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The Food, the Cooking and the Chef:  
A Comparative Study of Food Representation in British, French and German Mainstream  
Cooking Programmes

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Canterbury Christ Church University

Thesis submitted for the Degree of Doctor of Philosophy

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## **Declaration of Authorship**

The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

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## Abstract

This thesis is a comparative study into contemporary mainstream cooking programmes on British, French and German television, which explores how food and cooking are represented. Since food is an expression of identity (Corti 2012; German 2011; Montanari 2006; Scholliers 2001) this study argues that food representation on television is influenced by national culture. Cooking programmes have become increasingly popular in many countries, and recent years have further seen the emergence of a variety of formats, the characteristics of which also influence how food and cooking are represented. This study applies a multi-method research approach which explores the influence of country of production and format on food representation. While a qualitative grounded theory analysis focuses on the key functions and characteristics of the food, the cooking and the chef, a quantitative analysis explores the food groups represented in the programmes to establish a sense of healthiness. The quantitative analysis has found that 'fruit and vegetables' and 'non-dairy protein' are the largest food groups in the majority of programmes across all countries of production and all formats. The qualitative analysis highlighted that country of production is a determining factor on how food and cooking functions are represented, as the three countries feature considerable differences in these areas. The data further revealed three kinds of chef, as well as a mixed chef scenario each using one of three instruction styles. The analysis showed that the format determines the type of chef presented as well as their instruction style. It further confirms that some programmes are highly instructional, whereas others focus more on celebrity and entertainment. This study thus contributes to our understanding of food representation in contemporary British, French and German cooking programmes and its cultural significance.

# Chapter 1: Introduction

## 1.1 Subject of Thesis

This thesis investigates how food and cooking are represented in mainstream contemporary British, French and German television food programmes. It does so by on the one hand establishing the nutritional characteristics of the food in terms of the food groups. On the other hand, it aims to identify the functions and characteristics of food and cooking, as well as investigating how the latter is influenced by the chef. This thesis is therefore an exploratory comparative study into the representation of food and cooking in the context of cooking programmes employing a mixed-methods research approach.

In the following the research context outlines the significance of the research, briefly elaborates on the historical background of the study matter, as well as providing a justification for the choice of countries. Thereafter a brief research background as well as a definition of the term "cooking programme" is given before the research aim and the resulting research questions are provided. This is followed by a brief account of where the study is situated in terms of research approach, and the justifications, especially with regards to country and format. The chapter is completed by an overview of the content of the eight chapters.

## 1.2 Research Context

Cooking television programmes have a long history, as the first food programme in Britain was broadcast during the experimental stages of the BBC service in 1937 and continued in the same year as well as in 1939 (Davidson 2014). After the war, during which television had been suspended, the BBC resumed its cooking programme broadcasting in 1946 with *Cookery* (1946 – 1951; Clarkson 2013). In other countries, for example in France, cooking television started in 1954 with *Art et magie de la cuisine* ('Art and magic of the kitchen'; RTF; 1954-1967; Cohen 2015), whereas the first German programme of this kind *Bitte in zehn Minuten zu Tisch* ('It will be served in 10 minutes'; NWDR; 1953-1964; Reufsteck and Niggemeier 2005; Becker 2010) was broadcast one year prior to that.

Today food and cooking programmes are widely watched (De Solier 2005; Caraher et al. 2000; Foster and Lunn 2000) and their significance as an educational medium is likely to increase

(Kaufmann 2006; Stieß and Hayn 2005). The reason why these programmes have gained in significance as a source of information on food and food preparation, is that on the one hand traditional ways of nutrition and food preparation knowledge acquisition, for example through the passing down of family traditions have started to erode (De Backer and Hudders 2016; Fichtner 2006; Kaufmann 2006; Schlegel-Matthies 2002). On the other hand, food television programmes, which are sending an image of food "into the common consciousness" (Avery et al. 1997:1) have significantly increased since the 1990s and especially since the advent of food channels (Collins 2009).

Due to its complexity and because it "crosses so many conceptual boundaries" the study of food calls for an approach that encompasses a broad range of perspectives (Counihan and Van Esterik 1997:1). Scholliers (2001) adds that there are many approaches to studying food and generally they are all seen as valid for exploring its respective aspects, as they are a reflection of the complexity of the area. This inter-disciplinary study takes a media and food studies focus to a research issue which has thus far mainly been studied in the context of nutrition and food studies, where much of the literature is located. Food studies is a multi- and interdisciplinary area, which concerns the study of the relationship "between food and the human experience" (Miller and Deutsch 2009:3). The other disciplines that food studies draw from include history, anthropology, cultural studies, sociology, politics, health studies, geography, economics, film studies, psychology, philosophy, art, media and communication studies, the most dominant of which is cultural anthropology, especially food and nutritional anthropology (Counihan and Van Esterik 2013). However, thus far there has been limited research into food television in general (Devon 2011), in terms of food groups as well as the functions which food and cooking represent, in spite of food television having a long tradition.

What is more, despite cooking programmes becoming increasingly popular in many countries, most of the literature on cooking programmes focuses on the American and British cooking formats. The seminal book on food television history, for example, *Watching What We Eat: The Evolution of Television Cooking* by Collins (2009) focuses entirely on programmes in English from the United States. Thus, some of the statements the literature has made about food and cooking on television to date, may relate more to Anglophone culinary tradition, than to specific food programme formats themselves. Since food is an expression of identity (Corti 2012; German 2011; Parasecoli 2008; Montanari 2006; Scholliers 2001), it is likely that national food culture influences food representation on television and the latter would thus differ accordingly, between different countries, in spite of matching formats. By looking at the functions of food and



cooking instead of simply which foods are present or in what context, the analysis reveals whether it is the food itself, which is at the centre of a programme, or whether a programme focuses in fact on other factors such as commensality or the emotions of the chef.

In order to address these concerns this study uses a comparative approach examining the functions and characteristics of food, cooking and the chef, in three different television landscapes. Britain was chosen due to its large range of cooking programmes, many of which have been shown in numerous countries across the world. British programmes therefore have a considerable impact on globalised food television programming (Rossato 2015; Burrell 2014). French programmes were selected on the grounds that France has not only played a leading role in the field of gastronomy (Laudan 2013), but the French population's current food practices differ considerably from that of other countries. Most French people for example, still practice the three meals a day structure (INPES 2008; Pettinger et al. 2006), which has experienced substantial erosion in many other countries, notably Germany (Voigt 2008). To get a better understanding of the cultural impact it was decided that programming from a third country should be included. Germany was chosen, as its food culture and practices have been said to differ widely from those in France (Danesi 2012) and due to the fact that the researcher is fluent in German, as well as in French. The study is thus adding a new perspective to an area, not only by addressing a gap concerning non-British literature on food television content, but also by applying a comparative analysis, which can help to identify cultural differences as well as general features and trends.

Regarding the central figure of the cooking programme, the chef, there is a considerable selection of literature on, for example, the celebrity chef (Bell et al. 2015; Eckstein and Young 2015; Barnes 2014) as well as on chefs and branding (Naccarato and Lebesco 2012; Rousseau 2012a; Halonen-Knight and Hurmerinta 2010), the linking of celebrity chefs with social media (Clarke et al. 2016; Rousseau 2012a/b), as well as on the gender of chefs (Hyman 2008; Hollows 2003). Yet there is no comparison of different kinds of chef with regards to their functions and their impact on food representation and the communication thereof. Thus by examining the role of the chef in terms of her function with regards to food and cooking, instead of, as has been done so far, mainly socio-demographic parameters such as class and gender, this study offers a new perspective on the role of this popular and complex figure of culinary television.

### **1.3 Research Aim and Methodology**

The following section gives a brief outlook of the research background followed by a definition of the cooking programme. Thereafter it provides the research aim, which leads to the research questions. The research approaches and methodological justifications complete the section.

Traditionally there has been a tendency to approach nutritional issues either using a quantitative approach or anthropological and historical methods, two approaches still prevailing today (Scholliers 2001). From the 1990s onwards research tended to be multidisciplinary, typically combining historical, anthropological and sociological findings (Scholliers 2001). Where media studies are concerned, especially in relation to edited television programmes focusing on food and cooking, there is, as pointed out above, a lack of qualitative as well as quantitative studies (Devon 2011). Furthermore, where the quantitative research of television content is concerned existing studies have largely been carried out by the medical profession focusing on health issues such as obesity (Boyce 2007; Finlay and Faulkner 2005; Seale 2002; Fenton et al. 1998). Most of the media orientated studies look at advertisements (Heller et al. 2011; Sixsmith and Furnham 2009) and within this area, at advertisements aimed at children (Folta et al. 2006; Neville et al. 2005; Signorelli and Lears 1992). Many of the studies looking at prime time programming (Wandsworth and Berenbaum 2001; Avery et al. 1997) do not look at cooking television specifically. Thus the foods represented in cooking programmes seem not to be on the radar of either health or media researchers. This may be due to a general assumption that health or a balanced diet are not considered a major concern of these programmes (Penders 2013; Lai-Yeung and Wah 2010; Wild 2008).

In spite of the popularity of cooking programmes and the fact that they have existed since the beginning of television, there is no well-established definition for the term "cooking programme" and the term may refer to different kinds of television programmes with a focus on cooking or food preparation. In the context of this thesis cooking programmes describe programmes with an emphasis on the cooking process, or with the cooking process being a significant element in a programme about cuisine and/or the act of eating. These programmes may have an information, education and/or entertainment context, and include reality or game show formats, such as competitions. This thesis does not refer to fictional food programmes, including but not limited to cartoons, dramas, films and advertisements, nor to purely factual programmes such as news or documentaries. It further includes no programming aimed at children, due to the research frame which will be outlined in more detail below.

The aim of the research was to identify the aspects of food and cooking representation which are country of production dependent and those which are format dependent. Cooking programmes are about the preparation of food therefore the objective is to examine all the elements, which are instrumental to the latter. These are firstly the food as the subject, secondly the preparation as the activity and thirdly the chef carrying out the latter. The analysis thus examines the functions and characteristics of the food, the cooking and the chef, as well as the relationships between them. It approaches food from two perspectives, on the one hand from a qualitative functional angle and on the other from a quantitative food group angle.

Based on the above, selected contemporary mainstream British, French and German cooking television programmes will be compared and analysed in relation to the following three research questions:

- (1) What are the nutritional characteristics of the food prepared in terms of the food groups and how do they compare?
- (2) How are food, cooking and the chef represented in relation to their functions and characteristics?
- (3) How are the above influenced by country of production and format?

A mixed-methods research approach was applied which, as described by Hammersley (1996), is a process that uses two or more strategies to complement each other, in order to reveal different aspects of a research phenomenon. The quantitative analysis employed a food group analysis, which has been used widely before (Heller et al. 2011; Sixsmith and Furnahm 2009; Roberts and Pettigrew 2007; Arnas 2006; Wandsworth and Berenbaum 2001) selecting the *NHS Eatwell Plate* (Department of Health 2011a) guidelines for healthy eating for comparison. This was complemented by a grounded theory approach (Glaser and Strauss 1967), because it would enable exploratory research extracting categories directly from the data, while dealing appropriately with the conversational density thus being able to illuminate as many aspects of the functions and characteristics of food and cooking as possible. Furthermore, grounded theory would allow for codes and categories to be put in relation to each other and therefore facilitate the development of a theory (Urquart 2013).

On the level of the research design, establishing sub-formats was required, as the programmes from each country had to be matched closely in order to be able to accurately identify the differences between them. There is some literature on cooking programme formats (inaTEQUE

2014; Naccarato and Lebesco 2012), and how different formats may be distinguished, as well as which viewers they may attract. However, they either do not specify particular styles of cooking television or where they do, they do not cover a large enough range. Therefore, sub-formats have been defined, which may be used in future research, as they are applicable to other existing programmes. The analysis thus delivers four key sub-formats of popular cooking programmes, but it does not present a complete list of all possible sub-formats.

The food that is presented in cooking programmes, with the exception of some cooking competitions, is largely described as desirable and often hailed with expressions such as "amazing", regardless of what kind of food is actually portrayed. It was thus felt that an additional angle (Olsen 2004), which would enable the researcher to gain a better sense of the actual food shown would be beneficial to the understanding of food representation. Therefore, in order to establish an independent reference frame for the food represented and in order to be able to gain a sense of how healthy the food in each cooking programme was, a quantitative angle has been added. The resulting food group analysis therefore provides a quantitative perspective on food representation, as well as additional information on the relationship between food groups, country of production and formats, thus enabling a comparison across the latter.

This study thus compares television data from three different countries, with distinctly different culinary cultures, in order to determine whether the culinary culture of the country of production rather than the format may be crucial for the way food, cooking and chef are represented on television. In order to flesh out those differences it was necessary to identify sub-formats, which are equally applicable to similar programmes outside this study. A quantitative angle was introduced in order to compare the food represented on a quantitative basis and establish possible differences and similarities between either country of production or format. This comparative mixed-methods study contributes therefore significant qualitative and quantitative data on food representation in contemporary mainstream cooking programmes, to media as well as food studies.

## **1.4 Structure of Thesis**

The study is structured into eight chapters, it starts with the introduction, outlining the research. It then proceeds to a review of the literature, introducing key texts and concepts relevant to the understanding of the data chapters, thus setting the theoretical context. The methodology, which precedes the data chapters sets the frame and focus of the present study. The data chapters are

arranged in order of the research questions starting with the quantitative food group analysis followed by the three qualitative chapters, which in terms of content, build on each other. Finally, Chapter Eight pulls together the above and presents the key findings. The following outlines for each chapter show how they are organised and how they link to each other.

Chapter Two, the literature review, follows the introduction. It is structured into six parts and concludes with a summary of the key points. The first part "Research Into Food: A Historical Background" covers the historical background of food research and gives an overview of the span of food research, outlining the research area as well as providing a framework for the present study. The second part "Studies on Food from a Health Perspective" looks specifically at food studies from a health perspective, especially at quantitative research, which is related to the quantitative part of the study. The third part "Putting Food on Television" explores how television impacts on food representation including notions of creating an "emblematic hunger", the foodie culture and food porn, as well as a brief exploration of the philosophical concepts hyperreality and hypermodernity. The fourth part "Culinary Entertainment: The Chef at Work" includes a brief account of the historical use of cooking for entertainment purposes, then presents a possible classification of television chefs, followed by a discussion of issues typically relating to the latter such as gender, class, the self, masculinisation and safety. The fifth part "Education: Culinary Knowledge Transfer on Television" discusses aspects of education in food television, beginning with a brief historical and social background analysis of how eating and cooking behaviour have changed and continues with a discussion concerning food and cooking concepts, including the notion of cultural capital. The sixth and final part "Food as an Identity Marker" discusses identity on three levels including on a national level food as an expression of culture, as well as a means for inclusion and exclusion; this is complemented by aspects of migration, cultural coexistence and cross-identities. On a regional level *terroir* is discussed and on a personal level food as a basis for group cohesion and commensality.

The methodology, which follows in Chapter Three, covers four areas. In the first section the overall methodological approach is outlined. This is followed in section two by the pilot design and its evaluation. Section three explores the research design, including the research questions, the country, format and programme choice. It further discusses the two research approaches, which are: the quantitative nutritional analysis, including the handling of the data and the choice of reference framework, as well as the qualitative grounded theory approach covering the process of integrating the data with the multiple layers of the approach. The chapter concludes in its

fourth section with the evaluation and a discussion concerning the limitations of the methodology.

Chapters Four to Seven encapsulate the data analysis, discussion and the key findings. Chapter Four presents the data of the quantitative analysis regarding the food groups, Chapter Five looks at the functions and characteristics of food, Chapter Six at those of cooking as an activity whilst Chapter Seven explores the position, the functions and the characteristic of the different kinds of chef. Each chapter concludes with a summary of the key results.

Chapter Four "The Food Group Representation Analysis" presents the quantitative data, which has emerged from the food group analysis. The data is presented according to the relevance of the food groups in the programmes. The chapter first presents the findings from the food groups analysis, which include the variety of foods, how well the food group complies with the *NHS Eatwell Plate* (Department of Health 2011a), and whether there is a dependence on either country of production or format. In the following the results from the individual food group analysis are discussed with regards to the similarities and differences between them and the food guidelines.

Chapter Five "The Functions of Food" explores the three key functions of food revealed by the data: The first section explores food as an identity marker and demonstrates how regional and national, as well as migrant and personal food identity affect the understanding of food and its value. The issue of food as an identity marker is complex and has several levels. This section starts with the national level, exploring how the programmes from the three countries deal with national culinary identity, including notions such as gastronomic theory and literature. It then proceeds to a regional level where food is used as a cultural practice, allowing people to connect with their ancestral heritage. Moreover, the influence of religion, thrift and the impact of local production communities on the creation of traditional or regionally important dishes are explored. This is followed by a look at migrant cuisine as an edible manifestation of identity, which people take with them when they leave their own land. This section further includes a consideration of how personal identity is expressed through food discourse on taste and food knowledge, as well as giving a glimpse at the erotic. Section two explores the notion of food as a form of entertainment including a consideration of friction created through food, as well as the emotionalisation of the latter. It further examines the process of the dramatisation of food, through setting, props and dish arrangement. The third section examines how the notions of novelty, homemade and simplicity in terms of food qualities, work as indicators of the need for excitement, comfort, authenticity and safety, as well as how this links to the chef.

Chapter Six, "The Functions of Cooking" commences with an introduction to the three cooking instruction approaches - the precise, the approximate and the fragmented approach - which surfaced in the data analysis. The chapter is structured into three parts, beginning with cooking with the aim of educating and empowering, which illustrates in more depth, how the different instruction approaches affect the encouragement style of the individual chef. Thereafter section two looks at cooking as entertainment and in particular as a way of having fun by playing with food, or as a means by which to create suspense around the process of cooking by creating a particular notion of the latter with the aid of props, language and editing. Section three explores cooking as an expression of identity, in terms of personality as well as origin, education and social standing.

Chapter Seven, "The Function of the Chef", starts with an outlook on the different kinds of chef and how they are connected to the instruction and empowerment styles explored in Chapter Six. The following four sections look at the grand chef, the celebrity chef and the amateur chef as well as the Mixed Chef Scenario in more depth. Each section begins with a definition of the type of chef including their main characteristics as well as providing examples of the respective type of chef. Thereafter the key functions and characteristics are illustrated with examples from the data. They are, for the grand chef, authority and objectivity, whereas the celebrity chef has a quest which takes the audience on a journey and subsequently back to safety. The amateur chef is characterised through her confessions to the camera and her ambition to transform to a higher level of chef, whereas the chefs in the Mixed Chef Scenario create expectation through the depiction of cooking as alchemy. The chapter brings the key results from the previous two chapters together integrating them with the functions of the chef by demonstrating how information on food, cooking instruction styles, and the particular type of chef are related and dependent on each other.

The conclusion finally pulls together the key results from the above chapters. It starts with the presentation of the key findings, which are structured in three sections: The first covers the country of production related results from Britain, France and Germany which encapsulate the essence of food and cooking. The second looks at the format dependent findings, explaining the influence of the chef on both the food and the style of cooking, as well as on the cooking instructions. The third section adds the findings across country of production and format. Finally, a summary of the contribution to knowledge precedes the evaluation of the method including the limitations, while the recommendations for future research, and the final comments conclude the thesis.

## Chapter 2: Literature Review

The aim of this chapter is to provide background and contextualise the study in relation to the wider literature. To do so, six key issues were identified that provide useful entry points and insights into the study of food programmes on television. Food and food representation has been analysed in a variety of subject areas, yet most of the research comes from food studies. Food studies is a multidisciplinary and interdisciplinary area, concerning itself primarily with the study of the relationship "between food and the human experience" (Miller and Deutsch 2009:3). Although it has only fairly recently become an independent field of study (Rousseau 2012; Scholliers 2001) food studies, as will be seen, encompasses a fast growing, already immense field of research, which is difficult to demarcate (Miller and Deutsch 2009). To cover the key issues this literature review is structured into the following six sections:

The first section "Research Into Food: A Historical Background" gives a brief overview of the historical background of food research providing the study with a context and a concept of how food research has been approached in the past and current literature. The second section "Studies on Food from a Health Perspective" looks specifically at food studies from a health perspective including those that identify the kind of foods represented on television as well as those, which explore the television content itself. The third section "Putting Food on Television" examines the impact of television on the representation of food, starting by looking at how the characteristics of food change, when its representation is devoid of taste and smell. This section concludes with a brief exploration of hyperreality and hypermodernity, proposing a philosophical frame for the study. The fourth section, "Culinary Entertainment: The Chef at Work" provides an overview of possible classifications of television chefs, adding an exploration of the chef's significance both in terms of cooking programmes and beyond. The fifth section "Education: Culinary Knowledge Transfer on Television" examines how education is represented in food television. It includes a brief historical and social background analysis of how eating and cooking behaviour have changed, and together with a discussion of culinary capital provides a theoretical backdrop for the understanding of the culinary education food programmes may provide. The sixth and final section, "Food as an Identity Marker", explores the different aspects of identity and the ways they are expressed through food. This topic, which is instrumental in the analysis of the data, will be discussed on three levels, the national, the regional and the personal level.



## 2.1 Research Into Food: A Historical Background

This first section covers the historical background of food research presenting a discussion of the way it has been approached in the past as well as furnishing the study with an outline of the research area at present. The purpose of this section is to embed this study within the context of the wider literature of food studies.

Food studies is a complex field that draws from many disciplines including history, anthropology, cultural studies, sociology, and many more, albeit the most dominant discipline being cultural anthropology, especially food and nutritional anthropology (Counihan and Van Esterik 2013). Counihan and Van Esterik argue that food requires an approach that stems from the use of a broad range of perspectives, because it "crosses so many conceptual boundaries" and permeates every major area human beings are involved in, from economics, to social ranking and communal solidarity, to the enactment of group identities and gender roles (Counihan and Van Esterik 1997:1). In Scholliers' (2001) opinion there are many approaches and generally they are all seen as valid for exploring the respective aspects of food, as they are a reflection of the complexity of the area. In food studies different perspectives are thus not only permitted, but welcomed (Scholliers 2001).

Traditionally in food studies there has been a tendency to approach nutritional issues with quantitative approaches through the lens of historic and anthropological research methods, the two disciplines, which still prevail today (Scholliers 2001). Generally, "food sciences in 1979 dealt with famine and poverty, food production and consumption, health implications, social distinctions and descriptive studies of feast meals" (Mennell et al. 1992). Where social concerns did surface they would usually be approached through quantitative indicators such as calories or food cost and expenditure. Issues, such as the customs evolving around "feasting, drinking and gastronomy" (e.g. Aron 1967, in Scholliers 2001:10), aristocratic and upper class gastronomy (e.g. Gottschalk 1948) or class inequalities expressed through calories and food cost (e.g. Burnett 1979) attracted historical interest long before the formation of food studies (Scholliers 2001).

Moreover, research into diets, used to be dominated by quantitative methods and a hegemonic paradigm investigating "production, prices, per capita consumption and calories" as well as issues of social and economic history (Scholliers 2001:10). For example, most of the research, which appeared in a 1992 review on *European Food History* (Teuteberg 1992), used a quantitative paradigm, even if there were the occasional exceptions, such as the qualitative studies by Thomson (1971) looking at the moral dimension of food riots, or Mennell (1985) who

contributed his thoughts on taste. In the 1992 survey on France by Barlösius *The History of Diet as Part of the vie matérielle in France* there was only one qualitative researcher, Flandrin (1999), investigating the history of taste and meals, in which he emphatically endorsed a change in trend towards qualitative methods.

It is not possible to attribute research to each of the countries specifically in all cases, as a large part of the research on food is not specifically about the British, the French or the German situation. A sizable part of the literature on food programmes looks at American, British and Australian television, the seminal book on food television history *Watching What We Eat: The Evolution of Television Cooking* by Collins (2009) for example, focuses entirely on programmes in English from the United States. Others, such as Belasco and Scranton's *Food Nations* (2002), or Korsmeyer's *The Taste Culture Reader: Experiencing Food and Drink* (2005) include chapters on many different geographical areas.

Since the 1990s food studies has emerged as an independent discipline, offering a wealth of studies pertaining to the area from many different academic fields. Food research has thus tended to become multidisciplinary, typically combining historical, anthropological and sociological findings (Scholliers 2001). Kimmich and Schahadat (2012) underline that food studies is a recent field, dedicated to the topic of food which places great emphasis on integrating all approaches relevant to food (Kimmich and Schahadat 2012). There is however, as Devon (2011) points out, still a certain lack in qualitative, as well as quantitative studies with regards to edited television programmes, especially those focusing on food and cooking programmes.

For this study a series of food themes have been instrumental, these include studies about changing eating habits and living patterns (De Backer and Hudders 2016; Voigt 2008; Hirschfelder 2005; Horx 2002), food and identity (Rimoldi 2015; Scholliers 2001; Govan and Rebellato 1999), food television and national identity (Rimondi 2015), and identity and *terroir* (Trubek 2007; Guy 2002). Further the literature on the social aspects of food and eating such as commensality (Montanari 2006) and the symbolic power of food (Parasecoli 2011/2008; Lebesco and Naccarato 2008; Williams-Forsen 2006), as well as literature on foodie culture (Deleuze 2012; Cairns et al. 2010; Barr and Levy 1984) and cooking (Kaufmann 2005) which have helped to understand and address several important points.

From a food performance, food media and food television angle the literature on food spectacle (Ray 2007; Goldstein 1999; Kirshenblatt-Gimblett 1999) and food and performance (Finkelstein

1999; Garner 1994), as well as food aesthetics and domesticity (Ray 2007; Parkhurst Ferguson 2004) have been useful for understanding food representation. In the same context the performance specific issues such as inedible food (Kirshenblatt-Gimblett 1999), invisible taste (Govan and Rebellato 1999; Iball 1999; Ketcham Wheaton 1983) and emblematic hunger (Rousseau<sup>1</sup> 2012a; Hansen 2008), as well as food as simulacra (Barette 2006; Baudrillard 1994), including the notion of hyperreality (Lipovetsky 2005; Finkelstein 1999) which illustrates the complex issues that the television of food evoked.

Finally, the literature addressing television specific issues such as celebrity chef culture (Bell et al. 2015; Rossato 2015; Barnes 2014; Johnson et al. 2014; Piper 2013; Rousseau 2012; Bell and Hollows 2011; Bennett 2008; Hyman 2008; Ray 2007), the transfer of cultural capital (Naccarato and Lebesco 2012), confessions to the camera (Nunn and Biressi 2010; Redmond 2008; Aslama and Pantti 2006), as well as food television history (Cohen 2015; Collins 2009), and concepts relevant to programmes format (Naccarato and Lebesco 2012) delivered helpful background for the understanding of the elements through which food television is structured.

## **2.2 Studies on Food from a Health Perspective**

This second section looks at food studies from a health perspective including studies which aim to identify the kind of foods represented, and those which explore television content. This section looks mainly at quantitative research providing background and informing the investigation of the first research question. It looks at studies which have been exploring the representation of food in relation to health, as well as in relation to social context and narrative connotations.

The first kind of studies examined here are those which look at identifying the kind of foods represented. The issue of food representation on television is typically approached through the perspective of the obesity epidemic (Boles et al. 2013), access to healthy food (Blair Lewis et al. 2005), health policy (Shill et al. 2012), and food advertisement (Mills et al. 2013). Most of the studies concerning food on television have been carried out from a medical discipline point of view (Boyce 2007), which is criticised by some (Finlay and Faulkner 2005; Seale 2002; Fenton et al. 1998), as health communication research often disregards theoretical developments in media studies (Seale 2002) and tends to be "uninformed by perspectives in media sociology" (Fenton et al. 1998:1). There is very little research on the edited content of television

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<sup>1</sup> Signe Rousseau and Signe Hansen are the same author.

programmes and on programmes for adults, as this type of study predominantly investigates food in advertisements specifically aimed at children (Boyce 2007).

Many of the studies investigate American or Australian television content, such as the studies by Heller et al. (2011), Sixsmith and Furnham (2009) and Avery et al. (1997) which analyse television advertisements in the United States, and Roberts and Pettigrew (2007), as well as Neville et al. (2005) who analyse Australian television advertisements. All these studies, including those by Story and Faulkner (1990), and Gerbner (1981) which investigate American prime-time television, have found that advertisements for unhealthy, calorie-dense and low-nutrients food prevail over healthy ones. Rodd and Patel (2005) as well as Lewis and Hill (1998) found this to be equally true for British television.

Adams et al. (2011) acknowledge this fact and investigate in their British study whether the context, or the narrative in which the food is advertised, is healthier than the foods itself, which they found partly to be the case. Other studies have found that unhealthy foods often appear in a narrative which depicts physically active children (Folta et al. 2006), slim people (Byrd-Bredbenner 2004) and that there are more parent-child interactions in unhealthy, rather than in healthy food adverts (Sixsmith and Furnham 2009). Thus, historically, there has been an overemphasis on food advertisements in these studies and there is limited research on food representation in food programmes on television.

However, more recent studies have started to look at food programmes and celebrity chef media outputs. Rosemann et al. (2014), for example, look at food-related scenes in programmes aimed at 11-14 year olds, while Cohen and Brennan Olson (2016 forthcoming) investigate food safety and hygiene practices in television cooking programmes, and Pelinovskaia et al. (2014) compare the nutritional composition of celebrity chef recipes with ready-made meals from major supermarkets and healthy eating standards. There are further fairly conclusive studies looking at the connection between television time exposure and eating behaviour, which however do not look at a possible correlation with television content (for example Haare-Brun et al 2011; Pearson et al. 2011; Signorelli and Lears 1992; Tucker and Bagwell 1991; Tucker and Friedman 1989).

## 2.3 Putting Food on Television

This part discusses the literature which concerns itself with issues arising from presenting food on television. It first explores how the characteristics of food change when it is portrayed in a medium without the possibility of smell and taste. This is discussed using notions of the dramatic power of food, inedible food and the creation of an emblematic hunger. In addition, the concept of food without banality, as well as the term "food porn", which plays a prominent role in the literature, is discussed. Finally, notions of hyperreality and hypermodernity, which propose a philosophical frame for the above and indeed other related matters are considered. This part thus defines how television changes food representation in terms of form, content and meaning.

### 2.3.1 From Chore to Spectacle: When Food is Cooked on Television

When food is cooked on television its characteristics change. There are a variety of effects the literature discusses such as food losing its physical qualities, yet retaining the ability to create hunger in the viewer. The following section will further demonstrate, that television itself adds distinct features to food representation, such as enabling a focus on particular aspects and interpretations of food.

Drawing on McLuhan's (1964) theory that the use of different media creates different senses of awareness, Ray (2007) argues that television does not require literacy and is thus "perfectly suited to cooking, both in terms of production codes and social codes" (Ray 2007:58/9; Fiske 1987). The activity of cooking is unarticulated and may thus appeal to audiences irrespective of their educational background, which is one reason, why the "embodied images" on television are more powerful than all the written or spoken culinary works (Ray 2007:59). In the United States in particular, he argues it has "opened the doors of audio-tactile perception to the non-visual world of spoken languages and food and the plastic arts", as it makes the unconscious conscious (Ray 2007:54). Pre-food television, cooking was mostly part of the private realm in particular for the middle-class, as Parkhurst Ferguson (2004:8) explains, as public food spectacles, as will be seen later on, were reserved for the aristocracy. Yet as Ray (2007) argues *cuisine* is what "happens when cooking leaves the kitchen", which has led to domestic, as well as "spectacular" cooking to come out of the kitchen.

Before food television became popular, people had to be literate to some degree to be able to identify gourmet cuisine, for example through the reading of relevant books or consulting a Gault-Millau or *Michelin* guide, which Ray claims, was less democratic. Leaning on the work of

Kirshenblatt-Gimblett (1999), Ray (2007:59) explains that today's food programmes, in particular the masculinised variety, are evocative of the theatre, fitted with "the props, the lighting, the attire, and the audience" showcasing the cooking as performance. This kind of programme is "spectacular, antidomestic, and antipedagogic" (Ray 2007:59). The focus is the show, not the kitchen, nor, according to Rousseau (2012a), the food. Rousseau (2012a) claims, that not only is it less the celebrity's food itself that fans are committed to, as most of them lack access to the latter, but the many representations, may that be on television, in cookery books or kitchen accessories, that can be owned. Cozzi adds that "reality itself has vanished, together with all systems of representation "including seizing the theatrical through replacing it with "a wholesale system of simulation" (Cozzi 1999:122).

Kirshenblatt-Gimblett argues that in art food is used operationally to create meaning or raise questions through dissonance. Iball (1999:79) adds that food has often been kept out of performance, because of its distractive powers, as it tends to fascinate the audience in a fundamental way and activates the foodie gaze. In her article "Foodtainment" (1999:136) Finkelstein concludes that "...by focusing television programmes, mass circulation magazines and advertising on the visual pleasures of food, [...] food itself has been decisively detached from its material functionality and transformed into a site receptive to the panoply of changing cultural desire".

### **2.3.2 Inedible Food and Emblematic Hunger**

Food, by being presented on television, although still recognisable, transforms into a simulacrum (Barette 2006). The relevant literature provides some insights into how food changes when its physical ingestion involving taste, texture, smell, touch, and temperature as well as its literal incorporation into the body of the eater, ceases to apply.

Food for the camera is prepared and styled for the occasion. Food stylists make the sensory visual by using colours, gloss, steam, thickeners, diluents, wax and other substances. Thus Kirshenblatt-Gimblett (1999) argues that taste and edibility are sacrificed for visual aesthetics, by improving the food cosmetically and chemically and by doing so, creating the food image consumers know. In most types of performance, the audience does not get to eat the foods used in the performance (Iball 1999; Govan and Rebellato 1999). Therefore, food on television is food on display, which often cannot be eaten, as food prepared and styled to look hyperreal, is inedible according to Kirshenblatt-Gimblett (1999). Even where the food is not chemically enhanced, the audience

"receive purely the symbolic functions of the food" (Govan and Rebellato 1999:36) and are left to gaze (Iball 1999).

The way food is styled for the camera provides cues, which are associated with a "particular taste and smells, even in the absence of gustatory and olfactory stimuli" such as smell and taste (Kirshenblatt-Gimblett 1999:3). These cues are understood by the viewer as references to the memory of taste, texture, and smell as well as to qualities such as temperature, or how a food has been prepared, for example fried, steamed, grilled etc. and how these modes of preparation may have changed the texture and taste of the food. "Taste is something we anticipate and infer from how things look, feel to the hand, smell and sound" (Kirshenblatt-Gimblett 1999:3). Kirshenblatt-Gimblett (1993) thus proposes that "eating with the eyes" by observing others cook and eat, even without engaging in either oneself, activates the senses and organs involved in digestion (1999:3). Similarly, Iball suggests that food on television "is about gazing", provoking a physical experience up to the moment when "the mouth flows with desire and the mind runs away with the spoon" (Iball 1999:80).

Therefore, in spite of being detached from its material functions, mediatised food still creates a physical reaction. As Hansen argues, "Food media creates a base for customers whose appetites are literally and figuratively kept wanting", an appetite and hunger for ever more media food products, which will not and cannot be satiated (Hansen 2008:49). Food media she concludes has therefore nothing to do with cooking or food, but with the creation of an "emblematic hunger [in] the absence of fulfilment" (Hansen 2008:52). Finkelstein calls this form of representation *hyperreality*, a realm in which food functions, albeit having lost its physical, material properties. "Food [...] becomes an idea and a social force designed to be consumed without being eaten" (Finkelstein 1999:136). Thus, whereas flavour cannot be witnessed, appearance can and so paradoxically it is the latter, which endures and the former which perishes after an instant (Ketcham Wheaton 1983). Taste, and in particular the absence of it may therefore be secondary, as food on television becomes an intelligible "visual language of emblems and signs." (Kirshenblatt-Gimblett 2006:3).

### **2.3.3 The Foodie: Food without Banality**

There is an agreement in the literature that food has become a popular and lucrative theme across all media. Besides the food media output, the foodie culture has contributed substantially to the raised profile and significance of food culture in society. Therefore, the key points from the

relevant literature in relation to the characteristics and significance of the foodie are discussed in the following.

Deleuze (2012) suggests that the loss of religious obedience is one of the prerequisites of the foodie culture. Her argument extends from Voigt's basic observation, that until the 1960s the temporal framework for people's daily structures, including their meal times, were often provided by religious routines (2008:12). Although in her article Deleuze talks specifically about Ireland, her examples are equally true for many other countries. Today the sensitivities for what is decent or appropriate, principles of restriction in "the matters of the flesh", particularly in the public sphere have changed (Deleuze 2012:7). The routinely eroticised imagery and comments in contemporary food programmes, Deleuze (2012) argues such as, for example, a chef publicly licking her fingers, would previously have caused an outrage, and not have passed the censorship.

In this morally deregulated climate where life is no longer dominated by religion, the foodie or food fancier, a person "with a long standing passion for eating and learning about food" without being a professional in the field (Cairs et al. 2010:592), has developed. The term "foodie" first appeared in the somewhat satirical *The Official Foodie Handbook* (1984) by Barr and Levy. In their book the authors present a definition of foodies as the "children of the consumer boom [who] consider food to be an art, on a level with painting or drama. [...] Foodism crosses all boundaries and is understood in all languages. Food is the frontier to be on." (1984:6). De Solier adds that the cover of the book declared that food was "the opium of the stylish classes" (De Solier 2013:14). A typical foodie today is defined as a person who is dedicated to food and takes an interest in the different aspects of it (Deleuze 2012), as well as exhibiting elements of worship in doing so (Lipovetsky 2005).

Food and the pursuit of it have therefore become a past-time, which can find many outlets in contemporary society, from food media in the form of television programmes, to actual cooking, to food blogs, books, radio programmes, conferences, talks, societies and exhibitions, to name just a few (Deleuze 2012). Finkelstein (1999) adds that the highly aestheticised forms of food presentation, can also be found in markets, food festivals, gourmet delis, and restaurants.

However, food television and cookbooks in particular offer the foodie unlimited ways to engage in solitary culinary pleasures and "satisfy his or her voracious appetite" (Deleuze 2012:6). The foodie concept is, as Finkelstein (1999) says, a privileged concept of food without banality, which is also to be found in other entertainment formats such as film, literature and the fine arts.



In a similar vein Voigt (2008) argues, that cooking has been drifting further and further away from being a household chore and has become a leisure activity instead. In becoming so, the values associated with cooking have changed and cooking has become a means by which to demonstrate status. Deleuze notes that in a society of hyper-choice "everything converges towards the individual" and that spare-time activities in general are pursued with much ambition. Deleuze also sees foodism moving away from being a class issue as the contemporary foodie is self-chosen and independent of social class, because "it is no longer exclusively the preserve of the well-off" (Deleuze 2012:1). Even so Deleuze agrees that the devotees are predominantly to be found in the "middle-upper class" (2012:10), as for people with a small income many outlets such as restaurants, speciality shops and markets, as well as food and drink festivals, are out of reach. Hollows (2003) agrees with this notion and sees the phenomenon anchored in the middle class as an expression of their distinction (see also Warde et al., 2000). The glossy food images, as Barthes argues in his essay *Ornamental Cuisine* ([1957] 2012), is what the members of the lower income classes have to content themselves with. Barthes ([1957] 2012:143) names the example of the readers of *Elle* magazine, who are mostly from low-income households, consuming through the magazine's food photography a "cuisine of ideas", a "cuisine devoted to sight" as the dishes are obviously unreachable to the reader. Differently so in *L'Express*, a magazine which is consumed by a much wealthier readership where according to Barthes the recipes featured such as the *salade niçoise*, are actually meant for cooking.

De Solier (2013:9) is of the opinion that being a foodie is about the improvement of the self. Foodies are "amateur enthusiasts who strive to form a moral self not only through the consumption of material cultures of food [...] but also their production". This, the author claims, results in anxiety regarding the proper choice of ingredients as well as the consumption, whereby shopping and dining are two pivotal forms of consumption. Rightfully De Solier points out that foodism as well as "food, tastes, media, capital and people" is a global phenomenon and exist across countries and cultures (2013:13). In De Solier's study most interviewees declared that their foodism entails cooking special meals themselves, rather than just consuming them at restaurants, equally they like talking about their own cooking practice more than about their eating out; thus morality is less tied to the consumption of food prepared in "designated consumer spaces such as the restaurant" than to cooking oneself (2013:18). This shows, that foodies do not just enjoy food, but construct moral concepts around consumption and their food practices.

### 2.3.4 Spot on the Food Action: Food Porn

"Food Porn" is a frequently used, yet equally debated and disputed term. In the following some of the prominent views on the topic are discussed, which overall point towards a misuse of the term "porn" in the context of food.

Whereas the foodie culture is one extreme, which has developed from the obsessional preoccupation with food as leisure entertainment, food porn is another, albeit one where there seems little agreement on what it actually is. The phenomenon of food porn first appeared according to McBride (2010) in Barthes' 1957 collection *Mythologies*. McBride suggests food porn in this context meant food that was unattainable and solely created for the eye. The term food porn first appeared in 1979 in a Center for Science in the Public Interest publication called *Nutrition Action Healthletter* where Jacobson juxtaposed good, healthy food and food porn (McBride 2010). According to Jacobson food porn describes food, which is so beyond the boundaries of normal food that it must therefore be considered pornographic. It is according to McBride (2010) not known whether Jacobson knew of a 1977 book review by journalist Alexander Cockburn (1977), which had used the term "gastro-porn". Cockburn used the term, according to Ray (2007), to describe the air of unattainability of the perfect looking dishes, which generated an insatiable desire. The contemporary discussion around the term food porn, addresses largely the question of what the term exactly stands for and how appropriate it is. In the following different authors and cooking professionals offer their views.

According to Rousseau (2012a) the term food porn is not about for example the sensuous and obsessive way Nigella Lawson presents herself and her food, but a useful critical term to describe the ambiguous, unbalanced relationship society has with food, somewhere between the plenty and the lack of it. Chefs like Heston Blumenthal and Nigella Lawson exemplify this, as they cook without concern for "economics, health and social responsibility" (Rousseau 2012a:84/5). Rousseau associates food porn with an addiction to the representation of food, which is also a means of escapism, as "it so easily stands in for the real" (Rousseau 2012a: xxxiii/xxxiv). In her opinion Blumenthal and Lawson illustrate "the strongest vicarious and imaginary function of food television", not because their recipes could not be cooked in a domestic kitchen, "but because their brands are built on fetish" (Rousseau 2012a:85). These chefs fetishise food, as much as the viewers do and Rousseau claims that this shows that the function of food television today is not so different from the very early educational programmes. The early programmes were escapist with regards to scarcity and rationing, and the fetish programmes of today conjure up a world without hunger, economic problems or obesity. Rousseau argues that it is the "unreal

reality" – a term borrowed from Debord (1995:6) – in which chefs become the superstars created from a need for everything people cannot have or are not willing to learn (Rousseau 2012a).

McBride who conducted a series of interviews with several food personalities and authors on their views of food porn claims herself that the term is about the unattainable shown on television and in other food media. In her opinion it is about highly stylised food which is out of reach for the audience. She parallels this with pornography as it equally represents a situation out of reach for its audience (McBride 2010). Ray does see a connection to porn in terms of the similarities in production value and the fact, that both keep the consumer literally in dark rooms, as well as both materials, flesh as food, being organic (Ray 2007:56). Yet he points out, that the term food porn is often used misguidedly in the sense of watching other people cooking and eating. He adds that the term "porn" is not useful as it leads to a closing of debates rather than opening them. He defines porn as a combination of watching (instead of doing), unattainability, a lack of pedagogical merit, the work process being hidden, and there being "something indecent about playing with food when there is so much hunger in the world" (Ray in McBride 2010:41).

Ray further claims that "culture is not only about representation" but requires practice (Ray in McBride 2010:41). He follows that it is the transformation from cooking as labour, which is essentially invisible, to cooking as a form of art and design, which underlines the process of making permanent and visible what is transient, through "pictures and words" (Ray 2007:57). This visualisation of the "mundane, trivial, and habitual" as well as the aestheticisation enables discourse, which is according to Ray, what triggers a feeling of discomfort, because it dissolves the boundaries between "the life world and the art world" (Ray 2007:57). In conclusion, Ray suggests to withstand from morally gauging the delight in watching food versus cooking and eating, arguing that the term food porn is an inappropriate description of the former. He proposes instead to facilitate a more informed discourse, by acknowledging that food has an aesthetic dimension (Ray 2007).

Kaufman on the other hand describes the connection between porn and gastro porn as addressing "the most basic human needs and functions, idealising and degrading them at the same time" (Kaufmann 2005). He further points out that unlike home cooking, the cooking on television "builds to an unending succession of physical ecstasies, never a pile of dirty dishes" (Kaufman 2005:56). Kaufmann cites Barbara Nitke, a porn photographer, arguing that the process of watching porn suggests to the viewer that she could be in the place of the actor, encouraging this fantasy, while knowing that this is not real and sex is not as effortless as it is portrayed

(Kaufmann 2005). Similarly, in her Masters thesis entitled *You Are what You Eat* Voight (1996) claims that gastro porn narrates a story of the plenty, the full plates, the glistening liquids, the spotless decorations. Whereas the place and material proofs of preparation and production, the left-overs and waste are permanently out of sight. Pastry chef Will Goldfarb argues that the term food porn is meaningless, as it is misused, because programme producers make "food look pretty so that consumers will go out and buy a blender. But you don't watch porn to buy the mattress on which the actors are having sex" (Goldfarb in McBride 2010:40). In other words, food on television is about selling other products than the ones shown, whereas porn is about itself. Goldfarb also raises the question about whether enjoying watching something, like tennis or food preparation, even if one has no interest in doing it, lessens the value of the performance.

In television producer Alan Madison's opinion using the term food porn to describe the depiction of food, shows "a lack of understanding of what *pornography* is, how it is produced, and for what purpose" (Madison in McBride 2010:40). Madison argues that if images of attractive food are food porn then images of scarcely clothed women advertising random products ought to be "fashion porn" and products advertised by sportswomen and men "sports porn" (Madison in McBride 2010:40). Further Madison adds that there is no difference between food advertisements and food programmes in terms of food depiction, and it is thus not justified to treat food programming differently. Furthermore, he adds that watching food television is no more voyeuristic than watching other types of television programme, going to the pictures or watching a theatre performance. He points out that the characteristics of voyeurism, "hidden cameras, poor lighting, shaky cinema vérité camera work, or a single wide-angle view of the action", are absent in food television (Madison in McBride 2010:45). Madison claims that it is unjustified to single out food in programmes and suspects that the term porn is simply used to raise attention, because unlike porn, food on television is stylised, crafted and depicts an illusion of perfect food, it does not show graphic images of "grainy, shaky, documentary images of slaughterhouses, behind-the-scenes fast-food workers spitting in their products, or dangerous chemicals being poured on farmland" (Madison in McBride 2010:41). This research thus follows and concurs with Madison's view that the term food porn is used to raise attention and single out food programming, as television in general is often about the things viewers do not normally do themselves.

### 2.3.5 Hyperreality and Hypermodernity: Unreal Reality

The previous sections in this chapter have brought forward notions such as unreal reality, simulation, the pure and the convergence towards the individual. The concepts of hyperreality or hypermodernity are therefore useful as they allow to see food as simulacra, in other words as a sign which signifies itself, referring to no other reality. In the following the concepts of hyperreality and hypermodernity as well as their consequences for the representation of food are laid out, explaining how contemporary food television fits into this context.

Hyperreality (Baudrillard 1994) and hypermodernity (Lipovetsky 2005) are essentially two different but overlapping concepts, which both have a place in the current discourse on mediatised food representation. Hyperreality is rooted in semiotics and mainly goes back to Baudrillard's work *Simulacra and Simulation* (1994). The notion of hyperreality has been widely theorised on, for example by Boorstin (1992), Borgmann (1992), Debord (2010), Eco (1983), Postman (1985) and McLuhan (1994). What makes it relevant to the representation of food is that it essentially describes the inability to distinguish between reality and the simulation of that reality. The hyperreal, or the simulacrum, is a simulation without a referential reality. A simulacrum is, for example, a scenario of a "reality" created by television programmes, which claim to reflect real life, when the scenario is actually not real at all, but entirely constructed (Barette 2006).

Hypermodernity on the other hand is defined as the age we currently live in, according to Lipovetsky (2005) and Augé (1995). It is defined by hyper-consumption and the glorification of the here and now, as well as the abolishment of any progressive vision. Lipovetsky argues that globalisation and advances especially in information technology in the 80s and 90s, have allowed us to "compress space-time" (2005:39). Thereafter a new order of immediacy and an urge for simultaneity have arisen, where the focus is on "short-term performance, the accelerated circulation of capital on a global scale, and economic transactions that move in ever more rapid cycles" (Lipovetsky 2005:39). This has created a fragmented, commoditised, simulacrised world, in which cooking programmes have become increasingly attractive to viewers and have thus gained significance.

What is more is that any concept, such as for example, the "natural" or the "traditional", any emotion, and any representation, have become arbitrary signs and commodities to be randomly attached to products. As qualities and words have ceased to reflect a reality, they have become meaningless as signs and have become mere simulacra, which cannot be exchanged for a reality other than themselves (Baudrillard 1994:6). Furthermore, Baudrillard has suggested that,

"although the simulacrum remains a simulacrum, in the world of hypermodernity it appears real; in other words, that which is fake becomes real." (Baudrillard 1994, cited in Král 2014:161)<sup>2</sup>. The real reality, which exists parallel to the simulacra, in a food context for example in intensive livestock farming, is rarely referred to in the media, and is mostly hidden from the public eye. It is therefore not surprising that in television cooking, as Govan and Rebellato point out, the audience receives "purely the symbolic functions of the food, enjoying the presentation" (1999:36). This further goes some way to explaining, why people buy cookery books, from which they hardly ever cook (Govan and Rebellato 1999), as the primary consumption level of cookery books, is a visual one.

Hypermodernity, as well as the simulacrum, which is essentially vacant in content, follows the principles of fashion. Fashion perpetuates a cult of the new, the ever better, more exciting, a passion, which stands without rival, having spread to most aspects of everyday life. As Lipovetsky (2005) further points out, the hailing of the present, which is currently celebrated, has resulted in the glorification of the subjective, the authentic and a demand to fulfil any individual desire instantly. The idea has manifested, that unrestricted pleasure is not only a right of the individual, but a "sacred right" (Lipovetsky 2005:38). This lays the ground for the foodie culture described above. Concerns for the future are deemed displaced, therefore uncompromised enjoyment has replaced all forms of commitment. Lipovetsky (2005:37) summarises:

A whole hedonistic and psychologistic culture has come into being: it incites everyone to satisfy their needs immediately, it stimulates their clamour for pleasure, idealises self-fulfilment, and sets the earthy paradise of well-being, comfort and leisure on a pedestal. Consume without delay, travel, enjoy yourself, renounce nothing: the politics of a radiant future have been replaced by consumption as the promise of a euphoric present.

Consequently, this leads to excess, a feature, which can be traced and located in many food television programmes. The linguistic aspect of these programmes in particular seems to follow Lipovetsky's diagnosis that, "In every domain there is a certain excessiveness, one that oversteps all limits. [...] The frenzied escalation of 'more, always more' has now infiltrated every sphere of collective life" (Lipovetsky 2005:32). In spite of the infiltration of collective life, the life of the individual in hypermodernity, has become essentially more and more solitary. Lipovetsky (2005) conjectures a world, in which individuals increasingly pursue inward-looking activities, as in

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<sup>2</sup> Král does not distinguish between hyperreality and hypermodernity, as she refers to hypermodernity when talking about *simulacra*, a concept pertaining to hyperreality.

hypermodern societies people are less interested in collective pleasures, than in private ones. Therefore, the worshiping of the here-and-now gains more and more momentum (Lipovetsky 2005:57). The private chef, the foodie, requires no more than herself and her food to find bliss in her kitchen, as "Leisure and self-fulfilment have been set up as a complete philosophy" (Deleuze 2012:2).

These food passions are supported and fed by new media, as in particular the internet provides high-speed gateways for information and images to be exposed, exchanged, reproduced, multiplied and connected. Deleuze argues therefore, that food is becoming "an object of fantasy" just like the hero in, for example, films or books (2012:10). This fetishisation and the thus created food categories are readily bought into by a multitude of industries, such as for example, the promotion of local food markets and fairs currently being promoted by many of the tourism boards. Much like lifestyle programmes, food-entertainment enables people to engage in escapism, beyond their daily routines and realities (Deleuze 2012:6). This culminates on the one hand in the development of a foodie culture and on the other hand it goes perhaps some way to explain why food entertainment does not in general look at food realities and the more problematic angles of food production or consumption, as the latter would question the genuineness of the omnipresent array of simulacra.

## **2.4 Culinary Entertainment: The Chef at Work**

This section looks at the different kinds of chef and their functions. It starts by briefly looking at the historical background of the food spectacle and then goes on to discuss the nature of the chef. It explores the notions of class and gender as well as the process of masculinisation. This includes the role of the chef and the different types of chef identified through the literature. Each type is discussed in terms of her most characteristic traits as well as what she brings to the programme and what influence this has on the food and any other thematic issues. Together these chef portraits circumscribe the significance of the figure of the chef in both the cooking programmes selected and beyond.

### **2.4.1 Food Spectacle: Historical Background**

The entertaining virtues of food have been known for a long time, even if they have not been open to all social classes. In the following the historical background to food as entertainment will be briefly illustrated, as it has a longstanding tradition. Although there are many examples going back several hundreds of years, such as the Roman's whose theatrical feasts could arguably be

described as using food as an entertainment (McBride 2010), this brief historical summary starts in the eighteenth century. Ray argues, citing Antonin Carême's *pièce montée*, which was staged in the epoch of the Enlightenment in Versailles, that Carême's work was an amalgamation of architecture, food and pyrotechnics, to create "a total work of art and performance" (Ray 2007:57). Another epitome of a food spectacle was the eighteenth century edible festival sculpture, like the machine of the Cockaigne (*macchina della coccagna*), where landscapes were made from food with sausages growing from trees and machines with "fireworks spewing forth from a ram's head or a pig's mouth", as well as wine fountains, "and pools of water with live ducks and fish" (Kirshenblatt-Gimblett 1999:4). The performance part of the feast would culminate in the king giving the signal for the guests to eat and thus destroy the fortress.

Equally in other parts of the aristocratic world, banquets such as those from the Muscovy era, were staged by the king or by noblemen. These banquets did not only include lavish amounts of luxury foods, they also included alcohol-infused performances, bets and dares. The reason for this was according to Goldstein (1999) mainly, that there was a sizable group of noblemen, who had great wealth yet nothing to do. These "superfluous" men passed their time as did Count Musin-Pushkin for example, raising "his turkeys on truffles and his calves on cream, (...) chickens enjoyed cedar nuts and walnuts rather than oats and grains, instead of water they drank heavy cream and Rhine wine" (Goldstein 1999:60). Many noblemen played either with their guests for entertainment purposes, or had their own ideas how they wanted their food cooked, such as for example, stating that each one of thirty dishes had to be prepared by a different cook. The performance of a meal was and is therefore a "means of self-promotion and advertisement" to convey power and prestige in order to advertise the social status of the host (Goldstein 1999:56). This applies to the spectacles of the aristocracy of eras past, as well as to contemporary food programmes.

#### **2.4.2 Chef or Cook: Gender, Class and Masculinisation**

In the following, particular aspects of food television and their chefs and cooks are looked at more closely, especially in terms of gender and class, as well as the self, masculinisation and safety. Gender is a topic, which appears frequently in connection with food in the literature. Equally so does class which is a characteristic many television chefs explicitly use in their profile. Finally, the trend for masculinisation will be explored as well as the notion of safety.



First of all, the distinction between the definition of "a chef" and "a cook" will be explored, as there is more than a rhetorical distinction between the two. The difference is, as Hyman (2008) argues, primarily determined by the gender of the cook, "and the complementary duality of tradition and modernity, authenticity and innovation, comfort and excitement, city and country" (Ray 2005:616), whereby the first is always associated with a female chef and the latter with a male. As Hyman (2008) points out women chefs are more likely to be confined to ethnic cuisine and lay cooking. She localises the reason for this as being partly due to the fact that *haute cuisine*, the very definition of professional cooking, or cooking as art, was for a long time dominated by male French chefs (Johnston et al. 2014), and they preferred to work in, with regards to gender, a non-egalitarian environment. Another reason given by Hyman (2008) is that female chefs are mainly associated with ethnic, low-cost cafes in ethnic neighbourhoods, which is – for television – a less attractive narrative, than one portraying the tough, self-made chef, representing a new version of the American dream. However, as will be seen below in the discussion regarding the chefs identified by Johnson et al. (2014), this seems to be disputable at least for the American market.

According to Hyman cooking as a career, is not motherly and nurturing, but rough, tough and steamy. So, the televised representation of cooking is mainly characterised by chefs, as well as judges, who are overwhelmingly male (Hyman 2008). Hollows (2012) adds that often the male professional chefs try to transform or reform female working-class amateur chefs. Oren (2015) based on the work of Collins (2009) cites the original food programme audience as female who were taught by the male television chef, whereas she sees this changing, as the settings are moving from cooking instructions to high-stress competition performances in the professional male cooking world.

Ray, who disagrees with Hyman, suggests a more balanced, if complex, picture of the gendering of television chefs. He argues that "cuisine happens when cooking escapes the confinements of the domestic kitchen" (Ray 2005:617), which is precisely what television food programmes do. He starts by using the example of American chef Julia Child, who utilised her own kitchen as a workplace for her programme, thereby "literally turning domesticity inside out" (Ray 2007:52); as Delia Smith has done on British television from the 1990s onwards (in her earlier programmes she cooked in a studio kitchen). The theme of domesticity is further significant, because the mythology surrounding it was questioned at that time by the feminist movement, as well as by middle-class women, who had lived a working life during the war and had not reconciled themselves with having to go back to the home kitchen.

However, most of today's successful television food programmes are, as Ray (2007) puts it, post-domestic programmes. In a similar vein Ashley et al. (2004) state that food programmes are less about cooking and caring for others, than about caring for the self. Therefore, cooking shifts from being a labour for others, to being a form of self-expression and realisation. Thus, the "meal is not a product of domestic labour" (Naccato and Lebesco 2012:49), but one of "aestheticised leisure" (Ashley et al. 2004:183). Similarly, the televised representation of a food, its preparation, and presentation, is geared towards the concept of the self of the target audience. Therefore, cooking programmes provide an opportunity to talk indirectly about one's own education, class and style (Warde 1997) - which is where the transfer of cultural capital comes in, as will be seen further on in this section. Equally, foods are not only contradictory from a social and nutritional perspective, but also with regards to culinary class and ingredients. Haute cuisine for example, is seen as more real and authentic, and therefore 'higher' in status, than mainstream food, as it – like the cuisine of the poor – involves the dirty, unfavourable, and identifiable parts of animals such as offal, ears, snouts, feet, or tongues (Hyman 2008). The role of the chef in this context is to accompany and guide the diner down into "earthy authenticity" where through literally incorporating the low and the dirty, she is in danger of becoming contaminated herself; an act of bravery, which subsequently, sets her apart from the ignorant, inexperienced mass (Hyman 2008:48).

This shift to the post-domestic cooking programme enables the opening of food programmes to male viewers, as the narrative can be shifted from the stereotypical female focus of "familial or social obligations" towards confrontation, challenge and the implicit suggestion, that there is more at stake than the care of family members. The responsibility to one's peers and competitors, representing traditionally male attributes, such as "strength, vigour and authority", is thus moved into the foreground (Narrato and Lebesco 2012:44). The male-coded context is created through a range of attributes, such as the setting, using "urban industrial set design" or language offering "the ultimate version" of recipes and tools (Naccarato and Lebesco 2012:46). Further male chefs, much more than females, need to display cooking as "a matter of technical rationality", which in part is also reflected as a "rationalisation of domestic cookery" (Warde 1997: 66).

Especially through the act of travelling, Ray adds, the male chefs redefine domesticity on a national level by threading together "a national community" (Ray 2007:60), "that is regionally differentiated and paradoxically unified by a shared heritage" (Strange 2000:258). Thereby the discourse between home and the world, as well as "the role of the man within it", can be valued again (Ray 2007:61). Masculinisation, particularly where encoded with a working-class ethos,

uses sex-appeal as a further aspect of the chef's personality. Adema (2000:117) talking about American celebrity chef Lagasse, points out that, "by exuding female-directed sexual appeal and male-directed machismo, Emeril can appeal to viewers of both genders. Ray identifies a movie-like trait, as "the chef and his clientele orbit around each other, followed by the spotlight" (Ray 2007:56), thereby transforming the kitchen into the sports arena (Ray 2007:54). These hyperbole constructs of masculinity border on caricature, as the underlying context of the kitchen remains stereotypically feminine and rather than pining over that pedigree, "the absurd masculinity of some of these cooking programmes actually serves as a reminder of" it (Ray 2007:55). Thus, it may be argued that the traditional gender dichotomy is preserved through the masculinised narrative of "conquest and triumph" providing the kind of culinary capital which reasserts masculinity (Narrato and Lebesco 2012:45).

However, Naccarato and Lebesco (2012:47) also argue, that the few women who step into the male dominated context, mostly in the competition format, are equally masculinised and "adopt and reinforce" the traits of "hegemonic masculinity, characterised by authority, power and possession". In this setting male and female competitors alike must display gender-ambivalent qualities. While the egoism to win the competition is coded as masculine, the need to take an interest in cooking and display "altruism, that promotes identification between contestants and viewers", are both coded as female (Naccarato and Lebesco 2012:62). This is achieved by what Redden calls an "intense biographical focus" (2007:156) by means of telling stories to emotionalise viewers and make them empathise with the participants as individuals. By using a range of different personalities and walks of life, the programme makers ensure, that the greatest possible variety of viewers is emotionally engaged. The fact that the audience can experience the "transformative power of culinary capital" by engaging with the plight of the competitors Redden claims (2007:152) is "a secular form of salvation".

The above suggests, that not only are the chefs as personalities contradictory, but that the contradictory element is deeply embedded in the role of the celebrity chef itself. Hyman in her article "The Taste of Fame" (2008) points out, that traditionally the TV chef has been a working-class man, who has made it to the echelons of gastronomic stardom. However, in order to stay a celebrity chef, he must continue working with his hands in front of an audience, thus staying essentially as a skilled manual labourer. He thus becomes a member of the elite, while at the same time staying a member of the working-class. As a celebrity he is thus at the same time high and low, which is problematic, as "he threatens to erase the invisible boundaries between classes that we at once ignore and reify" (2008:46). The dining room is also as much a place of

contradiction as is the chef and his food. It is a place of leisure, but also one where etiquette and class are demonstrated, not only by the diner, but also by the patron, because "the story of the celebrity chef is the story of how we construct ourselves in public" (Hyman 2008:43).

Thus safety is another domain of the chef, as Govan and Rebellato (1999) argue. Television chefs, are easily distinguishable and identifiable personalities, and thus instil a sense of trust in the viewers that the food they cook is of known and safe providence. One reason for this is that once food is bound into a system of exchange, it seems less dangerous as the chef gets paid and is thus recognisable as a professional (Govan and Rebellato 1999:37). Chefs create "identifiable ceremonies of food production" (1999:36), applying the tricks of the trade which the apprentices have to learn in order to be able to prepare safe food. If they are successful, they receive the chef apron while the audience has benefitted from witnessing how food is prepared safely (Govan and Rebellato 1999:37). Particularly pertinent is the alchemy of food preparation according to the authors for example in "Ready, Steady Cook" where the chef conjures up a tasty meal from some initially "unpromising ingredients" (Govan and Rebellato 1999:36). The concept of cooking as alchemy and its transformative powers has existed for a long time. It is for example depicted on a woodcut from the seventeenth century where the transformation capacity of cooking is likened to that of the bee for making honey (McGee 2007). Another element, which makes television cooking safe for the viewer, is that she will never eat the food, as the intact faith in the chef is more important than the tasting of actual food.

### **2.4.3 Particular Types of Chef on Television**

The literature has identified particular types of chef, which range from definitions based on gender, to functions, expertise or celebrity status, such as the amateur or the celebrity chef. Different chefs appeal to different segments of the audience, address a variety of different issues and have distinct functions. Television chefs are key figures in the mediation of food (Barnes 2014) and do not only have the function to entertain (Salkin, 2013), but have a range of other functions such as being social entrepreneurs (Barnes 2014), teachers or brand symbols. In the following the seven kinds of chef identified by Johnson et al (2014) will be presented first before the three more widely referred to types of chefs – the grand chef, the celebrity chef and the amateur chef – are discussed.

### **2.4.3.1 An American Typology of Chefs**

Johnson et al. (2014) carried out a study based on cookery books available on the American market and have identified seven types of chef or, as they call it, "seven distinct culinary personas" which are "homebody, home stylist, pin-up, chef-artisan, maverick, gastrosexual and self-made man" (2014:7). Not all these apply to the British market, there are however two British chefs who also feature in Johnson et al.'s (2014) typology; these are Jamie Oliver, categorised as a "gastrosexual", and Gordon Ramsay, categorised as a "chef-artisan".

The "homebody" stands for domesticity and is associated with the feminine. Her focus is to deal successfully with time and budget constraints, while she is not concerned with educating the audience in the art of fine cuisine, nor is she interested in preparing complex dishes, or gaining status. For the "home stylist" on the other hand cooking is "part of a larger home-management project" (Johnson et al. 2014:19). She is interested in refining foods and presenting a classy meal, as the aim is to express status and cultural capital through cooking. The "pin-up" chef "embeds food and cooking in a lifestyle of leisure, entertainment, and sensual pleasures" (Johnson et al. 2014:11), she is typically female, and a typical example would be Nigella Lawson. The four remaining chef types are associated with male chefs, whereby the "chef-artisan", a term based on Kimmel's "heroic artisan" (1994:87), has professional expertise in the form of formal training and real life cooking experience in the shape of having cooked in high-end restaurants. The emphasis is on craft, quality and pride. The "maverick", who is typically inspired from a field outside gastronomy, is characterised by unorthodoxy and uniqueness where food preparation and presentation are concerned. Johnson et al. (2014) base the term "maverick" on Becker's (1982) typology of artists, whereas the "gastrosexual" chef is based on the concept of the metrosexual, heterosexual male. He embraces some female aspects such as grooming and home-cooking, and is therefore "relatively gender-transgressive" (Johnson et al. 2014:16), which however does not compromise his authority. The authors define the gastrosexual as "highly trained professionals who tend to have cultural legitimation through owning restaurants and who use their skills to inspire and empower home-cooks" (Johnson et al. 2014:16). Lastly the "self-made man" based on Kimmel's (1996:16–17) archetype of the same name and a rags-to-riches narrative, features a more than average number of black male chefs. Central to this type of chef is a background in gaining cooking credentials through hard work, usually without the possession of formal qualifications, as well as a culinary emphasis on comfort food and a social context of tradition and family.

### 2.4.3.2 The Grand Chef

The first of the three more general types of chef, which apply to the European television landscape as well as the British, is the "grand chef". The term originates from the French literature and common parlance. The French expression for what would be called a "celebrity chef" in a British context is either *grand chef* as in for example the television programmes *Cuisinez comme un grand chef* ('Cooking like a grand chef'; TF1; 1996-1999) or *Vis ma vie de grand chef* ('Live my life as a grand chef'; TF1; 2002) or *chef étoilé*, the starred chef, which refers to having been awarded *Michelin* stars (Salvador-Pérignon 2013; Bayet-Robert 2012). Hence the main characteristic of the grand chef is that they have a formal education in cooking as well as real life cooking credentials. There is however not always a clear distinction in the literature between chefs who have off screen cooking credentials and those who are largely known for their cooking on screen (Johnston et al. 2014; Rousseau 2012a). The grand chef is traditionally linked to French gastronomic training and haute cuisine (Johnston et al. 2014; Hyman 2008), however Salvador-Pérignon points out that today's French grand chefs do not shun regional cuisine – which was formerly associated with the poor – as they are now ambassadors of regional produce and cuisine (Salvador-Pérignon 2013).

An important function of the chef as a judge is to add "artistic legitimacy" through intellectualised discourse thus deciding over artistic value (Johnston et al. 2014:3). Eckstein and Young (2015) divide television chefs into two types: the celebrity chef and the "public chef intellectual", as according to them the aim of the former is to entertain and the task of the latter is to educate "the public on the art of cooking" (Eckstein and Young 2015:207). The authors use Gramsci's (1971) "organic intellectual" to clarify the distinctions between the two types and thereby idealise the public chef intellectual, as being of high moral standard because she aims to better the world (Eckstein and Young 2015). In a similar vein Lewis (2010) differentiates between "expert" or "intellectual" and celebrity chefs as different kinds of cultural authorities. The expert or intellectual belongs to the public sphere, whereas the celebrity chef is subject to mediatisation and commercialisation, which move her away from being an expert (Lewis 2010) towards being an entertainer.

The distinction between grand chef and celebrity chef may become blurred in some cases where highly decorated chefs shift their attention towards a media career. Such a shift would however be likely to lead to a significant loss of culinary credit according to Springfellow et al. (2013). A reason for this being that it is the expert who intellectualises, who relates to high culture (Lewis, T. 2010), whereas celebrity is linked to consumer and popular culture, where "entertainment is

privileged over information, affect over meaning" (Lewis 2001:234). Springfellow et al. (2013) add that celebrity culture commonly overlaps with fields such as entertainment, politics or marketing and cooking thus becomes a lifestyle attribute rather than being a cultural skill. According to the authors the commercial approach would therefore subvert the artistic and the artisanal as well as the kudos acquired over long years of haute cuisine working practice, for short-lived financial profit (Springfellow et al. 2013; Fantasia, 2010). There is however no study which has researched what happens to a grand chef when they turn into a celebrity chef.

#### **2.4.3.3 The Celebrity Chef**

The celebrity chef is the second kind of television chef that appears widely in the literature, in fact this kind of chef is the most prevalent, which may partly be conditioned by an overlap with celebrity studies. There are many different approaches to defining the celebrity chef: Eckstein and Young (2015) argue that the celebrity chef is a public figure with some training in cooking, thus expertise, but is not part of the culinary arts. Although their roots are often in cooking, their reality is television programmes, advertisement deals, and press appearances. Johnston et al. (2014) on the other hand emphasise in their study on cookery books, that celebrity chefs are brands and thus a team effort requiring the input of a variety of different experts.

Bell and Hollows (2011) argue for a distinction between the celebrity chef and the star, whereby the former is bound to an identity as a "television professional" and a "particular style" (Bell and Hollows 2011:179), whereas the star is known for having a particular lifestyle (Geraghty 1991, in Bennett 2008). The distinction between "*TV personalities* and those who are *celebrities*" (Bell and Hollows 2011:179; italics in original) is that the latter publicise aspects of their private lives in the press, especially celebrity news and in human-interest stories magazines, whereas the television personalities may have their books written about, but not details of their private lives. Examples of celebrities given by Bell and Hollows (2011) are Jamie Oliver and Gordon Ramsay whereas Hugh Fearnley-Whittings tall represents a television personality. Based on research by Bennett (2008) the authors suggest that the latter plays himself, which emphasises his ordinariness and thus his authenticity (Bell and Hollows 2011). Although having some cooking credentials, the television personality chef does not usually have more than basic vocational training and tends to further downplay her knowledge through narratives of their own struggle or failure, to increase the sense of ordinariness (Bonner 2003). One reason for playing down skill is not to put distance between the celebrity chef and the viewer as well as not to intimidate the latter with "too much professionalism" (Bell and Hollows 2011:180). The celebrity chef offers "her

own incompetence as a sign of both the fool proof nature and the pleasure of her cooking" (Hollows 2003:181).

Celebrity chefs are associated with different kinds of expertise and authority such as cultural authority (Evans & Hesmondhalgh 2005; Turner 2004; Corner and Pels 2003; Turner et al. 2000; Marshall 1997), thus being "cultural intermediaries that set trends and define taste" (Bell 2002:14), which is paramount to their persona (Bell et al. 2015), yet so is their ordinariness, or as Lewis calls it, the quality of being an ordinary expert (Lewis 2008a). This ties in with Dyer's line of argument that stardom is about combining "the spectacular with the everyday, the special with the ordinary" (1979:39). Marshall (1997) argues that the ordinary is closely connected with television, which creates personalities through intimacy contrary to the screen featuring the film stars Dyer was referring to, which preserves distance (Marshall 1997).

From the 1990s onwards in particular a great number of different chefs have emerged, "working in different formats, with new ingredients and attitudes" (Govan and Rebellato 1999:36). It has thus become necessary for the celebrity chef to develop and construct their "own unique style" (Naccarato and Lebesco 2012:42), because, as Adema argues, celebrity chefs are "marker and marketer of commodities". Consequently, although empowering the audience, they simultaneously entice them into buying their branded merchandise, thereby incorporating viewers more fully into "the culture of consumption" (Adema 2000 in Rousseau 2012a:49).

As the television chef is essentially "a media personality with television programmes, product lines, appearance fees" (Eckstein and Young 2015:206) and advertising contracts, they are often referred to as a "brand" (Rousseau 2012a; Scholes 2011; Lewis 2010). Lewis (2010) locates an increase in branding and celebritisation in the process of presenting public individuals, including experts, to present them in a more "accessible, media-friendly and crucially more 'ordinary'" way (Lewis 2010:584; Evans and Hesmondhalgh 2005). The chefs displaying lifestyle expertise in particular, become a "living brand" (Lury 2004:93; for lifestyle see also Hollows 2003) through the commodification and merchandising of their television persona. Branding is a central element in contemporary culture (Arvidsson 2006; Klein 1999; Lury 1996), whereby Lewis (2010:591) points out that the "ability to distinguish between the commercial world and the realm of artistic, intellectual and expert culture" can no longer be defined. As Klein argued as far back as 1999 in her influential book about branding *No Logo*, commodification has become "so ubiquitous and commonplace that [t]he idea of unbranded space [...] has become almost unthinkable" (Klein 1999:59).



Another facet of the branded celebrity chef is, as mentioned above, the holding of advertisement contracts, such as the one that Jamie Oliver had for 11 years with Sainsbury's (Piper 2013; Bowers 2011; Halonen-Knight and Hurmerinta 2010) and since 2013 has with Canadian supermarket chain Sobeys (Sobeys Inc. 2013) as well as the Australian chain Woolworth Supermarkets (Woolworth 2013), and since 2016 with the international meal kit delivery brand HelloFresh (HelloFresh 2015). The celebrity chef thereby issues an endorsement for a retailer by introducing close identification between celebrity and brand (Byrne et al. 2003). Such contracts are mutually beneficial (Hale 2010; Hewer and Brownlie 2009; Byrne et al. 2003), as Sainsbury's sales increased substantially while Oliver gained television and publishing contracts (Halonen-Knight and Hurmerinta 2010). This trend however is not new, as early celebrity chefs such as Elizabeth David, promoted her quest for improving the culinary experience by expanding into different media (Collins 2009). Today, the all-round celebrity chef experience (Hansen 2008a) is a combination of not only food television and cookery books, but also of food merchandise (Naccarato and Lebesco 2012; Mullen 2008), celebrity biographies and charity events.

The celebrity chef Jamie Oliver is an example of a very well-rounded brand, as Rousseau (2012a) points out, because he, as the nineteenth century celebrity chef Alexis Soyer did, pursues increasingly philanthropic goals. He further owns a string of companies, a magazine, has won a range of awards for his social engagement, holds various marketing contracts and has published books which sell in the region of J.K. Rowling's *Harry Potter* series (Rousseau 2012a). Charity is thus one of the must have "accessories" for the contemporary celebrity, as Littler (2008:238/9) explains:

Public displays of support for "the afflicted" can be a way for celebrities to appear to raise their profile above the zone of the crudely commercial into the sanctified, quasi-religious realm of altruism and charity, whilst revealing or constructing an added dimension of personality: of compassion and caring.

Rousseau (2012a) argues, that the social engagements probably weigh most in the public opinion of Oliver, which was corroborated by Hattenstone (2005) in his interview with him for the *Guardian* newspaper stating that Oliver's concept of himself is one of a brand (Jamie Oliver Limited), which sells better, when humanised. Other authors point out that contemporary celebrity chefs address areas outside cooking (Bell et al. 2015; Bonner, 2011; McMurria, 2008), especially social issues, which adds a different aspect to their brand and presents them as "a vehicle for addressing wider social problems" (Bell et al. 2015:2).

The concept of "the quest" also belongs in this context, as it is typical for the structure of celebrity food programmes to – as Bell et al. (2015) argue in their study of campaigning culinary documentaries – set and solve a crisis. Peterson and Leonard Turner (2014) using *Jamie Oliver's Food Revolution* (ABC; 2010) as an example, argue in a similar vein, that the celebrity chef's quest for teaching people better eating habits links him to the classic food reformers of the past century. The quest is typically a journey to find "a pre-industrial authenticity" (Rossato 2015:276), which allegedly does not exist at home anymore. The visits to regions of idealised culinary purity and tradition, allow the British chef to explore exotic cultures (Leer and Kjaer 2015:313). This can be seen as "cultural food colonialism" (Heldke 2013:395; Rossato 2015) in fact Heldke (2013) compares the celebrity's quest to the nineteenth and twentieth century inspirational travels of artists and writers to the Mediterranean. Rossato (2015) uses *Jamie's Great Italian Escape* (Channel 4; 2005) as a comparison to Goethe and his *Italienische Reise*, his Italian journey. Goethe fled Germany suffering from his celebrity status after the publication success of *Die Leiden des jungen Werthers* ('The sufferings of young Werther'), a love affair turned bitter, as well as his professional duties (Goethe 2001:10). Jamie Oliver likewise, as he himself in the introduction to the series *Jamie's Great Italian Escape* puts it, is overwhelmed by turning thirty, his success, his work responsibilities, his celebrity status, and like Goethe he goes to Italy "to rediscover the roots of his passion for cooking and to regain enthusiasm" (Rossato 2015:277). By doing so the celebrity chef sets a structure to teach the audience, display expertise, as well as raise ethical issues and encourage audiences to cook as well as to take responsibility for themselves (Bell et al. 2015).

Through their various activities celebrity chefs have gained increased influence as they are prominent public figures in many countries, which adds to their economic significance (Henderson 2011). The spread of British programmes in particular has increased the global profile and importance of the celebrity chef (Piper 2013). Not only have celebrities gained political influence (Bell and Hollows 2011; Powell and Prasad 2010; Drake and Higgins 2006), celebrity chefs are through foodtainment (Finkelstein 1999) adding to moral debates, especially concerning food and social issues (Jackson et al. 2012; Piper 2013; Hollows and Jones, 2010), as well as having "gained tremendous cultural influence" (Johnston et al. 2014:2; Bell and Hollows 2011; Rousseau 2012a; Powell and Prasad 2010). Bell et al. (2015) claim therefore, that the television chef's role is shifting from that of a lifestyle expert to a public service role (see also Hobson 2008).

To further infiltrate society and as a means of getting closer to the consumer, social media platforms such as Twitter and Facebook are utilised (Rousseau 2012a). Twitter in particular, is used to update fans on their favourite chef's doings, acting "as their own paparazzi" (Rousseau 2012b: 80), while Pinterest provides followers with current pictures (Clarke et al. 2016). On an interactive level, Twitter provides a sounding board, for example, on how well readers follow recipe instructions. Chefs may also use competitions to foster interaction by, for example, posing questions and offering a signed book copy for the fastest response (Rousseau 2012b). This process Rousseau argues, further instigates a sense of personal contact and intimacy, not least because via devices like the mobile phone, the chef can be at the side of the consumer all the time (Rousseau 2012a). Thus through marketing the celebrity chef's role has shifted from being a television cook, to being a highly marketed commodity (Johnston et al. 2014), whose market value is exploited in the same manner as that of any other celebrity. Thereby the dilemma of intimacy and simultaneous distance is created, as the celebrity chef's lifestyle is unachievable and remains separate from the viewer (McRobbie 2004), while personal narratives often include bibliographical information to create intimacy (Johnston et al. 2014).

#### **2.4.3.4 The Amateur Chef: Contemporary Exhibitionism**

The third type of chef, which can be found in British as well as continental programmes, the amateur chef, features heavily in many programmes due to her ordinariness, her variety and her supposed authenticity. The most powerful tool of the amateur chef, which is also something that the celebrity chef occasionally uses, is the confession to the camera, which will be explored in depth below.

Rousseau (2012a) claims that a large part of the modern media is less about voyeurism, than exhibitionism. Not only is there an "apparently insatiable market that thrives on the dubious thrill of people being humiliated – or humiliating themselves – on national television", self-humiliation and talking of private matters on television also has the function of instilling trust in the viewer (Rousseau 2012a:50). Holmes (2004) as well as Biressi and Nunn (2004) add that using the ordinary, the real as a rhetorical device, employing "ordinary people supposedly just being themselves" (Redmond 2006:28), finds more and more applications in television programmes.

On the one hand this is enabled by choosing characters for their dramatic potential, and on the other, propelled by using confessions to the camera, mostly displayed as individual monologues. If one applies Moriarty's (1991:20) explanation of Barthes' analysis from *Mythologies* ([1957]

1972) of why wrestling, although considered a sport, is not actually a sport, to cooking programmes, it reveals a very similar structure:

Common sense would say that wrestling is a sport: Barthes asserts it is not a sport, but a spectacle. [...] The common-sense view of the world largely consists in asking what the use of something is. [...] Wrestling again: if one tries to understand it, commonsensewise, as a sport, it is unintelligible: in a real contest, a wrestler caught in a hold would struggle to conceal his agony, which could only encourage his opponent; in fact, he displays it. Or why is the foul play so blatant? Because the wrestler is not so much trying to win as fulfilling a role expected of him by the spectators: to suffer, visibly, is part of that role; and an invisible foul is useless because the function of a foul is to build up the perpetrator's character as a 'dirty bastard', to be spectacularly chastised by the 'good guy'. Physique is likewise dictated not by considerations of strength or finesse but by this need to establish a recognisable character, in the theatrical sense. The whole exercise is a play or even a ritual confrontation between Good and Evil.

It could equally be claimed that a cooking competition is about the filtering out process to find the person who best prepares food. Yet the contestants of the cooking competition show their emotions in an almost exhibitionistic fashion, instead of displaying poker faces and concealing their emotions. The reason for this could be that the concealed emotion cannot be seen by the audience, which would render the whole operation pointless, as food preparation is a "spectator sport" (Rousseau 2012a:17). Just like the taste of food, as will be seen in the following text, which must be expressed through words, as well as visual and audio effects, the emotional drama must be displayed on faces, through voice and body language. As Redmond (2006) says ordinary, hitherto unknown people are given the chance to shine in these confessional programmes. It is thereby of no importance, whether they are food, music or business programmes. The phrasing employed in different competitions and talent programmes is remarkably similar. Redmond (2006:29) quoting from *New Zealand Pop Idol* (TV2; 2004-2006) screened in 2005 lists sentences such as "'raw talent' [...], which is 'out there' waiting to be 'discovered'" phrasing which is ubiquitous in competitions and talent programmes.

In the context of the reality or game show another angle needs to be added: Reality and especially cooking competitions narrate a tale of transformation from hobby cook to professional chef, from unknown hopeful to celebrity. Heller (2007) claims that the idea of the makeover has been used in literature for a long time, citing Charles Dickens' Ebenezer Scrooge in *A Christmas Carol*

(1843). Heller looks at home and style makeovers, yet essentially, the story and the exposure of the participants to media attention, such as for example in *American Idol*, which is similar, as it is about "remaking ordinary people into celebrities" (Heller 2007:2). Similarly, participants of transformation programmes typically "produce grand statements about self-transformation", whereby "losing is not a defeat, but an opportunity for learning, a process and not an outcome" (Bratich 2007:9). Moreover, according to Bell et al. (2015) the makeover itself provides entertainment through conflict whereby this may be applied to different scenarios, including reformatory programmes such as *Jamie's School Dinners* where the people who refuse to take on Oliver's advice represent the adversaries, thereby adding fuel to the narrative. The creation of authenticity is an essential feature in both the reality and the game format. Reality television, Grindstaff and Murray (2015) claim, features more celebrity than other formats because of the incorporation of amateurs and the thus resulting combination of raw emotion and ordinariness. The authors continue by claiming that reality shows produce their own kind of celebrity leading to further commodification of emotions.

King (2008) citing Foucault's (1979) work agrees with his argument that there is a therapeutic angle to television programmes, but disagrees in so far that using the device has generated formats of "self-disclosure" (King 2008:115). Television has been named a therapy machine (White 2002), which manufactures "real" feelings, a process which Meštrović calls the "McDonaldization of emotions" (1997: 98). However, television, in spite of being a therapeutic generator only ever creates "artificial realms of desire for authenticity" (Aslama and Pantti 2006:170). Redmond (2008), who calls the confessions "para-confession" because television is a controlled medium, adds that "the celebrity confessional is very clearly a self-reflexive performance", which is staged, edited and thus designed to raise the profile of the celebrity. Leer and Kjaer (2015) using the programme *Jamie's Great Italian Escape*, which was referred to earlier, as an example, point to the use of Oliver's van for confessions in the shape of personal thoughts about the Italians and their cuisine. What he says to the camera is meant to represent what he *really* thinks, as opposed to what he says to the faces of the Italian people.

A media confession differs however from a therapeutic confession (White 1992; see also Shattuc, 1997), as it blurs the limits between public and private, it is not directed at an individual like a priest or therapist, but at an unascertainable mass of anonymous people. It is being "performed within a more complex power hierarchy than that which exists between the authority and confessor" (Aslama and Pantti 2006:179). Couldry (2003: 123) claims, that it is the authority of television itself, which "requires the confession". Redmond sees the effect of confessions

primarily in the creation of a sense of intimacy between the celebrity – or the amateur chef – and the viewer. In a similar vein Nunn and Biressi (2010) claim that celebrities share their emotions in public thereby creating an "ideology of intimacy", which supposedly creates authenticity by adhering to the inner psychology of the persons concerned (Nunn and Biressi 2010:54). This is possible, because the current culture celebrates individual feelings communicated via the revelation of intimate emotions, a mechanism which does not only apply to the celebrity, but also to the making of it (Aslama and Pantti 2006).

The interest of the audience is the authenticity of emotion, the rarity, the opportunity to discover the "real self" of the participants (Aslama and Pantti 2006; Hill, 2002). This requires a particular set up, which is putting real people in unreal situations, such as a camp in the wilderness or a container, where extreme emotion may be considered normal. The contradictions of those situations, such as finding true love in the artificial setting of a highly edited television programme, set in a melodramatic context, does not seem to irritate (Aslama and Pantti 2006). In order for those categories to unravel smoothly the participants do not cease to assure the viewer, that their emotions are true, whether this concerns romance or the dream of becoming a chef. The moment of extreme emotional revelation is what Grindstaff (1997:168) calls the "money shot", the confession accompanied by the physical confirmation of emotions such as tears or other expressive mimicry. Hence the thus commoditised emotions are what attract the viewer to these programmes. As pointed out above, Meštrović (1997) has claimed that there is an industry busy with the creation of authenticity, which is open to celebrities as well as to ordinary people.

Following on from the technique of the confession to the camera is the "talk". Particularly in reality formats the latter is of great importance, and several kinds of it can be distinguished: There is the monologue, which is used most frequently, mainly in the form of the confession to the camera, there are further multi-party talks, for example when candidates eat together at the table, as well as occasional dialogues (Aslama and Pantti 2006). The content is created through challenges and competitions, as well as inter-personal conflict and drama. Typically, "in a multiparty situation verbal comments are kept short while the camera shows the tears in close-up" which is usually followed by monologue confessions of individual participants (Aslama and Pantti 2006:173). The dialogues in reality programmes are often either very short and obviously prepared and scripted or they are in fact "monologues where the other participants serve merely as an audience, waiting for their own monologue" (Aslama and Pantti 2006:174), as the real drama is reserved for the latter.

In spite of monologues not being a natural form of conversation they offer the audience an all-encompassing state of knowledge. The audience and the audience alone, knows about the feelings, grudges and plans of the participants. The confessional monologues Aslama and Pantti (2006) argue, are one of the genre's main features because of the key attraction, which is the genuine emotion. Further, individual monologues have a long tradition, as they have been used in classic drama and prose for the characters to reveal their inner-self, their emotions, secrets and plans. "Interestingly, reality shows have reintroduced this out-of-date staged talk situation into the context of television" (Aslama and Pantti 2006:175). This, Couldry (2003) interjects, may also work as a way of triggering doubt over authenticity and spontaneity, as the monologue is traditionally scripted and not a natural form of conversation. It is unascertainable if any of the displayed confessions are 'true' in a conventional sense, or if they are by default a media construction, the result of suggestions by the director or merely the knowledge of the genre's conventions (Couldry 2003). The attraction of the monologue is that one person has the complete attention of the viewer and it is this situation of empowerment where Aslama and Pantti (2006) see the opportunity for the ordinary person to become a celebrity. Murdock (2000:199) adds that this situation, although perhaps really painful, promises "intimacy and authenticity".

In spite of the individual confession structure and the fact that "the first-person genre in the first-person medium" does not nurture collective and shared feelings, but mirrors an ego-centred, individualised society (Dovey 2000 in Aslama and Pantti 2006), reality television attracts a wide audience, creating fan communities, and encouraging people to interact in the form of voting (Corner and Pels 2003:1). The sale of the intimate to the viewer has an immense draw for the audience (Aslama and Pantti 2006). It underlines what Livingstone and Lunt (1994) have observed, which is that reality television and talk shows empower the individual's emotional expression and experiences while weakening the patriarchal authoritative power of television.

## **2.5 Education: Culinary Knowledge Transfer on Television**

This section looks at issues regarding education including a brief historical and social background analysis of the changes in eating and cooking behaviour in recent history, a discussion of food and cooking concepts as well as of the transfer of culinary capital. Together these deliver the theoretical backdrop for understanding the culinary education these food programmes may provide.

### **2.5.1 Rise of Food Television and Erosion of Skill**

The contemporary interest in food television, as Voigt (2008) points out, is motivated by different factors, such as the loss of regular mealtimes due to working structures, and a change in nutritional understanding. Historically, German eating structures for example, were regulated by church-bell ringing at mealtimes, during the 1950s and 1960s, which changed during the 1970s because of a shift in working-life structures. Working contracts changed from permanent, full-time employment to fixed-term, part-time and project work (Hirschfelder 2005), as well as to an increase in self-employment. At the same time, due to advances in information technology, globalisation gained a foothold in the working world, which led to a deregulation of daily structures due to the now contemporaneous working networks across time zones. Furthermore, the loss of identity and structure formerly provided by a life profession (Opaschowski 2001) led to a revaluation of structures and social values and thereafter to a search for new identities and lifetime goals (Voigt 2008). Leisure activities, charity work, sport and family have gained in significance and many people find more meaning in those than in their careers (Opaschowski 2001). This has led to a multitude of variable, overlapping life phases (Horx 2002) and the thereof resulting increase in individualism, has had a substantial impact on eating behaviour (Voigt 2008). Mealtimes have become flexible and eating on the go, or while pursuing another activity, have become the norm, and in spite of the decision about food consumption being an "impulsive, yet highly conscious, complex decision" (Schendekehl 2007:50), fast food, take-aways and convenience foods have gained a foothold.

As traditions, learning to cook from family members and sharing family meals have lost their significance, "cooking skills and nutritional knowledge are no longer a self-evident part of general knowledge" (Esser 2008:54). This varies however between cultures, as there is in France, for example, evidence that most French people still practice the three meals a day structure (INPES 2008; Pettinger et al. 2006), which has experienced substantial erosion in many other countries, notably Germany (Voigt 2008). Despite culturally different approaches to food in, for example, Germany and France (Danesi 2012) cooking has in many countries increasingly become dispelled from daily life and has turned into a specialist subject, delegated to professionals or passionate hobby cooks (Fichtner 2006:21).

Working in a tandem with this is the fact that home cooking and the joint meal still features highly in the value structure of many people as an ideal of "company, comfort and most of all, culinary delight" (Voigt 2008:19). In particular, commensality takes almost a synonymous meaning to family life (Esser 2008). This leads to an increase in staged, lavish meals, such as for



example a joint breakfast on Sunday, as a form of celebration, which might indicate the development of a new form of ritualised commensality (Stiess and Hayn 2005). The available spare time is less used to relax, but filled with meaningful work (Opaschowski et al. 2006) and in this context cooking has become a creative activity on a par with photography or painting (Becher 1990; Gaigg 1999). Based on this as Kear (1999) points out, cooking in late capitalism is viewed as a process of consumption, not production. Hence the work, which is actually necessary to get the final product, the preparation of the food and the cooking, is not visible in the product. Therefore, Kear deduces, that the scarce commodity in contemporary society is not food, not even skill, but time.

### **2.5.2 Concepts of Food and Cooking**

Television cooking shows are watched in and of themselves, quite apart from their instructional value – as well as performance in the sense that one realises the recipe, just as one performs a musical composition (Kirshenblatt-Gimblett 1999: 22).

Matwick and Matwick (2015) point out that the meaning of food has changed and that although food is an integral part of life and people are therefore naturally interested in food, they are not necessarily interested in cooking. They claim that the place of eating "has changed from the kitchen to the living room", as people save time by not cooking and instead using convenience foods, so that they have the time to watch other people cook (Matwick and Matwick 2015:314). Blythman (2006) going a step further, sees in food television, which she sets on the same level as food advertisement, a source of paralysis. Comparing food television to the skinny models advertising the merits of Weight Watchers, she says does not empower the potential recipient, but paralyses them. She adds that in food television there is too much choice and too many possibilities. According to Blythman (2006) this creates a world that has little in common with the real circumstances of people's lives, which is why food television can only ever function as entertainment.

However, as Davies (2009) points out the concept of food having a game aspect has existed for a long time. Especially in the seventeenth and eighteenth century, when it was fashionable to masquerade and disguise certain foods as being made of another food type entirely, in a bid to forgo food rules such as, for example, the Catholic fasts. Cooks imitated the raw with the cooked, made mock meat with fish or "'fish' moulded from vegetables" (Davies 2009:38). However, as cooks became increasingly good at imitating the real with great skill, the latter became suspicious

and the "natural" started to be favoured instead. The problem, which appeared in this context, was to decide what should be considered "natural". One approach was to use local ingredients prepared with minimal technique, requiring only the most basic skill on the side of the cook. Another approach was to define the natural through science. The first approach made highly trained French male chefs redundant, and indeed many were dismissed and female cooks employed in their place (Davies 2009). The second approach required even better trained chefs than before, which led to the elevated social status of the French trained chefs, who were perhaps, as Davies (2009) suggests, the predecessors of today's celebrity chefs.

In contemporary western society cooking is on the one hand an expression of lifestyle more than labour (Johnston et al. 2014; de Solier 2013; Powell and Prasad 2010; Ketchum 2005; Rousseau 2012). It has to fulfil more functions than just preparing food (Hollows 2003). It should for example have a de-stressing effect, as celebrity chef Nigella Lawson has suggested, it should provide nutritious meals in a short time, fit in with contemporary life and deliver comfort food (Hollows 2003). Adema (2000) identifies the dilemma of the viewer who seeks to be entertained and who longs for homemade food, but does not want to cook or does not find the time to do so. Matwick and Matwick (2015) add, that not cooking is not necessarily the result of being passive, as by enquiring about food preparation, produce sourcing and the like, viewers do show an interest in food and cooking. Yet perhaps, as will be pointed out below, more as a form of consumption, than as the cooking process itself.

### **2.5.3 Culinary Capital**

The in depth knowledge about food, which is frequently mentioned in the context of cooking programmes is "culinary capital". It has been argued above that one of the pivotal functions of the television chef is to educate the viewer. The ways in which this happens, and whether it in fact happens at all, are varied and not always clear. In the following the term culinary capital will be illustrated in particular with regards to what it encompasses.

The concept of culinary capital has been developed through the use of theories by Bourdieu, who in turn used Marx's work on economic capital, to explore how the "multiple forms of capital – economic, cultural, social, and symbolic" – are related and "circulate across the social field" (Naccarato and Lebesco 2012:2). The platforms of different kinds of capital may provide individuals with status and power through the practice of "knitting together structure and action, meaning and material conditions" (Calhoun and Sennett 2007:7). Naccarato and Lebesco (2012)

use the theory of culinary capital to explore why and how food and food-related practices indicate and transfer status and power to those who know about and take pleasure in them. The authors claim that the product which cooking programmes sell to the viewer is the cultural capital of the television chef, which ultimately allows the viewers to distinguish themselves from the mass. However, cooking in this context must not be understood as the act itself, as in the cultural logic of late capitalism, the concept of cooking is less one of process and more one of consumption (Kear 1999). In a similar vein Naccarato and Lebesco (2012:37) note, that "in a global economy based to a significant degree on access to information", there is a difference "between the accumulation, and the use of knowledge". Cooking at home is no longer a requirement, as it is enough to embrace the "appeal of righteousness" of food preparation (Naccarato and Lebesco 2012:41). As pointed out above, due to the traditions of passing down cooking skills and the sharing of family meals losing significance, "cooking skills and nutritional knowledge" are not necessarily implicit anymore (Esser 2008:54). According to Kear (1999), the audience is losing the skill to cook and no amount of televised culinary knowledge will be able to reconcile it.

Similarly, Rousseau (2012a) sees the overwhelming amount of information, including the cooking programmes and vast amount of cookery books available, as "the paralysis that results from the attention economics of too much choice". Naccarato and Lebesco (2012:37) locate the reason for this in the constant pressure to achieve simplicity, "ease and convenience" while having very little time at one's disposal for actual labour. They also find that this kind of detachment from labour leads to "owning cookbooks, rather than using them" (Naccarato and Lebesco 2012:37). Rousseau (2012a) adds that the more food media one consumes, the less motivation one has for thinking about the food one eats, and consequently the more attractive the food on television becomes. Similarly, Govan and Rebellato (1999:38) suggest that "the New Rituals of food preparation", promoted by television chefs, prevent viewers from opening themselves to real food, because just like cookery books, which are designed as a feast for the eyes rather than being used for serious cooking instruction, they are geared towards visual consumption. Therefore, as cookery books serve as a substitute for cooking, so do television programmes. In Kear's (1999:44) opinion it is time, which is fetishised "as the ultimate commodity". Cooking as a labour is time intensive, contrary to the cooking presented on television, he claims, which has led to a situation where real cooking is being substituted with a combination of the "signed original", in other words people watch the televised version of the cooking process, and eat ready-made meals (Kear 1999:44).

Most of the cultural capital television chefs offer is language based, as the professional terminology combined with the awareness of the relevant details allows the viewer to discriminate between different levels of quality, thus providing the viewer with the necessary vocabulary and knowledge to voice their own opinion (Hyman 2008). The viewer may become knowledgeable in the discourse of gastronomy, which "relates to the consumer's sense of self, as it reflects their sense of distinction" (Parasecoli 2008:33). This goes beyond the enjoyment of the programme watched at that moment, as it provides social gratification through connoisseurship, and being able to talk in an informed way (Leiss et al 2005).

Gertrude Stein once pointed out that France "is a country where they talk about eating. Every country talks about eating but in that country they talk about talking about eating." (1973:172). The reason why the French have dominated the discourse on gastronomy and haute cuisine for a long time Parkhurst Ferguson (2003) argues, is not due to the superiority of French cooking itself, *terroir* or the variety of regional cuisines. This is a point on which Julia Child (Shapiro 2005) and Sonnenfeld (1987) agree, whereby the latter claims that in this aspect France is no different from Italy or California. Ory (1997) locates the reason for the French dominance in the food discourse in the written manifestation of cuisine and gastronomy from the eighteenth century onwards.

The strong influence of French culinary culture is in fact partly owed to the circumstance that the French food theorists are the founders of food theory and have essentially created a unified concept through the creation of a catalogue of values and standards. The chefs François Pierre La Varenne and Marie-Antoine Carême, as well as gastronome Jean Anthelme Brillat-Savarin have with *Le cuisinier françois* (1651), *L'art de la cuisine française* (1833-1834) and *Physiologie du goût* (1825) laid down the foundations for the French national cuisine. By rationalising French restaurant practices and aestheticising the "culinary discourse", Antonin Carême, the "King of Chefs and the Chef of Kings" managed to "nationalize both" (Ray 2005:616). Carême, who published his first of six books in 1815, thus wrote his way out of the kitchen into gastronomy (Parkhurst Ferguson 2003).

Ory (1997) argues that gastronomy describes the art of the table setting down rules, more than cooking itself does. Therefore, gastronomy "can be seen as the reconciliation of two forms of orality"- talking and eating (Ory 1997: 448-49). In writing down his theories about the art of the table, Carême, and after him the hugely influential Brillat-Savarin with his *Physiologie du goût* (1848), mediated his theories, which enabled his thoughts to be "replicated by way of print,

thereby entering the field of cultural production" as other writers and thinkers could add to the theory, which propelled the shaping of cuisine (Ray 2005:616). In the early twentieth century chef Auguste Escoffier created, on the basis of this understanding, the concept of the modern French haute cuisine, including cooking methods and a wealth of recipes for example in *Le guide culinaire* (1903) or *Ma Cuisine: 2500 Recettes* ('My cuisine: 2500 recipes; 1934). Similarly, the French gastronomy writer Curnonsky cemented the merits of French regional cooking through his many inventories of local and regional dishes, as well as store directories and restaurant guides (Trubek 2007). The textualisation of French gastronomy thus boosted its popularity and its standing in the gastronomical culture. Popular cookery books such as *Les Bons Plats de France: Cuisine Régionale* (1913) by Madame Pampille, which explicitly praised the merits of French produce, as opposed to for example German or Hungarian ones (Trubek 2007) added to the reputation of French produce and cuisine.

Another important step in the twentieth century was the publication of the *Guide Michelin* in 1926. This annual publication ensures with its award of stars not only that the rules and standards of French gastronomy are constantly applied by evaluating restaurants, but also, that this evaluation is spread amongst the population and far beyond. The *Guide Michelin* has become the benchmark for French quality food and hospitality (Trubek 2007), which it is to this day. Therefore, it could be argued that through the processes of formalisation and textualisation (Ray 2005) and ultimately food and cooking programmes featuring *Michelin* starred chefs, French food values have been further disseminated. The popularity of food programmes, in breadth as much as in depth, has thus increased the visibility of food in society and illustrates the elevated levels of dissemination of culinary capital (Naccarato and Lebesco 2012). Television, as the most prevalent "cultural storyteller", delivers the foundation of knowledge about the paths "to good citizenship" (Naccarato and Lebesco 2008:40/41) and according to Gerbner and Gross, it further provides "a coherent picture of what exists, what is important, what is relevant to what, and what is right" (1976:76).

## **2.6 Food as an Identity Marker**

This following section looks at notions of identity and culture in relation to food. These are important issues that were identified in the literature as well as key issues in this research as they link to the content of television food programmes, as do, for example, entertainment and education. Identity will in the following be explored on three levels: The national level looks at the meaning of food as an expression of identity, which people take with them when they leave

their cultural environment. It illustrates how food functions can be used as a tool for inclusion as well as exclusion. The notion of migration further encapsulates the creation of coexistence as well as cross-identities and clashes. Secondly, on a regional level it is particularly the notion of *terroir*, which mirrors the marking of a food by the specific taste of the soil. *Terroir* marks food as local with a unique character thus enabling identity affirmation through material consumption. The third and final level illustrates how food is relevant from a personal point of view. It explores how food creates family and group cohesion as well as enabling commensality. Overall, this last section pulls together the different aspects of identity and discusses the many ways in which food is used to express the latter.

### **2.6.1 Food and National Identity: At Home and Abroad**

In 1825 Brillat-Savarin coined the phrase "Tell me what you eat, and I shall tell you what you are" (2011:15), alluding to the fact that through the practice of eating, the individual unveils their membership of a social class and their status within it, as food practices are shaped by one's social group and standing (Montanari 2006). The following explores the notion of identity at a national cultural level and illustrates how it is relevant in the representation of food. The view that food consumption is an indicator of cultural differences is a view that has been established and advocated for a long time (e.g. James 1996; Douglas 1966; Bulmer 1967; Lévi-Strauss 1962). James (1996) argues that the rules, which a culture creates around food practices defines what is conceived as edible and what is not. Parasecoli adds, that the food a people eat, and the way they eat it, are vectors of their cultural identity (2008). Since food preparation is part of culture (Montanari 2006; Scholliers 2001; Clark et al 1999) its definition, its handling and the rituals, are enshrined in the history of the people (Montanari 2006; Scholliers 2001) and are therefore part of their identity (Corti 2012; German 2011; Cosgriff-Hernandez et al. 2011; Miller and Deutsch 2009; Montanari 2006; Mintz and Dubois 2002; Wilk 2002; Bannen et al. 1994). In addition to the way of cooking, the origin of the ingredients is of paramount importance (Korsmeyer 2005; Ferrero 2002).

Yet, many value judgements on the quality of food, are as Montanari (2006) shows, historically grown and can change. What food is deemed suitable for a particular class for example depends largely on cultural changes (Montanari 2006). Montanari goes on to explain that the high status of meat, for example, stems from the Middle Ages, when the noble classes aimed at consuming a largely meat based diet, as it was "most directly associated with the idea of both symbolic and functional power" (Montanari 2006:123). Due to societal changes towards the end of the epoch –

the self-image of the aristocracy changed from being solely warriors to being noblemen – it became important to recognise class appropriate foods and exercise self-restraint, which meant a reduction in meat consumption and a shift towards poultry and fowl (Montanari 2006). This example illustrates that social parameters such as class and culture, mirror the power of food as a tool for inclusion as well as exclusion (Parasecoli 2008).

Roden states that, "Food is an important part of our culture, on a level with music or literature, an essential part of identity."<sup>3</sup> (Roden in Corti 2012). She points out that taking one's own food into the diaspora provides a culinary sense of home in the new land and an opportunity for the dispersed to gather in cafes and restaurants and thus, temporarily, re-form a community and evoke memories of home, a sense of belonging and shelter from the current reality. Chiaro and Rossato (2015:240) add that there are two things migrants take with them – language and food tradition – and while "they struggle to learn the host language they are nourished by tastes and flavours of home". The authors admit that the recreation of the original dishes cannot be more than an attempt, due often to a lack of ingredients, but that essentially both "food and language are inextricably part of a person's identity" (Chiaro and Rossato 2015:240).

Another aspect of identity affirmation is material consumption, which constructs a narrative of the self (Somers 1994). This is one reason why food is paramount to the self-definition of ethnic groups, as well as cultural groups in general (Cosgriff-Hernandez et al. 2011). Food is therefore significant for the definition of a variety of other social identity factors such as gender, power, class, cultural capital, ethnicity, religion and race (Parasecoli 2008/2011; LeBesco and Naccarato 2008; Williams-Forsen 2006; Inness 2001a/b). Food choices, and the foods a people produce, prepare and consume, do, according to Miller and Deutsch (2009:8) "represent a conscious affirmation and expression of personal, group, ethnic, or national identity." Miller and Deutsch (2009) add that the grounds, on which these decisions on identity construction are taken, whether they are political, ethical or philosophical, further express how people feel and what they desire (Miller and Deutsch 2009).

However, according to Ferrero the authenticity of dishes and foods, their "real flavour", derives from the authenticity of the "ingredients, pans and cookery (...) as well as from the closeness of culinary practices" (Ferrero 2002: 212). Even if the flavour principles of a cuisine are retained, as Rozin and Rozin argue (2005), eating habits and communities change through major life

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<sup>3</sup> German original: "Essen ist ein wichtiger Teil der Kultur, auf einer Ebene mit Musik oder Literatur: ein essenzieller Teil der Identität." (Note: 'Essen' can mean 'food' or 'eating').

disruptions such as migration or war. This happens due to a variety of circumstances such as, for example, a lack of ingredients and the necessity to replace them with foods that taste almost the same, as well as through a coexistence with and an adaptation to the guest society (Ferrero 2002). Thus the "authentic eating experience" becomes more and more complicated and gets compromised (Korsmeyer 2005:335).

As German (2011) reasons, food has the function of reassuring people in their identity particularly in times of dispersion, as preparation and consumption give structure, engage the memory and help to retrace the former life (German 2011). Wilk (2002) adds that not only does food function as a "central source of national identity" it also creates "intense nostalgia", which in turn is not without ambivalence, as the nostalgia is often for a homeland that people "do not really want to go back to" (Wilk 2002: 83). Sutton argues, that "there is an imagined community implied in the act of eating food 'from home' while in exile, in the embodied knowledge that others are eating the same food" (Sutton 2001:84).

Clark et al. (1999) argue that due to the physical lack of interaction with the familiar cultural context, the dispersed person will "continue on a different cultural trajectory" than her friends, due to which the "immigrant family, then, carries a kind of frozen sense/memory of their culture", while through "their rituals, such as cooking and eating" they may preserve their traditions (Clark et al 1999:84). Sutton (2001) argues in a similar vein, that through the sharing of cooking and traditional foods, people can create real communities in the diaspora, whereby the traditions mutually transform each other and change due to the tension between the wish to assimilate and the desire to resist it (Gabaccia 2002). These tensions, according to Ferrero, which are acted out through consumption, bring with them a process of "appropriation, resistance, and commodification", and thus the power relations between "the dominant and the subordinated, the self and the other, must be reconfigured" (Ferrero 2002:195). Consequently, neither the migrants nor their food stay the same through the process of migration, their identities shift and thus the identity of the products may also shift (Sutton 2001).

The recreation of a sense of homeland in exile, a memory to the life lost is what Lockwood and Lockwood (2000) call *creolisation* (also James 1996) a concept which has been explored in the context of group identity and the dynamics of power (Counihan 1999/2008; Lockwood and Lockwood 2000; Brown and Mussell 1984). Therefore, assimilation or acculturation does not necessarily lead to the dissolving of one culture into another, but more often to the creation of a new cross-culture (James 1996). Chen (2011) illustrates this phenomenon with the example of



(American) 'Chinese' food, which is used as a marker by Americans to perceive Chinese Americans as foreigners, even if they have been naturalised, born in the States or have been American citizens for many generations. Grossberg (1996) calls the products of this process, the foods as well as the people, "hybrids". He looks at the issue through the perspective of colonisation: "the post-colonial subject exists as a unique hybrid which may, by definition, constitute the other two as well" (Grossberg 1996:91). Montanari (2006) adds that through this process of indigenisation foods are commonly adapted to the new culture, to fit its requirements, be that in terms of seasoning, serving time or portion size.

In a similar vein, although from an anthropological perspective, Wilk states that in spite of being opposites, rather than being combatting forces, the global and local have been "intimate partners" (Wilk 2002:69). Ferrero's (2002) viewpoint differs as she points out that some cultures, such as for example the Chinese and other ethnic communities, who were able to establish significant industries, which allowed them to consolidate their ethnic enclaves, were able "not to assimilate and to perpetuate their forms of sociality and traditional life both at home and in the foreign context" (Ferrero 2002:197). Looking at the same issue from a slightly different perspective Montanari (2006) suggests, that every person has multiple spatial identities, such as being European, a citizen of one's country, one's town, community, family, etc. and that all those identities relate to food and that they coexist, rather than contradict. This fits in with Sutton, who locates "multiple sometimes contradictory levels of identity" (Sutton 2001:85) existing at the same time.

Finally, Rossato (2015) points to a particular situation, where television chefs visit a region for a while to absorb the local cuisine. The example is relevant as it addresses a typical cooking television situation and is interesting, as it illustrates the clash of different food cultures on the level of the cultural understanding of cuisine. Rossato (2015) uses the example of *Jamie's Great Italian Escape* (Channel 4, 2005), and illustrates the differences in food and cooking mentality between the British celebrity chef and the native Italians from whom he seeks inspiration. Oliver goes to Italy to learn from the Italians and equally wants to cook for them *and* be accepted by them. However, he never quite uses the same ingredients as they do, and is therefore rejected. The Italians make it clear to Oliver that they want to eat their dishes as they know them and that "È buono quello che fai tu, ma è migliore quello di mamma" – "It is nice what you make, but mamma's is better" (Rossato 2015:283). Tradition and the right way to cook are therefore here intertwined with the figure of *mamma*, the mother, thus the flexibility regarding Italian food à la Oliver, is minimal. The celebrity chef struggles with his hosts and declares in a confession to the

camera that although he understands how this attitude helps to preserve original recipes, it irritates him and he judges the Italians stubborn and lacking in open-mindedness (Rossato 2015). The programme fails to translate according to Rossato, that this result is determined by Oliver's choice of that particular region, the Bel Paese, which is well known for its residents being "the hard core representatives of Italian attachment to local food traditions" (Rossato 2015:292).

Rossato (2015) and Desjardins et al. (2015) therefore agree, that food is influenced by so many cultural and social factors, that the broadcasting of foreign food programmes requires considerable effort in terms of translation to overcome "translocation" (Cronin 2007, in Chiaro 2008:3). Desjardins et al. add, that food discourse is conducted very differently for example in Britain compared to France, as Britain is less influenced by a historical, aristocratic, quasi mythical narrative of food origin (Barthes [1961] 2013; Parkhurst Ferguson 2014). In this context it is important to recognise that academic as well as historical traditions shape food discourses. Even the English term "food studies" finds no equivalent in French (Desjardins et al. 2015).

### **2.6.2 Food and Regional Identity: Terroir**

Another facet of identity discussed in the literature is *terroir*, which is especially visible in regional food production and describes the quality of the earth, which is absorbed by the plants growing in it giving them their particular character.

When looking at regional identity there is the notion of people living off the land and producing their own food which is characterised by the flavour the particular soil has embedded into it. In France there is a term for this concept called the *terroir*, which has no exact equivalent in English and is "generally applied as a descriptor for the holistic combination in a vineyard environment of soil, climate, topography, and 'the souls' of the wine producer" (Guy 2002:36). The notion of *terroir* has been popularised in France through different mechanisms. Firstly, through mythical narratives, such as the *Le bourgmester en bouteille* ('The mayor in the bottle') and assertions such as the question "Doesn't good taste grow spontaneously on French soil?" which was answered by nineteenth century writer Henry Noussane with "Yes, it is an indigenous plant, but one which, nevertheless needs cultivation in order to bear its delicate fruit" (Noussane 1896, in Guy 2002:41). French wines at this time were hailed by "writers, historians, and geographers" (Guy 2002:41), especially Vidal de la Blanche, a geographer who in his *Tableau de la géographie de France* (1903) summoned the "symbiotic relationship between people and landscape". He was of the opinion that "France was the crossroads of 'the civilised peoples'" (Laudan 2013:280; Guy

2002) and further that "France was a unity because of its 'personality'", which in turn was owed to its regional diversity (Guy 2002:43). As Ray (2007) points out, French cuisine is the sum of its regional cuisines, in other words what constitutes national identity is regionality.

Although the notion of *terroir* has been popularised by many factors, its quintessential quality lies predominantly in the sensual qualities and the cultural and geographical associations of the products. As Trubek (2007) states, the ingestion of food equals the simultaneous ingestion of culture, it provides the taste of the place, *le goût du terroir*. She explains that "When the French take a bite of cheese or a sip of wine, they taste the earth: rock, grass, hillside, valley, plateau" (Trubek 2007:260). *Terroir* is "when something has a particular flavour that can be *attributed* to the soil" it is therefore also associated with roots, the *racines* (Trubek 2007:260). The *goût du terroir* in the case of cheese comes from the grass and the plants, which the sheep and cows feed on. So similarly to the vine, where the qualities of the soil enter the grape, that quality enters all foods, which grow on that particular (French) soil.

The merits of the French soil and its thereof regionally produced specialities, was soon extended to other types of produce, especially to cheeses such as Roquefort, Brie or Maroilles, but also to beverages such as Champagne and Cognac (Scholliers 2001). Today the label *Appellation d'Origine Contrôlée* (AOC) protects *terroir* legally (Trubek 2007). Hillel et al. point out that mechanisms such as AOC ensure the preservation of historical veracity and determine, "what food should be like" (2013:9). The authors add that the AOC materialises a cultural identity of food including specifications and rules determining where to produce it, which technique to apply, and what to add – culinary cultural identity is thus managed and preserved.

Labelling is long established in France where wine is concerned, as French wine was already marketed in 1850 using aristocratic associations such as adding *Château* to the name, for which vineyard owners built towers on their land, so that they could justify adding it (Laudan 2013). Due to the advances in transport and processing techniques since the end of the nineteenth century, it further became possible to export regional products to the entire country and even abroad (Scholliers 2001). Thus these "agricultural products moved into the mass consumer culture of the period", which however bore the risk of them "losing their association with their local place of origin" (Scholliers 2001:165).

### **2.6.3 Food and Personal Identity: Commensality and Conviviality**

Food is more than simply about sustenance. Adding the elements of choice and preference to that of food consumption, transforms a biological necessity into a social and cultural construction (Fallwell 2008:128).

The above quote by Fallwell (2008) a food historian looking at the representation of German food, summarises powerfully, that food consumption and preparation, as well as being vital to sustain life, takes on a multitude of functions in society (West 2007), as human beings "create a symbolic world, and then both call it a reality and treat it as real" (Mintz 1994:105). This symbolic role of food, Douglas (1999) has argued, in its collective production, provides a sense of communal existence. Govan and Rebellato (1999:34) point out that in contemporary society food events, such as birthday parties or harvest suppers, function as a "commemorative marker" which enables a collective acknowledgement of important events in a community's social life.

Scholliers (2001) adds, that reasons for a particular food choice are diverse, and gives an example from his own life as a vegetarian youth in the 1960s, when not eating meat served his purpose for adolescent rebellion against the established culture. He points out, that food choices such as vegetarianism, foodie or gastronomy culture, kosher or halal foods, serve as a tool for inclusion as much as exclusion. This links to Mintz's observation that food choices are about "morally good and bad food" (Mintz 2002:31). However, as there are a multitude of psychological, cultural and demographic determinants of what and how people eat, the different reasons for food choices can create conflicting feelings about food (Belasco 2008).

Sharing a meal has in part the function of creating cohesion among the family members and thereby re-enacts the family hierarchy, "through shared cultural practice" (German 2011:139/40; Montanari 2006; Fischler 1988). Food "draws people together and is a centre for conversation and connection" thus creating community (Matwick and Matwick 2015:314). There is a prominent argument that food practices are socially meaningful as rituals of human relationships in particular "of inclusion and exclusion, power and submission" (German 2011:139; Jones 2007; Miller 1987, Padlosky 2005; Tomlinson 1990). Food binds and reinforces, holds and extends "identities and relations" Govan and Rebellato argue, therefore its minor cultural expression, the television cooking programme, "may have a transformative effect on our most intimate relations" (1999:40).

In many cultures sharing food, while sitting around the same table for example, serves as a practice of inclusion of family members and guests (German 2011; Montanari 2006). The medieval Italian expression "To live on one bread and one wine" signifies that the sharing of food represents being of one family (Montanari 2006:94), which is also used in a religious context. This sense of immediate inclusion and acceptance, is particularly important for disparate groups (German 2011; Bannen et al. 1994), as food practices act as demarcations of a collective and its membership, as well as serving to exclude non-members (Mintz and Dubois 2002; Teuteberg et al. 1997).

## **2.7 Summary of Key Points**

Concluding, the literature review, which comprised of six sections, has brought to light the following key points with regards to the research questions:

The first section "Historical Background of Food Research" provided a brief historical background of the research area. Research into food has typically been dominated by anthropological, sociological and historical studies and a quantitative paradigm. Since the 1990s and the advent of food studies this has changed drastically. Today, food studies is a field in its own right, including research from a multitude of different disciplines, thus providing a rich background for studies in this field.

The section on "Studies on Food from a Health Perspective" has shown that the approach and the findings from nutritional studies do not yield an insight into the food groups represented in mainstream cooking programmes. In the majority the studies focus on advertisement messages aimed at children, and do not seem to look at television programmes aimed at adults. However, some of the more recent studies have started to look specifically at cooking programmes, such as the one by Cohen and Brennan Olson (2016), which investigates the compliance of the cooking in these programmes with health and safety regulations. Nutritional studies about the healthiness of the food represented in cooking programmes are still missing, although there are studies analysing the nutritional composition of celebrity chef recipes, such as the one by Pelinovskaia et al. (2014).

The section on "Putting Food on Television" has demonstrated how the representation of food changes when it is put on television, as television filters the representation of food through its own particular characteristics. Further in spite of being unable to transmit a sense of smell or taste, food on television, which cannot be embodied, is consumed with the eyes, which creates a

physical hunger that cannot be satisfied. Foodism is about the construction of self through consumption as well as production. It has been shown how the foodie has propagated the interest in food in the media and in society and that the term food porn evokes many different and contrasting views. These reach from an unbalanced relationship of society with food, from the unattainability of highly stylised food, and the encouragement to fantasise, to the critique that the term is merely employed to attract attention. Finally, hyperreality and hypermodernity pull together the notions of unreal reality, simulacrum, the symbolic functions of food, and the worship of the here and now, in a contextual framework.

The section "Culinary Entertainment: The Chef at Work" has shown that food spectacle for entertainment purposes, more than for the sake of nourishment, has had a long tradition, television cooking programmes being the latest addition. It can further be argued that the medium itself has made the spectacle available to the mass, as opposed to it being reserved to an elite – even if it has lost its smell and taste. There are different types of chef and there are various ways of classifying them. Some classifications apply more to one market than to others and some are influenced by the focus of the particular research in which they appear. There are three types of chef which appear more frequently than the others, these are the grand chef, or *chef étoilé*, the celebrity chef and the amateur chef, whereby each of them has distinct characteristics, cooking expertise, and fulfils different roles and functions.

Overall, the section on "Education: Culinary Knowledge Transfer on Television" has disclosed that the rise of food television has happened simultaneously with a decline in cooking expertise. This is partly conditioned by the fact that due to structural changes in people's lives, time has become scarce and cooking must compete with other household chores. At the same time the homemade and jointly eaten meal still features highly in the value structure of many people. It is therefore not surprising that there is a longing for reassuring, freshly prepared comfort food, even if this interest in food and cooking does not equate with a desire to engage in actual cooking. Food television offers an opportunity to engage with food and cooking without having to engage in a work process. It may provide the viewer with a portion of culinary capital instead, which enables her to become knowledgeable in food discourse, which can be enjoyed with others, as much as it may serve to instil a sense of distinction.

Finally, the section on "Food as an Identity Marker" has demonstrated that food serves for more than nutrition providing a sense of identity and maintaining culture. Food is often the only identity expression besides language, which can be taken to a foreign country by migrants. Food

perhaps more than any other practice functions as a tool for inclusion as well as exclusion, yet a parallel practice of several national cuisines is also possible, sometimes leading to fusion, or cross-cultural identities. *Terroir* is fundamental for an understanding of the link between the soil and the produce, as well as between the people and the soil. *Terroir* reflects the notion of specificity, of uniqueness of geographic location and the food that grown thereon, and more importantly, it enables identity affirmation through material consumption. Food equally serves to create personal bonds between people in the form of commensality as an expression of family and group cohesion. Overall this last section has pulled together the different aspects of identity and the many ways in which food acts as an expression of it, demonstrating that identity and culture are fundamental aspects in the food literature. The following analysis chapters will show, that in fact culture and identity are on a par with education and entertainment where cooking programmes are concerned, which is why this last part plays a pivotal role in the understanding of the data which follows in the next chapters.

## Chapter 3: The Methodology

In this chapter the overall methodological approach will be outlined, followed by an account of the pilot design and its evaluation. Thereafter the research design, including country, format and programme choice, the quantitative nutritional analysis as well as the grounded theory approach will be laid out. The chapter concludes with an evaluation of the methodology and its limitations.

### 3.1 Overall Methodological Approach

This thesis is about food and cooking representation in mainstream contemporary cooking television programmes on British, French and German television. In order to establish the nutritional characteristics of the food represented, as well as provide an analysis of the functions and characteristics through which the representation of food, cooking and the chef are constructed, a mixed-methods research approach was adopted.

Since the early 1980s the term "multimethodology", or "mixed-methods", has been used for the combination of qualitative and quantitative methods (Bryman 2001). The theory, largely based on *Multimethod Research: A Synthesis of Styles* by Brewer and Hunter (1989), has gained in popularity since (Onwuegbuzie and Leech 2005) and has been applied to research from different fields (Terrell 2011). The approach taken here was a complementary mixed-methods research approach, which, as described by Hammersley (1996), uses two or more strategies to complement each other, in order to reveal different aspects of a research phenomenon. A mainly qualitatively driven approach was adopted supplemented by a quantitative research approach in order to provide a fuller understanding of this complex research issue (Johnson et al. 2007; Johnson and Onwuegbuzie 2004). The purpose of using more than one method is to overcome the limitation of each method by combining them, and thereby gaining a deeper understanding of the research area (Terrell 2011; Olsen 2004). The pilot study indicated that there might be a substantial difference between the nutritional value of the food displayed and the way it is represented in terms of its characterisation and function. It has been taken into account, as recommended by Bryman (2001:456) that processes and findings, are subject to "similar constraints and consideration" as single methods and that it is important to integrate the different kinds of data within the resulting theory. A clear allocation of quantitative research questions, in this case question one, and qualitative ones, questions two and three respectively, have been made, as stipulated by Bryman (2001).



One example of a mixed-methods research study is that of Wandsworth and Berenbaum (2001) who were carrying out a textual analysis of nutrition messages starting with a frequency analysis (Barr 1989; Kotz and Story 1994; Byrd-Bredbenner 2002). They subsequently calculated the food nutrient density (based on Barr 1989; Østbye et al. 1993; Wandsworth 1992), and allocated the foods to food groups according to Canada's *Food Guide to Healthy Eating* (1992) with which they were then compared. This was combined with a qualitative contextual analysis (Creswell 1994), for which all food related incidents were transcribed to reveal categories, themes and patterns. This approach, using a positivist paradigm, resulted in an "in-depth reflective description of the cultural meaning of food as constructed by television actors, writers, directors, producers and advertisers" (Wandsworth and Berenbaum 2001:15).

This enquiry is based on the basic principles of the above study, in that a mixed-methods research approach is a valid way to approach different facets of food representation in the media, especially as there is an explorative angle to the research. Therefore, in order to enable an exploration with the aim to identify the core functions of food and cooking, as well as a consideration of the impact of the chef on these functions, a grounded theory approach has been selected. This is complemented by a quantitative analysis using the *NHS Eatwell Plate* food guidelines (Department of Health et al. 2011; Appendix 5) in order to address the nutritional content and establish a benchmark for the food being represented. This will enable an analysis of the healthiness of the foods, as well as allowing a comparison of the foods' functions.

In addition to the above, this study uses a country of production comparison across three countries, in order to examine the possibility of culturally dependent functions. Currently cooking programmes are popular in many countries (De Solier 2005), yet most of the research concentrates on English-language programmes. The assumption here is that as food is a part of a country's culinary culture, it is expected that food and food preparations differ between countries (Danesi 2012), which should also apply to the televised version. This is reflected in Rimoldi's (2015) anthropological study which looks at the construction of national identity by comparing American, Spanish, and Italian versions of *MasterChef*. From this it follows that food representation in British, French and German cooking programmes is likely to differ, in spite of matching formats. As a consequence, some of the findings in the literature may apply to an Anglophone cultural programme context more than to programmes from countries of other culinary backgrounds and understandings.

## **3.2. Pilot Design and Evaluation**

Based on the above mixed-methods research approach a pilot study was devised to tentatively apply the most promising research strategies to a food programme in order to identify their usefulness in generating categories for functions and in producing a nutritional profile, as well as to examine the appropriateness of the mixed-methods research approach itself. In the following the layout, aim, design, results, discussion and evaluation of the pilot study will be outlined, however a complete version of pilot study can be found in Appendix 1. The pilot was carried out using *Lorraine's Fast Fresh and Easy Food* ("Episode Simple"; BBC 2; 17.10.2011) a British cooking programme, which involves a variety of dishes largely prepared in the oven.

### **3.2.1 Aim**

The aim of the study was to test a quantitative nutritional analysis approach for establishing food groups, in order to gain a sense of healthiness of the dishes prepared, as well as to identify categories through a qualitative content analysis which allows for the discovery of the functions and characteristics of food and cooking.

### **3.2.2 Design**

The nutrition analysis was chosen, as it is a well-established method and would produce material with which the results of the qualitative content analysis could be compared. This was considered to be necessary, as many foods which were described as "light and fluffy", chocolate mousse for example, were high in fat and perhaps not what would be associated with what "light" meant in health terms. Thus the two methods were thought suitable to emphasise such antagonisms.

Since the pilot study was undertaken using a British programme, the British nutrition guidelines from the NHS (Department of Health et al. 2011) were used for comparison, which is in line with similar studies (Roberts and Pettigrew 2007; Neville et al. 2005) which all use the respective national health guidelines of their country. The dishes cooked in the programme were thus analysed identifying the amounts of ingredients, allocating the ingredients to food groups, as well as calculating their calories and comparing them with the recommendations given in the *NHS Eatwell Plate* guidelines (Department of Health 2011a and b). The above quantitative analysis was complemented with a qualitative approach using content analysis (Bryman 2001) and a grounded theory approach (Glaser and Strauss 1967). In other words, the codes lifted from the data should be useful in the allocation of categories at a later stage. As this was an exploratory analysis it looked at the functions and characteristics of food and of cooking, how specific foods

were talked about, as well as the role of the chef and the setting. In the analysis these initial codes were tentatively subsumed into initial categories. A third approach was also used in the evaluation of the programme, a quantitative linguistic analysis which covered the constellation of the words "good" and "bad" in connection with food, a list of stressed words, a frequency word list, and a consideration of words which might be expected in this context, but that did not feature.

### **3.2.3 Results**

The results of the nutritional analysis were that the caloric content was often exorbitantly high, and over half of all foods featured, in terms of their weight, were represented by meat products and sugar. The proportions of food groups represented in the *NHS Eatwell Plate* (Department of Health et al. 2011) varied thus greatly from those featured in the food programme. It was particularly noteworthy that one of the food groups, which should only be consumed in moderation (foods high in fat and/or sugar), turned out to be the largest group, making up nearly 45% of the foods featured in the programme, instead of the recommended 8%. Likewise, 'non-dairy protein' made up 30% instead of the recommended 12%. The 'fruit and vegetables' on the other hand, which should have accounted for 33%, reached only 4%. Similarly the 'starches', which ought to have amounted to 33%, were at 19%, and the 'dairy foods', which should have made up 15% were represented by only 1% of the foods. The total caloric value represented in the programme was beyond the daily recommendation of 2500 calories for men and 2000 calories for women respectively, with one slice of "graffiti" cake adding 1463 calories alone.

The qualitative content analysis produced extensive data on food descriptions, as well as categories. Possible categories emerging from the qualitative content analysis were food and comfort, food as a class marker, food and national identity, as well as the symbolism of particular foods such as meat, eggs, or butter. In terms of cooking the following categories emerged; cooking as a hobby versus cooking as a chore, hosting, constructing identity, and constructing authenticity. Lastly different aspects of being a chef, as well as gender stereotypes, surfaced. The programme did not however provide factual information about food, yet there were some other interesting aspects, which could only be allocated to entertainment, such as the use of intimacy and privacy in connection with short personal comments to the audience and personal artefacts in the setting, such as family pictures.

The quantitative linguistic analysis which was carried out through the use of the "data sort" function of Excel covered the immediate context of the words "good" and "bad", a list of stressed words and a frequency word list, as well as words, which would be expected to appear in a food context, but did not feature, such as "health", "calories" or "fat". The analysis produced some interesting if fragmented details. The number of occurrences of the words "good", "amazing", or "great", did not reveal substantial hints towards a particular category, and it transpired that it would not be possible to make a sound quantitative argument about the choice of the missing words. Moreover there are many more ways to express the quality and value of an action or object than merely with these words, consequently it was decided that the quantitative linguistic analysis would not be applied in the actual PhD research. The qualitative approach of the grounded theory was thought to be more effective in fleshing out categories of meaning and function.

### **3.2.4 Evaluation**

The quantitative nutritional research approach delivered interesting results, whereas the word frequency analysis presented some difficulties in justification and did not yield substantial enough results. The qualitative approach taken delivered good results, which were likely to produce sufficient codes and categories to ultimately enable the shaping of theory. The conclusions reached through the use of the pilot study thus indicated that a mixed-methods research approach of establishing food groups and comparing them to the *NHS Eatwell Plate* on the one hand and exploring categories of functions and characteristics using a qualitative grounded theory approach on the other, would prove a powerful combination. The success of this strategy was particularly evident in the comparisons which revealed contradictory information, such as dishes which were described as "light and fluffy", having exorbitantly high amounts of calories and fat (for conflicting messages Avery et al. 1997).

## **3.3 Research Design**

On the basis of the insights gained from the pilot study it was decided to use a grounded theory approach to identify the functions and characteristics of televised food, cooking and chef. This would be complemented by a quantitative nutrition analysis to be able to compare the food group profiles across the three countries, as well as across the formats and secondly to establish how healthy the food represented on television is.

Based on the above, selected contemporary mainstream British, French and German cooking television programmes were compared and analysed in relation to the following three research questions:

- (1) What are the nutritional characteristics of the food prepared in terms of the food groups and how do they compare?
- (2) How are food, cooking and the chef represented in relation to their functions and characteristics?
- (3) How are the above influenced by country of production and format?

In the following each country and format choice will be outlined followed by the programme choice, which is preceding the outline of the quantitative nutritional analysis and the grounded theory approach.

### **3.3.1 Country, Format and Programme Choice**

Carrying out the study across three different national television landscapes aims to determine whether the results are dependent on television formats or whether there is a cultural component to the way food is represented.

The three countries selected are Britain, France and Germany. Britain was selected because it produces a very large range of cooking programmes and it has introduced some of the most successful and long-running formats such as *Come Dine with Me* and *MasterChef*, which have been franchised in many other countries. French programmes were included in the research as they represent a distinctly different food culture, as France has not only played a leading role in the field of Western gastronomy (Laudan 2013), but the French population's current food practices also differ from those of other countries. Most French people for example still practice the three meals a day structure (INPES 2008; Pettinger et al. 2006), which has experienced substantial erosion in many other countries, notably Germany (Voigt 2008). To get a better impression of the cultural impact it was decided that programming from a third country should be included. Germany was chosen, as it was felt that it was substantially different to the former two (with regards to France: Danesi 2012) and produced a fair amount of cooking programmes. Further, as the researcher is a native German speaker, who also speaks French and English fluently, the understanding of the text and subtexts, which is paramount to the analysis, was ensured.

### 3.3.1.1 The Format Choice

In order to ensure a close match between the British, French and German cooking programmes, particular programme formats had to be selected. There are instances of format definition in academic literature, for example Naccarato and Lebesco (2012) suggest three formats and a publication of the French National Auto-visual Institute (2014) suggests eight. Naccarato and Lebesco (2012) argue that there are three types of food television programme, all of which promote a normative white culture. Firstly, there is the "traditional format", which has its roots in the first instructional, educational programmes established in the 1940s in Britain and the United States. This type of programme encourages the viewer to "acquire culinary capital by embracing the kitchen as a space in which they can create and affirm their identities" (Naccarato and Lebesco 2012:42) thereby re-emphasising the very traditional role and understanding of women as homemakers and carers. The second "modern format" is aimed at the middle-class section of the population who, while needing to economise, are looking for a healthier alternative to processed convenience foods. The modern cooking programme offers viewers a way to bridge the discrepancy between real life affordances, such as limited time due to working hours and the aspiration of upholding traditional expectations, especially in terms of the "sacrosanct family meal" (Naccarato and Lebesco 2012:43/44). The third format is "the competition", which borrows from reality formats such as *The Apprentice* or *Survivor* where a group of people compete against each other, until gradually all competitors are eliminated, by which process the winner is established (Naccarato and Lebesco 2012). The format feeds on elements which create drama and suspense, in the example used *Mission: Impossible* with chef Bobby Flay, the chef's "hyper-masculinity" is bolstered by visual connotations of the military, as well as the professional kitchen. His task is not only to win, but "to create a better self" in order to be "rewarded with status, and adulation that create social and economic power." (Naccarato and Lebesco 2012:61). In part this is useful and indeed two of these formats are used in this research, but they do not apply to all cooking programmes and indeed not to all of the programmes selected for this thesis. The reason being that firstly the competition Naccarato and Lebesco are referring to, is not the only form of competition, there are for example those which are decided within the hour. Secondly, there are other formats that cannot be subsumed under any of the above formats, such as regional food programmes, food travel programmes or the restaurant improvement formats.

The French Institut National Audiovisuel (2014) has in its publication *Cuisine et gastronomie dans les fonds de l'Ina Theque* ('Cuisine and gastronomy at the bottom of the l'Ina Theque'; 2014) specified, that the sub-categories of cooking and food programmes are 'culinary programmes' (*Magazines culinaires*), 'information/scientific programmes' (*Magazine d'information /*

*scientifique*), 'culture and literature programmes' (*Magazines culturels / littéraires*), 'fiction' (*Fictions*), 'documentaries and reports' (*Documentaires et reportages*), 'reality shows and television coaching' (*Téléréalité et télécoaching*), 'feature films' (*films et cinema*) and 'mini programmes and information spots' (*Mini-programmes, et spots d'information*) (inaTEQUE 2014). Although, unlike the formats suggested by Naccarato and Lebesco, it would be possible to subsume all the programmes under one of these formats, they are not suitable for distinguishing between the content of programmes in the manner needed for this study.

Therefore, to facilitate a close match between the different country versions, where possible franchised formats were chosen, and where this was not possible specific sub-formats had to be identified. On the basis of these requirements the following four sub-formats were identified: The Classic studio-based Cooking Programme, the Regional Cooking Programme, the Epic Cooking Competition and the Laypeople Hosting Competition. This is not a complete list of all possible formats, there are for example numerous other competition formats, which do not fit in either of those listed here, and others, such as travel formats are not included, because they would not fit in with the country comparison element. These four have been chosen because there were comparable and typical programmes from all three countries during the period of the study. It was decided not to use any additional formats due to temporal constraints, and the fact that more formats would not necessarily produce more illustrative data. In the following the key characteristics of the four formats are explained, including their structure, content, a brief history of the format, as well as any programme variations where they exist.

The Classic studio-based Cooking Programme's declared aim is to teach the viewer about nutrition and cooking. It is normally led by one television chef who is either cooking on her/his own, with a co-chef, an assistant or in the company of a presenter. The programme may be set in a studio kitchen, or at a location presented as the chef's home. The cooking is often themed and/or arranged in the form of a menu. In some programmes the chef may visit producers, markets or other chefs, to illustrate where a product is from, how it is produced, or learn how an unfamiliar dish is prepared; the latter will typically be recreated in a similar form in the studio kitchen.

The Classic studio-based Cooking Programme was historically the first kind of food programme on television, Britain has known this format since 1937 (Davidson 2014), France since 1954 (Cohen 2015) and Germany broadcast its first food programme in 1953 (Reufsteck and Niggemeier 2005; Becker 2010). This format followed the preceding radio programmes of the

same kind in structure and content. The format quickly became relevant and useful to the advertising industry, as it introduced new kitchen appliances, techniques and tools, which made it attractive to the utilities industry (Collins 2009). This is not so dissimilar to today's situation, where many of the celebrity chefs have their own branded kitchen utility product series or advertise certain supermarket's products. The format's original aim was to simultaneously educate and entertain housewives, with a focus on conveying information on home economics and nutrition. There was, and still is, often an emphasis on providing the family with a variety of dishes, while economising (Collins 2009). Since its beginnings the format has diversified, for example with travel cooking programmes, talk and reality formats, including moving the setting to the home of the chef, which has shifted the focus more towards entertainment (Cohen 2015) and thus towards a broader audience base. The British programmes started as early as 1990 to move the location into settings presented as the chef's home, when Delia Smith prepared the dishes for her *Delia Smith's Christmas* (BBC2; 1990) in her conservatory and home kitchen. Many others, such as Jamie Oliver, Nigella Lawson, Nigel Slater or Lorraine Pascale have since followed her example, each adding their own particular style and social class aspirations to the programme. The French and the German formats however, tend to stay in the studio kitchen, possible reasons for this will be elaborated on in Chapter Seven. Technically, French and German viewers were probably first exposed to the home setting with the broadcast of the dubbed version of Jamie Oliver's *Naked Chef* (BBC 2; 1999-2001), which was broadcast in France from 2011 onwards on the cooking channel cuisine+ (then cuisine.tv) and in Germany from 2003 onwards on RTL II (Reufsteck and Niggemeier 2005). As Collins points out, the Classic studio-based Cooking Programme has survived, because it has adapted to the changing realities of the viewers needs (Collins 2009).

The Regional Cooking Programme typically features a chef or a presenter travelling from one locality or region to the next, presenting and exploring local produce and culinary specialities. This format is often presented on the road and the focus is on the region, its people, their traditions and foods. There is typically a major emphasis on artisan goods and products, as opposed to mass-produced ones, often almost equally important is the showcasing of local expertise and crafts, as well as their appreciation and the hospitality of the people. This format often constructs a bond between the earth, the *terroir*, and the people who live on it, and there is a strong emphasis on varied regional culinary expression, as being an integral part of the regional culture. The food presented is local, often organically reared or produced and presented as the livelihood of the people and/or the essence of their culture. Typically, many of the programmes



further include cultural, historical and geographical information. These categories are interwoven with culinary events and excursions to sights of production, such as breweries.

The first Regional Cooking Programmes appeared in Britain around the mid 1990s, with programmes such as *Rhodes About Britain* (BBC; 1994) and *The Two Fat Ladies* (BBC2; 1996-1999), in France around 2007 with *Fourchette et sac à dos* ('Fork and backpack'; F5; 2007-2012) and *A vos regions* (D8; from 2008 onwards) and in Germany in the early 80s with *Hessen à la carte* (HR; since 1981), or *Was die Großmutter noch wusste* ('What grandmother used to know'; SWR; 1982 -2006).

Out of the four sub-formats chosen two were competitions, the first is the Epic Cooking Competition, based on Naccarato and Lebesco's (2012) "competition format". It is a reality game show akin to other epic formats such as *The Apprentice* and its declared goal is to find the best chef among a large number of competitors. The central element is the competition, which runs for several weeks or months, over the course of which the candidates are eliminated one by one through tasks or challenges until the winner emerges. As *MasterChef* is a franchise, all the programmes use similar challenges, such as the Mystery Box, The Impression Test or The Pressure Test. The contestants are typically either ambitious hobby cooks aspiring to a professional career, such as *MasterChef* (BBC2; 1990-), or professional cooks, for example *MasterChef: The Professionals* (BBC2; 2008-) who strive for a place in the higher echelons of the cooking industry. The judges are a panel of experts usually either chefs or food experts with a professional background in gastronomy or gastro-journalism. There are frequent guest appearances by celebrity chefs, *Michelin* starred chefs, *Meilleur Ouvrier de France* or a *Chef of the Century*. The prize awaiting the winner varies between a trophy in the British programme, to winning 100'000 Euros plus an internship and the publication of a cookery book in the French and German versions. The format is mostly set in a large studio kitchen, called the *MasterChef HQ*, or *L'atelier MasterChef*, where most of the cooking takes place. Other settings are outside, or in professional kitchens where the participants either learn to prepare a particular dish or have to complete a challenge, which is usually cooking for a large number of people.

Cooking competitions started in Britain in 1990 with *MasterChef* (BBC 1 and 2), which was quickly followed by other programmes such as *Read Steady Cook* (BBC 1 and 2; 1994-2010). In France the first competition format was *Un dîner Presque parfait* ('An almost perfect dinner'; D8; 2008) and in Germany it was *Kochduell* in 1997 ('Cooking duell'; VOX) featuring one chef and one layperson per team (Reufsteck and Niggemeier 2005).

The original British version of *MasterChef* ran between 1990 and 2001, it was then restructured and revived in 2005 and has been running since then unchanged. Thus in total British *MasterChef* has over twenty years of experience, which may account for example for the very smooth structure and edit of the programme. *MasterChef France* (TF1) started, like the American franchise *Top Chef* (M6/RTL-TVI), in 2010 and has been running since with very few changes. Between 2010 and 2013 TF1 broadcast additionally a behind the scenes programme called *MasterChef se met à table* ('MasterChef sits down at the table'). *Deutschlands Meisterkoch* ('MasterChef Germany'; Sat1; 2010) on the other hand, had only one run in 2010, before it was axed due to low ratings; there has not been a similar format since. Therefore, *MasterChef* is a popular well-known programme in Britain and France, but not in Germany, where it got however good coverage at the time of the broadcast.

The second competition format is the Laypeople Hosting Competition, which typically features five candidates, each cooking on one evening, as the format spreads over a week from Monday to Friday. The five candidates take turns at hosting a dinner for the other four, the purpose of which is to invite each other into their homes where they talk about their leisure interests and provide the group with some entertainment. Typically, the competitors are also the judges and apart from a narrator there can be friends or family in some episodes who help the contestants to shop or cook. The evening culminates in the validation of the host's efforts and at the end of the week when all the points are added up the winner is revealed. The latter takes away 1000 pounds in the British programme and 1000 or 1500 Euros respectively in the French and the German versions. The Laypeople Hosting Competition is a form of competition combined with reality and game show elements. The French version differs from the British and the German, in so far as not only are the entertainment and the food graded, but additionally also the decoration. Contrary to the Epic Cooking Competition format, the Laypeople Hosting Competition candidates have no aspirations to become a professional chef through the programme and the cooking itself is not necessarily taken very seriously.

The British original *Come Dine with Me* (C4) started in 2005 and was adapted in France in 2008 as *Un dîner Presque parfait* ('An almost perfect dinner'; D8 2008-2014 and on W9 since 2014) and in Germany in 2007 as *Das perfekte Dinner* ('The perfect dinner'; VOX). In all three countries there are various special editions of *Come Dine with Me*, such as celebrity specials or adaptations involving one guest staying overnight. On British television series two premiered in 2005 with the first *Celebrity Come Dine with Me*, there were also *Come Dine with Me Extra Portions* (Series 5, 2007; Series 8, 2009/10; Series 12, 2009/10/12) consisting of re-edited

daytime episodes, to a single evening episode. From series 10 onwards (2009) there were also primetime broadcasts irregularly alternating with daytime broadcasts. On French television there were many single special editions for example with twins, with bloggers, Christmas specials, as well as several single, family and celebrity specials. Equally there have been *Un dîner presque gratuit* ('An almost free dinner'; 2009) and a sleepover version *Un dîner presque parfait; Ce soir on dort chez toi* ('An almost perfect dinner: Tonight we'll sleep at yours'; 2010). Furthermore, there are *Un dîner vraiment parfait* ('A truly perfect dinner') specials where the episode winners compete and *La rencontre des champions* ('The encounter of the champions'; 2008/9) where the best four chefs of the year compete. On German television especially the celebrity version *Das perfekte Promi-Dinner* ('The perfect celebrity dinner'; 2006 onwards) is popular, where the prize is 5000 Euros, which the winner gets to donate to a charity of her choice. RTL Nitro has broadcast repeats of the programmes since 2012. Since 2006 there has been a Christmas special, there have also been twin specials, single specials, sleepover specials, as well as a kids special.

### **3.3.1.2 Programme Choice**

On the basis of the above programme formats, on non-pay, nationally available channels, the programmes were reviewed for their suitability and comparability across the three countries (All channels can be found in Appendix 2). Besides fitting into one of the chosen formats, the programmes also had to be comparable in terms of content, and duration, have at least five episodes for reasons of saturation, have food and cooking as a main topic and should not feature an a priori imbalanced diet, such as in for example *The Great British Bake Off* (BBC 1; 2012-). The actual programmes selected for the Classic studio-based Cooking Programme were *Nigel Slater's Simple Cooking* (BBC1), *A vos recettes* ('At Your Recipes'; D8) and *Schuhbecks: Meine Deutsche Küche* ('Schuhbecks: My German Cuisine'; BR). For the Regional Cooking Programme it was *Jamie's Great Britain* (C4), *A vos régions* ('At Your Regions'; D8) and *Die Landfrauenküche* ('Country Woman Cuisine'; BR). The Epic Cooking Competition was represented by *MasterChef Britain* (BBC1/2), *MasterChef France* (TF1) and *Deutschland's Meisterkoch* ('Germany's MasterChef'; Sat1). Finally, for the Laypeople Hosting Competition *Come Dine with Me* (C4), its French version *Un dîner presque parfait* ('An almost perfect dinner'; M6) and its German franchise *Das perfekte Dinner* ('The Perfect Dinner'; VOX) were selected. A complete list of the programmes including a comprehensive account of the reasons for their selection or rejection can be found in Appendix 3.

The timeframe for the programme airing was August 2010 until March 2014, which was based on the condition of saturating all the formats. Per programme five episodes of each chosen series, were recorded with at least three of them being transcribed (Appendix 10), and the relevant parts translated (Appendix 7). The exact recipe information was either taken directly from the programme, its website or in three cases (*Die Landfrauenküche*, *Schuhbecks* and *Jamie's Great Britain*) from the cookery book accompanying the series (Recipes see Appendix 9). The television programmes selected did not specifically take gender into account, and the gender ratio was not balanced, as the majority of the professional chefs were male, whereas the amateur chefs were mixed.

### **3.3.2 The Quantitative Analysis: Nutritional Analysis**

In the following aspects of the quantitative analysis are discussed. This includes a consideration of the approach in the context of previous research, the matters arising from calorie calculation and dish choice, dilemmas of imprecise ingredient measurement as well as the choice of food guidelines.

In order to answer the first research question – What are the nutritional characteristics of the food prepared in terms of the food groups and how do they compare? – a quantitative nutritional analysis was used (see also Appendix 6). The descriptive approach of a quantitative content analysis is what Miller and Deutsch (2009) argue is suitable for one variable analysis, which is typically used for exploring new fields, for example to investigate what people eat, which would include "descriptive statistics such as averages, percentages, [...] that are not tested for statistical significance with inferential statistics" (Gliner and Morgan 2000:74). As this data uses only one kind of variable, it cannot make statements on relationships and causality (Miller and Deutsch 2009), but it is suitable for comparison, which is why this approach was used for the food group analysis.

Nutritional analysis in terms of food groups and calories has been used in numerous studies. Heller et al. (2011), Sixsmith and Furnahm (2009), Roberts and Pettigrew (2007), Arnas (2006), Wandsworth and Berenbaum (2001), Byrd-Bredbenner and Grasso (1999), Lewis and Hill (1998), Avery et al. (1997), Lank et al. (1992), Story and Faulkner (1990) and Gerbner et al. (1981) have all used content analysis to evaluate food presentation on television. This method of calculating the nutritional value of the foods has also been used in a British study of food and drink advertisements in women's magazines by Adams et al. (2011) and grouping foods into the

food groups according to the national guidelines for nutrition, with which they are subsequently compared, is a practice which has been used in several recent studies (Neville et al. 2005, and Roberts and Pettigrew 2007 for Australia; Byrd-Bredbenner 2004 for the US; Wandsworth and Berenbaum 2001 for Canada).

Initially, within this research, the calories, fat and sugar content of the dishes prepared in the programmes was also calculated, because the programmes analysed first had a menu structure and it was thus possible to determine the caloric content of the average television menu and compare it with the national recommendation for a daily caloric intake. This approach was however discontinued, as not all the subsequently selected and analysed programmes followed this structure and it was deemed unjustifiably arbitrary and potentially unrepresentative to put together a menu from various dishes featured in a programme. This problem was magnified due to the different programme structures and running times which meant there was a significant discrepancy in the number of dishes prepared per programme. A comparison with the suggested average caloric, fat or sugar intake for a person was unjustifiable. Therefore, the food groups, which are expressed as a ratio, were chosen as the only comparable, reliable quality to reflect the food cooked in a particular programme.

Generally, from every programme three types of dish were chosen, to include a starter, a main and a sweet or dessert in order to reflect a range of dishes represented and ensure the fairest possible comparison with the other programmes. This was however not always possible, as for example the German programme *Schuhbecks* did not feature any desserts at all, although there were other types of preparation such as chutney or mayonnaise, but these could not be classified as a dessert. In this particular case two dishes were chosen, because it fairly reflected the food as presented in the programme. Moreover, choosing a different programme from the same format, the most similar being *Tim Mälzer* (see Appendix 3 for programme choice details), would not have solved this problem, as Mälzer does not cook a full menu either. Further in one of the episodes of *Das perfekte Dinner* there were no recipes given at all, so the ratio is thus based on four not five programmes. Where there were more than three dishes per programme the selection had to reflect an average of the programmes overall.

Another problem which occurred was that occasionally the ingredient amounts were given as descriptions such as "a teaspoon", "a tablespoon", "a portion", "a glug" or "a splash" rather than as exact measures in grams or millilitres. This can be problematic, because ingredients are then difficult to gauge, as Avery et al. (1997) as well as Adams et al. (2011) point out. They solved this problem by using standard portion sizes, from nutrition data sources, which consequently

was a method applied in this study as well where appropriate. The portion sizes used for "a teaspoon", a "table spoon" and "a portion" can be found in the database where the nutrition values were recorded (Appendix 8). To calculate amounts such as "a glug", the researcher added five "glugs" (as indicated in the programme) to a bowl, weighed the amount and divided it by five. The rationale for this method is that the average of five "glugs" is likely to be more exact than just measuring one "glug". A complete list of all the inexact measures and how they were dealt with can be found in Appendix 4.

Foods of very low weight and caloric content, such as spices, a hand full of salad leaves or herbs were not counted in the calorie analysis nor in the food groups. This is in tune with, for example, Avery et al. (1997:219) who state that they eliminated a small amount of ingredients, "for which 100-gram portions were not reasonable to assume" without describing them any further. Where the weight of salad and herbs was explicitly given or was more than 100g it was counted. Further the ingredients listed in the recipes, which did not fit into one of the food groups, for example wine, were counted for their calories, but were not listed in the food group. The caloric value used was that of the raw ingredients, as different kinds of preparations may change the caloric value slightly. The calorie values have been left in the table for their function of being a control of the weight used for the food groups.

For the establishment of the food groups, which would enable comparison between each other as well as against to the nutrition guidelines for healthy eating, the *NHS Eatwell Plate* (Department of Health et al. 2011) was used. Initially the aim was to judge each national cohort of programmes by the national guidelines for that country, it was however decided that this would not be opportune. Firstly, because the focus of this study is on the differences in food representation between countries and formats, rather than the compliance with the respective national health guidelines. Secondly, because the French and the German guidelines were due to their structure, less well suited to this task, as will be explained below.

In France the *Mangerbouger* website deals with nutrition together with the platform of the *Programme National Nutrition Santé* (Mangerbouger 2011a) initiated by the French government in 2001. *Mangerbouger* offers practical advice, guidelines on a balanced diet and a host of different menu plans in separate booklets, for example for people who frequently eat out or for children who do not like vegetables (Mangerbouger PNNS 2011b). The French recommendations (Mangerbouger 2016a; Appendix 5) are not based on a ratio of food groups, but recommend a daily frequency for each food group, which makes it hard to calculate an exact proportion. The

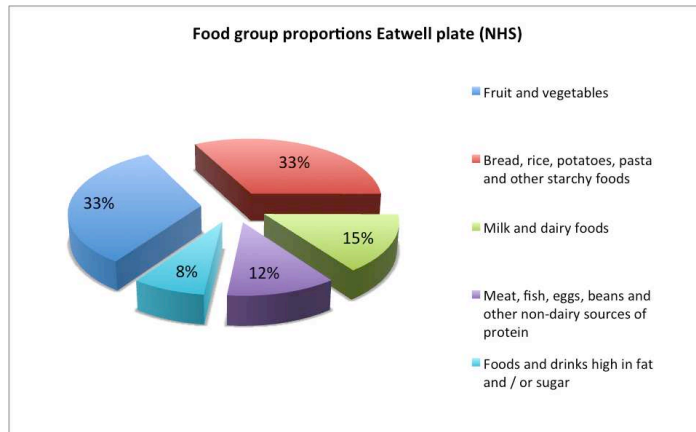
French recommendations are to eat a minimum of five fruit and vegetables a day, starchy foods at each meal and according to appetite, dairy products three times a day and meat, fish, and/or eggs once or twice a day. Limited intake is recommended for salt, fat and sugar, whereby no minimum or maximum amount is given and there is no recommendation for a specific total calorie intake per day. Water may be consumed as much as desired and additionally 30 minutes of physical activity a day are recommended. The approximate percentage values derived from the above are 42% 'fruit and vegetables', 25% 'starches', 25% 'dairy' and 8% 'meat, eggs and fish'. As exact ratios including foods high in fat and/or sugar are required for this research, the French guidelines are not ideal for this purpose.

The German government provides some information on the website of *In Form: Deutschlands Initiative für gesunde Ernährung und mehr Bewegung* ('In-shape: Germany's initiative for healthy eating and more exercise') by the *Bundesministerium für Ernährung und Landwirtschaft und Bundesministerium für Gesundheit* ('Ministry of Nutrition and Agriculture in cooperation with the Ministry of Health'; BMEL and BMG 2016), whereas the equivalent to the *NHS Eatwell Plate* the *DGE-Ernährungskreis* ('DGE-Nutrition Circle') can be found on the website of the *Deutsche Gesellschaft für Ernährung* ('German Nutrition Association'; DGE 2016). The *DGE-Ernährungskreis* (Appendix 5), similar to the *NHS Eatwell Plate*, shows the recommended food group ratios. These recommend 30% 'starches', 26% 'vegetables and salads', 17% 'fruits', 18% 'dairy foods', 7% 'meat, meat products, fish and eggs', as well as 2% 'fat'. Drinks are a seventh group, which is placed on the inside of the circle, therefore not changing the ratio of the food groups. There is no recommendation for a specific total calorie intake per day and no food group which allows for inclusion of foods high in sugar, thus the German guidelines are not ideal for the purpose of this research either.

In the British NHS food guidelines, the *NHS Eatwell Plate* (see Diagram 1 below) is the result of a co-operation between the Department of Health in association with the Welsh Government, the Scottish Government and the Food Standards Agency in Northern Ireland (2011). The details are published by the Department of Health (2011) and on the NHS website *Livewell* (NHS 2016b), which provides nutritional recommendations amongst various other health, food and dietary advice. The *NHS Eatwell Plate* (Department of Health et al. 2011) shows an actual plate (see Appendix 5) with the recommended food groups in the following proportions: 33% 'starches', such as bread, rice, potatoes or pasta, 33% 'fruit and vegetables', 15% milk and 'dairy foods', 12% meat, fish, eggs, beans and other 'non-dairy proteins' and 8% 'foods high in fats and/or sugar'

(Department of Health 2011b). The recommended total daily amount of calories is 2000 for women and 2500 for men.

Diagram 1



The British NHS guidelines thus offer the prime asset for accurate food group representation, which include the group of 'foods high in fats and/or sugar'. This food group allows a representation of fats and especially sugars as a ratio, whereas in the other guidelines these foods are merely referred to as undesirable. Since all programmes use sugar and other sweet ingredients, it is important that they can be put in context with the other food groups, if one is aiming for an accurate reflection of the foods represented. This is in this constellation only possible using the *NHS Eatwell Plate*.

The British recommendations further provide a definition for 'foods high in fat and/or sugar'. This definition stipulates that foods with a fat content greater than 17.5g per 100g are considered foods high in fat (NHS 2015a; 2015d) and all foods with a sugar content greater than 22.5g of total sugars per 100g are foods high in sugar (NHS 2016c; NHS 2015b; 2015d). Therefore, dairy products with a high fat content, such as many cheeses and cream, are not considered dairy, but 'foods high in fats and/or sugar'. This aids the transparency of the analysis, as it prevents masking fat foods, such as for example double cream, as a 'dairy food' in spite of a fat content of over 45%. Without such a clause, a programme featuring cottage cheese, yoghurt and a medium amount of olive oil, could potentially have a larger fat food group than one featuring copious amounts of full fat cheese and whipping cream, but no butter or oil. Neither the French, nor the German guidelines include such a clause, as the French guidelines give no minimum or maximum quantity for either, and the German guidelines include fat in their guidelines, but not



foods high in sugar (Appendix 5). As based on the preliminary results from the pilot study it was to be expected, that cooking programmes would feature large quantities of exactly these foods, the British *NHS Eatwell Plate* recommendations were used for the food group analysis.

A point that needs to be highlighted is that towards the end of this research the NHS introduced new recommendations. From 19.03.2016 onwards the *NHS Eatwell Plate* became the *NHS Eatwell Guide* (NHS 2016a). The relevant differences between the two are outlined in *The Eatwell Guide: How does it differ to the Eatwell plate and why?* (Public Health England 2016). The two main changes are that firstly the food group segments have been renamed and resized "to reflect current government advice on a healthy balanced diet" (Public Health England 2016:5). The new ratios have however not been published, and although the new guidelines declare that "over a third" of the foods eaten should be 'fruit and vegetables' as well as 'starches' (NHS 2016a), precise ratios can only be estimated. The second fundamental change in the context of this study is that the food group 'foods high in fats and/or sugar' has been replaced by 'oil & spreads' (Public Health England 2016; details of all changes can be found in Appendix 5). The rest of the foods, which used to be in the 'foods high in fat and/or sugar' are no longer part of the plate, but appear beside it and are visually described with pictograms of mainly junk food. This newly named category ('oil & spreads') now advises people to "choose unsaturated oils and use in small amounts" (NHS 2016a).

Further relevant changes are that some foods have changed food group, for example raisins, which used to qualify as foods high in sugar, due to a sugar content of 70g/100g, are now depicted in the 'fruit and vegetable' segment (NHS 2016a), whereas fruit juices are no longer to be included in the latter. The (full fat) cheeses – in spite of a typical slice of cheese appearing as an icon on the 'dairy and dairy alternatives' section – as well as the cream, have disappeared from the guide. The 'oil & spreads' section mentions only different kinds of oils and spreads. Cheese and cream reappear on a separate page about different kinds of fats (NHS 2015a), in the "saturated fats" section, which the text in the 'oil & spreads' segment links to. There have been more changes, mainly aesthetic ones such as replacing food photos with drawings of foods and removing the knife and fork and a few minor changes in the wording and presentation (Public Health England 2016; see Appendix 5 for details).

It stands to reason that this study, as it was not submitted before the implementation of the new guidelines, should be adapted to the new rules, as it has happened with a former change of the rule defining 'foods high in fats and/or sugar'. Before May 2015 foods were considered 'foods

high in fat and/or sugar' if they had a fat content greater than 20g/100g or a sugar content greater than 15g/100g. After that date and to the present 'foods high in fat and/or sugar' are considered those with a fat content over 17.5g/100g, and or a sugar content of 22.5g/100g. However, the more recent changes have taken the one food group, which made the British health guidelines superior, in terms of this research to the guidelines from Germany and France, off the plate. Whereas the *NHS Eatwell Plate* is, in terms of food analysis, an example of clarity and realism – because most larger samples of recipes will contain sugars and fats – the *NHS Eatwell Guide* forfeits precisely this quality, by abolishing foods with a high sugar content, and reducing the foods with a high fat content to oils and spreads. The latter however, are not predominantly the foods making the food group 'foods high in fat and/or sugar' larger than it should be. Secondly, the new food group segment ratios have not been published and applying them according to the *NHS Eatwell Guide* image would be no more than guesswork. It may further be argued that the structure and precision of the *NHS Eatwell Plate*, the guidelines which were valid throughout the research phase, were instrumental for the research design and are far better suited to support a solid comparison between food group ratios of programmes than the new, less precise rules. Moreover, simply disregarding 'foods high in fats and/or sugar' would distort the analysis and render it, where healthiness is concerned, pointless. The nutritional analysis therefore applies the food groups from the *NHS Eatwell Plate* in spite of the recent introduction of the *NHS Eatwell Guide*.

### **3.3.3 The Qualitative Analysis: Grounded Theory**

The aim of the qualitative analysis was to answer research question two and provide the data to answer research question three, thus identify codes to shape categories of functions and characteristics through which food, cooking and the chef are represented in British, French and German mainstream cooking programmes. In the following section the qualitative approaches of content analysis and grounded theory will be discussed and the rationale behind their use presented.

This study started with the assumption that food and the cooking processes are likely to be culturally dependent, it thus explores the subject of food, the action of cooking and the person who carries out the latter. The focus of the coding was predominantly on how the programmes constructed the functions and characteristics of food and cooking in relation to the chef. On the basis of this it was then established whether there was a relationship between the above and either the country of production or the format.

The initial approach was to use a grounded theory approach as it was judged to be the most effective approach for generating a theory on the grounds of exploratory coding. However, grounded theory is not a popular methodological approach in food studies nor is food television a popular subject in food studies. In fact, Miller and Deutsch do not, in their 2009 introduction to research methods in food studies, include the possibility of researching food television at all. Hence, the qualitative methods suggested include historical approaches, ethnographic approaches such as observation and narrative, as well as the study of material objects. The appropriate methods do not include a grounded theory approach. This might be due to the fact that food studies does not often look at food television from a media studies or a social science angle. The most dominant approaches in food studies are, as pointed out in the Literature Review, cultural anthropology, especially food and nutritional anthropology (Counihan and Van Esterik 2013).

Other possible methods included discourse, content and narrative analysis, as well as quantitative content analysis. Discourse analysis looks at the function of language (Brown and Yule 1983) and although it can be applied to edited text it is "anti-realist" denying "that there is an external reality" (Bryman 2001:360), while conversation analysis looks at natural conversation and is concerned with its underlying structure. As the goal was to analyse the content, not the language, neither of these approaches were suitable. Narrative analysis recognises that food is a significant part of culture (Miller and Deutsch 2009; Geertz 1973), and moreover that it allows for a "holistic approach", as well as preserving "context and particularity" (Riessman 1993 in Smith 2000:327). The narrative approach in food studies is used, Hopkins (1994) argues, to identify the meaning of food, or the rituals surrounding it, and its products and traditions, as well as "other food-related behaviours" (Miller and Deutsch 2009). However, although the approach can be applied to broader areas such as open interviews (Mishler 1986), interviews in general (Riessman 1993) or deliberately elicited accounts of personal histories (Miller 2000), it is distinctly applied to the text of an individual (Creswell 2005). Television programmes, such as the ones chosen for this study, are a highly edited amalgam of perhaps in part spontaneous statements, scripted text, and often anachronistically shot sequences, which are later pasted together. Therefore, it would not be productive to use narrative analysis as an approach, because although the programmes can be read as a text, looking at it in terms of narrative is not effective in identifying the functions of the food, the cooking and aspects of the chef's behaviour. The reason being, that some structures, which deliberately produce narrative are instigated by the format, while the content of those narratives does not necessarily reflect a function above the actual talk. The amateur chefs in *MasterChef* for example are typically producing narrative about their hopes and career dreams. The content has little function with regards to food and cooking, but the fact that these narratives

create intimacy and suspense may be a relevant function for the chef with regards to entertainment. It is thus more fruitful to use a more open form of coding, which includes narrative, but does not exclude other aspects.

For a similar reason quantitative content analysis, which uses preconceived concepts (Bryman 2001), was not suitable for this exploratory study. As the researcher wanted to discover the codes and categories emerging from the text, rather than using for example themes from the literature, quantitative content analysis was not deemed suitable. It was seen as more feasible and more in tune with an explorative approach to start with open coding rather than to create a large set of categories a priori, which may or may not apply. The danger in using such a method would be to overlook concepts which one may not have thought about or which are not mentioned in the relevant literature.

Therefore, as it was important to the study to base the emerging theory in data, grounded theory was chosen, even though it is not a method often used in this context. Grounded theory was given priority over analytical induction (Bryman 2001), as although the assumption suggests that food and cooking, as well as the role of the chef would be likely to depend on the culinary culture of the country of production or possibly on the format, it was not sufficiently clear how. Hence there was not enough of a clear hypothesis to be tested, and it seemed unlikely that a universal explanation would emerge.

Grounded theory is "the discovery of theory from data systematically obtained and analysed in social research" (Glaser and Strauss 1967). The key for Glaser and Strauss was that through the process of constantly going back-and-forth between concept and data, the emerging theory would be grounded in data. Grounded theory allows for the exploration and identification of codes for categories, which can then be put in relation to each other and facilitate the development of a theory (Urquart 2013). Due to its flexibility it can deal appropriately with the conversational density and illuminate all aspects of the functions and characteristics of food, cooking and the chef. Further the constant systematic reassessment as well as the back-and-forth "movement between concept development-sampling-data, collection-data, coding-data and analysis-interpretation" (Altheide 1996:16) was suitable for the study, as it clarified, which categories were part of the theory and which were secondary or accidental. The categories, which became meaningful, were saturated over the course of the research process and made the linking of relationships clearer.

The data was treated as if there was an internal reality in the programme, yet questioned comparing it with the outside reality of nutritional values and the concerns raised in the literature review. Hence here Glaser and Strauss' (1967; also Strauss and Corbin 1990) objectivist approach, where there is a social reality external to the social actors and the categories emerging from the data itself was followed over a constructionist approach, with an internal social reality.

To satisfy the requirement, that the shaping of theory demands data collection in different, contrasting settings (Bryman 2001) four different cooking programme formats were chosen. Consequentially Charmaz' (2000:519) approach, that that sampling serves to "develop our emerging concepts" was followed, rather than Strauss and Corbin (1998:73) who emphasise that theoretical sampling means "sampling to the basis of emerging concepts". Consequently, through the use of open coding the text was broken down into fragments of one or more entire phrases, which were then allocated preliminary codes. This so-called "open coding" has the function of transferring codes from a descriptive to a conceptual level. These codes were not preconceived, but developed through the immersion into and the analysis of the data by the researcher (Charmaz 2000; Bryman 2001). The codes are the "building blocks of theory" (Strauss and Corbin 1998:101), which are then developed into categories. In this study an example of a code was a 'chef telling personal stories' or 'using locally grown produce', these were then subsumed under the categories 'identity construction chef' and '*terroir* as part of identity'. These categories represented a "real-world phenomena" (Bryman 2001:392) at a higher level of abstraction and were put into context with the literature. They were then considered in relation to each other and from this, core categories or themes, as they will be called hence forth, were developed. In the examples above the themes were 'types of chef' (grand, celebrity, amateur) and 'identity construction'.

Glaser and Strauss (1967) have stated that coding has to begin immediately after the first data collection, so that the results may inform any further data collection. This, Glaser and Strauss have described as "the data collection" being "controlled by the emerging theory" (1967:45). The recording, transcription, analysis and coding should therefore happen simultaneously, which it did not in all the cases in this study. British, French and German programmes were largely recorded separately, due to the technicality, that continental programmes are not broadcast in Britain, and vice versa, because they are transmitted via different satellites (continental Europe: HotBird/Astra1; Britain: Astra2). Some of the French programmes had to be recorded by foreign partners or by the researcher herself while abroad. Due to practical reasons a certain amount of data had therefore to be collected as a matter of course, rather than because it was strictly needed

to reach the point of saturation. In the process of coding, it was however soon noted, that the point of saturation for the codes was mostly reached after the analysis of two episodes, in other words analysing further episodes did not reveal more or different codes. In the majority of the cases further analysis served to prove these to be key categories for the programmes. The most compelling reason for this is that each programme series has a concept, which is likely to be followed and applied to every episode.

Separate memos about categories as recommended by Glaser and Strauss to describe properties, or aspects of categories (Bryman 2001), have not been used. Instead, text fragments with the same codes were grouped in a document and conceptual notes were made in place of memos. When enough text samples were assembled under the same code a category was developed. In this process some of the initial codes did not turn out to fit the category. They were then moved to another category, which seemed to fit or, if there was no category under which they could be subsumed, a new category was created. In the case of a new category the text was combed through in search of more codes in support of this new category, if none or too few, which means substantially less than for other categories, were found, the category was judged to be redundant. Once the categories had been firmly established the texts were consulted again to confirm their relevance. This process called "theoretical sampling" describes the often implicit phase of constant comparison (Bryman 2001), a process of on-going parallel data collection, data analysis and data coding.

After the codes had been established and the subsequent categories developed, the connections between the latter were explored through axial coding (Strauss and Corbin 1990:96). Axial is a hierarchy that links "codes to contexts, to consequences, to patterns of interaction, and to causes" (Bryman 2001:392). During this process the categories were first compared within the same format to make sure the context, which may be format related, did not get lost. Then the emerging category concepts were compared within each country across the formats, to work out if there was any clustering when comparing formats which did not occur when comparing countries. At this stage the conceptualisation was informed and underpinned by literature, to ensure that the findings were integrated into a theoretical framework.

When putting together the theory, all the categories were written down, cut out and put into groups to make sure the relationships between categories were accurate and relevant. On the basis of this the themes of the functions of food, cooking and in the relationship these had to the chef were formed. Selective coding or identifying a core category (Bryman 2001; Strauss and

Corbin 1990) was possible per programme for the food, the cooking and the chef, but not overall. This was an expected outcome as the formats were, amongst other reasons, chosen for their difference, as were the countries. Grounded theory provided a method of identifying the functions of the food, the cooking and the chef in the programmes, which were compared in relation to each other. The format dependent results were then translated back into a diagram (Diagram 2 Conclusion), which illustrates the relationships between the core elements, whereas the country of production related results were summarised only in text form.

### **3.4. Evaluation and Limitations**

The following evaluation and limitations start with the quantitative food group analysis, followed by concerns about the grounded theory approach. This section discusses the usefulness of the approaches used and outlines the limitations of the methods applied.

One limitation of the quantitative analysis was that the calculated calorie and fat content per episode per person could not be convincingly applied. Although the average calorie content and fat per person per episode does in some of the formats reveal interesting data, for example the Laypeople Hosting Competition, it cannot be compared to the other formats, such as the Epic Cooking Competition, due to the different meal and programme structure. In order to look systematically at the calorie and fat content ideally programmes would have to be chosen which comply in terms of menu structure.

Other quantitative limitations pertain largely to issues of selection. The study would most likely have had additional or even quite different results, had different countries, formats or programmes been selected. Furthermore, as programmes and formats evolve and are subject to trends and viewing figures, the time span in which the recording took place will have had an additional impact on the categories and food groups. Equally a different timeframe may have produced a better fit for some of the programmes, such as, for example, for the German Regional Cooking Programme. Consequently, the selected programmes cannot give a complete picture of the three chosen food television landscapes, as they do not constitute a representative section of all the cooking programmes screened at that time.

In order to obtain a representative average, five starters, mains and desserts were chosen for each programme. It was not possible to do so in all the programmes, as mentioned previously, as the German Classic studio-based Cooking Programme *Schuhbecks*, for example, did not feature any desserts at all. The most similar German programme was structured in the same way, so it is in

itself interesting, that German programmes of this type are perhaps less likely to include desserts. In some programmes five episodes provided exactly the right number of dishes, in others more dishes were featured. The selection process aimed at a fair and representative selection of dishes for each programme. Choosing different episodes or more or less dishes, could have changed the results, however, any study can only ever show a selection of what is available and the above choice did mostly reveal a clear pattern of food representation in each programme, which made the recipes likely to be representative for the programme.

The grounded theory approach worked well for this study, however there are several criticisms of this approach which must be addressed, such as doubts that the pre-existing knowledge of theory and concepts can really be suspended in order for a truly new theory to emerge (Silverman 2001; Bulmer 1979). Firstly, it is indeed probably not possible to blend out all prior knowledge of literature and frameworks, which however does not preclude that this makes an explorative search for categories impossible. It is possible that a fresh look at data may be more difficult in the case of a well-researched field where the chosen method is well-established. This was however due to the exploratory framework of this study not the case, and as Miller and Deutsch point out "After all, there's a difference between open-mindedness and ignorance" (2009:68). Further any research process, whether of qualitative or quantitative nature, even if not informed by theory, is inevitably influenced by the interests and aims of the researcher (May 1997) as well as by her skill, so there is no ultimately unbiased mind.

Bryman's (2001) concern that there may not be sufficient time to explore all the avenues in a vast body of data is justified, it was therefore decided to focus on the dominant categories, as with future research in mind, they would be the most likely to register with a viewer as well as be part of the programmes' concept. Category saturation was often reached after analysing just a few programmes, which may be due to the television programme content being edited and thus by nature structured and restricted to a few core messages; unlike for example an open interview about a family history.

The concern (Bryman 2001; Silverman 2001), that grounded theory produces categories rather than a theory was in this case precluded by the fact that the research started with a set of assumptions and three research questions leading up to answering the latter. The categories were thus intended to lead to the identification of the functions and characteristics of food, cooking and the chef, as well as highlight the relationships between them. The evaluation of the latter would imperatively either underpin that food and cooking functions differ between countries, or



reveal, that they are influenced by other factors, such as possibly format. To satisfy the requirement, that the shaping of a theory demands data collection in different, contrasting settings (Bryman 2001) four different cooking programme sub-formats were chosen.

To deal with the possible inconsistency of applying different levels of classification such as code, category and theme on a practical level, different formatting of descriptive headings was used. Thus the "awareness of context" (Bryman 2001:407) and narrative flow (Weaver and Atkinson 1995) were maintained and the decontextualising of data, that is removing a text sequence from its meaningful context, avoided (Buston 1997; Fielding and Lee 1988). The separation of the coded text fragments from their contextual meaning due to labelling and attaching concepts (Coffey and Atkinson 1996) did not prove to be a substantial problem, as the categories were only printed and cut out to experiment with putting together a network of relationships, when the category stage was reached. The descriptions of those categories were already drafted and imbedded in a theoretical framework through the literature review. This process of visually cutting the categories loose from was necessary as many of them were linked in some way and the themes of the functions and characteristics had to be clearly identified. Being able to assemble categories in a physical way facilitated looking at them afresh and identify links that were not visible before, such as, for example, the link between the kind of cooking instruction and the kind of chef.

The use of NVivo was tested in the analysis of one batch of programmes, and although it made coding easier and quicker and it may have increased the transparency of the coding process, it did not, contrary to what Bryman and Burgess (1994) suggest, force the coder to be clearer about the process itself. It may be due to the inexperience of the researcher or the unsuitability of this particular kind of data, but the ease of coding resulted in the accumulation of an immense amount of data samples for every single code. NVivo made it easy to compile all text samples for one code, but it did not help the analysis as – after coding five episodes – a single code summary delivered around forty pages of samples. The researcher agrees that this is transparent and it is thorough, but it is equally unmanageable.

Pertaining to the issue of turning anecdotal evidence inadvertently into a quantitative argument framework through the use of CAQDAS, which may lead to concerns over validity and reliability (Hesse-Biber 1995), that is to say, that only a part of the data was analysed using a form of CAQDAS. Further, an approach orientating itself closely to recording the number of anecdotal pieces of evidence may miss, that in the overall narrative, this particular evidence may actually

be negligible. The many cooking, running and shoving scenes for example in *MasterChef* (UK version) taken together still only convey that cooking is hectic, complex and unstructured. This all serves to emphasise the drama, the suspense and the entertainment aspect of the programme, which can only be extrapolated from comments made to the camera, from the context and the stated goals of the candidates. This is the strength of qualitative analysis and it would therefore, in this case, be pointless to quantify text lines and construct meaning from the number of occurrences, because the meaning is in the content not the frequency.

Lastly with regards to the mixed-methods research approach it has to be noted that both approaches proved useful, even if it turned out to be a little difficult to integrate the quantitative data with the qualitative results. This was largely because in the programmes chosen there was not much qualitative reference to the quality of single ingredients or particular food groups, which could have been compared more easily with the nutritional analysis.

## Chapter 4: Food Group Representation Analysis

This chapter looks at the quantitative representation of food in the selected food programmes. Food in cooking programmes, with the exception of some cooking competitions, is largely described as desirable and often hailed with expressions such as "amazing". This analysis aims to establish which food groups are represented to which degree and how healthy overall the represented foods are.

In keeping with traditional data presentation in quantitative research the results will first be presented and then, in a second part, discussed. In order to be able to get a sense of the actual food which is prepared, as opposed to the way food is evaluated by the judges in the programme, the ingredients have been recorded, quantified and arranged according to the *NHS Eatwell Plate* food groups. The latter are arranged in the order of their size based on the data, and introduced through the *NHS Eatwell Plate* definition outlined. Thereafter the variety of produce featured in the programmes for each respective food group will be illustrated. In the following the food groups are compared to the *NHS Eatwell Plate* guidelines, which establishes the degree of correspondence with the guidelines, and an approximation of the healthiness of the food cooked in the programmes featured. Lastly, this section looks at the real ratio the food group represents overall and whether there is an apparent link to either country of production or format. Following the presentation of results, is a discussion with regards to the similarities and differences across the country of production and format. This section further looks at whether there is a particular type of format or a country of production, which is persistently healthier and more balanced than the others. The section then suggests possible explanations for the individual food group results and the influence of country of production and format. The chapter concludes with a summary of the key results from the data presentation and discussion.

### 4.1 Presentation of Food Group Findings

In the following five sections the results from the data analysis of the individual food groups will be presented. The data for the calculations was retrieved, as pointed out in the methodology, either from the programme itself, the programmes website or the accompanying cookery book. Once the dishes from each programme were known all the ingredients from these dishes were then listed, added and arranged according to the *NHS Eatwell Plate* food groups (Figures 1-5 in this chapter).

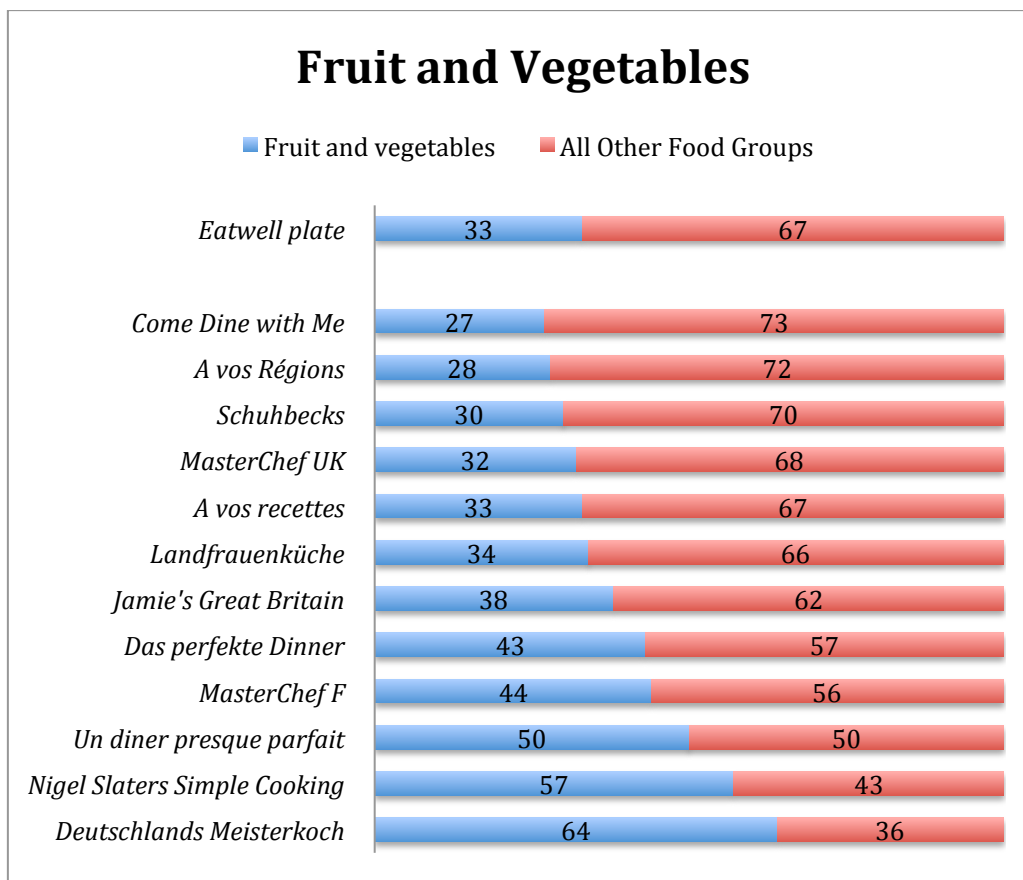
For each food group it will firstly be illustrated what the NHS guidelines stipulate and how they define the respective food group in terms of content. Secondly, the variety of foods featured in each group is presented as well as showing how the food group ratio complies with the one recommended by the *NHS Eatwell Plate*. Lastly the food group figures in terms of the food group hierarchy across all the programmes are presented, as well as whether there is any apparent difference between either country of production or format. The food group presentation starts with the 'fruit and vegetables', continues with the 'non-dairy protein', the 'foods high in fat and/or sugar' to then finish with the two smallest groups the 'starches' and the 'dairy foods'.

#### 4.1.1 Fruit and Vegetables

The *NHS Eatwell Plate* recommendation for the 'fruit and vegetable' food group is the same as for the 'starches' in terms of size as both should constitute 33%. The 'fruit and vegetables' are linked to the "five-a-day" recommendation, which exists in all three countries (NHS 2015c; Mangerbouger 2016b; DGE 2016) and suggests that everybody should be eating five portions from this food group every day. The limitations are not to eat more than two portions of fruit and that fruit juice, no matter the amount, is always counted as one portion only. However, this chapter does not concern itself with the ratio of fruit to vegetables, and counts fruit juices, such as for example apple juice, as fruit. Excluded from this category are plant foods with a high starch content, such as potatoes or cassava, as they belong to the 'starches'.

In all the programmes the variety across the five episodes was relatively wide, reaching from seventeen different varieties in *A vos recettes* to twenty-seven different varieties in *Die Landfrauenküche*, *MasterChef Britain* and *Un dîner presque parfait*. Figure 1 below clearly shows, that most of the programmes analysed are on or above the recommendation when compared to the *NHS Eatwell Plate* guidelines. A quarter of the programmes, *Come Dine with Me* (-5%), *A vos régions* (-4%), and *Schuhbecks* (-3%), are between 5% and 3% below the recommendation. Noticeably, there is no link to either country of production, or format, as they cover all four formats and all three countries. A second quarter of the programmes is on, or marginally off target, these are *MasterChef UK* (-1%), *A vos recettes* (0%) and *Die Landfrauenküche* (+1%). Again they cover all countries and three different formats. The same pattern continues with *Jamie's Great Britain* (+5%), *Das perfekte Dinner* (+10%) and *MasterChef France* (+11%) featuring between 5% and 11% more than the recommended 33% and *Un dîner presque parfait* (+17%), *Nigel Slater's Simple Cooking* (+24%), as well as (+31%) with a fruit and vegetable excess of between 17% and 31%.

Figure 1



'Fruit and vegetables' are in eight out of the twelve programmes the largest food group (see Figure 7). These eight programmes spread across all three countries, whereby three are British, two are French and three are German; they further include all formats, whereby there is one from the Classic studio-based Cooking Programme, two each from the Regional Cooking Programme and the Laypeople Hosting Competition, as well as three from the Epic Cooking Competition. In the remaining four programmes, 'fruit and the vegetables' represent the second largest group. Consequently, the 'fruit and the vegetables', which according to the *NHS Eatwell Plate* should be one of the two largest food groups, are in all twelve programmes either the largest or the second largest food group.

#### 4.1.2 Non-dairy Protein

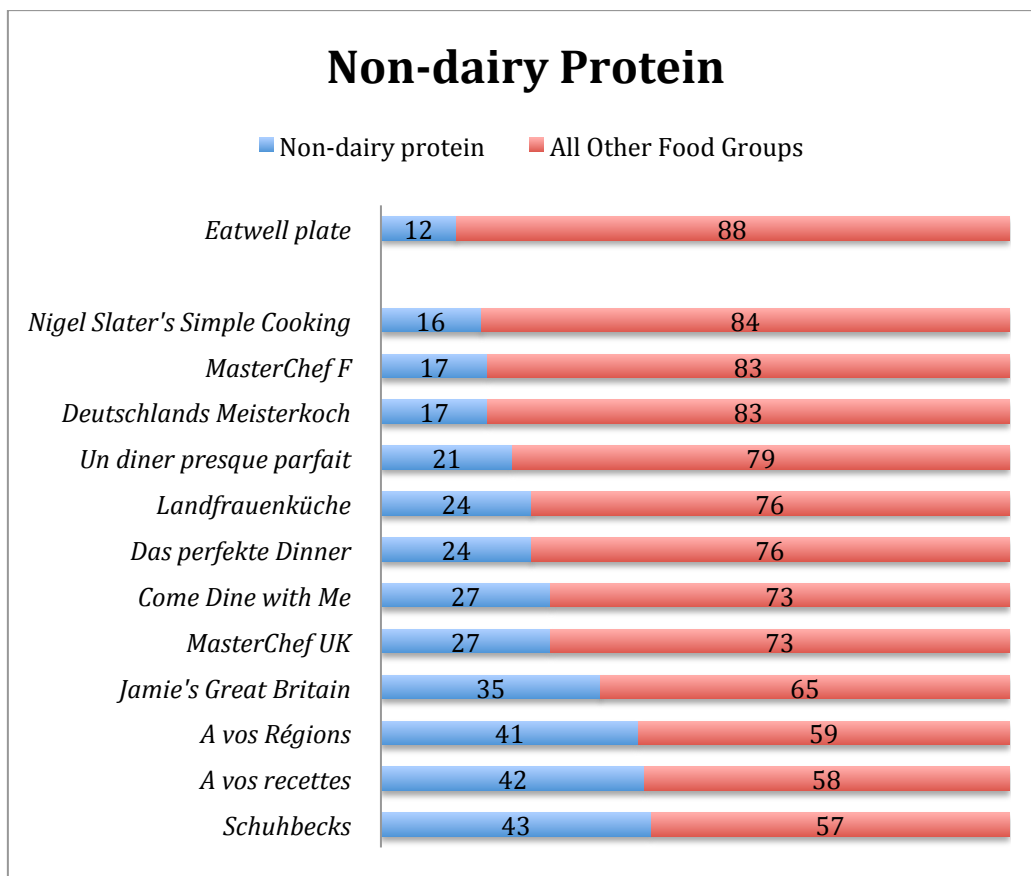
The *NHS Eatwell Plate* recommends that 12% of foods should be from a 'non-dairy protein' source, which overall makes it the second smallest group in the guidelines. This group includes meats, game, poultry, fish, seafood, eggs and plant alternatives such as for example beans or soy products.

All programmes selected feature a wide variety of 'non-dairy protein' including at least three of the 'non-dairy protein' categories meat, poultry, game, fish, seafood and eggs. Four programmes use plant alternatives, these are lentils (*Nigel Slater's Simple Cooking*, *Die Landfrauenküche*), beans (*A vos régions*) and chickpeas (*Come Dine with Me*). Two of these programmes are from the Regional Cooking Programme and the others are either from the Classic studio-based Cooking Programme or the Laypeople Hosting Competition, whereby two are British, and the others are French or German. The only format, which does not feature 'non-dairy protein' from a plant source at all, is the Epic Cooking Competition.

When compared to the *NHS Eatwell Plate* guidelines (Figure 2) none of the programmes reach the target of 12% as they are all clearly well above this recommendation. One third of the programmes was between 5% and 9% above the recommendation, one third between 12% and 15%, and the rest are between 23% and 31% above the recommendation. The programmes, which are the closest to the recommendation are *Nigel Slater's Simple Cooking* (+4%), *MasterChef France* (+5%), and *Un dîner presque parfait* (+9%), therefore programmes from all three countries of production and from all formats, except the Regional Cooking Programme, are represented. The programmes where the 'non-dairy protein' are between 12% and 15% above the guidelines include the German programmes *Die Landfrauenküche* and *Das perfekte Dinner* (both +12%), as well as the British programmes *Come Dine with Me* and *MasterChef UK* (both +15%). Together they cover all formats except the Classic studio-based Cooking Programme. The programmes with the highest amount of surplus 'non-dairy protein' are equally from all three countries of production but feature only two formats, the Regional Cooking Programme is represented through *Jamie's Great Britain* (+23%) and *A vos régions* (+29%), as well as the Classic studio-based Cooking Programme represented by *A vos recettes* (+30%) and *Schuhbecks* (+31%). There is no clear compliance with a particular country of production, thus it can be concluded that the Regional Food and the Classic studio-based Cooking Programme are more likely to feature an excess of 'non-dairy protein' than either of the two competition formats.

The 'non-dairy protein' is the largest food group in the programmes where 'fruit and vegetables' are not featured, hence in four of the twelve programmes. This group is the second largest food group in seven of the eight remaining ones. The only exemption is *MasterChef France* where the 'foods rich in fat and/or sugar' are the second most substantial food group.

Figure 2



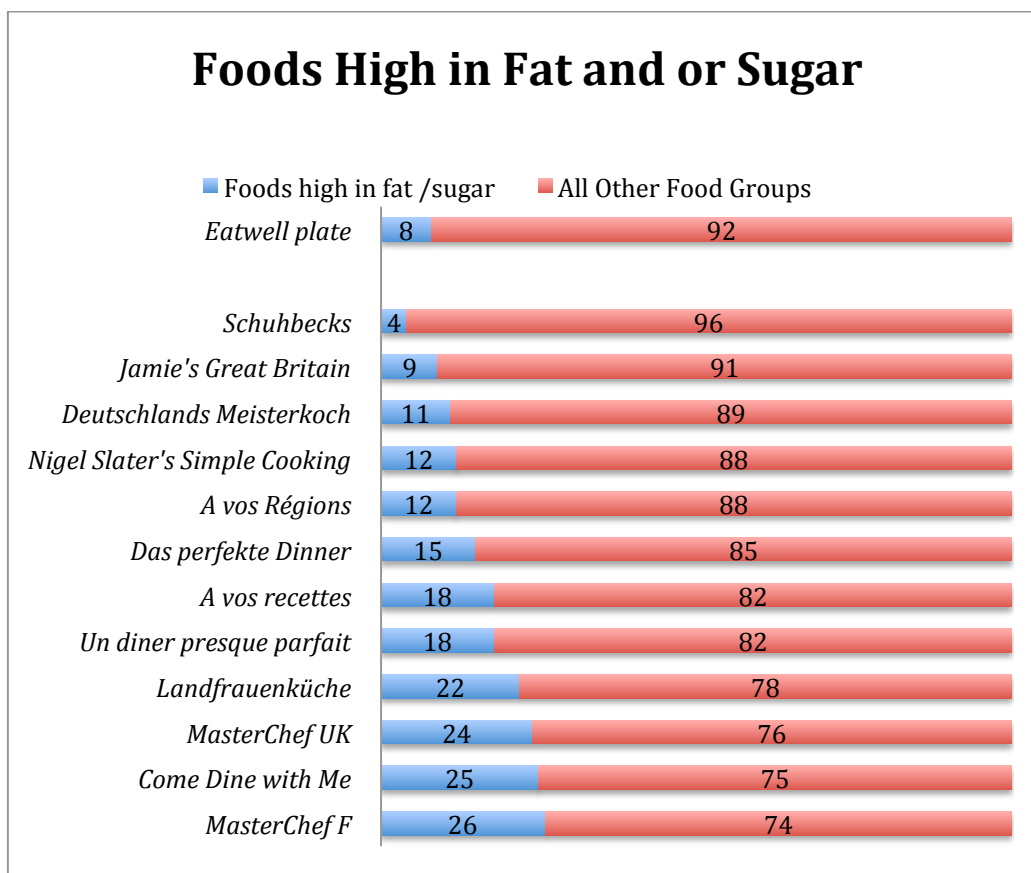
#### 4.1.3 Foods Rich in Fat and/or Sugar

The 'foods rich in fat and/or sugar' are defined as being foods with a fat content greater than 20g per 100g, and/or a sugar content greater than 15g per 100g (NHS 2015). The foods in this group are in the majority high in fat including oil, butter and animal fats, meats, different kinds of cream (apart from single cream), cheeses, pastry, mayonnaise, nuts and seeds. Since the fats make up between 50% and 90% the smaller part consists of foods high in sugar such as sugars, honey, molasses, maple syrup, golden syrup, liquid glucose, dried and candied fruit, sauces such as ketchup and chilli sauce, jam, jelly and coulis, as well as sweets and cakes. Foods, which are both, high in fat and sugar, are not often used, they include for example chocolate, shortcake or biscuits.

This group is recommended to reflect no more than 8% of total food intake and it is therefore the smallest group on the *NHS Eatwell Plate*. None of the programmes meets this target exactly (Figure 3), one half features 'foods high in fat and/or sugar' between -4% and +7% off the recommendation, the other half between +10% and +18%. One programme *Jamie's Great Britain* (+1%) is almost on target, one, *Schuhbecks* (-4%) is below, however this programme does not

contain desserts, which in most other cases contribute substantially to this food group. Four programmes, covering all formats and countries of production, namely *Deutschlands Meisterkoch* (+3%), *Nigel Slater's Simple Cooking* (+4%), *A vos régions* (+4%) and *Das perfekte Dinner* (+7%) feature food, which contains between 3% and 7% more of the 'foods high in fat and/or sugar'. The six remaining programmes equally feature all formats and all countries of production include *A vos recettes* (+10%), *Un diner presque parfait* (+10%), *Die Landfrauenküche* (+14%), *MasterChef UK* (+16%), *Come Dine with Me* (+17%) and *MasterChef France* (+18%). There is thus no clear dependence on either country of production or format.

Figure 3



The food group 'foods high in fat and/or sugar' is the third largest food group in nine out of twelve programmes, whereas in *Schuhbecks* and *Jamie's Great Britain* the third largest food group is represented by the 'starches' and in *MasterChef France* the 'non-dairy protein'.



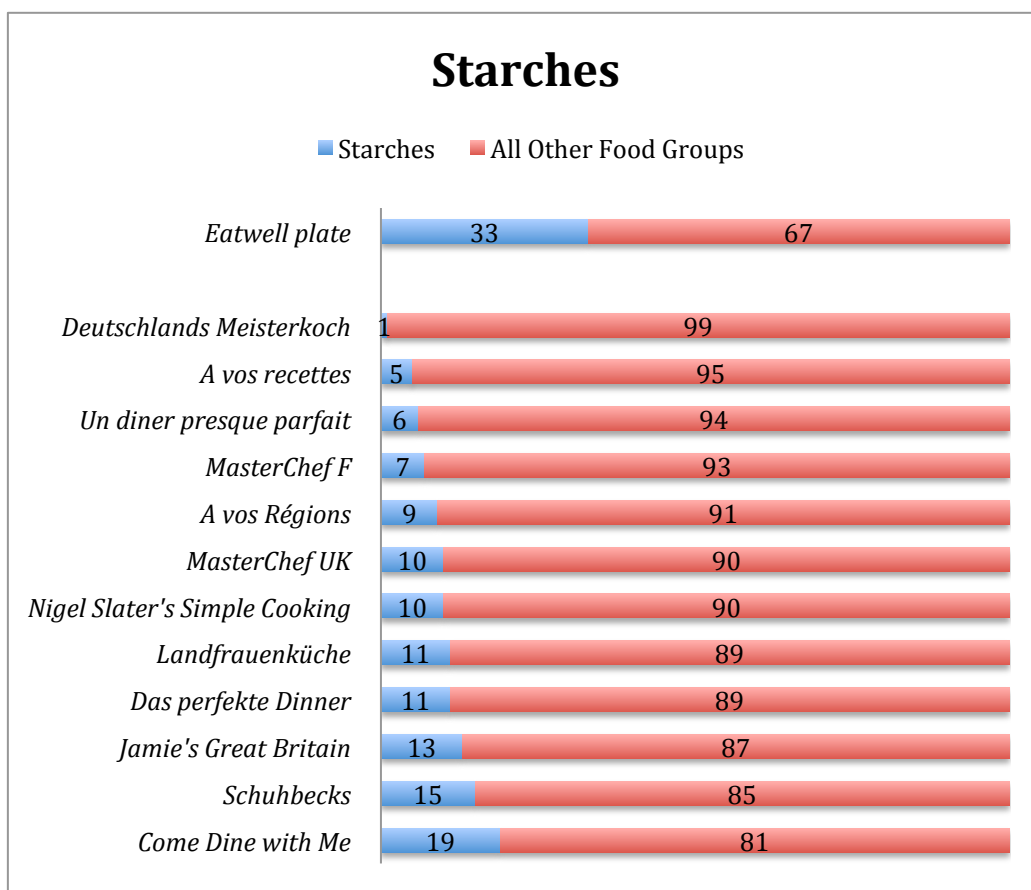
#### 4.1.4 Starches

In the *NHS Eatwell Plate* guidelines the 'starches' denote one of the two biggest food groups and ought to be reflected by 33% of the foods represented. They include foods, which are high in 'starches' such as cereal products, rice or potatoes. The 'starches' used in the food programmes selected (see Figure 4 on the next page) include grains such as barley, cereal products such as bread, flour, pasta, semolina, muesli, couscous, filo pastry, rice, potatoes, corn, chestnuts and buckwheat, however wholemeal products were noticeably absent.

In the programmes analysed the maximum ratio of 'starches' reached is 19% (*Come Dine with Me*) and the minimum is just 1% (*Deutschlands Meisterkoch*), therefore all programmes substantially lack the inclusion of 'starches' (Figure 4). The three programmes lacking less than two thirds of the recommended 33% 'starches' were *Come Dine with Me* (-14%), *Schuhbecks* (-18%) and *Jamie's Great Britain* (-20%). Four programmes, *Das perfekte Dinner* (-22%), *Die Landfrauenküche* (-22%), *MasterChef UK* (-23%) and *Nigel Slater's Simple Cooking* (-23%) feature just around one third of the 'starches' recommended. The remaining five programmes *A vos régions* (-24%), *MasterChef France* (-26%), *Un dîner presque parfait* (-27%) and *A vos recettes* (-28%) lack 'starches' even more substantially, culminating in *Deutschlands Meisterkoch* (-32%), which features but 1% out of 33%. The seven programmes with the highest amount of 'starches' (10%-19%) are all either British or German, while there is no apparent format link. Strikingly, four of the five programmes lacking 'starches' most substantially are French (between -24% and -28%) and one is German (-32%). It can therefore be concluded that in the food group 'starches', which exhibits the most substantial lack across all formats and countries of production, the French programmes display a propensity to lack 'starches' more substantially than others, irrespective of the format.

The 'starches', were represented as the second smallest food group in all but three programmes despite being one of the largest overall recommended food groups in the *NHS Eatwell Plate* guidelines. *Deutschlands Meisterkoch* and *A vos régions* were the programmes where 'starches' was the smallest food group and in *Un dîner presque parfait* the low use of 'starches' was on a par with the equally low use of 'dairy foods'.

Figure 4



#### 4.1.5 Dairy Foods

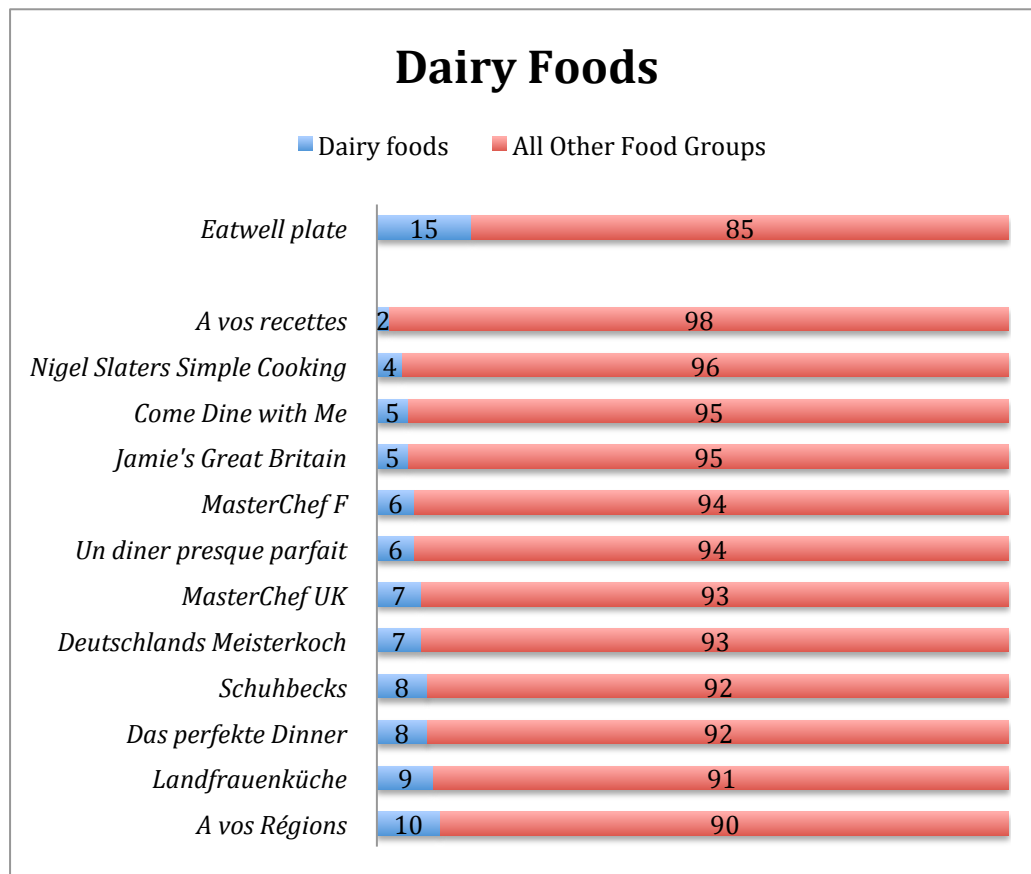
'Dairy foods' are at 15% the third largest food group in the *NHS Eatwell Plate* guidelines. 'Dairy foods' include all foods made from animal milk, typically from cows, sheep or goats, with a fat content of less than 20g/100g, such as yoghurt, low fat cream and cottage cheese. In the programmes selected the foods featured are milks (cow, goat, semi-skimmed, powder), buttermilk, chocolate milk, single cream, sour cream, yoghurt, quark, curd cheese, cream cheese, low fat cheese and mozzarella, as well as custard, *blanc manger* and ice cream.

All of the programmes lacked the recommended amount of 'dairy foods' (Figure 5) with the majority of the programmes featuring less than half of the recommended amount. The programmes which used around two thirds of the recommended amount were *A vos régions* (-5%), *Die Landfrauenküche* (-6%), *Schuhbecks* (-7%) and *Das perfekte Dinner* (-7%). Strikingly, three out of four programmes here are German, whereas the one with the highest dairy content is French. The programmes which used less than half the recommended amount, were

*Deutschlands Meisterkoch* (-8%), *MasterChef UK* (-8%), *MasterChef France* (-9%) and *Un diner presque parfait* (-9%). These four programmes include all countries, however two are French and noticeably three out of the four are from the Epic Cooking Competition.

Lastly, the four programmes that featured a third or less of the 15% 'dairy foods' recommended were *Jamie's Great Britain* (-10%), *Come Dine with Me* (-10%), *Nigel Slater's Simple Cooking* (-11%) and *A vos recettes* (-13%). Consequently, out of the four programmes, which were lacking 'dairy foods' the most (-10%-13%), three were British, and two were Classic studio-based Cooking Programmes. It may therefore be noted that of the programmes with the highest use of dairy, the majority was German, whereas the majority of those using the lowest amount of 'dairy foods' were British.

Figure 5



'Dairy foods' were the smallest food group used in all programmes, except three, as pointed out above, in *Deutschlands Meisterkoch* and *A vos régions* where they were the second smallest food

group and in *Un dîner presque parfait* the low use was on a par with the equally low use of 'starches'.

## **4.2 Discussion of Food Group Key Findings**

In the following the above results from the individual food group analysis are discussed with regards to possible reasons for the individual food group results as well as possible explanations for the format and the country of production links.

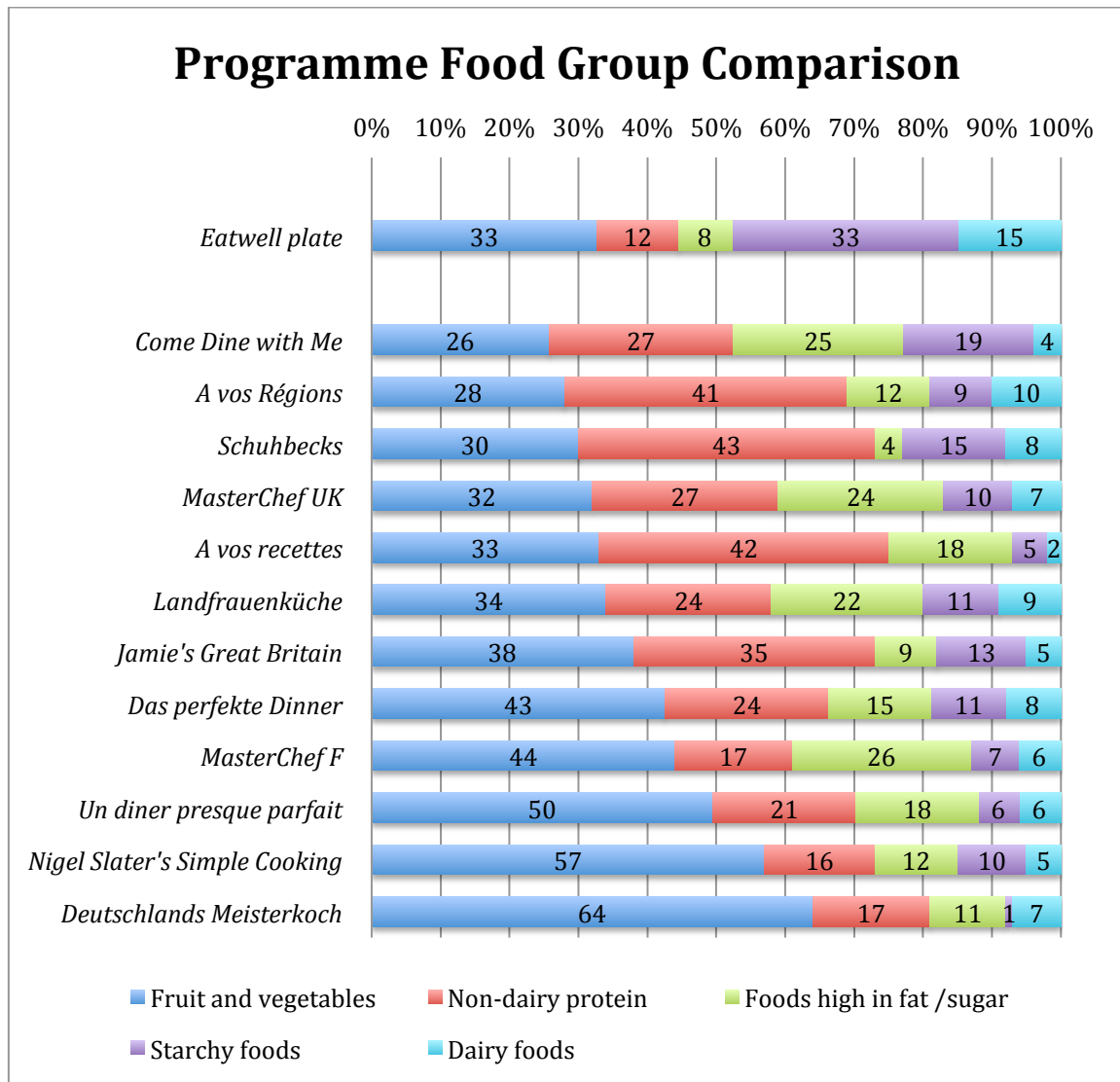
### **4.2.1 Discussion of the Results from the Individual Food Group Analysis**

The above presentation of the food group findings has illustrated that the targets for the different food groups are rarely met (Figure 6). 'Fruit and vegetables' are overall the largest group used in the programmes and there is no apparent link with regards to either country of production or format. Possible reasons for the wide variety of foods in this food group may be due to the long running "five-a-day" campaigns (in Britain NHS since 2002; in France PNNS since 2007; in Germany DGE since 2000), which in spite of not being applied by the populations (Naska et al. 2000) may be in the consciousness of chefs (Rousseau 2012a) and/or producers. Secondly, where 'fruit and vegetables' can be harvested in one's own garden, as is the case in some programmes, they may be associated with access to fresh uncontaminated produce and the prestige of having a garden in town. Thirdly, since television is a visual medium and the programmes aim to present the food in an attractive light (Ray 2007; Finkelstein 1999; Kirshenblatt-Gimblett 1999) 'fruit and vegetables' may be more suitable than other food groups due to their wide range of vivid colours, textures and shapes. Furthermore, 'fruit and vegetables' are suitable for use in fast paced, vigorous cooking actions such as chopping, mixing, stir-frying and may also add pleasing sounds such as the crunching of an apple or a carrot when eaten or cut.

In the 'non-dairy protein' group, which is overall the second largest, all programmes are above the recommendation, but this mostly applies to the Classic studio-based Cooking and the Regional Cooking Programme. Possible reasons for this may be that meat and fish traditionally have a higher standing in society than other food groups (Laudan 2013) and are deemed more attractive because they are associated with prestige and exclusivity (Montanari 2006). Similarly, a wide variety of produce stands for social privilege and wealth (Montanari 2006). Secondly, meat in particular symbolises strength as well as growth (Laudan 2013) and power (Montanari 2006), as well as being linked to masculinity (Warde 2016; Lupton 1996; Fiddes 1991). Men, as the heads of the families, used to get most or all of the meat especially at the Christian family table,

because it was believed that they needed the strength more than women and children and therefore deserved the best, most nutritious food (Schwarz 1993). Thirdly, fish (Warde 2016) and meat are both associated with health, as meat was for a long time the "principal constituent factor for any healthy diet", contrary to the view of vegetables, which were considered to be food for the poor (Montanari 2006:137) or conversely "unnecessary luxuries" (Laudan 2013:316). Fourthly, meat is especially suited to cooking actions such as frying or grilling, which produce the characteristic sound of sizzling meat.

Figure 6



The food group that includes 'foods high in fat and/or sugar' is particularly high, because it gets allocated 'starches' and 'dairy foods' high in fat and/or sugar such as cakes, pastries, cheeses and

cream, due to the NHS definition which includes these food types in this category. Additionally, typical 'comfort foods' such as sweets, rich pastries, and fast foods also fall into this category. It could be argued that this type of food has been the mainstay of the British diet in particular since the industrial revolution. Up to the 1920s the typical "Anglo cuisine" consisted of "white bread, fresh meat, sugar and fats in cakes and biscuits, and tea or coffee" (Laudan 2013:250). This was then believed to be the most nutritional food, as the nutritionists and doctors of the time did not think vegetables and fruit had much nutritional value. Secondly, on an emotional level comfort foods suggest "social relationships of intimacy and belonging" (Warde 2016:67), thus food gets allocated an additional emotional benefit. Thirdly, there is the practical aspect of this type of food, which is often readily available. Already from the early nineteenth century on working people living in towns commonly bought street foods and take-outs, such as pies and fish and chips (Laudan 2013), it can therefore be argued, that those foods have a long-standing tradition, especially among the British working classes. Lastly, as pointed out above, this food group includes all the dairy foods which are naturally high in fat, such as the many different kinds of cheese, as well as cream, which take effect especially in the French and German programmes.

'Starches' are the second smallest food group in terms of their overall use within the cookery programmes and the one featuring the most fundamental lack of use across all programmes. 'Starches' display a propensity to be the most substantially absent in the French programmes, irrespective of format. However, the programmes that only had 1% of the recommended 33% of 'starches' was the German Epic Cooking Competition. Reasons for this may be that the French programmes, show a very significant excess in 'non-dairy proteins' or 'fruit and vegetables'. Similarly, the German programmes displays an extremely high amount of 'fruit and vegetables' (64%), which, as in the French programmes, has the effect of ousting the other food groups to a degree. When consulting the recipes, it shows that 'starches' are replaced by 'fruit and vegetables' in the savoury dishes, as well as in the desserts (see also below Comparison Across Country). In the French programmes where the use of 'non-dairy protein' is at an excessive high, this can mostly be attributed to portion size, as portions are rarely below 250g, whereas meat in British and German programmes often stays below 200g.

The comparatively small variety in the foods used in the 'starches' group is in part conditioned by the rule that all foods with a higher fat content than 17.5g/100g and/or a sugar content over 22.5g/100g are considered 'foods high in fat and/or sugar', which not only reduces the size of the 'starches' group, but also cuts down on the variety. The significant lack in the use of 'starches' cannot however be attributed to the same degree as the 'dairy foods' rule above, as the only

'starches', which are allocated to the 'foods high in fat and/or sugar' are biscuits and cakes, as well as some kinds of rich pastry such as puff pastry. The lack here is represented by a real lack in food volume. Other reasons for the low use of 'starches' may be that they are not a popular food group due to a dieting and nutrition culture, which often favours low-carb concepts, such as the Atkins or the Paleo (Atkins 1972; Ballantyne 2014) diet. Thirdly, many carbohydrate heavy foods such as rice or potatoes lack colour, become mushy when cooked and thus lack the required aesthetic appeal for television. In a similar vein, they may be less suited, because they require a longer cooking time than other foods, which applies to legumes in particular. Furthermore, typical preparation processes required with starchy foods such as peeling, dicing and boiling are perhaps less suited for dramatic scenes, because they do not yield much in visual terms. Fourthly, carbohydrates although valued in the nineteenth century for their calories, are now mainly known as stabilisers, fillers and staple foods (Laudan 2013), thus contrary to perishable foods like milk, meat or 'fruit and vegetables', they are not primarily associated with freshness nor benefits such as vitamins (Laudan 2013).

The 'dairy foods' group, which is overall the smallest group in terms of their use within the programmes, but not the one with the most substantial lack compared to their recommended use, tend to be of lowest use in the British programmes and highest in German programmes, yet still considerably below the overall recommendation. In the British programmes there is often practically no dairy, which has a fat content high enough to pass for 'foods high in fat and/or sugar'. The 'dairy foods' in the German programmes are higher, because the chefs tend to use more low-fat dairy such as milk and yoghurt as well as low fat cream and cheeses.

The main reason for the lack of 'dairy foods' across all programmes is the NHS definition of 'foods high in fat and/or sugar' which stipulates that all foods with a higher fat content than 17.5g/100g and/or a sugar content above 22.5g/100g are considered 'foods high in fat and/or sugar'. This not only reduces the size of the 'dairy foods' food group in relation to the 'foods high in fat and/or sugar', it also cuts down on the variety. Without the above rule this food group would appear much more balanced, in particular due to the ample amount of cheese used. A second reason for the lack in dairy use may, in a similar way to the use of 'starches', be, that visually 'dairy foods' are less aesthetically appealing than other food groups such as the colourful 'fruit and vegetables'. 'Dairy foods' are mainly soft, creamy and white, therefore in terms of colour lack variety as well as texture, apart from cream, which can be layered or whisked to add volume and thus become more suitable for spectacular presentation. There is however otherwise no good reason for the 'dairy foods' use to be so low. Although before the modern era, with its

possibilities of pasteurisation, ultra-high-temperature processing and refrigeration, dairy was considered dangerous and was associated with a wide range of illnesses, this has changed since. Milk has long been regarded as a healthy food, particularly for children. Before pasteurisation people made milk palatable and safe by fermenting it and transforming it to yoghurt, kefir, cheese and already in the eighteenth century philosophers such as Jean-Jaques Rousseau declared that milk was "the best of all foods, a pure, strengthening, pastoral antidote to the over-processed food of the cities" (Laudan 2013:337). A century later, milk was hailed the perfect food, to replace beer, wine or cider and ideal to accompany meat (Laudan 2013). William Prout, a British scientist even claimed it was "a model of what a nutritious substance ought to be, and the most perfect of all elementary aliments" (DuPuis 2002:32). In the twentieth century milk gained in significance, as the first food guide for children, published by the U.S. Department for Agriculture in 1916, featured milk together with meat as a food group. 'Dairy foods', which are supposed to benefit bone health and growth in particular have been promoted by many governments since the late twentieth century and are, or certainly have been, part of school milk programmes in many countries (Laudan 2013). Thus it may be concluded, that, in addition to the aesthetic reasons outlined above, low-fat dairy, which 'dairy foods' are by NHS definition, may not be regarded as attractive by chefs in terms of food presentation.

#### **4.2.2 Comparison Across Formats**

When comparing the formats (Figure 7) it becomes evident that overall the Classic studio-based Cooking Programme and the Epic Cooking Competition are further from the recommendations than the Regional Cooking Programme and the Laypeople Hosting Competition, the latter of which is closest to the recommendations.

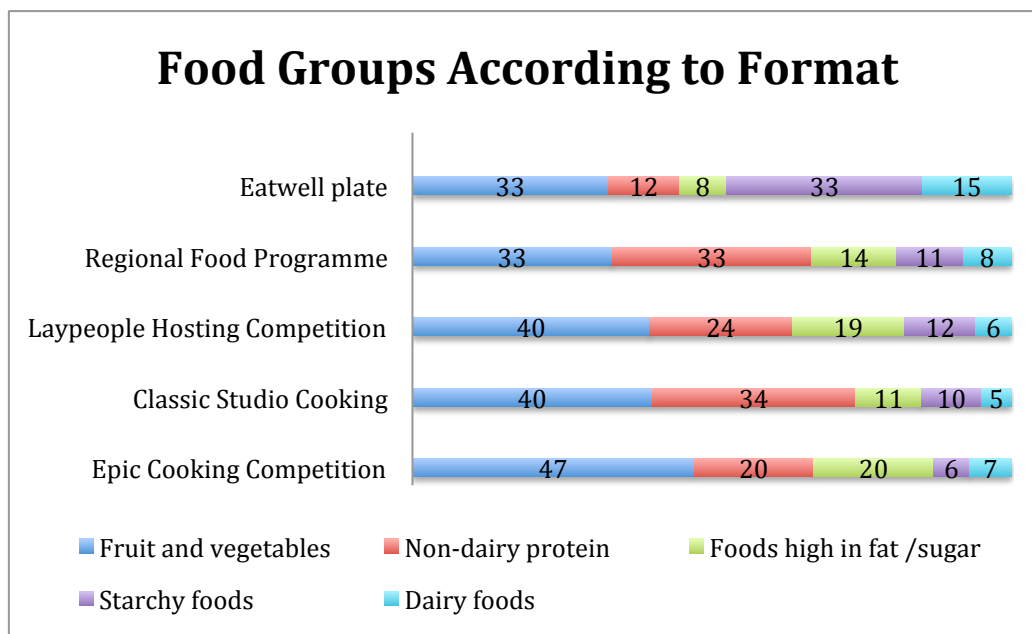
However, to say which is the most compliant is only possible when looking at individual food groups. In the 'fruit and vegetables' food group the Regional Cooking Programme matches the recommendation whilst the Epic Cooking Competition is furthest away (+14%), yet the latter is the closest to the recommendation (+8%) in the 'non-dairy protein' food group while the Classic studio-based Cooking Programme is furthest away (+22%). The recommendation in the 'foods high in fat and/or sugar' is not met by any format, yet the Classic studio-based Cooking Programme is closest (+3%), this food group is most significantly exceeded (+12%) by the Epic Cooking Competition. The Laypeople Hosting Competition features the highest amount of 'starches' (-21%), whereas the Epic Cooking Competition displays the most substantial lack (-27%) in this food group. Lastly the 'dairy foods' recommendation is best met in the Regional



Cooking Programme (-7%) and is least so in the Classic studio-based Cooking Programme (-10%). All formats are among those with the best results for the individual food groups, yet all the most distorted results are exclusively the Classic studio-based Cooking Programme and the Epic Cooking Competition.

However, the results are not substantial enough to derive a clear assertion, other than that overall the Classic studio-based Cooking Programme and the Epic Cooking Competition have a tendency to be less compliant with the *NHS Eatwell Plate* recommendations than the other programmes used in this study.

Figure 7



The reason for the Classic studio-based Cooking Programme being less compliant with the guidelines, is because *Nigel Slater's Simple Cooking* features, when compared with the *NHS Eatwell Plate* guidelines, an extraordinary high amount of 'fruit and vegetables' (+24%), yet a very small amounts of 'starches' (-23%) and 'dairy foods' (-10%), whereas both *A vos recettes* (+30%) and *Schuhbecks* (+31%) show very high ratios of 'non-dairy protein'. Additionally, *A vos recettes* features very low ratios of 'starches' (-28%), as well as 'dairy foods' (-13%) and *Schuhbecks* a very small amount of 'foods high in fat and/or sugar' (-4%).

On further investigation, the recipes reveal that Nigel Slater only cooks with small amounts of 'starches' such as pasta, rice noodles or potatoes. His recipes mainly seem to consist of vegetables and either meat or fish. The difference in the 'non-dairy protein' can be explained by the different

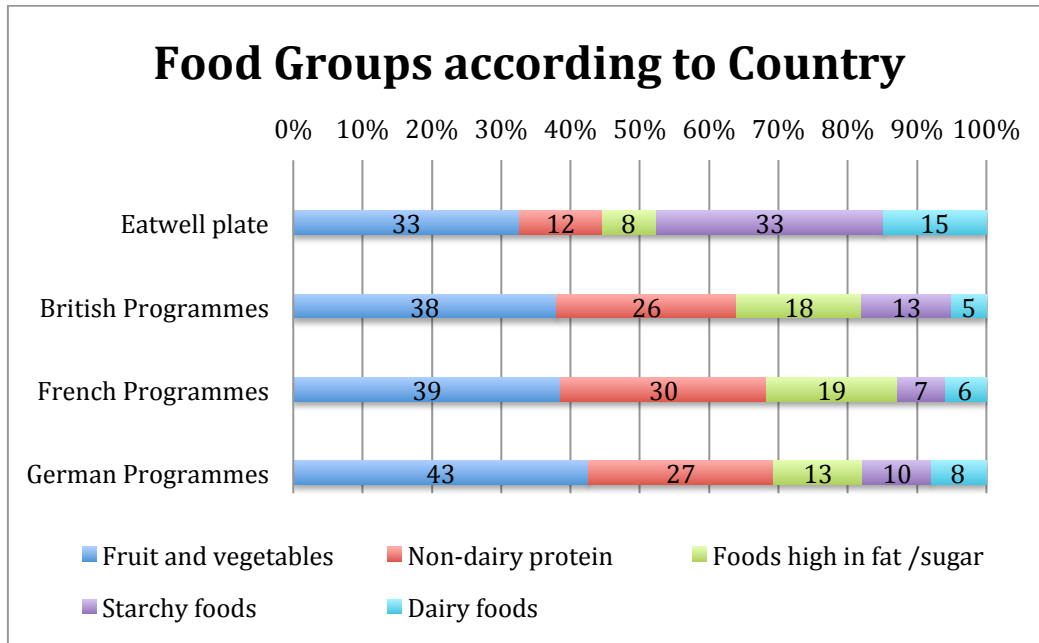
portion sizes when it comes to fish, seafood and meat. In Nigel Slater's recipes the portions of meat and fish are much smaller than in *A vos recettes* or *Schuhbecks* where, especially in the latter, dishes are created around a large centre piece of meat or fish. The low amount of 'foods high in fat and/or sugar' in *Schuhbecks* is mainly due to the fact that he does not cook sweet dishes or desserts.

The reasons for the imbalance in food group representation in the Epic Cooking Competition are similar to *MasterChef France* which shows an excess of +11%, and *Deutschlands Meisterkoch* even one of +31% in the use of 'fruit and vegetables'. Additionally, the latter lacks 32% 'starches' (the recommendation is for 33%), which is the most fundamental lack across all the programmes, formats and countries of production. When examining the recipes for each programme format it transpires that the chefs in both programmes cook with very little flour and other 'starches', they use fruit in the desserts and occasionally have fruit in their savoury dishes and vegetables in their desserts. A possible explanation is that the *MasterChef* larder is laden with 'fruit and vegetables' as well as fish and meat ('non-dairy protein'), but does not display 'starches' to the same degree, again perhaps because visually they are not as dramatic and attractive as the two former categories.

#### **4.2.3 Comparison Across Countries**

When comparing the food group ratios (Figure 8) across countries it transpires that the British and the German programmes are very similar with regards to how much they differ to the *NHS Eatwell Plate* guidelines, whereas the French programmes overall comply significantly less well. Possible reasons for the French programmes complying less well are that they have a tendency to either show a very significant excess in 'non-dairy proteins' (+29% and +30%) or 'fruit and vegetables' (+11% and +17%). When analysing the differences between the programme recipes, it emerges, that, as stated above in the discussion on the format differences, the excess in 'non-dairy protein' seems to stem from large portion sizes. Similarly, the lack in the use of 'starches' is a consequence of chefs using vegetables instead of 'starches' in the savoury recipes, including a fair amount of eggs, and adding fruit and nuts or nut purées to desserts instead of flour. The French love of 'non-dairy protein' and 'fruit and vegetables' may possibly be influenced by a longstanding view, that 'starches' and flours cause obesity, as the gastronome Jean Anthelme Brillat-Savarin stated this in his seminal book on food *The Physiology of Taste*, published in 1825 (2011; Original title: *Physiologie du gout*). He wrote about all the foods he deemed relevant, such as all kinds of meat, fish and poultry, vegetables, chocolate, and coffee. Under the

Figure 8



section on vegetables he listed 'starches' as a "perfect food" (Brillat-Savarin 2011:77), only to say a few lines further down that they are perfect to make man weak. Therefore, in the French context, there may be traditional concepts of food groups that are more influential than modern nutritional advice, because they have been passed down through generations and have been embedded in history.

### 4.3 Summary of Key Results from the Food Group Analysis

To conclude, the key nutritional findings can be divided into two sections: Section one is the link of a food group to either format or country and section two is the overall ratios, lacks and excesses.

Out of four, the only tentative link, which could be established between a food group and a format, was the use of 'non-dairy protein' which tended to be highest in the Classic studio-based and the Regional Cooking Programmes. Three links could be tentatively established between the country of production and a food group. These were that 'starches' tended to be of lowest use in the French programmes, and the 'dairy foods' tended to be of lowest use in the British and highest in the German programmes.

On the whole 'fruit and vegetables' were the largest group used overall across the programmes, 'non-dairy protein' was the second largest, followed by 'foods high in fat and/or sugar', 'starches' and 'dairy foods'. Across all programmes, there was an excess in use of 'fruit and vegetables', 'non-dairy protein' and 'foods high in fat and/or sugar', as well as a lack in use of 'starches' and 'dairy foods'.

Based on the recipe analysis, the main reasons for the above imbalances have been identified as the excess in 'fruit and vegetables' being caused by using large amounts of vegetables, often instead of 'starches', in the savoury recipes and fruits in the desserts. The excess in use of 'non-dairy protein' seemed to stem from large portion sizes of fish and meat and was often due to dish composition where the piece of fish or meat is at the centre of the arrangement, ornamented with vegetables. The excess in 'foods high in fat and/or sugar' is caused partly by the NHS definition of sugars and fats, which allocates many 'dairy foods' and some 'starches' to this group. The featuring of sweet dishes in nearly all programmes is another likely reason for this food group's over-performance.

'Starches' featured the most fundamental lack of use across all the programmes, and is partly caused by the excess use of 'fruit and vegetables' mentioned above, but is mostly due to an absolute lack of use of the foods represented in this food group. The lack in use of 'dairy foods' is partly caused by the above excesses and the NHS definition of 'foods high in fat and/or sugar'. The programmes often feature practically no 'dairy foods', which have a fat content low enough not to be rated as 'foods high in fat and/or sugar', whereas those programmes with a higher count of 'dairy foods' feature more low-fat dairy such as milk and yoghurt, as well as low fat cream and cheeses.

## **Chapter 5: Functions and Characteristics of Food**

This chapter examines the functions of food beginning in the first section with a look at food as an identity marker in terms of national, regional and migrant food identity, as well as personal identity expressed through food discourse. The discussion concerning national identity includes matters of gastronomic theory and culture, whereas when considering regional identity, the focus is on local history, the influence of religion, thrift, and the interdependence of food production communities. This is followed by a look at migrant cuisine as an edible manifestation of identity, which people take with them when they leave their own land. This is completed with a discussion concerning how talking about food provides people with an opportunity to demonstrate food knowledge as a part of their personal identity. In the second section cooking as a form of entertainment will be examined, which includes a reflection on the friction sometimes created through food, as well as the emotionalisation and the visual dramatisation of food. In the final section notions of food quality will be examined such as novelty, simplicity and the homemade, which work as indicators for the need for excitement, comfort, authenticity and safety. A summary of the key results concludes the chapter.

### **5.1 Food as a Marker of Identity**

The issues surrounding food as an identity marker that have emerged from the data, are complex and address the matter on several levels. This section starts with the national level, exploring how the selected programmes deal with national culinary identity, including a look at gastronomic theory and literature. It then proceeds to a consideration of issues relevant on a regional level where the influence of history, religion and thrift are explored as well as the interdependence of food production communities. This is followed by a look at migrant cuisine as an edible manifestation of identity, which people take with them when they leave their own land. Finally, aspects of personal identity expressed through the demonstration of food knowledge are explored.

#### **5.1.1 National Food Identity**

The data revealed different national identity concepts, which appear with varying frequency and significance in the programmes selected. Some aspects of national identity will be discussed under "migrant identity", as these come to light more clearly when juxtaposed with a foreign national identity, in other words, when one has to redefine oneself.

One of the most distinct, yet equally most controversial approaches to identity is the one propagated in the British Regional Cooking Programme *Jamie's Great Britain*. This programme describes British food identity as absorbing, as one which incorporates others, or as Oliver puts it, as being a "magpie nation". The magpie nation is, according to Oliver, simultaneously open-minded, as well as opportunistic: "We're like magpies, we love to sort of get little ideas, get given, or steal things. And then, what the British are brilliant at, is making it our own, and that is what I really love about British food" (*Jamie's Great Britain*, "Episode East End & Essex"). In *Jamie's Great Britain* it is hard to keep the narrative about British food identity separate from migration and immigration, because Oliver's core argument is that practically all foods known in Britain today have, at some point, been imported and are thus in reality foreign. From this line of argument, it follows that there is no real, clearly definable British culinary culture nor are there inherently British foods. In this context national food identity seems to be simultaneously recognised and annihilated, as 'British' consists of 'others'. Oliver however follows that all produce, irrespective of its origin, is now essentially British, because British people use and appreciate it.

Perhaps paradoxically, Oliver has in previous programmes, such as *Jamie's Great Italian Escape* (Channel 4; 2005) gone abroad to get inspiration from other cultures, perceived as indigenous, for his own cooking (Rossato 2015). The approach he takes in *Jamie's Great Britain* gives the celebrity chef the opportunity to explore exotic cultures (Leer and Kjaer 2015), hence practice a form of "cultural food colonialism" (Heldke 2013:395; Rossato 2015) even without leaving the country. It could however equally be argued, that Oliver's narrative of British but not *really* British foods points to Sutton's notion that food may have "multiple sometimes contradictory levels of identity" (2001:85), due to its migratory background. In this narrative leading to a perceived national culinary insecurity Oliver picks up the pieces by constructing his own "new British classics". These are created from what were historically mostly imported foods and techniques, which are now grown, respectively practiced in Britain. National identity in Britain appears thus, contrary to what is presented in the continental programmes, as will be illustrated below, not so much as a natural bond between the produce of the earth (Guy 2002), and the traditions and practices of the native people (Douglas 1972), than as a produce of national absorption followed by its reshaping and redefining through Oliver. This ties in with Lipovetsky's (2005) claim that hyper-modernity perpetuates a cult of the new, the even more exciting, the even better. In *Jamie's Great Britain* "old school" is authentic and credible, but Oliver's "new British" creations are superior.

In France food is an integral part of culture, as well as class. The current national cuisines only developed during the nineteenth century and manifest around 1920, as before the poor ate regional food and the aristocracy in Europe ate French cuisine (Laudan 2013). The strong influence of French culinary culture across Europe is partly owed to the circumstance that the French food theorists were the founders of food theory (Ray 2005; Parkhurst Ferguson 2003). The gastronome Jean Anthelme Brillat-Savarin and chefs such as François Pierre La Varenne, Marie-Antoine Carême and Auguste Escoffier laid down the foundations for French national cuisine and the concept of the modern French haute cuisine (Ray 2005). A key element in this context are the *Michelin*-starred chefs, which are particularly visible in the Epic Cooking Competition but equally as fundamental to many other television cooking programmes. The popularity of the grading system of the *Guide Michelin*, as well as the *Gault Millau*, is increased through the use of *Michelin*-starred chefs in cooking programmes, yet simultaneously provides the latter with status. The *Guide Michelin* published since 1926 annually ensures with its gastro-critics and the award of stars not only that the rules and standards of French gastronomy are constantly applied through evaluating restaurants, but also, that this evaluation is spread amongst the population and far beyond through the publication and sale of the *Guide Michelin* (Trubek 2007). Moreover, it could be argued that "through the work of journalists, novelists and philosophers" (Ray 2005: 616) norms and skills become textualised, and are being further disseminated through cooking television programmes featuring *Michelin* starred chefs, as pointed out above. The concept of French cuisine is therefore synonymous with haute cuisine, which is defined by a very specific set of cooking standards, and it may thus be argued, that both are linked to class more than to territory.

The notion that food is linked to culture is particularly strong in the French Laypeople Hosting Competition *Un dîner presque parfait*. The French amateur chefs present their menus in poetic forms and in crafted formats such as, for example, a collection of postcards, plane tickets or a scroll. The names of the dishes are also linked to aspects of nationally important literature such as for example 'The little prince of the prairies takes a walk from Rivarenes to Avignon' describes a 'Lamb shank with a gratin provençale, tomatoes and courgettes, accompanied by a dried pear from the region of the Loire'. This is an indication that in the French view, food is "an essential part of identity" and "an important part" of culture, on a par "with music or literature" (Corti 2012). The idea that cooking is linked to culture and poetry is supported by the fact that there is a long tradition in France of poetic names being attributed to dishes. The many fish recipes for example in Escoffier's *Le Guide Culinaire* (1903) have all been allocated names such as "Sole au Chambertin, Sole Montgolfier, Sole Meunière à l'orange, filet de sole Chauchat", which were

names of personalities, "colours, balloons, queens and courtesans" (Schmidt 1974:183). In support of this notion Finkelstein (1999) argues, that food and eating have a longstanding tradition of being central to social performance. Therefore, although untypical for the Laypeople Cooking Competition, the overarching theme in *Un dîner presque parfait* is food as an expression of culture.

The German Regional Cooking Programme *Die Landfrauenküche* omits the term "German" and only refers to the regional geographic designations. This may be due in part to the geographic scope of the format, as *Jamie's Great Britain* crosses through Britain visiting different counties or regions, whereas *A vos régions* visits small regions or towns and *Die Landfrauenküche* stays in one region and visits sub-regions. The latter are portrayed as diverse, therefore there is no less depth provided on an information level, but the identification happens, as will be seen further on, on a much smaller scale and is more closely linked to the soil.

### **5.1.2 Regional Food Identity**

The analysis of the different programmes with regards to identity has revealed that the understanding of regionality differs quite substantially between the programmes of the three countries.

In *Jamie's Great Britain* for example regionality is understood as representing the characteristics of broader food regions, rather than those of particular communities. The statements about regional quality are thus relatively unspecific and the products introduced are often foods that could equally pass as typical British fair, such as for example pasties, cheddar cheese and cider ("Episode Classic West Country"). The other British programme in which regionality appears is the Classic studio-based Cooking Programme *Nigel Slater's Simple Cooking*. Slater does create a link between the people, the animals and the land, if somewhat sporadically such as in the following example from the "Episode Born & Bread" where a farmer talks about a special breed of cattle: "So we need traditional hardy breeds like Galloway. Because they're tough, they can utilise the moorland grasses and herbage, which gives them that unique flavour and taste. [...] Because it's a traditional, old-fashioned English breed...". "Traditional" is a word which is used to evoke a tough, natural, modest, unique, and old-fashioned English atmosphere. These animals are presented as part of the local history, which makes them an element of local identity. Raising and eating them represents the way things should (still) be done in an honest, authentic world. In other words, the regional is here inextricably linked to the moral. All these elements anchor the



human to the soil and create an organic cycle, which offers the contemporary person a chance to become whole again by consuming naturally raised and grown foods (Phillipov 2016). This image is prominent in *Nigel Slater's Simple Cooking*, where partly it is owed to the fact that he presents his kitchen as being located in the middle of a garden and often cooks with the produce harvested from the latter. As this way of life is not the reality for most people, Nigel Slater's programme may offer the viewer a way of taking part in this cycle without actually having a garden or even without being able to buy organic, grass-fed meat. In an analogy of this Barthes argues in his essay *Ornamental Cuisine* ([1957] 2012:143) that the readers of *Elle* magazine, who are mostly from low-income households, consume a "cuisine 'of ideas'", a "cuisine devoted to sight" (Barthes [1957] 2012:142) through the magazine's food features. The dishes are as obviously unreachable to the reader, as Slater's vegetables and herbs plucked freshly from his own garden are for many of the viewers.

In *Die Landfrauenküche* German identity is represented through both regional and local communities and their produce, even the chefs themselves, who are all farmwomen, are presented as an integral part of the country. Working on the land is simultaneously represented as practicing culture as well as producing nourishment, through which *terroir* is ingested. *Terroir* means that food identity and quality are directly linked to the soil, the *terroir*, absorbing "the taste of the place" (Deleuze 2012: 9; Trubek 2007). Thus working with the soil produces food to sustain oneself and constitutes a sense of identity, through the work as well as the incorporation of the food. Deleuze (2012) rates this as a particularly pertinent need in a globalised world where mobility tears one from one's own grown roots, as well as threatening to erase the differences that are specific to national or regional identity. The significance of the fruit of the earth is illustrated by each episode culminating in a dinner where the farmer's own produce is celebrated and presented to the guests as part of the chef's identity (Deleuze 2012; Miller and Deutsch 2009), expressing the pride and joy in what she is doing. A food quality aspect, which reflects this, is freshness, as it encapsulates the immediate, the untreated and the natural, as farmer Kiermeier and her husband in the "Episode Upper Franconia" explain:

- Kiermeier: "Our milk still tastes untouched. That means it has this round, creamy taste, everything is still in there."  
Husband: "That makes a big difference. But that is of course only possible, because we sell it directly, pretty quickly and via short distances."

The fact that the product quality and character as well as the living reality depend on the earth and that the latter passes its flavour to the produce (Trubek 2007; Guy 2002) when the farmer

treats it right, is illustrated repeatedly. Here an account from farmer Kiermeier ("Episode Upper Bavaria") who explains the connection between the flavour of milk and the land more closely:

We have had customers coming to us and when they try our milk for the first time, they call us straight away and say that they are so happy, because finally they found milk which tastes, like it used to. They remember their childhood, when they used to run over to their neighbour, the farmer and drunk the milk and our milk still tastes exactly like that. And that gives us confirmation to continue this way, that we are on the right track, that it is right what we are doing.

This evokes a strong emotional image of the countryside as still intact with healthy people living in harmony with their environment. Food has the function of reassuring people in their identity, as German (2011) points out, food helps to retrace the former life, which in this case is the intact world of childhood. It fuels fantasies of a world that clearly is no more (Wilk 2002; Sutton 2001), but which may be found, so the programme suggests, somewhere in the rural, idyllic parts of the country – or what urban people imagine to be rural (Bell 2006; Burchardt 2002) – where the earth still belongs to the people (Phillipov 2016). Farmer Kiermeier offers the explanation that the milk tastes "like it used to taste", due to the local herbage, the short heating process and the swift delivery within the region. Thus the character of this typical local produce depends as much on the land as on the people and their skill, as farmer Huber explains in the following example about cheese making:

To make cheese from raw milk I find is all the same an art. You need your senses making that cheese. [...] There are always plenty of surprises. The cows aren't in a good mood all of the time, the milk differs always a little in terms of contents, that applies to summer and to winter (*Die Landfrauenküche*, "Episode Lower Bavaria").

Huber talks about a skill, which she perceives as a form of art, requiring attention to detail and love. Cheese making appears almost as an exchange, a give and take between the moods of nature and the cheese maker who struggles for the best possible outcome. Perhaps the attraction of the local in *Die Landfrauenküche* is that the notion of something as specifically local as *terroir* (Trubek 2007) goes against the grain of globalisation, which brings with it the permanent and universal availability of the common and exchangeable (Deleuze 2012; Lipovetsky 2005).

In the selected French programmes *terroir* is not as present. In *A vos régions*, the local and regional identities are presented as parts or aspects of national French identity, a concept which can also be applied to other national culinary identities (Ray 2007). In France the regional

cuisine, has historically been linked to the poor and to some degree also to the gentry. This notion has however changed, as today the French grand chefs are ambassadors of regional produce and cuisines (Salvador-Pérignon 2013). The narrative is thus close to the local people who present their produce as a part of their culture and everyday life. It is therefore difficult to demarcate the regional from the cultural, and even from community inter-dependence. The following example illustrates how dishes become traditional, because they fit in with the way people used to structure their days, as Pierre Carrier, a local restaurant owner, explains in the episode from "Chamonix" when he talks about a regional dish:

- Carrier: "It is totally emblematic, because it is made in the style of Chamonix, it is a dish typical of the high valley of the Arve, that is the valley between the Ouches and Vallorcine. It is a Sunday dish, a festive dish, which is prepared in the oven. It is a cake with potatoes, one used to put in the oven at seven in the morning before going to mass ..."
- Galiffi: "To mass ...and when one came back, the dish was ready?"

This illustrates how religion used to structure people's lives and how it influenced the way people ate, prepared food, and even which ingredients they used on which day (Voigt 2008).

Furthermore, although religion can be read as a unifying element, as all regions of France are Catholic, it may locally be understood as particular to a community. The fact that restaurant owner Carrier mentions that this used to be a festive dish, suggests, that the symbolism of dishes is passed on over generations and may survive, even if the traditions and the religious obedience have since waned. This is supported by Douglas' (1999) suggestion that the symbolic role of food is produced collectively providing a sense of community as well as by Govan and Rebellato's (1999) argument that festive food events serve as commemorative markers enabling the collective acknowledgement of important events in a community's social life.

The reason given for why people understand a particular food or dish as being typical of their region varies however. Sometimes the regional people identify a particular product as typical of the region because it is prepared using a particular technique, or because of the ingredients, such as for example candied angelica, which is used in the production of the *galette* (wafer). In some cases, the reason for a dish being a significant emblem of a community is the way it has been integrated in the life of that community for centuries (Strange 2000). The following dialogue, from the "Episode Marseille", between bakery owner Nicolas Imbert and presenter Grégory Galiffi illustrates, that the *navettes*, a biscuit, had and have even today, a religious connotation.

- Galiffi: "It's practically a religious biscuit today...?"

Imbert: "Ah, it's a religious biscuit."  
Galiffi: "Are they baptised or blessed?"  
Imbert: "They are blessed on the second of February by the archbishop of Marseille."

The *navette* is not just a biscuit, but a *religious* biscuit, thus rather than having a nutrition centred function, it is given social and even religious standing, which gives it meaning above the flour and water with which it is produced. This is an illustrative example of why a popular food item can, on a social level, have meaning or symbolic power (Douglas 1999), and why the actual ingredients may be of minor relevance. Further on in the same scene, the *navette* is used as a means by which to connect a community to their history. The presenter explains that the secret recipe for the *navette* is known only to three families, two of which have kept it secret for three hundred years. The oldest bakery of Marseille, in which the presenter is standing at the time with baker Imbert, was founded before the French Revolution. Therefore, through the process of continuing to bake and eat the *navettes*, one may connect, even ingest, a proud history and identity that goes back hundreds of years (German 2011; Wilk 2002). When asked about the ingredients of the *navette*, the most famous article of the bakery and an emblematic food of Marseille, the baker answers:

Imbert: "Okay, lets: Some flour, a bit of orange water and a lot of love all the same, into those we put a lot!"  
Galiffi: "So really the secret is a lot of love!"

This is a rare example in *A vos régions* that points to the magic of cooking and its power of transforming simple ingredients into something special, which is in this case elevated by the fact that the *navettes* are also considered a religious and a traditional food.

In the British and the German programmes the connection between food and the history of one's own people is not so prevalent. Perhaps it is more dominant in the French case because the concept of the programme is to look at regions which have been developed and promoted to tourists in terms of certain regional foods (Deleuze 2012; Trubek 2007) and thus the programme chooses to present those. In the German Regional Cooking Programme the focus is on the life and work of the farmwomen and although their husbands take the guests on a tour of the area, where they look at touristic highlights, it is still usually a rural area, which does not sport many emblematic foods. The British programme *Jamie's Great Britain* takes on an altogether different focus, as it tells Britain's food history as a history of immigration and absorbance.

In some cases, the reason why a dish becomes emblematic for a region is the combination of natural resources and the necessity for thrift due to poverty or a bad harvest. This is particularly visible in the French and the German Regional Cooking programmes, where thrift appears sometimes as a creative force, as the example below illustrates. The following conversation between the presenter, the chef Bruno Manusset and the proprietor of a trawler Nicolas Massé, explains how fishermen made a tasty fish and vegetable soup from what were essentially unpalatable leftovers (*A vos régions*, "Episode Charente Maritime").

- Galiffi: "Traditionally, the fish soup, was all the small fishes..."
- Massé: "Exactly, which were not really sellable, which had gotten a bit bashed about in the nets and the marine fishers made themselves something to eat! The real name of the fish soup was la godaille or la cotriade. We have put in all our fish, one cut, one gutted, one browned a shelled crab ..."
- Manusset "... for the flavour..."
- Massé: "There, one mashes it or one eats the fish a bit like the bouillabaisse, you see it is derived, all this." [...]
- Manusset: "The small fish, often gurnet or weever, small fish, which are not expensive, but they allow us to make a good, tasty soup."

Therefore, what is today part of the authentic recipe, namely to use small rockfish in the *bouillabaisse*, was originally a necessity, as the fishermen had to make use of the small fish they could not sell. The cooking technique of browning the crab for flavour appearing here as in other examples, suggests, that this is a skill with which at least part of the non-professional chefs is familiar, as it has probably been passed down from father to son, and from fisherman to apprentice.

A German example of thrift is the *Pressack*, an old Bavarian staple food (*Die Landfrauenküche* "Episode Lower Bavaria"). The *Pressack* is prepared from several parts of a pig such as head, cheek, knuckle and blood, which illustrates, that traditionally all the parts of an animal were used, which stands for an integral use of farm animals, as opposed to the contemporary practice of only using certain parts of an animal and discarding others (Hyman 2008). Oliver also addresses this issue of eating the whole animal and tends to cook chickens or recognisable body parts of bigger animals such as a leg of pork (*Jamie's Great Britain*, "Episode Classics West Country"). In one episode (*Jamie's Great Britain*, "Episode South Wales") he talks to a Yemeni immigrant about lamb and tells the viewer, that traditionally the whole lamb has been eaten without any parts being wasted. This is repeated in the "Episode Classic West Country" where he talks to chef Toby about the preparation of a pork dish called "Bath Chap":

Toby: "So is the lower jowl of a pig, preferably a Gloucester Old Spot because they have a much longer lower jowl. It's a really classic thing, it's really... it's from Bath obviously, hence the name. So here we have a lovely pig's head, pre-braised. So for the Chap we just take off the lower jowl like that ..."

Oliver: "It's basically a rolled pig's cheek." [...]

Toby: "So you just take out all the sort of nasty bits."

Oliver: "These are all the kind of cuts of meat that you have never wasted in the old days that ..."

Toby: "Exactly."

The "old days" is referred to as the realm where things were done in a better way than today, which ties in with dishes being characterised as "old school". There is a moral message not to waste meat, but more than that, not to waste anything because it is not good, as it is not "old school". Oliver being a food activist who propagates organic food and healthy food in schools (Rousseau 2012a) may here opt for an educational message and an indirect plea to pick up an old tradition and start eating the whole animal again. What is pointed out in the above example, where a livestock farmer is visited, is the importance of food production communities. Typically, in the British programmes single units of production are visited, yet the connection between rural food production communities is not explored. This is presented differently in the French as well as the German Regional Food Programmes where the interdependence of community is a frequent theme, with different variations. Both *A vos régions* and *Die Landfrauenküche*, make a point of demonstrating how production communities are bound together by family, tradition, agriculture, produce, by-products and traditional preparations.

In one episode of *A vos régions* ("Episode Vichy") for example, presenter Galiffi visits an artisan bakery with a long tradition, where he buys a savoury potato quiche called *pâté aux patates Bourbonnais*, which he takes along to the fly fishermen he visits next. After a spot of fishing the men sit down and share the food and the local wine the fly fishermen have been keeping cool in the river. They all express their appreciation for the food the artisan baker has produced so expertly and recognise the *pâté aux patates bourbonnais* as regional artisan food. Galiffi then takes the trout the men have caught to his next interviewee, a *Michelin*-starred chef, for preparation. This programme reflects the notion that the local foods are known by everyone, that the people connect and identify through their production and exchange as well as the commensality over them (Clark et al 1999). In these local examples the food never leaves its native environment and the artisan food of the baker is presented as having equal value as the dishes prepared by the *Michelin*-starred chef.

In these programmes people talk about selling food, but what the viewer witnesses, is an intact small community cycle independent of big companies and chains. Perhaps, as Govan and Rebellato (1999:37) point out, this situation seems so idyllic because, "...once food is bound into a system of exchange, it seems less dangerous", therefore, if all parties exchange food with each other, and all are dependent on each other, all watch over the food's safety. A good illustration of the inter-dependence of production communities is the mustard production in the next example from the "Episode Vichy". In the dialog below the mustard makers of the *moutarde de Charroux* Simone and Olivier Maenner explain why mustard fabrication would necessarily settle in the vicinity of vintners:

- Galiffi: "So systematically one needs grape wine to make mustard?"  
Simone Maenner: "Yes because you need vinegar and white wine and these two elements are united in the vine." [...]  
Galiffi: "So, what will give the taste to the mustard?"  
Olivier Maenner: "The wine participates enormously in the development of the flavour, while the tartness comes from the water and the vinegar."

This illustrates the connection of the ingredients with each other and the effect they have on a culinary level, but also how the different producers, here a winemaker and a mustard maker, depend on one another. The mustard maker provides part of the income of the winemaker and the latter provides the basic produce. If these processes have been embedded for a long time in a location, they become part of the regional history and culture, as well as linking the people in the community to the latter, which may provide a sense of regional history and thus identity (Montanari 2006; Scholliers 2001; Appadurai 1996).

The image created in *Die Landfrauenküche* is a similar one as the farmwomen get all their ingredients either from their own farm, their neighbours' farm or other local producers within the region. The same applies to the production processes. By producing these foods the farmwomen present and reaffirm their identity as a professional as well as a regional group (Miller and Deutsch 2009). In the example below, from the "Episode Upper Franconia", the narrator illustrates the pivotal role the nearby farmer has in the identity production of the cheese made from the milk of Gerlinde Hofer's cows:

The milk of the Hofersche cows is not processed on the farm, but in a nearby dairy with organic certification. In Albert Kraus, Gerlinde has found a cheese maker, who puts his heart and soul in his job. He processes the milk into high-end Emmentaler and mountain cheese.

This concept of regional communities working together to produce one product is extended to the production of artefacts such as, for example, in *Die Landfrauenküche* glass pearls. Some of these small narratives on production communities further include glimpses on how farmers change their produce to stay profitable such as, for example, transforming pasture ground into a herb field to cultivate edible wild herbs for sale.

### **5.1.3 Immigration and Food: Preserving Identity Far from Home**

The data analysis has shown that dealing with other cultures, whether at home or in the diaspora, has a significant bearing on the understanding of identity and each programme deals differently with this aspect.

The foreign influences in *Nigel Slater's Simple Cooking* are mostly brought home from travels or excursions by Slater himself and are incorporated in his cooking without any judgement to their non-indigenesness. *Nigel Slater's Simple Cooking* does not reject any food, nor culture, perhaps because travelling for the male chef is an opportunity to redefine domesticity on a national level by incorporating the 'other' (Ray 2007). In the "Episode Sweet & Sour" for example Slater gets two female Vietnamese chefs to show him how to prepare 'sea bass summer roll with pineapple dip' which he uses as an inspiration to create his own recipe. The message is that the Vietnamese cuisine is just as valuable as the British, as are fusion versions of it created by Slater. The exotic food culture here, as in *Jamie's Great Britain*, is idealised with regards to culinary purity and authenticity (Leer and Kjaer 2015). What the Vietnamese street vendors sell in the streets of London, must be authentic Vietnamese. The same is true for the Scotsman who prepares porridge or the British fisherman who prepares seafood. The three main attributes that the chefs and food producers in *Nigel Slater's Simple Cooking* display are their dedication to food, their expertise of the preparation or production process and occasionally their particular access to the food itself. It can be argued that Slater as well as Oliver engage in "cultural food colonialism" (Heldke 2013:395; Rossato 2015) in the sense of the nineteenth and twentieth century artists and writers who travelled to the Mediterranean to experience authentic conditions and get inspiration (Heldke 2013).

In *Jamie's Great Britain* the discourse around culinary immigrant culture is at the heart of the narrative as Oliver's focus is to acknowledge foreign contributions to British food. The segregation of British and foreign foods happens in all episodes based on the same structure. Firstly, Britain is said to be famous for a food, for example pies, apples or hamburgers, which is



then refuted by telling the story of the migration of that particular dish or food. The following example from the "Episode East End & Essex" illustrates this point based on the concept of the pie. Oliver explains:

The concept of a pie, you know, is very British, oh yes, very British, but it's not. It came over with the Romans and they got it of the Greeks and they got it off the Egyptians. So it's this kind of, you know, it's basically the ultimate original portable food ...

Most foods, dishes and techniques portrayed in the episodes examined have been imported either during the Roman invasion of Britain (55 BC until the fourth century AD) or at the time of the industrial revolution (second half eighteenth century until mid nineteenth century). The narrative invariably continues with what the British have done with the import, as the continuation of the above example shows:

... you know as the Romans brought it through Europe, every kind of country had their own take on the pie, but of course, when they hit Britain, we didn't have olive oil we had hard fats lard, suet, butter and that made our pies exceedingly good.

Similarly, Oliver discusses other foods such as apples that were also imported during the Roman invasion, and as he points out, their use has been extended, as the British people developed the technique of fermentation to produce an alcoholic drink from fruit. This discovery by the British, according to Oliver, enabled the French to create Champagne. He thus follows that the British should claim credit for their part played in the creation of Champagne, again a view which could be interpreted as cultural colonialism (Rossato 2015; Heldke 2013). The presentation of the facts by the programme suggests that on the one hand everything is British, but on the other nothing is really British, thus representing a conflicting image of food (Belasco 2008), and perhaps also, in analogy, of the population.

In tune with the above narrative migrant cuisines, where they appear, are presented as pristine in their own identity (Leer and Kjaer 2015) and there is no concept of foods and people changing due to the process of migration, as for example Korsmeyer (2005) or Ferrero (2002) suggest. The fact that food traditions, new ingredients and recipes have been brought to Britain, is portrayed by Oliver in a positive light, a position the following excerpt from the "Episode Yorkshire" illustrates:

It's brilliant. I love the fact that they did well in this part of the country. I love the fact that deli's got set up, I love that we think fish and chips is ours, but it isn't it's theirs. You know,

but the most important thing, the most important thing is, that we consider it ours, which at the end of the day to me, is a compliment to them.

As this example clearly indicates, the dishes become incorporated into British culture (Sutton 2001; James 1996), but not necessarily the people. The foreign people in the above example are not even defined by country or religion and it only becomes clear that they are Jewish, because immediately prior to the statement Oliver discusses smokehouses with a few Jewish women. This illustrates, that although the dishes may become very much appreciated and are perceived as integrated, the people who brought them to Britain more than a century ago, may remain strangers (Chen 2011).

Contrary to the other two Regional Cooking Programmes, Oliver includes a fair amount of historical information not only about foods, but also about the people who brought them to Britain, especially about the reasons for immigration, such as slavery and the industrial revolution. Immigration is portrayed as positive and the dishes and foods brought to Britain by immigrants are in no way distinguished from those brought over by invaders, brought back to Britain from conquests or wars or more recently, those foods Britain imports from abroad (Parasecoli 2008). It can be argued, that the focus is on British cuisine not being a pure set of foods and dishes, but an amalgam of cuisine cultures which has developed over time. Consequently, the fusion of different cuisines is not only permitted, but seems a natural development.

In *A vos recettes* foreign influences seem welcomed and reference is frequently made to fellow countries' cuisines. In the "Episode Carnivore Special" for example the chef and the presenter talk about filo pastry, which is famously used in Greek, Lebanese and Moroccan cuisine. At no point are there any negative references to other people or their culinary traditions. In a similar vein the regions of France are referenced through produce, for example green olive tapenade, basil and citrus fruit are references to the south of France (*A vos recettes*, "Episode Carnivore Special"). In a different episode, the "Potato Special", there is a dialogue which illustrates that the origin of people is associated with a certain range of produce:

Galiffi: "A little bit of olive oil?"

Chef Patrick: "Yes. "

Galiffi: "This is interesting, a chef from Brittany who cooks with so much olive oil!"

Chef Patrick: "I adore olive oil! We won't deny ourselves, when something is good, it does not matter whether it's from warmer climates, or from Brittany. I love working with all sorts of produce, given they are good."

Olive oil is associated with the south of France, as traditional fats for the north would be lard and butter, or even rapeseed oil. Hence a northern chef who cooks with olive oil is perceived as using the "wrong" produce for his origin. On the one hand this hints at the existence of a concept, which presupposes that people are bound to their original soil, their *terroir* (Trubek 2007), and if they behave out of tune, their behaviour warrants a comment. On the other hand, the chef's answer reflects the attitude of the programme, that no matter where an ingredient is from, as long as it is of good quality, it is respected and enjoyed.

There is an emphasis on the equality of foods from different countries and the notion that in fact these differences enrich the culinary world. In the following excerpt about bread in the "Episode Paris ethnique" food historian J-M. Lecat illustrates this idea:

For example, for the Italians the real bread is in fact the pasta which is made from wheat. In Austria they are the inventors of the luxury bread, the viennoiserie. The croissants, which we eat every day, which you find at the bakers, are embedded in France since 1840.

Lecat explains the cultural history and the significance of bread, including examples from different nations. He later describes the particularities of the French bread – its elongated shape and how the baguette is a sign for the evolution of society – alongside others. The French bread is thus presented as a particular one, an equal amongst others. The view here is, that the bread transmits some symbolic notion of culture and identity (Montanari 2006; Douglas 1999), whereby each culture is as valid as any other. It is not only about taste, but the understanding that different influences are interesting and enriching. This celebration of foreign influence is not dissimilar to the one supported in *Jamie's Great Britain* and yet in the French context the foreign influences are largely presented as being preserved in their pristine fashion.

Rather than discussing dishes and ingredients in terms of their Frenchness, the French programmes link them to a particular region by for example calling them Marseillaise (from Marseille) or Chamoniard (from Chamonix), while the foreign dishes are discussed with reference to their country of origin. The latter are for example from the Maghreb, Italy, or Algiers and are referred to as Maghrebi, Italian or Algerian, while equally being understood as aspects of French culture. They do thus not develop a cross-culture or hybrid identity, contrary to suggestions in the literature (James 1996; Grossberg 1996). In *A vos régions* the different culinary cultures are shown as coexisting despite having separate food identities (Ferrero 2002). Therefore, it is perceived that foreign expert chefs are needed when preparing foreign dishes. *A vos régions* presents the village or town including their foreign influences, as one entity. In fact,

the foreign influences are represented as integral aspects of the French culture as for example, the episode called "Paris ethnique", which focuses exclusively on foreign culinary cultures in Paris, illustrates. In the following example, presenter Galiffi underlines the coexistence of the different cultures in the introduction to the "Episode Marseille":

We are in one of the most emblematic quarters of the Phocaeen city, the Panier. It has a little Italian side and on account of being the quarter of the communities from the Piedmont, Napoli and Tuscany, it is really the Italian quarter of Marseille.

This illustrates that in countries, where ethnic communities were able to establish significant industries, they were able to consolidate their ethnic enclaves, enabling them "not to assimilate and to perpetuate their forms of sociality and traditional life both at home and in the foreign context" (Ferrero 2002:197; Bell 2002). What seems at first glance to be a clash of cultural identities, is supported by Montanri's (2006) notion, that every person has multiple spatial identities, such as being European, a citizen of one's country, one's town, community, family, etc. while all those identities also relate to food. They can coexist, according to occasion even if they contradict. This fits in with the comments by Sutton, who locates "multiple sometimes contradictory levels of identity" (Sutton 2001:85). Another example from the "Episode Marseille", which could equally appear in *Jamie's Great Britain* illustrates the necessity and prosaicism of overlapping cultural identities especially where food is concerned:

The bouillabaisse is a must-have in Marseille, a Greek recipe, like the town, which was founded six hundred years before Jesus Christ by the Ancient Greeks. Celebrated is also the fougasse and the excellent focaccia, which came with the Italians at the end of the tenth century and then it is also a town, which is turned towards the North of Africa ...

The example illustrates, that as a consequence foreign expert chefs are needed when preparing foreign dishes, therefore an Italian dish is prepared best by an Italian chef (Rossato 2015) and an Algerian biscuit by an Algerian baker. The presenter of *A vos régions* consequently visits a cooking school, to learn how to prepare the above mentioned *fougasse*, a kind of southern French filled or decorated flat bread of Italian origin (*focaccia*), and later joins an Algerian pastry baker to make *cornes de gazelle* ('horns of the gazelle') biscuits. This principle appears frequently, and is emphasised in the feature *Le coup de main du chef* ('The chef lends a hand') where in every episode a chef helps a layperson prepare a simple typical dish at home. Naturally the *panna cotta* instructions come from an Italian chef, as the narrator explains: "Jessica knows how to prepare a panna cotta but the chef Vittorio Beltramelli will show her how to prepare a real, Italian panna cotta, ..." (*A vos régions* "Episode Paris ethnique"). This presentation reflects the notion that the

authenticity of the dish seems only given, when a native chef is preparing it. In these programmes there seems to be as much respect for foreign chefs and foods, as there is for the French. The basic understanding is that the immigrants become French nationals, while remaining in terms of their cooking, for example Russian or Portuguese (analogous Chen 2011). Perhaps this, combined with a love for the traditional recipes, is the reason why there is little evidence of the fusion of different cuisines in the French context. There is no narrative describing the improvement of dishes by the French people or anyone else. It seems likely that this is rooted in the understanding that the dishes are already in the best shape possible.

The German programmes however, display either a total lack of foreign dishes, as in *Die Landfrauenküche*, or, which is unusual for a cooking programme, hold a slightly hostile view towards foreign dishes, as *Schuhbecks* does. *Die Landfrauenküche* stands out because it displays an extremely small number of foreign dishes, techniques or ingredients. The only mention of foreign foods in the episodes selected is found in a brief account of pasta production, where the narrator refers to the *Italian* pasta amateur chef Schubert is producing on her farm in Upper Franconia, alongside her Franken ribbon noodles:

The fresh Franken pasta has to dry and can then be packaged. Daniela's customers can choose from a variety of types, from Franconian ribbon noodles to Italian Rigatoni. And because the farmwoman values well thought through concepts, there are also the sauces à la Daniela to go with the pasta.

This may suggest, that some Italian dishes such as spaghetti and the accompanying sauces, have become so much embedded in German culinary culture, that there is barely a recognition of them not being German in origin. Alternatively, it is perhaps not relevant because authenticity is not a great concern, which the casual labelling of Franconian noodles as "Italian" would suggest. This could either point to a cross-cultural product (James 1996), made with German wheat shaped in the Italian rigatoni tradition, or to the label "Italian" being a commemorative marker of the original product, in the absence of the real thing (Chen 2011). Another possibility is that authenticity is understood only in the context of the ingredients being authentic and naturally grown, and not in the sense that they would have to come from Italy in order to be authentic. Other than in this instance there is no mention of either foreign or specifically German foods in the German Regional Cooking Programme.

The attitude displayed in the German Regional Cooking Programme *Schuhbecks* differs as it lacks goodwill with regards to other cuisines, although not necessarily towards the foods

themselves, as German celebrity chef Schuhbeck cooks in almost all recipes with chilli and ginger, which are not native to Germany. Most episodes comment in some way on the perceived inferiority of foreign countries, cuisines and people. These comments are usually embedded in small "jocular" stories, which invariably result in the Bavarians being portrayed as superior. Popular German actor Wepper, who is Schuhbeck's side-kick, is typically the driving force behind these comments and mentions for example, that people often associate lamb exclusively with New Zealand or Australia, which is according to him quite unjustified, as in Germany, and especially in Bavaria, lamb of most excellent quality ("mit ganz ausgezeichnetem Qualitätsprädikat") is produced (*Schuhbecks*, "Episode Breast of Lamb"). The narratives about foreign people are often not related to the foods being cooked at all and feel rather forced, but as one or two appear in every episode they do have an impact on the character of the programme. The following dialog from the "Episode Breast of Lamb" illustrates the tone, as well as how little the content of these narratives has to do with the actual food prepared in the episode:

- Wepper: "This journey to Southern-France was really marvellous. But I have to tell you that we were in several country inns and so on. I have to say, here the Bavarian cuisine – not to mention yours – it has special status. But the [French and the] Bavarian cuisine one experiences in an inn, in a country inn, don't match at all."
- Schuhbeck "Nil."
- Wepper: "The diversity, you know, the cleanliness and the finesse, how we cook here. That is international. Really!"

As pointed out above it is typically Wepper initiating these narratives, whereby Schuhbeck tends to direct Wepper back towards the cooking. In a similar vein however, Schuhbeck's reprehension for potentially not following the good advice of the chef is structured around fictional hobby cooks who are unable to set their priorities right ("Episode Stuffed Breast of Veal").

- Wepper: "Now I have to add that, for this you need a proper pan. So if you are using just anything..., "
- Schuhbeck: "Of course you need a good pan!"
- Wepper: "I have seen pans in kitchens, Alfons, you can't even imagine! You wouldn't think these even exist! It is impossible for someone to want to cook and have such dishes!"
- Schuhbeck: "Yes, some save in the wrong place, unfortunately! Where lipstick and perfume are concerned, no expense is spared, but where pans are concerned they economise! You don't stint on something you have for life."

Clearly, the people with the problematic and misguided attitude towards kitchen equipment here are women, but there are just as many examples where the gender of those being criticised remains unclear. In the "Episode Stuffed Breast of Veal" for example, Schuhbeck is complaining that some people lack the understanding, that pouring too much wine into a sauce deteriorates its taste. Perhaps in part this reflects the notion of Hyman (2008) that cooking programmes equip the viewer with the necessary knowledge and understanding to set her apart from the ignorant, inexperienced mass. There is however an undercurrent of distaste towards people who make mistakes in cooking, as well as foreign cooking and people. There is nothing obvious, which sets off these stories, as all the dishes prepared are perfectly classic German ones and there would therefore be no need to involve foreigners. It may be that this is an attitude sits well with the target audience of the programme, or that this is part of Schuhbeck and Wepper's personality profile.

#### **5.1.4 Personal Food Identity: Tasting and Demonstrating Food Knowledge**

A fourth aspect of identity is personal food identity expressed through food knowledge, which is in the programmes selected primarily practiced through the tasting and judging of dishes among the French amateur chefs. This covers the act of tasting associated with expectations of seasoning and complexity, a glimpse at the erotic as well as being lost for words.

The French *Un dîner presque parfait* is the programme demonstrating the most competence in tasting and food discourse. In the following example from "Episode Séverine, day 3" Séverine, a French amateur chef, explains what tasting is all about:

For me the important thing when cooking is to really hit the flavour, you need the taste, and that's why I systematically taste my dishes.

This could point to the fact that the participants are used to cooking for guests in their lives off camera, and that they are passionate hobby cooks (Fichtner 2006). The fact that there are no cooking disasters in *Un dîner presque parfait* may further support the assumption, as the only instances of unforeseen changes to the menu, such as the parmesan shavings amateur chef Bernhard serves in place of the planned flan, are down to time management. The candidates it appears are trying to present something extra special, but those who have less routine struggle with getting all elements done on time, however they do successfully present their dishes in the end. This shows that the participants in the Laypeople Hosting Competition, although forming a community thrown together by chance, treat the cooking process as a marker for a special social

event (Govan and Rebellato 1999), providing them as a group with a sense of communal existence (Douglas 1999).

The large part the process of tasting and discussing the seasoning takes up in the French version *Un dîner presque parfait*, is all the more striking because of the apparent lack of this in other formats and programmes. It is perhaps not very surprising that there is a lack thereof in the British Laypeople Hosting Competition, as it focuses on food as entertainment only. Although the amateur chefs in the German version are obviously in the habit of cooking and do talk about food, their focal point is more on certain food qualities and the social aspects of commensality than on the fine tuning of seasoning, as will be seen below in the section on authenticity. More remarkably however, the amateur chefs in the Epic Cooking Competition, who claim to aim at a professional career in cooking, routinely fail to taste their dishes. The amateur chefs in all three programmes of this format are occasionally reminded that they need to taste before presenting the dishes to the judges. Yet in spite of the judges' reminders there is not much acceptance or awareness of the necessity of tasting, as the following example from *Deutschlands Meisterkoch*, "Episode 6" illustrates: "I am a cook who does not taste her food at all. Unfortunately. Or perhaps this is actually a good thing. Because usually it is tasty all the same". It seems incongruent that an amateur chef who wants to become professional would not taste her food. This problem is also manifest in *MasterChef France* where the candidate who later wins the competition is still reprimanded in episode eight (of twelve) that he fails to make progress in seasoning and tasting.

*MasterChef* is remarkable in a further respect, as it is essentially a programme, which seems to worship food, but reflects with regards to the judges an attitude of tasting and wasting. In a scene where a group of British *Michelin* star chefs sit down to a mock dinner, for example, there is no notion of commensality, they are at work and they talk about judging the food "material". In another example where the former winners of British *MasterChef* have a joint meal to taste the dishes of the current competitors, possible indications for commensality are equally absent. Here sharing a meal in a physical sense does not equal creating cohesion among the fellows of the table, "through shared cultural practice" (German 2011: 139/140; Montanari 2006; Fischler 1988). There is thus no sensual, lingering involvement, no savouring of the dish past the first two bites. The dish is created for the climactic point where the judge puts the fork into her mouth. The process of cooking is geared towards this very short-lived, momentary entertainment of the tongue, which could be compared to the money-shot in pornography, although the literature (Grindstaff 1997) tends to locate the latter with the outburst of emotions of the amateur chefs. Essentially the judges practice an inward-looking and solitary activity in the company of others,



who do the same, solitarily worshipping of the "here and now" (Lipovetsky 2005:57) disregarding any notion of an outer reality of food scarcity or food waste. Consequently, less food is eaten or tasted than is left over and as if to underline the fact that food as nutrition is of no particular importance, the camera lingers over the abandoned, unfinished dishes before the scene is cut.

The viewpoint of fine food as a prestige object (Laudan 2013; Montanari 2006; Goldstein 1999), which is tasted, but not eaten, is clearly demonstrated and omnipresent in the British version of *MasterChef*. However, this applies even more to the French version where the food seems a mere prop, which is readily discarded, whether it pleases or not. The only time food is actually eaten is when the teams cook for an outside group of laypeople. In the studio, plates are shoved away by judges mostly after the first bite. In some instances, when the judges do not like the look of a dish, or of a part of it, they cannot even be seen tasting it. Rather they demonstratively, and with considerable contempt, push the plate away. There is less of an attitude of disdain for food in the German version and considerably more respect for the ingredients. It is also the only one of the three versions where occasionally the judges finish the plate because they like the dish.

The programme where tasting is indeed practised in order to express status and cultural capital (Johnson et al. 2014; Parasecoli 2008) allowing the amateur chefs to voice their own opinion in the discourse over food (Hyman 2008) is *Un dîner presque parfait*. The discussion on seasoning is held openly in the group, and is not confined to the confessions to the camera. The following exchange about the seasoning of Bernard's tomato, mozzarella and pesto dish ("Episode Bernard, day 2"), is illustrative for this matter:

- Séverine: "And the tomato layer, you left it as it were. You didn't season it?"  
Bernard: "I put salt and pepper on it, and enough, because one is aware of never adding enough."  
Séverine: "Especially on the tomato, yes."  
Marie: "Yes, the tomato lacks salt."  
Marie-José: "But for my part I agree with Marie, about the salt. And I stay adamant about it."  
Bernard: "About the salt?"  
Marie-José: "Yes, there isn't enough salt."  
Bernard: "There isn't enough salt, huh? And nevertheless, yes! You are right to say so."  
Marie-José: "So when there isn't enough salt, there isn't enough taste."  
Bernard: "I haven't yet put enough on it, yes. Of course."  
Marie-José: "So when one adds a bit it is better, hu."  
Marie: "Yes, a little bit of salt adds (...) more taste."

Bernard: "You are right to say so, although, one never puts enough.

[Individually to the camera:]

Marie-José: "This starter, in spite of the lovely colours, disappointed me quite a bit because of its bland taste, there wasn't enough salt and perhaps seasoning."

Bernard: "I agree totally with the lack of salt on the tomatoes. I thought I already had. I have already made amends, but not enough. The next time I will put even more salt and I will taste it even more beforehand."

Bernard is at first reluctant to accept his dish lacks seasoning, but as the others all agree he gives in. He apologises and, to the camera, defiantly adds that next time he will do better. This may be interpreted as a willingness to change a habit if it proves not successful and thus improve one's cooking. This is also a very typical example in so far as the amateur chefs, who act as judges, tend to focus on the one point when they have found something to be amiss, as the following example of a discussion around the use of pesto shows:

[Individually to the camera:]

Christophe: "For the aperitif [...] the pesto to start with, the pesto in the end, the pesto in the middle, the pesto all the time. Stop the pesto! I love it, but I would have wished for something else as well."

Narrator: "And Christophe is not the only one to have enough of the pesto."

Séverine: "Too much pesto kills the pesto, and there, [...] was a lot, too much for me. I love the tomato, the mozzarella, but I give the pesto a B minor."

Not everyone agrees, as for example Marie contradicts and points out that pesto is a symbol of Italy and that she cannot get enough of it. There are also a few disputes over seasoning, which contain some dramatic elements as for example Christophe fears to be "completely carried off by the cumin" in one of Marie's dishes ("Episode Marie, day 5"). The feedback in *Un dîner presque parfait* does not only encompass seasoning, but also the arrangement and the balance of the flavours. In a similar way to the above comments the guests' feed back to the chef in a detailed manner, which shows that they expect complexity. This ties in with the notion of the foodie striving to form a moral self (Bell et al 2015; Bell and Hollows 2011; Bonner 2010; Hollows and Jones 2010), as well as demonstrating ambition through the accomplishment of an ambitious three course meal to impress the other chefs. The two examples below which refer to a 'Passion-fruit Tartlet Served Alongside a Blanc-manger on Bourbon Vanilla Sauce Accompanied by a Hibiscus Flower' and in the second example a 'Feta Cream with Pistachios Seasoned with Cumin' illustrate the level of expectation:

Christophe: "You said passion fruit, I expected something, very pungent in passion fruit, something very pronounced. In fact, it was delicate, it was really smooth."  
(*Un dîner presque parfait* "Episode Séverine, day 3")

Marie-José: "You'll find the fresh, the humid and the crunchy. Because although it is moist in the base, you have the crunch of the pistachio. It's very nice. Also these completely different flavours, which match very well."  
(*Un dîner presque parfait* "Episode Marie, day 5")

The amateur chefs thus appreciate contrasts, different colours and textures, new elements, and dishes with different levels of flavour. According to Govan and Rebellato (1999:40) food "has so often functioned to cement, reinforce, maintain and extend identities", it could therefore be argued that by reinforcing the principles of a refined, sophisticated cuisine, as well as being competent to converse about and judge it, the French uphold their identity as a culturally and gastronomically competent people. In a similar vein, Goldstein points out that the expression of the self through cooking and the performance of a meal is a "means of self-promotion and advertisement" to convey power and prestige in order to advertise one's social status (Goldstein 1999:56). Further, as the televised representation of a food, its preparation, and presentation, is geared towards the concept of the self of the target audience, cooking programmes provide an opportunity to talk indirectly about one's own education, class and style (Warde 1997), which applies to people off and on screen.

The notion of food being erotic (e.g. Deleuze 2012; Rousseau 2012a) is mostly neglected in the programmes selected. Exceptions are, to a degree, some of Slater's amplified taste descriptions, such as the one below ("Episode Hot & Cold"), as they are pointing towards the direction of the sensual quality of food:

This dish isn't just about flavours and textures, it's about timing. It's that moment when you've got the almost burning hot apple and the freezing cold ice cream in your mouth at the same time. And that's when it's sensational and that's when it really, really works.

It is the focus on a fraction of a moment, which is portrayed as the climax of the eating experience that moves the description into the context of the erotic. It is the climactic aspect, which seems unbalanced, as rather than cooking to eat, to share or to nourish, this idealises a food experience geared towards a momentary thrill (Lipovetsky 2005). In this case one that concentrates on a temperature difference, which will vanish within seconds, which seems more akin to thrill seeking than to enjoyment or savouring.

The only true accounts where the dialogue evolves into a description of the physically erotic aspects of food, appear in *Un dîner presque parfait*, when the amateur chefs describe the taste of a complex dish. They give a verbal testimony of their physical experience including the visuals, taste, and smell. The description thus illustrates how the whole body and the senses are activated (Iball 1999; Kirshenblatt-Gimblett 1999). In the following example Séverine describes the experience of a 'Rabbit stuffed with gingerbread, raisins, prunes and chocolate, accompanied with sweet potato purée and crunchy peas':

When I saw the dish arrive before my nose, I first sensed it all there, I lowered my head, I drew in the smell, then I looked with my eyes I was already gone. [...] In my opinion it is super important because there, at the base, in the papilla, there is something sweet, something scrumptious; it isn't just the sugar from the rabbit, it is that there is something that happens on the ground. The chocolate, I smelt it deep down, it was really something special, which took me pretty far away because it was soft, suave, and that made me melt completely ("Episode Christophe, day 4").

There is obviously a very sensuous element to the description of this experience, it bears however little resemblance to what Deleuze (2012) describes as eroticised imagery such as publicly licking one's fingers, or photographic images of food depicted in a sensuous, eroticised way. In the way that the eater engages with the food, this section of *Un dîner presque parfait* may be erotic, yet for its lack of the typical visuals, fetish, branding, and escapism it cannot be called gastro porn (Rousseau 2012a). The seduction of the eater, the being overcome by the dish, is only "visible" to the viewer through the reporting of the eater. The programme relies on the knowledge and articulate nature of the latter to express tastes and culinary sensations. The following example from the same episode underlines the joy as well as the physicality of the experience of tasting: "It was really an explosion! It wasn't a simple little bouquet of spices, no, no, it was really a blend of plenty of scent, it was truly, truly excellent". Marie-José gives an apt example of what Iball calls "the mouth flows with desire and the mind runs away with the spoon" (Iball 1999:80), although Marie-José in this case is really tasting the food and merely offers the viewer an account of her experience. Even though it is the rule in television that "Flavour cannot be witnessed" (Kirshenblatt-Gimblett 2006:3), thus inevitably the experience of food must stay incomplete, a simulacrum, and the food must be illustrated with words and sounds, the above expressiveness in the description of taste is rare in the food programmes selected.

Mostly the British amateur chefs, and even the judges, are much less precise or even lost for words. In the British programmes the most eloquent, but also the most emotional and exaggerated judgements appear in *MasterChef*. The British judges in the programme tend to use

superlatives frequently, which may simply be a feature of cooking television as unlike home cooking, the cooking on television "builds to an unending succession of physical ecstasies, never a pile of dirty dishes" (Kaufmann 2005:56; Voight 1996). Therefore, the judges display an array of grandiose expressions, which reach from a mere over-pronunciation, elongation and stressing of words and syllables, to salves of praise such as in the following example, "Perfection! I think it was fantastic! I mean I would very happily sit in a Michelin star restaurant and pay good money for that. I thought it was great!" (*MasterChef*, "Series 8, Episode 1"). The British comments are often more poetic, original and more passionate than those of other judges and may entail phrases such as "lovely, delicious, luscious" or "moist, sweet, warm" for one single dish. Sometimes they are figurative, such as for example in one episode, where a dish is arranged in a bento box, a judge comments that the presentation is so lovely one could sleep in it. The praise in the British programmes is so effusive that a simple "good" or "well done" typical in the French and German versions would be likely to appear as an insult. Appreciation has to be expressed in an exuberant fashion, which is, as pointed out in the literature review, characteristic of hypermodernity (Lipovetsky 2005). However, the judgements are not necessarily very detailed, with the exception of *MasterChef*, they stay within a manageable range of criteria. The British Laypeople Hosting Competition is a good example of people who are lost for words, as food descriptions are often coarse, and contestants use expressions such as "guff" (*Come Dine with Me*, "Episode 16, Claire, day 1"). The amateur chefs refer to personal dislikes or likes, the two most typical of which are a dislike of fish and a liking of chocolate, and there is typically no more detailed explanation for their judgement.

The German programme *Schuhbecks* treats food as a material to create a dish, the quality of which is no more closely described than, for example, with a term like "marvellous". *Das perfekte Dinner* mainly addresses matters of ingredients, and as will be seen below, whether a dish is entirely "homemade" or not. One aspect, which is always commented upon where meat is concerned, is the degree of cooking. The latter is also relevant in *Deutschlands Meisterkoch*, where further consistency, concept, taste and presentation matter. Lastly the all-female amateur chefs in *Die Landfrauenküche* describe precisely which ingredients they liked or disliked and why. Their discourse, albeit not as skilled as the one of the French amateur chefs, reveals that all recognise a large range of ingredients, spices and herbs by taste.

## **5.2 Food as a Form of Entertainment**

Food as entertainment is one of the major areas emerging from the data analysis. It appears frequently especially in the context of the British programmes. It is primarily created through

different kinds of friction and elements of dramatisation. The three aspects looked at more closely below are friction created through food, the emotionalisation of food and the visual dramatisation of food.

### 5.2.1 Friction Created through Food

Social friction created through food can work on different levels, below are two examples, one where disgust is created by association with faeces and another where a food is the object of strongly divergent views. This approach appears exclusively in the British Laypeople Hosting Programme *Come Dine with Me*.

In the first instance where friction is created through disgust, the chef likens the food that is being cooked to cat faeces ("Episode 19, Dave, day 4"):

Dave: "I like to call these Cat Poo Kebabs cause by the time that's grilled and it's on a plate, that's exactly what it's going to look like."  
Narrator: "Oh, you're really selling it."  
Dave: "Last bit of Cat Poo Kebab done. Shabba-dabba-doo."

By comparing his own cooking with cat faeces amateur chef Dave is triggering feelings of disgust, as well as underlining how little respect he has for food as well as his own cooking. His own entertainment seems to be more essential than taste or aesthetics. Where friction is created through food it is almost always meat, which is used as a trigger, as it seems to be the primary food when it comes to opinions and disagreements. It is also the only food incurring several negative comments in any of the programmes. As Moriarty (1991) points out cooking programmes encourage the display of emotions in an almost exhibitionistic fashion, they are a "spectator sport" where the emotional drama must be displayed on faces, through voice and body language (Rousseau 2012a:17). The range of criticisms in the programme include, for example, that it is disgusting to handle raw meat, for sensory rather than hygienic reasons, or that "chewy" meat is unacceptable, because one will be wasting time with the chewing and therefore be deprived of talking time. The latter reasoning is clearly a place for irritation, as all eating prevents the eater from talking, not just where meat is consumed. In a similarly arbitrary way another of the chefs, Claire ("Episode 19, Dave, day 4") who is in this case a guest, voices the opinion that it is wrong to change the shape of meat into something unrecognisable: "I just hate minced meat. I don't know what it is, it's just the thought of mashing meat, putting it in a mincer and it coming out a different shape, it's just wrong".

The notion seems quite arbitrary and has no other apparent function other than to criticise what chef Dave is doing, as well as to contradict what two other amateur chefs pointed out on the previous day:

Kerrie: "I don't eat meat off the bone like that." [...]

Nikki: "It was covered in skin. It looked soggy. It had a little yellow heal on the end of it's leg. You don't present duck on a bone like that."

It may be that in the episode above ("Episode 18, David, day 3") the amateur chefs simply have different views, but the many, often infantile, critical and opposing positions voiced in a short span of time, which are typically just thrown into the room without further reasoning or explanation, create an atmosphere of purposeful conflict. These dialogues are really about provocation much more than about the food.

### **5.2.2 Emotionalisation of Food**

The emotionalisation of food is in no other programme as distinct as in *Nigel Slater's Simple Cooking*. In fact, it is not a dominant theme in any of the other programmes, but it illustrates the foodie culture very aptly, which makes it emblematic for this prominent factor in the literature. In the following example the aspects of food memories, life through the lens of food, and the personification of food, as well as the resulting solitude will be looked at more closely.

The emotionalisation of food places the latter at the centre, while the information tends to focus on the sensual, rather than on the factual. The context of food has thus typically an emotional quality and many of the recipes in *Nigel Slater's Simple Cooking* start with a memory, such as a dish eaten on a holiday in Greece, or the porridge prepared by Slater's mother. Memories of private moments are a way to make a celebrity emotionally accessible (Nunn and Biressi 2010; Aslama and Pantti 2006) and enable a connection on a more intimate level, which the following example from the "Episode Hot & Cold" about porridge illustrates: "One of my fondest food memories is being handed a bowl of my Mum's steaming hot porridge". The mentioning of his mother creates an immediate impression of porridge being nourishing and nurturing in more than just a nutritional way (Hyman 2008; Adema 2000). It evokes the warmth and comfort of a child being cared for by his parent, whereby the warmth is symbolically reinforced by the image of a "steaming hot" dish. The relationship is an immediate one, the mother who hands him the pot, which is very different from, for example, a child being sat alone in the kitchen getting the hot porridge from the microwave. Using a mother who cares for the child by cooking wholesome

food further reinforces traditional gender stereotypes, which may add a sense of security, as the roles of women and men are clearly set (Hyman 2008).

Contrary to the continental Classic studio-based Cooking Programmes *Nigel Slater's Simple Cooking* inverts the gaze upon food and creates an angle where life happens through the experience of the latter (Iball 1999). Everything is seen in connection with food like for example the weather, the time of day, and the season, which results in a kind of fetishisation (Rousseau 2012a). The following monologue ("Hot & Cold") illustrates the way Slater interprets his surroundings and the things that occur within it:

I sometimes think that my appetite is completely ruled by the seasons. What I fancy to eat is usually decided by what's going on outside. And today's no exception. The weather's really changeable. It can rain at the drop of a hat. I love it when I've got something in the fridge that can be warming, days. It's the sort of thing that's between a soup and a stew.

Slater presents his tastes and feelings, his thoughts and sensations through monologues, and as Aslama and Pantti (2006:180) argue in the context of the reality show, the confessional monologue, the "direct one-to-one address" from participant to camera, "valorises the private space of the confession and thus creates intimacy and authenticity". There are instances in *Nigel Slater's Simple Cooking* in which the food itself is personified and imbued with emotion, for example, it is said that one dish is "happy to sit there for a couple of days" ("Episode Hot & Cold"). In the same episode, when talking about fish being sprinkled with vinegar, the fried fish itself is referred to as being capable of sensation:

That lovely thing of getting fish and chips, absolutely steaming hot, and the moment when I put vinegar on the chips and it splashes onto the fish. And there's that hot fish, hot chips and cold vinegar and I love that sensation!

The way Slater expresses it, as if the meeting of hot and cold was a sensation *he* can feel, suggests that Slater himself experiences feeling as the chips or fish are being sprinkled, as the diner would not normally *feel* a cold sensation of vinegar on hot fried fish. Hence at times the food pairings Slater focuses on as episode topics, seem to be representing more an idea of a reality, rather than reality itself. From this angle Slater's kitchen narrative fits in well with the concept of hypermodernity, where signs are real, but do not refer to a reality beyond (Král 2014; Baudrillard 1994). It further fits in with Mintz' notion that people "create a symbolic world, and then both call it a reality and treat it as real" (1994:105).



The consequence of Slater creating a world around himself, comprising largely of his garden and his kitchen, is an emphasis on the use of words such as *I, me, mine*. Slater annexes and linguistically incorporates every food and dish he turns his mind to, which the following example from the "Episode Weird & Wonderful" illustrates: "Then I sort out my parsley sauce. This cream sauce will add a touch of luxury to any sausage supper. So I am sure it will finish my black pudding off nicely". This kind of solitary, statements are discussed by Dovey (2000), who argues that this individualised, first-person communication supports a society of individuals, rather than working towards a shared experience or community. Slater does not cook for other people or sets two plates out or lights candles. In each episode he drifts towards a solitary eating experience typical of the obsessive foodie (Deleuze 2912). Sometimes he starts eating, as soon as the dish is completed, there in the kitchen with the utensils and pans still lying around. The prioritisation of food over company does provide a space without compromises with regards to personal food choices, but it has to be done in private, as there are no models of "socially acceptable solo dining" (Bell 2002:14). Generally, the presentation of Slater's cooking results in one white plate or bowl placed either on the table, in or outside, in the peaceful, lush gardens, where he sits alone with his dish and perhaps a glass or bottle of wine, accompanied simply by the seasons and the weather. Slater thus creates a mini cosmos around his garden and kitchen, the places of harvest and preparation, birth and transformation, like a wizard who has bewitched himself with his own food and is now bound to continue cooking and eating in solitude. The image could not be created more aptly to Lipovetsky's (2005:37) notion of hypermodernity as a hedonistic culture, which "incites everyone to satisfy their needs immediately", stimulates the need for pleasure and promotes self-fulfilment, the latter of which represent together with leisure "a complete philosophy" (Deleuze 2012:2).

### **5.2.3 Visual Dramatisation of Food**

The visual dramatisation of food, which has emerged to be central to some of the selected programmes, differs significantly between the programmes and is most significant in the Epic Cooking Competition *MasterChef*, specifically in the British version. In the latter the presentation of food is enhanced through visual and audio effects, such as the crunch of puff pastry, the sizzling of hot meat, the "glug" of olive oil, to make the impression if not more tangible, more sensuous. The visual effects are partly in the category of props, such as blazing fire alongside the cooking amateur chefs or based on camera techniques, such as close-ups, which enhance for example the dripping or slow flow of a sauce in the British programme. Although the sounds are also present in the two continental versions of this programme, props,

especially fire, are not. The camera angles are also less dramatic and the same camera position is held for longer, which reduces the pace of the overall programme. There are long stretches, especially in the French version, where there is no music at all, just footage of the amateur chefs cooking. These scenes often start with the candidates calculating and writing, which suggest that cooking is an earnest and scientific endeavour, linking to cooking as a matter of culture (Montanari 2006; James 1996). In the German programme light jazzy music accompanies the cooking process, which creates an association of cooking as more of a leisure activity (Deleuze 2012; Voigt 2008; Lipovetsky 2005) or entertainment (Deleuze 2012; Goldstein 1999; Kirshenblatt-Gimblett 1999) than drama (Aslama and Pantti 2006; Barr and Levy 1984) or science.

The dramatisation of the food in the British *MasterChef* happens in part through the lavish pantries, which at times seem to overflow, hence the choice of produce is reminiscent of a feast, rather than a meal (Govan and Rebellato 1999). This style also translates to the British dishes, which are often arranged like small works of art (Ray 2007; Finkelstein 1999; Kirshenblatt-Gimblett 1999) and constructed like miniature theatre settings. The main ingredient, usually a piece of meat or fish, is towering in the middle or along the middle axis in between or on top of a set of side dishes, acting as a podium. Typically, the white plate will be ornamented with dots or geometric elements of differently coloured foods and coulis, which populate the plate like a group of extras. Ideally the shapes and colours of the ingredients and decorations are clearly distinct, such as see-through-thin squares of pumpkin, asparagus spears, large courgette flower heads and intensely red coloured sauces with tiny black grains. Generally, sauces and coulis are used much like paint, to draw an ornament or connect the different food items visually with each other. This may explain, why the dominant food groups in this format, as has been seen above, are fruit and vegetables and pieces of meat or fish ('non-dairy protein'). Clearly the Epic Cooking Competition does not favour food as sustenance, but food as ethereal art, representing food without banality (Finkelstein 1999).

This is a far cry from the French presentations, where the plates often look like they come from a refectory kitchen. The meat or fish is arranged either centrally or next to a side dish, as individual food items are larger and less daintily arranged. Moreover, often neither shape nor colour seem to be selected or arranged for aesthetic effect, which is frequently commented upon by the judges in the manner of 'This is not very elegant' (*C'est pas très élégant*). These presentations have very little in common with the notion of Kirshenblatt-Gimblett (1999) that the styling of the food and its visual presentation are at the centre of food performance. Irritatingly, this seems to be of little

significance for the amateur chefs as it remains a frequently addressed flaw up to the last episodes of the series.

The German presentations are coordinated and look appetising, if not as complex and artful as the British ones. The German judges are very discerning where presentation is concerned and give advice on how to improve the presentation in their judgements. They are not very forgiving if the mistake is fundamental as for example when a candidate claims he wanted his risotto, which is by definition more like a thick soup, to stand in the shape of a small cylinder. It is difficult to argue that the German candidates are either avid hobby cooks (Fichtner 2006) or foodies as they seem to lack a "passion for eating and learning about food" (Cairs et al. 2010:592). Further albeit cooking competitions are transformation programmes and the learning outcome might simply be less important than the opportunities for entertainment through conflict (Bell et al. 2015) *Deutschlands Meisterkoch* does not provide much conflict either.

The fact that there is such a noticeable difference between the programmes in relation to presentation skills remains peculiar, more so as the candidates in all programmes have allegedly been chosen from several thousand applicants. An artful presentation certainly matches the format's specifications, so it would be expected to be present in all three versions. Perhaps it is due to the fact that the British format has been running since 1990, whereas the French and the German ones started twenty years later in 2010, thus the visual standards may have evolved much further in the British version. It may also be that the British programme includes the help of food stylists, invisible to the viewer, or that the French audience and/or candidates simply care less about the visual appearance of the plates.

### **5.3 Between Ideal and Reality: Food Qualities**

There are some specific food qualities, which appear repeatedly in the analysis of the programmes such as the novel, the homemade or the simple. These three qualities have been chosen as examples of how food values are indicative of the need for food to reflect excitement, comfort, authenticity and safety. Novelty, being a particularly prominent aspect in the German Regional Programme and the French Laypeople Hosting Competition, the two programmes where amateur chefs have an obvious routine that is primarily geared towards excitement. Matters of authenticity and comfort are communicated via the demand for food being prepared from scratch or being homemade, whereas the notion of food being simple is connected to safety.

The demand for homemade food appears typically in the Laypeople Hosting Competition, whereas the matter of simplicity surfaces mostly in the Regional Cooking Programme.

### 5.3.1 Novelty

Novelty as a food quality is particularly evident in the German Regional Cooking Programme *Die Landfrauenküche*. There is for example a lot of appreciation of the use of the dark meat of the cockerel, because it is a novelty. The particular value here is that it is normally not available, because most cockerels get slaughtered after birth, and therefore there is a lack of cooking experience with it. The allure is a culinary adventure into the unknown and perhaps the status of the exclusive (Voigt 2008). The use of no meat at all on the other hand, for example in a barley roast, is also appreciated, if however, met with more caution and a sense of awkwardness. The omission of meat in a main dish is clearly unorthodox in this German context and creates positive, if hesitant comments. Vegetarian meals are rare among the dishes and the reason for the strong reaction could be simply that it is unusual. Another possibility is that vegetarianism may have connotations with the renunciation of certain foods, or with restrictive religious rules. Especially in Catholic areas where giving up meat for lent is popular, it might be seen as doing something out of season. It may further, in non-urban places be read as a rebellion against conventions (Scholliers 2001). Most of the other instances where novelty is commented upon favourably are about novel tastes, as the following two examples from the "Episode Upper Franconia" illustrate:

Guest 1: "The asparagus mousse took me completely by surprise, that was so fluffy, so light, so unique. I have never eaten it this way, I simply didn't know it. Well that was amazing!"

Guest 2: "Well, new was the fish with the orange flavouring. That was truly a novelty and neither have I ever tasted such dumplings."

In the same episode a dessert, a cake served in glass, is prepared and although the taste and its aesthetics are well appreciated, the dish incurs criticism for being served in a glass, which is a presentation deemed too well known and thus too common. Clearly *Die Landfrauenküche* does not bode well with the banality of known dishes and although the main function of the food may be to express the identity of the chefs as farmwomen (Corti 2012; German 2011; Miller and Deutsch 2009), there is also the expectation to be entertained, which is in tune with the notion of food without banality (Finkelstein 1999). The farmwomen are food producers and practise cooking regularly for their family and guests, they can thus not be categorised convincingly as

foodies, nor mere hobby cooks (Fichtner 2006). This may be an indication that the foodie culture, and especially the notion of food as entertainment, has been propagated throughout the population, in rural as well as in urban areas, through cooking programmes and food media.

In *Jamie's Great Britain* however, no one expresses that novelty is an important factor, yet half the episodes are about Oliver's "New British" dish creations. It therefore must be argued, that novelty is essential in *Jamie's Great Britain* as well as in the German *Die Landfrauenküche*, but not in the French Regional Cooking Programme *A vos régions* where the focus is on how dishes are anchored in history and relate to traditional dishes. A French programme where novelty does seem to matter, apart from to a small degree in *MasterChef*, is the French Laypeople Hosting Programme *Un dîner presque parfait*. Especially Marie-José, one of the amateur chefs, who tends to comment on whether she already knows a dish or not, which the next example ("Episode Sévérine, day 3") illustrates: "The filet mignon, there is no discovery. It is really a meat which I prepare very often myself with the sauce au Maroilles". In essence when a dish or part of a dish is known, it appears to be disqualified by Marie-José. She herself cooks some unusual combinations and certainly appears ambitious as she prepares a series of three different components for almost every course. The ambitiousness of the courses of all amateur chefs in the programme, suggest at least to a degree an identification with the foodie culture (Deleuze 2012; Cairns et al. 2010). However, Marie-José criticising dishes on the grounds of lacking novelty is ridiculed in some places and it is also the only behaviour criticised by a fellow chef, which is an unusual occurrence as the French amateur chefs do not usually malign one another. This example illustrates entertainment through social friction on the one, and novelty as a form of demanding food without banality (Finkelstein 1999) on the other hand, which points in the direction of a society requiring permanent stimulus (Lipovetsky 2005) in order to avoid boredom and dissatisfaction.

### **5.3.2 Homemade**

Another value central to the discourse over food is the quality of a dish being homemade (Adema 2000). The description of the dishes being entirely made from scratch is based on the premise that all ingredients are in their raw state when cooking commences. It is particularly referred to in the Regional Cooking Programme and the Laypeople Hosting Competition, it differs in use however more between the countries than the formats.

In *Come Dine with Me* the candidates occasionally aspire to have everything made from scratch. This principle is however applied in a rather irregular fashion. There seem to be products which, it appears, ought to be homemade and those where the ready-made aspect does not seem to matter. Ready-made bought items, which are deemed acceptable are for example tinned orange segments, macaroons, puff pastry, biscuits and marshmallows. More remarkably, a "red pepper, olive and tomato tart", which finds favour with the guests, is assembled exclusively from ingredients taken out of jars. Yet the fact that an apple tart is not served with homemade ice cream incurs criticism: "The apple charlotte was lovely. If only the ice cream was homemade it would have been like 'amazing'" (*Come Dine with Me*, "Episode 18, David, day 3"). Here, as much as in the German version it is automatically assumed, that the homemade ice cream would somehow have tasted nicer than the shop-bought one, even though all the amateur chefs are obviously quite inexperienced cooks. There is no explanation as to why a homemade version ought to taste nicer than an industrially produced one. A possible reason is that homemade cooking is associated with "maternal security" (Adema 2000:113). Other foods, which ought to be homemade according to the ideas voiced by the amateur chefs are mayonnaise, naan bread and curry sauce. The mayonnaise is especially a topic for discussion, and there are several instances where shop-bought mayonnaise appears; there is however no attempt by anyone to make the mayonnaise themselves. In the German version, as will be seen below, the views are quite similar, if however, one chef makes a sauce béarnaise herself, which provides an interesting discussion.

One of the British amateur chefs not only purchases naan bread, but also the curry sauce for his main dish from the local Indian take-away, which he argues is to add "authentic" flavour. This raises the question over what authenticity means: The preparing of an Indian dish by Indians, by making it from scratch at home according to an original recipe or by using authentic ingredients. It is also possible that in this amateur chef's environment "curry" is a signifier for a take-away dish only, so that there is no concept of a curry as *made from scratch* with natural ingredients. It could be argued that this is what James (1996) means, when she says that assimilation or acculturation does not necessarily lead to the dissolving of one culture in another, but more often to the creation of a new cross-culture. Therefore, the curry, which is perceived as "authentic", is the British-Indian take-away, which according to Grossberg (1996) would be a hybrid. Cheng (2011) illustrates this phenomenon with the example of American-Chinese food, which is itself perceived as American by the Chinese, but as "Chinese food" by the Americans.

In *Jamie's Great Britain* there are few quality parameters, largely because, as it is frequently pronounced, all food is good. However, the concept of homemade does appear and is applied as the gold standard for mint sauce, cider, soup, nettle beer ("Episode Classic West Country") and Piccadilly sauce ("Episode Heart of England"). The homemade quality seems to ensure the "real flavour" (Ferrero 2002:212) in particular, but also security and authenticity which the following example about cider in the "Episode Classic West Country" illustrates:

Oliver: "Ooh. You can tell that's proper homemade!"  
Brewer: "Proper Scrumpy, yes it tastes like apples, you can taste the apples in it."

The homemade seems to add a quality, which is detectable in taste. The important criterion is that one can taste the ingredient the produce has been made with, in this case the apple juice. This links to notions of authenticity and "honestly produced foods" coming straight from the source, the earth, the apple, which has undergone an artisanal process supervised by a skilled craftsperson, retaining the identity of the soil (Trubek 2007). Homemade foods, which traditionally have been "sated in the home kitchen and encoded in home-cooked food" convey comfort and security in a world of stressful social expectations, "real and perceived time-pressures" and "increasingly complex social networks" (Adema 2000:113).

In the French programmes the concept of something being homemade is, contrary to the British and the German versions, not an issue. One reason might be that where semi-dried tomatoes and gingerbread for stuffing are made from scratch as a matter of course, the notion does not bear relevance. The only instance of a homemade versus bought discussion appearing in *Un dîner presque parfait* is when amateur chef Bernhard is asked, if he made the dried tomatoes for his mozzarella and tomato aperitif himself. He explains that he has got them from the supermarket, which causes the others to laugh and to note in the comment to the camera that he had done well to admit to it. The question might in this instance be triggered by Bernhard also serving Parmesan shavings instead of Parmesan flan as one of his three *amuse-bouches* (bite-sized taster eaten before the starter). The others observe that Parmesan shavings are an excellent choice, yet do not require any cooking skills. These incidents may point to a French understanding of food as part of gastronomy which is regulated by rules to ensure and maintain quality (Laudan 2013; Hillel et al. 2013). However, when the candidates rate each other's cooking, the notion of whether they have been "taken on a journey" and have been provided with a culinary adventure seem to be the overriding factor, which would point to food as entertainment, or foodtainment as Finkelstein calls it (1999:136; Deleuze 2012), being more important than the keeping of exact rules. It could equally be that the French understanding of gastronomy is influenced by the historic notion of

French gastronomy as European, aristocratic haute gastronomy (Lauden 2013; Parkhurst Ferguson 2003), where the entertainment value of the food has traditionally played a significant role (Ray 2007; Goldstein 1999; Kirshenblatt-Gimblett 1999).

In *A vos régions* the approach is not dissimilar as most things are prepared from scratch, except occasionally the stock. However, the making of a *bouillon de racines*, a root vegetable bouillon, as well as the *jus de viande*, a meat stock (both "Episode Chamonix"), described in the following scene, are elaborated on in great detail:

Galiffi: "So, what is this? A meat juice?"  
Maillet (chef): "A meat juice"  
Galiffi "So, me at home, what do I do? Because if it is homemade it's a bit complicated ..."  
Maillet (chef): "Ah, of course it is homemade."  
Galiffi: "Equally, one can find this dehydrated, no?"  
Maillet (chef): "That will never have all the aspects and the taste of the real meat juice!"  
Galiffi: "Okay chef, so how do we do it?"  
Maillet (chef): "So, trimmings of meat ... trimmings of meat..."  
Galiffi "With a bouquet garni?"  
Maillet (chef): "Generally one uses veal, that is still more neutral than beef or lamb ... an array of fine cut meat, well done, well browned, because it is the browning which will, in effect give it the colour ..."  
Galiffi: "Which will add flavour..."  
Maillet (chef): "This colour... there ... and afterwards the aromatic garnish: onions, shallots, celeriac and moistened we leave it simmering gently, gently"  
[...]  
Galiffi: "That means you moistened it with a litre of bouillon, to end up with 200 gr of meat juice."  
Maillet (chef): "And after that you add a little bit of truffle ..."  
Galiffi "Of minced truffle, which one cooks in it and afterwards adds to the floating island, like this... this reminds of toffee... one serves it with a foot of pig brioche. It is a classic brioche dough... "  
Maillet (chef): "Classic, okay..."  
Galiffi: "... in which we place a little brunoise of the pig's foot."

This is a process, which in other programmes has been the subject of frequent passionate discussions, mostly however, with no action following it. In the French context the *jus de viande*, or the *Bouilli* has a past as it has been subject to the elaborations of Jean Anthelme Brillat-Savarin in his 1825 oeuvre *The Physiology of Taste* (Brillat-Savarin 2011). Therefore, even if it is simple, it is not an element of no concern. The order of cooking and the methods of browning and simmering are seen as paramount to the quality of the result. Even fishermen on a boat



explain in the "Episode Charente-Maritime" the importance the browning of the crab has for the taste of the soup. When the grand chef Pierre Maillet prepares a *jus de viande*, in the above episode, the presence of truffle and the addition of a brioche with a pig's foot *brunoise* leaves no doubt, that the meat stock, properly prepared, is a delicacy. Cooking here is clearly treated as a form of art and design, rendering visible the process of cooking as a labour (Ray 2007).

In the German programmes there are two approaches to homemade dishes, the one in *Die Landfrauenküche* where dishes are made from scratch as a matter of course, additional to having grown or raised some of the ingredients, and the *Das perfekte Dinner* approach where amateur chefs regularly express the importance of homemade, but do not necessarily practice it. In *Die Landfrauenküche* homemade rarely appears in an outspoken form, because all participants seem to take it for granted. The few explicitly mentioned homemade foods are herb butter ("Episode Upper Bavaria"), bread, cottage cheese with basil, bramble jam ("Episode Middle Franconia") and apricot coulis ("Episode Lower Bavaria"). Perhaps it is considered worth pointing them out, as they are often shop-bought. It does not become clear why it is worth mentioning the above foods explicitly as there are no substantial discussions about the homemade in *Die Landfrauenküche*.

The most prominent food conflict in *Das perfekte Dinner* evolves around the question of whether foods such as stock and sauces are prepared from scratch or not. On the first night the amateur chef does well by having prepared her fish stock on the previous day and creating her *Spätzle* (Swabian pasta) herself, which is not greatly appreciated, but taken for granted. When another amateur chef later pronounces that he will serve a crab soup, there are protests when it turns out that shop-bought crab butter has been used as a base, instead of preparing a crab broth. One of the guests claims that as the crab soup has not been made with the homemade crab stock she had been expecting, she has been lied to. In spite of the other guests liking the dish and adding that it could not actually be called "ready-made" the guest insists, that the crab dish was nothing more than instant soup with some seasoning. The assumption here, as in the other versions, is that homemade food inevitably tastes better or is otherwise of higher value than a shop-bought one. Contrary to all other programmes there is a sequence in *Das perfekte Dinner* in which this concept is put to the test. In the ultimate episode of the week ("Episode Anja, day 5") amateur chef Anja attempts to prepare a sauce béarnaise, to which she puts a lot of effort. It turns out so badly, that she also warms up a ready-made béarnaise from the cupboard. She confesses this to her guests and lets them choose between the two sauces. Unequivocally they opt for the bought version:

- Anja: "... Well and I have approximately a pint of sauce béarnaise, standing there, which is not tasty [laughs] which I have prepared myself."
- Christine: "What? This one is from the packet, or what?"
- Anja: "And because of that, I have, this one is from the packet, you are welcome to try, but I prefer this one [points at the shop-bought one, laughing out loud]. Or you leave it out altogether – you are welcome to"
- Manu: "Well I would like to try the homemade one. Nevertheless, I would like to try it."
- Anja: "Be my guest ["gerne"]."
- Manu: "As you know I totally go for homemade [...] No it tastes like shit, it is a good thing you didn't take this one."

The concept that homemade equals better food, may be linked to its association with comfort and nurture, as in the past the home-provider was in the habit of cooking (Adema 2000). This is no longer the case in contemporary society (Voigt 2008), as cooking has become a specialist subject, delegated to professionals or as something being pursued as a hobby (Fichtner 2006). Working in tandem with this is the fact that home cooking and the joint meal still feature highly in the esteem of people, as the ideal scenario of "company, comfort and most of all, culinary delight" (Voigt 2008:19). However, the fact that most people are probably more used to the taste of shop-bought versions than homemade ones, may be read as a sign of the conflict between temporal and financial constraints and self-expectations (Naccarato and Lebesco 2012).

### 5.3.3 Simplicity

The concept of simplicity is especially prominent in the Regional Cooking Programme. However, whereas in *A vos régions* it refers to simple recipes by way of containing a limited number of ingredients, which are regarded as classic, simple in *Die Landfrauenküche* has only positive connotations where decoration is concerned. Simplicity is associated with nature, but where food is concerned it is associated with the simplistic. In the one instance where a preparation technique is described as simple – baking asparagus in kitchen foil rather than boiling it in water - it signifies that it is not labour-intensive. What is more, is that the above technique only describes one part of a five-step preparation to prepare the dough for dumplings. Adema (2000:113) claims that "Food television incorporates the vicarious pleasures of watching someone else cook and eat", therefore perhaps the pleasure of watching increases with the complexity of the dish and the number of steps a television chef has to master to achieve it; thus convenience and simplicity become less pertinent. This seems a fitting explanation, as none of the recipes contains less than ten different ingredients and the dishes earn compliments for their complexity, the beauty of their arrangement and the combination of different tastes and flavours.

In *A vos régions* simplicity is the most important criteria that defines classic food quality, which applies to ingredients and partly preparation, as well as the presentation. The simplicity of presentation is for example illustrated when visiting a Portuguese restaurant ("Episode Paris ethnique") where the dish *Poulet churrasco con arroz seco* ('grilled chicken and dry rice') is presented in what is called the "Portuguese style" ("il s'agit de dresser notre plat à la portugaise"). What the programme shows is a big serving plate with one third each of green salad, grated carrots and chicken, while the rice is served alongside in a separate bowl. Typical classic dishes are for example the panna cotta, which is prepared in a few steps from only three ingredients. Equally, many of the other dishes, such as stew or mussels, which are based largely on regional, freshly harvested ingredients, rely on a few steps of preparation only. The chef who is responsible for food safety (Govan and Rebellato 1999) thus makes her work steps transparent keeping the viewer safe at all times. The classic recipe requires preparation strictly in accordance with the original recipe which the following preparation of a *crème anglaise* ("Episode Chamonix") illustrates:

Galiffi: "The classic recipe for the *crème anglaise*..."  
Maillet (chef): "Classic recipe. One litre of milk, 200 gr yolks or ten yolks, 200 grams sugar, gently cooked until it coats the spoon. There."

It is a well-known traditional dessert, containing only milk, egg and sugar. There is no alchemy or secret about it, other than following the basic instructions correctly. Differently so in the British Regional Cooking Programme, where chef Jamie Oliver frequently comments on the simplicity of the dishes he is preparing. Yet mostly they contain ten or more ingredients and rely on a rather elaborate preparation process, including several cooking steps. As will be seen in Chapter Seven, the food descriptions in *Jamie's Great Britain* are perhaps more about the chef's values than about the food.

## **5.4 Summary of Key Results from the Food Analysis**

Concluding from the above analysis the following summary highlights the most important results. One of the most fundamental differences between the British and the continental programmes is the understanding of the function of food and food quality, which is most clearly portrayed in the Classic studio-cooking and the Regional Cooking Programmes. Other matters such as entertainment, culture or commensality appear most frequently in the competition formats.

The value of food in the British programmes is either inextricably linked to its moral quality or to its entertainment value. Regarding morality food is presented as most pure if it has either grown in one's own garden, is organic or, with reference to livestock, has been raised grass-fed. In principle, all food is good food - this is perhaps the one most important message of all food programmes, that in fact they promote food- but the best food is pure and innocent. This is the case when it has old-fashioned, honest and simple characteristics, which are acquired through local, organic growing conditions and being prepared by a celebrity chef. The programmes evoke a strong emotional image of the intact countryside with healthy people living in harmony with their environment, like "in the old days", the realm of honesty and innocence. The second most prominent function of food in the British programmes is entertainment. This is particularly prominent in the competition formats where food has an almost accidental value. Whereas the focus in the Epic Cooking Competition is on the action of cooking more than on the food, which when it is prepared appears for no more than a few seconds as a plate with artfully arranged colourful elements, it serves a mere prop in the Laypeople Hosting Competition. With regards to eloquence and food evaluation only the Epic Cooking Competition presents discourse criteria which surpass the temperature or the saltiness of a dish, otherwise food is either universally hailed or judged on the grounds of like or dislike. The fact that most of the amateur chefs are lost for words when it comes to characterising food is understandable in some formats, but less in others. Celebrity chefs in particular, try to make the food universe safe for the viewer, mostly while also creating suspense. Where there is an emotional approach to food the latter becomes an obsession, which leads to a solitary chef eating alone.

The French programmes show a more diverse and more intellectualised concept of food quality and function, especially where food discourse is concerned. Probably as a result of French cuisine being a subject of theorisation for centuries there are clear and rigid concepts of how things are done properly. Cooking from scratch is taken for granted and there is a notion of simplicity, which is synonymous with the classic, meaning that a recipe requires only a few ingredients. Simple is however not simplistic and even the amateur chefs expect complexity in flavour and presentation. By continuing to prepare classic dishes the French people of today connect with the past and make sure that their identity is preserved in the present and carried on into the future. Food is a part of culture, as are art and literature and, contrary to the British and the German programmes, religion as an influence on food appears regularly in the French context. The French amateur chefs in the Laypeople Hosting Competition are further, out of all the programmes, the most vocal and the most interested in tasting food and discussing it.

The German understanding of the function of food is twofold, firstly, food links people to the earth and secondly food is for eating together. There is a much clearer notion of there being a production cycle and a dependency on a community level in the German programmes than in the others. The particular characteristics of food appear derived from the soil, whereas the humans are bound to the land and united with it, by eating its fruit. The *terroir* leaves its specific fingerprint in the flavour of the milk, the herbs and the cheeses. The work needed to complete the necessary steps in a work process are sought from neighbours, the food is delivered straight from the farmer to the consumer, it thus never leaves its native environment and binds all involved into the same cycle. This is particularly visible in the Regional Cooking Programme, whereas the other formats have in common that cooking and eating are a shared experience. The German Epic Cooking Competition is the only one where judges sometimes eat the dish a candidate has prepared, because they like it, and usually they eat it together with the other judges. It seems important that there is harmony at the table and all feel content with the food being served, which is especially visible in the Laypeople Hosting Competition, but also in the Regional Cooking Programme. There is a fair amount of discussion about foods being homemade, which is perhaps a sign of the dilemma between the longing for a world of authentic homemade food on the one hand, and the lack of skill and/or time to make it a reality on the other.

## **Chapter 6: Functions and Characteristics of Cooking**

The aim of this chapter is to present the key themes that emerged from the data analysis in relation to the functions and characteristics of cooking. Cooking in its simplest form consists of the heating of food over a chosen heat source thus turning the raw ingredients into a cooked form. The use of fire for making food edible is one of the characteristics which distinguishes humans from other mammals and makes them unique (Wrangham 2009). Cooking is for the purpose of this study however understood as any technique which describes food preparation, including raw preparations such as cutting, chopping, peeling, or techniques involving heat such as steaming, frying, baking, boiling or roasting. Cooking on television is in its basic form a demonstration of this skill for the observer, it may thus be assumed, its foremost function is to educate. However, the analysis of the selected television programmes reveals that not only are there different, contradictory approaches to education there are also many other functions, some of which are food related and others which are not. Entertaining the audience was already in the early programmes from 1937 for Britain (Davidson 2014), 1954 for France (Cohen 2015) and 1953 for Germany (Reufsteck and Niggemeier 2005; Becker 2010), as much the purpose of the programmes as was education (Collins 2009). The latter did not only encompass the process of cooking itself, but equally included aspects of home economics (Collins 2009). The functions in the programmes selected still appear to reflect these basic aims as will be illustrated in this chapter.

The data has shown that there are three key areas which have emerged from the analysis with regards to the functions and characteristics of cooking, the chapter is thus structured into the following parts: It commences with cooking to educate and empower, which looks at the different kinds of cooking instructions and empowerment strategies. In the second part the concept of cooking to entertain and the consequent dramatisation of the cooking process will be discussed. Lastly, aspects of cooking as an expression of identity will be examined before concluding with a summary of the key results.

### **6.1 Cooking to Educate and Empower**

The data has shown that the way the programmes communicate cooking instructions can be divided into three main approaches: There are the precise instructions, which take the viewer through the preparation process step-by-step and encourage her by suggesting she can follow these steps and achieve the dish. Then there is the approximate approach, portraying cooking as

simple and encouraging the viewer through what will be called "imperfection cooking". In some of the programmes there is only fragmented information and no encouragement, in this type of programme cooking is made to look unachievably difficult. There is further other food related information, which does not necessarily relate to the cooking process. In the following, the different kinds of instructions will be presented in relation to their characteristics and functions.

### **6.1.1 Precise Instructions: Encouragement through Precision**

Precise cooking instructions are factual information, which include exact measurements such as grams and millilitres, precise technical instructions, as well as cooking temperatures and cooking times. There is typically no encouragement to experiment and where there are different varieties they are usually explicitly mentioned and tend to be listed conclusively. This kind of programme is also more prescriptive than the others, as there is for example, often on-screen information about ingredients. The dogma of this kind of instruction is "You can achieve the dish if you follow the rules precisely". This kind of instruction is given in the French and German Classic studio-based and the Regional Cooking Programmes, as well as the French and German Laypeople Hosting Programmes.

A very typical representation of the precise instruction approach is *Le coup de main du chef* ("The chef lends a hand") in *A vos régions*, already mentioned in Chapter Five. This part of the programme features a layperson, who has a problem with a specific recipe or dish and is thus aided by a chef who demonstrates how the dish is prepared properly. The presenter frequently asks about details such as the exact ingredients, the measures, the order of processes and the reasons why it is done in a particular way such as, for example, why the salt is not added during the cooking process, but at the end. Typically, the dishes are simple such as an omelette or an aioli, and the reason for the demonstration is that there is an element of the preparation, which needs improving, such as the consistency of the omelette or lumps in the aioli. On the one hand this demonstrates, that "cooking skills and nutritional knowledge are no longer a self-evident part of general knowledge" (Esser 2008:54). On the other hand, it underlines the importance of preparing every dish, even a simple one, with respect, and true to its original recipe (Rossato 2015). There is no space for experimentation and there is no encouragement to do so. There is special emphasis on using the right amount, as the following example from *A vos régions*, "Episode Chamonix" illustrates, where a layperson is reprimanded by chef Beltramelli: "Well, even if this is a very simple recipe, we still have to stick to the grammage. We will take half a litre [of cream] and we will use four leaves of gelatine". The fact that the experienced chef, who

is called upon for her expertise (Eckstein and Young 2015; Lewis 2010) sticks to exact instructions, shows the amateur chef that doing so is not simply a component of amateur cooking, but a necessity for all chefs as exactness is a tool required even by the most revered.

In *Die Landfrauenküche* the farmwomen follow their obviously tried and tested recipes strictly, and of all the chefs featured in all the formats they appear to be the chefs, that seem to have the most cooking routine. Some of the farmwomen mention occasionally, that they are cooking for their families and some also take in guests. However, the recipe instructions are very occasionally not explicit, especially where it seems to be a matter of taste, whether for example one enjoys "a bit of extra vinegar" or not. In *A vos régions* and *Die Landfrauenküche* exact preparation according to the traditional or tried recipe are central. Measures therefore are of great importance, as they ensure a standard dish creation.

Contrary to the British and the German programme the French one displays ingredient lists on screen. At least half of each episode of *Un dîner presque parfait* is dedicated to the cooking process, during which the chefs describe in great detail how they cook their dishes thus making the process of cooking visible in detail (Ray 2007), which the following example illustrates:

Beginners, take your pens, to create a Clafoutis with cherries you need 1kg cherries, 200g of flour, 50g sugar, 1 packet vanilla sugar, 3 eggs, 50cl milk, a hand full of sliced almonds, 2cc Kirsch and a pinch of salt" (*Un dîner presque parfait*, "Episode Marie-José, day 1").

On screen *Clafoutis with Cherries* appears as well as the list of ingredients in the order the narrator reads them. During the preparation there is a lot of pottering about and explaining of each step. Usually every detail of the cooking process, including sometimes what has been planned but then decided against, is faithfully reported to the viewer. The following is a typical example of the amount of detail displayed in cooking descriptions (*Un dîner presque parfait*, "Episode Marie, day 5"):

I need gelatine, and from my apple juice in the fridge. I fill my bowl with cold water to soak the gelatine leaves. During this time, I get out a pan to heat up a little bit of the apple juice. Regarding the amount, for the entire apple jelly I need 40 centilitres. I will heat five centilitres to dissolve the gelatine and then I mix it with the 35 centilitres that are left.

Most of the cooking part of the programme consists of this kind of descriptive comment and instruction, which is why it is possible to copy the dishes at home. A similar amount of attention to detail is given to the assembly of dishes, especially in the French and the German Classic



studio-cooking and in the Regional Cooking Programmes. Especially where the aesthetics of the arrangement are concerned, the strong influence of French culinary culture, as pointed out in the previous chapter, is partly owed to the circumstances that the French food theorists were the founders of food theory (Laudan 2013; Ray 2007).

The chefs in *A vos recettes* as well as Schuhbeck, take a lot of care to arrange their dishes in an aesthetically pleasing fashion. Especially where people consider "food to be an art, on a level with painting or drama" (Barr and Levy 1984:6) the imperative is to create a dish where the look counts as much as the taste. The following short exchange (*A vos recettes*, "Episode Carnivore Special") between the presenter and chef Lenain from the *L'École des Gourmets* (Paris) illustrates this approach:

Lenain (chef): "So we can proceed to the assembling"[...]  
Galiffi: "How is it done ?"  
Lenain (chef): "I will show you, so that you will be able to do it too. So, with delicacy you pose..."

The above dialogue demonstrates the idea that the assembly of the food is an art, which can and should be learned and thus roots the French programme firmly in the French culinary tradition and the concept of the art of the table (Ory 1997). Equally, the interested cook at home is encouraged and trusted with achieving this goal, as long as she follows the instructions properly and gives due care to the correct execution of the task. There is a similar scene over the arrangement of a dish in *Schuhbecks*. At the beginning Wepper produces the arrangement and shows it to Schuhbeck claiming he does not know how to do it, yet then tries to arrange the dish himself (*Schuhbecks*, "Episode Saddle of Venison"):

Wepper: "... two potatoes like ... "  
Schuhbeck: "No, there is no harmony, that's crap."  
Wepper: "Yes."  
Schuhbeck: "Now, now one can say, now we decorate a bit, here with a leaf and there with dill. What do you say?"  
Wepper: "Fantastic".  
Schuhbeck: "Yes? Perhaps a little bit of this here. And now we have our crisp".  
Wepper: "Cooking is a highly complex, artistic aesthetic, sensual, matter".

Wepper summarises the matter aptly: "Cooking is a highly complex, artistic aesthetic, sensual, matter". Just as art, beautiful food is therefore met with appreciation and applause. The excess,

the worship, with which food is approached in many programmes, the endeavour to achieve the maximum, and the accompanying insatiability are all signs of supermodernity according to Lipovetsky (2005). Foodies worship food (Deleuze 2012; Lipovetsky 2005) putting it on one level with other expressions of culture such as "painting or drama" (Levy and Barr 1984:6). The point is that the viewer should not be discouraged by the task at hand, but equally she is meant to take it seriously.

This very detailed approach is likely to be culturally dependent, as a 1998 focus group carried out in a British context found that audiences watch food programmes mainly for entertainment, as they like "flamboyant chefs" and are more interested in cultural information about food than in education (Caraher et al 2000:38). The recipients in this group did not in the majority of cases try the recipes for themselves and did not think that food programmes were there to communicate health messages, or skills, nor that they were "for people to copy" because "it's entertainment" (Caraher et al. 2000:38; Kirshenblatt-Gimblett 1999). Furthermore, many said that they would not necessarily trust explicit health messages in television programmes, because of exterior circumstances, such as supermarkets coordinating their offers with celebrity chefs, media constructions and the government's previous handling of food scares. All of these had made them suspicious about the veracity of television messages concerning food.

However, the French and in parts the German programmes strongly suggest that in their context at least some cooking television programmes are about being able to copy the recipe. The French and the German programme structure and content seems further to contradict the notion that cooking is a process of consumption, where the work put into the final product is not visible (Kear 1999), as these programmes are explicitly about making the cooking process visible. The French amateur chefs repeatedly make a considerable effort in their cooking, even baking for example gingerbread simply to use as stuffing, which is duly recognised and appreciated by the guest. The aforementioned study by Caraher et al. (2000) regarding the study of cooking programme audiences is not recent, yet current British television programming still appears to comply with their findings, as programmes are more geared towards entertainment and amusement, than the continental ones. It therefore seems likely that the literature in this point applies in particular to the British but perhaps less so to the continental programmes.

### 6.1.2 Approximate Instructions: Imperfection Cooking

The approximate cooking instructions encourage the viewer to experiment, to follow her instincts and to be her own judge. Typically, they involve some precise instructions combined with approximate ones, such as a "generous glug of olive oil" (Nigel Slater), "just a little splash" or "about quarter to half an hour" (Jamie Oliver) as well as the use of phrasing such as "It's just a chance to explore the sweet and the sour relationship" (Nigel Slater). In this type of programme there appears also what will be called "imperfection cooking", which is a repeat emphasis on the look of the finished dish being of little importance, moreover the viewer is encouraged not even to try making the dish look aesthetically pleasing, because, as it is pointed out, perfection is boring. This type of cooking instruction therefore typically involves the chef demonstratively downplaying her skill. The philosophy behind this approach is "Look, I can do it, anyone can do it, you can do it. Just do it". However, imperfection cooking only appears to occur with celebrity chefs and, in the episodes selected for this study, only in the British ones. With regards to format it is particularly visible in the British Classic studio-based Cooking and the British Regional Cooking Programme.

Contrary to German and French Regional Cooking Programmes, which communicate very precise amounts of ingredients in grams and millilitres, *Jamie's Great Britain* deals not only in teaspoons, tablespoons and numbers of legs (rather than stipulating the precise weight of the piece of meat), but also frequently in "knobs of butter", "lugs of oil", "dubs of clotted cream", "splashes of milk" and "swig(let)s of cream". The amount added to the actual dish does not always correspond to what Oliver initially says, for example in the "Episode Yorkshire" when he says he adds one spoon of clotted cream he then goes on to add half the pot. However, the intended teaching, or pedagogic element, the encouragement to cook as well as take responsibility for themselves (Bell et al. 2015) is fundamental to the format, and links the chef to the classic food reformers of the past century (Peterson and Leonard Turner 2014). Moreover, aesthetic expectations do not appear to be a priority, in fact the audience is explicitly discouraged from trying to do too well. This view is further supported by the occasional distinct recommendation to try and avoid making food look nice and tidy. Oliver instructs the audience that, "These bundles of joy need hardly any work at all. The rougher the better really. Nothing worse than twelve perfect cakes" (*Jamie's Great Britain*, "Episode Yorkshire"). He cultivates the view, that trying for perfection is undesirable, because it is boring and lacks character, as the following example ("Episode Classic West Country") illustrates:

You know what, perfection is kind of boring, do you know what I mean? You know a bit of character, that's what we like in life. Now look, would you? [He puts four random bits of dough on the pie] I would. And, you know, pretty old-school you can just 'S'-shape it. A quick egg wash, this will bring 'em out all beautiful and golden.

Whereas in *A vos régions* and *Die Landfrauenküche* the chefs strive to make their dishes resemble a very distinctive concept, Oliver and Slater promote the opposite philosophy, they cultivate a notion of "imperfection cooking". There is an emphasis on fun instead of correct cooking – which seem to be mutually exclusive – regarding the look of the dish, as well as the experience of preparing it. This is accompanied by the downplaying of skill (Bonner 2003), since Oliver, being a celebrity chef, cannot pretend that he has no skill at all. He therefore seems to try to create an image of cooking as a handicraft without much aesthetic or technical requirement. Consequently, he displays a very casual attitude to food preparation and hygiene, offering his own incompetence as a way of ensuring that the viewer understands "the fool proof nature and the pleasure" of cooking (Hollows 2003:181). He tends to avoid cutlery where possible, favours the use of his hands and he is not seen washing any of the ingredients prior to cooking them. Similarly, Slater ("Episode Born & Bread") suggests that pastry, which looks too neat loses its charm, its authenticity and its culinary appeal:

You know, you can spend hours making pastry work look like something you'd buy from a shop, something incredibly professional and perfect. But you know what, I like anything made of pastry to look a little bit wobbly and homemade. It's got a charm to it. It actually makes me want to eat it.

Nigel Slater keeps cooking advice simple, typical examples are to use the same size cuttings when steaming, so that all pieces are cooked to the same degree or that in the absence of satisfactory sausage meat, one may buy breakfast sausages at the butchers and take their skin off. Part of Slater's advice is thus shopping advice, which fits in with his foodie approach, as foodies are "amateur enthusiasts who strive to form a moral self not only through the consumption of material cultures of food" but also through their cooking, whereby shopping and dining are seen as two forms of consumption (De Solier 2013:9). Slater concentrates on the theme of the series, which is food pairings, and illustrates his cooking with comments such as the following on pasta from the "Episode Born & Bread":

There's some very clever people about. Somebody worked out that you can make pasta with little dips in it that will hold the sauce – just brilliant. These are orecchietti. You could use any pasta with hollows, twists or curves, which will catch the basil dressing.

Slater encourages the viewer to go with their taste and to experiment, nothing is set in stone and the important message seems to be to get a feeling for the food. This may all be in aid of trying to avoid anxiety in the audience with regards to their own cooking. Research has shown, that the perfect and high level of professionalism of some television chefs is supposed to frighten viewers off attempting to cook themselves (Voigt 2008; Blythman 2006; Govan and Rebellato 1999). In a similar vein, Oliver's refusal to work with precise quantities may be read as taking the pressure off cooking per se and guiding the viewer towards the idea that in food preparation all is not lost when the measurements of some ingredients used are slightly more or less than stated in the recipe. So Oliver and Slater's approach may be interpreted as a strategy to get people interested in cooking as a fun activity, with low anxiety levels about failing in the kitchen. This may thus empower people who would ordinarily not think about cooking themselves, to give it a go (Adema 2000 in Rousseau 2012a).

### **6.1.3 Fragmented Instructions and other Kinds of Information**

The data analysis has revealed that in some programmes a fragmented instruction approach is applied, which is not accompanied by an encouragement to cook, and that there is other food related information not necessarily related to the cooking process; both of these matters are illustrated below.

The third type of information, the fragmented cooking instructions, provides barely any information on the actual cooking process or on the ingredients. This applies to programmes where some of the ingredients are mentioned, but not all and there is typically no specification with regards to the amount of the ingredients. Programmes, such as *MasterChef*, where this is the case, present cooking as either a complex, inscrutable operation (Govan and Rebellato 1999), rather than an orderly step-by-step process, or as a one-off entertainment event, as for example in *Come Dine with Me*. The food and the cooking process are typically only marginally commented on whereby the focus is often on unrelated topics such as career aspirations, stress levels or gossip. There is a particular emphasis on cooking as magic and alchemy (Govan and Rebellato 1999), as something which cannot ordinarily be achieved. As will be seen in Chapter Seven, which looks in more depth at the person of the chef, this kind of instruction approach also appears either in connection with the notion of transformation to a higher level of chef or in connection with food as an object to play with. Both of these examples point to the fact that no encouragement to cook can result from the fragmented cooking approach, as it is not the food preparation itself, which is at the centre of the attention. In the first case, it is the magic of the

transformation and the suspense produced by the challenges, as well as the emotions of the amateur chefs and the judgments, which evoke thrill. In the second case, food is a mere prop and the cooking process is often only marginally portrayed, as matters such as what the host has in the wardrobe or whether they have had cosmetic surgery, are in the spotlight.

Although the most dominant part of knowledge transfer is mostly either the precise or the approximate preparation of the recipes, there are other types of information in all programmes, which are not directly linked to the cooking process. Culinary capital is also provided the shape of food information (Narrato and Lebesco 2012; Redden 2007) as in *A vos recettes* for example, which focuses on practical instructions, such as which wine to buy for the dessert pears or how to calculate the buying weight for a portion of red meat. *Schuhbecks* is a little more diversified, as it offers information such as how much a kilogram of saffron would cost, that it is not soluble in oil and that it has a slightly bitter taste that may be hidden with orange peel. *Jamie's Great Britain* also provides information on food which is in the majority of cases historical and cultural information. These pieces of information enhance each of the programmes, adding character and helping to construct an identifiable character of the food programme and the chef (Rousseau 2012a). The different kinds of distinct instruction styles may provide the viewer with the necessary vocabulary and knowledge to voice her own opinion (Hyman 2008). Being able to talk in an informed way about gastronomy provides the viewer with social gratification through connoisseurship (Leiss et al 2005), as well as relating to her sense of self (Parasecoli 2008), thus taking the enjoyment of the programme beyond the duration of watching it (Leiss et al 2005).

## **6.2 Cooking to Entertain**

Cooking to entertain has many facets and it appears in some form in the data of all the selected programmes, if not to the same degree. This section only looks at those programmes where the entertainment is so much in the foreground that the cooking and the food become accidental. In terms of information distribution this type of programme disperses fragmented instructions, rather than precise details. It portrays cooking as alchemy or a diversion, and hence does not encourage the viewer to cook. This form is particularly encountered in the Epic Cooking Competition from all three countries, as well as the British Laypeople Hosting Competition. This illustrates, that contrary to other formats, competitions do not aim to make cooking look easy and effortless (Rousseau 2012a; Rogers 2010; Govan and Rebellato 1999). Both formats treat food as material, the first as the material from which artful dishes are to be constructed and the second treats food as a means to play. Although cooking is a central theme in both, it merely serves as

entertainment. In the following, the aspects which are discussed are cooking as a form of play, the invisibility of cooking, the setting and "toughness" as a marker of authenticity.

In the British Laypeople Hosting Competition there seems very little desire to impress the guests with cooking skills. Instead these amateur chefs want to have some fun and if possible win the prize at the end of the week. Thus the cooking is seen merely as a way in which to acquire the money, but several of the participants point out that this is seen as paying a high price for the sum of one thousand pounds. Firstly, almost all of them say that they have never cooked one or more of the dishes on their own menu before and have apparently not thought it necessary to practice beforehand. Secondly, some point out that even a thousand pounds do not warrant the work involved in cooking a dinner and thirdly, the amateur chefs have no precise concept of cooking as such. Neither do they display any skill. In the following example, Kerrie who is grinding peppercorns and salt to prepare the seasoning for the steak, illustrates the second point made above:

Narrator: "Kerrie grinds peppercorns and salt."

Kerrie: "This ain't even worth a £1,000."

Narrator: "It's not that difficult!"

Kerrie: "I'm telling you now it ain't".

(*Come Dine with Me*, "Episode 17, Kerrie, day 2")

Essentially what amateur chef Kerrie is saying by expressing that the fairly simple task of grinding peppercorns is too laborious, is that it is likely that her concept of cooking does not normally involve the grinding of spices. It probably further signifies that she is not usually in the habit of using ground pepper, as she does not seem to have a pepper mill, which in turns means, that she is doing something she views as special for the occasion. This may indicate that in the context of *Come Dine with Me* cooking is no longer part of a daily routine, but has turned into a specialist subject, either carried out by professionals or interested hobby cooks (Fichtner 2006). The concept of cooking itself, as the data shows, also seems to be rather vague as one amateur chef assembles her starter entirely from foods in tins, which is not noticed by the others. This view of cooking is illustrated when she guides the viewer through her cake baking in *Come Dine with Me*, "Episode 16, Claire, day 1":

Claire: "Choco-nut Chaos Cake, which is full of chaos, cake, chocolate and coconut. I'm doing a crazy dessert because I'm a bit of a crazy person."

Narrator: "That is coming across. Claire crushes her biscuit base before mixing in melted chocolate and butter."

Claire: "Chocolate looks amazing."

Narrator: "Oh, not again."  
Claire: "Got something. I'm going to add some of the desiccated coconut now."  
Narrator: "I thought the chaos was the topping, not the pudding. Finally, she whisks together cream cheese, cream, coconut milk, sugar and vanilla extract."  
Claire: "Ta-da. One slightly chaotic cheesecake."

The playful almost childlike attitude demonstrated here points to an understanding of food preparation as a mixing of nice ingredients, which will necessarily result in a lovely dish. Thus cooking in *Come Dine with Me* is clearly not an opportunity used to demonstrate cooking skill or the love of artful dish arrangements. Amusement and entertainment yielded by the amateur chefs appears more important than winning. There is also a distinct notion of social distance and ignorance towards others as well as towards the food. This can be observed when amateur chef Dave ("Episode 19, Dave, day 4") knowingly adds more chilli than palatable to his dish:

Dave: "I think we'll put five [chillies] in the kebab, with the seeds as well. The seeds are really hot. I know I'm risking the marks at the end of the night, but it'll be worth it for the look on their faces."  
Narrator: "That's not going to help you win the money."

This scene puts into question even the desire to win, as it is clearly more important to have what is considered as fun. This suggests that, as outlined above, the British amateur chefs in the programme may simply want to be on television for five days (Turner 2004; Caraher et al. 2000). It further suggests that at the heart of the programme is the entertainment, which uses food as a commodity, evolving around a rather arbitrary notion of commensality.

Furthermore, in support of this notion is the circumstance that although in some programmes, like the Epic Cooking Competition, food is seemingly taking centre stage, neither individual ingredients nor compositions are given much attention or time. Although the French version of this programme is the one that focuses most on the actual cooking or becoming a chef, it is not as in other French programmes a step-by-step guide and there are no ingredient lists displayed. In all three versions the finished dishes are only shown for a few seconds, and while some of the ingredients are named, their function seems to be giving an ephemeral impression, a hint of what the dish is about. Here is a typical descriptive example from the British *MasterChef* ("Series 8, Episode 15, finale): "My starter is basically my kind of version of a Mauritian octopus salad, brown sugar, chilli, mango and apple vinegar and lots of other sort of flavours going through it". The image of the individual dish remains too fleeting to disclose more than a glimpse of foam, the shape and colour of a central element and some ornamentation. The viewer gets but a glance



of a mythical work of art, which heightens the impression of magic and alchemy (Govan and Rebellato 1999). Yet whereas the step-by-step approach shows the viewer every ingredient and therefore creates an idea of what the dish may taste like, the magic creation of a dish, which leaves the ingredients largely in the dark, still needs a tool to describe the taste, as Kirshenblatt-Gimblett (2006:3) points out:

Flavour cannot be witnessed. Appearance can. Flavour is momentary. Appearance endures. The operating principle, 'for show,' required that appearance dominate, as did the emphasis on a legible (edible) visual language of emblems and signs.

In spite of food being the centre of attention, the information about food and actual cooking skills or information on nutrition is minimal in *MasterChef*, as potentially educational elements are lost in the sheer pace of the show. Even the learning process, which the amateur chefs are supposed to go through, has to happen on the spot or in a time and space hidden from the viewer. The latter is solely presented with miraculously improved skills through "incredibly tough" testing. However, often due to the reflections and feedback of the judges, the programme supplies the viewer with the chance to gain cultural capital. As Naccarato & Lebesco (2012) point out, the gain of food and food-related practices and skills indicates status and power to those who know about, and take pleasure in them. The audience can for example learn some cooking jargon and concepts relating to food preparation as well as methods of presentation from some *MasterChef* versions, which might give them the opportunity to talk indirectly about their own education, class and style (Warde 1997).

The interior design of the studios sets the scene and the other props, such as fire, lighting and music, create together with the edit the atmosphere typical for the programme. An important element of the entertainment is the setting, especially the *MasterChef HQ*, which differs between the three countries and reflects the style and tone of each version. In the British version the programme opens with shots of dark clouds moving swiftly across a pale yellow sky, the sun trying to break through. The camera then cuts to the outside of the building, which is made of dark wood and anthracite corrugated iron sheets, emblazoned with the MC logo. At the beginning the studio is lit with electric blue and cold white light exposing an ebony and steel kitchen with dark floors and sharp angles. Contrary to this dramatic, cold setting the French and German versions display much calmer environments. The French *Atelier MasterChef* is in a two-storey house decorated in mid-brown and orange tones, with a first floor balcony, a large open centre room including the kitchen connected to several adjacent rooms. Nearly the same setting awaits the German viewer, apart from the studio being on one floor and the colour tones in the

*Meisterkoch Studio* being of blue and light grey in range. Both continental programmes start with an introduction of the candidates in front of a colourful background with their names in print, accompanied by upbeat music.

The British version uses more drama throughout, which will be examined again in the next chapter with regards to the chef. In addition, the British show is linguistically much more flamboyant which is, for example, expressed through descriptions of the 'toughness' of the tasks. Toughness is omnipresent in *MasterChef* Britain and often it seems the word alone is not enough to express how tough the situation really is, which the following example ("Series 8, Episode 1") illustrates:

You may have thought that was tough. You got no idea. It's gonna get tougher, a lot tougher! Now, we are sending you to the absolute pressure of a professional kitchen at lunchtime service. Nothing more ferocious you've ever, ever seen.

The above announcement, which almost amounts to a threat, suggests that there is little more frightening than the inside of a restaurant kitchen at lunchtime. True to the format, male-coded language demonstrating strength, vigour and authority is applied (Naccarato and Lebesco 2012). To prove how much the amateur chefs are prepared for the difficulty of this challenge one of them laughs and responds with glowing eyes, "We're gonna get our arse kicked!" which is followed by the sound of cymbals, while the narrator continues, "This three hundred cover restaurant is owned by infamous head-chef Ian Penguelli whose menu reflects his fiery passion for the very best of south-east Asian dishes" (*MasterChef*, "Series 8, Episode 1"). The narrator thus makes sure to point out the magnitude of the task, including the number of expected covers, as well as the fiery nature of the chef. The suspense is built by suggesting that there will be a difficult task ahead and the candidates will not be met with mercy. This toughness supports the notion of it being a serious competition and underlines the suspense. Toughness is called for constantly as a means to raise the pressure on the competing amateur chefs who promptly respond to the challenge. In the French and the German programmes the challenges are announced without much embellishment, there is even a tendency to make the tasks look simple, yet the challenge is still taken very seriously. Whereas the British version represents foremost a fast-paced competition, the French version reflects an epic cooking narrative, with less polished performances regarding speech, appearance and cooking, thus more ordinariness (Biressi and Nunn 2004; Holmes 2004). Whereas it can be argued that for the French and the British versions the programme is about "the spectacular with the everyday, the special with the ordinary" (Dyer 1979:39) this is more difficult for the German one. The latter is so mellow and friendly in

atmosphere that it seems almost to forget it is a competition – perhaps a reason why it was discontinued after the first series. All it can claim is that the programme creates intimacy through ordinariness and the medium television (Marshall 1997).

### **6.3 Cooking as an Expression of Identity**

Cooking, as food in the previous chapter, is also used as an opportunity to express one's personality, as well as skill. It emerged from the data that especially the French amateur chefs in the Laypeople Hosting Competition integrate aspects of their lives such as their ethnic origin, their personal sympathies, or their garden, into their menus. The German amateur cooks in *Das perfekte Dinner* do occasionally express an opinion about what place cooking has in their lives, but largely their food choices remain in the dark or are linked to likes and dislikes. The following three examples show how deeply cooking is embedded in the French understanding of identity.

Séverine, a sales person, who is French but has family from La Réunion, a French island in the Indian Pacific, feels that although she is living in France she is living in the diaspora. She likes cooking typical dishes from La Réunion, to preserve her ancestry. Her cooking thus has the function of reassuring her in this aspect of her identity, and even create an "intense nostalgia" (German 2011). In her episode (*Un dîner presque parfait* "Episode Séverine, day 3") Séverine tells the viewer:

I have a father who is from La Réunion and a mother from metropolitan France, and I have really something in my blood, which makes me want to share with the others, make them discover my cuisine that comes from very far out there.

She explains that her family lives in la Réunion, but not, why she herself lives in France, which links to Wilk's observation, that nostalgia for the "homeplace" is not without ambivalence, as the nostalgia is often for a home that people "do not really want to go back to" (Wilk 2002: 83). The way Séverine celebrates the recipes from La Réunion, suggest that the comfort of eating this food may be triggered by the thought that "there is an imagined community implied in the act of eating food "from home" while in exile, in the embodied knowledge that others are eating the same food" (Sutton 2001:84).

However, she struggles as her heart is evidently with her origins and she seems very passionate about communicating and sharing her sense of belonging to this place (Chiario and Rossato 2015; Roden in Corti 2012) that is 'very, very far down there' ("de très très loin là-bas") with her

guests by cooking her dishes. Nevertheless, it is evidently difficult to organise all the necessary ingredients, as she manages to import some of the original ingredients, but not all. Séverine calls one of her dishes *Cabri et cracheur de feu à la Plaine-des-Palmistes*, which is a goat with palm hearts. Consequently, her guests expect goat, which in France in that region seems to be hard to source, which is why Séverine uses lamb instead. However, one of her guests finds this unacceptable and is very vocal about it, perhaps because as Korsmeyer (2005) suggests, the origin of the ingredients is of paramount importance. Thus even if the flavour principles of a cuisine are retained, eating habits and communities change (Rozin and Rozin 2005) due to various factors such as, for example, a lack of authentic ingredients and the necessity of replacing them with foods that taste almost the same (Ferrero 2002), which is the case in the instance of the Cabri. This in parts highlights a dilemma that neither migrants nor their food stay the same through the process of migration, or in this case the mixing of cultures by inter-cultural parents, as their identities as well as the identity of the products shift (Sutton 2001). The authenticity of dishes and foods, their "real flavour", are derived from the "ingredients, pans and cookery [...] as well as from the closeness of culinary practices" (Ferrero 2002: 212). Even if the emotional identification is strong, it seems difficult to maintain an authentic cuisine in the diaspora (Korsmeyer 2005; Ferrero 2002).

Bernard, another amateur chef and a management consultant, identifies with the Italians on the level of culture and mentality (Cosgriff-Hernandez et al. 2011), he thus constructs an identity narrative of self through food (Somers 1994). He seems to value the selection the Italians make due to their rationale of searching for flavours and spices, their tendency to value conviviality, gourmandising and not being faultless ("Episode Bernard, day 2"):

The Italians are like me, they have a lot of faults, but they have also many qualities. Amongst their qualities is the conviviality, the gourmandising, the search for flavours and spices, which governs the plants. That is why I turn to Italy.

Bernard reconnects with the character, the identity of a country through "the taste of the place" and its incorporation through food (Deleuze 2012:9). Deleuze rates this as a particularly pertinent need in a globalised world where mobility tears one from one's own roots, as well as threatening to erase all the differences that are specific to national or regional identity. Specificity lends comfort and security in a world where the exchangeable is omnipresent, and regionalism practiced through food offers an anchor in a tangible, authentic reality. Another amateur chef Marie-José ("Episode Marie-José, day 1") illustrates how ownership of land and social standing are connected to food. She introduces her menu with the following words:

My menu is composed around the garden and it is true that there is an enormous amount of vegetables and fruits, very little starches, but I told myself, that to honour the products of the garden, the five vegetables and fruit a day will profit too.

Marie-José incorporates her social standing, characterised by the fact that she has a large garden, and that she is a proprietor, that she cooks for her three children and her husband and that she has or takes the time to garden, into her food philosophy. She thus links her cooking practice and her relationship to food to other social identity parameters such as gender, class and cultural capital (Parasecoli 2008 and 2011; LeBesco and Naccarato 2008). She also points out that one of the reasons why it is good to cook with a lot of vegetables, is that everybody gets their five a day (Mangerbouger 2016b). None of the other candidates expresses any notion of being in the least concerned about the health value of their dishes. She further adds, that she is cooking with very little starchy food and is aware of the fact that the balance is not quite right, however the fruit and vegetables seem to be more important, in the view of the visibly overweight woman. As many authors have pointed out, food is significant for the definition of a variety of social identity factors such as gender, power and class (Parasecoli 2008 and 2011; Inness 2001a and 2001b; Williams-Forsen 2006; LeBesco and Naccarato 2008). Marie-José further uses cooking in connection with her position as a mother to demarcate herself from the other two childfree women, as the following example about the French toast in one of Marie's dishes shows: "Fine, but it is not a discovery. I have three children, so French toast, I know" (*A vos régions*, "Episode Marie, day 5"). Her comments suggest that she believes that because she has children she would of course know very well how to make French toast. It further seems important to give the reason that French toast is known to her because of having children, rather than because she has prepared it often. Marie-José, who has a lesser educational level than Marie, who is preparing the toast as part of a dish and who has picked the same theme for her menu, classifies herself as a carer, a mother and a wife who has cultural capital and a social responsibility, which she is fulfilling. The skill to cook holds these different elements of her identity together, which illustrates the function of food as an expression of personal identity (German 2011; Miller and Deutsch 2009).

The behaviour of the French candidates contradicts the notion of Kear (1999:45) that, "In the cultural logic of late capitalism, cooking is conceived in terms of consumption rather than production, product rather than process." He infers that what is missing is not skill or food, but time, which is what the French candidates seem to invest willingly, while the skill is what they seem to own as a matter of course. The philosophy, which is conveyed in *Un dîner presque parfait* is that skill, imagination, careful planning and organisation, as well as the neat execution

thereof, lead to a good or impressive menu. It is thus far typical of cooking television, as it makes a process, which is usually largely invisible, visible (Ray 2007). Yet here there is no complaining about the time spent, or the difficulty of preparation like in for example some *MasterChef* episodes. The use of time seems to be accepted as a necessity to achieve the menu at the desired standard, which as a value seems to stand above the others.

## **6.4 Summary of Key Results from the Cooking Analysis**

The following summary highlights the most important results. The results from this chapter are presented in three sections: Cooking to educate and empower, cooking as entertainment and cooking as an expression of identity. Cooking to educate and empower as well as cooking as an expression of identity are particularly prominent in the Classic studio-based Cooking and the Regional Cooking Programmes, as well as in parts of the French and the German Laypeople Hosting Competition. Cooking to entertain is the prime function of cooking in the British Laypeople Hosting and the Epic Cooking Competitions.

The main finding of this chapter is that there are two distinct styles used to empower the viewer and three types of cooking instructions. The first empowerment approach is that of using precise information, which argues that by following the instructions step-by-step anybody can achieve the dish. This style can be found in both the German and French programmes, irrespective of the kind of chef. The important elements here are to learn basic, classic recipes, to be exact and to take cooking seriously. The second empowerment approach is to encourage the viewer through imperfection cooking and approximate instructions, which is the technique adopted by British programmes featuring celebrity chefs. This approach aims to establish a non-threatening relationship with cooking, where not all is lost if a detail has not worked out the way it should according to the recipe. The third approach is present in the Epic Cooking Competition and the British Laypeople Hosting Competition. The fragmented instructions do not empower the viewer to cook, because they make cooking look difficult and rather as an act of alchemy, or as in the British Laypeople Hosting competition, as a kind of party game.

Cooking as entertainment has many guises however, what they have in common is that where entertainment is the primary function there is usually only fragmented information regarding the cooking and ingredients and no encouragement to cook. In fact, although these programmes are about cooking the main focus is typically on other matters such as personal aspirations and interpersonal friction. All of the programmes in this category are competitions and there are more

British programmes in this category than from either France or Germany. Noticeably the concept of cooking is either absent or it is portrayed as alchemy. Although personal drama and emotion are a centre point in these formats, compassion is not necessarily, as there appears to be a distinct notion of social distance and ignorance towards others, as well as towards the food.

Cooking as an expression of identity addresses in particular the notion of cooking as a means to explore personal skill and identity, whereas this may originate from different aspects of identity such as ethnicity, education, skill or socio-economic conditions. Cooking in this context seems to play a particularly important role in the French context, as although taken seriously as a task in the German programme, cooking appears to be viewed more as a leisure activity, which does not necessarily link to more personal factors. In the British programmes cooking does not seem to be an expression of one's own identity at all, unless it is an obsession.

## Chapter 7: Functions and Characteristics of the Chef

This chapter is concerned with the key functions and characteristics of the chef, which are in this context to teach cooking while entertaining the audience (Collins 2009). The chef is the person who transforms the raw food into an edible dish. The key functions and characteristics which have emerged from the data vary from programme to programme and include entertainment, education, and the preservation of culture and identity.

Within the selected programme formats three kinds of chef with specific characteristics have emerged: the grand chef, the celebrity chef and the amateur chef. There are also other kinds of chef who are featured in the programmes, such as the professional chef and the artisan food maker. There is further the Mixed Chef Scenario, which includes different kinds of chefs, through which the functions and characteristics of the individual chefs can change. They both appear in a minor capacity such as, for example, in the Regional Cooking Programmes where a baker or a specific type of restaurant is visited to introduce a particular baked good or cuisine which then inspires a recipe later in the programme. In terms of food communication and instruction, these chefs can be divided into two groups, those who do not provide a recipe and those who do. The former, create a dish which serves as a source of inspiration or a reference point, such as giving an impression of Persian or Chinese cuisine. The food impression presented by this kind of chef will typically be implemented in a celebrity chef recipe or serve as a form of cultural information about a region. An example of this might be the Persian chef in *Jamie's Great Britain* who prepares *mirza ghasemi* ("Episode Yorkshire") or the baker in *A vos régions* who makes the *pâté aux patates Bourbonnais* ("Episode Vichy"). The second group of chefs, who often do provide a recipe, typically present a local speciality. However, all these professional chefs are background actors, who input into the narrative. They are not key players in the programmes, and their function will thus not be looked at in any more detail.

There are three methods of food communication used by the chef which have been introduced in the previous chapter: One focusing on precise measurements, one giving some precise and some approximate indications and one which only provides fragmented pieces of information on the cooking process. This chapter will demonstrate, that the three instruction styles explored in the last chapter can be allocated to specific types of chef, as can the desirable food qualities. This is mainly as a result of the instruction type, as precise cooking instructions lead to a concrete and measurable set of qualities which are either achieved or not. Therefore, a dish is successfully



prepared when all the instructions are followed and executed correctly. The food value it might be argued, is thus objectified. In the case of approximate cooking instructions, the food value is personified, as the quality of the food is transferred from the celebrity chef, who is presented as infallible, and so is therefore her cooking. Consequently, the food in the celebrity chef programmes is almost without exception described with terms of admiration such as, for example, "amazing". In the following section, the three kinds of chef, as well as the Mixed Chef Scenario will be defined and then illustrated with examples. Thereafter, their country or format dependency, their functions and characteristics, as well as the consequences these have for the communication about food, will be explored.

## 7.1 The Task of the Grand Chef

In the following, the concept of the grand chef, which has emerged from the analysis, will be defined and illustrated with examples of the elements, which are particular to this type of chef, whereby the two main characteristics have been revealed to be authority and objectivity.

The grand chef ("chef étoilé"; Salvador-Pérignon 2013; Bayet-Robert 2012) is a person who has real life high-standing cooking credentials, or awards such as having been awarded one or more *Michelin* stars (an award by the French *Guide Michelin*), *Gault Millau* toques (an award by French restaurant guide *Gault Millau*) or an equivalent such as being a *Chef of the Century* (*Cuisinier du siècle* awarded by the French restaurant guide *Gault Millau*) or a *Meilleur Ouvrier de France* ('France's Best Craftsman' award by the French Ministry of Labour). If a chef who has no such credentials is featured under this label she will often be a professional chef with a particular expertise who is on the programme to present a specific dish or dishes. In the literature the grand chef is what Lewis (2010) calls the "expert" or "intellectual chef" and Eckstein and Young (2015) call the "public chef intellectual", as opposed to the celebrity chef. The grand chef is an expert, who shares her knowledge, gives precise, technical instructions, but remains essentially an unreachable authority, as her cooking is a sacred act, a ritual, perpetuating culinary culture and identity over time. In the programmes selected, all the grand chefs wear white or black professional uniforms.

The grand chef is often accompanied by an assistant, who takes over a function which will later be seen as a typical celebrity chef characteristic. The assistant plays down her knowledge to increase her sense of ordinariness (Bonner 2003) and reduce the distance between herself and the viewer (Bell and Hollows 2011). In *A vos recettes* it is Grégory Galiffi who introduces and assists

the chefs. He also presents *A vos régions*, where he guides the viewer through the programme and tastes the dishes. He speaks in a distinctly well-educated manner, in polite French, as do all the French chefs featured in these programmes. At times this is emphasised by the use of very polite phrasing such as 'So, I will invite you to grate the parmesan' ("Donc, je vais t'inviter à râper le parmesan ...", *A vos recettes*, "Episode Carnivore Special"). Galiffi also occasionally helps with the preparation of the dishes, where he presents himself as not too talented, not too knowledgeable and not too brave. He represents the nice man who asks questions politely and cares about the food on a personal level. However, he mostly watches the grand chef and asks how one would execute a particular step at home. Occasionally he makes a jocular remark, but overall he makes sure the programme stays serious, especially where the cooking instructions are concerned. The dialogue is always amiable, but never personal, which creates an atmosphere of authority and professionalism. Equally in *A vos régions* there is no fraternisation between the grand chefs, the amateur chefs or the artisan food makers. The fact that typically only Galiffi speaks to them creates distance and directs the attention away from the actors towards the real focus; the food and its preparation.

In the German programme *Schuhbecks*, grand chef Alfons Schuhbeck cooks in tandem with well-known actor Elmar Wepper, who takes on the function of sous-chef. Both men are of a similar age and the relationship between the two is portrayed as friendly, while Wepper regularly bows to the culinary skill of Schuhbeck. There is a fair amount of banter between the two and due to the lower level of formality, and a series of mixed metaphors and idioms, their communication comes across as less subtle than those in comparable programmes. In this partnership Schuhbeck is clearly the authority and in an almost childlike fashion Wepper often understates his own faculties. This may be a calculated manoeuvre by the programme makers to increase Wepper's ordinariness (Bonner 2003) and counteract the possibility of viewers becoming intimidated by unattainably high standards (Bell and Hollows 2011) which may in turn prevent them from allowing themselves to engage with real-food and cooking (Govan and Rebellato 1999). Schuhbeck and Wepper are thereby giving precise instructions, yet demonstrating simultaneously that they are not that hard to follow and that their recipes are fool proof (Hollows 2003).

Examples of grand chefs in the programmes are Alexandre Gaultier (*Chevalier de ordre des art et des lettres*, Michelin-starred), Matthias Ludwigs (*Gault Millau Pastry Chef of the Year*), Joël Robuchon (*Chef of the Century*, *Meilleur Ouvrier de France*), Michel Roux Jr. (Michelin-starred), Alfons Schuhbeck (Michelin-starred, *Gault Millau* points, hoods, *Gault Millau Cook of the Year*) or Eckhart Witzigmann (Michelin-starred, *Chef of the Century*, *Ordre des Arts et des*

*Lettres*). Most of the grand chefs mentioned above are featured in the French and German programmes, especially in the Classic studio-based and the French Regional Cooking Programme, as well as appearing as guest chefs in the Epic Cooking Competitions.

### **Authority and Objectivity**

One of the functions of the chef, as has been seen in the previous chapters, is the passing on of culinary culture and knowledge (Naccarato and Lebesco 2012) through the presentation of exact recipes. The grand chef is thereby a guardian of culture as she plays a crucial part in passing culinary knowledge and culture down through history, thereby also confirming and reinstating national identity (Cosgriff-Hernandez et al. 2011; Parasecoli 2008 and 2011; Miller and Deutsch 2009). In the following section the main characteristics of the grand chef are illustrated, which are her authority and the objectivity lent to the dish construction through the use of precise recipes and instructions. Another function of the grand chef is to add genuine authority (Narrato and Lebesco 2012) as she is often the only reference that exists outside the realm of television. Her grading and position has been established by real life food judges, unlike for example, the celebrity chef who usually has no high-standing food credentials (Bonner 2003). Most of the grand chefs featured in the programmes selected are men and where there is a group of grand chefs there is usually a maximum of one female chef present.

A good example of where the authority of the grand chef is clearly visible is in a scene from *Deutschlands Meisterkoch* ("Episode 7") where the grand chef Eckhart Witzigmann (*Ordre des Arts et des Lettres, Chef of the Century*) introduces a task by cooking a cutlet of veal with a pistachio farce, fresh boletuses, a small potato soufflé, green beans, glazed pearl onions, a tomato concassée and a veal jus. One of the judges who is also a presenter introduces him in the following way:

It will be a very difficult task, you have to cook a dish for a chef, who presents the task to you. He is one of the best, he was in 1979 the first in Germany to get three [Michelin] stars, he was in 1994 the first non-French man to become Chef of the Century, he is professor, he is doctor, Eckhart Witzigmann.

Where amateur and grand chefs are in the same programme, both in the German and the French context the grand chefs offer their knowledge to the amateur chefs. Due to their hierarchically elevated status this adds drama on an emotional level, as they usually cause the amateur chefs to fall into a state of awe, due to which the latter often get very nervous, increasing the possibility

that they may struggle with the task. When, for example, pâtissier Matthias Ludwig (*Gault Millau Pastry Chef of the Year*) comes to the *Deutschlands Meisterkoch* studio ("Episode 6") to teach techniques around the preparation of a variety of different chocolate mousse creations, all remaining amateur chefs are very attentive and impressed. One amateur chef expresses his awe in the following way:

If you stand in front of a pro like Matthias Ludwig, who masters the high art of patisserie, you feel awe when he takes a small chocolate cone in his hand and conjures up some curls and stripes for the decoration, with a proficiency that...<sup>4</sup>

This is one of the most dramatic and emotionally raw moments in the entire programme, as the amateur chefs either express their emotion or stand speechless staring at Ludwig. In a similar situation, in the French version grand chef Alexandre Gauthier (*Chevalier de ordre des art et des lettres, Michelin-starred*) triggers comparable reactions after he is introduced in the following succinct fashion by presenter Rousseau, "So for this new challenge we propose a classic: a grand chef has accepted to cook for you, please welcome chef Alexandre Gauthier" (*MasterChef France*, "Series 3, Episode 11, semi-finale"). The presenter describes the chef's cuisine and adds that the candidates will not have the chance to cook three of his dishes every day. The chef himself displays a matter of fact attitude and describes in detail the menu he will cook. Before the challenge starts, Gauthier gives the candidates advice on how to start, where the dangers lie and what he will be looking for in terms of texture:

Start with the dessert, start with the merengue and the lemon curd. The main difficulty is the timing, to get, in the time you are given, so that the merengue is dry, the cream smooth and the dish not too moist. The idea is really, to have contrasting textures.

The focus is on the food and none of the actors leave the viewer in any doubt, that the preparation and presentation of a dish is a matter of the highest importance, which needs to be treated with earnest. *MasterChef* creates "a symbolic world" where the significance of food is paramount and treated "as real" (Mintz 1994:105). Consequently, there are very few smiles to be seen on the faces of the French amateur chefs. They take a close, inspecting look at the dishes and then start calculating and making notes for a few minutes before beginning to cook. In this context, especially in the Epic Cooking Competition, food is not presented as nutrition, but something which can be moulded and transformed with the aim in mind that the final product has to fulfil a

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<sup>4</sup> The amateur chef is interrupted and never finishes the sentence; thus the sentence is not cut by the author.

high artistic standard (Finkelstein 1999), which is examined and judged rather than eaten and enjoyed for the sake of its taste.

The second hallmark of the grand chef is empowerment through precise instructions, which puts the food at the centre. However, in the literature reviewed there was considerable disagreement on this matter, as the general opinion seems to be that food programmes are not about instructions (Caraher et al 2000; Govan and Rebellato 1999; Kear 1999; Kirshenblatt-Gimblett 1999). Following the empowerment approach, the grand chef instils a much stronger sense of objectivity, than the celebrity chef, as has been seen in the previous chapter. Staying within a culinary tradition requires the fulfilment of certain standards and rules, therefore the act of preparation involves precise measurements leading to a result which can be recreated. Typically, not only ideas and concepts of cooking are woven into the discourse, but also other significant standards. The following example from *A vos recettes* ("Episode Carnivore Special") illustrates this notion, as the chef and the presenter not only explain all the necessary steps to achieve a nice fillet, but also set a standard for the correct portion size.

Galiffi: "We will not cook the meat completely?"  
Lenain (chef): "No we will sear it so that the blood does not drain from..."  
Galiffi: "...from the piece of meat."  
Lenain (chef): "There, that's fine. Still, we can do it a little bit on the sides too "  
Galiffi: "Because here we have got really beautiful tournedos, beautiful thick piece of beef (pavés)"  
Lenain (chef): "160 grams per person, 180 that's good"  
Galiffi: "That's how it should be"

Here the viewer learns not only that a beautiful tournedos is a thick one, but also that to prepare it properly she has to bear several things in mind such as searing it from all sides to make the blood remain inside, and to brown it without overcooking it. Furthermore, the viewer learns that the appropriate weight for a meat portion size is 160g to 180g per person, which thus establishes the idea of a standard meat portion size. The final sentence "That's how it should be" reinforces again the idea, that there is a standard and that the chef – irrespective of personal taste – needs to strive for it. This illustrates how norms and skills become textualised and disseminated through cooking television programmes (Ray 2005), as do the concepts and the very specific set of cooking standards and recipes of French cuisine.

German chef Schuhbeck holds a special position as he is a grand chef in terms of qualifications but he also has extensive screen presence. Springfellow et al. (2013) have elaborated on this

possible situation, concluding that a shift from grand to celebrity chef may lead to a significant loss of culinary credit, as the grand chef relates to high culture, whereas celebrity is linked to consumer and popular culture (Lewis 2001), where cooking is a lifestyle attribute, rather than being a cultural skill (Springfellow et al. 2013). However, in spite of Schuhbeck's high media presence and the way he follows the celebrity chef's approach to measurement, he represents the grand chef in all other aspects. The recipes are all available on the programme's website and the cooking process can be followed almost without measurements, due to the particular recipe structure. Most dishes contain a central piece of meat or fish, and it can be argued that it is not relevant for the success of the dish, nor the seasoning balance, exactly how much this piece weighs. Other elements such as batter are simply made with "one egg", thus the nature of the recipes absorbs the omission of measurements better than other more complex ones might. Schuhbeck further has no quest and there are no narratives besides food related ones, except those added by his side-kick Wepper. A typical example of his instruction style is the following excerpt on the spicing of a warm buttermilk soup from the "Episode Chicken Two Ways":

- Wepper: "For me buttermilk is really a drink – summer, cool, nice and refreshing."  
Schuhbeck: "This here is also nice, but warm. You can also make a really lovely, warm buttermilk soup." [...]  
Wepper: "It has only one per cent fat, calcium, Vitamin B12. Buttermilk is medicine, one has to say. I just wanted to mention it."  
Schuhbeck: "Now I add a bay leaf. Then I have some vanilla. You can cut in garlic and ginger too if you like. I'm adding some coriander. That adds a nice flavour. Can I steal a little bit from you?"  
Wepper: "Yes, please do."  
Schuhbeck: "Then I'm adding some parsley and a little bit of mint. Because mint and buttermilk match well. Ginger and garlic that goes without saying. Then we're also adding a beautiful splinter of cinnamon, that always adds a nice flavour. And I'd appreciate some lemon peel as well."

Here the instruction is very specific with regards to the ingredients and there is also some information regarding their health properties. It is furthermore clearly visible how these spices are prepared before being added, but there are no exact amounts, which is typical for the programme. It can thus not be called precise cooking instructions in the way the French chefs and the German amateur chefs apply them. In terms of objectivity, Schuhbeck does provide detailed information on how long and at what temperature to cook, or how far to reduce a sauce, so the food standards and values presented are all the same and not arbitrarily allocated. Perhaps this reflects a tactic of *Schuhbecks* to concentrate on the ingredients and the basic cooking methods whilst omitting measurements in order not to frighten viewers off cooking (Voigt 2008;

Blythman 2006; Govan and Rebellato 1999). Equally measurements might be regarded as being of no particular importance and that by mentioning them the entertainment value of the programme would be decreased.

## 7.2 The Quest of the Celebrity Chef

In the following section, the concept of the celebrity chef will be defined and illustrated with examples as well as a consideration of the elements which are particular to this kind of chef. This section follows the structure of the above focusing on the typical functions and characteristics associated with this type of chef, which are the quest and the small narratives accompanying and underlining it.

The celebrity chef (Eckstein and Young 2015; Springfellow et al. 2013; Naccarato and Lebesco 2012; Rousseau 2012a; Bell and Hollows 2011; Hyman 2008; Adema 2000; Govan and Rebellato 1999) is a person who typically has a qualification in cooking, or is occasionally self-taught and has some working experience of professional cooking outside the world of television. However, the celebrity chef is more famous for her cooking on television than off and has no cooking credentials in the form of awards such as *Michelin* stars or *Gault and Millau* toques.

Celebrity chefs are a significant part of many cooking programmes and since the number of such programmes has increased since the 1990s in Britain – and about a decade later in continental television – a need to diversify has arisen (Collins 2009). In particular, on British, but also on German and perhaps a little less on French television, chefs have gone from being a simple authority on cooking to being a brand (Rousseau 2012a). It is therefore important that the celebrity chef demonstrates that she is unique. The typical celebrity chef has therefore got food and media credentials, written a string of cookery books, promotes a social cause and has a social media account (Rousseau 2012a). Moreover, some have added supermarket (Halonen-Knight and Hurmerinta 2010; Byrne et al. 2003) and other company or merchandise contracts to their portfolio and also use the Internet and the mobile phone to stay in close contact with the consumer (Rousseau 2012b). Another vital element of the celebrity chef is that she downplays her knowledge through narratives of her own struggle or imperfection, in order to increase a sense of ordinariness (Bonner 2003) and decrease the distance between her and the viewer so as not to intimidate the latter with "too much professionalism" (Bell and Hollows 2011:180). The celebrity chef offers "her own incompetence as a sign of both the fool proof nature and the pleasure of her cooking" (Hollows 2003:181).

Examples of celebrity chefs appearing in the programmes selected are for example Jamie Oliver (celebrity chef, restaurateur, food writer), Nigel Slater (celebrity chef, food writer) or John Torode (celebrity chef, restaurateur, food writer) and to a degree Thomas Jaumann (chef, restaurateur) and Nelson Müller (chef, restaurateur, singer). It is difficult to establish an absolute format dependency, but most celebrity chefs appear in the Classic studio-based and the Regional Cooking Programme. In terms of country however in the data examined the celebrity chefs appeared only in the British programmes. This is partly caused by the circumstance that Britain has many celebrity chefs, whereas France and Germany lack real celebrity chefs. Germany has for example Tim Mälzer, who, like Jamie Oliver has a cooking qualification, and has worked as a chef, yet holds, typically for the celebrity chef, no distinct cooking awards, hence is more famous for his cooking on, than off television. Mälzer's programme has not been included in this selection (see Appendix 3, German) as it falls into the Classic Studio-based Cooking Programme and in that category Schuhbeck is more relevant for the German context, as he is more present on television and his programme *Schuhbecks* is more typical for German cooking programmes.

### **The Quest and the Journey to Safety**

It has emerged from the data that the function of the celebrity chef is predominantly to entertain and to empower (Adema 2000; Rousseau 2012a), as has been seen in the previous chapters, but also to add glamour to the programme and specifically to the activity of cooking, which otherwise is often associated with a household chore (Voigt 2008; Collins 2008). The celebrity chef typically has a quest (Bell et al. 2015; Leer and Kjaer 2015; Rossato 2015; Heldke 2013; Narrato and Lebesco 2012) which is structured around and illustrated with small funny or adventurous narratives. In doing so she creates drama and suspense, praises the quality of the dishes, reveals how it is done and thus makes the world safe again (Govan and Rebellato 1999).

In the Regional Cooking Programme *Jamie's Great Britain*, the quest is to find the local hidden culinary "gems", rather than just visiting regions. Oliver must therefore ride out in his revamped army truck to uncover "these little secrets". He asserts that Britain is wonderful and a provider of inspiration for cooking. The exploratory angle is further presented in several other instances such as in the following example from the "Episode Classic West Country":

What I'm trying to do is uncover these little gems, these little secrets, see the best of old, but also the best of the new. I want to take all of those incredible ideas and cook up my very own versions of classic British recipes, whatever 'British' means.



In the introduction to this programme Oliver is presented as the chef, the hero who will search the country for the best, most authentic "old school" British food, as well as sourcing exciting immigrant dishes, learn how to cook them in order to fuse and transform them into "new British classics". By travelling, Oliver redefines domesticity on a national level by threading together "a national community" (Ray 2007:60), "that is regionally differentiated and paradoxically unified by a shared heritage" (Strange 2000:258). Thereby the discourse between home and the world, as well as "the role of the man within it", can be reassessed and revaluated (Ray 2007:61). Foreign cuisines, as has been seen in the previous chapters, are being absorbed to enrich British cuisine, in this programme, whereas foods usually associated with Britain, such as apples or fish and chips, are having their British identity taken away. This leads to a situation where none of the assumptions about the identity of food is correct anymore, and all the different foods and dishes presented seem to be those from other nations, apart from the Yorkshire pudding. Yet, as will be seen in the next section, celebrity chef Oliver does make the world a safe place again in the end.

Nigel Slater, who is cooking in a Classic studio-based Cooking Programme, appears less formal than his French and German counterparts, whereby the stripping of professional attire gives way to the class indicators of his home kitchen and gardens (De Solier 2013; Barr and Levy 1984). This feature is exclusive to the British programme as the continental programmes are always set in a studio kitchen. Yet most of *Nigel Slater's Simple Cooking* takes place in a spacious beautiful, country-style kitchen, supposedly Slater's own, which is looking out onto the spacious, lush and colourful garden, which he calls his "kitchen garden". There is a fair amount of attention given to the fact that the vegetables cooked in the programme are freshly harvested: "This is celebration of my kitchen garden and all of the wonderful things I've grown in it the last year" (*Nigel Slater's Simple Cooking*, "Episode Born & Bread").

The kitchen interior is unusually spacious for a home kitchen, as is the garden especially as it seems to be set in town. The contemporary foodie, as Deleuze (2012) points out, is self-chosen and independent of social class, although the devotees are predominantly found in the middle-upper class. In the selected programmes, Slater's quest is to experiment with food pairings, which are portrayed as being exciting and adventurous, yet in spite of the narrative, the recipes turn out to be rather ordinary. The combination of fig and blackberry for example is called "not a traditional combination" (Born & Bread) and a side dish with apples and cheese is described as "taking an unusual approach" (Weird & Wonderful). Similarly, Slater describes himself taking the risk of dropping a little bit of his basil dressing into the roasting tin as "a little devil-may-care" attitude. Even then, he follows this up by reassuring the viewer, that the basil ending up in

the roasting tin "is actually all to the good". Slater is flirting with the dirty, the "earthy authenticity" which may put him into danger of becoming contaminated (Hyman 2008:48) through food which is beyond the boundaries and therefore alluding, at least a little bit, to the pornographic (Jacobson in McBride 2010). Yet Slater's quests, although usually starting as storms, turn out to be happening in the tea cup, as although his dishes are announced as adventurous and exotic they remain safely within the boundaries of the mainstream.

Adventurous or funny stories in the form of short narratives are excessively used in *Jamie's Great Britain*, but also in *Nigel Slater's Simple Cooking*, where they are less varied and always personal, which Oliver's narrations are only occasionally. Oliver often uses his stories to highlight male or macho aspects of cooking (Narrato and Lebesco 2012; Ray 2007; Adema 2000) such as for example the story of the Mongol riders, who placed meat under their saddles, where it was cooked by the heat and the friction of their riding. This narrative adds to the entertainment, by introducing an element of adventure and the image of savage Mongols on horses to the otherwise tame British countryside that the programme is walking the viewer through.

These acts of 'manliness' (Naccarato and Lebesco 2012; Ray 2007) in *Jamie's Great Britain* are played out mostly either in the monologues about his kitchen, as will be seen below, or in discourse with other men. An illustrative example is the following dialogue with Yanni, a guerrilla dining burger chef from the "Episode East End and Essex", which shows how Oliver is trying to fit in and appear youthful:

- Yanni: "I always loved a good burger, but over here you either find the worst fast food burgers or you find chefs that just throw any random ingredients on them."  
Oliver: "They get too complacent"  
Yanni: "Without any –"  
Oliver: "I'm diggin' you man, I'm totally diggin' ya" [...] [Oliver tries Yanni's burger] "And then all you gotta do is apply to your gob. Delicious! Sometimes in life you just gotta stop talking you kno' wha' I mean? That's so good! That's a good burger, brother."

Oliver often displays a casual communication style, men are usually called "mate", or more rarely "brother", and women are addressed with "darling", "love" or, if they are clearly over 65 years of age "tiger", as Oliver refers to his grandmother using this term. In the dialogue with guerrilla burger chef Yanni, a young man Oliver addresses with "bro", the term suggests a certain familiarity and/or a shared scene. However, perhaps due to the age difference or due to the

display of an almost caricaturesque young, laid-back masculinity (Ray 2007) Oliver's performance does not stretch convincingly into the gastronomic guerrilla scene. It is fairly plain that the two men are complete strangers and in fact lack rapport. Oliver does not let Yanni finish his sentences, and the fact he concurs and supports everything Yanni says seems to purely have the effect of creating an *us*, as opposed to all the other burger chefs, who are, as it transpires, not preparing their burgers in the right manner. Oliver's particular manner and language are part of his television personality, which make him recognisable (Govan and Rebellato 1999). The personality creation of the television celebrity chef, and especially Jamie Oliver, has been much discussed in the literature reviewed, pointing out that celebrity chefs such as Oliver are a marketed commodity (Naccarato and Lebesco 2012; Hansen 2008a).

Fundamental to Oliver's television personality is that he has got working class roots, which he emphasises regularly. "Being ordinary, authentic or "real" is a dominant rhetorical device of fame that has increasingly found its logical point of reference in [...] extraordinary and ordinary people supposedly *just* being themselves" (Biressi and Nunn 2004:28). In *Jamie's Great Britain* this is achieved through a range of methods, such as the interlacing of quotes from Oliver's family, especially his wife, as well as in the confessional type of statements called "para-confessions" (King 2008). The latter have the function of revealing the personality traits of the celebrity persona, and thus increase the intimacy between a celebrity and her fans (Redmond 2008). The working-class characteristic is particularly accentuated in numerous scenes and with different means, a point, which the example below illustrates. In this episode Oliver embeds parts of his family history in a narrative about the East End and further presents his real life parents and grandmother while visiting Essex. Whilst exploring East London ("Episode East End and Essex") he mentions in passing where he used to live, and more importantly, he visits the pub that one of his forbearers used to run:

The East End has always been a place that has showcased new immigrant flavours, but as included. And although I might be an Essex boy, these East End streets say a lot about my roots. Unbeknownst to me until about five years ago my great, great grandfather a guy called Joe Buzzby had about ten pubs in this East London area [...]. Joe Buzzby worked here, in this pub around 1880 and what's amazing to me, is that I set up "Fifteen", my first ever restaurant only five minutes down the road, without even knowing.

The fact that one can visit these places and Oliver can demonstrate his roots to be not only in the working-class world, but also in the world of gastronomy make these attributes all the more authentic. This display of working-class credentials, or working-class ethos (Adema 2000) may

point to the dilemma Hyman (2008) refers to when she says that the celebrity chef is stuck between the classes. Being a chef was historically typically a working-class occupation yet through her work the celebrity chef now moves up the social ladder, yet still has to be seen continuing her working-class job, even when her economic means far exceed those typical of a chef, just to keep her celebrity status.

Most of Oliver's humorous banter has self-ironic, sometimes sexual connotations thus appealing to both genders, to men through "male-directed machismo" and to women through sex-appeal (Adema 2000:117), although in the latter case perhaps also, or rather, through humour. Examples would be the mentioning of the "Oliver winkle" ("Episode Heart of England"), while searching for mussels, or the following example about spicing a chicken:

There is no polite way to earn favour here, alright guys, you have to get amongst it, get right around those legs. This is all about the massaging. There will be people watching this around the globe, jealous of this chicken. [laughter] But also it lets flavour in so I can get that beautiful marinade and rub it into all of the cracks.

Sexual innuendo or sex-appeal are, as Adema (2000) points out, part of the male encoding of a television persona, particularly one which associates itself with a working-class ethos. Oliver uses attributes, such as his kitchen on wheels, as will be seen below, with its male connoted "urban industrial set design" (Naccarato and Lebesco 2012:46), and his own recipes, which are portrayed as the "the ultimate version" of British food (Naccarato and Lebesco 2012:46).

The first reference to sex in each programme is the name of the kitchen on wheels, which Oliver has christened "The Cock in Cider". *Cock* may refer, beside the adult male chicken, to various other things, as do the two words "in cider", at least phonetically. This is obviously of some importance, as the introduction to each episode (here "Episode East End and Essex") starts with the following lines:

Meet my kitchen on wheels. She's a kind of motorised wooden cabin, my mobile pub, I call her "The Cock in Cider". And like any decent pub, she has room for a party, barrels of beer, and a wood-burning stove to cook up some absolute classics.

The opening to the programme sets a male tone with mention of *the cock*, the military truck, which is a functioning pub in the shape of a "motorised wooden cabin", which comes complete with beer barrels and a wood-burning stove. This pub is not static but "on wheels" which allows Oliver to break off the confines of the regular life, ruled by others. The gender reference to the

pub on wheels however is *she*, sexing the cavity as female. She is small, which might be read as a stereotypical female attribute, but fitted with all necessary utilities. Oliver then goes on to describe the quality of the cavity, the womb, which may fit other people – or men – inside her, to nourish them and provide social comfort and entertainment. She is not fitted with a microwave or a hob, but with "a wood-burning stove", which does not only fit in well with the intention to "cook up some absolute classics", but further is the oven, the stove, a quintessential symbol of the female (Freud 1920). The "wood-burning" feature smells of the authentic, the old fashioned, the honest way of doing things. Cooking programmes are per se "the emulsion of entertainment and cooking; the jumbling of traditional gender roles, ..." (Adema 2000:113), because traditionally the hearth is the place of women (Ray 2007; Barbas 2002), but to attract a male audience the categories move away from "familial or social obligations" to male attributes such as the military, "strength, vigour and authority" (Narrato and Lebesco 2012:44). The narrative in *Jamie's Great Britain* includes the "conquest and triumph" providing the kind of culinary capital which reasserts masculinity (Narrato and Lebesco 2012:45). At the same time Oliver is categorised in the literature as a *gastrosexual* (Johnson et al. 2014) – leaning on the concept of the metrosexual – precisely because he reflects some aspects, such as grooming and home-cooking, associated with the female which makes him "relatively gender-transgressive" (Johnson et al. 2014:16).

Contrary to Oliver's presentation, Slater's narratives are not sexual, but emotional and all personal as for example the one mentioned above about holidays or childhood memories. Some of the narratives are the stories Slater creates when he goes to get advice from other chefs. Slater embodies the foodie (Deleuze 2012; Barr and Levy 1984) who has a "passion for eating and learning about food" without being a professional in the field (Cairs et al. 2010:592), which makes it natural for him to visit other chefs to become in fact their apprentice, who has to learn how to prepare safe food (Govan and Rebellato 1999). The most characteristic example of this is in the "Episode Hot & Cold" where Slater sets out to find out about the original, *proper* porridge preparation. For this purpose, he travels to a small village in the Scottish Highlands, where champion porridge maker Ian Bishop resides and who claims that he has more than 18 years of practice perfecting his porridge. The scene where Bishop shows Slater how to prepare a proper porridge is acted out to achieve a maximum of drama. The porridge is therefore not just hot, but "fearsomely" so. Slater is being coy and appears ravished by Bishop's lesson, marvelling at every detail, such as the oats beginning to thicken, or the "little blurb" that signifies that the porridge is now cooking. This overly exalted exchange continues with a discussion on the direction in which the porridge needs to be stirred and the way the special tool of the porridge chef, the *spurtle*, a kind of wooden spatula with a little handle, needs to be held. The porridge it seems, is removed

from its material quality as food, and under the influence of *foodtainment* (Finkelstein 1999), transformed into a cooking crisis hot spot of unexpected complexity, exposing the chef and the dish to hitherto unknown insecurity from which they need saving. In the following exchange from the "Episode Hot & Cold" Slater has just discovered that in the past he has been committing a *faux-pas* by having held the spurtle the wrong way around:

Slater: "You see, I even had my spurtle the wrong way round."  
Bishop: "Really?"  
Slater: "I know. What sort of cook is that? I'm embarrassed now."  
Bishop: "I'm sorry. Are you?"  
Slater: "Yeah. I've been using a spurtle upside down. "

The dialogue goes on, examining the time it takes to cook the oats and the exact moment when the salt needs to be added, culminating in the joining of the hot and cold elements, which are at the core of the pairing concept of this series:

Slater: "After a sprinkling of cinnamon, comes the cold topping. But not just one. Ian adds some honey, a spoonful of homemade blackcurrant jam and one final addition."  
[to Bishop:] "This is cold, cold milk?"  
Bishop: "Cold, cold milk."  
Slater: "With steaming porridge."  
Bishop: "Yeah."  
Slater: "Thank you."  
Bishop: "That's it. Okay. Do you like that?"  
Slater: "It's like something you've eaten all your life and you discover you've been doing it wrong all those years."  
Bishop: "Oh no!"  
Slater: "Then you have something and then you think: What a waste! I could have been eating it like this. It's glorious. You've changed my mornings. [...] What was I doing? What have I been doing?"

Although this exchange appears comical to read, it is not presented as such. The comical effect is a product of the juxtaposition of the preparation of a very simple everyday breakfast dish, and the enormously elevated level of care for every detail it attracts, which is typical of the foodie who considers "food to be an art, on a level with painting and drama" (Barr and Levy 1984:6) and is dedicated to the different aspects of it (Deleuze 2012), as well as exhibiting elements of worship in doing so (Lipovetsky 2005).

However, Slater does not employ the same care to detail to his own cooking, as he, as seen in the previous chapter, adopts an approximate approach to cooking. This may be the result of a balancing act between a classic cooking programme, which at its heart is fairly traditional, while craving the excitement, the thrill of a programme such as *MasterChef*, or it may be a characterisation of Nigel Slater as a television persona, as a brand. Even if the scene may appear somewhat exaggerated, which is indicative for hypermodernity (Lipovetsky 2005), it does emphasise that even a simple traditional Scottish dish warrants as much attention as any five course French menu and that it matters that classic dishes are prepared correctly. Slater, as the dominant celebrity in the programme, thus pays reference to the authority of a chef he presents as superior in this domain, which is perhaps enabled, by Slater, contrary to Oliver, not having a cooking qualification at all.

A vital part of the quest, which takes the viewer on a journey, is the return to safety. In *Nigel Slater's Simple Cooking* the universe is kept safe by his return to the garden, sheltered by a wall and tall bushes from the outside and the large quiet kitchen with panorama windows. Slater may have been travelling, he may go out of his house to get inspiration or advice on a particular dish, but he always returns to the confines of his private working space. Oliver on the other hand has to make a bigger effort to mend the world after seemingly annihilating British cuisine. The difficult quest is easily and convincingly mastered by Oliver who has a very well developed and complex television persona (Rousseau 2012a). After having watched the local people cook – or the foreigners who have brought a particular dish to Britain – he takes the dishes, which have been stripped of their identity and breathes new life into them, through the creation of a "new British classic" which is a combination of "old and new". Moreover, Oliver demonstrates how he, as a male celebrity chef, redefines domesticity by threading together these different now 'homeless' ingredients on a national level (Ray 2007), whereby their "shared heritage" (Strange 2000:258) is that all the ingredients are, according to Oliver, really foreign. This reappropriation, which is in the programme often portrayed as a form of conquering, from the foreign into the British culture can be seen as "cultural food colonialism" (Heldke 2013:395; Rossato 2015).

Oliver thus gives the dishes, which he has returned to their true historical roots, and prepared from ingredients that are now grown in Britain, a new legitimation, thereby creating a food universe tailor-made to himself. Subsequently, even though the new recipes seem unconventional, they appear safe to the viewer, because as a television chef Oliver instils a sense of trust, which makes the food he cooks safe (Govan and Rebellato 1999:37). Part of this process is the creation of "identifiable ceremonies of food production" (Govan and Rebellato 1999:36),

which include the chef repeatedly applying his "tricks of the trade" (Govan and Rebellato 1999:37). As cooking is a "potentially dangerous activity" (Govan and Rebellato 1999:37) the chef requires authority as the danger is mitigated through her expertise, and ultimately the fact that the audience does not have to eat the dish (Govan & Rebellato 1999).

Consequently, as all the new dishes in the Oliver universe are created by him, they are all good. Yet not just in a culinary sense, but also on a moral plane. Simplicity, honesty and humbleness are frequently repeated values and they are attached to Oliver himself, as well as to his dishes. He comments fairly frequently on the simplicity of his recipes even if they usually contain ten or more ingredients and often rely on rather elaborate preparation processes including several cooking steps. Perhaps the concept of *simplicity* here alludes to the constant pressure to achieve "ease and convenience" (Naccarato and Lebesco 2012:37) while longing for the homemade (Adema 2000). Thus the word *simple* has therefore less to do with the actual cooking process than the chef, it is part of what might be called the Oliver-formula, "Brilliant, simple, humble, gorgeous food" ("Episode Yorkshire"). While the concept of simplicity is not actually reflected in any true practical sense, the term "humble" is applied to a range of very different dishes although is not used to distinguish between "morally good and bad food" (Mintz 2002:31). The humble dishes include for example the Cornish pasty, a leg of lamb, mini Yorkshire puddings with potted smoked trout and horse radish, oysters, burgers, a beach barbecue and pies. These are all popular dishes, but there is no particular reason why they are labelled as humble. As Oliver is not only the chef, but also his own and only judge, he chooses and attaches the values to his food himself and endorses the latter (Govan and Rebellato 1999) through his "artistic legitimacy" (Johnston et al. 2014:3) as well as through his praise.

### **7.3 The Challenge of the Amateur Chef**

In the following section, the concept of the amateur chef will be defined, and illustrated with examples of the elements, which are particular to this kind of chef. This is followed by a look at the format and country dependencies, as well as the key functions and main characteristics of this kind of chef which are differences and personal drama.

The amateur chef is a person who is not in fact a chef in real life but appears on a television programme in the capacity of a chef for a variety of different possible reasons. One reason is because the programme is a competition and the amateur chef claims that she is participating in order to win, another might simply be to get on television (Grindstaff and Murray 2015;



Redmond 2006; Aslama and Pantti 2006; Biressi and Nunn 2004). The amateur chefs can be divided in two groups, those who follow the approach of the grand chef, using precise measurements and step-by-step instructions such as in *A vos régions*, *Un dîner presque parfait*, *Die Landfrauenküche* and *Das perfekte Dinner* and a second group, including *Come Dine with Me* and all three *MasterChef* versions, who follow the fragmented approach. There is a large range of amateur chefs overall and within each programme, as has been illustrated in the previous chapters. The use of a range of different personalities from all walks of life, ensures that the greatest possible variety of viewers can be emotionally engaged (Redmond 2008). These different personalities and goals will be explored below, after the core technique of the confession to the camera or the para-confession, which is a characteristic specific to all programmes featuring amateur chefs, is examined in more depth.

A mechanism, which is used in all three versions, as it is part of the format, is the confession to the camera. The monologue to the camera, which conveys intimacy and authenticity to the viewer, is a typical element of the game-show format (Aslama and Pantti 2006). The amateur chefs, like the celebrity chef, must fulfil their roles, each playing their character distinguished through their personal style, their attitude, their ethnic cooking influences, their family situation and their ambitions. Their common goal "I simply want to cook for the rest of my life" and their neat black *MasterChef* aprons and white shirts, unify them. They have different, crudely distinguishable personalities such as for example the Asian, the mother, the northerner, the older guy, which make them identifiable and help in reeling off the spectacle narrative. Not a narrative of good and evil, but one of struggle, survival and victory as transformation, which climaxes in the, however orthodox, form of being "crowned Champion".

To engage the viewer emotionally in the personal narratives of complete strangers, the emotions on display must be *raw* and *real*, to be credible. Through revealing their inner self, the contestants not only share a close level of intimacy and friendship with the viewer (Alama & Pantti 2006; Murdock 2000), they further create the impression of authentic emotions. In particular, because food and media, like many other spheres of contemporary life, have become infiltrated by artifice either in terms of imitation or in terms of mere representation (Rousseau 2012a), rather than being the real thing. Grindstaff and Murray (2015) argue, that reality shows deploy an economy of emotions where the display of elevated emotional performance creates a certain celebrity status for a participant, as the emotional display is part of the celebrity brand. In a similar vein, Redmond sees the "being real" or the authentic nature of ordinary people who "supposedly just play themselves" (Redmond 2006:27), as a point of reference in television

programmes. Redmond claims, that "fame is a ubiquitous and dominant cultural phenomenon" and that fame culture supplies an elevated level of intimacy (Redmond 2006:27).

The inner and outer drama in terms of their emotions and hopes are played out in the form of monologues or para-confessions (King 2008; Redmond 2008) to the camera. By using these, reality shows are transferring the traditional single-person speech, classically used in drama and prose to "reveal the inner life, secret thoughts and feelings of the characters", to a more contemporary form of drama (Aslama and Pantti 2006:175). Contestants construct their selfhood (e.g. DeRose et al., 2003; Bjondeberg, 1996, 2002; Roscoe, 2001; Dovey 2000; Coles, 2000) and identity through their confessions just as judges do through their judgments (Aslama and Pantti 2006). Through the directness a sense of intimacy is created, as "the audience and the audience 'only', will get to know their raw emotions and naked feelings" (Aslama & Pantti 2006:179). The content of the confessions, as will be seen below, is mainly about the contestant's feelings about the competition with regards to stress, what their goals are and how willing they are to fight for them.

In the British Laypeople Hosting Programme the function of the confessions to the camera is to increase the social friction, or as will be seen further below, to increase the sense of personal drama as in the Epic Cooking Competition. In *Come Dine with Me* each episode starts with a cross edited sequence of scenes from the five episodes, which oscillate around personal disharmonies, idiosyncrasies and on-going clashes between the amateur chefs. These are followed with non-linear sequences characterising the contestants, such as in the following from *Come Dine with Me* "Episode 19, Dave, day 4":

- Kerrie: "Get your facts right before you butt in, otherwise I'm going to put you in your place. Mate, I'm the referee. Do you want to be sent off for arguing with the referee? I'm not having it. I'm just not having it."
- Claire: "I just think she wants a reaction out of people. I think that's what she does. Everything she does is for a reaction."

The above excerpt introduces Kerrie, a shop assistant, who is a football fan and referee, using coarse, masculinised, aggressive language. She provokes, threatens and tells the others that her limit is reached, which is rebutted by another contestant, saying that it is all for the purpose of show. The urge to exhibit themselves (Rousseau 2012a), and the need to expose each other, which is driven by the individuals, as well as by the edit of the programme, propels the encounters from one offending scene to the next. There is usually an antagonist in each scene and

some of the scenarios are fairly farfetched and of an almost cartoonlike grotesqueness, which is all supported by a vitriolic narrator. Here the confessions to the camera serve to exploit the interpersonal conflicts (Aslama and Pantti 2006), as well as to drive forward storylines involving lies, which the respective chef discloses to the camera, but not to the other chefs.

In the British version of *MasterChef*, the emotions and hopes of the amateur chefs take centre stage. Having escaped the running through the kitchen, the flames, the pressure and the rigor of the food preparations they finally sit calmly in front of a dark background with the *MasterChef* logo lit behind them. Smiling and looking groomed, they talk about being at an "extremely stressful stage in the competition". The narrative of the confessions is highly dramatic (Aslama and Pantti 2006) emotionally powerful (Redmond 2006) and almost pornographic (Grindstaff 1997) in its display as for example the following statement from candidate Shelina illustrates ("Series 8, Episode 10"):

I have never put this much effort into anything in my life, so the competition is what it's all about right now. My end goal is to have a restaurant and you know I have this vision of this amazing, quaint restaurant that focuses on Mauritian food, my mum's there all the time, my auntie's there, but it's still, it's still very much a dream at the moment. Now that I've experienced what the professional kitchens are like I want to be there cooking and you know I've got the burn marks already you know. Apparently that's a sign of a real chef. I'm really focused on getting to the final four, the final three, and then the finals. That's what I'm here for.

Typical of these statements are the impeccable phrasing and the linear composition, which raises the suspicion, that the statements may be scripted. They usually start with a brief sketch of their current work situation, in other words what they are transforming out of. They then go on to explain their goal and dreams, as well as stating their suffering thus far in pursuit of these dreams, a testimony of their transformation (Heller 2007; Bratich 2007) which has already left its physical mark.

In the French version of *MasterChef*, the amateur chefs tend either to talk about their dreams or about how skilled their fellow competitors are. The structure of these confessions usually follows the same format: it starts with an assessment of the competitors, followed by a statement about the situation of the amateur chef, followed by an outline of her dream. The example below from *MasterChef France* ("Series 3, Episode 12, finale") illustrates these points. Amateur chef Simon explains:

The final Ludo-Pierre, well, it will be hot... hot... I will hold on tight, but Pierre will hold on tight too....In principle I am there. One can feel that it will be tough, really tough...if I win MasterChef, I could start a new life...I have my eyes on the title, I am like a cat hiding in the grass, waiting for my prey.

The dreams of the French candidates are mostly concrete plans about how they would proceed should they win the first prize. Their confessions are not dissimilar in content to those of their British colleagues, as the following example by Ludovic in the semi-finale of the French programme shows:

I go, I return to the studio, hmm! I have to cook. I hurry, because the project, which is behind it for me is too important: to open a restaurant (...) and you tell yourself 'you are just two steps away'. Me, since I was little I wanted to cook and I didn't get the chance to do it. I don't hold it against them [his parents], they didn't want me to do this and ... I have to, I have to make up for the time lost. If I win MasterChef I could start another life, if the restaurant works (well), all the investment will be there ... then you could perhaps pass it to your kids who take it over and continue after ... It's crazy! That would be fantastic!

In spite of sitting statically and earnestly in front of a wall of neat white shelves filled with colourful kitchen utensils and preserving jars, the confessions communicate that winning *MasterChef* for the candidate is about all or nothing. This is supported by much of the footage in the programme, which shows them brooding over their recipe calculations and cooking, which the French amateur chefs do however, without displaying the fiery glow of their British counterparts. They create less drama and their intimacy does not go beyond what winning would mean to them. Personal appearances are markedly less styled, as candidates are not dressed up, they wear everyday clothes and the women hardly wear any visible makeup. As the personality of the chef takes a back seat, the act of cooking moves into the foreground.

Contrary to the British and the French Laypeople Hosting Competitions the confessions in *Das perfekte Dinner* are mostly presented in pairs, which is not an option considered in the literature (e.g. Aslama and Pantti 2006), whereby this double confession simultaneously serves to expose the relationship between the two respective chefs. In some pairs there is for example a lot of eye contact and smiling going on, which is not the case in the group scenes. The pair confessions seem to encourage the candidates to gossip about the other chefs more. There are elements of uncovering private obsessions, displayed in an exhibitionistic fashion, which is characteristic of modern media in general (Rousseau 1212a). The German participants do not offend each other face-to-face, but they do gossip about each other to the camera. There are a few personal conflicts, however it does not necessarily always become clear what sparked the conflict off.

There is often one character, who is the odd one out, in *Das perfekte Dinner* it is an amateur chef who irritates the others because she is a stickler for the homemade. The fact that she then has a breakdown during her own cooking evening may be linked to the creation of drama emanating from personal conflict as much as the pressure of the competition itself (Aslama and Pantti 2006). The conflict between this chef and another is mitigated and resolved on the penultimate night, as will be seen later. In spite of a certain lack of drama it is an instance, which points to television as having the function of a *therapy machine* (White 2002). In general, the German participants take a lot of consideration of each other's likes and dislikes, another indication that conflicts are not to be created around the table as they would disrupt the commensality. There are several minor lines of conflict and tension, but following the view of Meštrović (1997; Aslama and Pantti 2006), one might say that the function of those conflicts is to create a notion of authenticity.

For their confessions to the camera, the German amateur chefs in *Deutschlands Meisterkoch* sit in front of a light blue and grey background with steel kitchen utensils on the wall. They are not particularly well groomed – one candidate with black hair has visible grey roots, which appears neglectful, rather than merely lacking vanity – and as their French counterparts, the women do not appear to wear any visible make-up. The kinds of confessions, which would communicate "painful experiences", that are "central to the promise of intimacy and authenticity" (Murdock 2000:199) are completely absent from *Deutschlands Meisterkoch*. Some of the remarks seem rather clumsy, others too obvious, as they are merely describing what the candidate is doing. The candidates never seem too worried, even when, according to the context, they should. The following example from *Deutschlands Meisterkoch*, "Episode 6" illustrates the typical level of emotionality, whereby all words are pronounced without passion, "For me everything is fine again. The last challenge was a bit stressful, the excitement, that derailed me a bit, but: new week, new chance. Full of vigour, full of motivation. It can only get better". The German candidates seem to further lack the vision of what to do in case they win, in spite of being reminded regularly and clearly about how much is at stake. The prospect of winning is not discussed much and even in the final there are no detailed potential plans mentioned. At least one of the two final candidates says, "In any case I want to win today. I mean that's why we are all here, from the beginning on. Now the time has come" (*Deutschlands Meisterkoch*, "Episode 8, finale").

The suspense in the German version never really takes off, as there is a fundamental lack of drama, emotion and ambition. Perhaps the nature of the prize is partly responsible for the

different approaches to the competition. In the British version there is no money to be won, so the individuals who apply have only got the chance to get a trophy and a lot of television exposure. In the German and the French programmes, which offer 100 000 Euro, a cookery book and several months vocational training, besides the television exposure and the trophy, might just attract different people. In *Deutschlands Meisterkoch* there is thus not so much of a focus with regards to the dreams of the amateur chefs, apart from winning, as the prize itself should take care of what happens next. Even in the finale of *Deutschlands Meisterkoch* one of the judges tries to add frisson to the competition by emphasising that the competition is down to the last two out of 1400 competitors:

Well, welcome dear Jessica, dear John, you are the ones, standing in the finale of Deutschlands Meisterkoch. There were 1400 competitors, you two made it until today. A big challenge awaits you today and then one of you is Deutschlands Meisterkoch and may take 100 000 Euro home.

However, the last two participants say they focus on winning the money and both wish each other good luck. There are no feelings mentioned, or dreams, nor how ready they are for this last step. In the finale the German candidates seem to be in awe of the ingredients on offer and appear only just to realise that they are in the finale. This indicates that their approach is quite substantially short of a goal, focus and ambition. The notion of "our finale" however, supports the notion, that in the German understanding the *us* is, even in a competitive context, more important than the *I*.

### **Differences and Personal Drama**

The function of the amateur chef is mainly entertainment and where the sharing of information is key, education. In the formats where cooking is an expression of identity and culture, the precise approach of the grand chef is adopted and the communication and sharing of personal recipes, as well as the manifestation of the chef's identity are key, as has been seen in the previous chapters. In the case of the amateur chefs who focus on entertainment, the fragmented instructions are a consequence of the overall approach to food. In the following section, the different kinds of amateur chefs are discussed according to their characteristics and in terms of their approach to cooking. Thereafter the issue of how drama is created through the amateur chefs' behaviour, in particular in the Epic Cooking Competition, is considered. This is followed by an exploration of the narrative of transformation already mentioned briefly above, which runs parallel to a counting down structure.

The British amateur chefs do not talk much about their approach to cooking. In the Laypeople Hosting Competition, as was pointed out in the previous chapter, the approach is a playful one, if however, lacking any precise concept of cooking. None of the amateur chefs seem particularly interested in cooking at all, therefore it may be assumed that these individuals opt for the chance to be on television for some other personal or business reason. The latter is particularly likely because some of them disclose that they have a particular business venture, such as a DJ, a magician and a speed-dating organiser. This kind of programme is not about uncovering "raw talent" (Redmond 2006), not even the raw, real emotions of ordinary people (Grindstaff and Murray 2015), as the exaggerated stories suggest, that the programme and the structured format of its narratives are likely to be scripted. The programme does however offer "what were once private feelings" of "ordinary people" (Aslama and Pantti 2006:167), as their opinions, ways of thinking or this type of conflict would not have been made public in this way, prior to this kind of game show. In the Epic Cooking Competition, the amateur chefs assure the viewer how important the cooking and the winning of the competition are, as has been seen under the para-confessions, a device instrumental in the representation of both, themselves and their cooking.

The French amateur chefs in *Un dîner presque parfait* appear to be the most sophisticated in terms of cooking and all cook to a particular theme such as, for example, the cuisine of a country, the theme of the garden or a dichotomy such as *salé – sucré* ('salty - sweet'). There is also an emphasis on the local and the regional, and most of the dishes are fairly elaborate and require cooking as well as organisational skills, not least, because all of the participants produce three to four different kinds of aperitif and some of them repeat this trilogy structure in the starter and the dessert selections. Unlike the British programme where there is a repetition of dishes, for example fishcakes are served on two evenings, in the French programme there is no repetition, in spite of the gardening theme appearing twice. The evidently experienced French amateur chefs cook on their own, although there is occasionally a neighbour who drops by to deliver a special kind of meat or herb, and they are also seen talking to their local green grocers. The French participants do not fraternise or team up either during the cooking, the tasting, the eating or the commenting to the camera; they remain individual competitors who singularly want to impress the others. Contrary to their British counterparts there is no presentation of personal drama among the French candidates. In fact, the reason there is a lack of personal conflict in *Un dîner presque parfait*, is that almost all comments are either about the food or the decoration. Where there is gossiping to the camera it is about a dish, not a person. Here, the friction stems mainly from the different cooking personalities who try to surpass each other in originality, culinary

extravagance and skill and where there is suspense, it is incited by curiosity about the food the candidate is going to present.

In the German programme selection, the Classic studio-based and the Regional Cooking Programme, as well as the Epic Cooking Competition, feature amateur chefs. The chefs in *Die Landfrauenküche* are women who run a farm with their family whereby all are largely service-oriented. They display precious little emotion, thus their function as amateur chef is perhaps rather to be found in their ordinariness (Grindstaff and Murray 2015) in combination with a sense of authenticity (Aslama and Pantti 2006; Meštrović 1997) – an essential feature in the reality format (Grindstaff and Murray 2015) – and at the same time exoticism (Leer and Kjaer 2015) which the life on a farm in contemporary society may have. The farmwomen display the professional politeness of sales personnel, some of them, particularly the younger ones, have professional training in hotel management (Upper Bavaria) or home economics (Middle Franconia) and interestingly not all of them have a family background in farming. As the farms featured are real and the farm shops at least can be visited, the assumption could be made that a possible reason for the participation of these individuals may be linked to the potential advertising of the farm's products. The all-female chefs in this programme tend to identify as *cooks* and although not ethnic they cook local dishes, which would support Hyman's (2008) claim, that women are often seen as cooks not chefs. The dishes are connected to the land the women live on and the cooking is presented as being part of their daily routine as local artisan food producers and carers (Naccarato and Lebesco 2012; Adema 2000), not as part of a career in gastronomy. It is at this moment impossible to say if men would act differently, as there is no equivalent programme on German television, which shows a group of male farmers cooking.

The main social narrative in the German Layperson Hosting Competition *Das perfekte Dinner* is the conviviality around aspects of cooking and dining. The German participants place a major emphasis on good feelings within a group of competitors. Their need for company is not only reflected in the dining, but also in the shopping and cooking process. All but one of the competitors are either accompanied when doing their shopping, cook together with a friend or a family member or have at least some of their food bought by a friend. The older male amateur chef for example, Werner, cooks with the brother of his partner, whom he welcomes with a beer. The two men appear to make a day out of the food preparation. Jonas, the younger man shops and cooks with his sister, a former *Das perfekte Dinner* winner, whereas the oldest female Manu has a friend doing some of her shopping. Anja the youngest female has a young man, a friend of hers and her husband helping her in the kitchen and a male neighbour bringing her the required



beverages. Only Christina, who seems to be the least interested in cooking, does everything on her own. This kind of conviviality in the cooking process is unique to the German amateur chefs and may be connected to collective production providing a sense of communal existence (Douglas 1999).

During the course of the series there is evidence that the group has to be brought and kept together, with no one being excluded, demonstrating that food "draws people together and is a centre for conversation and connection" (Matwick and Matwick 2015:314). Although it being customary to toast when commencing a meal, the German amateur chefs in *Das perfekte Dinner* toast before every dish, reinforcing their community of the table "through shared cultural practice" (German 2011:139/40; Montanari 2006; Fischler 1988). The tables are at times too long to be able to clink glasses with everyone while remaining seated, which apparently presents a problem. Therefore, in one particular episode the candidates invent what they call "fern-prosten", which translates approximately into 'toasting at a distance'. Consequently, following the introduction of this social device all exclaim at the raising of the glasses "prost" and "fern-prost". In order that the viewer may also know what they are doing, Anja explains the term, which is complemented by Werner saying that it is necessary as otherwise the food will turn cold. The German amateur chefs demonstrate that socially meaningful rituals "of inclusion and exclusion" (German 2011:139; Jones 2007; Miller 1987, Padlosky 2005; Tomlinson 1990) may be invented to hold together an even temporary community. Furthermore, there is obviously a dilemma here between following the correct table etiquette and the affordances of dining itself. It seems curious that nobody has thought of this problem before, if it is so important in German culture to execute the toasting properly. Perhaps being in front of a camera heightens the sense of importance concerning the adhering to correct table manners, or as Adema explains "Food television also addresses and simultaneously perpetuates the stress of social expectations" (Adema 2000:113).

The importance of fitting in and being accepted in the group is demonstrated on the very first evening with the arrival of the guests at the first candidate's flat. After the welcome drink, Christina a construction manager and the host of the evening, disappears to the kitchen to finish her starter, meanwhile the others tell the camera what they think of her. The comment below from the car repair firm chef Werner in "Episode Christina, day 1" illustrates which criteria matter:

Werner: "Christina's reception was very, very delightful, very nice, pleasant. Of course understandably a bit nervous, but a lovely reception, also a beautiful ambience, was my first impression. A flat with a lot of light, I felt it was

really beautiful." [...]

Christina: "What a relief! That was one of my, that was so to speak my first hurdle, exactly, big fear. Because then we could, I thought have a little glass of Sekt. [...] Now I feel good. Now I have seen the people, now I know that they are all nice and that I'll get along fine with them."

Everybody agrees that Christina made a good impression and that the group is nice, a point on which they all agree is of great importance. Equally Christina, as soon as she reaches the kitchen, adds the above comment to the camera. There is a little social conflict in *Das perfekte Dinner* it is however resolved in the penultimate night, on a moonlit balcony, which gives the impression that it is paramount for the amateur chefs to settle all scores in order to enjoy a last dinner together in peace. The data reveals that in the German context inclusion is of particular importance and sharing food, while sitting around the same table seems an important practice of inclusion (German 2011; Montanari 2006). Some authors (German 2011; Bannen et al. 1994) claim that immediate inclusion and acceptance with regards to food is particularly important for disparate groups. Thus the importance placed upon this practice by the German amateur chefs may be interpreted in the way that participating in a television cooking programme, which means being removed from one's usual social circle may, due to the insecurity created, trigger a similar behaviour as would be expected in a situation of migration.

There is however, a narrative similar to the quest of the celebrity chef in the context of the amateur chef, which is the ambition to transform into the *MasterChef Champion*. This, as will be seen below, is used as a way to create drama through the narrative of transformation, running parallel to a counting down structure, which is particularly typical of the Epic Cooking Competition. The examples used in the previous section illustrate how the narrative of reducing the number of amateur chefs and their simultaneous entry into a liminal stage, preceded by the transformation promised by the programme's format, work in tandem to increase both suspense and expectation. Transformation, as Heller (2007:2) claims, is about "remaking ordinary people into celebrities". In the French and the British versions, the confessions at this stage often include assertions of love for food and cooking and a claim that this is the most important time of their lives, as they are transforming into real chefs (Heller 2007; Bratich 2007). This is a statement, which almost all candidates have in common: cooking is what they want to do for the rest of their lives. Many amongst the British and the French participants have also left their former careers and those who are living in the *MasterChef* headquarters are temporarily away from their families, as Ludovic a candidate from the French *MasterChef* ("Series 3 Episode 8") illustrates: "It is seven weeks I have left my work, that I have left my wife, my children. [I hope] that I didn't

leave and come back in vain. That would be too bad". The drama and the function of this is used on the one hand, to create suspense and translate the utter importance of what is witnessed for the amateur chef. On the other hand, it may help to avoid critical thoughts about cooking in real life not being glamorous, and associated with unsociable working hours, low pay, and being working class (Hyman 2008). The latter would question the entire quest for the "thousands of people" wanting to become a chef. Furthermore, it may seem questionable why it is necessary to put oneself through the very public ordeal of *MasterChef*, as opposed to simply getting a job in a small restaurant and working one's way up. This is particularly relevant, in the British case, where there is no prize money to be won, just a relatively short stint of publicity, meaning the winner mainly gains media-related benefits rather than anything concretely financial. Likely benefits for the *MasterChef* contestants include, as is visible with some of the recent winners, the possibility of an advertising contract with a supermarket chain, appearances on other television shows by the same channel, cookery books, some catering opportunities, an occasional column in a paper or magazine, or their own website. Thus the *MasterChef* winners typically benefit in terms of culinary media exposure, not within the actual culinary and hospitality industry itself.

#### **7.4 The Dramaturgy of the Mixed Chef Scenario**

The dramaturgy of the Mixed Chef Scenario as pointed out above, does not add a new kind of chef but the particular mix of chefs creates the possibility of social and hierarchical relationships. In this section, the characteristics of this particular setting will be defined and illustrated with examples, as well as a discussion about the elements which are specific to this kind of chef. This is followed, as above, with a consideration of the format and country dependencies, as well as a look at the key functions and main characteristics of this kind of scenario which is creating expectations through alchemy.

Most of the cooking programmes examined feature more than one person or more than one chef, however, the Mixed Chef Scenario is a setting where chefs of different hierarchical level work together in a particular scenario. The actors in the Mixed Chef Scenario are typically presenters, judges, grand chefs and the amateur chefs who are competing. Often there is also a narrator who has a more important role in some of the shows and less important in others. In this case it is similar to the Laypeople Hosting Competition where the narrator has the most important role in the British version and the least important one in the French. The only truly Mixed Chef Scenario is *MasterChef*, all the others in spite of featuring more than one chef, do not really fit into this category. The Mixed Chef Scenario requires a competition format as it can only successfully

operate as a format when there is pressure or tension created between the different chefs. Five grand chefs cooking in unison for example, which used to happen on German television (*Kerner kocht*; ZDF; 1998-2009; *Lanz kocht*; ZDF; 2008-2012; Reufsteck and Niggemeier 2005) is not a genuine Mixed Chef Scenario, and is not that engaging as there is little rivalry, or pressure. Where a celebrity chef is present, the other actors typically have the function of being reference points and the grand chefs are usually supported by an assistant. *MasterChef* is a Mixed Chef Scenario because it puts the actors, which comprise of the amateur chefs, the judges, the presenters, the narrator, and the grand chefs into a scenario where the social relations between the actors are in the foreground not the cooking. The hallmark of the Mixed Chef Scenario is the playing out of the dynamics between the different actors who each have a role to fulfil according to their hierarchical position. There is no empowerment to cook, as cooking is constructed as an expert subject rather than as a leisure activity (Fichtner 2006). In the following the main actors involved in this scenario, as far as they have not yet been discussed, will be illustrated, before exploring their key functions and characteristics, which includes the creation of expectation and pressure, as well as the creation of drama by presenting cooking as a form of alchemy (Govan and Rebellato 1999).

### **Creating Expectations through Alchemy**

The structure of the Mixed Chef Scenario, as it is an Epic Cooking Competition, is governed by the counting down of amateur chefs leaving the programme. The function of the Mixed Chef Scenario is to create expectation through portraying cooking as alchemy. The particular characteristic of the Mixed Chef Scenario is that there is no empowerment, the function of the Mixed Chef Scenario is therefore purely for entertainment. This kind of programme is "spectacular, antidomestic, and antipedagogic" (Ray 2007:59).

The Epic Cooking Competition format starts with typically around twenty participants who are then narrowed down into ever smaller groups over the following weeks, one by one, until the winner emerges (Naccarato and Lebesco 2012). In fact, it includes a pre-selection process, which starts before the programme is aired and is largely invisible to the viewer. The viewer is told about it and part of this selection process may be shown in an episode, an accompanying programme or in a more general programme on the same channel. The function of the amateur chefs is to drive forward the suspense through the use of the overriding narrative of transformation (Heller 2007). A part of this is the narrowing down of candidates through a selection process to include a variety of challenges, which all these programmes use as a catalyst

for drama. The British narrator for example, illustrates this mechanism by assuring the audience that during the summer *MasterChef* has been sifting through thousands of applications to find the most talented amateur cooks. The narrator adds, "Over the years, MasterChef has discovered seven exceptional champions and tonight the hunt for the next one begins" (*MasterChef*, "Series 8, Episode 1").

The German version however, only refers to the number of amateur chefs taking part in the semi-finale and the finale, whereas the French programme, like the British, speaks of the thousands from which these last few have been chosen. A French amateur chef illustrates this in *MasterChef France*, "Series 3, Episode 11, semi-finale", by exclaiming, "Nevertheless, it's crazy having been thousands, then hundreds, then nineteen to then finish amongst the final three. And at the same time it is not over; there is the finale, there is the title". These numbers suggest an enterprise on a gigantic scale – pointing in its monumental claim to hyperreality (Lipovetsky 2005; Finkelstein 1999 – which presents only the very finest to the audience. This is underlined by the amateur chefs' perpetual assertion that this is "the chance of a life-time" on the one hand, and *MasterChef's* own wording on the other: They are not just champions, but *exceptional* champions and the *hunt* for the next exceptional champion is being announced. The journey, the companionship and the falling away of fellow amateur chefs, as well as the use of repetitive, emotionally charged music is reminiscent especially in the British version of watching an epic fantasy films like *The Lord of the Rings*. There is a battle on the way to the "Hall of Fame", which the amateur chefs are said to be wanting to join "one day", and there is – almost inevitably – someone to be crowned. Indeed, the narrator announces, "Only the best will do, because tomorrow night one of them will be crowned champion". On the night of the finale in the British version of *MasterChef* the programme's conclusion is dramatically presented: "MasterChef's search for its champion has come to an end. From a determined group of twelve, one by one the amateurs have fallen away, leaving just three exceptional cooks". In the French programme on the other hand the narrator declares in a much more understated manner that the past few months had been trying and that they are looking forward to finally tasting the dishes they have so far only had chance to glance at. When there are but two left, the summary of the situation reads as follows:

Yesterday music teacher and foreman Pierre and Ludovic had not yet been close to fulfilling their dream [...] in the ultimate face-to-face with plenty of surprises [...] but also challenges worthy of real professionals, in which the two finalists of the competition have to prove that they merit the title (*MasterChef France*, "Series 3, Episode 12, final").

Although there is otherwise not much interaction between the chefs and the amateur chefs (Aslama and Pantti 2006), which is a typical feature of reality programmes, where there are few group scenes where the participants interact. This is equally true for the contestants, as for the judges. Where a larger group of the latter is present, for example when the British participants cook a dinner for a series of high-end restaurant chefs, there is practically no conversation shown to be happening between the judges. They talk individually to the camera, while sitting together at a table, which is in tune with the typical reality show communication structure according to Aslama and Pantti (2006), where there are few multi-party conversations, apart from dinner-table talks and task planning, and even those zoom in on close-ups of people's faces, in search of emotion.

In order for the dynamic in the programme to run effectively, the presenter, narrator, and the judge are necessary components. In the British case the amateur chefs are guided through the challenges by food personality Gregg Wallace and celebrity chef John Torode, who are both simultaneously presenters and judges. The French version of *MasterChef* (series 3) is presented by Carole Rousseau who does not judge the contestants herself, instead she leads the viewer through the programme and refers to the three judges when needed. As she is a temperate, well-groomed go-between this creates an additional level in the hierarchy, as it is usually Rousseau who speaks to the judges and the amateur chefs. In this version, the judges have their own table and are thus also physically separated from the amateur chefs, who must enter the space of judgement with their plates. The all-male judging team consists of Frédéric Anton, a *Michelin*-starred chef and *Meilleur ouvrier de France* ('Best craftsman of France' awarded professional title), the chef and restaurateur Yves Camdeborde, as well as journalist and gastro critic Sébastien Demorand. The amateur chefs in the German *Deutschlands Meisterkoch* (2010) are led through the programme and judged by *Michelin*-starred chef and restaurateur Tim Raue, chef and former restaurateur Thomas Jaumann and Nelson Müller, who is a chef, restaurateur and a singer.

In the British programme in particular the narrator provides additional information and drama. On the opening night ("Series 8, Episode 1") for example, she announces "Tonight, the first eight commence battle!" and she closes the episode – to images of a roaring judge – with, "The first of this week's heats is over. Only seven aprons remain. Tomorrow night the next group take on the battle". The actors who are central to the tone of the programme are the judges, whereby the use of language varies considerably between the countries. Their function is to add "artistic legitimacy" through intellectualised discourse and they thus decide over the artistic value of the dishes (Johnston et al. 2014:3). However, military language (Naccarato and Lebesco 2012) is

commonly used in the British programme, while the continental ones use more toned down expressions. Even if a judge in *Deutschlands Meisterkoch* occasionally starts off a task with the words 'Let the games begin' ("Lasst die Spiele beginnen!") there is no coherent use of dramatic language in the German version. The judges are in some cases, like in the British *MasterChef* and the German *Deutschlands Meisterkoch*, also the presenters, the figures of authority, the gate-keepers to the next level. They announce the challenges, tasks or tests and they carry out the mainstay of the judging.

The function of the dramatic narrative of the judgements is to bring the emotion and turmoil of the amateur chefs to the surface and hence intensify the spectacle. Aslama and Pantti (2006:173) call these judgement situations "council meeting", leaning on reality game show franchise *Survivor* which is the epitome of the progressive elimination style reality show. The function of the council meeting or the judgement in the food show is "to create suspense over the prospect of winning and losing" (Aslama and Pantti 2006:173). With the help of superlatives, the task is announced, as in the following excerpt from the semi-final of the German *Deutschlands Meisterkoch* ("Episode 8") shows, "This is your sixth ingredient, which you have to use and create from it a beautiful and perfect, a grandiose dish. And be clear about this: one of you four will have to go home after his challenge". This type of phrasing makes clear to both the amateur chefs and the viewer that expulsion looms over the heads of the contestants. Simultaneously the viewer is assured, that what she is about to see is the creation not of a fine, but of a *grandiose* dish. Each judgement including the following expulsions and promotions thus represents an intermediate climax. These include what Grindstaff (1997:168) calls the *money shot*, the moment of extreme emotional revelation accompanied by the physical confirmation of (commoditised) emotions such as tears or other expressive mimicry. The viewers hence follow the contestants into battle, witnessing the struggle of the amateur chefs, their fighting and tears and finally, their survival. The Epic Cooking Competition creates a pressured environment through the use of props and language, which is in every way excessive. This is what Lipovetsky talks about when he says, that "In every domain there is a certain excessiveness, one that oversteps all limits. [...] The frenzied escalation of "more, always more" has now infiltrated every sphere of collective life" (Lipovetsky 2005:32). Thus, within the Mixed Chef Scenario the French setting is one of concentration, the German one of relative poise, and the British is of breathlessness.

The challenges and judgements within this format are used to further make the progress in skill visible, or audible through the comments of the judges. This is necessary, as the element of taste cannot be shown to the viewer (Kirshenblatt-Gimblett 2006) in a more direct, tangible, culinary

way. This is why outside validation becomes important and reality shows frequently feature expert evaluation (Aslama & Pantti 2006:172). The outside authorities in this case are, as seen above, the grand chefs. Thus the judges are on the top of the hierarchical scale and their function is to guide the amateur chefs and the viewer through the programme. They announce the challenges, the losers and the winners and they invite the grand chefs to join the table. The judges keep the narrative together and have a major influence over whether the narrative is directed more towards entertainment or towards a culture of cooking. The tasks themselves are probably less dramatic than their introduction through the presenters who try to pack as much drama and as many superlatives into them as possible, as the example from the British version ("Series 8, Episode 4") illustrates "I am going to be hosting the dinner, a dinner for some of the best talent MasterChef has ever produced. Seven amateur champions, three professional champions. Your job is to impress them!" The rhetoric is a combination of the impending tasks and the expectations to come, which simultaneously creates both threat and suspense (Naccarato and Lebesco 2012), while the inordinate use of superlatives adds expectation but also pressure and a sense of magnificence, splendour and elusiveness. Featuring grand chefs, as well as former *MasterChef* winners, illustrates the recycling nature of contemporary television, as *MasterChef* does not only re-invite its former winners to other programmes, it further circulates its grand chefs in different, particularly English speaking, national franchises.

Contrary to the British *MasterChef* the highest praise from a judge in the French version is 'It is really good' ("C'est vraiment bon"), though it is often still pronounced in a fairly sceptical way and without much enthusiasm; other than that, the comment is 'It's good' ("c'est bon") when the candidate has fulfilled the expectations. The German judges are not so economical with praise and use – if however sparingly – phrases like "Sensational. Really, truly, truly good", "What totally thrills me is the coriander cream, that is outstanding", or "Really super scrumptious". Neither of the two continental versions develops the sense of suspense and the emotional rollercoaster that is present in the British original. Whereas the French programme tends to focus on the tasks a cook has to face, *Deutschlands Meisterkoch* shows candidates trying to master varying tasks, including beating an egg white, or making pizza for a group of children. The German judges frequently remind the candidates about the earnestness of the situation, by recalling that it will be either the 100 000 Euro or "the end of the dream" (*Deutschlands Meisterkoch* "Episode 6"), however the German candidates do not get threatened by such remarks. The French do not even try to threaten their amateur chef candidates. Compared to the British version both German and French programmes display considerably less emotional drama or even lack it completely.



However, even if there are significant cultural differences, it could be argued that the continental, as much as the British programmes show signs of hyper-consumption, in particular for example when amateur chefs are flown out to another country, which underlines the easy shift of location afforded by globalisation and compressed "space-time" (Lipovetsky 2005:39). The cooking on television is also a "short-term performance" (Lipovetsky 2005) which rarely leads to a permanent career in cooking. Equally it could be argued that the recipes which are turned into all-deciding tasks are arbitrary elements of fine cuisine and are the simulacra of fine cooking. The talent produced in the Epic Cooking Competitions, even if it is made up (Král 2014), appears real, but only in the context of the programme. One can therefore conclude that in television cooking the audience receives "purely the symbolic functions of the food, enjoying the presentation" (Govan and Rebellato 1999:36).

## **7.5 Summary of Key Findings from the Chef Analysis**

The results from the chef analysis can be divided into two levels, that of the chef and that of the country:

There are three relevant different types of chef; the grand chef, the celebrity chef and the amateur chef. There is further the Mixed Chef Scenario, which has a significant bearing on the communication of food. The cooking instruction style depends on the kind of chef and the latter mostly depends on the format. The grand chef, who appears in the Classic studio-based Cooking Programme, and the continental Regional Cooking Programmes, as well as, as a guest in all the Mixed Chef Scenario represents the aforementioned precise instruction style. The celebrity chef, who is featured in the British Classic studio-based and the Regional Cooking Programme approaches cooking with approximate instructions and embraces imperfection in cooking. The amateur chefs, which appear in all but the Classic studio-based Cooking Programme either follow the grand chef approach of precise cooking instructions or the fragmented cooking instruction approach, as does the Mixed Chef Scenario. The latter is the only one, which portrays cooking not as easy and attainable but as unattainable and difficult, thus belonging to the realm of alchemy, rather than serving as empowerment.

In the British formats all the celebrity chefs are featured, whereas grand chefs are only seen in the Mixed Chef Scenario. Amateur chefs are present in the two competition formats, where they would be expected to be found. The cooking instructions are thus overwhelmingly, as was seen in the last chapter, either approximate or fragmented. The characteristics associated with the chefs in the British programmes are the quest and the eventual return to safety accompanied by the

celebrity chef, the embarking on a dramatic journey with a number of amateur chefs and amateur chefs pretending to cook. In all of these programmes the major function is entertainment. Also important is the encouragement through approximate information and imperfection cooking, yet this happens only in the programmes, which feature celebrity chefs, whereas in the other programmes a fragmented instruction style is practiced. There is no empowerment to cook in the British competition formats as cooking is made to look either like a form of alchemy or like a game.

The French programmes feature the largest number of grand chefs, as they appear in three out of four formats. Even the amateur chefs appearing in the Laypeople Hosting Competition align themselves with the cooking instruction style of the grand chef, which is to communicate precise instructions using measurements. Respecting the authority of the representatives of cuisine as well as their objectivity are portrayed as fundamental to the understanding of the chef as well as the cooking. Even in the competitions the French versions represent cooking either as a matter requiring the inclusion of scientific elements or as an expression of personal skill and identity. The French amateur chefs further stand out as they do not gossip about their competitors in the confessions to the camera, but only discuss matters relevant to their cooking. Where the chefs do not cook on their own in the French context, the cooking company is never fraternising or personal in nature.

What stands out the most, is that in none of the German programmes is the chef seen as cooking on her own. In terms of the type of chef that the German programmes feature, there are more amateur chefs represented than in the other countries of production, as three out of four formats focus on amateur chefs. These however all follow the precise cooking instruction approach, apart from the amateur chefs in the Epic Cooking Competition. The German amateur chefs are further seen presenting joint confessions to the camera, which is not something seen in the French or British versions. Thus it can be concluded that there are significant differences between the countries and formats with regards to the chef, which reflects the results from the two previous qualitative chapters.

## Chapter 8: Conclusion

This study has investigated food and cooking representation in mainstream British, French and German food programmes. The aim was to analyse and present the relevant aspects of food and cooking on television in a way that would allow their key characteristics and functions to be identified. In order to provide the necessary data, the nutritional characteristics of the food, in terms of the food groups they belong to, were established, as were the functions and characteristics of the food, the cooking and the chef, as well as the relationship between them.

Although cooking programmes have become increasingly popular in many countries, most of the current literature on food and cooking programmes focuses on the Anglophone television landscape. This study thus introduced programmes from two other European countries for comparison and it has indeed emerged that there are substantial differences in content and presentation between the programmes of the same format screened in different countries. The data analysis confirmed also that the type of chef and the format are further factors which influence the way food and cooking are presented.

To reiterate, the three original research questions were, based on the comparison of a selection of contemporary mainstream British, French and German cooking television programmes,

- (1) What are the nutritional characteristics of the food prepared in terms of the food groups and how do they compare?
- (2) How are food, cooking and the chef represented in relation to their functions and characteristics?
- (3) How are the above influenced by country of production and format?

In order to answer the above questions a mixed-method approach, combining a qualitative grounded theory approach to identify the functions and characteristics of food, cooking and the chef with a quantitative food group analysis, in order to establish which food groups are represented, was applied. For the latter the *NHS Eatwell Plate* (Department of Health et al. 2011) was used as the basis for comparison to consider how balanced the food represented in the programmes are. A further focus whilst considering the functions and characteristics of food, cooking and the chef has been to look at the relationships between these components in the context of contemporary, mainstream cooking programmes.

The three research questions were addressed in Chapters Four through to Seven, starting with the exploration of the first quantitative question in Chapter Four and answering questions two and three in Chapters Five to Seven respectively, according to the food, the cooking and the chef. This concluding chapter will present the key findings, pulling together the information that the four data chapters revealed. It starts with the key results from a country of production perspective, continuing with those from a format perspective, to then look at the findings, which are as dependant on the country of production as on the format. The chapter then presents the original contribution to knowledge and a discussion concerning the limitations and an evaluation of the methodology, before concluding this thesis with the suggestions for future research and the final comments.

## **8.1 Presentation of Key Findings**

The basis for the research questions was the assumption that country of production, format and the chef were relevant to the representation of food and cooking. As food and its preparation are often seen as culturally dependent, differing widely between countries, it was expected that food and cooking representation in British, French and German cooking programmes would differ, in spite of matching formats. The data revealed indeed that the three countries chosen feature considerable differences where the functions of food and cooking are concerned. Secondly, it was presumed that the representation of food and cooking, or certain aspects of it, are likely to be format dependent. The results emanating from the data support this notion as the function of the chef, the cooking instructions, the empowerment to cook and the food qualities are all primarily format dependent. Thirdly, it was anticipated that the chef plays a key role in the representation of food and cooking. This was equally backed by the results from the data analysis as it is the type of chef and the associated style of cooking instruction, that informs the kind of empowerment that is delivered to the audience. Furthermore, there is a clear link between the type of chef and the format, as Diagram 2 (page 216) illustrates. Lastly, the food group analysis has not shown to have significant dependencies on either the country of production or the format, possible reasons for this will be elaborated on below (8.1.3 Findings Across All Country of Production and Formats). In summary, considering the findings in terms of country of production versus format dependency has thus largely proved to be useful, as the food balance is the only criterion, which has not been found to have clear dependencies.

### **8.1.1 Country of Production Dependent Key Findings**

The initial hypothesis, that food and cooking representation in British, French and German cooking programmes differs, in spite of matching formats, has been supported by the findings from the grounded theory analysis. The data analysed in Chapters Five to Seven has demonstrated that the functions of food and cooking are more strongly influenced by the culture of the country of production, as it revealed more differences between the countries than the formats. Some of the issues raised in the current literature on food representation in television, are therefore likely to be indeed only true for cooking television programmes from English-speaking countries.

When comparing the selected countries, it becomes apparent that the British programmes tend to focus on entertainment, often carrying a notion of drama and heightened suspense. The French programmes portray cooking more seriously, as a cultural duty, a tradition and a way of connecting to the cultural past, thus reinforcing national identity. The German programmes display a strong sense of conviviality in most aspects, such as when cooking and eating as well as in the confessions to the camera and equally in terms of working which is especially visible in the representation of local food production communities. In the following section each of the three countries are discussed according to the following criteria: first the key food and cooking functions and characteristics are presented, which is followed by a discussion concerning the types of chef most frequently featured, as well as a look at their instruction style. Then the particularities of food representation and the conditions in which they are presented are considered, which leads to the presentation of the foods that are regarded as desirable.

#### **8.1.1.1 Let The Games Begin: British Food Entertainment**

The selected British programmes are dominated by celebrity, food morals and drama, which steer them towards the mutual goal of entertainment. All cooking programmes are a form of entertainment (Collins 2009), but among the continental programmes selected, all had another primary or secondary function. In two of the four British formats however, the Epic Cooking Competition *MasterChef* and the Layperson Cooking Competition *Come Dine with Me* there appears to be no aspect of food or cooking which can be linked in any substantial way to any function other than entertainment. In *MasterChef* an anecdotal connection between identity and food is observable, which appears however to be serving Redmond's (2008) notion of the need for the amateur chef to define herself as unique, more than the desire to express her personality through ethnic food. Another good example for the connection between identity and branding is celebrity chef Jamie Oliver who clearly uses his working class background in the programmes to

define his persona and overtly links some of his dishes to his background. Similarly to the case of the amateur chef above, it can be argued, that the dishes in *Jamie's Great Britain* are less an expression of his personal, private identity, than a very prominent characteristic of his successful branding concept (Rousseau 2012a).

In the British programmes the entertainment factor is mainly achieved through the use of drama on different levels. In fact, all aspects of food are dramatised to some extent, not only in terms of the actual food presented, but also in terms of the food or recipe acquisition, the cooking process and the social relationships. In the following, the five methods of dramatisation that are used in the British cooking programmes are illustrated: The dramatisation through food knowledge acquisition, through the cooking process, through looking at life through the lens of food, through the loss of sanctuary and finally through social friction. Firstly, food knowledge acquisition or recipe acquisition is dramatised by fitting it into an adventure narrative such as the quest, outlined in the previous chapters, which when propped with matching anecdotes is used to underline the dangers and the achievements of the celebrity chef. Food preparation is a dangerous activity, but ultimately it is about making food safe, which is why the role of the chef is paramount (Govan and Rebellato 1999). The chef is thus allocated the role of the guide who steers the audience through the perils of gastronomy to safety, where she demonstrates a palatable, benign version of the foods she has been gathering on her journey. This form of dramatisation links to the celebrity chef culture, where the chef is more than a cook, as she has the power to transform the foreign, the wild, the instable, into something safe and palatable. The second kind of dramatisation is reflected in the cooking process, which happens typically where individuals want to progress to a higher level of chef. Similarly, to food acquisition, this form of dramatisation entails a mystical component, as the cooking itself is represented as alchemy (McGee 2007; Govan and Rebellato 1999) which transforms mere ingredients into a work of art and spectacle. This happens through a cooking process for which it is instrumental that it remains hidden (Ray 2007). The food thus created through spectacle is food without banality (Finkelstein 1999), which is applied by analogy to cooking, transforming it from chore to privilege. Thirdly, food is dramatised by allocating it an all-encompassing significance, where life is seen through the lens of food. In this scenario the world around it shrinks and exists only in thus far as it serves a food experience. It is about the personalisation of food, it links to cultural knowledge acquisition, but features no rules of cooking, nor does it lead to commensality, as it centres around the capsule of the eater and her favourite food. Fourthly, there are reoccurring sequences referring to a world, where animals still live outside in small numbers firmly anchored in their herd, able to form social relationships. Where real, down-to-earth people take care of their keep,

their land and their food. The circle of natural harmony is completed by cooking the produce and thus enabling its incorporation into the body, offering sustenance, as well as a sense of identity (Deleuze 2012), on a cultural and social level (Fallwell 2008). It can be argued that the subsequent rupture, the returning to a reality of supermarkets, restaurants, take-away outlets, vending machines and refectories, creates a sense of drama through the suggestion of a loss of sanctuary and the notion of being torn from an idyllic world of natural bliss (Phillipov 2016). Some chefs thus take the viewer back to safety by concluding their programmes from their walled home garden, like Nigel Slater, or by suggesting commensality, like Jamie Oliver. Lastly, dramatisation is achieved through the use of social relationships, especially through the building up of inter personal conflicts, in order to create friction and thus suspense. This is allocating food the function of an object over which the conflicts are acted out. Here, food is seen as something to play with, and taste is only referred to in terms of no further justified likes and dislikes.

The British programmes are the only ones of those selected which feature celebrity chefs, that is chefs who are more famous for their cooking on screen than off and who also hold no cooking decorations in the way of, for example, *Michelin* stars. Typical to the celebrity chef is the notion of education in the form of empowerment through "imperfection cooking", which is unique to the British chefs, while using the approximate cooking instruction style, both of which are discussed further in the format related section of this conclusion.

Overall, the major message about food in the selected British programmes seems to be that food is almost always sensational, entertaining and well worth meeting up for, even if it does not taste or look nice. There is the underlying dictum in British cooking programmes that indulgence is not only desirable, but the norm, and it ought to be available to everybody all the time. Due to the cooking instruction types, which are either approximate or fragmented (see Diagram 2, page 216), there is often not much factual information provided, if any at all. The information, which is provided, is that food is mostly good, which is to be read as much in a gustatory, as in a moral fashion. In some of the programmes the presentation of food suggests that it is at its most pure if it has either grown in one's own garden, is organic or, in the case of meat, if it has been raised grass-fed. Food bought directly from a farmer is also presented as better because it is "old-fashioned", "honest" and "simple". The programmes, which do include the acquisition of food at source, such as the Classic studio-based Cooking Programme *Nigel Slater's Simple Cooking* and the Regional Cooking Programme *Jamie's Great Britain*, evoke, as pointed out above, a strong emotional image of the intact countryside with healthy, hard-working people living in harmony

with their environment. These are however fleeting images, as there is no in-depth engagement with, for example, working communities.

In the Epic Cooking Competition food is the fetish item around which the drama of transformation through cooking is built, whereas in the Laypeople Hosting Competition the food is presented as a prop with which to play and essentially to antagonise the guests in order to create friction and drama. In those two programmes food has an almost accidental value, which is partly equally true of the process of cooking. Such a shift from nutrition to entertainment is most likely to happen in a climate of abundance, where food has ceased to be a nutritional necessity (Fallwell 2008) and has taken on a new meaning such as an indulgence, a symbol (Govan and Rebellato 1999) or, has lost all meaning and substance to become a simulacrum (Barette 2006; Baudrillard 1994).

Overall, the two major messages presented with regards to cooking in the British programmes are paradoxically in complete opposition. The first is that cooking is easy and perfection or accuracy should be avoided, and the second is that cooking is unbelievably difficult and can only be mastered by a select few. The two programmes featuring celebrity chefs present the first approach, where cooking skills do not seem to matter, as any version of any of their dishes can only be "amazing" or "brilliant". This is contrary to the presentation in the Epic Cooking Competition where cooking is portrayed as a hectic activity, where people run, shout, cook, fry, and burn food, which is intercepted with glimpses of colourful and shapely food elements. In other words, in the Epic Cooking Competition, as well as in the Layperson Hosting Competition, cooking is confusing. In the latter any real concept of cooking as a coherent activity linked to nutrition or a concept of cuisine, seems altogether absent. In fact, cooking is represented as being a fun activity where in a playful, almost childlike attitude the contestants often joyfully mix or assemble ingredients to create a dish, which may equally aim at pleasing, teasing or tormenting the diner. The British competitions are more about drama, personal aspiration and interpersonal friction than about cooking. In summary, the main message the British programmes deliver is, that in principle, all food is good food, and food is exciting, but cooking, for the non-professionals and the non-obsessed, remains an enigma, contradictory and emotionally problematic.

#### **8.1.1.2 Preserving Cultural Identity: An Act Embedded in Everyday French Life**

The core function of food and cooking in the French programmes is the enactment of cultural identity. The programmes are about precision and measurements and present food as a material, which allows the formalisation and intellectualisation of the dish as a concept (Trubek 2007; Ray



2005; Ory 1997). This is likely to be at least partly a result of French cuisine being a subject of theorisation for centuries (Parkhurst Ferguson 2003), which has brought forth clear and rigid concepts of how things are done 'properly'. Cooking is therefore on a level with other expressions of culture (Corti 2012) and an issue, which is discussed with earnest and concentration. This is further supported by the fact that the French amateur chefs in the Laypeople Hosting Competition *Un dîner presque parfait* do not gossip about each other in the confessions to the camera but concentrate solely on the cooking. They are, out of all the amateur chefs, the most vocal and the most interested in tasting and discussing the food being prepared.

A characteristic of the French programmes is that they feature the largest number of grand chefs, as they appear in three out of four formats. The grand chefs use precise cooking instructions yet only taste the dish, which is not seen to be eaten, and is thus solely prepared for the viewer. The amateur French chefs align themselves with the cooking instruction style of the grand chef (see Diagram 2, page 216), but unlike the grand chefs do eat their food. Respect for the authority of the representatives of French cuisine as well as their objectivity are portrayed as being fundamental to the understanding of the chef as well as the cooking process. In the French programmes there is no difference specified in the value of the produce of an artisan baker and the oeuvre of a famous grand chef, as they both craft their produce with the same, almost religious, earnest. Examples such as the one of the baker in *A vos régions* who still bakes a religious biscuit, which his family has been baking for over 300 years, to the same standard today, underpin how cuisine is understood as a historical cornerstone, which anchors food in time and tradition, and which makes the chef practically the priest of the latter. It is precision which allows the cooking of food to be a link to history as dishes have been made the same way for centuries (Montanari 2006; Scholliers 2001). Therefore, food reflects a national emblem, which is intensified by the fact that French cuisine has been manifested in writing since the nineteenth century. All the French programmes show a more diverse and more intellectualised concept of food and cooking than either the British or the German ones.

In the French programmes cooking is presented as an expression of identity (German 2011) as by continuing to prepare classic dishes, the French people of today connect with the past and make sure their culinary identity is preserved in the present and also carried into the future, for example, through legally protected quality labels such as *Appellation d'Origine Contrôlée* (Hillel et al. 2013; Trubek 2007). Food is a part of culture, in the same way that art and literature are (Corti 2012; Parasecoli 2008) and contrary to the British and the German programmes, religion as an influence on food appears regularly in the French context, especially in *A vos régions*. Food

is equally represented, for example in the Laypeople Hosting Competition *Un dîner presque parfait*, as an expression of personal pride and identity through the demonstration of skill and food discourse.

Central to the French understanding of food is that, in order for it to be good, it has to meet the guidelines. Thus cooking from scratch is taken for granted and the notion of simplicity is used synonymously with "classic", which means that a recipe requires only a few ingredients. Mostly dishes are further based on traditional recipes and if possible prepared by a grand chef or alternatively a chef who precisely follows the instructions, which can be observed in particular in the Regional Cooking Programme *A vos recettes* and the Laypeople Hosting Competition *Un dîner presque parfait*. Albeit ensuring that the culinary tradition is preserved (Rossato 2015), this approach leaves much less space for originality and creativity in cooking and focuses instead on technicality.

In summary, food as an expression of national and cultural identity requires a concept, a set of rules, as well as precision and discipline in following them. Food and cooking in the French context are serious subjects involving objective measures and rules to ensure a standardised product, which is embedded in history and remains consistent over time.

#### **8.1.1.3 Food as an Opportunity for Conviviality: A German Approach**

Food and cooking are presented as opportunities to connect in the German context. They create a cycle between the farmer and her land, linking the flavour of the produce to the earth (Trubek 2007; Guy 2002), connecting working communities (Phillipov 2016), creating fellowships of the table, and letting the chefs team up in the kitchen. More than in any of the other programmes food and cooking appear to create scenarios of conviviality and community (Esser 2008; Montanari 2006; Stiess and Hayn 2005), in the Laypeople Hosting Competition *Das perfekte Dinner* the amateur chefs even present their confessions to the camera in pairs. At times there is more concern for whether people are nice, than whether the dishes are met with success. In the German programmes it seems important that cooking is not done on one's own and neither is eating. Notions of obsession or a foodie culture are completely absent from all programmes and cooking is portrayed as a chore (Naccato and Lebesco 2012; Voigt 2008), a leisure activity (Deleuze 2012; Voigt 2008; Ashley et al. 2004) or as part of one's profession. Similarly to the French programmes there is evidence that cooking, and especially the routine of cooking, requires effort, discipline and practice.

The German programmes feature amateur chefs more frequently than the British or the French ones, whereby they all follow the precise cooking instruction approach, apart from the amateur chefs in the Epic Cooking Competition *Deutschlands Meisterkoch*. In the latter due to the Mixed Chef Scenario, as in all other such instances, the fragmented instruction approach is followed. Out of all the programmes, the amateur chefs in the Regional Cooking Programme *Die Landfrauenküche* seem to have most cooking routine beside the grand chefs. This suggests that cooking, in spite of what some of the reviewed literature states (e.g. Esser 2008; Kear 1999), may still be something ordinary in people's lives, which, at least in a rural environment, is passed down through the generations.

The German understanding of the function of food is mainly nourishment. Apart from the Classic studio-based Cooking Programme *Schuhbecks* food is seen to be eaten and enjoyed in all formats. The German Epic Cooking Competition *Deutschlands Meisterkoch* is the only one of its kind where judges are sometimes seen to be eating the dish an amateur chef has prepared, because, as they say, they like eating it. When the judges do eat a dish, they usually eat it together, which is in tune with the general German approach towards commensality. In the Regional Food Programme *Die Landfrauenküche*, as well as the Laypeople Hosting Competition *Das perfekte Dinner*, food is eaten with gusto, which is a fairly rare occurrence in the programmes selected.

Food is not used as a prop and not often as a "material" – apart from in *Deutschlands Meisterkoch* where the judges use the term, probably in support of the technical approach a professional chef, or one aspiring to it, ought to take – but rather portrayed as an integral part of life. There is a clear notion of there being a production cycle: the *terroir* (Deleuze 2012; Trubek 2007; Guy 2002) leaves its specific fingerprint in the flavour of the milk, the herbs and the cheese for example. The particular characteristics of food are therefore bound to the soil and the humans are bound to the land and united with it, by eating its fruits. The work needed to complete the necessary steps in a work process, are sought from neighbours from the region, thus emphasising the dependency of local working communities. The food is delivered straight from the farmer to the consumer, it thus never leaves its native environment and binds all into its cycle (Phillipov 2016). This supports the notion that community cohesion is created through food and "through shared cultural practice" (German 2011:139/40; Montanari 2006; Fischler 1988).

There is tasting and discourse about food, but not extensively so and the dishes are in the majority good traditional fare, rather than haute cuisine, with the exception of some of the dishes in the Epic Cooking Competition. There is a fair amount of discussion about foods being

homemade, which is perhaps a sign of the dilemma between the longing for a world of authentic homemade food on the one hand, and the lacking of skill and/or time to make it a reality on the other (Adema 2000).

With very few exceptions the German chefs all cook in teams. It seems important that at the table there is harmony and all feel content with the food served, which is especially visible in the Laypeople Hosting Competition *Das perfekte Dinner*, but also in the Regional Cooking Programme *Die Landfrauenküche*. Cooking is mostly portrayed as an enchanting, friendly and stress-free activity, something to be done together at leisure, yet not without discipline and order. In summary, in the German context cooking requires company and is in general a smoothly run activity, ultimately leading to commensality. The gist of the German approach to food and cooking may thus be encapsulated with "community, conviviality, and commensality."

### **8.1.2 Format Dependent Key Findings**

This section presents the three key findings which have been found to be format related. These are the types of chef, the types of cooking instructions, and the approaches to empowering the viewer to cook. They are discussed with regards to their impact on the representation of food and cooking, and with regards to the relationship between them, which is illustrated in Diagram 2 (page 216). Diagram 2 starts in the middle with the four different sub-formats devised in this study. The first key finding, that there are three main types of chef and a Mixed Chef Scenario, can be found on the next level outwards, which informs what type of chef appears in which formats in this study. The second finding, the three types of cooking instruction styles from which the empowerment to the viewer is derived, is reflected in the next level. Finally, in the outer level the countries of production can be found. In some cases, such as the French Regional Cooking Programme, more than one type of chef is featured, which is reflected in the diagram.

Diagram 2 can also be read from the outside inwards, starting with the countries of production. However, as the relationship between the chef and the instruction style depend more strongly on format, the relationship pattern is not as clear. Read from the outside inwards Diagram 2 shows that the British programmes all take an approximate or a fragmented instruction approach, whereas the French and the German programmes – with the exception of the Mixed Chef Scenario which displays the fragmented style in all countries – always apply the precise information style. Moving further inwards, the diagram shows that the fragmented approach may be found in the amateur chef and the Mixed Chef Scenario, while the approximate style is exclusive to the celebrity chef and the precise cooking instructions are practiced by grand and amateur chefs alike. The final inner level links the Mixed Chef Scenario to the Epic Cooking

Competition, the grand and the celebrity chef to the Classic studio-based and the Regional Cooking Programmes, and the amateur chefs to the Regional Cooking Programmes and the Laypeople Hosting Competition.

There are other minor aspects, which have been revealed by the data analysis, such as for example that the aesthetic value of food, is more format than country related. The notion that cooking is transformed into an expression of art and design for example, may apply to *MasterChef*, yet the dishes in *Come Dine with Me* or even *Nigel Slater's Simple Cooking* can hardly be accused of having excessive aesthetic value. Further, with regards to the visibility of the cooking process, the continental programmes, apart from the Epic Cooking Competitions, nearly always explicitly show the formal working process of food preparation, which is much less the case in the British formats overall. Thus many assumptions that may be true for some formats and some countries of production, just do not apply to cooking programmes in general, although for some they may be apt.

#### **8.1.2.1 Three Types of Chef and the Mixed Chef Scenario**

The data analysis revealed three key types of chef, the grand chef, the celebrity chef and the amateur chef. Their different characteristics and functions have been outlined in Chapter Seven in detail. The grand chef, or the *chef étoilé* (Salvador-Pérignon 2013; Bayet-Robert 2012) is a person who has real life high-standing cooking credentials, or holds awards such as one or more *Michelin* stars or an equivalent. The grand chef is an expert (Eckstein and Young 2015; Lewis 2010), who shares her knowledge in the form of precise, technical instructions, but remains essentially, as an authority in her field unreachable. In the programmes selected all the grand chefs are accompanied by either an assistant or a presenter, who is not a chef, and who aims to make the process of cooking comprehensible for the layperson. This is achieved by assisting the grand chef and asking questions about how things could be done at home, as opposed to in the professional kitchen

The celebrity chef on the other hand, is a person who typically has a qualification in cooking, or is self-taught and may have some working experience in cooking outside television, who is however, more famous for her cooking on television than off. Her aim is to teach as much as to entertain (Eckstein and Young 2015; Lewis 2010; Collins 2009) and she has authority, which is however derived from her celebrity status, rather than her cooking credentials (Johnston et al. 2014; Rousseau 2012a). Typically to be found among the celebrity chefs is the foodie chef who

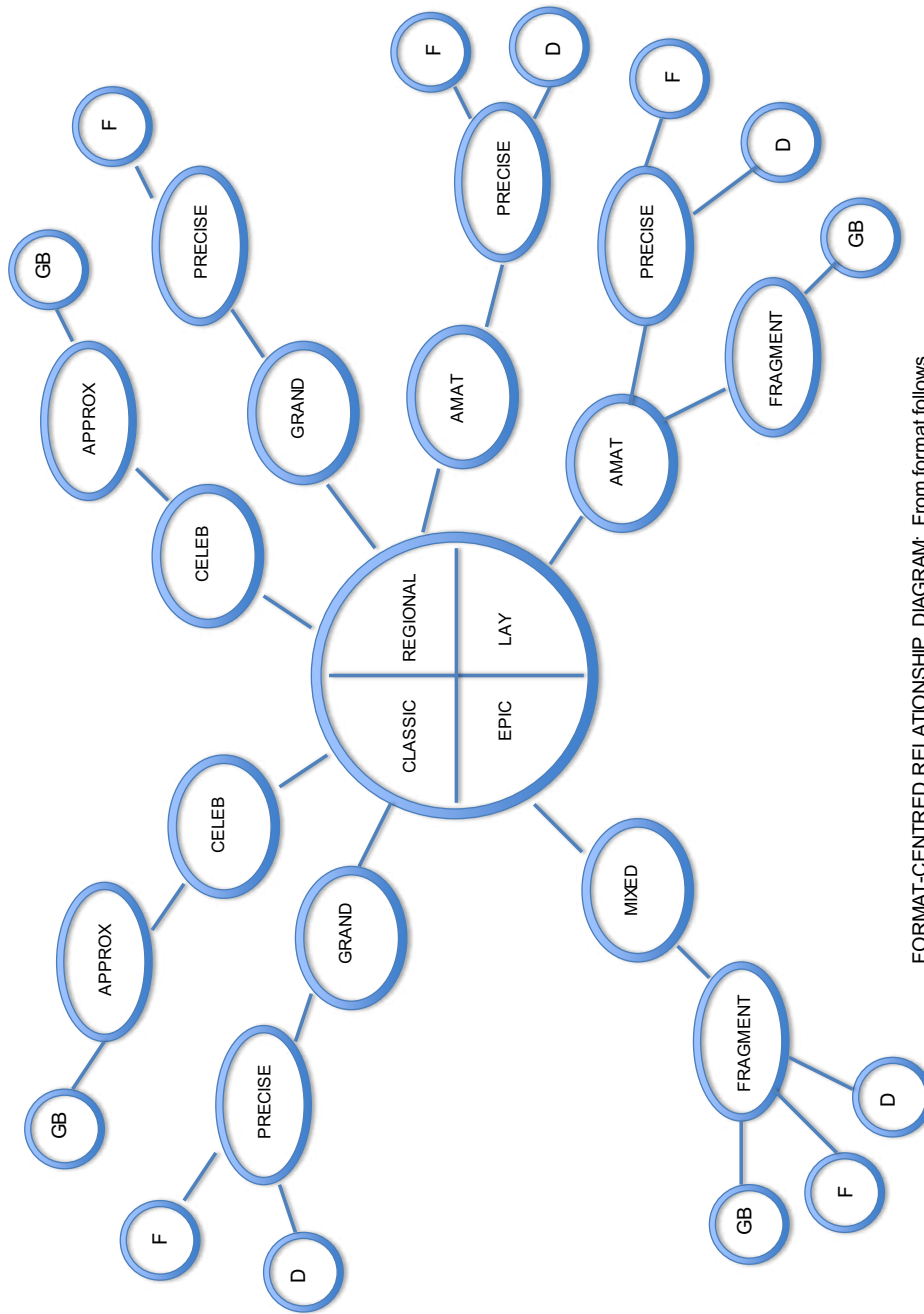
may appear as a solitary, self-indulgent food fancier who spends her time composing dishes, to suit her own tastes. The foodie does not necessarily appear as a food professional, but as a person who is passionate about food (Cairs et al. 2010). The celebrity and the foodie are free from manuals and rules; they are not accountable to anything above their love of food. The food lover thus forgives the un-shapeliness of dishes and does not discriminate amongst the foods, so as not to intimidate the viewer (Bell and Hollows 2011; Bonner 2003). Typical for the celebrity chef is that she constantly interlaces food quality with her own personality, adding personal information and emotional stories, thus focusing through food on herself, rather than through her cooking skill on food. Food therefore serves as a theatrical prop to enable the celebrity to perform her act, rather than being of interest in its own right. Food television thus also has the function of an entertainment platform for the celebrity chef to promote her personality, her quirks and her ideology as well as the assorted product advertisement (Adema 2000 in Rousseau 2012a:49).

The third type of chef, the amateur chef, is a person who is not a chef in real life but appears on television in the function of one. A prominent reason is because the programme is a competition and the amateur chef claims that she is participating to win, while another might be to just get on television (Grindstaff and Murray 2015; Redmond 2006; Aslama and Pantti 2006; Biressi and Nunn 2004). There is a wide range of amateur chefs and not all are necessarily avid hobby cooks, it is thus not always apparent why they chose to participate in a cooking programme. Although the functions of the amateur chef differ widely, what they have in common is that they all seek to entertain, which is in part ensured by the mechanism of the confession to the camera (Nunn and Biressi 2010; Redmond 2008; Aslama and Pantti 2006), essential to all formats featuring this kind of chef. It is the confession to the camera where amateur chefs either gossip about each other or about each other's cooking. In some programmes, such as the Epic Cooking Competition, a large part of the suspense depends on the amateur chef's declarations, which have the function to perpetually assure the audience that their whole life is on the edge of a knife. Essentially, the confession to the camera - as well as the figure of the amateur chef itself - adds intimacy and authenticity to the programme (Murdock 2000) and allows the amateur chef, a hitherto unknown person, to capture the attention of the camera and become a celebrity for a night (Heller 2007; Redmond 2006; Turner 2004) by just being herself (Biressi and Nunn 2004).

There is additionally the Mixed Chef Scenario, which can change the function of the chef as it makes multiple social and hierarchical relationships possible, which has a significant bearing on the cooking instructions. Essentially it features the above kinds of chef, but adds the role of the

Diagram 2

Legend Diagram 2: Amat = Amateur chef; Approx = Approximate cooking instructions; Celeb = Celebrity chef; Classic = Classic studio-based Cooking Programme; D = Germany; Epic = Epic Cooking Competition; F = France; Fragment = Fragmented cooking instructions; GB = Great Britain; Grand = Grand chef; Lay = Laypeople Hosting Competition; Mixed = Mixed Chef Scenario; Precise = Precise cooking instructions; Regional = Regional Cooking Programme



**FORMAT-CENTRED RELATIONSHIP DIAGRAM:** From format follows chef type, follows instruction style, follows country of production.

judge and often a narrator, which alters the power dynamics considerably and has consequences for cooking instructions, the latter of which will be outlined below. The Mixed Chef Scenario is about hierarchy, relationships of power fuelled by the suspense from the above mentioned confessions to the camera. The grand chef in this scenario adds outside authority, whereas the judges, who are sometimes grand or celebrity chefs too, are the gate-keepers to the next level that the amateur chefs are aiming for. Whereas the latter are at the bottom of the chef hierarchy, the narrator is all-knowing and the presenter, where there is one, adds distance between the amateur chefs and the judges, thereby elevating the latter even further.

These types of chef can be found in other programmes than those selected and they broadly cover most of the types of chef currently represented in cooking television. Other chef combinations, such as, for example, celebrity chefs visiting regional grand chefs, are also imaginable, yet the focus is likely to either be on the celebrity chef or the grand chef, as the former relates to high culture whereas celebrity is linked to consumer and popular culture, where "entertainment is privileged over information, affect over meaning" (Lewis 2001:234). As programmes are made for a target audience it is unlikely that both of these forms are present in equal parts in one programme. It is further questionable whether it would be in the interest of the respective grand and celebrity chefs to participate in such a programme, as the commercial approach would subvert the artistic and the artisanal as well as the kudos acquired over long years of haute-cuisine working practice (Springfellow et al. 2013; Fantasia, 2010). However, other types of chef probably do exist or will develop, as not only has this study not covered all existing cooking programme formats, but television also evolves and new formats with different constellations are created constantly.

#### **8.1.2.2 Three Types of Cooking Instructions**

Following from the above, the data analysis further showed that there are three kinds of cooking instruction: one focusing on precise measurements, one giving some precise and some approximate indications and one which only provides fragmented pieces of information on the cooking process. Each of these communication strategies is linked to a specific kind of chef, as can be seen in Diagram 2 above, and a certain approach aimed at encouraging the audience to cook, as will be seen in the next section. The precise cooking instructions are factual information, which include exact measurements such as grams and millilitres, technical instructions, as well as cooking temperatures and cooking times. Success depends on the faithful execution of the original recipe, which includes specific ingredients, as well as exact weights and measurements.



This approach puts the food and its preparation centre stage. This step-by-step instruction approach used by the grand chef and by some of the amateur chefs, particularly, as can be seen in Diagram 2 (page 216), in the French and the German programmes.

The second type of cooking instruction is the approximate approach, which typically, involves some precise instructions combined with some approximate ones, such as "a generous glug of olive oil" (*Nigel Slater's Simple Cooking*, "Episode Surf & Turf"), "just a little splash" or "about quarter to half an hour" (*Jamie's Great Britain*, "Episode South Wales" and "Episode Yorkshire") as well as phrasing such as "It's just a chance to explore the sweet and the sour relationship" (*Nigel Slater's Simple Cooking*, "Episode Sweet & Sour"). There is no need for systematic standards or rules, as food is tailor-made to the taste of the celebrity chef. Under this approach food and cooking are the central elements, but their nature and significance are clearly dependent on the persona of the celebrity chef.

The issue of food morals and moral food has been mentioned in the section on British country of production dependent issues above, and although this phenomenon is typical of British programmes, it is imperative to stress, that it originates from the figure of the celebrity chef, more specifically from her approach to cooking instructions. Precise cooking instructions, applied by the grand chef, lead almost inevitably to a concrete and measurable set of qualities which are either achieved or not. Therefore, a dish is successfully prepared when all the instructions are followed and executed correctly. The food value it might be argued, is thus objectified. In the case of approximate cooking instructions, which lack a step-by-step manual that could be followed, the quality of the food is transferred from the celebrity chef to the food itself. The celebrity chef is presented as infallible therefore equally so must her cooking be. Consequently, food is described with terms such as "amazing", "humble", "brilliant" and "honest". These terms can either describe a person, or, as in this case food, although some are not usually employed to describe the latter. It is noticeable that the food qualities promoted are all located around concepts such as "traditional", "old-fashioned", or "down to earth" evoking an emotional image of an intact world with healthy people living in harmony with their environment, away from a city life dominated by the pressures of communication technology and the media, including the very product, *cooking television programmes*, which bring these images to the audience. The food qualities promoted by the celebrity chef are thus a simulacrum referring to the wholesome food of the past, which has never existed.

The third type of instruction is the fragmented approach, which provides barely any information on the actual cooking process or on the ingredients. This applies to programmes where some of the ingredients are mentioned, but not all and there is typically no specification with regards to the amount of each ingredient used. Programmes where this is the case represent cooking as either a complex, inscrutable operation or as a one-off entertainment event, rather than an orderly step-by-step process. The food and cooking process is typically only marginally commented on whereby the focus is often on unrelated topics such as career aspirations, stress status or gossip. This kind of information approach can be found predominantly with either British amateur chefs or in the Mixed Chef Scenarios and it is typical of the British Laypeople Hosting Competition and the Epic Cooking Competition format.

Thus in summary it can be said, that there are three types of cooking instruction, leading to different amounts of information about cooking and that each of them is linked to a specific kind of chef. As Diagram 2 (page 216) shows conclusively, the French and the German programmes, which are aiming at education and conviviality respectively, either apply precise or fragmented instruction, whereas the British, which are geared towards entertainment, use approximate or fragmented ones. This demonstrates that although the type of chef and the cooking instructions are mainly format related, and the cooking instructions follow from the type of chef, there is still equally an element of country of production which effects this outcome.

### **8.1.2.3 Approaches to Empowerment to Cook**

The data analysis also revealed that there are two approaches used that empower cooking, the first is followed by the grand chef and the second by the celebrity chef, in the programmes selected. The first way derived from the precise instructions approach, uses a step-by-step manual to guide the viewer through the cooking process. There is typically no encouragement to experiment and where there are different varieties of a dish they are usually explicitly mentioned and tend to be listed conclusively. Instead of offering 'Hazelnut-chocolate-pear millefeuille, served with acorn panna cotta, topped with a mocca tuiles and toffee popcorn' (*MasterChef*, "Series 8, Episode 15, finale"), the grand chef points out, that the panna cotta (*A vos régions*, "Episode Paris ethnique") may be served with a variation of coulis, such as caramel, chocolate or red berries, but essentially it has to follow the original recipe. The audience is encouraged to learn the rules, use the proper equipment, copy and repeat, and eventually master the exercise of cooking that particular dish. The dogma of this kind of instruction is "You can achieve the dish if

you follow the rules precisely". This is underlined, at least in the French programmes, with listings of ingredients and precise amounts on screen.

The celebrity chef, on the other hand, encourages the audience by using approximate cooking instructions and in the British programmes also "imperfection cooking". The celebrity chef tries to animate the viewer to experiment, to follow her instincts and to be her own judge. Sometimes in this type of programme there is further the call for "imperfection cooking", which is a repeat emphasis on the look of the finished dish being of little importance. Moreover the viewer is encouraged not even to try making the dish look aesthetically pleasing, because perfection is presented as being "boring". This seems to suggest that the viewer cannot be confronted with anything as structural or limiting as a recipe with exact measures or a concept of shape. The underlying argument is that cooking according to a traditional recipe is difficult, as well as tiresome, and that the viewer is therefore constantly in danger of being bored by food or food preparation. Therefore, to keep the viewer interested, the celebrity chef has to make sure the food has some kind of entertainment element, such as it popping "in the mouth" or being "sizzley" (*Nigel Slater's Simple Cooking*, "Episode Hot & Cold"). The emphasis is on simple, manageable recipes, which have the added value of being exciting. This type of instruction, which has been illustrated in Chapter Six, typically involves the chef demonstratively downplaying her skill. The philosophy of this approach is "Look, I can do it, anyone can do it, you can do it. Just do it".

The third kind of instruction approach, the one providing fragmented information, does not provide any encouragement to cook at all, as it portrays cooking either as alchemy or as a kind of game. The two kinds of programme to which this applies are firstly all the *MasterChef* formats and secondly the British Laypeople Hosting Competition *Come Dine with Me*. They are the only two formats in the entire selection which are neither about making the process of cooking visible, a trademark of cooking as a form or art and design, nor about cooking as labour, which is largely invisible (Ray 2007). This however is at the core of their programme structure, as the drama in *MasterChef* depends on the notion that cooking *is* difficult and the friction in *Come Dine with Me* is created around the exposition of the inept handling of food by the amateur chefs. In the first case it is the voyeurism (Harbidge 2014) to watch people and their emotions as they struggle to cook well, and in the second the voyeurism to watch people who are struggling to cook, an activity in which they visibly barely possess any skill. The fragmented instruction approach carries thus more encouragement for the hobby voyeur, than the hobby cook, providing more *schadenfreude* than culinary capital. Nevertheless, food and cooking may still be central themes

in a programme featuring no encouragement to cook, if however, with the function of adding drama and entertainment, rather than primarily cultural capital.

### **8.1.3 Findings Across All Countries of Production and Formats**

Some of the findings did not relate clearly to either country of production or format. This was mostly the case for the results from the quantitative analysis outlined in Chapter Four which was looking at the food groups represented in the selected programmes. The initial expectation here was that in the majority of cases the food presented in the programmes selected would not match the NHS guidelines and further that the balance or imbalance may depend to some degree on the format or country of production. Accordingly, although a clear overall food group hierarchy emerged, meaningful dependencies or even relationships between food group ratios and either country of production or format could not be established. There are three main reasons why this could be the case: firstly, either the country of production and format are not relevant criteria for the food group ratios. Or secondly, they are relevant, but the sample size was too small to bring the dependencies to light. Thirdly, perhaps the food groups as a measurement unit are not specific enough to express differences in ratios. The next, and final point of the key results elaborates on the findings of the quantitative food group analysis and the possible reasons for why the food groups are unbalanced.

#### **Food Group Hierarchy**

In spite of there not being a pattern between food groups and either country of production or format, there is an overall food group hierarchy which applies to the majority of the programmes across country of production and format. The hierarchy pattern reflected in the programmes is that 'fruit and vegetables' are the largest group, the 'non-dairy protein' the second largest, followed by the 'foods high in fat and/or sugar', the 'starches' and the 'dairy foods'. Across all programmes, there is an excess in the use of 'fruit and vegetables', 'non-dairy protein' and 'foods high in fat and/or sugar', as well as a lack of 'starches' and 'dairy foods'.

Based on an analysis at recipe level the main reasons for the above imbalances have been identified as the excess in 'fruit and vegetables' being caused by using large amounts of vegetables often instead of 'starches' in the savoury recipes, and respectively fair amounts of fruit in the desserts. There are four likely reasons why the 'fruit and vegetables', and the 'non-dairy protein' are overrepresented: firstly, since television is a visual medium and the programmes aim to present the food in an attractive light 'fruit and vegetables' may be more suitable than other

food groups due to their wide range of vivid colours, textures and shape. Secondly, especially celebrity chefs who advocate healthy eating could find it pedagogically desirable to promote a high intake of 'fruits and vegetables', in support of existing health guidelines such as "five-a-day" (Mangerbouger 2016b; DGE Ernährungskreis 2016; NHS (2015c). Thirdly, the fact that the excess in 'non-dairy protein' stems from large portion sizes of fish and may reflect a culturally higher standing of the latter (Laudan 2013) as they may be deemed more attractive because they are associated with prestige and exclusivity (Montanari 2006), which is not the case for the starches. Fourthly, it may stem from the choice of food producers represented in the programmes. All farmwomen presented in the programmes were either livestock and/or dairy farmers, in none of the programmes were producers of cereal or fruit and vegetables visited. Therefore, a domination of the 'non-dairy protein' could in parts also be linked to this phenomenon.

The excess in 'foods high in fat and/or sugar' is partly caused by the NHS definition of these foods stipulating that all foods with a higher fat content than 17.5g/100g and/or a sugar content over 22.5g/100g are considered 'foods high in fat and/or sugar' (NHS 2016b; NHS 2016c; NHS 2015a) and the fact that nearly all programmes feature sweet dishes. Similarly, the definition of foods with a high fat content is mainly responsible for the apparent lack in use of 'dairy foods'. All of the farmwomen visited in the programmes, as pointed out above, are either livestock and/or dairy farmers and occasionally they cook with a sizeable amount of, for example cheese, which does not count towards the dairy quota, because of the fat content of cheese. The programmes often feature practically no 'dairy foods' low enough in fat as not to be classified 'foods high in fat and/or sugar'. This illustrates a significant difference between the 'dairy food' definition commonly in use and the NHS definition of it. According to the NHS rules, only low-fat dairy classifies as 'dairy foods', anything with a fat content above 17.5g/100g, such as cream and many cheeses, qualifies, in the NHS sense, for 'foods high in fat and/or sugar'.

The lack of 'starches', representing the most fundamental lack across all programmes, is partly caused by the excess use of 'fruit and vegetables', which, as pointed out above, replace starches in savoury as well as in sweet dishes. Mostly however, there is an absolute lack of the foods in this food group. Other reasons for the low count may be that they are not a popular food group due to a dieting and nutrition culture, which often favours low-carb concepts, such as the Atkins or the Paleo diet (Atkins 1972; Ballantyne 2014). Furthermore, many carbohydrate heavy foods such as rice or potatoes lack colour, become mushy when cooked and may thus lack the required aesthetic appeal for television. In a similar vein, they may be less suited, because they require a longer cooking time than other foods, which applies especially to the legume. In addition, typical

preparation processes such as peeling, dicing and boiling are perhaps less suited for dramatic scenes, because they do not yield much in visual terms. Lastly, although carbohydrates were valued in the nineteenth century for their calories, they are now mainly known as stabilisers, fillers and staple foods (Laudan 2013), thus contrary to perishable foods like milk, meat or fruit and vegetables, they are not primarily associated with freshness, nor benefits such as, for example, being high in vitamins (Laudan 2013).

Finally, as pointed out in Chapter Four, there are indications of country of production dependencies, such as 'dairy foods' being represented the least in the British programmes, and the most in the German programmes, as well as 'starches' being lowest in the French programmes. Similarly, when looking at possible format dependencies one finds that the 'dairy foods' tend to be highest in the Classic studio-based and the Regional Cooking Programme. Although being able to support these statements with data, and in some cases finding possible reasons for this – early French gastronomes for example, favoured 'dairy foods' and 'fruit and vegetables' over starches and flours in which they saw the cause of obesity – there is not enough data to support this as a finding. The question here is really a quantitative one and could only be answered conclusively by using a much greater sample size in terms of episodes. Without solid data on dependency, possible reasons for the latter are no more than guesswork. Therefore, although the food groups have been established and compared with the *NHS Eatwell Plate* guidelines, and a clear hierarchy of food groups has been established, the question of the dependencies on either country of production or format must be left open, as this study has not found a conclusive answer.

## **8.2 Contribution to Knowledge**

This study contributes to knowledge in a number of ways: Firstly, this study contributes significant qualitative and quantitative data to an area of food and media studies where there is a lack thereof (Devon 2011). It does so by bringing forth compelling findings on food groups, as well as the functions and characteristics of food, cooking and the chef to grasp the representation of food in popular, contemporary, mainstream cooking programmes.

Secondly, this study adds the perspective of a three country comparison, which has rarely been used in food studies to date. It thus provides for the first time data on food function and characteristics in combination with a nutritional analysis of different culinary cultures. This offers a new perspective to an area, which has thus far almost exclusively focused on

Anglophone food programmes, without considering national food culture as a significant factor in food representation. Hence this study addresses not only a gap concerning televised food representation possibly being related more to Anglophone culinary culture, than to cooking programmes per se, but also one regarding the use of comparative analysis, which can help to identify general features and trends.

Thirdly, by applying a mixed-method approach using grounded theory and a nutritional analysis the study contributes to the methodological development in food studies. Employing grounded theory, which is especially in the context of television programmes rarely used successfully, the study proves that the approach is suitable not only for exploring the topic of food, but also for use on television programmes. The quantitative food group angle further widens and supports the in-depth understanding of the differences in food and food group representation.

Fourthly, this study contributes to the systematic analysis of cooking programmes, by devising four cooking programme sub-formats, which enable cross-country and cross-format comparison. This supports the fleshing out of differences and similarities between programmes. These four key sub-formats can be used to classify further cooking programmes, thus advancing the in-depth comparison of food programme content.

Fifthly, this study has, contrary to others, systematically explored the functions and characteristics of food, cooking and the chef through a comparative analysis, thus providing an in-depth understanding of their purpose as well as the way they are constructed. While the function of some programmes is merely to entertain, others promote social aspects of food and cooking, or reflect aspects of identity and culture. The comparison of this aspect has therefore illustrated the diversity of functions and characteristics cooking programmes have.

Sixthly, although there are many studies looking at the chef, especially celebrity chefs and among them particularly Jamie Oliver, there are few which look at chefs systematically in terms of developing a typology. The few studies, which have done so, have constructed typologies which only work for one television market. To examine the role of the chef in more depth this study developed a typology which enables cross country comparison, thereby filling a gap in the literature. It has done so by building type definitions around qualifications, rather than socio-demographic qualities, thus culturally dependent parameters such as gender stereotypes, class and ethnicity. This study thus offers a new perspective on the role of this complex figure of culinary television.

Seventhly, the data revealed that there are distinct cooking instruction styles, an issue which has so far not been looked at systematically in the literature. The programmes examined, yielded three instruction styles: the precise, the approximate and the fragmented one, which all largely depend on the type of chef. Having devised these three approaches, it is possible to categorise cooking programmes according to their information potential for the viewer. This study has thus further demonstrated that some cooking programmes do not yield much information on the cooking process, while others are significantly more informative in this respect. Apart from filling a gap in the literature, these results offer a basis for further studies wanting to compare viewers' practices and beliefs in relation to the information disseminated through cooking television programmes.

Eighthly, the study revealed that in many programmes the chef tries to encourage the viewers to cook and that there are mainly two kinds of encouragement, the encouragement through precise instructions and the one giving approximate instructions and promoting "imperfection cooking". The former is typically applied by grand and amateur chefs and the latter by celebrity chefs. In this context it is further significant that some of the most popular food formats on British television, *MasterChef* and *Come Dine with Me* feature the fragmented approach which is not accompanied by an encouragement to cook. This confirms, that many cooking programmes do aim at educating the audience, if with different strategies.

Ninthly, food group hierarchy and the ratio of the food groups established by the study have shown that there is a general pattern in the cooking programmes selected. The latter tend to focus on 'fruit and vegetables' and the sauces and coulis made thereof, meat and fish ('non-dairy protein'), as well as fats, cheeses, cream and sweets ('foods high in fat and/or sugar'). Not popular in cooking programmes – whether for physical, conceptual or aesthetic reasons – are the 'starches' and the low-fat 'dairy foods'. A result which applies to all countries of production and all sub-formats selected. The prevalence of unhealthy food in television content has been explored in the literature, yet predominantly in the context of advertisement and to a lesser degree in general television content. The fact that this food group analysis reveals 'fruit and vegetables' to be a dominant group in (food) television programmes, adds an unusual finding to the already existing literature in this area.

Tenthly, the study has shown, that there is no definite pattern between food groups and programmes or formats nor country of production, therefore it cannot be claimed that one group



of food programmes is considerably healthier than the other. In terms of health it has to be borne in mind, that the *NHS Eatwell Plate* (Department of Health et al. 2011; Department of Health 2011a and 2011b) is a general guideline for everybody, and there are other health concepts – such as for example, the "Paleo Diet" (Ballantyne 2014) focusing on 'fruit and vegetables', 'non-dairy protein' and fats – and other guidelines which may assess these food group results differently. Thus, albeit what is considered "healthy food" being to a degree relative, the analysis delivers a basis for discussion.

Lastly, using the key findings on the chef combined with the qualitative analysis, it can be concluded that many formats convey cultural capital of some form, yet some formats communicate considerably more practical and factual information about food and cooking than others. All those which feature grand chefs and partly those which feature amateur chefs are useful for conveying precise cooking knowledge, while the programmes featuring celebrity chefs are suitable for communicating more general knowledge about food. The one format featuring the Mixed Chef Scenario, the Epic Cooking Competition, is the least likely to deliver any cooking instructions or general knowledge on food.

### **8.3 Limitations and Evaluation of the Methodology**

In summary eleven potential limitations can be identified. The following evaluation and discussion of limitations starts with the quantitative food group analysis and is followed by an examination of the constraints regarding the grounded theory approach. It also outlines the effectiveness and limitations of the methods applied.

Firstly, overall, the mixed-methods research approach worked well, as both approaches proved useful on their own, even if it was challenging to integrate the quantitative data with the qualitative results. This was largely because in the programmes chosen there was not much qualitative reference to the quality of single ingredients or particular food groups, which could have been compared more easily within the nutritional analysis.

Secondly, although a clear overall food group hierarchy emerged, the quantitative analysis did not reveal any meaningful dependencies between food group ratios and either country of production or format. This could perhaps have been improved by using a larger number of programmes, in the same sub-formats, and/or a larger number of episodes per programme. It may also be the case that country of production and the format are not significant enough variables in

this context or that indeed the food groups are not a suitable measure to express a link between food and particular programmes in more detail or accuracy.

Thirdly, with reference to the quantitative analysis, the part of the research which contained the calorie and fat content per episode per person could not be convincingly used. Although the average calorie content and amount of fat per person per episode does in some of the formats reveal interesting data (for example in the Laypeople Hosting Competition), this cannot be compared to the other formats, such as the Epic Cooking Competition, due to the different meal and programme structures. In order to look systematically at the calorie and fat content ideally programmes would have to be chosen which comply with a menu structure.

Fourthly, in order to obtain a representative average of meals presented within the programmes selected, five starters, five main dishes and five desserts were chosen from each programme. However, it was not possible to do so in all the programmes, as the German Classic studio-based Cooking Programme *Schuhbecks* did not feature any desserts at all. The most similar German programme was structured in the same way, so it is in itself interesting, that the German programmes of this kind are perhaps less likely to include desserts. In some programmes five episodes provided exactly the right number of dishes, in others more than the necessary dishes were featured. The selection process in the latter was guided by choosing the dishes which best represented the programme. Choosing different episodes or more or less dishes, could in theory have changed the results, however, any study can only ever show a selection of what is available.

Fifthly, the study may have come to different results, had other countries, different formats or programmes been selected. Furthermore, as programmes and formats evolve and are subject to trends and viewing figures, the time span in which the programme recording took place will inevitably have had an additional impact. Equally, had the recording period been longer, it may have produced a better fit for some of the programmes, such as, for example for the German Regional Cooking Programme. The selected programmes therefore cannot give a comprehensive picture of the chosen three food television landscapes.

Sixthly, in terms of the study design one perspective which was not included was the audience's viewpoint, thus the impressions, even if well documented by the researcher, are to a degree subjective. Different audiences may perceive and respond to programmes in different ways, as they may recall specific elements or notions, which they are particularly interested in for personal reasons. It is further imaginable that there might be a significant difference in response when

watching a programme once, compared to the researcher's reality of working repeatedly from transcripts; consequently, the same content may be absorbed and interpreted differently depending on the conditions. Any research, as pointed out above, always contains personal elements, which is why in this study the data and the decision making processes have been well documented and are thus transparent.

Seventhly, overall, the grounded theory approach worked well for this study, there are however several well documented criticisms of grounded theory, such as doubts that the pre-existing knowledge of theory and concepts can really be suspended in order for a truly new theory to emerge (Bulmer 1979; Silverman 2001). It is indeed probably not possible to blend out all prior knowledge of literature and frameworks, which however does not preclude that this makes an explorative search impossible. It is comprehensible that a fresh look at the data may be more difficult in the case of a well-researched field where the chosen method is well established; however, due to the exploratory framework of this study this was not the case and, as Miller and Deutsch point out "After all, there's a difference between open-mindedness and ignorance" (2009:68). Furthermore, inevitably in any qualitative research process, even if it is not informed by theory, there is influence from the interests and aims of the researcher (May 1997) and the researcher would add, further by her skills, which is however no less the case in quantitative research.

Eighthly, an initial concern that there may not be sufficient time to explore all the avenues in the vast body of data was justified, and it was therefore decided to focus on the dominant categories, as they were most likely to be part of the programmes' concept, as well as, with future research in mind, likely to register with a viewer. Category saturation was often reached after analysing just a few programmes, which may be due to television programme content being edited and thus by nature structured and restricted to a few core messages; unlike for example in an open interview where a variety of themes and topics can be explored.

Ninthly, the concern that grounded theory produces categories rather than theory (Bryman 2001; Silverman 2001) was in this case precluded by the fact that the research started with a concrete assumption and three clear research questions. The analysis of the categories would thus lead to the functions and characteristics of food, cooking and the chef, as well as an examination of their relationships. Furthermore, the evaluation of the data would imperatively either underpin that food and cooking functions differ between countries, or reveal, that they are influenced by other factors, such as possibly format. To satisfy the requirement, that the shaping of theory demands

data collection in different, contrasting settings (Bryman 2001) four different cooking programme sub-formats were chosen.

Tenthly, the strategy employed to address issues with the possible inconsistency of applying different level classifications such as *code*, *category* and *theme* on a practical level, was that different formatting of descriptive headings were used. Thus the "awareness of context" (Bryman 2001:407) and narrative flow (Weaver and Atkinson 1995) were maintained and the decontextualising of data avoided (Buston 1997; Fielding and Lee 1988). The separation of the coded text fragments from their contextual meaning due to labelling and attaching concepts (Coffey and Atkinson 1996) did not prove to be a substantial problem, as the categories were only printed and cut out to experiment with putting together a network of relationships, when the category stage was reached. The descriptions of those categories were already drafted and imbedded into a theoretical framework through the literature. This process of visually cutting the categories loose was necessary as many of them were linked in some way and the themes had to be clearly identified. Being able to assemble categories in a physical way facilitated looking at them afresh and identifying links that were not visible before, such as for example, that the kind of information on food and cooking was dependent on the kind of chef.

Eleventhly and finally, the use of NVivo was tested in the analysis of one batch of programmes, and although it made coding easier and quicker and it may have increased the transparency of the coding process, it did not, contrary to what Bryman and Burgess (1994) suggest, force the coder to be clearer about the process itself. This may be due to the inexperience of the researcher or the unsuitability of that particular kind of data, but the ease of coding resulted in the accumulation of an immense amount of data samples for every single code. NVivo helps with the compilation of text samples for codes, but at least for the programmes chosen, it amounted to an overwhelming amount of text material, which made the analysis unmanageable. Pertaining to the issue of turning anecdotal evidence inadvertently into a qualitative argumentation framework through the use of CAQDAS, which may lead to concerns over validity and reliability (Hesse-Biber 1995), there is to say that an approach orientating itself closely on the number of anecdotal evidence may miss, that in the overall narrative this particular evidence may actually be negligible. The many cooking, running and shoving scenes for example in *MasterChef* (the UK version) taken together, still only convey that cooking is hectic, complex and unstructured in the programme. It would therefore, in this case, be pointless to quantify text lines and construct meaning from the number of occurrences, because the meaning is in the content, not the frequency.

## 8.4 Future Research

The shaping of food image is gaining momentum, not just in the cases this study has outlined above, but also in many other contexts, such as for example the obesity epidemic (Boyce 2007; IASO 2002; Eurostat), pollution and climate change (Garnett 2013; FAO 2006), overexploitation of resources (Godfrey et al 2010; Popp et al. 2010; Foster et al. 2006), or the increase in food waste (Evans 2012). Cooking television is not the only information resource, but it might be borne in mind, that it disseminates images of food that are more powerful than the written or spoken word (Ray 2007). The shaping of food image through the media, and the associations that accompany food or food groups, are therefore becoming more and more relevant in many different fields. There are thus many aspects which future research might cover in the context of food television, the researcher would suggest the following five angles:

Firstly, there is a wealth of cooking programmes and this field would profit from more mixed-method studies of cooking programmes especially from a media and communications angle. More nutritional studies focusing on edited television programmes aimed at adults, would help to gain a better idea of the food categories and food profiles featured, leading to a better understanding of what particular messages food programmes disseminate. This would be especially important, as most cooking and food programmes are indeed aimed at adults, yet the mainstay of nutritional studies look at children's television and within that mostly at advertisements.

Secondly, one aspect which this study could not cover, due to the priorities set out in the research design, was gender. It is however an interesting and important perspective and there is a fine selection of literature on celebrity, as well as on the gender of chefs, which could surely be expanded on by exploring the qualitative approach applied in this study to a gender balanced sample.

Thirdly, another angle this study did not consider was the programme content from the point of view of the audience. This study may thus offer a base for studies comparing consumer practices and beliefs with the information disseminated through cooking television programmes, an area where research is scarce and thus needed (De Backer and Hudders 2016). In particular, it would be interesting to identify which aspects of the programmes viewers would recall and which narratives and food information seemed most important in their eyes. Further, viewers could reveal what makes cooking programmes attractive to them and also how far, if at all, they think the programme has an effect on their own food practices. This may eventually allow a concept to

be established of the possible effects of being exposed to food programmes with different perspectives, presentations and opinions about food and its preparation.

Fourthly, it would further be interesting to have more comparative food programme studies, which look at different sub-formats from within one country or at one format within a range of different countries. This could be carried out in a similar way to this study with for example, a look at how food is presented in news programmes or soap operas, again to establish a more comprehensive image of food on television. This could illustrate how different nations understand the role of food and cooking in different contexts and where their priorities lie.

Fifthly, in a similar vein, the food television content of popular cooking programmes could be compared with data on what people cook or what they eat at home, as although television is only one of several sources of food information (Adams et al. 2011), a comparison between media affected food image and food consumption may reveal interesting correlations.

## **8.5 Final Comments**

In the current information age food and the complex issues surrounding its preparation and consumption are omnipresent, while food related illnesses and anxiety in relation to diet are on the rise, and cooking skills and knowledge are in decline. Understanding how popular television programmes represent food and cooking, the key aim of this thesis, helps to develop further insights into these wider societal issues.

This study shows that food programmes resist the homogenisation of formats across languages and territories and that the study of food on television serves to gain a deeper understanding of the construction of national culture and identity through food representation. Cooking programmes are one aspect which highlights that attitudes towards food and entertainment, or that what is classified as such, differ significantly between countries. It may be assumed, that for a French audience, for example, detailed information on the cooking processes are understood to be entertaining. Likewise, a German audience, who seem to preference the conviviality in food preparation and consumption, does not seem to be likely to be entertained by the prospect of watching a lonely chef prepare and eat her food in the solitary fashion that is often found in the British programmes. Irrespective of what there is to learn from cooking programmes, what they do offer are ideas and concepts about food and cooking. In a context where food preparation is

practiced less and less and has frequently become virtual, detached and super elevated, the impact of such programmes may, in the absence of practical experience, be amplified.

In conclusion it is important to note, that the key message at the heart of all cooking programmes is that food is great, and thus the main function of cooking programmes in general, is the intense promotion of food. The messages about cooking are more confusing, as depending on the programme it is either represented as being easy, requiring effort, or being impossibly hard to achieve. Food however, may have to fulfil certain qualifications, but on the whole, especially in the celebrity programmes, the core message is that all food is good, exciting, and desirable. Food programmes are thus perhaps, especially in some cultures, more a symptom of the obsession with food and celebrity culture, than of the desire to improve one's cooking or gain cultural capital.

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## Appendices

## Appendix Part 1: Pilot Study

### Aim

The aim of the second pilot was to test a multi-strategy approach of applying a quantitative content analysis to establish the nutritional values, such as calories, fat and food groups, and parallel to it, a linguistic frequency analysis, as well as a qualitative content analysis to filter for more detailed information on how food groups are represented.

The study design was tested in-depth on one programme, 'Home Cooking Made Easy' (BBC) with television chef Lorraine Pascale, trying to establish foods, food groups and energy values, as well as a qualitative content analysis to identify functional categories of food representation, and possible, proclaimed as well as implicit, preliminary categories and themes, which were further analysed for internal consistency.

### Results

#### Nutritional Analysis

The amounts and kinds of foods were recorded and the calories calculated. They revealed that the caloric and fat content was often exorbitantly high. The two biggest food groups meat products and sugar, together made up over 50 % of all foods in terms of weight. Unsurprisingly the proportions of the food groups between eat-well plate and food program varied to a great extent. It was particularly noteworthy, that the group, which should be consumed only with great moderation ("foods high in fat and/or sugar"), turned out to be the biggest group, making up 45% of the foods shown in the program, instead of 8 %. Likewise, meat, fish and eggs came at 30% instead of the recommended 12%. The vegetables and the fruit on the other hand, which should account for 33% of all foods, made up 4% in the programme, likewise the starchy foods, which should also amount to 33% came at 19%, and dairy, which should make up 15% only made 1%. The total caloric value of the full menu was beyond any recommendation, with one slice of 'graffiti' cake already having 1463 calories. There was no factual information about food given in the programme, even the calories had to be reconstructed. The application of this method revealed very interesting result, which would provide the basis for answering the first two research questions

#### 1) The Food choices

Analysis of 'Home Cooking Made Easy – Simple', BBC 2, 17. October 2011, 20:30

#### **The starters**

Sausage roll's big night out' (375 g ready-made puff pastry, 150 g salami sticks, 1 egg)

Bacon and mature cheddar twisties (375 g ready-made puff pastry, 250g streaky bacon, 100 g mature cheddar cheese)

#### **The mains**

Rioja-braised lamb shanks with chorizo and garlic (4 lamb shanks (ca. 2000 g), 125 g ring chorizo, 350 ml Rioja red wine, 250 ml balsamic vinegar, 300 ml beef stock, 2 carrots (ca. 200 g), 1 onion (ca. 130 g), 1 garlic, herbs)

Baked mashed potato (4 baked potatoes (ca.1000 g), ca. 40 g butter)

### The bread

Pain d'Epi bread (275 g white bread flour, 10 g olive oil, 1 sachet yeast)

### The cake

Graffiti cake (600 g butter, 4 eggs, 200 g flour, 800 g icing-sugar, 450 g granulated sugar, 200 g soft brown sugar, 130 g Glucose)

2) The proportion of the food groups compared with the *NHS Eatwell Plate*.

**Table 1**

Food group	% eat-well plate	% program	items
Vegetables and fruit	33 %	4,3%	2 carrots (ca 100 g each) 1 onion (ca 130 g self weight) <b>Total: 330g</b>
Starchy foods	33%	19,2%	1 kg baked potatoes 475 g white flour <b>Total: 1475 g</b>
Dairy	15%	1,3%	100 g cheddar cheese <b>Total: 100 g</b>
Meat, fish, eggs	12%	30,3%	2 kg lamb shanks 325 g eggs (5 x 65 g) <b>Total: 2325 g</b>
Foods high in fat and/or sugar	7%	44,9%	640 g butter 750 g puff pastry 250 g streaky bacon 275 g dried sausage 10 g olive oil 1530 g sugar <b>Total: 3455 g</b>
	100 %	100 %	100 % = 7685 g

As can be seen from the above table, when all the foods used in the program (excluding fat for frying) are added up, and divided into the eat-well plate food groups, the proportions of the food groups between eat-well plate and food program vary to a great extent. It is particularly noteworthy, that the group, which should be consumed only with great moderation (Foods high in fat and/or sugar), turns out to be the biggest, making up nearly 45 % of the foods shown in the program.

Below is the factual information, in terms of ingredients and calorie count, which can be reconstructed. For comparison "*An average man needs around 2,500 calories a day to maintain his weight. For an average woman, that figure is around 2,000 calories a day.*" (What should my



daily intake of calories be?

<http://www.nhs.uk/chq/pages/1126.aspx?categoryid=51&subcategoryid=165> (accessed 29/10/2011)

**Table 2**

<b>Recipes</b>	<b>Cal per 100g</b>		<b>Calories total and per portion</b>
<b>sausage roll's big night out'</b>	prep time 40-90 min		
1 packet of ready-made puff pastry (375 g)	467 (31 % fat) (Jus Roll Puff)	1751	2599 in total, makes 6 pieces
6 salami sticks	126 cal (11 g fat 25g per stick (44% per 100g)*	756	371 cal per piece
1 egg	92/per egg (7, % fat)	92	
<b>Bacon and mature cheddar straws</b>	prep time 40-60 min		
1 packet of ready-made puff pastry (375 g)	467 (31 % fat)	1751	2851 in total, makes 14 pieces
pack of streaky bacon (14 slices)	(250 g=12 unsmoked rashers) 276 (24 % fat)	690	204 cal per piece
100 g mature cheddar cheese	410 (34 % fat)	410	
<b>Rioja-braised lamb shanks with chorizo and garlic</b>	prep time 2h 30 min		
4 lamb shanks	195 (13% fat) (1 kg per two shanks)	3900	5178 cal in total, makes four portions
125g ring chorizo	500	625	
1 onion (ca 130 g self weight)	36 (0 % fat)	47	1295 cal per portion
2 carrots (ca 100 g each)	35 (0 % fat)	70	
3,5 dl Rioja red wine	85 (0 % fat)**	298	
2,5 dl balsamic vinegar	88 (0 % fat)	220	
3,0 dl beef stock	(Bovril) 6 (0% fat)	18	
oil for frying			
<b>Baked mashed potato</b>			
4 baked potatoes (ca 1 kg)	79 (0 % fat)	790	1084 in total, makes four portions
big knob of butter (ca 40g)	734 (81 % fat)	294	
Lamb shank plus mash	Per portion		271 cal per portion 1566 cal
<b>Pain d'Epi bread</b>			
275 grams of strong, white, bread flour	335 (1 % fat)	921	1003 cal bread total (7 pieces footage at 19:04 min)
a tablespoon olive oil (10g)	822 (91 % fat)	82	
yeast, one sachet and salt.			143 cal per piece
<b>Graffiti cake</b>	1-2 h 30 min		11'704 cal per cake
200 grams of self-raising flour	331 (1 %)	662	
200 grams, SOFT brown sugar	380 (0 %) dark	760	makes 8 pieces
200 grams butter	734 (81 % fat)	1468	(according to recipe)
4 eggs	92/per egg (7 % fat)	368	1463 cal per slice

Syrup		
200g granulated sugar and water	401 (0 %)	802
graffiti writing		
250 grams of granulated sugar	401 (0 %)	1003
130 grams of liquid	401 (0 %)	521
GLUCOSE/golden syrup		
Butter-cream/icing		
400 grams of soft butter	734 (81 % fat)	2936
800 grams of icing-sugar	398 (0 %)	3184
<b>Total total</b>	<b>24'125 cal</b>	<b>6031 (1/4) cal</b>

Source recipes: program and <http://www.bbc.co.uk/food/programmes/b015fpxs> - all accessed 26 October 2011

<http://www.mysupermarket.co.uk/Shopping/FindProducts.aspx>

\*<http://www.peperami.com>

\*\*<http://www.fatsecret.com/Diary.aspx?pa=fjrd&rid=760931>

\*\*\*<http://nutritiondata.self.com/facts/spices-and-herbs/9744/2>

### Qualitative Content Analysis

The mission statement of the program seems to be "simple ingredients wonderfully cooked". Judging from the ingredients Lorraine Pascale will use for her recipes, 'simple' means (in descending order of amount used) lamb, sugar, potatoes, puff pastry, butter, and several ingredients below 500 g each. 'Wonderfully cooked' is the way she does it, making "something extra special" by "spending a little extra time". "And it's all easy. Either way I'm always thinking about food that is simple and tasty."

The understanding 'simple foods' evidently stand for the use of large amounts of meat and meat products, sugar, potatoes, puff-pastry, butter and white flour, whereas 'wonderfully cooked' meant, based on the evidence in the programme, backed.

At the start of the program there are several images of fresh fruit and vegetables, and a dish, which is mainly made of vegetables. Following that, the 'new twist on favourite' is a brown dome cake with white swirls and a chocolate mousse filling, and the 'cosy classic' is a light brown cake with dark brown glazing, which Pascale is shown to eat alone on her purple sofa in her neat, white flat, looking up at the ceiling. In the introduction Pascale tells the viewer that what will follow are "Comfort recipes that you can cook on crisp autumn days and chilly winter evenings, when you just crave food that nurtures". Using the word 'crave' suggests the body actually needs this kind of food, because it is cold outside. However, the way Pascale is dressed, and the lack of visible breath outside, suggests that the temperature is actually no less than 12 degrees. Similarly, Pascale's flat seems to be fairly well heated, as probably will be the case for most of her viewers, as she wears jeans and a short sleeved t-shirt throughout, even when sitting down.

## 1) Descriptions of particular foods

### *Information about food in general*

There is no factual information about food given in the programme, even the calories had to be reconstructed. What made foods and dishes 'tasty', was salt, as it added flavour, according to the programme. Other than that tastiness and appreciation depended on the choice of ingredients.

### *The starters*

The starters, which in this case were pastry 'snacks', were best when "they're lovely and firm and they look that wonderful golden brown". The sausage rolls and bacon and mature cheddar twisties could hardly be called bite-sized, and yet they were described as 'canapés', which made them linguistically appear more delicate, light and fancy, as well as adding a touch of 'class'. The qualities the starters need to show to be "really tasty" is to be shiny, firm and golden brown. In order to reach the desired goal, it is important to be exact "I'm gonna be quite pedantic about this, I've actually measured it, so it is exactly forty centimetres, by nine centimetres, and the nine centimetres is exactly half the height of one of these salami sticks".

It is interesting, that the two starters, are called 'canapés', but aren't really. A canapé is traditionally a small, bite-sized, piece of bread with a savoury topping such as salmon, ham, cucumber, a savoury mousse, cheese, etc. It is made to look decorative and fancy and either eaten directly with fingers or with the aid of a toothpick. The 'sausage roll's big night out' and 'bacon and mature cheddar twisties' can be eaten with fingers, but they are hardly bite-sized. Yet calling them 'canapés' makes them appear more delicate, light and fancy than they are, and gives them a touch of 'class'.

### *The vegetables and the fruit*

The vegetables featured were one red onion and two carrots. Perhaps most telling was, that all sentences, which contained vegetables mainly praised the loveliness of the chorizo: "And then in goes the chorizo, this adds amazing flavour, and then I've got one onion, just cut into rough wedges, and two carrots". "And then the vegetables with all that lovely chorizo". Clearly, the vegetables are a non-entity and it remains unclear why they are added at all, as Pascale gives no explanation about their purpose. Fruits only feature as five raspberries as decorative elements for a chocolate swirl cake, ('new twist-on favourites') in the introduction of the program, and there is a pear being peeled with a knife a little later in the same part. There are no fruits in the recipes.

### *The herbs and the spices*

In spite of claiming that salt adds "loads of flavour", herbs and garlic get more air-time, mentioning and praise than the vegetables. Pascale declares that she loves the smell of rosemary, and even adds rosemary a second time, to add "that extra flavour". A head of garlic adds "even more flavour", and "adding a little bit of paprika" powder gives "a real punch of flavour". So herbs and spices, such as garlic, paprika and rosemary are good, because they give strong flavour. Accidentally salt, paprika, garlic and vinegar (see Alcohol and condiments) are all flavours commonly used in fast food.

### *The sauce*

For a sauce to be "seriously good" it needs to be "lovely and thick", it needs to be "very, very rich so you don't need loads". It's perfect, when it is a "thick, sirupy sauce", which is why the cook making the sauce needs to "really thicken the sauce and intensify the flavours". The ingredients,

such as balsamic vinegar help in the process: "then Balsamic, 250 millilitres of this, really strong smells coming of this, this is just a wonderfully rich sauce". To add an emotional, personal layer of richness, wine, evoking happy memories from holidays past, is added, when Pascale confesses "Now I love Rioja, it just reminds me of Spain, and all those lovely holidays I've had there".

### *Starches*

Starchy foods were represented by potato mash and bread. The baked potato mash is good, because "It's just so simple". After the potatoes have baked and have been mashed, they require a "big knob of butter", salt and pepper and that is it ("So that's the mash done"). Essentially the potato mash serves as a 'stand' for the lamb shank: "Take a big dollop of mash first, put it in the middle of the plate and a lamb shank, I just like to prop it up against the potato, make it look a bit fancy".

The bread is another example of the transformative power of the oven. Not only does it transform flour, yeast, salt and oil "into this really cool French bread", like a butterfly emerging from a caterpillar, even just putting the dough, the caterpillar, near the oven, makes it double in size, it makes the bread grow. The bread has a place all on its own: "At this time of year I just think there is nothing better than the smell of bread baking in the oven and eating it whilst it is still warm." And "Now I think this beautiful wheat-stoke shaped 'Pain d'Epi' with sea salt and olive oil, doesn't look that easy to make, but it is, and it's totally divine too." Consequently, the bread is treated kindly and with care "So I want to create a warm and cosy environment for the bread to rise", from the "lovely soft dough" to the "lovely bakery feel" to the "lovely shape of a wheat-stoke". To make it even nicer, add "just a little bit of salt on top and this just gives extra flavour, and it makes it look nice too". It is not messy and no bits get cut off and disappear, instead "I sort of fold all the outside bits inside and pick it up, so that you have a nice, taut ball". In spite of unusually technical information about the process of kneading ("to get all the protein nice and stretchy and elastic, and that's what makes the bread so wonderful and chewy"), Pascale is fairly relaxed about the shape "I want quite a long and thin baguette and it doesn't have to be perfect by any means". White artisanal bread is clearly one of the most precious things to make.

"At this time of year I just think there is nothing better, than the smell of bread baking in the oven and eating it whilst it is still warm." All of the dishes are at least in part prepared in the oven, which may evoke memories of childhood and generally baking, as a warming, comforting activity, but the oven is also the symbol of the female power to transform and to create (Cooper J.C. (1978) *An illustrated Encyclopaedia of traditional symbols*, Thames & Hudson: London). The rest of the cooking process is carried out over the open flame of a gas cooker. There is some frying while browning meat, otherwise the parts not made in the oven are prepared cold or pan cooked in sauce.

### *The meats*

The salami stick is clearly the most emotional food. The viewer learns about Pascale's childhood: "When I was a kid and we went on school trips, I'd always take a packed lunch from home. And in the packed lunch there'd be a cheese triangle, a packet of prawn cocktail crisps, an egg sandwich and a salami stick. And I still LOVE these, but today, I tend to make them into canapés."

Once the salami sticks, the quality of which is not explained or defined other than with 'I still love these', are laid out on the pastry and covered with it, Pascale smiles "They look like they're

all tucked up in bed". And yet, one might add, like Hansel and Gretel, they will go to the oven for backing.

The chorizo is the crown of all things, when cooking "then in goes the chorizo, this adds amazing flavour", as well as when serving "all that lovely chorizo just pile those around". The quality of the chorizo is the strength of its flavour and its Spanish origin, which, besides the Rioja, gives the dish its 'exotic' touch.

The lamb shanks are the only brown messy element, reminiscent of autumn allowed in the program. In the dish, they are clearly centre stage, but from the cooking process the viewer learns, implicitly, that the lamb shanks have to be given flavour, they are flavour-receivers, not producers. Right from the beginning, after the salt and pepper, they need browning, although "Now browning is a little bit of a faff, but it is a very necessary step. It gives wonderful flavour to the finished dish." The meat requires some of the strongest flavours, such as wine, chorizo, vinegar, garlic and paprika, to be transformed into something simple, but special: "The flavours of Spain turn a hearty smoke-cooked 'Rioja-brazed lamb shank' with chorizo and garlic into something special and it's delicious with my basic mashed potatoes and simple, of course". Once the transformation, which takes place in the oven -"Everything goes into one pan and the oven does the work. I love that"- is complete, it is the lamb shanks, which are praised, "Uhhh they smell so good! Yumm!", and not the ingredients, which gave the flavour.

#### *The cake*

A successful cake needs to be aesthetically pleasing ("art meets home-cooking in a very handsome celebration cake. I call it my Grafitti cake"), yet also communicate a sense of cosiness, by being wrapped up in sweetness ("cos it's wrapped in a sugary ribbon of red graffiti"), which has the colour of love. The only flavour going into the cake is vanilla (once in the form of vanilla pods in the sponge and once as vanilla extract into the icing/butter-cream). Otherwise the focus is on the enhancement of looks: "and I do ice the cake-board as well, it just gives that little bit of extra height, which is nice".

There is also a joyful element of abundance: "I brush them liberally with sugar syrup", and later "And now the fun bit: you take loads of the butter cream and spread it all over the sides and the top of the cake. Spread it quite liberally at first, then smooth out ...". The abundance is however geared towards the cheapest products, rich in fat and sugar.

Deceitful phrasing like "the icing is just 400 grams of soft butter, beaten really well until it's LIGHT and CREAMY, with 800 grams of icing-sugar and a few drops of vanilla extract" appears occasionally, putting words like 'light' and 'creamy' in immediate context with an element of the dish, the icing, which, on its own, carries 6120 calories, and this may be creamy, but by no means light.

Notably, it could be argued, that if a slim and attractive woman, who is backing this cake explains, that by beating the butter and sugar really well, one can make it 'light and creamy' it may evoke an impression of the icing not being fattening and unhealthy,

## 2) The function(s) of food: Social and emotional elements of food and cooking

In 'Home-cooking made easy' there are several emotional and social elements, such as cook as host, comfort, abundance, thinness, intimacy, British-ness, and waste/unruliness.

### *Social and emotional aspects of food construction*

The urban element is introduced with Pascale, walking along the Thames in the trailer and latter by her sitting outside on a black iron staircase, while explaining what drives her and what she is aiming for in her cooking. It is a clean, neat, and stylish, but 'real' urban atmosphere. Notably she is not defined or defines herself as a 'chef', she omits self-definition all together, perhaps to create less of a distance and more intimacy between herself and her viewer. She is portrayed as a modern British woman, trying to add something 'a little bit special' to her life through cooking, which is aimed at, friends or family or herself. The fact that it seems so very important to keep it *simple* and *easy*, suggests that Pascale doesn't expect the audience to have much time, patience or experience in cooking or handling kitchen equipment more complex than cutlery. Even where fairly basic techniques, tools and dishes, such as spoons, mashing and potatoes are concerned. This is illustrated by her saying "When the potatoes had an hour in the oven, I just cut them in half, scoop out the flesh with nothing more technical than a spoon, and put it in a pan with a big knob of butter, pinch of salt and a few twists of black pepper". The setting pretends intimacy, as the cooking takes place in what is presented as the Pascale's private kitchenette and living room, furnished with family photos, coats, flowers and her personal computer. The faces on the photos are blurred, which suggests real privacy, which needs protecting. The rooms are very spacious and cream white and outdoor shots suggest an upmarket area of London. The chef, female and a former model, is of mixed ethnic background, has a clean, feminine appearance, is casually dressed, upbeat and groomed, seamlessly fitting in with the setting.

Possible themes emerging from the programme content were 'social and emotional functions of food and cooking', gender stereotypes with regards to domestic labour and cooking, food and comfort, food as sign for economic and social standing, as well as aspirations, abundance ('crisp, rich and creamy'), national identity, and to a degree issues of intimacy and privacy in connection with personal confessions to the audience ('I love...', 'for ME it is really important that...').

### *Hosting, being a woman*

Several comments suggest that the program is not aimed at the daily cook, who aims to feed a family, or who cooks food solitary consumption, but at a person who likes to make an effort for the right people. Although, combining the scene in the introduction, where PASCALÉ sits alone on the sofa, eating chocolate cake, and the fact that all the recipes are for four people, but the cake provides eight pieces, one may be tempted to see an implicit suggestion, that the single cook may eat the remaining pieces at her leisure once the guests have gone home.

However, the indicators that the dishes are cooked and arranged in part for show, are frequent. The lamb shank for example, is propped up "against the potato, make it look a bit fancy", and the bread gets not only sprinkled with flour to give it "a lovely bakery feel" -which suggests, that the benchmark of what the finished result should look like, is as if it were professional- but also with salt, to make "it look nice too".

The fact that one of the two 'canapés' for example is called 'sausage roll's big night out', suggest that people will call round for a drink and some substantial pre-drinking snack, which it is, at 371 calories a piece, and then move on. From the outset the baking of the bread is geared at demonstrating the cooks backing skills to others. The ingredients are bought, in order to be transformed "into this really cool French bread, like the ones you see in the window of a bakery and people think they could never make at home". Pascale even gives advice at how to place the artisan bread "It smells really good, and I like to serve this, just in the centre of the table, where everyone can help themselves". Similarly, "Making a cake is so much about home-cooking for me", and perhaps, one could argue, it is also about the self-image of the (modern) woman.

Traditionally it has been a woman's duty, to cook, to bake, to look after the emotional and physical well-being of the family, but with women working outside the house and ready-made meals, this expression of womanhood is in decline. So making a meal special, transforming it, means the woman has to go back to the stove. As mentioned above, Pascale never describes herself as a chef, she is just a woman, who seems to shout courage! to her viewers, when she says "From the most simple Victoria sponge, to the most amazing creation that no one thinks you could make".

*Elements of comfort: soft, smooth and warm*

Tactile elements, such as the "lovely soft dough", or the instruction to smooth the butter-cream around, the use of soft brown sugar and butter and the explanation, that "the warmth from the sugar-syrup will just help it stick nicely to the butter-cream", is all that is needed to create an atmosphere of warmth and safety. The red sugar ribbon will be hugging the cake, "So I need to make a band that goes all the way round the cake".

"At this time of year I just think there is nothing better than the smell of bread baking in the oven and eating it whilst it is still warm", a sentence evoking a romantic image of either having tasted home-made fresh bread, or one from a real bakery, or just the illusion of it. These expressions and images of comfort appear in particular with the baking: The salami-sticks in pastry "look like they're all tucked up in bed". "I want to create a warm and cosy environment for the bread to rise". Here the nurturing allows the nurtured to rise.

*Elements of abundance and wealth: Rich, and creamy*

In a limited way, there is the celebration of abundance and luxury shining through, when Pascale talks about brushing and spreading liberally or taking "loads of the butter cream and spread it all over", and that this "wonderfully rich sauce ... goes so beautifully with the shanks" and because "It's very, very rich, ... you don't need loads, look at the thick, sirupy sauce, mh (sigh)".

None of the ingredients is otherwise special, luxurious or rare - the lamb shanks being the most costly -which suggests that the aim is to make the most, i.e. something tasty, which looks "a bit fancy", out of ordinary ingredients. It therefore could be argued, that there is an element of thrift, as well as the implicit acknowledgement, that the food only looks fancy, but isn't in fact.

*Intimacy and privacy*

Apart from the apartment, which is made to look as if it were her own, Pascale adds another personal note by telling the viewer what she got in her lunchbox on school-trips when she was a child. Equally the sentence "Some days home-cooking for me is about getting a meal on the table, as fast as possible", suggests that she has to put the meal on the table for somebody other than herself, because it is her duty, so she might be a single parent. It is also an admission that she does not always have time to make something special. In itself this is curious, because if it is special, it can't be something one can have everyday; there is however, especially in advertisement, occasionally a notion of everyone deserving a treat, even if there is no special occasion. Further Pascale personalizes some of the food, such as "I like to serve **my** lamb shanks..." or "I call it **my** Graffiti cake", which suggests an intimacy with the food, but also an advanced level of sharing, as it is her recipe she shares with the viewer.

*Private confession: I love ...*

The admission of the chef's personal taste, favourite, weakness for a particular ingredient or food, create a notion of trust and intimacy. For example salami sticks, which are probably not considered a great delicacy, are ready made, highly processed and are possibly associated more with children than with adults, Pascale tells a story about her lunchbox when she was a child and ends the anecdote with the confession: "And I still love these, but today, I tend to make them into canapés". After having been to Barcelona, Pascale stands in the kitchen cooking a Spanish inspired dish and while pouring the wine explains: "Now I love Rioja, it just reminds me of Spain, and all those lovely holidays I've had there." The use of 'I love' further means that the personal liking of a particular food has the consequence that its use does not need further justification.

### *British-ness*

British-ness is maintained by Union Jacks being shown when she talks about bringing inspirations 'right back home' at the beginning, and her clearly buying consistently British products, equally featuring Union Jacks.

### *Waste and unruliness*

In accordance with other elements of the program, unruliness is not tolerated. The aim is to make things nice and neat, in the right shape and right size: "Now, I'm gonna be quite pedantic about this, I've actually measured it, so it is exactly forty centimetres, by nine centimetres, and the nine centimetres is exactly half the height of one of these salami sticks". She continues with "So I'm gonna roll out the puff pastry into a rectangle, about half a centimetre thick, and cut the straggly bits off so that the edges are nice and neat". In other words that which is not straight, has to go. It is not just a matter of aesthetics either, there is a moral aspect to it, as when a salami stick doesn't want to stay, the rogue must go: "See, I've got a rogue one here, that doesn't wanna stay. I just cut him off." When the situation is thus rectified, the Pascale is happy: "They look like they're all tucked up in bed".

However, there is no sign of concern for the environment or the bits she cuts off. There is no advice what the viewer could do to make good use of the cut-offs, they are just brushed aside and discarded. Further, she doesn't bring her own bag, when going to the supermarket, she takes new ones.

Yet, after having made the dough, she explains "Now I tidy up", and continues with how to do it properly, which is a bit unusual for a cooking program. She even empathizes with the viewer, that tidying isn't all joy "Sometimes flour can be a real pain to get off the work surface, so: secret weapon, it is a simple plastic scraper, you can get them at most kitchen shops and it is one of my essential bits of kit". Which is another indicator, that the viewer is not expected to know where to get a plastic scraper from (see target audience).

### *The Chef and the Setting*

The program is presented by former model, now cook and Pâtissière Lorraine Pascale. Her attire, her clothes are not new, but they are not scruffy either, supports the natural and casual tone of the programs introduction. She looks well groomed and reasonably trendy, without looking 'styled'. She is an end thirty female of Caribbean descent, very slim - which stands somewhat at odds with the extremely calorie-rich food she prepares-, tallish, with long, clean, neat hair, natural make-up, all giving her a groomed, modern appearance.



The program is set in an upmarket London neighbourhood, with Victorian houses. It starts with pale kaki trainers in yellow leaves. The leafy environment sets the theme, 'nature in autumn' and the trainers evoke associations of sport and a 'casual', but, healthy lifestyle. However, this is an autumn without decay or rotting leaves, they are all yellow, and as up-beat as the music and the words appearing on screen. All in warm, friendly 'autumn' colours, such as sunshine yellow and pumpkin orange. Yellow and orange are 'healthy' colours, reminiscent of citrus fruit, banana, peppers, oranges, carrots, etc. most of which, don't feature in the recipes, or only in a minor function. The more sombre colour of autumn, brown, only appears in polished kitchen-boards and work surfaces and where it is appears in a more messy form, such as the lamb shanks in sauce, it is neatly contained in a metal pan or in white china.

"Home-cooking", "comfort recipes", "crisp autumn days" and "chilly winter evenings", in orange writing, superimposed over images of log fire, potatoes being mashed with a fork in a steel pot, directly over the open flame of the cooker. A dish of dark meat, carrots and herbs, alternating with scenes from the park covered in yellow leaves, a female figure with bonnet, facing the river (Thames?), leaning against the railing, in the background a skyline etched in the orange of the sunset. The narrative is one of the days getting colder, humans needing warmth and comfort and home-cooking being the right kind of food to provide for this. The footage suggests that home-cooking links humans to nature, provides warmth, in a simple and wholesome way. Autumn is "when you just crave food that nurtures".

Inside, once Pascale is cooking, the viewer seems to get direct, privileged access to the real Pascale. For example there is the occasional camera angle, which suggest the viewer is standing right beside Pascale, looking down into the bowl. Further there are seemingly private photographs, mostly black and white, in freestanding clear acrylic frames, in different places of the flat. When the camera shoots at close angle, such as when Pascale sits at the computer desk and a photo stands right in front of her, the person on the picture is blurred out, suggesting, that the intimacy is real and her privacy has to be protected to a degree. Other details, like coats hanging in on a coat stand in the background, flowers, her computer, etc. suggest that this is Pascale's flat.

### 3) Possible target audiences

Pascal is likely to appeal to the urban, female, middle class, early thirties to late forties woman, who does home-cooking on special occasions. The style of the program may appeal to a person who, probably being professional, has an established circle of friends, is well groomed, and has, or aspires to have, a nice, spacious flat in a trendy area of town. The urban element is introduced with Pascale sitting outside on black iron staircase, while she explains what drives her and what she is aiming for in her cooking. It is a clean, neat, and stylish, but 'real' urban atmosphere. Notably she is not defined or defines herself as a 'chef', she omits self-definition all together, perhaps to create less of a distance and more intimacy to her viewer. She is portrayed as a modern British woman, trying to add something 'a little bit special' to her cooking, which is aimed at, friends or family or herself.

*The professional woman*

The target audience is likely to be professional as Pascale says "I have loads of ideas, for when you have time, and when you haven't", which is emphasized by a depiction of Pascale looking at the computer and making notes on a pad. Similarly, later in the program, when she is kneading a dough for ten minutes, she points out, that this is not only to get the texture of the dough right, "But it's also good for getting out the day's stress", which suggests that she did something to accumulate the latter. However, none of the recipes, which follow, are suitable "for when you haven't got time". Yet, possibly because a 'good woman' can, and should cook, Pascale reinforces the pleasurable aspects right from the onset: "This is relaxed and easy autumn home-cooking. One of life's great pleasures and it feels good", doubling up later with "Making a cake is so much about home-cooking for me"... "And there is this really fun, fiddly bit in the middle, but other than that, it is really simple".

### *Keeping it simple*

The fact that it seems so very important to keep it simple and easy, suggests that Pascale doesn't expect the audience to have experience in cooking even fairly basic dishes, such as potato mash, nor in handling kitchen equipment more complex than cutlery. This is nicely illustrated by her saying "When the potatoes had an hour in the oven, I just cut them in half, scoop out the flesh with nothing more technical than a spoon, and put it in a pan with a big knob of butter, pinch of salt and a few twists of black pepper".

### *Single or single parent*

Moreover, this is not cooking aimed at feeding a family. It is adult cooking, for singles and women who -possibly- have a boyfriend, and some friends and family, but no pets. The single aspect is supported by the visuals to 'cosy classics', where Pascale sits alone on a deep-purple sofa in a stylish, tidy, uncluttered, cream coloured flat, eating a piece of glazed chocolate tart on her own.

When Pascale sits down with her guests, all Caucasian, to enjoy the lamb shanks, it is one of her guests, a middle-aged man, who serves the plates, and Pascale, smiling, who pours the wine, suggesting her being on top of the group hierarchy. The three guests, none of whom is smiling, are a no longer thin, but otherwise well-kept, middle-aged couple, and, taking the seat beside PASCALÉ, a thirty something blondish, average built man. They all wear casual-elegant clothes, which fit in with the interior of this light, spacious maisonette apartment, or possibly house -an internal staircase is visible at some point-, sparsely fitted with furniture in wood, white plastic, metal and purple fabric. The decoration is kept equally simple with a hand-full of mostly personal, black and white photographs in small freestanding acrylic frames, a bunch of purple flowers and a tall tree plant with a neat round trimming.

In the middle of the program Pascale goes to Barcelona to taste some tapas for inspiration, so it could be argued, that the members of the target audience may empathize with short city-breaks and statements such as "Now I love Rioja, it just reminds me of Spain, and all those lovely holidays I've had there".

Program: Home cooking made easy (29 min, BBC2) with Loraine Pascale, original broadcast: BBC2 Mon17 Oct 2011, 8:30pm (Cat: Lifestyle & Leisure, Food & Drink), [http://www.bbc.co.uk/iplayer/episode/b016c1gy/Home\\_Cooking\\_Made\\_Easy\\_Simple/](http://www.bbc.co.uk/iplayer/episode/b016c1gy/Home_Cooking_Made_Easy_Simple/) accessed 19/10/2011

#### 4) Possible literature areas emerging from analysis

- Celebrity chef, the cook vs. the chef, the ethnic cook, the woman cook, artisan
- Cooking as a hobby, pleasure, not a daily chore, hosting
- Abundance of food and waste of food
- Luxurious food / finger food / party food / naming food to give it meaning
- Comfort food, food and nurturing
- Women and cooking, traditional gender roles, provider of well-being (representation of)
- Symbolism of meat, food, eggs, butter, etc.
- Oven, cooking process and the transformation of food to delicacy, artisan
- Nationality and food identity
- Neatness and unruliness

#### **Linguistic Analysis**

The quantitative linguistic analysis covered the immediate context of the words 'good' and 'bad', a list of stressed words and a frequency word list, using the data sort function of "Excel", as well as words, which would be expected to appear in a food context, but did not feature, such as 'health', 'calories' or 'fat'. Examples for 'good' in the sense of 'desirable' in connection with food were 'It feels good' (cooking), (kneading is) 'good for getting out the stress', 'it smells really good' (bread), and 'yumm seriously good' (smell of lamb dish). The contrary, 'bad' did not feature at all. The extracted stressed words, which means stressed pronunciation by the presenter, which appeared four or more times were (number of times in brackets): really (11), simple (9), little, love (both 8), all (7), big, lovely, now, hard(en) (each 6), so wonderful(ly), home, oil(ed) and right (each 4). Out of a total of 3817 transcribed words, the following words appeared with the highest frequency (number of times in brackets): 'just' (65), (to) 'cook' and 'really' (both 19), 'home' (16), 'simple' and 'good' (both 12), 'lovely' (10), (to) 'love' and 'sugar' (both 9), 'cream', 'hard', 'smell', and 'soft' (all 6) and 'special' (5; once 'extra special', twice 'a little bit special', twice 'something special'). The most frequent words, those, which appeared at least ten times, were 'just', 'really', 'to cook', 'home', 'simple', 'good' and 'lovely', which reflect the motto of the programme quite accurately: Just really cook (at) home, (it makes food) simple, good (and) lovely. Words, which often appear in connection with food in general, for example in health guidelines or in press articles such as, for example, 'health', 'healthy', 'fruit', 'sweet' or 'calories' were absent. Concluding, the linguistic analysis produced some interesting if fragmented details, and was thus not well suited to revealing substantial data in terms of either food narrative or food representation, as it did not allow for including enough context to flesh out the meaning in which the words were embedded; to reveal this a narrative analysis was better suited. It transpired that it would not be possible to make a sound quantitative argument, and furthermore the choice of the missing words would be difficult to justify, consequently it was decided that the quantitative linguistic analysis would not be applied in the research proper.

## **Appendix Part 2: Channel Selection**

The channels chosen were therefore public broadcasters, as well as non-pay commercial channels with a national audience share of at least 3 %. These include for Britain BBC1 (20,3 %), ITV (14,6 %), BBC2 (5,7 %), Channel 4 (4,7 %) and Channel 5 (4 %), for France TF1 (21,6 %), France 2 (14,7 %), France 3 (9,7 %), M6 (10,3 %), TMC (4 %), D8 (3,4 %), France 5 (3,3 %) and W9 (3 %) and for Germany ARD regional channels (12,6 %), ZDF (12,6 %), ARD (12,3 %), RTL (12,3 %), Sat1 (9,4 %), PRO7 (5,9 %), VOX (5,8 %) RTL II (4 %) and Kabel (3,8 %) (BARB May 2013; Médiamétrie June 2013; AFG 2012).

## Appendix Part 3: Complete Programme List

In the following firstly only programmes which fall into one of the four chosen categories are listed. This is followed by a list of comparable programme formats which were not chosen as well as a list of non-comparable programmes broadcast during the recording period. Aside from compatibility a further criterion to discriminate a programme was, if it was highly likely to have an unbalanced food profile such as, for example, a programme with a focus on baking. The timeframe was August 2010 until March 2014, and programmes with a minimum of 5 episodes were considered only.

### Classic studio-based Cooking Programme

#### British

*Nigel Slater's Simple Cooking* (BBC) – Chosen programme

*Jamie's 30-Minute Meals* (C4) – Fitted the remit just as well, but Jamie Oliver was already featured in the Regional Food programme and the style of Slater's programme is a better match for the French and the German programmes

*Lorraine's Fast Fresh and Easy Food* (BBC) – in principle it fitted the format criteria, but the results from the pilot and the recipe names ('Pizza expressed three ways', 'Peanut butter squares', 'Maple, pecan and cranberry granola') and suggested that this programme was very likely to result in an unbalanced food profile

*Home Cooking Made Easy* (BBC) – only 4 episodes

*Nigel Slater's Dish of the Day* (C4), *Making the Most of it*, *Unsung Heroes*, *Simple Treats*, etc.

*Gordon Ramsay's Home Cooking* (C4), themes per programme such as 'French', 'Healthy', Street Food, running time 14.10.13-8.Nov 2013 recording for this format was already done and the programme did not seem to surpass *Nigel Slater's Simple Cooking*

*Gordon Ramsay's Ultimate Cookery Course* (C4) classic cooking instruction programme, one topic each chilli, explicitly a cooking course (different remit)

*How to Cook Like Heston* (C4) – everyday foods, but fancy details like

#### French

*A vos recettes* (D8) – Chosen programme

*Petits plats en équilibre* (TF1) – A two minute programme

*Les petits plats dans les grands* (TF1) – Morning programme, three courses in 45 minutes

*M.I.A.M.* (M6) with Cyril Lignac: a team cooks against Cyril Lignac, there is food product information, the structure is different to the Classic studio-based Cooking Programme

#### German

*Schuhbeck's - Meine deutsche Küche* (BR) – Chosen programme

*Tim Mälzer kocht* (ARD) – Often cooking very simple dishes, which would not match the ones in the British and the French programme, additionally Mälzer sometimes invites other chef, and occasionally stages a competition with them

*Lanz kocht* (ZDF) – Featuring five chefs cooking together

*Einfach.Gut.Bachmeier* (BR) – Morning programme, dish plus explanation of one kitchen utensil

## Reasoning

There were several programmes fitting the Classic studio-based Cooking Programme format<sup>5</sup> in each country, selected were *Nigel Slater's Simple Cooking* (BBC2), *A vos recettes* (D8) and *Schuhbecks* (BR). The selection process started with the country broadcasting the smallest number of programmes in the category, which was in this case Germany, as it would be easier to find a match in a country with a large number of programmes.

Among the German programmes the final choice was between *Tim Mälzer kocht* (Tim Mälzer cooks) and *Schuhbecks - Meine Deutsche Küche* (My German cuisine) on BR (available nationally, broadcast Sunday's at 5 pm, 30 min), both 30 minute programmes. The dishes in the first are simple home-cooking, such as vegetable lasagne with corn soup, pot-au-feu with rabbit, or tomato-goats cheese tart. Schuhbeck is a celebrity chef who cooks more sophisticated typically German dishes. This style and the fact that he is a celebrity chef, matched the British and the French programme better, than *Tim Mälzer kocht*.

Among the French programmes there was *L'épicerie fine de Guy Martin*, which only looks at a single product per programme and *A vos recettes*, which has a theme per programme, were in this category. Therefore *A vos recettes* (At your recipe), which runs on Sunday mornings from 9 am on Direct 8, for 30 min, and is presented by Grégory Galiffi, a popular presenter, who invites a different celebrity chef every time, has been selected.

For the British selection a much larger number of possibilities were at disposition, however none originally broadcast on Saturday or Sunday. The same duration as the French and German programmes have *Raymond Blanc: How to Cook Well* (BBC2), Lorraine Pascale's *Fast, Fresh and Easy Food* (BBC2) and *Nigel Slater's Simple Cooking* (BBC2), which run during the week, respectively Nigel Slater has also been broadcast on Saturday mornings at 11:30 on BBC1 (February 2013). Raymond Blanc's programme was excluded on the grounds of featuring one cooking technique per episode. One cooking technique such as "Frying", "Baking", "BBQ & Grill" for example might involve a one-sided food choice. Further Raymond Blanc, a French chef is cooking French Cuisine, on British television and as this is a comparison with French and German programmes, a British chef would make a clearer distinction. Out of the two remaining programmes remaining Lorraine Pascale serves 'everyday easy recipes, feel good food, simple classics', while Nigel Slater explores for example 'hot and cold', 'sweet and sour', 'sugar and spice'. In terms of content the two programmes did not feature an apt criterion for in- or exclusion. The programme with Nigel Slater was chosen, because it was broadcast first and the programme's themes focus on categories of food taste, rather than attaching emotional, or social categories to them from the start (For a complete list of the programmes and the reasons why they were excluded: Appendix Methodology: Channel and Programmes List).

All three programmes are headed by well-known television personalities, whereby *Nigel Slater's Simple Cooking* (BBC2) is a mini series, whereas *A vos recettes* (D8) and *Schuhbecks* (BR) are long-running series. All three programmes are of the same length and feature one or several chefs, whereby the French is the only one where a presenter invites the changing celebrity chefs. Apart from the fact, that there was no better match in the period looked at, this difference did not seem to have a significant impact on the narrative, as both, presenter and chef, work on the same

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<sup>5</sup> Complete list, see Appendix Full List of Programmes

educational theme. The presenter occasionally does some chopping, which is akin to the co-presenter and 'sous-chef' in the German programme. Amongst the British programmes, the Hairy Bikers would have been a team, but the dynamics, structure and hierarchy, as well as the themes are decidedly different, as is the length of the programme. Nigel Slater, albeit not cooking in his kitchen with a partner, visits food producers or chefs, to then develop a recipe on the basis of what he has learned. *Schuhbecks* does not cook desserts, *A vos recettes* as well as *Nigel Slater's Simple Cooking* occasionally features a sweet dish. The content of 'foods high in fat and/or sugar' is therefore lower than in other format categories.

## Regional Food Programme

### British

*Jamie's Great Britain* (C4) – Chosen programme

*Hairy Bikers' Best of British* (BBC2) – Local produce and British recipes (afternoon) Fitted the remit just as well,

*The Great British Food Revival* (BBC2) – British top chefs cook to popularize British produce

*The Hairy Bikers Cook Off* (BBC) – cook off between two families and celebrity guests

*The Hungry Sailors* (ITV) – Visiting food producers along coastline of South-West Cornwall, cum competition

*Great Northern Cookbook* (C5) – Focussing on Northern British Foods

*Ade in Britain* (ITV), – regional Britain, meeting producers, focus on 'British' and cooking

*My Tasty Travels with Lynda Bellingham* (ITV), – Regional Britain, estates, history and cooking

*Country wise Kitchen* (ITV) – Markets, food producers, festive feast, country estates, cooking

*What to Eat Now* (BBC) – Visiting farmers, producers and cooking

*The Hairy Biker's Best of British* (BBC2) – 60 min Longer running time

### French

*A vos régions* (D8) – Chosen programme (1 h)

*Les Carnets de Julie* (F3) – Fitted the remit just as well, but as the other presenters and chefs are male, *A vos régions* was chosen

*Les Escapades de Petitrenaud* (F3) – Presenter visits French restaurants across France (26 min)

*Le Chef en France* (M6) – The occasional episode takes place abroad, it includes the presentation of typical professions of the region, each episode finishes with Lignac cooking. The highlight of the programme is Lignac coking, which has more of a celebrity chef aspect than *A vos region*.

Otherwise it would have been suitable too.

*La Cuisine d'à Côté* (F3 Méditerranée) – only regionally available, including food and wine

### German

*Landfrauenküche* (BR/NDR/SWR) – Chosen programme

*Alfons Schuhbeck - Meine bayrische Küche* (BR) – Concentrating on Bavaria only

*Kochen mit Martina und Moritz* (WDR) – German and foreign dishes

*Schlemmerreise* (BR) – Covers regions abroad

*Bayern isst Bunt* (BR) – Concentrating on Bavaria only

*Hessen à la carte* (HR) – Concentrating on Hesse only

*herzhaft & süß* (BR) – Cooking one savoury and one sweet dish per episode

## Reasoning

The British programme *Jamie's Great Britain*, was chosen as it did not only concentrate on one particular region and was given preference over *The Hairy Bikers*, as Jamie Oliver is an extremely well known and influential celebrity chef and would in a study of categories around food certainly produce interesting data. In the British programme *Jamie's Great Britain*, which runs for six episodes, the regions visited are the East End and Essex, South West England ('*West Countries*'), the Midlands ('*Heart of England*'), Yorkshire, South Wales and Scotland. It focuses on celebrity chef Jamie Oliver who visits local artisan food producers, farmers, chefs and cooks to talk to them about their food or produce and its history. He then proceeds to invent his own versions of the recipes, which he calls *New British Classics*.

In this case there are considerable difference in geographic scope, as *Jamie's Great Britain* visits broader regions, such as Yorkshire, whereas *A vos régions* focuses on a town and its surroundings and *Die Landfrauenküche* explores different regions of one county. Partly this may be explained by the British programme being a one-off mini-series, whereas *A vos régions* and *Die Landfrauenküche* are longer running series. Further there is a competition element in the German *Die Landfrauenküche*, which however occupies but the last three minutes of each episode and the very last episode, which takes place in a studio kitchen. Yet, neither the competition element of *Die Landfrauenküche*, nor the difference in geographic scope, have a significant impact on the narrative.

The programmes chosen in this format category are *Jamie's Great Britain* (C4), *A vos régions* (D8) and *Die Landfrauenküche* (BR). First selected was the French programme *A vos régions*, as it was the only one of its kind that is exploring the French Regions on French television. The French *A vos régions*, which means 'To Your Region', is a long running programme visiting in each episode a town or a department, where it presents the local cuisine from different angles. For this project the regions chosen were the department Charente-Maritime on the West coast and the towns Vichy in central France, Marseille on the Mediterranean Coast, Chamonix in the APascales on the East border to Switzerland, as well as the ethnic cuisine of Paris (Paris ethnique). The programme is presented by Grégory Galiffi, a popular TV presenter and the chefs are frequently *Michelin* star decorated (*chef étoilé*), or sometimes a *meilleur ouvrier de France*, which is an award for special abilities in a particular craft. Every programme, similar to the German programme, also portrays a kind of typical regional sport, such as *pétanque*, the martial art *Viet Vodao* and a typical regional artefact, or produce such as, for example, the *Savon de Marseille* (soap) or the mineral water and *pastilles de Vichy*. This may be point to the fact that food is regarded as an integral part of culture.

Among the German programmes of the kind *Die Landfrauenküche* and the variants thereof, as well as, *Schlemmerreise* (Journey of feasts), which also features foreign cuisines, are all regional. Therefore *Die Landfrauenküche* (Countrywoman cuisine; BR), which exist in the same format in several counties, the one used here is the Bavarian version, has been chosen, as it is broadcast nationally and includes elements of local cuisine and culture. The programme starts with the host of the evening welcoming the other countrywomen and sending them off with her husband who gives the other six women a tour of the region. This typically includes local artisan production of food and drink, sometimes artefacts, as well as significant culture and nature sights. In the end of the day they return to the farm where a dinner is hosted and the six women eat together. The



viewer partly follows the guests on their tour, but spends most of the time accompanying the hosting countrywoman on her farm where she explains the daily work processes and tasks, as well as cooking her regional specialities.

The programme does have an element of competition, which has however minimal impact on the narrative. The judging in this case takes up only the last three minutes of the episodes, while the narrative of the entire programme focuses on the showcasing of the respective farm and its produce, as well as on the food and the region. The programme visits seven different women from seven districts in one county per series and the regions chosen for this project were (Bayern series IV) Middle Franconia (Mittelfranken), Upper Franconia (Oberfranken), Lower Bavaria (Niederbayern), Upper Bavaria (Oberbayern) and Swabia (Schwaben).

## **Epic Cooking Competition**

### **British**

*MasterChef* (BBC) – programme chosen

*Celebrity MasterChef* (BBC) – Celebrities compete

*MasterChef: The Professionals* (BBC) – Professional chefs compete

*Junior MasterChef* (BBC) – Children compete

*Country Show Cook Off* (BBC) - Chefs visit and compete in country shows

*The Chef's Protégé* (BBC) – Three Michelin-star chefs chose a protégé each, they then compete

*Chefs: Put Your Menu Where Your Mouth Is* (BBC 1) - Television chefs compete against each other

*The Great British Menu* (BBC) – Top British chefs compete

*Ramsay's Best Restaurant* (C4) – Restaurant competition

*Hugh's 3 Good Things* (C4) – Three foods and combinations there off cum competition

*Cook Me the Money* (ITV) – Cooking competition including shopping for 100 pounds

*Saturday Farm* (ITV) – Living and cooking on a farm

*There's No Taste Like Home* (ITV) - Three families compete with family recipes, winning dish is added to a restaurant's menu, additional narrative: migration family stories

*Food Glorious Food* (ITV) – Search for the best home cooked dish, to be sold by *Marks & Spencer*

*Real food family cook off* (C5) - Family cooking competition

### **French**

*MasterChef* (TF1) – Programme chosen

*Top Chef* (M6) – Not chosen as there was *MasterChef*, which run in all three countries; otherwise

*Top Chef* fitted the remit just as well

### **German**

*Deutschlands Meisterkoch* (Sat 1) - Programme chosen, due to franchise

*The Taste* (ARD) - Not in the timeframe: aired since Nov 2013

*Küchenschlacht* (ZDF) - Five candidates cook in a knock out show for a week

*Topfgeldjäger* (ZDF) - Cooking competition cum quiz show

*Kocharena* (VOX) - Five winners from *Das perfekte Dinner* and *Unter Volldampf* compete against a celebrity chef

### **Reasoning**

For this category the show *MasterChef* has been chosen, which exists beside its UK original (BBC1, 1990-2000, in the current format BBC2 2001, 2005-), also in France (TF1 *Master Chef France*, since 2010) and Germany (Sat 1 *Deutschlands Meisterkoch* 2010), whereby the latter only ran for one season due to low ratings.

The original British version run between 1990 and 2000, was revived and revamped in 2001 and run then in the current version from 2005 to the present. Thus in total British *MasterChef* (BBC) has over twenty years of experience, which may account for example for the very smooth structure and edit. The *MasterChef France* (TF1) started, like the American franchise *Top Chef* (M6 / RTL-TVI) in 2010 and has been running since with very few changes. Between 2010 and 2013 TF1 broadcast additionally a behind the scenes programme called *MasterChef se met à table*.

*MasterChef Germany* or *Deutschlands Meisterkoch* (Sat1) on the other hand, had only one run in 2010, before it was axed due to low ratings; there has not been a similar format since. Therefore *MasterChef* is a popular well-known programme in Britain and France, but not in Germany, where it got however good coverage at the time of the broadcast.

## **Laypeople Hosting Competition**

### **British**

*Come Dine with Me* (C4) – Chosen programme

*The Boss is Coming to Dinner* (C5) – as the title suggests

### **French**

*Un dîner presque parfait* (M6) – Chosen programme

### **German**

*Das perfekte Dinner* (VOX) – Chosen programme

*Das perfekte Promi Dinner* (VOX) – Celebrity hosts compete

*Das perfekte Dinner im Schlafrock* (VOX) - As original, but one guest stays overnight.

*Von und Zu lecker* (WDR) – Six women hosts from the German aristocracy compete and

*Land & lecker*, as well as *Lecker auf's Land* (SWR/ ARD) – Six 'modern' countrywomen hosts from two regions compete

*Die Landfrauenküche* (BR/NDR/SWR) – Regional programme, six countrywomen hosts present their region and farm; minimal/negligible competition element

### **Reasoning**

The programmes chosen were *Come Dine with Me* (C4), and its French and German franchises *Un dîner presque parfait* (M6) and *Das perfekte Dinner* (VOX), as they were the only such programmes in all the three countries. A similar kind of programme on British television there was *Food Glorious Food* (ITV), which is a competition about the best family recipe, and *The*

*Boss is Coming to Dinner* (C5). In all three countries there are various special editions of *Come Dine with Me*, such as celebrity specials or adaptations involving one guest staying over night. On British television series 2 premiered on 12 September 2005 with the first *Celebrity Come Dine with Me*, there were also *Come Dine with Me Extra Portions* (Series 5, 2007; Series 8, 2009/10; Series 12, 2009/10/12) consisting of re-edited daytime episodes, to a single evening episode. From series 10 onwards (2009) there were also primetime broadcasts irregularly alternating with daytime broadcasts.

On French television (M6) there were many single special editions for example with twins, blogger, Christmas specials, as well as several single, family and celebrity specials. Equally there have been *Un dîner presque gratuit* (An almost free dinner; 2009) and a sleepover version *Un dîner presque parfait; Ce soir on dort chez toi* (An almost perfect dinner: Tonight I'll sleep at yours; 2010). Furthermore there are *Un dîner vraiment parfait* specials where the episode winners compete (A really perfect dinner) and *La rencontre des champions* (The encounter of the champions; 2008/9) where the best four chefs of the year compete.

On German television especially the celebrity version *Das perfekte Promi-Dinner* (The perfect celebrity dinner; 2006 onwards) is popular, where the prize is 5000 Euro, which the winner gets to donate to a charity of his or her choice. RTL Nitro is broadcasting repeats of the programmes since 2012. Since 2006 there is a Christmas special, there have also been twin specials, single specials, sleepover specials as well as a kids' special

## **Comparable Categories not Chosen**

The following list displays the programme categories, which were not chosen. Not chosen for the study, despite existing in all three countries, were 'Cooking and Dating', because its main subject was not cooking. Not chosen because not all three countries showed examples for the particular king of category were for example Restaurant Improvement, Food Travelling or Celebrity Cooking:

### Cooking and Dating

This newer format is a combination of dating, cooking and competition, examples are *Come Date with Me* (C4), the French *L'amour au menu* (D8) or the German *Messer, Gabel Herz* (Sat1). The main focus here is not the food, but the social interaction, which is why this category has not been selected.

### Spin-offs

British *MasterChef* spin-offs are *MasterChef the Professionals*, *Celebrity MasterChef* and *Junior Masterchef*. There are to this date no French spin-offs and in Germany the programme was axed after one series, thus there are no spin-offs either.

*Come Dine with Me* (C4): *Couples Come Dine with Me*, *Come Dine with Me Abroad*, *Come Dine With Me Celebrity Special*, one offs like *Come Dine With Me Celebrity Christmas Special*, *Celebrity Horror Special*, *Paralympic Special*, *Benidor* (Spain), as well as 'recycle' format *Come Dine With Me Extra Portions* (re-edited versions of the daytime episodes, to a single primetime episode). On French television *Un dîner presque parfait* (M6 2008-2014/W9 since 2015), knows no celebrity special, but celebrities are part of some of the regular episodes. There have been different usually one-off specials such as *La rencontre des champions* (the four best of the year

compete against each other), *Un dîner presque gratuit* (almost free), *Un dîner presque parfait: Ce soir on dort chez toi...* (sleep-over), a couples special, a single special ('séduction') a twin special, a blogger special and Christmas specials. The German *Das perfekte Dinner* (VOX) has been extended by *Das perfekte Promi Dinner* (celebrity), *Das perfekte Weihnachts-Dinner* (Christmas), *Das perfekte Single-Dinner* (Single Special), *Das perfekte Kinder-Dinner* (Kids), and *Das perfekte Dinner im Schlafrock* (Sleep-over).

## **Incomparable Programmes**

### Restaurant Improvement

The restaurateur support shows, such as *Ramsay's Kitchen Nightmares* (C4), which is also shown as a dubbed version on French television (*Cauchemars en cuisine*, W9), *Die Küchenchefs* (VOX), *Kochprofis - Einsatz am Herd* (RTL II) and *Rach, der Restauranttester* (RTL), where successful television chefs are helping failing restaurateurs to improve their menus, service and interior. These programmes are however mainly about the running logistics and logic of a restaurant and do often not focus on food. There were no comparable French programmes during the chosen time period.

### Food Consumer Programmes

Consumer programmes, such as *Food unwrapped – what's in the food people eat* (C4), *The People's Supermarket* (C4), or *Food: What Goes in Your Basket?* (C4), as well as the German *Rach deckt auf* (RTL) are broadcast on British and German television. There were no comparable French programmes during the chosen time period. German and French television do however show health and food items which are either integrated into general health programmes, features in other consumer programmes or one-off documentaries, but not programmes with several episodes.

### Food Travelling

A further category are trips abroad, such as British *Gordon's Great Escape* (C4), and *Spice Trip* (C4), *The Very Hungry Frenchman* (BBC2) and *Rick Stein's India* (BBC2), and French *Une Fourchette et Sac à Dos* (F5). These programmes fall outside the realm of the research scope, as they look at countries other than the ones selected. There were no comparable German programmes during the chosen time period.

### The Restaurant at Home

A newer format are programmes focusing on competing for make profit in transforming ones own flat into a restaurant for one night, such as the British *Instant Restaurant* (BBC2), *The Secret Supper Club* (C4), or the French *Un resto dans mon salon* (TMC). There have been no comparable German programmes during the chosen time period.

### Celebrity Cooking

There is further a category of cooking programmes involving celebrities. On British television they are *A taste of my life* (BBC2), *Celebrity MasterChef* (BBC1 and BBC2), *Saturday Brunch* (BBC), *Something for the Weekend* (BBC), *Spring Kitchen with Tom Kerridge* (BBC), *Come Dine With Me Celebrity Special* (C4), *What's Cooking?* (C4), *Drop Down Menu* (C4), *Cooks question* (C4), *Celebrity Pressure Cooker* (ITV), *Ten Mile Menu* (ITV), *Let's Do Lunch with*

*Gino and Mel* (ITV), *Saturday Cookbook* (ITV), and *Lets Do Lunch with Gino and Mel* (ITV). On German television there were *Lafer! Lichter! Lecker!* (ZDF), *Lanz kocht* (ZDF), *Grill den Henssler* (VOX), *Das perfekte Promi Dinner* (Sat1), and *2 Mann für alle Gänge* (SWR). There were no comparable French programmes during the chosen time period.

#### Diet Shows

Diet shows such as *British Hairy Dieters: How to Love Food and Lose Weight* (BBC), *Supersize versus Superskinny* (C4), and *The Food Hospital* (C4), or the German *Kiloalarm* (Sat1), have not been included, as they focus on a particular kind of food, which is often not deemed good food, but a necessary change in diet. There were no comparable French programmes during the chosen time period.

#### Speciality Cooking

On the one hand the speciality programmes are due to the narrow focus hard to match on the other the narrow focus makes a food group imbalance highly likely. This section also includes foreign cuisine programmes, which were outside the remit.

There is a large number of food speciality shows broadcast on British channels, focussing wholly or partly on foreign foods *Ottolenghi's Mediterranean Feast* (C4), *Simply Italian* (C4), *Gok Cooks Chinese* (C4), *Chinese Food Made Easy* (BBC2), *Mexican Food Made Simple* (C5), the French *Fourchette et sac à dos* (F5), which takes to other destinations than France, or on German television *Polettos Kochschule* (NDR), featuring Italian cuisine and *Kochen mit Martina und Moritz* (WDR), featuring German and foreign cuisines.

Then there are the programmes focussing on one food, one food group or one technique per programme, such as *Jamie's Fish Supper* (C4), *Lakes on a Plate* (C4), *Raymond Blanc: How to Cook Well* (BBC2), *Raymond Blanc's Kitchen Secrets* (BBC), *River Cottage Everyday* (C4; e.g. 'lunch', 'bread', 'treats', 'fruit', 'fish', 'vegetables'), *River Cottage: Veg Every Day* (C4), *Heston's Great British Food* (C4; e.g. 'Afternoon Tea', 'Chocolate', 'Pies'), *Jamie's 15 min Meals* (C4), as well as on French television *L'épicerie fine de Guy Martin* (Direct 8), and on German television *Essgeschichten* (SWR).

There are further, especially on British television, cooking programmes focusing on a particular narrative, such as *Hestons Feasts* (C4), *Hestons Fantastical Food* (C4), *The Hairy Bikers: Mums Know Best* (BBC), *The Little Paris Kitchen: Cooking with Rachel Khoo* (BBC; portrait of RQ), *Food & Drink* (BBC2; no cooking demonstration).

A sub-group are the baking competitions such as *Baking Made Easy* (BBC2), *The Great British Bake-Off* (BBC2), *Baking Made Easy* (BBC2), *Rachel Allen: Bake!* (BBC), *Britain's Best Bakery* (ITV), *Baking Mad with Eric Lanlard* (C4), *The Fabulous Baker Brothers* (C4), or the French *Le Meilleur Pâtissier* (M6), *La Meilleure Boulangerie de France* (M6) and the German *Lust auf Backen* (SWR), *Das große Backen* (Sat1), *Lecker Backen* (WDR) and *Die Tortenschlacht* (VOX).

#### Food Missions

Only on British television chefs set out on food missions, ranging from hopes to improve institutional cooking in *Heston's Mission Impossible* (C4), *Hugh's Fish Fight* (C4), and *Gordon*

*Behind Bars* (C4), to chefs who feel called to improve other nations' cooking as thematised in *Jamie's American Food Revolution* (C4) and *Jamie's Food Revolution Hits Hollywood* (C4).

#### Festive Food Programmes

A particular kind of the Special Focus Programmes are the Festive Food Programmes. On British television there is a large number of such programmes, such as *Gordon's Christmas Cookalong* (C4), *Jamie's Summer Food Rave Up* (C4), *Jamie's Christmas with Bells On* (C4), *Jimmy's Grow Your Own Christmas Dinner* (C4), *Christmas with Gordon* (C4), as well as *Jamie's Christmas Lock-In* (C4) and *Jamie's Best Ever Christmas* (C4).

#### Cooking as Social Development

The only socially motivated cooking teaching programme was the German *Rachs Restaurantschule* (RTL), which is based on the British *Jamie's Kitchen*.

#### Food Programme Recycling

The programmes which are essentially recycled from older programmes, including 'best off's, such as, *Kitchen best Bites* (BBC1), *Come Dine With Me Extra Portions* (C4), *The A to Z of Television Cooking* (BBC2), *River Cottage Bites* (C4), or *Hugh's Good Things: Best Bites* (C4), have not been counted, even if they otherwise fit all the criteria, as the programmes they are assembled from may lie outside the time-frame.

#### Dubbed Programmes

During the time period only on French television broadcast dubbed foreign programmes, such as *Laurent Mariotte vous présente: Jamie Oliver: au secours des cantines* (One year after Feed us Better), *Ramsay's Best Restaurant*, or *Cauchemar en cuisine, que sont-ils devenus?* (Ramsay's Kitchen Nightmares). On German television there was *Jamie at Home* (Sixx).

#### Mixed programmes with a cooking part

Programmes such as the German *Iss was?!* (MDR), *Kochkunst mit Vinzent Klink* (SWR), *DAS! Wunschmenü* (NDR), which are parts of afternoon or pre-prime-time programmes, or *Volle Kanne* (ZDF) and *ARD-Bufferet* (ARD), which are part of a morning programme were not taken into consideration.

**Table 3: List of Broadcasting Dates**

<b>Programme Title</b>	<b>Translation</b>	<b>Channel</b>	<b>Episode Title</b>	<b>Broadcasting date</b>
<i>Nigel Slater's Simple Cooking</i>	Nigel Slater's Simple Cooking	BBC2	Weird and wonderful	11.11.2011
			Sweet and sour	23.09.2011
			Surf and Turf	30.09.2011
			Hot and Cold	04.11.2011
<i>A vos recettes</i>	At Your Recipes	D8	Born and bread	28.10.2011
			Spéciale Viande/ Carnivore Special	2013
			Spéciale Pomme de terre/Potato Special	2013
			Spécial Chocolat/ Chocolate Special	2013
			Pays Basque (Biarritz)	08.12.2013
			Spéciale Montagne	2013
			<i>Schuhbecks</i>	Schuhbecks
Stuffed Breast of Veal				
Lammbrust auf Gemüsesalat	02.02.2014			
Breast of Lamb and Vegetable Salad				
Rücken und Pflanzevl vom Reh	16.03.2014			
Saddle of Venison				
Saibling auf Sellerie	19.01.2014			
Char on Celleriac				
<i>Jamie's Great Britain</i>	Jamie's Great Britain	C4	Zweierlei vom Hähnchen auf buntem Tomatensalat	09.03.2014
			Chicken Two Ways	
			East End and Essex	25.10.2011
			Yorkshire	01.11.2011
			South Wales	08.11.2011
<i>A vos régions</i>	At Your Regions	D8	Heart Of England	15.11.2011
			Classic West country	22.11.2011
			Marseille	05.12.2011
			Paris ethnique	24.11.2013
			Charente Maritime	04.12.2011
			Vichy	19.01.2013
<i>Die Landfrauenküche</i>	Country Women Cuisine	BR	Chamonix	29.12.2012
			Staffel 4	
			Gerlinde Hofer (Schwabern)	12.10.2012
			Gabriele Huber	19.10.2012

			(Niederbayern)	
			Daniela Schubert (Oberfranken)	28.09.2012
			Dagmar Kiermeier (Oberbayern)	05.10.2012
			Barbara Schober (Mittelfranken)	26.10.2012
<i>MasterChef</i>	MasterChef	BBC1	MasterChef 8 Episode 6	01.02.2012
			MasterChef 8 Episode 7	08.02.2012
			MasterChef 8 Episode8	15.02.2012
			MasterChef 8 Episode9	22.02.2012
			MasterChef 8 Episode10	29.02.2012
			MasterChef 8 Episode15 Final	15.03.2012
<i>Master Chef</i>	MasterChef F	TF1	MasterChef F 3 Episode 8 (Christelle and Julie eliminated)	11.10.2012
			MasterChef F 3 Episode 9 Annelise eliminated (no transcript)	18.10.2012
			MasterChef F 3 Episode 10 (Olivier eliminated) (no transcript)	25.10.2012
			MasterChef F 3 Episode 11 (demi-finale Simon eliminated)	01.11.2012
			MasterChef F 3 Episode 12 Season 3 (Final)	08.12.2012
<i>Deutschlands Meisterkoch</i>	Germany's MasterChef	Sat 1	4 (no transcript)	18.09.2010
			5 (no transcript)	25.09.2010
			6	02.10.2010
			7	09.10.2010
			8 Finale	16.10.2010
<i>Come Dine with Me</i>	Come Dine with Me	C4	Episode 16, Claire	23.01.2012
Series 25, Ipswich			Episode 17, Kerrie	24.01.2012
			Episode 18: David	25.01.2012
			Episode 19: Dave	26.01.2012
			Episode 20: Nikki	27.01.2012



<i>Un diner presque parfait</i>	An Almost Perfect Dinner	M6	Marie-José	07.11.2011
			Bernard	08.11.2011
			Séverine	09.11.2011
			Christophe	10.11.2011
			Marie	11.11.2011
				14.11.2011
<i>Das perfekte Dinner</i>	The Perfect Dinner	VOX	Christina	
			Werner	15.11.2011
			Manu	16.11.2011
			Jonas	17.11.2011
			Anja	18.11.2011

## Appendix Part 4: Rules for Handling Imprecise Amounts

### Classification Rule Food-groups

All foods with a fat content greater than 17.5g per 100g are considered foods high in fat (NHS 2015a; 2015d) and all foods with a sugar content greater than 22.5g of total sugars per 100g are foods rich in sugar (NHS 2016c; NHS 2015b; 2015d).

### Rounding

Numbers: 0,96 was rounded up to 1,0

### Weight

Due to a lack of definition in weight in recipes, portion or piece weights have been gathered in the following way: If there was a portion size indicated on the nutritional value website, then that portion size was taken. If there was no indication and there was no indication in any of the recipes, then the product was bought and weighted. Of course natural products will always differ in weight, but for averaging the weight as much as possible, an average food item was chosen, the weight indicated in the calorie table. The same average value was then used for every recipe as well as for the parts of it such as 'a half', 'a quarter' 'a third', etc.

Unspecific weights such as 'a glug' were weighted by the researcher, taking the average of five 'glugs'. List of unspecific weights and their allocated measures:

- 1 Tbsp.: 15 gr (according to The calorie carb and fat bible 2010); sugar 12g
- 1 Tsp.: 5 gr (according to The calorie carb and fat bible 2010)
- 'a pinch of sugar'/'a big pinch of sugar'=5g/12g (analogue spoons)
- 'sugar to sprinkle': 5g/12g (depending on size dish, from diameter 20cm up wards: 12g)
- 'Knob' of butter / 'noisette de beurre':1 tbsp: 15 g
- 'Butter to brush'/'butter tray': 15g
- 'butter a slice of bread': 5/10g (sparingly-normally /generously) (butter portions restaurants: 10g)
- 2 cm from whole butter: 50g
- 'Oil to drizzle': 5 g
- 'A splash of oil' / 'Un filet de huile': 5 g
- 'A dash of oil': 5 g
- 'A drizze of oil': 5 g
- One 'shot'/'dollop' (if liquid, e.g. cream): 35g/ml
- 'Flour for dusting', 'flour for tray' etc: 15 g
- 'A handful of mushrooms': 50 gr.; a handful of nuts: 20g
- 'A small beetroot' / 'a small apple' / 'a filet of fish' / 'slice of meat': 100g
- 'A cherry tomato': 17 g (A 225 g pack contains about 13 tomatoes)
- 1 sugar cube: 3g
- ' 1/8 of a watermelon: 150 g
- Crayfish one piece:15 g
- 'A pack of puff pastry: 320 g

- 'A whole chicken: the lightest chicken available online was chosen.
- '*Eine Wachtelkeule*' (one quail drumstick): 30 g (source Moormann)

## **Other imprecise instructions**

### **Oil for Frying**

The precise amount of oil required for 'Oil for frying' was generally not specified. Where it was indicated, the value was e.g. "oil for frying: 250 ml", which, if counted in full would not reflect the true calorie content of the dish, because most of the oil will be drained after frying. Therefore the following rule was applied:

There are different ways of frying: pan-fried, fried in batter (French fries, tempura) or fried with breadcrumb batter (schnitzel). For pan-fried an amount of 15 ml, i.e. 1 tbsp was added, if not indicated otherwise.

### **Frying with Batter**

Whereas shrimp tempura has 296 calories and contains 13,5 gr fat per 100g, and shrimps contain 67 calories and 0.7 gr fat, this means that battering and frying add 229 calories and 12,8 gr fat to 100g shrimp.

### **Potato Frying**

Potatoes contain 72 calories and 0,1 gr fat, fries contain 291 calories and 14,5 gr fat, this means that frying adds 219 calories and 14,4 gr fat per 100gr.

### **Breadcrumb Frying**

For the breadcrumb batter schnitzel: Schnitzel without batter has 107 calories and 1,9 gr fat, fried schnitzel with batter has 237 calories and 10,8 gr fat. This includes the fat from the batter as well, but ignoring this, battering and frying adds 130 calories and 8,9 gr fat per 100 gr.

### **Butter**

Where a recipe mentioned 'butter' without specifying an amount (particularly in the French recipes), 1 tbsp was assumed if for frying onions, which was mostly the case.

### **Not found**

No nutritional information was available for 'katsuobushi', apart from the information that it is dried fermented "Tuna ... with less than 20% of its original weight."

(<http://en.wikipedia.org/wiki/Katsuobushi>). The nutritional information for fresh tuna have been used instead (105 cal, 1.1 gr fat, 0 gr sugars; Tesco) and have been projected for Katsuobushi: 100 g Katsuobishi 525 cal and 5.5 g fat.

For some foods there was no reliable information to be found on the Internet. The information was therefore retrieved from product labels in shops, one such produce was Mirin.

## Not counted

Not counted were ingredients would add less than 1 calorie per portions. Equally the calories of herbs, spices and regular, i.e. not Balsamico, vinegar were not counted, unless they exceeded 100g.

The above as well as drinks, such as wine, were further not counted in the food-groups, as by definition they did not belong to any food-groups.

## Sources

For calorie calculations (see Appendix 8 and 9) *Tesco's* or *Sainsbury's* calorie values were used, except for when the values widely diverged, in which case the German Fddb (<http://fddb.info/db/de/lebensmittel>) was consulted, unless it was a brand product in which case the brand website was given priority. The data source was indicated for all products (see database).

Where a brand product was available, the brand product was given priority. Where there wasn't a brand product *Tesco's* or *Sainsbury's* own were taken. Where the two displayed different calorie counts, the one with the lower calorie value was given priority. Low fat and reduced calorie products were excluded, unless specifically stipulated in the recipe, such as 'low fat milk' or 'single cream'. When both websites (Tesco and Sainbury) displayed the same value it was noted in the database.

[http://www.sainsburys.co.uk/sol/food\\_and\\_drink/food\\_and\\_drink\\_home.jsp?GLOBAL\\_DATA.\\_searchType=0&pageRef=food\\_and\\_drink\\_landing\\_page.page](http://www.sainsburys.co.uk/sol/food_and_drink/food_and_drink_home.jsp?GLOBAL_DATA._searchType=0&pageRef=food_and_drink_landing_page.page)  
<http://www.tesco.com/groceries/>  
[http://fddb.info/db/de/lebensmittel/metzger\\_bison\\_steak/index.html](http://fddb.info/db/de/lebensmittel/metzger_bison_steak/index.html)  
<http://www.yazio.de/kalorientabelle/eicheln-getrocknet.html>  
[https://www.merkurmarkt.at/downloads/PDF/Hoher\\_Markt/Exoten/ANANAS\\_BABY\\_ANANAS.pdf](https://www.merkurmarkt.at/downloads/PDF/Hoher_Markt/Exoten/ANANAS_BABY_ANANAS.pdf)  
<http://caloriecount.about.com/calories-melissas-green-mango-i115627>  
(<http://www.moormann.nl/assets/files/Assortimentlijst%20DU.pdf>, accessed 26/02/2014, page 5 bottom)

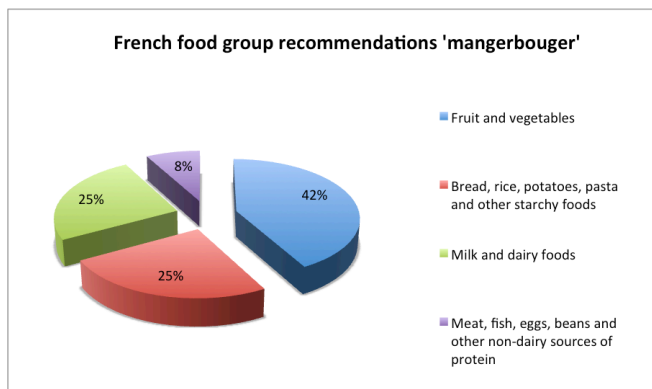
<http://www.fatsecret.com/calories-nutrition/generic/vegetable-tempura?portionid=55467&portionamount=100.000>  
[http://fddb.info/db/de/lebensmittel/diverse\\_gemuese-tempura/index.html](http://fddb.info/db/de/lebensmittel/diverse_gemuese-tempura/index.html)  
[http://fddb.info/db/de/lebensmittel/lidl\\_garnelen\\_natur/index.html](http://fddb.info/db/de/lebensmittel/lidl_garnelen_natur/index.html)  
[http://fddb.info/db/de/lebensmittel/durchschnittswert\\_pommes\\_frites\\_frittiert/index.html](http://fddb.info/db/de/lebensmittel/durchschnittswert_pommes_frites_frittiert/index.html)  
[http://fddb.info/db/de/lebensmittel/metzger\\_schweineschnitzel\\_natur/index.html](http://fddb.info/db/de/lebensmittel/metzger_schweineschnitzel_natur/index.html)  
[http://fddb.info/db/de/lebensmittel/cuisine\\_schnitzel\\_paniert/index.html](http://fddb.info/db/de/lebensmittel/cuisine_schnitzel_paniert/index.html)  
<http://www.livestrong.com/article/504208-how-many-calories-does-frying-add/>

All of these have been accessed between January 2014 and May 2015.

## Appendix Part 5: Health Food Guidelines

On French governmental websites advice on a balanced nutrition and many more food quality and health matters can quite easily be found. The website 'Alimentation' for example informs on what to eat, how to eat, about local and organic food, food scares and many more food issues, while the website of INPES the *Institut national de prévention et d'éducation pour la santé* (National Institute of Prevention and Education for Health) informs on many different aspects of health, including nutrition. Dealing especially with nutrition, is the 'mangerbouger' website, which the platform of the 'Programme National Nutrition Santé' (PNNS National Programme Nutrition Health) initiated by the French government in 2001. *MangerBouger* offers practical advice, guidelines on a balanced diet and a host of different menu plans for example for people who frequently eat out or children who don't like vegetables.

### Diagramm 1

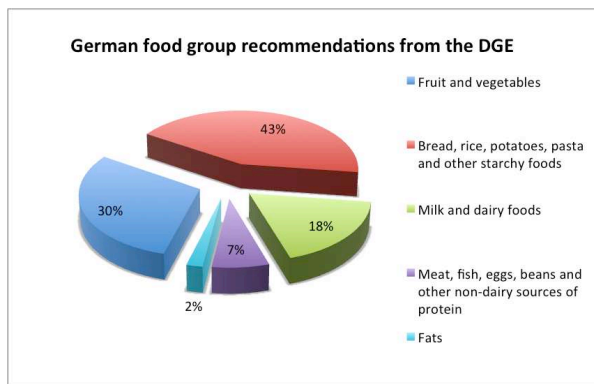


The French recommendations are in so far formally different to the British, as that they are not based on a ratio of the food groups, but on how often a day a food should be eaten. The recommendations, displayed above as an approximate pie chart (Diagram 2), are to eat a minimum of five fruit and vegetables a day, starchy foods at each meal and according to appetite<sup>6</sup>, dairy products three times a day and meat, fish, and or eggs once or twice a day<sup>7</sup>. The approximate percentage values derived from the above calculation are 42 % fruit and vegetables, 25 % starches, 25% dairy and 8% meat, eggs and fish. There is no recommendation for a specific total calorie intake per day. For foods rich in salt, sugar or fat the French guidelines recommend a sparing use, but don't give a minimum. Although this is formally inconvenient, as such guidelines can hardly be used for comparison with television dishes, it has to be borne in mind, that firstly refined sugar is nutritionally expendable and that secondly in the absence of a fat clause, many of the foods which fall under 'dairy' or 'meat', may contain fairly high amounts of fat naturally, and the adding of extra fat is therefore likely to be unnecessary for a balanced diet.

### Diagram 2

<sup>6</sup> For the chart a minimum of three meals, which is still practiced in France, have been assumed.

<sup>7</sup> A minimum of one was used in the chart.



The German government provides some information on the website of the BMELV *Bundesministerium für Ernährung, Landwirtschaft und Verbraucherschutz* (Ministry of Nutrition, Agriculture and Consumer Protection), whereas the equivalent to the EatWell Plate the DGE -*Ernährungskreis* (DGE-Nutrition Circle) can be found on the website of the Deutsche Gesellschaft für Ernährung (DGE; German Nutrition Society). The DGE only partly belongs to the German government. Central and local German government finance 70 % of it and the rest is covered through member, consultations, and workshop fees, as well as through the sales of publications. Since 2008 Germany has the 'IN-FORM' ('to inform', but also 'in shape') action plan for healthy nutrition and more exercise. The website informs about different aspects of health and is, where nutrition is concerned, based on the DGE guidelines. These recommend 30 % 'starches', 26% 'vegetables and salads', 17% 'fruits', 18 % 'dairy foods', 7% 'meat, meat products, fish and eggs', as well as 2% 'fat'. There is no recommendation for a specific total calorie intake per day, but there is a more elaborate tool, called the 3-D-nutrition pyramid, which includes the nutrition circle at the bottom and shows examples of food belonging to specific food groups.

The new British guidelines called the *NHS Eatwell Guide* have been valid from the 19.03.2016 onwards (NHS 2016a). The relevant differences between the *NHS Eatwell Plate* and the "NHS Eatwell Guide" are outlined in *The Eatwell Guide: How does it differ to the Eatwell plate and why?* (Public Health England 2016). The main changes are that the food group segments have been renamed and resized and the food group 'foods high in fats and/or sugar' has been replaced by 'Oil & spreads'.

The new names of the food group segments according to the *NHS Eatwell Guide* are 'fruit and vegetables' (was: 'fruit and vegetables'), 'potatoes, bread, rice, pasta and other starchy foods' (was: "Bread, rice, potatoes, pasta and other starchy foods"; here called 'starches'), "Beans, pulses, fish, eggs, meat and other proteins" (was: "Meat, fish, eggs beans and other non-dairy sources of protein"; here called 'non-dairy protein'), "Dairy and alternatives" (was: "Milk and dairy foods"; here called 'dairy foods') and "Oil & spreads" (was: "Foods and drinks high in fat and/or sugar"; here called 'foods high in fat and/or sugar'). The group 'foods high in fats and/or sugar' has been replaced with "Oil & spreads", now with the addition "choose unsaturated oils and use in small amounts" (NHS 2016a). The rest of the foods, which used to be in the "foods high in fat and or sugar" are no longer part of the plate, but aside it and are visually described with pictograms of mainly chunk food.

The sizes of the food group segments "have been adjusted to reflect current government advice on a healthy balanced diet" according to *The Eatwell Guide: How does it differ to the Eatwell plate and why?* (Public Health England 2016), albeit the new ratios not having not been published. The new guidelines declare that "over a third" of the foods eaten should be "fruit and vegetables" as well as "starches", it may therefore be assumed that the ratios for those two food groups stay more or less the same. In the new *NHS Eatwell Guide* the 'dairy or dairy alternatives' ("dairy foods") and the "beans, pulses, fish, eggs, meat and other protein" ("non-dairy protein") are not allocated a quantified ratio, together with the "Oil & spreads" they make up about 34%, whereby the "non-dairy protein" make up about half of it, in other words about 17%, the dairy about 15% and the "Oil & spreads" an estimated 2%.

Some foods have changed food group, for example the raisins, which used to qualify as foods high in sugar, due to a sugar content of 70g/100g, are now depicted in the "fruit and vegetable" segment, whereas fruit juices are no longer to be included in the latter. The (full fat) cheeses -in spite of there being a typical slice of cheese icon on the "dairy and dairy alternatives" section- as well as the cream, have disappeared from the guide. The "Oil & spreads" section mentions only different kinds of oils and spreads. The cheese and the cream reappear on a separate page about different kinds of fats ("Fat: the facts" NHS 2015), in the "saturated fats" section, which the text on "Oil & spreads" links to.

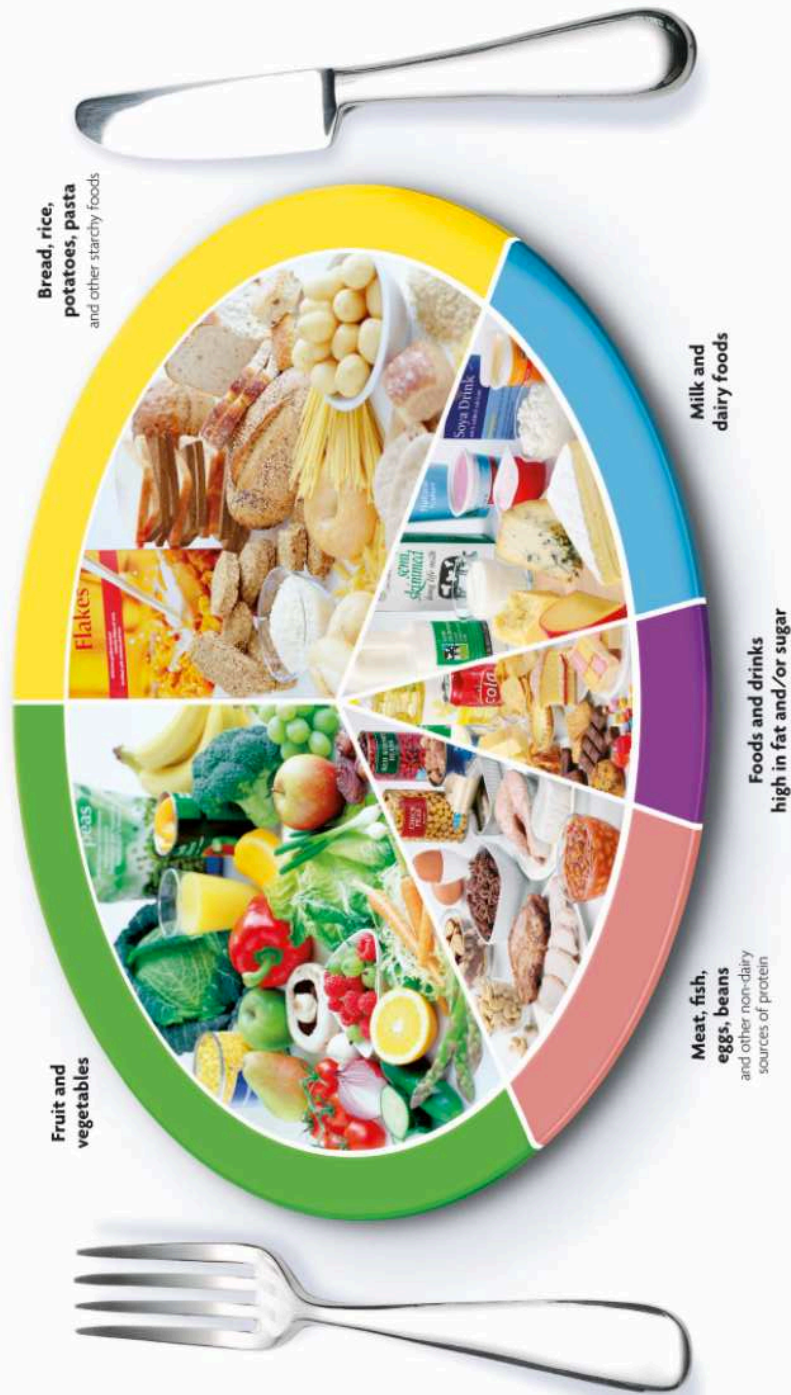
Additionally, like before with the *NHS Eatwell Plate*, the "fruit and vegetable" section links to the "Five-a-day" page, the "starches" section emphasises the importance of wholegrain and high-fibre products. The "dairy or dairy alternatives" section explicitly advises to choose low fat and low sugar options, citing "1% fat milk, reduced-fat cheese or plain low-fat yoghurt" and now explicitly includes plant milks. In the section on "beans, pulses, fish, eggs, meat and other protein" ("non-dairy protein") there are separate links for "pulses", "fish", "eggs" and "meat" and the text mentions the vegetarian options first, emphasizing their high count of fibre and protein, while containing little fat. Generally, there is an emphasis on low fat. The "foods high in fat, salt and sugar" have, as pointed out above, no part on the new "NHS Eatwell Guide" plate, as it is pointed out that they are not needed. The foods listed in the text are sweets, fats, soft drinks and ice cream. Additionally, there is the explicate advice to drink eight glasses of water and the appeal to eat a large variety of foods.

There have been more changes, mainly aesthetic ones such as replacing food photos with drawings of foods and removing the knife and fork. Furthermore, some recommendations have been added, such as the one to drink "water, lower fat milk, sugar-free drinks including tea and coffee" and the invitation to eat sauces, sweets and snacks (depicted) "less often and in small amounts" (NHS 2016a).

Diagram 3: The Eatwell Plate

# The eatwell plate

Use the eatwell plate to help you get the balance right. It shows how much of what you eat should come from each food group.



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Department of Health in association with the Welsh Government, the Scottish Government and the Food Standards Agency in Northern Ireland



Diagram 4: Mangerbouger guidelines (in part)

**MANGERBOUGER**  
PROGRAMME NATIONAL NUTRITION SANTE

Espace Pro | Newsletter | Rechercher | Se connecter

MANGER MIEUX | BOUGER PLUS | LES 9 REPÈRES | LE MAG | PNNS

Accueil · Les 9 repères · Les 9 repères à la loupe

## 9 repères pour manger mieux et bouger plus !

Le Programme national nutrition santé (PNNS) propose 8 repères clés nécessaires à un bon équilibre alimentaire et 1 repère dédié à l'activité physique. Suivez nos recommandations pour les mettre en pratique au quotidien.

### Fruits & Légumes

Au moins 5 par jour



Au quotidien, il s'agit de 5 portions de fruits et/ou légumes. Par exemple : 3 portions...

>

### Produits laitiers

3 par jour



Pour les enfants, les adolescents et les personnes âgées, c'est même 4 produits laitiers...

>

### Féculents

À chaque repas et selon l'appétit



>

### V viande, poisson, œuf

1 à 2 fois par jour



>

Diagram 5: DGE Nutrition Circle

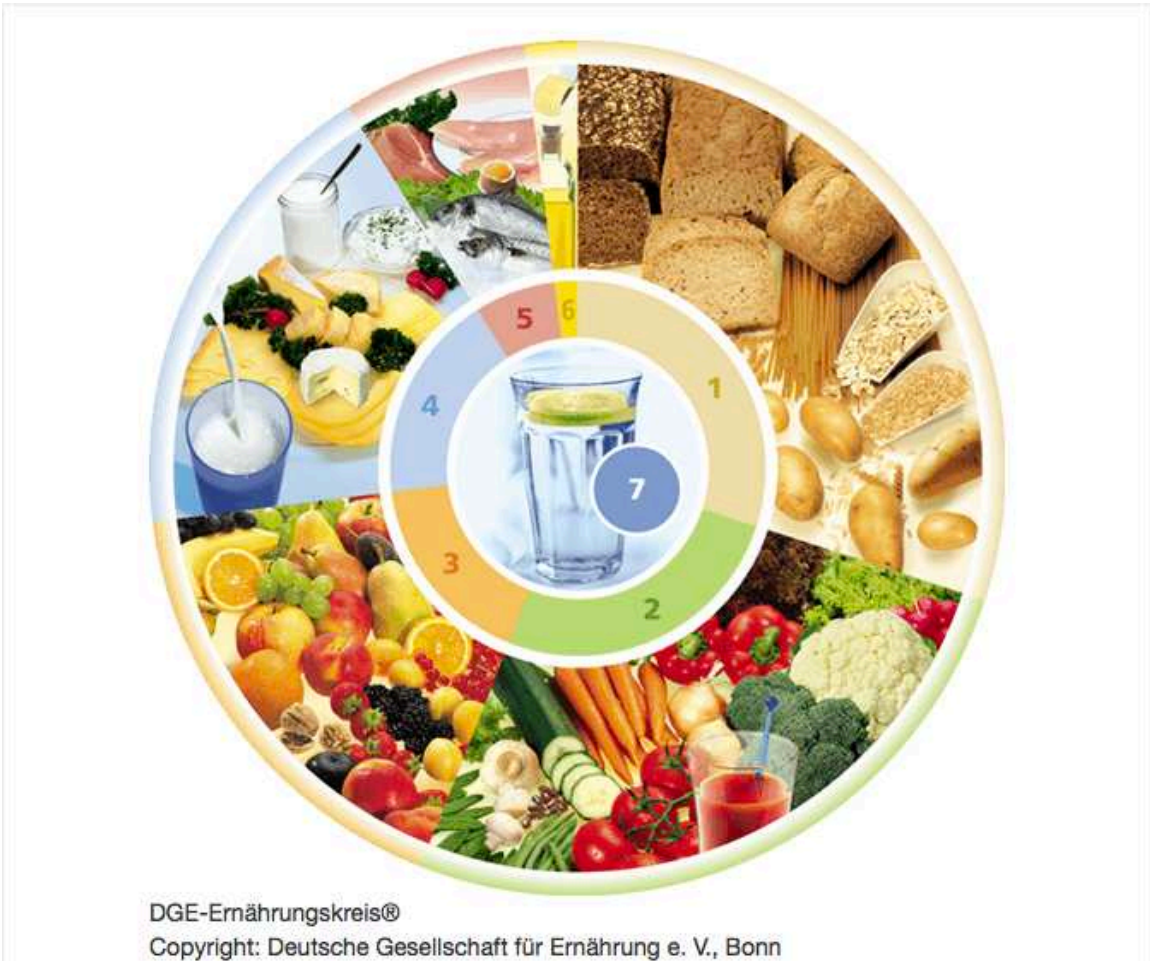
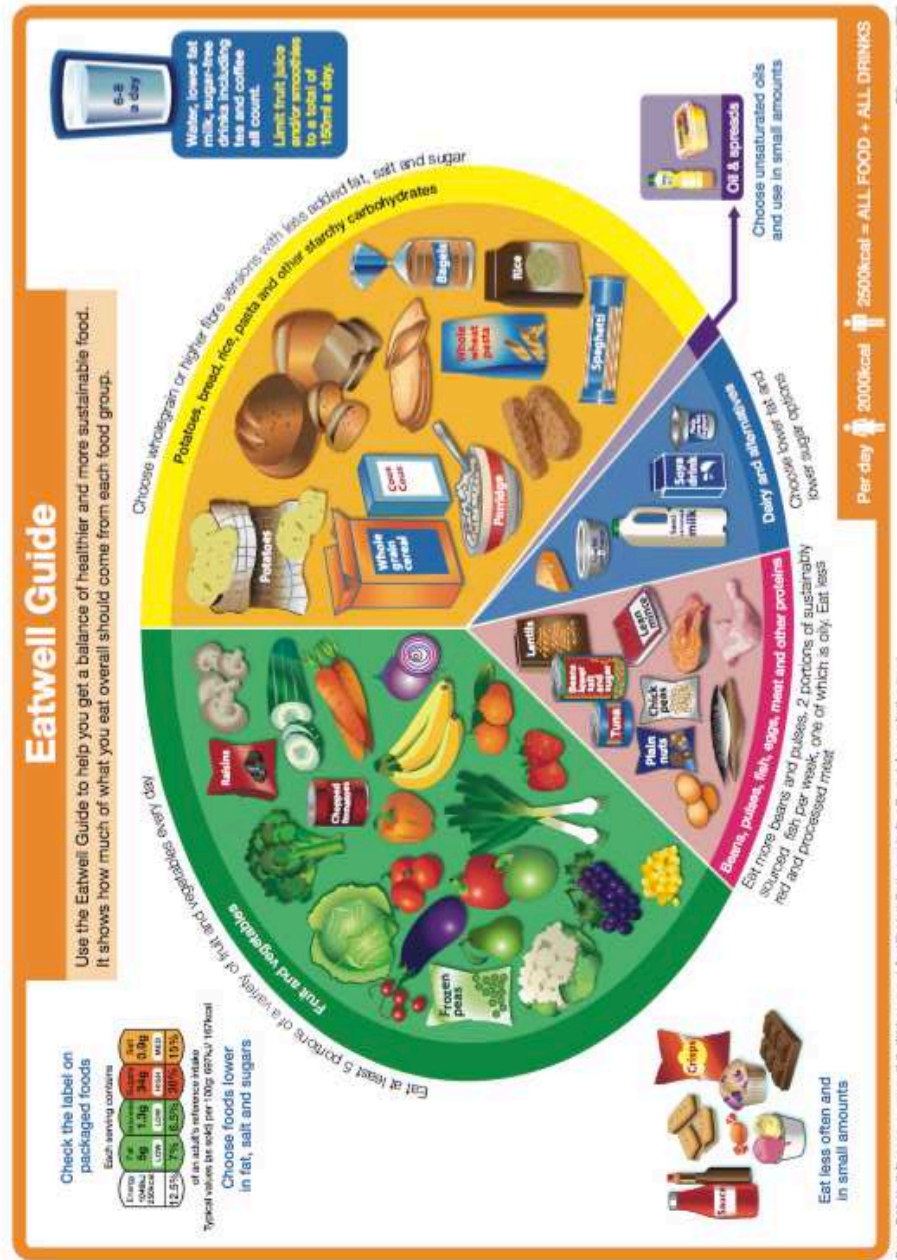


Diagram 6: The Eatwell Guide

# The Eatwell Guide

Helping you eat a healthy, balanced diet



# Appendix Part 6: Food Group Comparisons

## Table 4: Food Group Ratios

Nigel Slater's Simple Cooking			Jamie's Great Britain			MasterChef UK			Come Dine with Me		
Food groups Ratio	Weight		Food groups Ratio	Weight		Food groups Ratio	Weight		Food groups Ratio	Weight	
Fruit and vegetables Starchy foods	60	2915	Fruit and vegetables Starchy foods	38	1894	Fruit and vegetables Starchy foods	2824	32	Fruit and vegetables Starchy foods	26	6000
Dairy foods	1	30	Dairy foods	5	258	Dairy foods	620	7	Dairy foods	19	5278
Non-dairy protein	20	975	Non-dairy protein	35	1736	Non-dairy protein	2421	27	Non-dairy protein	4	1156
Foods high in fat/sugar	8	406	Foods high in fat/sugar	9	421	Foods high in fat/sugar	2148	24	Foods high in fat/sugar	27	7207
<b>100</b>	<b>4846</b>	<b>100</b>	<b>100</b>	<b>4950</b>	<b>100</b>	<b>8868</b>	<b>100</b>	<b>26362</b>	<b>101</b>	<b>6721</b>	<b>26362</b>
<b>A vos recettes</b>			<b>A vos régions</b>			<b>MasterChef France</b>			<b>Un diner presque parfait</b>		
Food groups Ratio	Weight		Food groups Ratio	Weight		Food groups Ratio	Weight		Food groups Ratio	Weight	
Fruit and vegetables Starchy foods	33	1463	Fruit and vegetables Starchy foods	28	1391	Fruit and vegetables Starchy foods	44	3627	Fruit and vegetables Starchy foods	50	18345
Dairy foods	5	224	Dairy foods	9	443	Dairy foods	7	624	Dairy foods	6	2043
Non-dairy protein	2	69	Non-dairy protein	10	569	Non-dairy protein	6	495	Non-dairy protein	6	3270
Foods high in fat/sugar	42	1850	Foods high in fat/sugar	41	2004	Foods high in fat/sugar	17	1395	Foods high in fat/sugar	21	5369
<b>100</b>	<b>4380</b>	<b>100</b>	<b>100</b>	<b>4910</b>	<b>100</b>	<b>100</b>	<b>8254</b>	<b>101</b>	<b>18</b>	<b>7940</b>	<b>36967</b>
<b>Schubbecks</b>			<b>Die Landfrauenküche</b>			<b>Deutschlands Meisterkoch</b>			<b>Das perfekte Dinner</b>		
Food groups Ratio	Weight		Food groups Ratio	Weight		Food groups Ratio	Weight		Food groups Ratio	Weight	
Fruit and vegetables Starchy foods	30	1605	Fruit and vegetables Starchy foods	34	2086	Fruit and vegetables Starchy foods	3058	64	Fruit and vegetables Starchy foods	43	9724
Dairy foods	15	806	Dairy foods	11	628	Dairy foods	67	1	Dairy foods	11	2752
Non-dairy protein	8	415	Non-dairy protein	9	550	Non-dairy protein	348	7	Non-dairy protein	8	1950
Foods high in fat/sugar	43	2274	Foods high in fat/sugar	24	1476	Foods high in fat/sugar	792	17	Foods high in fat/sugar	24	5258
<b>100</b>	<b>5288</b>	<b>100</b>	<b>101</b>	<b>6086</b>	<b>101</b>	<b>4779</b>	<b>100</b>	<b>23218</b>	<b>15</b>	<b>3534</b>	<b>23218</b>

**Table 5: Food Groups Comparison Programmes with Eatwell Plate**

Food-Groups	Eatwell plate	Nigel Slater's Simple Cooking	A vos recettes	Schubbecks	Jamie's Great Britain	A vos régions	Landfrauenküche	Come Dine with Me	Un dîner presque parfait	Das perfekte Dinner	MasterChef Britain	MasterChef France	Deutschlands Meisterkoch
Fruit and vegetables	33%	60%	33%	30%	38%	28%	34%	26%	50%	43%	32%	44%	64%
Starchy foods	33%	11%	5%	15%	13%	9%	11%	19%	6%	11%	10%	7%	1%
Dairy foods	15%	1%	1%	8%	5%	10%	9%	4%	6%	8%	7%	6%	7%
Non-dairy protein	12%	20%	48%	43%	35%	41%	24%	27%	21%	24%	27%	17%	17%
Foods high in fat and or sugar	8%	8%	13%	4%	9%	12%	22%	25%	18%	15%	24%	26%	11%

## Appendix Part 7: Translations

### 1. Translations Classic Cooking Show

#### 1.1 A vos recettes

Galiffi : "A little bit of olive oil ?"

Patrick (chef): "Yes. "

Galiffi: "This is interesting, a chef from Brittany who cooks with so much olive oil !"

Patrick (chef): "I adore olive oil! We won't deny ourselves, when something is good, it doesn't matter whether it's from warmer climates, or from Brittany. I love working with all sorts of produce, given they are good."

Galiffi: "Un petit peu d'huile d'olive?"

Patrick (chef): "Oui,"

Galiffi: "C'est étonnant, un chef breton qui cuisine avec autant d'huile d'olive!"

Patrick (chef): "Moi, j'adore l'huile d'olive, on ne va pas se gêner, quand c'est bon que ça vient du soleil ou de Bretagne. Moi j'aime bien travailler tous les produits, pourvu que ce soit bon."

(Episode Potato Special)

Geneviève (chef): So we can proceed to the assembling."

Galiffi: "Already?"

Geneviève (chef): "Yes, already!"

Galiffi: "How is it done?"

Geneviève (chef): "I will show you, so that you will be able to do it too. So, with delicacy you pose..."

Geneviève (chef): "On peu procéder au montage."

Geneviève (chef): "Déjà?"

Geneviève (chef): "Oui, déjà!"

Galiffi: "Comment ça va se faire?"

Geneviève (chef): "Je te montre et puis comme ça tu vas pouvoir faire aussi. Donc avec délicatesse tu poses, ..."

("Episode Beef Special")

Galiffi: "We will not cook the meat completely?"

Geneviève (chef): "No we will mark it so that the blood doesn't drain from..."

Galiffi: "...from the piece of meat."

Geneviève (chef): "There, that's fine. Still, we can do it a little bit on the sides too "

Galiffi: "Because here we have got really beautiful tournedos, beautiful thick piece of beef (pavés)"

Geneviève (chef): "160 grams per person, 180 that's good"

Galiffi: "That's how it should be."

Galiffi: "On ne va pas faire la cuisson complète de la viande?"

Geneviève (chef): "Non on va la marquer pour éviter que le sang ne sorte de..."

Galiffi: "...de la pièce de viande."

Geneviève (chef): "Voilà, c'est bien. On peut quand même le faire ici sur les côtés, un petit peu."

Galiffi: "Parce que là, on a pris vraiment des beaux tournedos, des beaux pavés comme ça."

Geneviève (chef): "160 grammes par personne, 180 c'est bien."

Galiffi: "C'est ce qu'il faut."

("Episode Beef Special")

Geneviève (chef): "So, I will invite you to grate the Parmesan"

Galiffi: "I like Parmesan!"

Geneviève (chef): donc, je vais t'inviter à râper le parmesan et moi...

G : j'aime bien le manger le parmesan !

("Episode Beef Special")

## 1.2 Schubecks

Wepper: "This journey to Southern-France was really marvellous. But I have to tell you that we were in several country inns and so on. I have to say, here the Bavarian cuisine – not to mention yours – it has a special status. But the [French and the] Bavarian cuisine one experiences in an inn, in a country inn, don't match at all."

Schuhbeck: "Nil."

Wepper: "The diversity, you know, the cleanliness and the finesse, how we cook here. That is international. Really!"

Wepper: „Diese südwestfranzösische Reise, die wirklich wunderbar war. Aber ich muss dir sagen, wir waren in verschiedenen Landgasthäusern und so. Da muss ich sagen, da muss ich die bayerische Küche – von deiner will ich gar nicht reden – die hat ja einen speziellen Stand. Aber die bayerische Küche, die man so erfährt in einem Gasthaus, in einem Landgasthaus, überhaupt nicht übereinstimmen."

Schuhbeck: „Null."

Wepper: „Die Vielfalt, weißt du, die Sauberkeit und die Raffinesse, wie bei uns gekocht wird. Das ist international. Wirklich!"

("Episode Stuffed Breast of Veal")

Wepper: "Now I have to add that, for this you need a proper pan. So if you are using just anything..."

Schuhbeck: "Of course you need a good pan!"

Wepper: "I have seen pans in kitchens, Alfons, you can't even imagine! You wouldn't think these even exist! It is impossible for someone to want to cook and have such dishes!"

Schuhbeck: "Yes, some save in the wrong place, unfortunately! Where lipstick and perfume are concerned no expense is spared, but where pans are concerned they economize! You don't stint on something you have for life."

Wepper: "Jetzt muss ich aber sagen, zu so was brauchst du schon einen guten Topf. Also wenn du da jetzt irgendwas ..."

Schuhbeck: "Natürlich brauchst du einen guten Topf. "



Wepper: "Ich habe schon Töpfe gesehen in Küchen Alfons, das kann man sich gar nicht vorstellen, da denkt man sich, das gibt es doch nicht. Kann doch einer nicht kochen und so ein Geschirr haben."

Schuhbeck: „Ja, manche sparen am falschen Fleg leider Gottes. Für Lippenstift und Parfüm wird nicht gespart, aber bei den Töpfen, das du ein Leben lang hast, wird dann gespart."

("Episode Stuffed Breast of Veal")

Wepper: "... two potatoes like ... "

Schuhbeck: "No, there is no harmony, that's crap."

Wepper: "Yes."

Schuhbeck: "Now, now one can say, now we decorate a bit, here with a leaf and with dill. What do you say?"

Wepper: "Fantastic".

Schuhbeck: "Yes? Perhaps a little bit of this here. And now we have our crisp".

Wepper: "Cooking is a highly complex, artistic aesthetic, sensual, matter".

Wepper: "... zwei so Kartoffeln..."

Schuhbeck: "Nein, das harmoniert nicht, das ist ein Schmarrn."

Wepper: "Ja."

Schuhbeck: "Jetzt, jetzt kann man sagen, jetzt garnieren wir es noch ein bisschen aus, hier mit einem Blatt und vielleicht mit dem Dill. Oder was sagst du?"

Wepper: "Fantastisch."

Schuhbeck: "Ja? Ein bisschen vielleicht von dem was hin. Und jetzt haben wir unseren Chip."

Wepper: "Das Kochen ist eine ganz komplexe, künstlerische, ästhetische, sinnliche Geschichte."

("Episode Saddle of Venison")

Wepper: For me buttermilk is really a drink – summer, cool, nice and refreshing.

Schuhbeck: This here is also nice, but warm. You can also make a really lovely, warm buttermilk soup. [...]

Wepper: it has only one per cent fat, calcium, Vitamin B12. Buttermilk is medicine, one has to say. I just wanted to mention it.

Schuhbeck: Now I add bay leave. Then I have some vanilla. You can cut in garlic and ginger too if you like. I'm adding some coriander. that adds a nice flavour Can I steal a little bit from you?

Wepper: Yes, please do.

Schuhbeck: Then I'm adding some parsley and a little bit of mint. Because mint and buttermilk match well. Ginger and garlic that goes without saying Then we're also adding a beautiful splinter of cinnamon that always adds a nice flavour. And I'd appreciate some lemon peel as well.

Wepper: Für mich Buttermilch eigentlich das Getränk – Sommer, kühl, angenehm und erfrischend.

Schuhbeck: Das ist auch angenehm, aber warm. Du kannst auch eine wunderschöne, warme Buttermilchsuppe machen. Das ziehe ich jetzt ab, sonst flockt die aus.

Wepper: Die hat ja nur ein Prozent Fett, Kalzium, Vitamin B12. Buttermilch ist Medizin, muss man sagen. Ich wollte es nur erwähnen.

Schuhbeck: Jetzt gebe ich ein Lorbeerblatt hinzu. Dann habe ich hier Vanille. Knoblauch kannst mir Du rein schneiden und Ingwer auch, wenn Du magst. Koriander gebe ich darein. Das gibt auch einen guten Geschmack. Darf ich Dir ein bisschen etwas klauen?



Wepper: Ja, bitte.

Schuhbeck: Dann gebe ich ein bisschen Petersilie und ein bisschen Minze hinzu. Weil Buttermilch und Minze passt ja ganz gut. Ingwer und Knoblauch ist klar. Dann tun wir noch einmal einen schönen Splitter Zimt rein. Das gibt auch immer einen guten Geschmack. Zitronenschale hätte ich noch ganz gerne.

("Episode Chicken two Ways")

## 2. Translation Regional Food Programme

### 2.1 A vos régions

Pierre Carrier (restaurant owner): "It is totally emblematic, because it is made in the style of Chamonix, it is a dish typical of the high valley of the Arve, that is the valley between the Ouches and Vallorcine. It is a Sunday dish, a festive dish, which is prepared in the oven. It is a cake with potatoes, one used to put in the oven at seven in the morning before going to mass ..."

Grégory Galiffi (presenter): "To mass ...and when one came back, the dish was ready?"

Pierre Carrier, propriétaire du hameau "Albert 1er": "Alors c'est complètement emblématique puis que c'est le façon chamoniard, c'est un plat qui est typique de la haute vallée de l'Arve, c'est-à-dire de la vallée entre les Ouches et Vallorcine... C'est le plat du dimanche, le plat de fête qu'on mettait au four, c'est un gâteau de pommes de terre qu'on mettait au four à sept heures le matin en partant à la messe..."

Grégory Galiffi: "À la messe... et on revenait il était prêt?"

("Episode Chamonix")

Grégory Galiffi: "It's practically a religious biscuit today..."

Nicolas Imbert (bakery owner): "Ah, it's a religious biscuit."

Grégory Galiffi: "Are they baptized or blessed?"

Nicolas Imbert: "They are blessed on the second of February by the archbishop of Marseille."

Grégory Galiffi: "C'est quasiment un biscuit religieux, aujourd'hui."

Nicolas Imbert, Propriétaire de la boulangerie "Le Four des Navettes": "Ah, c'est un biscuit religieux."

Grégory Galiffi: "Elles sont baptisées ou elles sont bénies."

Nicolas Imbert, Propriétaire de la boulangerie "Le Four des Navettes": "Elles sont bénies, le 2 février par l'archevêque de Marseille."

("Episode Marseille")

Imbert: "Okay, lets: Some flour, a bit of orange water and a lot of love all the same, into those we put a lot!"

Galiffi: "So really the secret is a lot of love!"

Nicolas Imbert: "Bon, allez, de la farine, un peu de fleur d'oranger et beaucoup d'amour, quand même. Là on en met beaucoup!"

Grégory Galiffi: "En fait le secret, c'est le beaucoup d'amour!"

("Episode Marseille")

Galiffi: "Traditionally the fish soup, was all the small fishes..."

Massé: "Exactly, which were not really sellable, which had gotten a bit bashed about in the nets and the marine fishers made themselves something to eat! The real name of the fish soup was la godaille or la cotriade. We have put in all our fish, one cut, one gutted, one browned a shelled crab ..."

Manusset: "... for the flavour..."

Massé: "There, one mashes it or one eats the fish a bit like the bouillabaisse, you see it is derived, all this."

[...]

Manusset: "The small fish, often gurnet or weever, small fish, which are not expensive, but they allow us to make a good, tasty soup."

Galiffi: "Entirely, just like that!"

Grégory Galiffi: "Traditionnellement, la soupe de poissons, c'était tous les petits poissons..."

Nicolas Massé: "Ben qui étaient pas vraiment vendables, qui étaient un peu amochés par les filets et les marins pêcheurs, ben, y se faisaient la popote quoi ! Le vrai nom de la soupe de poissons c'était ce qu'on appelle la godaille ou la cotriade. On mettait tous nos poissons, on coupait, on étripait, un crabe décortiqué on faisait revenir..."

Bruno Manusset: "...pour le goût..."

Nicolas Massé: "Voilà, on écrase ça ou alors on mange les poissons un peu comme la bouillabaisse, tu vois c'est dérivés tout ça."

[...]

Bruno Manusset: "des petits poissons, souvent du grondin, de la vive, des petits poissons qui coûtent pas cher et qui nous permettent de faire une bonne soupe, goûteuse."

("Episode Charente Maritime")

Galiffi: "So Systematically one needs grapewine to make mustard?"

Simone Maenner, mustard maker de Charroux: "Yes because you need vinegar and white wine and these two elements are united in the wine. One needs the wine"

Grégory Galiffi: "So, what will give the taste to the mustard?"

Olivier Maenner, mustard maker de Charroux: "The wine participates enormously in the development of the flavour, while the tartness comes from the water and the vinegar."

Galiffi: "Systématiquement y faut de la vigne pour faire de la moutarde?"

Simone Maenner, moutarderie de Charroux: "Oui, puisqu'y vous faut du vinaigre et du vin blanc donc ces deux éléments étant rassemblés dans la vigne, y faut le vin."

Grégory Galiffi: "Donc ce qui va donner le goût à la moutarde c'est quoi?"

Olivier Maenner, moutarderie de Charroux: "Le vin participe énormément par rapport au goût et le piquant vient avec l'eau et le vinaigre."

("Episode Vichy")

Jean-Michel Lecat (culinary historian): "For example for the Italians the real bread is infact the pasta and in fact which is made from wheat. In Austria they are the inventors of the luxury bread, the viennoiserie. The croissants which we eat every day, which you find at the bakers, are since 1840 embedded in France."

Jean-Michel Lecat (historien culinaire): "Par exemple, pour les Italiens le vrai pain , en fait, c'est la pâte, la pasta qui vient du blé. En Autriche ce sont les inventeurs du pain de luxe, c'est la viennoiserie. Les croissants qu'on mange tous les jours, que vous trouvez dans ces boulangeries, ils viennent depuis 1840, ils sont implantés en France."

("Episode Paris ethnique")

Galiffi: "We are in one of the most emblematic quarters of the Phocaeen city, the Panier. It has a little Italian side and on account of being the quarter of the communities from the Piedmont, Napoli and Tuscany, it is really the Italian quarter of Marseille."

Grégory Galiffi: "Nous sommes dans l'un des quartiers les plus emblématiques de la cité phocéenne, le Panier, y a un petit côté italien et pour cause, c'était le quartier des communautés piémontaise, napolitaine et toscan, donc vraiment le quartier italien à Marseille."

("Episode Marseille")

Galiffi: "The bouillabaisse is a must-have à Marseille, a Greek recipe, like the town, which was founded six hundred years before Jesus Christ by the Ancient Greeks. Celebrated is also the Fougasse. So there it was with the Italian origins, at the end of the tenth century with the famous focaccia, and then it is also a town, which is turned towards the North of Africa, ..."

Galiffi: "La bouillabaisse, un incontournable à Marseille, une recette grecque, comme la ville qui a été fondée six cents ans avant Jésus-Christ par les Grecs anciens. A l'honneur, également, la fougasse. Alors, là c'est avec les origines italiennes, fin du dixième siècle avec la fameuse focaccia et puis c'est une ville, également, qui est tournée vers l'Afrique du Nord ..."

("Episode Marseille")

Galiffi: "Jessica knows how to prepare a panna cotta, but the chef Vittorio Beltramelli will show her, how to make an real original Italian panna cotta."

Galiffi: "Alors c'est le coup de main du chef. Jessica elle sait faire la panacotta mais un chef Vittorio Beltramelli va lui apprendre à faire la vraie panacotta italienne."

("Episode Paris ethnique")

Grégory Galiffi: "So, what is this? A meat juice?"

Pierre Maillet (chef): "A meat juice"

Grégory Galiffi: "So, me at home, what do I do? Because if it is homemade it's a bit complicated ..."

Pierre Maillet (chef): "Ah, of course it is homemade."

Grégory Galiffi: "Equally, one can find this dehydrated, no?"

Pierre Maillet (chef): "That will never have all the aspects and the taste of the real meat juice!"

Grégory Galiffi: "Okay chef, so how do we do it?"

Pierre Maillet (chef): "So, trimmings of meat ... trimmings of meat..."

Grégory Galiffi: "With a bouquet garni?"

Pierre Maillet (chef): "Generally one uses veal, that is still more neutral than beef or lamb ... an array of fine cut meat, well done, well browned, because it is the browning which will, in effect give it the colour ..."

Grégory Galiffi: "Which will add flavour..."

Pierre Maillet (chef): "This colour... there ... and afterwards the aromatic garnish: onions, shallots, celeriac and moistened we leave it simmering gently, gently (...)"

Pierre Maillet (chef): "That means you moistened it with a litre of bouillon, to end up with 200 gr of meat juice."

Grégory Galiffi: "And after that you add a little bit of truffle ..."

Pierre Maillet (chef): "Of minced truffle, which one cooks in it and afterwards adds to the floating island, like this... this reminds of toffee... one serves it with a foot of pig brioche. It is a classic brioche dough... "

Grégory Galiffi: "Classic, okay..."

Pierre Maillet (chef): " ...in which we place a little brunoise of the pig's foot."

Grégory Galiffi: "Alors, c'est quoi? Un jus de viandes?"

Pierre Maillet, Chef du restaurant "Albert 1er": "Un jus de viandes."

Grégory Galiffi: "Alors moi à la maison, je fais quoi? Parce que là c'est fait maison, c'est un peu compliqué..."

Pierre Maillet, Chef du restaurant "Albert 1er": "Ah oui, c'est fait maison."

Grégory Galiffi: "Pareil, ça peut trouver en déshydraté ? hein... ?"

Pierre Maillet, Chef du restaurant "Albert 1er": "Ça aura jamais l'aspect et le goût d'un vrai jus de viandes."

Grégory Galiffi: "Alors comment on fait, Chef?"

Pierre Maillet, Chef du restaurant "Albert 1er": "Alors des parures de viandes... Parures de viandes..."

Grégory Galiffi: avec un bouquet garni?"

Pierre Maillet, Chef du restaurant "Albert 1er": "En général, on utilise du veau c'est quand même plus neutre que le bœuf ou l'agneau... parures de viandes taillées fin, bien revenues, bien colorées parce que c'est la coloration, en fait, qui va donner la couleur..."

Grégory Galiffi: "Qui va donner le goût..."

Pierre Maillet, Chef du restaurant "Albert 1er": "Cette couleur... Voilà... et ensuite garniture aromatique: oignons, échalotes, céleri et mouillée au fond banc et on laisse mijoter tout doux, tout doux...(..."

Pierre Maillet, Chef du restaurant "Albert 1er": "C'est-à-dire si vous avez mouillé avec un litre de bouillon, faut arriver à avoir 200 gr de jus à la fin."

Grégory Galiffi: "Et après tu rajoutes un petit peu de truffe..."

Pierre Maillet, Chef du restaurant "Albert 1er": "De truffe hachée, qu'on fait cuire dedans et donc après on met sur notre île flottante, comme ça... et ça rappelle le caramel... et on sert ça avec une brioche au pied de cochon. C'est une pâte à brioche classique..."

Grégory Galiffi: "Classique, d'accord..."

Pierre Maillet, Chef du restaurant "Albert 1er": "Dans laquelle on met une petite brunoise de pied de cochon."

("Episode Chamonix")

Grégory Galiffi: "The classic recipe for the crème anglaise..."

Pierre Maillet (chef): "Classic recipe. One litre of milk, 200 gr yolks or ten yolks, 200 grams sugar, gently cooked until it coats the spoon. There."

Grégory Galiffi: "Recette classique de la crème anglaise..."

Pierre Maillet Chef du restaurant "Albert 1er": "recette classique, un litre de lait, 200 gr de jaunes d'œufs ou dix jaunes d'œufs, 200 gr de sucre, cuit à la nappe tout doucement. Voilà."

("Episode Chamonix")

Vittorio Beltramelli (chef): "Well, even if this is a very simple recipe, we still have to stick to the grammage. We will take half a litre [of cream] and we will use four leaves of gelatine."

Vittorio Beltramelli (chef): "Alors même si c'est une recette très simple, il faut quand même se tenir au grammage. On va faire un demi-litre et on va utiliser quatre feuilles de gélatine."

("Episode Chamonix")

## 2.2 Die Landfrauenküche

Kiermeier: „Our milk still tastes untouched. That means it has this round, creamy taste, everything is still in there."

Husband: „That makes a big difference But that is of course only possible, because we sell it directly, pretty quickly and via short distances."

Kiermeier: „Die Milch von uns, die schmeckt einfach noch naturbelassen. Also die hat diesen runden, vollen Geschmack, da ist alles drin."

Husband: „Na, das ist schon ein riesen Unterschied. Das ist halt natürlich auch nur machbar, weil wir es halt direkt vertreiben, relativ schnell und kurze Wege."

("Episode Oberbayern")

Kiermeier: "We have had customers coming to us and when they try our milk for the first time, they call us straight away and say that they are so happy, because finally they found milk which tastes, like it used to. They remember their childhood, when they used to run over to their neighbour, the farmer and drunk the milk and our milk still tastes exactly like that. And that gives us confirmation to continue this way, that we are on the right track, that it is right what we are doing."

Kiermeier: " W1: Wir haben Kunden, die auf uns gekommen sind und die, wenn die dann das erste Mal die Milch kriegen, die rufen sofort an und sagen, ach, das freut uns so, endlich haben wir mal wieder eine Milch, die schmeckt wie früher. Die erinnern sich an die Kindheit zurück, wo sie eben damals zum Nachbarn, zum Bauern, übergegangen sind und die Milch getrunken haben und genauso schmeckt es bei uns eben auch noch. Und das gibt uns dann die Bestätigung, dass wir da auch weitermachen. Also dass wir da auf dem richtigen Weg sind, dass das richtig ist, was wir machen."

("Episode Upper Bavaria")

Huber: „To make cheese from raw milk I find is all the same an art. You need your senses making that cheese. (...) There are always plenty of surprises. The cows aren't in a good mood all

of the time, the milk differs always a little in terms of contents, that applies to summer and to winter."

Huber: „Also Rohmilchkäse machen, finde ich, ist schon eine Kunst. Gefühl ist da mit im Spiel, beim Käse machen. (...) Man ist immer voller Überraschungen. Die Kühe sind nicht jeden Tag gut drauf, die Milch ist immer ein wenig anders von den Inhaltsstoffen, ist das Sommer oder ist das Winter."

("Episode Niederbayern")

Narrator: "The milk of the Hofersche cows is not processed on the farm, but in a nearby dairy with organic certification. In Albert Kraus, Gerlinde has found a cheese maker, who puts his heart and soul in his job. He processes the milk into high-end Emmentaler and mountain cheese."

Narrator: " Die Milch der Hoferschen Kühe wird nicht am Hof, sondern ganz in der Nähe in einer Käserei mit Bio Zertifizierung verarbeitet. In Albert Kraus hat Gerlinde einen Käser mit Herzblut gefunden. Er veredelt ihre Milch zu Emmentaler und Bergkäse der Extraklasse."

("Episode Upper Franconia")

Narrator: "The fresh Franken pasta has to dry and can then be packaged. Daniela's customers can choose from a variety of types, from Franconian ribbon noodles to Italian Rigatoni. And because the farmwoman values well thought through concepts, there are also the sauces à la Daniela to go with the pasta."

Narrator: " Die frische Frankenpasta muss trocknen und dann kann sie abgepackt werden. Danielas Kunden können aus verschiedenen Sorten wählen, von der fränkischen Bandnudel bis hin zu italienischen Rigatoni und weil die Landfrau durchdachte Gesamtkonzepte schätzt, gibt es zu den Nudeln die passenden Soßen à la Daniela."

("Episode Upper Franconia")

Guest 1: "The asparagus mousse took me completely by surprise that was so fluffy, so light, so unique. I have never eaten it this way, I simply didn't know it. Well that was amazing!"

Guest 2: "Well new was the fish with the orange flavouring. That was truly a novelty and neither have I ever tasted such dumplings."

Guest 1: „Das Spargelmus hat mich total überrascht, das war einfach so luftig und so leicht, so einzigartig. Ich habe das noch nie so gegessen, habe es halt nicht gekannt, also es war spitzenmäßig".

Guest 2: „Also neu war einfach der Fisch mit dem Orangengeschmack, also das war was ganz Neues und diese Nockerln habe ich auch noch nie gegessen."

("Episode Oberfranken")

### 3. Translation Epic Cooking Competition

#### 3.1 MasterChef France

Carole (presenter): "So for this new challenge we propose a classic: a 'grand chef' a has accepted to cook for you, please welcome chef Alexandre Gauthier."

Presenter: "Alors, pour ce nouveau défi nous vous proposons un classique du genre : un grand chef a accepté de cuisiner pour vous, je vous demande d'accueillir le chef Alexandre Gauthier."  
("Series 3, Episode 11, semi-finale")

Alexandre Gauthier (chef): "Start with the dessert, start with the merengue and the lemon curd. The main difficulty is the timing, to get, in the time you are given, so that the merengue is dry, the cream smooth and the dish not too moist. The idea is really, to have contrasting textures."

Alexandre Gauthier (chef): "Commencez par le dessert, commencez par la meringue et la crème au citron. La difficulté majeure elle est le timing, dans le temps qui vous est imparti réussir à ce que la meringue soit sèche, la crème soit prise et que ça soit pas tout mou et l'idée c'est vraiment le contraste des textures."  
("Series 3, Episode 11, semi-finale")

Ludovic: "The final Ludo-Pierre, well, it will be hot... hot... I will hold on tight, but Pierre will hold on tight too (...) In principle I am there. One can feel that it will be tough, really tough (...) If I win MasterChef, I could start a new life... I have my eyes on the title, I am like a cat hiding in the grass, waiting for my prey."

Ludovic: "La finale Ludo-Pierre, ben, elle s'annonce chaud... chaud... Je vais m'accrocher mais Pierre va devoir s'accrocher aussi (...) Je suis à fond, là. On sent que ça va être très dur (...) Si je gagne Masterchef, je pourrais démarrer une nouvelle vie... j'ai les yeux rivés sur le titre, je suis comme un félin tapi dans la bruyère, j'attends la proie."  
("Series 3, Episode 12, finale")

Ludovic: "I go, I return to the studio, hmm! I have to cook. I hurry, because the project, which is behind it for me is too important: to open a restaurant (...) and you tell yourself 'you are just two steps away'. Me, since I was little I wanted to cook ('faire de la cuisine') and I didn't get the chance to do it. I don't hold it against them [his parents], they didn't want me to do this and ... I have to, I have to make up for the time lost. If I win MasterChef I could start another life, if the restaurant works (well), all the investment will be there ... then you could perhaps pass it to your kids who take it over and continue after ... It's crazy! That would be fantastic!"

Ludovic : "... je m'en vais, je retourne à l'atelier, hein! Je dois cuisiner. Je fonce parce que le projet que j'ai derrière est trop important pour moi : ouvrir un restaurant. (incompris 07.20) de couteaux et on se dit "t'es à deux pas". moi, depuis petit je veux faire de la cuisine et j'ai pas eu la chance d'y accéder, quoi. Je leur en veux pas, mon père il a pas voulu que je fasse ça et... et

faudra que je rattrape le temps perdu. Si je gagne Masterchef je pourrais démarrer une nouvelle vie, si le resto fonctionne... tout l'investissement sera là... là, tu pourras peut-être le refiler à tes enfants qui ont situation et y continueront derrière... C'est un truc de fou! ça serait top!"

("Series 3, Episode 11, semi-finale")

Contestant (Ludovic) "It is seven weeks I have left my work, that I have left my wife, my children. [I hope] that I didn't leave and come back in vain. That would be too bad."

Candidat (Ludovic) "Sept semaines que j'ai quitté mon travail, que j'ai quitté ma femme, mes enfants. Que je ne sois pas parti et je ne revienne pas pour rien. Ce serait trop bête."

("Series 3, Episode 11, semi-finale")

Contestant: "Nevertheless, it's crazy having been thousands, then hundreds, then nineteen to then finish amongst the final three. And at the same time it is not over; there is the finale, there is the title."

Candidat: "Quand même c'est dingue d'avoir été des milliers, puis cents, puis dix-neuf, et puis finir dans les trois. En même temps, c'est pas fini; y a la finale, y a le titre."

("Series 3, Episode 11, semi-finale")

Presenter: "Yesterday music teacher and foreman Pierre and Ludovic had not yet been close to fulfilling their dream [...] in the ultimate face-to-face with plenty of surprises [...] but also challenges worthy of real professionals, in which the two finalists of the competition have to prove that they merit the title."

Voix-off: "Hier encore professeur de musique et conducteur de travaux, jamais Pierre et Ludovic n'auront été si proches de réaliser leur rêve [...] et c'est dans un ultime face à face plein de surprises... [...] mais aussi épreuves dignes de véritables professionnels de la cuisine que les deux finalistes de la compétition devront prouver qu'ils méritent le titre."

("Series 3, Episode 12, finale")

### **3.2 Deutschlands Meisterkoch**

Jessica: „I am a cook who does not taste her food at all. Unfortunately. Or perhaps this is actually a good thing. Because usually it is tasty all the same."

Jessica: „Ich bin eine Köchin, die nichts probiert. Leider. Oder auch vielleicht gut. Weil, meistens schmeckt es dann trotzdem."

("Episode 6")

Judge: "It will be a very difficult task, you have to cook a dish for a chef, who presents the task to you. He is one of the best, he was in 1979 the first in Germany to get three [Michelin] stars, he was 1994 the first non-French man to become chef of the century, he is professor, he is doctor, Eckart Witzigmann."



Jury: „Es wird eine sehr schwierige Aufgabe sein, ihr müsst ein Gericht für einen Koch kochen, der es euch vorgibt. Das ist einer der besten, der hat 1979 als Erster in Deutschland drei Sterne erkocht, er ist 1994 als Erster Nicht-Franzose als Koch des Jahrhunderts gekürt worden, er ist Professor, er ist Doktor, Eckart Witzigmann.“

("Episode 7")

Contestant: "If you stand in front of a pro like Matthias Ludwig, who masters the high art of Patisserie, you feel awe when he takes a small chocolate cone in his hand and conjures up some curls and stripes for the decoration, with a proficiency that...."

Kandidat: "Wenn man vor so einem Meister wie dem Matthias Ludwig steht, der die hohe Kunst der Patisserie beherrscht, ist es natürlich eine Ehrfurcht, wenn der eine kleine Schokoladentüte in die Hand nimmt und da irgendwelche Kringel zaubert und irgendwelche Streifen macht für Dekoration, und das mit einer Fertigkeit..."

("Episode 6")

Contestant: "For me everything is fine again. The last challenge was a bit stressful, the excitement, that derailed me a bit, but new week, new chance. Full of vigour, full of motivation. It can only get better."

Kandidat: "Bei mir ist jetzt wieder alles gut. Bei der letzten Challenge war halt bisschen der Stress, die Aufregung, das hat mich so ein bisschen aus der Bahn geworfen, aber neue Woche, neues Glück. Voller Elan, voller Motivation. Kann nur besser werden."

("Episode 6")

Candidate: In any case I want to win today. I mean that's why we are all here, from the beginning on . Now the time has come.

Kandidatin: Ich will auf jeden Fall heute gewinnen. Ich meine, deswegen sind wir alle hier von Anfang an, jetzt ist es so weit.

("Episode finale")

Judge: "Well, welcome dear Jessica, dear John, you are the ones, standing in the finale of Deutschlands Meisterkoch. There were 1.400 competitors, you two made it until today. A big challenge awaits you today and then one of you is Deutschlands Meisterkoch and may take 100.000 Euro home."

Jury: "So, herzlich willkommen, liebe Jessica, lieber John, ihr seid diejenigen, die im Finale stehen von Deutschlands Meisterkoch. Es waren ja 1.400 Bewerber da. Ihr zwei habt es geschafft, bis heute. Es kommt eine große Aufgabe für euch heute noch hinzu und dann ist derjenige Deutschlands Meisterkoch und darf 100.000 Euro mit nach Hause nehmen."

("Episode finale")

Judge: "This is your sixth ingredient, which you have to use and create from it a beautiful and perfect, a grandiose dish. And be clear about this: one of you four will have to go home after his challenge."

Jury: "Das ist eure sechste Zutat, die ihr verwenden müsst und daraus ein schönes, ein perfektes, ein grandioses Gericht kreieren. Und macht euch klar: einer von euch viere wird nach dieser Herausforderung gehen müssen."

("Episode 8")

## 4. Translations Laypeople Hosting Show

### 4.1 Un dinner presque parfait

Séverine: "For me the important thing when cooking is to really hit the flavour you need the taste, and that's why I systematically taste my dishes."

Séverine: "Pour moi, cuisiner, c'est important d'être vraiment dans le goût juste, le goût qu'il faut, et c'est pour ça que je goûte systématiquement mes plats."

("Episode Séverine day 2")

Séverine: "And the tomato layer, you left it as it were. You didn't season it?"

Bernard: "I put salt and pepper on it, and enough, because one is aware of never adding enough."

Séverine: "Especially on the tomato, yes."

Marie: "Yes, the tomato lacks salt."

Marie-José: "But for my part I agree with Marie, about the salt. And I stay adamant about it."

Bernard: "About the salt?"

Marie-José: "Yes, there isn't enough salt."

Bernard: "There isn't enough salt, hu? And nevertheless yes! You are right to say so."

Marie-José: "So when there isn't enough salt, there isn't enough taste."

Bernard: "I haven't yet put enough on it, yes. Of course."

Marie-José: "So when one adds a bit it is better, hu."

Marie: "Yes, a little bit of salt adds (...) more taste."

Bernard: "You are right to say so, although, one never puts enough."

[individually to the camera]

Marie-José: "This starter, in spite of the lovely colours, disappointed me quite a bit because of its bland taste, there wasn't enough salt and perhaps seasoning."

Bernard: "I agree totally with the lack of salt on the tomatoes. I thought I already had. I have already made amends, but not enough. The next time I will put even more salt and I will taste it even more beforehand."

Séverine: "Et la couche de tomates, tu l'as laissée telle qu'elle. Tu ne l'as pas assaisonnée?"

Bernard: "J'ai mis sel, poivre, et suffisamment, parce qu'on s'aperçoit qu'on en met jamais assez."

Séverine: "Surtout sur la tomate, oui."

Marie: "Oui, il manque un peu de sel sur la tomate."

Marie-José: "Mais pour ma part, je suis tout à fait d'accord avec Marie, pour le sel. Et ça je suis restée intransigeante là-dessus."

Bernard: "Pour le sel?"

Marie-José: "Oui, manque de sel."

Bernard: "Manque de sel, hein? Et pourtant, oui! Ça, Vous avez raison de dire."

Marie-José: "Donc, du coup, ça, le fait qu'il manque du sel, il manque de gout."

Bernard: "J'en ai pas encore mis assez, oui. Bien sûr."

Marie-José: "Alors quand on en rajoute, ça va mieux, hein."

Marie: "Oui, un peu de sel ça donne (...) plus de gout."

Bernard: "Vous avez raison de le dire et pourtant, comme quoi, on en met/ on en met jamais assez."

[individually to the camera]

Marie-José: "Cette entrée, malgré ces couleurs très jolie, m'a assez déçue de part son goût un peu trop fade, il manquait de sel, peut-être d'épices."

Bernard: "Complètement d'accord avec le manque de sel sur la tomate. Une réflexion que je m'étais déjà faite. J'avais déjà corrigé, mais pas suffisamment, donc la prochaine fois je mettrai encore plus de sel et je goûterai encore davantage."

("Episode Bernard day 2")

Christophe: "For the aperitif (...) the pesto to start with, the pesto in the end, the pesto in the middle, the pesto all the time. Stop the pesto! I love it, but I would have wished for something else as well."

Narrator: "And Christophe is not the only one to have enough of the pesto."

Séverine: "Too much pesto kills the pesto, and there, (...) was a lot too much for me. I love the tomato, the mozzarella, but I give the pesto a B minor."

Christophe: "A l'apéritif, (...) le pesto au démarrage, le pesto à la fin, le pesto au milieu, le pesto tout le temps. Stop pour le pesto. J'aime, mais (...) j'aurais souhaité autre chose."

Narrator: "Et Christophe n'est pas le seul à en avoir marre du pesto."

Séverine: "Trop de pesto tue le pesto, et là, (...) c'était beaucoup trop pour moi. J'aime beaucoup la tomate, la mozzarella, mais je mets un bémol sur le pesto."

("Episode Bernard, day 2")

Christophe: "I love the freshness, but I find the cumin very pungent. It was dosed too high. My mouth was completely carried off by the cumin."

Christophe: "J'aime beaucoup la fraîcheur mais je trouve que c'est très puissant en cumin. C'était trop fortement dosé. J'avais la bouche qui était complètement emportée par le cumin."

("Episode Marie day 5")

Christophe: "You said passion fruit, I expected something, very pungent in passion fruit, something very pronounced. In fact it was delicate, it was really smooth."

Christophe: "Tu as dit fruits de la passion, je m'attendais à quelque chose de très puissant en fruits de la passion, quelque chose de très prononcé. Et en fait, c'est délicat, c'est vraiment tout doux."

("Episode Séverine day 3")

Marie-José: "You'll find the fresh, the humid and the crunchy. Because although it is moist in the base, you have the crunch of the pistachio. It's very nice. Also these completely different flavours, which match very well."

Marie-José: "C'est d'aller chercher le frais, l'humide et le croquant. Parce que bien que ce soit humide au fond, tu as le croquant par la pistache. C'est très très agréable. Et puis avec ces goûts complètement différents mais qui s'associent très bien encore une fois."

("Episode Marie day 5")

Séverine: «When I saw the dish arrive before my nose, I first sensed it all there, I lowered my head, I drew in the smell, then I looked with my eyes I was already gone. [...] In my opinion it is super important because there, at the base, in the papilla, there is something sweet, something scrumptious; it isn't just the sugar from the rabbit, it is that there is something that happens on the ground. The chocolate, I smelt it deep down, it was really something special, which took me pretty far away because it was soft, suave, and that made me melt completely."

Séverine: "Quand j'ai vu ce plat arriver devant mon nez, j'ai d'abord ressenti tout par là, j'ai baissé ma tête, j'ai reniflé, voilà, j'ai regardé avec les yeux, j'ai, je suis déjà partie. [...] A mon avis, il est super important parce que là au fond, dans les papilles, ça fait un truc doux, un truc gourmand ; c'est pas que le sucré du lapin, c'est, il y a un truc qui se passe au fond. Le chocolat, je l'ai senti vraiment au fond, au fond là, et c'était vraiment quelque chose de particulier qui m'a emmenée assez loin parce que c'était quelque chose de doux, de suave et ça m'a fait complètement fondre."

("Episode Christophe day 4")

Marie José: "It was really an explosion. It wasn't a simple little bouquet of spices, no, no, it was really a blend of plenty of scent, it was truly, truly excellent."

Marie José: "C'était vraiment une explosion. C'était pas un simple petit bouquet d'épices, non, non, c'était vraiment un mélange de plein de parfums, c'était vraiment, vraiment très bon."

("Episode Christophe day 4")

Marie-José: "The filet mignon, there is no discovery. It is really a meat which I prepare very often myself with the sauce au Maroilles."

Marie-José: "Le filet mignon, y'a aucune découverte. C'est vraiment une viande que je fais très souvent avec la sauce au Maroilles."

("Episode Séverine day 3")

Marie-José : "Beginners, take your pens, to create a Clafoutis with cherries you need 1kg cherries, 200g de flour, 50g sugar, 1 packet vanilla sugar, 3 eggs 50 cl milk, a hand full of sliced almonds, 2 cc Kirsch and a pinch of salt".

[on screen:] 'Clafoutis with cherries you need 1kg cherries, 200g de flour, 50g sugar, 1 packet vanilla sugar, 3 eggs 50 cl milk, a hand full of sliced almonds, 2 cc Kirsch and a pinch of salt'.

Marie-José: "Amateur de fraîcheur, à vos crayons pour réaliser le clafoutis aux cerises il vous faut 1kg de cerises, 200g de farine, 50g de sucre, 1 sachet de sucre vanillé, 3 œufs, 50 cl de lait, une poignée d'amandes effilées, 2 cc de Kirsch (et) une pincée de sel."

[sur écran]: 'Clafoutis aux cerises il vous faut 1kg de cerises, 200g de farine, 50g de sucre, 1 sachet de sucre vanillé, 3 œufs, 50 cl de lait, une poignée d'amandes effilées, 2 cc de Kirsch (et) une pincée de sel.'

("Episode Marie-José day 1")

Marie: "I need gelatine, and from my apple juice in the fridge. I fill my bowl with cold water to soak the gelatine leaves. During this time I get out a pan to heat up a little bit of the apple juice. Regarding the amount, for the entire apple jelly I need 40 centilitres. I will heat five centilitres to dissolve the gelatine once and then I mix it with the 35 centilitres that are left."

Marie: "J'ai besoin de la gélatine, de mon jus de pommes dans le frigo. Je remplis mon bol d'eau froide pour pouvoir faire gonfler les feuilles de gélatine. Pendant ce temps-là, je sors une casserole pour faire chauffer un petit peu de jus de pommes. Au niveau des proportions, pour l'ensemble de la gelée de pommes, j'ai besoin de 40 centilitres. Je vais faire chauffer cinq centilitres pour diluer une première fois la gélatine dedans et je mélangerai avec les 35 centilitres restants."

("Episode Marie day 5")

Séverine: "I have a father who is from La Réunion and a mother from metropolitan France, and I have really something in my blood, which makes me want to share with the others, make them discover my cuisine that comes from very far out there."

Séverine: "J'ai un père qui est Réunionnais, j'ai une mère qui est métropolitaine et j'ai vraiment quelque chose dans le sang qui fait que j'ai vraiment envie de le faire partager aux autres et de faire découvrir ma cuisine qui vient de très loin là-bas."

("Episode Séverine day 3")

Bernard: "The Italians are like me, they have a lot of faults, but they have also many qualities. Amongst their qualities is the conviviality, the gourmandizing, the search for flavours and spices, which governs the plants. That is why I turn to Italy."

Bernard: "Les Italiens sont comme moi, ils ont beaucoup de défauts mais ils ont aussi beaucoup de qualité dans leur qualité il y a la convivialité, la gourmandise, la recherche des arômes et des épices qui, qui (?) régissent les plantes, alors c'est pour ça que je suis orienté vers l'Italie."

("Episode Bernard day 2")

Marie-José: "My menu is composed around the garden and it is true that there is an enormous amount of vegetables and fruits, very little starches, but I told myself, that to honor the products of the garden, the five vegetables and fruit a day will profit too."

Marie-José: "Mon menu est composé autour du jardin et c'est vrai qu'il y a énormément de légumes et de fruits, très peu de féculents, mais et je me suis dit autant de mettre à l'honneur les produits du jardin il faut cinq fruits et légumes par jour autant en profiter."

("Episode Marie-José day 1")

Marie-José: "Fine, but it is not a discovery. I have three children so French toast, I know."

Marie-José: "Bon, c'est pas une découverte. J'ai trois enfants donc le pain perdu, je connais."

("Episode Marie day 5")

#### 4.2 Das fast perfekte Dinner

Anja: "... Well and I have approximately a pint of Sauce Béarnaise, standing there, which is not tasty [laughs together with Jonas] which I have prepared myself."

Christine: "What? This one is from the packet, or what?"

Anja: "And because of that, I have, this one is from the packet, you are welcome to try, but I prefer this one [points at the ready-made, laughs out loud]. Or you leave it out altogether – you are welcome to"

Manu: "Well I would like to try the home-made one. Nevertheless I would like to try it."

Anja: "Be my guest ("gerne")."

Manu: "As you know I totally go for home-made."

[...] "No it tastes like shit, it is a good thing you didn't take this one."

Anja: "... So und ich habe ungefähr anderthalb Liter Sauce bernaïse, die steht da, die nicht schmeckt [laughs together with Jonas] die ich selbst gemacht hab."

Christine: "Wie die ist jetzt aus der Packung oder was?"

Anja: "und deswegen hab ich ,die ist jetzt aus der Packung, ihr könnt die gerne probieren also ich ess lieber die [points at the ready-made, laughs out loud]. Oder ihr lasst sie ganz weg. – du kannst gerne"

Manu: "Also ich möchte gerne die selbstgemachte probieren. Doch ich möchte sie gerne probieren."

Anja: "Gerne."

Manu: "Du weißt, ich steh total auf selbstgemacht

[...] Nein die schmeckt scheisse, it gut dass du's nicht gemacht hast."

("Episode Anja day 5")

Werner: "Christina`s reception was very, very delightful, very nice, pleasant, of course understandably, a bit nervous, but a lovely reception, also a beautiful ambience, was my first impression. A flat with a lot of light, I felt was really beautiful."

Werner: "[später] "die Begrüssung von Christine war sehr, sehr reizvoll, sehr nett, sympathisch, natürlich ganz verständlich, etwas aufgeregt, aber war eine nette Begrüssung auch eine, auch ein schönes Ambiente was ich den ersten Eindruck gerade hatte, total helle Wohnung, fand ich sehr schön."

("Episode Christina day 1")

## Appendix Part 8: Calorie Database

Ingredient	cal g/100g	fat g/100g	sugar g/100g	Source	Comments
acorn	509	31,4	0,0	Yazio	
AgarAgar	335	0,1	0,0		
almond macaroons	446	19,5	56		
almond purée / butterMandelmus	643,0	56,0	5,6	FDDB Almond butter	
almonds	613	54,3	4,0		blanched average; 1 bag = 100g
ananas	53	0,0	12,2	Merkur	fresh 41 cal , 0,2 % fat 10 % sugar; 2 slices = 60g (whole 2kg)
ananas, baby	186	0,0	42,7	Merkur	350g per piece
anchovy filets	194	11,3	0,0		18g per piece
apple juice	47	0,0	20,8		
apples	47	0,0	11,8	Sainsbury	165g per piece
apricots	37	0,1	7,2	Tesco	
apricots dried	178	0,6	16	Sainsbury's	
aspargus	15	0,0	0,7	Sainsbury	250g a bunch; 1 asparagus 18g (self-weight)
aubergine	15	0,4	2,0	Sainsbury	250g 1 piece
Avocado	190	19,5	0,5	Sainsbury's	self-weight small 140g
baby corn	28	0,4	1,9	Tesco	10 pieces
bacon	344	24	0,0	Sainsbury	streaky average; per rasher, 15g, 52 cal 3,6g fat
bacon	180	12,6	0,0	Sainsbury	smoked or unsmoked; per rasher, 23 g =70 cal 4,7g fat
bacon Lardon / Speckwürfel	241	14,1	less than 0,5	Sainsbury's	
bacon rashers smocked	262	15,4	0,0	Sainsbury	per rasher 26g = 69 cal 4 g fat
baguette	288	1,5	4,1	Tesco	
baiser	393	0,0	91,1	Sainsbury	Sainsbury and Waitrose; per piece ca 15g = 53 cal, 0 fat 12,2 sugar
baking powder	0,0	0,0	0,0	Tesco	1 tsp = g
balsamic vinegar	90	0,0	15,3	Tesco	
modena dark					
balsamique blanc	83	0,0	20,6	Tesco	30g per shot
balsamic vinegar cream	217	0,0	36,5	FDDB Balasmico	
banana	103	0,0	21	Sainsbury	200g per piece
barley pearl	131	0,6	1,0	Sainsbury	
basil	40	0,6	0,0	Sainsbury	
bean, greens (Prinzessinnenbohnen)	29	0,5	2,3		
beans broad / feves	80	0,6	1,2	Sainsbury's	frozen
beans fava, broad / Puffbohnen, Dicke Bohnen / fèves	84	0,6	1	FDDB Bohnen	'Iglo', frozen
beef medallion filet /steak	110,0	2,3	0,0	Tesco	ca 360g a pair; 5 pieces a kg
beef rouladen	125	5	0,0	FDDB Beef rouladen	1 Roulade = 175g (FDDB)
beer stout	36	0,0	0,0	FDDB Guinness	'Guinness'

beer, light / Leichtbier	25	0,0	0,0	FDDB Light beer	
beetroots	41	0,0	6,4	Tesco	330g alnatura, 720g most others; 55g per piece (two 110) variety pack value
biscuits (Sainsbury)	486	21,2	19,4	Sainsbury	
berries mixed (rasp, black, straw, straw wild, blueberries)	39	0,0	6	self-calculated	
Bison	120	3,0	0,0	FDDB Bison	
blackberries	32	0,0	5,1	Sainsbury's & Tesco	
blackpudding	121	2,5	0,77	Sainsbury's & Tesco	1 = 75g; 'The Bury Black Pudding Company' (otherwise much higher cal) 1 portion = 306g
blanc manger	160	2,0			
blanc manger parfumé à la vanille et au rum	52	0,7			
blueberries	68	0,0	10,0	Tesco	
bocconcini (mini mozzarella di bufala)	280	24,3	0,4	Sainsbury	
bone marrow beef	837	94	0,0	FDDB Bone Marrow	a portion = 50g = 2 pieces
brandy	207	0,0	0,0	Weightlossresources	37,5 % vol; 17 cal per 35 ml
bread, whitish	241	2,5	1,7	Sainsbury	'Warburtons soft white'; per slice 42,9g /103 / 1,1 / 0,7 (1 loaf 400g or 800g)
breadcrumbs large handfull	353	1,4	1,5	Tesco	'Paxo'
bread rolls white	264	4,5	2,4		'Warburtons' 1 rolle = 55g; per roll: 145/2,5/1,3 102g = 1 piece
Laugenstrangerl Bayrische / lye roll	214	1,0	2,6	FDDB Laugenstrangerl	
Bresaola	163	2,9	0,5	Tesco	1 slice 9g = 15 cal 0 fat 0 sugar
brioche rassie	343	11	11,2	Waitrose	brioche loaf; 1 brioche = 35g (Tesco & Sainsb)
broccoli	38	0,9	1,5	Tesco	self-weight; 300g per piece
buckwheat	83	0,8	0,0	Tesco	
burrata	239	21	0,7	FDDB Burrata	
butter	755	82,9	0,3	Tesco	2 cm = 50g; 15 gr = 113,3 /12,4 /0,0
butter geklärt / Ghee	921	99,7	0,0	FDDB Ghee	
butterbeans	93	0,5	0,7	Sainsbury's	tin: 235g
buttermilk	47	less 0,5	5,9	Sainsbury	
cacao powder	330	21,7	0,0	Sainsbury's	'Cadbury Cocoa Powder'
café glacé	39	0,8	5,5	Sainsbury's	'Emmi', 230 ml
cabbage fresh	28	0	4,6	Sainsbury's	
capers	30	0,7	0,0	Tesco	
carpaccio	101	1,2	0,0	FDDB Carpaccio	Block-House portion 80 g ca 8 slices
carott	35	0,3	7,4	Sainsbury's	self-weighted; 86g per carott / 500gr per box / baby carrot approx. 20g
caviar	102	5,6	0,0	FDDB Caviar	
caviar de sea urchin /oursin / Seeigelroggen	84	4,0	0,0	Sainsbury's	'Caviar de oricios agomar'; Here: 'Cod roe John West'
caviar roe from herring	139	3,0	0,0	FDDB	



/ Heringsrogen				Herring roe	
celeriac	21	0,4	1,8	Tesco	400g whole
celery / Bleich Stangen	10	0,2	0,9		1 stick 80 g (one head 640gr)
Selerie					
Champagner	92	0,0	0,0	FDDB	
				Champagner	
chard / Mangold	25	0,3	2,5	FDDB Chard	
cheese goats	265	21	0,9	Tesco	'British Goats Cheese'
cheese, parmesan	388	28,4	0,0		'Parmigiano Reggiano'
cheese shredded	389	31,4	0,0	Sainsbury's	Medium Cheddar
cheese blue	365	33	0,0	Tesco	'Saint Augur'
cheese Gruyère	400	32	0,0	Tesco	Swiss
cheese Emmental	405	32	0,0	Tesco	Swiss
cheese mountain	394	33	0,0	Mountain	
				cheese	
cheese Reblochon	307	25	0,0	FDDB	
				Reblochon	
cherries confit / iced	326	0,0	61,2	Sainsbury's	
cherries, fresh	52	0,1	11,5	Sainsbury's	
cheese chèvre	296	23,1	1,0	Sainsbury's	
chestnut, canned	163	1,0	8,5	Sainsbury's	
chicken breast	109	1,7	0,0	Tesco	skinless; 150g
chicken breast with skin	229	13,9	less 0,5		
chicken liver	160	7,6	0,0	Sainsbury's	
chicken liver patée	359	34,2	2,8	Sainsbury's	
chicken poussin	198	10,6	0,0	Sainsbury's &	'Gressingham' whole 450 g;
				Tesco	small 350 g
chicken whole <sup>8</sup>	200	13,1	0,0	Tesco	60% meat: 60% from 1 kg = 600:2=300g; 1-2 kg Value chicken
					tin; 130g / 400g
chickpeas	120	2,9	0,4	Tesco	
chickpea flour	360	4,9	1,9	Tesco	
chicoree	17	0,2	2,3	FDDB	1 piece =100 gr
				Chicorée	
Chili sauce	120	0,0	26,1	Sainsbury's	Sainsburys
Chocolate couverture	560	36,3	42,5	FDDB	'Zartbitter Kuvertüre'
				Chocolate	
				Coverture	
chocolate double	466	22,5	33,6	Sainsbury's	Backery Sainsbury's
cookies					
chocolate milk	530	29,8	56,7	Sainsbury's	'Cadburys Fairtrade'
chocolate plain dark 50	531	28,4	47,1	Tesco	'Ryelands'
% (also cooking choc)					
chocolate plain dark 70	540	42	27,8	Sainsbury's	'Beyond dark' / Tesco
%					Continental
mple	330	21,7	0,0	Sainsbury	'Cadbury'
chocolate / cocoa					
powder					
chocolate white	546	31,6	57,0	Sainsbury's	'Milky bar'
chocolate milk powder	378	3,2	76,7	Tesco	'Nesquick'
chocolate milk drink	82	2,4	9,7	Tesco	'shaken udder'

<sup>8</sup> 62% of the chicken is meat <http://posc.tamu.edu/files/2012/08/l-2290.pdf>  
<http://www.housetohomestead.com/2011/03/chicken-math-how-much-meat-is-in-a-whole-chicken/>  
(housetohome accessed 25.4.2014)

chorizo (ring)	461	39,2	0,9	Tesco	
chorizo cooking	427	36,1	1,8	Tesco	
chorizo smoked, pair	475	40,8	0,9	Sainsbury's	85g per sausage
cicorino rosso /Radicchio	14,0	0,2	?	FDDDB Cicorino Rosso	1 piece = 500g
cider	43	0,0	2,0	FDDDB Cider	'Strongbow'
cobnut					
coconut cream	194	20,0	1,5	Tesco	
coconut cream block	694	67	5,2	Tesco	200g a pack; 'Creamed Coconut Blue Dragon'
coconut desiccated	632	62,0	6,1	Sainsbury's	75g
coconut milk	176	18,1	1,7	Tesco	
cockles / mussels / clams	71	0,2	0,0	Sainsbury's	'Fishermans'
cod, fresh, skinless, boneless	80	0,9	0,0		
Cognac	237	0,0	0,0	FDDDB Cognac	
corn flour	385	0,5	0,0	Tesco	
corn flour 1 tbsp	57,8	0,0	0,0		
corn, polenta	344	0,8	1,5	FDDDB Polenta	
corn cob, sweetcorn	120	2,3	2,3	Sainsbury's & Tesco	1 cob = 130 g
courgette	18	0,4	1,7	Sainsbury's & Tesco	babycourgette 45 g; normal 200g
couscous	386	2,0	2,1	Tesco	'Crazy Jack'
trout, smoked	120	3,6	0,0	FDDDB Trout, smoked	
crab	142	6,7	0,0	Tesco	
cranberry fresh	46	0,7	3,8	FDDDB Cranberry fresh	
crayfish	93	0,9	0,0	FDDDB Crayfish	15 g per piece (assumed)
cream 11 % <sup>9</sup>	111	10,0	3,0	FDDDB Cream 11%	
cheese cream	74,0	7,0	0,9	Sainsbury's & Tesco	'PhiladePascalehia'
cream whipping	370	38,9	3,0	Sainsbury's	
cream 30%	292	30	3,2	FDDDB Cream 30%	
cream, double	445	47,5	0,8	Sainsbury's	
cream clotted	560	60,5	0,0	Tesco	'Roddas' (227gr)
cream single	188	18	3,9	Sainsbury's	
cream, soured	195	18,5	3,6	Sainsbury's	
creme fraiche / thick	302	31,1	2,7	Sainsbury's	Sainsb. 'Tasy dollop': 100g
crevettes, king prawns	66	0,8	0,0	Tesco	ca 3-4 cm long
cucumber	10	0,0	2,58	Sainsbury	1/2 = 184 g
curry paste, yellow	110,0	4,1	10	Tesco	Tesco
custard, to serve	100	2,9	11,5	Sainsbury's	'Ambrosia'
Sea bream / Dorade / Goldbrasse	96	17,5	0,0	Tesco	

<sup>9</sup> sugar = 100 % of carbs analogous:

[http://fddb.info/db/de/lebensmittel/gut\\_und\\_guenstig\\_kaffee\\_sahne\\_ultrahocherhitzt\\_10prozent\\_fett/index.html](http://fddb.info/db/de/lebensmittel/gut_und_guenstig_kaffee_sahne_ultrahocherhitzt_10prozent_fett/index.html)

dried fruit mixed (sultana, cranberries, raisins, apricots)	281,5	0,0	22,5		
duck brest	182	11,1	0,0	FDDB Duck breast	'Barbarie' (400g a piece)
duck fat	900	100	0,0	Sainsbury's	
duck legs, fresh	246	14,3 g	0,0	Sainsbury's	430g = 2 legs
duck liver	131	4,6	0,0	FDDB Duck liver	
egg white liquid	53	0,6	0,0	CCFB	
egg white per egg	17	0,0	0,0	CCFB	33 gr per egg white
egg white protein powder	350	0,2	0,0	FDDB Egg white protein powder	
egg yolk liquid	339	30,5	0,0	CCFB	
egg yolk per egg	47	4,0	0,0	CCFB	14 gr per yolk
eggs	76	6,5	0,0	Sainsbury's	Sainsb. Freerange medium; 51 gr a piece
quail egg	154	11,1	0,0	FDDB Quail egg	1 egg = 10 g
fat for tray	900	100	0,0	Tesco	Sainsbury vegetable oil
fennel	17	0,2	1,7	Sainsbury's & Tesco	100g a piece; 50g baby fennel
feta	276	23	0,7	Sainsbury's	
figs	49	0,0	9,5	Tesco	per fig 35 g / 17.2 / 0 / 3,3
filo pastry	265	2,6	1,2	Sainsbury's	per sheet 45 g = 119/ 1,2 / 0,5
fish sauce	46	0,1	5,1	Sainsbury's	'Blue Dragon'
fish gurnet / grondin / Knurrhahn	122	4,2	0,0	FDDB Gurnet	
fish red mullet / rouget / Rotbarbe	107	2	0,0	FDDB Red Mullet	
fish sea bass / loup / Seebarsch Wolfsbarsch	112	3,5	0,0	FDDB Sea bass	350g (300-400g) Tesco
fish monk / lotte / Seeteufel	88	4,6	0,0	FDDB Monk fish	
fish picke perch / Zander	84	0,7	0,0	FDDB Picke perch	
fish char / Saibling	96	2,1	0,0	FDDB Char	estimated: whole: 750 g or 1 kg ( <a href="http://www.gutekueche.at/saibling-artikel-1408">http://www.gutekueche.at/saibling-artikel-1408</a> )
fish John Dory / St Pierre / Petersfisch	87	1,4	0,0	FDDB John Dory	
fish trout whole	141	5,4	0,0	Tesco	1 piece = 450g
fish trout without skin	149	5,9	0,1	Tesco	1 filet ca.125g
Bolder fish / poisson du roche average from: (grondin, loup, rouget, lotte, st pierre)	103	3,1	0,0		
fish mackrel	224	14,6	less than 0,5	Sainsbury	whole fresh; 1 = 62,5g (4 = 250g)
fish hake	82	1,0	0,1	Tesco	
flour	345	1,3	1,5	Tesco	self-weight; 8 gr = 1 EL
flour corn	354	0,1	0,2	Sainsbury's	
flour plain 1 tbsp	51,8	0,0 g	0,0		
flour rice	357	2,2	0,5	Tesco	'Doves Farm'
flour, self-raising	348	0,4	1,6	Tesco	8 gr per tbsp; for tray 1 TL /3 el ?
garlic	141	0,0	22,5	FDDB Garlic	1 cl= 3 g/4 cal/0,9 sugar; 1 head

gavottes, biscuits crispy	445	13,2	KH 79	FDDB	= 47g (ca 15 cloves)
brittainy crepes				Gavottes	Gavottes = crepes dentelle,
gelatine for 400 ml	352	0,0	0,0	FDDB	chocolat
				Gelatine	1 sheet 1,6g = 5,6 cal 0 fat 0
gelatine powdered	340	0,0	0,0	FDDB	sugar; 'Dr. Oetker'
				Gelatine	
				powdered	
gelee groseille	268	0,0	67	Waitrose	analog raspberry seedless jelly;
/Preiselbeer Gelee/					'Wilkin & Sons Tiptree'
lingonberry gelée					
ghee / butter cleared	898	99,8		Tesco	clarified butter / ghee
ginger	40	0,6	2,4	Tesco	
ginger confit (sucree)	306	0,4	67,8	Sainsbury's	
ginger paste	92	3,0	12,7	Tesco	'Nishaan Ginger Paste'
glucose syrup	323	0,0	40,2	Tesco	
gorgonzola	310	25,7	0,0	Tesco	
grapefruit	34	0,1	6,8	Sainsbury's &	374 g per piece
				Tesco	
grape juice	68	0,0	16,0	FDDB Grape	
				juice	
gravy / Bratensoße	35	2,4	0,0	Tesco	made-up instant gravy; 100 ml
(Trockenpulver)					
gressin / Grissini	421	10,6	3,5	FDDB Gressin	'Torinesi'
haggis	271	19	1,0	Tesco	'MacSween'
Halibut / Heilbutt	101	2,3	0,0	FDDB Halibut	
ham smoked	114	2,6	0,8	Tesco	5 slices = 125 g
Hazlenut, filibert,	650	63,3	3,9		
cobnut / Haselnuss					
Hearts Of Palm, green	31	0,0	0,7	Sainsbury's	whole = 410g (33 cal; 0.85 fat)
giant					
herring fresh / hareng	260	20,9	0,0	Tesco	
fumé					
honey	330	0,0	81,0	Tesco	
horseradish / Kren,	62,0	0,3	3,7		
Meerrtich / radis ...					
Jerusalem artichoke /					
Topinambur					
jam strawberry or	247	0,0	53	Tesco	'Hartley's'
strawberry					
Kartoffeln Drillinge	68	0,0	0,4	FDDB	
				Potatoes	
Katsuobushi (fermented	525	5,5	0,0		Based on the basis of tesco fresh
dried tuna)					tuna
					and( <a href="http://en.wikipedia.org/wiki/Katsuobushi">http://en.wikipedia.org/wiki/Katsuobushi</a> ; see methodology
Ketchup	103	0,0	23,7		'Heinz Tomato'
Kirsch	207	0,0	0,0		5g per piece
Kohlrabi frisch	25	0,0	3,6	FDDB	self weight 150g
				Kohlrabi	
Kombu Algen, Seetang	169	0,2	?		
Krebssuppen-Würfel	321	20,2			1 cube = 1 g 32 cal 2gr fat
lamb mince	230	17,8	0,0	Tesco	
lamb mince lean	215	15,9	0,0	Tesco	
Lamb shank	240	14,2	0,0	Sainsbury's	
lamb shoulder	190	14,6	0,0	Tesco	
lamb, lean, diced	120	4,4 g	0,0	Tesco	
Lard	898	99,8	0,0	Tesco	

Lasagne platten	360	1,4	2,4	Tesco	'Barilla Lasagne Sheets', a brand widely available in Germany; 500g a packet
leek	23	0,5	2,1	Sainsbury's	250g each
lemon	36	0,6	3,0	FDDDB Lemon	self-weight 1 piece= 13 g
lemon juice	37	0,5	3,5	FDDDB Lemon juice	
lentils beluga	304	1,6	1,1	FDDDB Lentils beluga	
lettuce				Tesco	see salad
liqueur bitter-sweet	249	0,0	0,0	FDDDB Liqueur bitter-sweet	'Averna Amaro Siciliano'
liqueur, almond	310	0,0	?	FDDDB Liqueur almond	'Amaretto'
liqueur herbs (Chartreuse)	250	0,0	10,0	FDDDB Liqueur herbs	sugar is guessed according to 'Appenzeller Likör'
loaf stale white bread	235	1,9			1 piece = 15.2g
Madeira	123	0,0	0,0	Sainsbury's	
Maltesers	506	25	51,6	Sainsbury/Tesco	1 bag = 120gr
manget tout /Kefen / pois gourmandes	37	0,0	2,8	Sainsbury's	
mango aPascalehonso	66	0,0	13,8	Sainsbury's	200g
mango, fresh	66	0,0	13,8	Sainsbury's	378g with skin and stone = 227g flesh (=60%); (self weight);
mango, green	64,8	0,0	1,8	Caloriecount	
maple syrup	259	0,0	57,4	Sainsbury's	'Clarks Original'
maracujas, fresh	37	0,0	5,8	Tesco	
Maroilles, weichkäse	322	26,0	0,0	FDDDB Maroilles	from Aldi
Marsala	100	11,2	0,0	FDDDB Marsala	
marshmallows	329	0,4	62,0	Sainsbury's	110g
Mascarpone	412	42,0	4,6	Sainsbury's	250g
mayonnaise	624	26,7	5,9	Tesco	'everyday value'; 150g (self weight)
melon honeydew, fresh	20	0,0	4,2	Tesco	
milk goats, whole milk	61	3,6	4,3	Sainsbury's	'St Helens'
Milk powder	349	0,6	50,4	Sainsbury's	skimmed
milk, full fat	64	3,6	4,7	Sainsbury's	whole average
milk, skimmed	35	0,0	5,0	Tesco	
milk, semi-skimmed	49	1,7	5,0	Sainsbury's	
mint leaves	44	0,7	0,0	FDDDB Mint leaves	
Mirin sauce	45	0,0	7,0	checked in Asian shop	
Molasses	288	0,2	51,8	FDDDB Molasses	'Appleford's'
Mozzarella di buffalo	278	24,0	0,8	Tesco	125g
Mozzarella	254	20	0,6	Tesco	
muesli	355	4,4	7,8	Tesco	'everyday value'
mushroom cosed / champignons, fresh	16	0,0	0,2	Sainsbury's & Tesco	
mushroom oyster / Austernpilz, fresh	16	0,5	0,2	Tesco	
mushroom Porto Bello, fresh	13	0,5	0,2	Sainsbury's	three pieces = 250g

mushrooms cep/ boletus / Steinpilz, fresh	20,0	0,4	?	FDDB Cep	one piece = 50g
mushrooms chanterelle / Pfifferling, Eierschwammerl / fresh	15	0,5	0,0	FDDB Chanterelle	
mushrooms chestnut	13	0,5	0,2	Sainsbury's	
mushrooms Enoki	45	0,3	2,0	FDDB Enoki	
mushrooms exotic, fresh	33,0	0,6	0,0	Sainsbury	exotic mix (Enoki)
mushrooms morel, dried	12	0,3	0,0	FDDB Morel	
mushrooms porcini, dried	274	2,2	5,5	Sainsbury's	
mushrooms, shitake, fresh	16	0,5	0,2	Tesco	
mustard English	161	5,6	9,5	Sainsbury's	'Colman's'
naan bread	295	6,5	3,9	Tesco	one piece = 140g
Noilly Prat / Wermut	60	0,0	0,0	FDDB Noilly Prat	
nuts hazle	672	62	2,9	Sainsbury's	
nuts mixed	657	59,2	4,6	Tesco	
nuts pecan	700	70,1	4,3	Tesco	
nuts pistachios, geschält	590	46	7,8	Tesco	100 g pistchio kernels is the smalles average in Tesco and Waitrose
nuts, mixed	644	58,0	6,7	FDDB Nuts mixed	
nuts, pine	695	68,6	3,9	Tesco	
nuts, pistachios	602	48,8	6,6	Sainsbury's	
oil	900	100	0,0	Tesco	
oil 1 tbsp	135	15,0	0,0		15 ml
oil olive	900	100	0,0	Tesco	
oil sunflower	900	100	0,0	Tesco	
oil truffle	824	91,6	0,0	Tesco	
oil, peanut	899	99,9	0,0	Tesco	
oil for frying: add 7,5 % of the total weight (meat/fish/veg plus batter ingredients) in oil					
olives	155	14,5	0,1	Tesco	
onion spring / Frühlingszwiebel	28	0,5	2,8	Sainsbury's	one bunch 100g; one ca. 15g
onions	39	0,2	5,3	Sainsbury's	medium 180g
orange	43	0,0	8,5	Sainsbury's & Tesco	fresh with peel
orange juice	39	9,0	9,0	Tesco	1 shot 25ml
orange segments	36	0,0	8,0	Tesco	410g
oyster	33	0,9	0,0	Tesco	60g each (Nr. 2); moyen=50-74g (F); 60g = Nr 2
gingerbread / pain d'épices/Lebkuchen	386	11,6	41,2	FDDB Gingerbread	'Nürnberger'
Panchetta poitrine de porc fumé durchzogen, Parma ham	395	36,3	0,0	Sainsbury's	per slice 8,9g /35cal/3,2/0
	236	14,1	0,5	Tesco	'Prosciutto di Parma' 14 months; per slice 14.6g
cheese parmesan	388	28,4	0,0	Sainsbury's	'Parmigiano reggiano'
parsnip	64	1,1	5,7	Sainsbury's	one piece = 85g (estimated from multi pack)
passion fruit	37	0,0	5,8	Tesco	

pasta, conchiglie, spaghetti, etc	360	1,4	2,4	Tesco	
pastis	256	0,0	0,0	FDDB Pastis	'Richard'
pastry short crust ready rolled / pâte sablée / Mürb/Kuchenteig	437	28,8	1,8	Tesco	
pastry, puff ready rolled / pate feuétée / Blätterteig	381	24,1	1,4	Sainsbury's	'Jus.rol' one sheet 320g
pastry strudel	294	3,1	0,0	FDDB Pastry Strudel	one sheet = 60g
pastry filo	274	2,6	1,2	Sainsbury's & Tesco	'Jus Rol'; one sheet = 45 g
Patisson	16	0,3	1,6	FDDB Patisson	one piece = 250g
peach, fresh	38	0,1	7,6	Sainsbury's & Tesco	FDDB: 120g average
pear	37	0,0	10,0	Tesco	average 133 g; 1 av 170 g 56 cal Comice
Pear dried / Dörrbirnen	213	0,0	38,9	FDDB Pear dried	from Spar
peas dried	105	0,0	2,9	Tesco	
peas frozen	68	0,9	2,6	Sainsbury's	
peas mushy	80	0,4	1,4		'Harry Ramsden'
peas tin	64	0,0	0,5	Sainsbury's	'Heinz'
pepper, green	20	0,0	2,4	Tesco	
pepper, yellow	31	0,0	5,1	Tesco	
peppers, orange	31	0,0	5,1	Tesco	
peppers, red	32	0,0	6,1	Sainsbury's	medium = 160g
peppers, red, from jar, roasted	92	8,1	3,5	Tesco	'Scala Chargrilled Peppers'
pesto	477	48,2	3,2	Sainsbury's & Tesco	'Scala'; 462 cal, 46.5, tsp 5 g dtsp 25 g
pine kernels	695	68,6	3,9	Tesco	
pigeon / Taube with skin	223	17,2	0,0	FDDB Pigeon with skin	one pigeon = 200g
pigeon / Taube without skin	134	4,5	0,0	FDDB Pigeon without skin	one portion = 100g
Pimm's	72	0,2	14	FDDB Pimm's	
Pineapple					see ananas
Plantain	125	0,3	14*	FDDB	* circa from fried half the CH; one piece = 120g
poppy seeds / Mohn	520	41,6	3,0	Sainsbury's & Tesco	
porc médaillon / fillet de Porc / Schweinsfilet	124	3,7	0,0	Sainsbury's	
porc médaillons	115	2,0	0,0	Sainsbury's	
pork / porc mince 10 %	185	10	0,0	Sainsbury's	
poitrine de porc confite	312	27,3	0,6	Santé	
Porto (+blanc)	158	0,0	?	FDDB Port	Port general
potatoes	72	0,1	0,6	Sainsbury's	one piece = 100g; large 250g (self-weight)
potatos, sweet large	98	0,3	0,6	Tesco	250g
prawn / gamba / shrimp /	65	0,9	0,0	Sainsbury's	ca. 5 g per prawn; peeled prawns
prosciutto	294	20,2	0,0	Sainsbury's	
prunes dried	160	0,0	33,8	Sainsbury's &	

pumpkin	27	0,2	3,6	Tesco FDDB Pumpkin	500g minimum
pumpkin seeds	593	49,1	1,4	Sainsbury's	
quail / Wachtel	111	2,0	0,0	FDDB Quail	140g per quail /100g meat
quark / fromage frais /fromage blanc 20%	109	5,1	2,7	FDDB Quark	
rabbit joint/leg / Kaninchen Keule	105	3,0	0,0	FDDB Rabbit joint	1 portion = 200g
radish / Radischen	12	0,2	1,9	Sainsbury's	
radish /Schwarzer Rettich / Radis noir	14	0,2	0,0	FDDB Radish	
raddishes small, Radiisli	12	0,2	1,9	Sainsbury's	one raddish = 12g
raisins	294	0,0	70,0		'Sunny raisins'
raspberries	32	0,0	4,6	Sainsbury's & Tesco	one basket =125g
raspberries frozen	27	0,3	4,9	Tesco	one bag = 200g
red berry coulis	125	0,4	29	Tesco	Forest Fruits
redcurrant jelly	265	0,0	59,2	Tesco	
rhubarb	11	0,1	0,8	Sainsbury's & Tesco	1 piece = 100g
rice arborio	344	1,0	0,0	Sainsbury's	
rice basmati	355	1,5	0,5	Sainsbury's	'Tilda'
rice brown	353	3,2	0,7	Sainsbury's	
rice shushi	343	0,5	0,0	Sainsbury's & Tesco	
rice wild basmati	352	1,4	0,7	Tilda	'Tilda'
rice, long grai, average	351	1,0	0,5	Sainsbury's	
rice, wild / Wildreis / Schwarzer Reis	350	0,8	1,2	Tesco	'Wild Giant Tilda'
rice, vermicelli	360	0,0	0,0	Sainsbury's	cooked: 97 cal
rice paper / spring roll wrappers	238	0,0	0,0	self-buy and weight	'Banh trang my tho'; 10g per sheet (self-weight)
Romanesco	34	0,9	2,5	Sainsbury's	cauliflower; 700g
rum Antilles / white also	321	0,0	0,0	FDDB Rum Antilles	Lidl brown 54 %
sablé see shortcake			0,0		
Saint Marcellin	228	16,0	0,0	Les Calories	one cheese = 80g (Wiki)
Sainte- Maure Ziegenrolle	324	26,8	0,0	FDDB Sainte- Maure	portion = 30g
sake / rice wine	24	0,0	0,0	FDDB Sake	
salad lamb's lettuce / Feldsalat, Nüsslisalat / mâche	33,0	0,4	0,4	Sainsbury's	
salad romaine / gem lettuce / endivie	14,0	0,2	1,2	FDDB Salad Romaine	135g per salad; 1 head normal salad 250g
salmon fillet, skinless, and average	197	11,0	0,0	Sainsbury's	
salmon smoked	180	9,7	0,0	Tesco	
sauerkraut	24	0,2	0,1	Tesco	'Dawtona'
sausage Anduille	270	12,0	0,0	FDDB Sausage Andouille	Artisan Andouille Sausages; 1piece = 99g
sausages Lincoln	242	17,2	less than 0.5	Sainsbury's	6 pieces = 400g
scallops	81	0,6	0,1	Tesco	per piece 10g; pack = 450g
Sea bass / bar, loup de	112	3,5	0,0	FDDB Sea	1 portion = 150 g



mer / Wolfsbarsch				bass	
seabeam / Dorade / dorade	114	5,2	0,0	FDDB Sea beam	1 portion = 100g
seeds sesame white	627	58,0	0,4	Sainsbury's & Tesco	
semolina	337	2,2	3,3	Sainsbury's & Tesco	'Natco fine'
Serrano ham	225	11,0	0,5	Sainsbury's	250g
sesame	627	58	0,4	Tesco	
shalottes	24	0,0	3,3	Sainsbury's & Tesco	ca 45 g per piece
sherry	103	0,0	4,5	FDDB Sherry	'Sandeman Medium Dry'
shortcake / sable / sandgebäck	504	24,4	18,7	Sainsbury's	per biscuit: 10,3g / 52 / 2,5 / 1,9
Snails	110	1,0	0,0	FDDB Snails	6 pieces = 30g
Snapper / Schnapper	100	1,3	0,0	Yazio	
soft cheese, full-fat	240	23,0	2,4	Tesco	
soft chese garlic & chives	170	11,1	2,5	Tesco	
Sole /Seezunge	58	2,1	0,0	Tesco	lemon sole; 86g per fillet = 70 cal
sour cream	188	18,0	3,9	Sainsbury's	
soy sauce	75	0,5	9,7	Tesco	Tesco dark
Spekulatius Biscuits	480	20,0	?	FDDB Spekulatius	from Aldi
spinach fresh	25	0,8	1,5	Tesco	
spinach leaves frozen	22	0,8	0,0	Sainsbury's & Tesco	one pack: 500g
spinach, cream frozen	58	3,3	0,0	FDDB Cream Spinach	one pack: 500g
sponge fingers	398	4,0	59,2	Sainsbury's	
spring onions	28	0,5	2,8	Sainsbury's	
squash, Butternut	39	0,0	4,5	Sainsbury's	one = 450g
squid/cuttlefish/calamar i	48	0,2	0,1	Sainsbury's	
squid ink	80	1,0	0,0	Lakskontor	15,8 g protein; 1 bag = g
starch/Speisestärke	354	0,0	0,0	Sainsbury's	cornflour
stock average	7	0,0	0,0	Tesco	'Oxo', beef; per 100 ml liquid
stock per cube, chicken	30	2,0	0,5	Tesco	'Knorr'; per 100 ml liquid 5 cal 0,5 fat
strawberries	30	0,0	6,0	Sainsbury's & Tesco	250g box
strawberries wild / Walderdbeere	31	0,4	4,0	FDDB Wild berries	
sugar caster, vanille, kandis	400	0,0	100	Tesco	1 Tsp = 5 g = 20 cal/5 g sugar; 12g 48 cal
sugar cube	12	0,0	3,0		3g
sugar Dark Muscovado /molassess sugar	383	0,0	95,3	Tesco	Billingtons
sugar dark soft brown	392	0,0	96,8	Tesco	1 Tsp = 5g = 20 cal/4,8g sugar
sugar demerara /sucre de canne / Rohrzucker	398	0,0	99,4	Tesco	1 Tsp = 5g = 19,6 cal/5g sugar
sugar jam (with pectine)	397	0,0	100	Tesco	'Tate & Lyle'
sugar Muscovado light	392	0,0	100	Sainsbury's & Tesco	'Billingtons'
sugar palm	316	0,0	84,0	FDDB Palm Sugar	
sugar vanilla,	399	1,3	91,3	FDDB Vanilla	1 pack 8 g = 32 cal/ 7,3 g sugar

Vanillezucker sugar white / brown	399	0,0	98,9	Sugar Tesco	1 Tsp = 5 g = 20 cal/5g sugar; 1 tbsp 12 g 48 cal
sugar, icing / Puderzucker	398	0,0	99,5	Tesco	1 Tl = 5 g = 20 cal/5g sugar; 12g 48 cal
sugar snaps	58	0,2	9,8	FDDDB Sugar Snaps	
suriaki sauce / Teriaki	145	0,5	23,3		Teriaki tesco
swede / Steckrübe	24	0,0	4,9	Sainsbury's	self-weigt
sweet chilli sauce	184	0,6	43,2	Sainsbury's & Tesco	'Blue Dragon'
swordfish	200	14,3	0,0	Tesco	150g one portion
syrup golden	319	0,0	100	Sainsbury's & Tesco	'Lyles', traditional pouring
tapenade	149	12,4	0,0	Tesco	'Gaea'
tapenade noire	253	26,2	less than 0,5	Sainsbury's	
tapenade green	265	27,8	less than 0,5	Sainsbury's	
Thai fish sauce	46	0,1	5,1	Sainsbury's & Tesco	'Blue Dragon'
Tomates sechés in oil (confit)	165	11,9	6,4	Tesco	100g
tomatoe purée / Tomatenmark	86	0,0	14,4	Sainsbury's	1 tbsp = 20g (measured)
tomatoes averag /cherry / plum /peeled	18	0,0	3,1	Sainsbury's	1 cherry tomato 17g; medium, 123g / 4 pieces
Tomme de Savoie	364	30,0	0,0	FDDDB Tomme de Savoie	
Topinambour	31	0,4	?	FDDDB Topinambour	
trout filets / sea trout / Lachsforelle	155	7,6	0,1	Tesco	1 fillet 120g, in a pack two pieces total pack ca 240g (host);
trout smoked	120	3,6	0,0	FDDDB Trout smoked	
truffle					
tuna, fresh	107	0,9	0,0	Tesco	
turbot / Steinbutt	82	3,8	0,0	FDDDB Turbot	gekocht
umeboshi	44	0,0	?	FDDDB Umeboshi	150g = 16 piece; 1 piece ca 9,4 g / 4,1 cal
vanilla icecream, average	80	4,0	9,0	Tesco	'Wall's'; per 40g scoop, 80 cal, (100g 200 cal)
chocolate ice-cream	212	8,1	27,3	Tesco	Triple chocolate
veal cutlet	146	7,8	0,0	FDDDB Veal Cutlet	ca 150g per portion
veal knuckle of /Kalbshaxe	100	1,8	0,0	FDDDB Veal Knuckle	
veal mince	205	14,1	0,0	Tesco	
veal schnitzel	112	3,1	0,0	FDDDB Veal Schnitzel	
venison steaks	101	1,7	0,0	Sainsbury's	'Holme' farmed; 1 = 240g
venison mince / Rehhackfleisch	157	7,1	0,0	FDDDB Venison Mince	
venison back (Rehrücken)	120	3,6	0,0	FDDDB Venison back	
vermouth / Wermut	118	0?		FDDDB	

Vichy pastilles	395	0,0	99,0	Vermouth FDDB Vichy pastilles	2,5g per pastille
vinegar	20	0,0	0,0	FDDB Vinegar	
vinegar balsamico					see balsamic vinegar
vinegar raspberry	22	0,0	0,0	FDDB Vinegar Raspberry	
vodka	215	0,0	0,0	FDDB Vodka	
walnuts	696	68,5	2,6	Tesco	
wasabi paste	496	32,2	KH 38,8		
watercress	26	1,0	0,4	Tesco	
watermelon	33	0,3	7,1	Tesco	1/8 200g measured
wine dessert	160	0,0	0,0	Wikifit	
wine, liqueur / Likörwein	167	0,0	KH 10	FDDB Wine Liqueur	Madeira
wine, red	84	0,0	KH 2,6	Tesco	
wine, white	71	0,0	KH 4,8	FDDB Wine white	
wok vegetables	37	0,6	2,0	FDDB Wok Vegetables	from Aldi
Worcestersauce	113	0,2	19,6	Sainsbury's	'Lea & Perrins'
yoghurt Greek	120	9,2	5,1	Sainsbury's	
yoghurt plain (same was used for goat)	82	4,2	6,5	Sainsbury's	'Yeo'

### Caloriecount

<http://caloriecount.about.com/calories-melissas-green-mango-i115627>

### CCFB

Kellow et al (2010) The calorie carb and fat bible

### FDDB

Dattabase available on <http://fddb.info/db/de/lebensmittel>

### Tesco

<http://www.tesco.com/groceries/>

### Sainsbury

<http://www.sainsburys.co.uk/shop/gb/groceries>

### Waitrose

<http://www.waitrose.com/shop/Browse/Groceries>

## Appendix Part 9: Recipe Calculations

### Recipes Classic studio-based Cooking Programme

#### *Recipes Nigel Slater's Simple Cooking*

Dish and Ingredients (g)	ingredient	calories	fat	sugar
<b>Scallops and chorizo</b>				
5,0	honey	16,5	0,0	4,1
40,0	scallops	32,4	0,0	0,0
42,5	chorizo sausages	201,9	17,3	0,0
10,0	spring onions	2,8	0,0	0,0
		<b>253,6</b>	<b>17,3</b>	<b>4,1</b>
<b>Mackerel and bacon salad</b>				
5,0	capers	1,5	0,0	0,0
45,0	onion	17,6	0,0	2,4
7,5	mustard Dijon	12,1	0,0	0,7
62,5	smoked mackerels fillets	140,0	9,1	0,0
150,0	potatoes	108,0	0,0	0,9
22,5	olive oil	202,5	22,5	0,0
39,0	smoked streaky bacon	102,2	6,0	0,0
		<b>583,8</b>	<b>37,6</b>	<b>4,0</b>
<b>Pumpkin stew with sour cream</b>				
21,5	carrot	7,5	0,0	1,6
0,8	clove garlic	1,1	0,0	0,0
40,0	stick celery	4,0	0,0	0,4
300,0	stock	21,0	0,0	0,0
90,0	onions	35,1	0,0	4,8
7,5	red wine vinegar	1,5	0,0	0,0
15,0	sour cream	29,3	2,8	0,5
100,0	lentils	304,0	1,6	1,1
10,0	butter	75,5	8,3	0,0
150,0	pumpkin	40,5	0,3	5,4
		<b>519,4</b>	<b>13,0</b>	<b>13,8</b>
<b>Pepper, Tomato &amp; Basil Pasta</b>				
1,0	garlic	1,4	0,0	0,0
28,3	olive oil	254,7	28,3	0,0
70 pp	pasta, conchiglie	252,0	1,0	1,7
160pp	peppers	51,2	0,0	9,8
56,6	tomato cherry	10,2	0,0	1,8
		<b>569,5</b>	<b>29,3</b>	<b>13,2</b>
<b>Kohlrabi Citrus Salad</b>				
15,0	yoghurt	12,3	0,6	1,0
50,0	celeriac	10,5	0,0	0,9
1,5	garlic clove	2,1	0,0	0,0

375,0	grapefruit	127,5	0,0	25,5
75,0	kohlrabi	18,8	0,0	2,7
27,5	olive oil	247,5	27,5	0,0
27,5	beetroot	11,3	0,0	1,8
2,5	capers	0,8	0,0	0,0
22,5	spring onions	6,3	0,0	0,6
		<b>437,0</b>	<b>28,1</b>	<b>32,5</b>

#### Lamb shanks with anchovy

260,0	lamb shank	624,0	36,9	0,0
7,5	olive oil	67,5	7,5	0,0
180,0	onion	70,2	0,9	9,5
1,5	clove garlic	2,1	0,0	0,0
36,0	anchovy fillets	69,8	4,1	0,0
125,0	stock	8,8	0,0	0,0
125,0	red wine	105,0	0,0	0,0
		<b>947,4</b>	<b>49,4</b>	<b>9,5</b>

#### Chargrilled sea bass summer rolls with pineapple dipping sauce

100,0	courgette	18,0	0,4	1,7
184,0	cucumber	18,4	0,7	
1,5	garlic clove	2,1	0,0	0,0
7,5	sugar	30,0	0,0	7,5
175,0	Sea bass	196,0	6,1	0,0
50,0	rice spring roll wrappers	119,0	0,0	0,0
50,0	rice vermiceli cooked	180,0	0,0	0,0
30,0	fish sauce	13,8	0,0	1,5
100,0	carrots	35,0	0,3	7,4
625,0	pineapple fresh	331,3	0,0	76,3
37,5	lemon juice	13,9	0,2	1,3
25,0	ginger	10,0	0,0	0,6
		<b>967,5</b>	<b>7,8</b>	<b>96,3</b>

#### Chestnut stuffed mushrooms

60,0	onions	23,4	0,0	3,2
50,0	breadcrumbs	176,5	0,7	7,5
50,0	chestnuts canned	81,5	0,5	4,3
11,3	madeira	55,4	0,0	0,0
11,3	olive oil	101,3	11,3	0,0
125,0	mushrooms (Portobello)	16,3	0,6	0,0
100,0	Lincolnshire sausages	242,0	17,2	0,0
20,0	butter	151,0	16,6	0,0
		<b>847,3</b>	<b>46,9</b>	<b>14,9</b>

#### Nigel's Harvest Supper

25,0	butter	188,8	20,7	0,0
27,5	olive oil	247,5	27,5	0,0
100,0	green tomatos	18,0	0,0	3,1
25,0	cream fraiche	75,5	7,8	0,7
43,0	carrot	15,1	0,0	3,2
100,0	potato	72,0	0,1	0,6
200,0	courgette	36,0	0,8	3,4
75,0	chard	18,8	0,0	1,9
		<b>671,6</b>	<b>56,9</b>	<b>12,8</b>

<b>Black pudding in pastry with mustard sauce</b>				
4,3	mustard	6,8	0,2	0,4
37,5	double cream	166,9	17,8	0,3
90,0	onions	35,1	0,0	4,8
93,8	puff pastry	357,2	22,6	1,3
75,0	morcilla black puddings	90,8	1,9	0,6
15,0	olive oil	135,0	15,0	0,0
12,8	egg	9,7	0,8	0,0
		<b>801,5</b>	<b>58,3</b>	<b>7,4</b>

### Recipes A vos recettes

Dish and Ingredients (g)	ingredient	calories	fat	sugar
<b>Chipiron a l'encre, emulsion de Rouille</b>				
31,3	cream	115,6	12,2	0,9
250,0	squid	120,0	0,5	0,0
3,0	garlic cloves	4,0	0,0	0,9
15,0	oil olive	135,0	15,0	0,0
45,0	onion	17,6	0,0	2,4
62,5	potato	45,0	0,0	0,0
1,0	squid ink	0,8	0,0	0,0
31,0	white wine	22,0	0,0	0,0
		<b>460,0</b>	<b>27,7</b>	<b>4,2</b>
<b>Makis de bœuf</b>				
17,5	avocado	33,3	3,4	0,0
56,8	mango	37,5	0,0	7,8
3,8	cream double	16,7	1,8	0,0
1,3	honey	4,1	0,0	1,0
40,0	carpaccio	40,4	0,5	0,0
25,0	salad	8,3	0,0	0,0
5,0	olive oil	45,0	5,0	0,0
5,0	balsamic vinegar	4,5	0,0	0,8
		<b>189,7</b>	<b>10,7</b>	<b>9,6</b>
<b>Presse de Poire saveur 'Vin Chaud'</b>				
0,6	Agar Agar	2,1	0,0	0,0
8,8	brioche	30,0	1,0	1,0
60,0	pears	22,8	0,0	4,6
25,0	raspberry pulp	8,0	0,0	1,2
62,5	red wine	52,5	0,0	0,0
7,5	sugar	30,0	0,0	7,5
		<b>145,4</b>	<b>1,0</b>	<b>14,2</b>
<b>Soupe de Poisson du Lac Léman</b>				
20,0	celery	2,0	0,0	0,4
25,0	fennel	4,3	0,0	0,4
180,0	char arctic	172,8	0,4	0,0
11,3	shalotte	2,7	0,0	0,4
1,5	garlic	2,1	0,0	0,0
1,3	oil olive	11,3	1,3	0,0

5,0	Pastis	12,8	0,0	0,0
62,5	perch	52,5	0,4	0,0
50,0	polenta	172,0	0,4	0,8
30,8	tomate	5,5	0,0	1,0
2,5	tomato concentrate	2,2	0,0	0,4
2,5	wine white	1,8	0,0	0,0
		<b>442,0</b>	<b>2,5</b>	<b>3,2</b>

#### Tartiflette en Risotto

15,0	oil, grape seed	135,0	15,0	0,0
22,5	onion	8,8	0,0	1,2
62,5	potatoes	45,0	0,0	0,0
25,0	wine white	17,8	0,0	0,0
100,0	stock	7,0	0,0	0,0
22,5	poitrine de porc confite	70,2	6,1	0,0
37,5	Reblochon	115,1	9,4	0,0
33,8	cos salad	4,7	0,0	0,4
		<b>403,6</b>	<b>30,5</b>	<b>1,6</b>

#### Merlot grille aux coquillages et au sauce verte

62,5	asparagus green	9,4	0,0	0,0
12,5	butter	94,4	10,4	0,0
12,8	cherry tomatos	2,3	0,0	0,0
0,8	garlic clove	1,1	0,0	0,0
180,0	hake	147,6	0,0	0,0
500,0	mussels	355,0	1,0	0,0
1,3	Pastis	3,2	0,0	0,0
25,0	peas	17,0	0,2	0,7
11,3	shalotte	2,7	0,0	0,4
31,3	white wine	22,2	0,0	0,0
		<b>654,8</b>	<b>11,6</b>	<b>1,0</b>

#### Parmentier de Rougets a l'andouille

7,5	butter	56,6	6,2	0,0
25,0	andouille	47,5	3,0	0,0
7,5	olive oil	67,5	7,5	0,0
0,8	garlic	1,1	0,0	0,0
15,0	olive oil	135,0	15,0	0,0
5,0	balsamic vinegar cream	10,9	0,0	1,8
112,5	potatoes	81,0	0,0	0,0
200,0	rouget red mullet	214,0	4,0	0,0
		<b>613,5</b>	<b>35,7</b>	<b>0,0</b>

#### Pailleté de Pomme de Terre à la crème fouettée

15,0	butter cleared	134,7	15,0	0,0
50,0	cream, fleurette	185,0	19,5	1,5
25,0	herring eggs	34,8	0,8	0,0
250,0	potatoes	180,0	0,0	1,5
37,5	salmon smoked	67,5	3,6	0,0
		<b>602,0</b>	<b>38,8</b>	<b>3,0</b>

#### Carbonara ladrons et cacao

50,0	spaghetti	180,0	0,7	1,2
30,0	onions	11,7	0,0	1,6
60,0	Ladrons	144,6	8,5	0,0

200,0	cream 30%	584,0	60,0	6,4
50,0	milk chocolat	265,0	14,9	28,4
5,0	Parmesan	19,4	1,4	0,0
		<b>1204,7</b>	<b>85,5</b>	<b>37,5</b>

#### **Croustillant de bœuf à la tapenade et au basilic**

3,8	Parmesan	14,6	1,1	0,0
5,0	tapenade green	13,3	1,4	0,0
170,0	Beef filet	187,0	3,9	0,0
90,0	filo pastry	246,6	2,3	10,8
15,0	butter, to brush	113,3	12,4	0,0
100,0	Gem salade	14,0	0,2	1,2
50g	tomatos cherry	9,0	0,0	1,6
30,0	olives mixed	46,5	4,4	0,0
5,0	olive oil spray	45,0	5,0	0,0
		<b>689,2</b>	<b>30,7</b>	<b>13,6</b>

#### **Recipes *Schuhbecks***

<b>Dish and Ingredients (g)</b>	<b>ingredient</b>	<b>calories</b>	<b>fat</b>	<b>sugar</b>
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#### **Kräuterrahmsuppe mit Entenleberpflanzeln**

20,0	bread crumbs	70,6	0,0	0,0
12,5	butter	11,3	10,4	0,0
50,0	cream	94,0	9,0	2,0
37,5	duck liver	49,1	1,7	0,0
12,8	egg	9,7	0,8	0,0
1,3	garlic	1,8	0,0	0,0
25,0	herbs (basil, dill, estragon, Kerbel)	10,0	0,0	0,0
31,3	milk	20,0	1,1	1,5
1,3	mustard	2,0	0,0	0,0
3,8	oil	33,8	3,8	0,0
45,0	onion	17,6	0,0	2,4
17,5	potatoes	12,6	0,0	0,0
25,0	spinach	6,3	0,2	0,4
250,0	stock	17,5	0,0	0,0
62,5	toast bread	150,6	1,6	1,1
1,0	quail eggs	15,4	1,1	0,0
3,5	yolk	1,7	0,0	0,0
		<b>523,9</b>	<b>29,7</b>	<b>7,3</b>

#### **Rindertatar mit Bratkartoffeln**

13,5	anchovy	26,1	1,5	0,0
125,0	beef, lean	137,5	2,9	0,0
3,8	butter	28,3	3,1	0,0
2,5	ketchup	2,6	0,0	0,6
1,3	mustard	2,0	0,0	0,0
7,5	nut mix	49,3	4,4	0,4
7,5	oil olive	67,5	7,5	0,0
75,0	potatoes	54,0	0,0	0,5
11,3	shalott	2,7	0,0	0,4
8,8	sherry	9,0	0,0	0,4



25,0	sour cream	48,8	4,6	0,9
7,5	spring onion	2,1	0,0	0,0
5,0	sugar	20,0	0,0	5,0
		<b>449,9</b>	<b>24,1</b>	<b>8,1</b>

#### Saibling auf Sellerie mit Schnittlauchsauce

75,0	broccoli	28,5	0,7	1,1
12,5	butter	94,4	10,4	0,0
20,0	cream	37,6	3,6	0,8
7,5	flour	3,9	0,0	0,0
0,8	garlic	1,1	0,0	0,0
75,0	celeriac	15,8	0,3	1,4
3,8	oil	33,8	3,8	0,0
50,0	potatoes	36,0	0,0	0,0
100,0	char with skin	96,0	2,1	0,0
3,8	starch	13,3	0,0	0,0
112,5	stock	7,9	0,0	0,0
		<b>368,1</b>	<b>20,8</b>	<b>3,3</b>

#### Zweierlei von der Forelle

20,6	apple	9,7	0,0	2,4
13,8	butter	103,8	11,4	0,0
15,0	carrot	5,3	0,0	1,1
0,8	garlic	1,1	0,0	0,0
15,0	leek	3,5	0,0	0,3
3,8	olive oil	33,8	3,8	0,0
100,0	potatoes	72,0	0,0	0,6
11,3	shalot	2,7	0,0	0,4
37,5	sour cream	73,1	7,0	1,4
1,3	sugar	5,0	0,0	1,3
100,0	trout	149,0	5,9	0,1
100,0	trout with skin	141,0	5,4	0,0
		<b>599,8</b>	<b>33,4</b>	<b>7,5</b>

#### Zander auf offenem Krautstrudel

16,3	butter	122,7	13,5	0,0
62,5	cabbage	17,5	0,0	2,9
27,5	cream	51,7	5,0	1,1
0,8	garlic	1,1	0,0	0,0
1,3	oil	11,3	1,3	0,0
60,0	pastry ready made (strudel)	176,4	1,9	0,0
100,0	pickeperch	84,0	0,7	0,0
20,0	potato	14,4	0,0	0,0
75,0	stock	5,3	0,0	0,0
1,3	sugar	5,0	0,0	5,0
3,5	yolk	1,7	0,0	0,0
		<b>490,9</b>	<b>22,2</b>	<b>9,0</b>

#### Gebackene Lammbrust

7,5	balsamico	6,8	0,0	1,2
20,0	bread crumbs	70,6	0,0	0,0
43,0	carrott	15,1	0,0	3,2
20,0	celery	2,0	0,0	0,0

25,5	egg	19,4	1,7	0,0
20,0	flour	20,0	0,3	0,3
0,5	garlic	0,7	0,0	0,0
325,0	lamb breast with bones	617,5	47,5	0,0
11,3	mayonnaise	70,2	3,0	0,7
3,8	mustard	6,0	0,0	0,0
18,8	oil olive	168,8	18,8	0,0
22,5	onion	8,8	0,0	1,2
21,3	parsnip	13,6	0,2	1,2
3,8	sour cream	7,3	0,7	0,1
31,3	stock	2,2	0,0	0,0
2,5	sugar	10,0	0,0	2,5
		<b>1038,8</b>	<b>72,0</b>	<b>10,3</b>

#### Zweierlei vom Hendl auf buntem Tomatensalat

10,0	bread crumbs	35,3	0,0	0,0
62,5	buttermilk	29,4	0,0	3,7
150,0	chickenbreast with skin	343,5	20,9	0,0
3,8	Dijon mustard (English used)	6,0	0,0	0,0
12,8	egg	9,7	0,8	0,0
7,5	flour	3,9	0,0	0,0
0,8	garlic	1,1	0,0	0,0
15,0	oil	135,0	15,0	0,0
7,5	oilve oil	67,5	7,5	0,0
22,5	onion	8,8	0,0	1,2
20,0	sour cream	39,0	3,7	0,7
3,8	starch	13,3	0,0	0,0
125,0	stock	8,8	0,0	0,0
1,2	sugar	5,0	0,0	1,3
246,0	tomatoes	44,3	0,0	7,6
		<b>750,4</b>	<b>47,9</b>	<b>14,5</b>

#### Geschmortes Rinderbackerl mit Kartoffel-Endivien-Püree

26,0	bacon streaky	68,1	4,0	0,0
1,3	balsamico	1,1	0,0	0,0
350,0	beef	385,0	8,1	0,0
0,6	black chocolate (50%)	3,2	0,0	0,3
2,5	butter	18,9	2,1	0,0
81,5	carrots	28,5	0,0	6,0
25,0	celeriac	5,3	0,0	0,5
1,5	garlic	2,1	0,0	0,0
62,5	milk	40,0	2,3	2,9
1,3	oil	11,3	1,3	0,0
90,0	onions	35,1	0,0	2,7
250,0	potatoes	180,0	0,0	1,5
87,5	red wine	73,5	0,0	0,0
25,0	spring onions	6,8	0,0	0,7
1,3	starch	4,4	0,0	0,0
275,0	stock	19,3	0,0	0,0
3,8	sugar icing	14,9	0,0	3,7
3,8	tomato puree	3,2	0,0	0,5
		<b>900,6</b>	<b>17,6</b>	<b>18,9</b>

#### Rücken und Pflanzlerl vom Reh

8,8	butter	66,1	7,3	0,0
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110,8	carrots	38,8	0,3	8,2
20,0	celeriac	4,2	0,0	0,4
1,3	cranberry jam	3,1	0,0	0,7
25,5	egg	19,4	1,7	0,0
25,0	milk	16,0	0,9	1,2
2,5	mustard	4,0	0,0	0,0
1,3	oil	11,3	1,3	0,0
135,0	onions	52,7	0,7	7,2
42,5	pork mince	78,6	4,3	0,0
75,0	red wine	63,0	0,0	0,0
100,0	venison back	120,0	3,6	0,0
42,5	venison mince	66,7	3,0	0,0
1,3	starch	4,4	0,0	0,0
125,0	stock	8,8	0,0	0,0
1,3	sugar icing	5,0	0,0	1,2
25,0	toastbread	66,0	1,1	0,6
3,8	tomato mark	3,2	0,0	0,5
42,5	veal mince	87,1	6,0	0,0
		<b>718,3</b>	<b>30,1</b>	<b>19,9</b>

#### **Gefüllte Kalbsbrust mit Kopfsalat**

43,0	carrots	15,1	0,1	3,2
1,5	garlic	2,1	0,0	0,0
25,5	egg	19,4	1,7	0,0
50,0	celeriac	10,5	0,2	0,9
50,0	lye roll	107,0	0,5	1,3
62,5	leek	8,8	0,0	0,8
50,0	milk	32,0	1,8	2,4
11,3	oil olive	101,3	11,8	0,0
157,5	onion	61,4	0,8	8,4
18,0	raddish	2,2	0,0	0,3
1,3	starch	4,4	0,0	0,0
125,0	stock	8,8	0,0	0,0
3,8	sugar	15,0	0,0	3,8
7,5	tomato puree	6,5	0,0	1,1
500,0	veal	560,0	15,5	0,0
62,5	wine red	52,5	0,0	0,0
		<b>1006,8</b>	<b>32,3</b>	<b>22,0</b>

## **Recipes Regional Cooking Programme**

### **Recipes *Jamie's Great Britain***

<b>Dish and Ingredients (g)</b>	<b>ingredient</b>	<b>calories</b>	<b>fat</b>	<b>sugar</b>
<b>Roasted Apple and Squash Soup (Leona's homemade soup with local apples and squash)</b>				
200,0	butternut squash	78,0	0,0	9,0
99,0	apples Cox	46,5	0,0	3,9
36,0	onion	14,0	0,0	1,9
2,4	garlic	3,2	0,0	0,5
3,0	olive oil	27,0	3,0	0,0

9,0	pumpkin seeds	53,4	4,4	0,0
160,0	stock	11,2	0,0	0,0
30,0	single cream	56,4	5,4	1,2
42,9	bread (1 slice white per person)	103,4	1,1	0,7
		<b>393,1</b>	<b>13,9</b>	<b>17,2</b>

#### **Minted Raw Asparagus Salad with Baby Spinach and Fresh Garden Peas**

8,8	mint	78,0	0,0	9,0
17,5	spinach leaves	46,5	0,0	3,9
25,0	spring peas	14,0	0,0	1,9
32,0	large asparagus	3,2	0,0	0,5
11,3	olive oil	27,0	3,0	0,0
20,0	cheese, goat fresh	53,4	4,4	0,0
		<b>11,2</b>	<b>0,0</b>	<b>0,0</b>

#### **Worcestershire Asparagus and Mushrooms on Toast**

3,0	garlic	4,0	0,0	0,0
3,8	olive oil	33,8	3,8	0,0
42,9	bread	103,4	1,1	0,7
25,0	mushrooms	16,0	0,0	0,0
125,0	asparagus	18,8	0,0	0,9
30,0	Worcestershire sauce	33,9	0,0	5,8
3,8	butter	28,3	3,1	0,0
		<b>238,1</b>	<b>8,0</b>	<b>7,4</b>

#### **Baby Yorkshire puds**

17,9	cream cheese	13,2	1,2	0,0
4,3	horseradish jarred	2,7	0,0	0,0
17,8	smoked trout	21,4	0,6	0,0
5,0	rapeseed oil	45,0	5,0	0,0
14,6	egg	11,1	0,9	0,0
14,3	flour	94,3	0,0	0,0
14,3	milk	9,2	0,5	0,7
5,0	vegetable oil	45,0	5,0	0,0
		<b>241,9</b>	<b>13,2</b>	<b>0,7</b>

#### **Fresh Oysters four ways**

240,0	oysters	79,2	2,2	0,0
42,9	bread	103,4	1,1	0,7
5,0	butter	37,8	4,1	0,5
	average from sauces (see below)	10,6	0,5	0,0
		<b>230,9</b>	<b>7,9</b>	<b>1,2</b>

sauces for 30 oysters each

#### *Sweet Onion*

20,0	onion	7,8	0,0	0,0
5,0	sugar	20,0	0,0	5,0
(for 30)		27,8	0,0	5,0
	<b>per oyster</b>	<b>0,9</b>	<b>0,0</b>	<b>0,0</b>

#### *Bloody Mary*

123,0	tomato	22,1	0,0	3,8
<b>15,0</b>	Worcester Sauce	17,0	0,0	2,9

10,0	vodka	2,2	0,0	0,0
10,0	olive oil	90,0	10,0	0,0
(for 30)		131,2	10,0	6,7
	<b>per oyster</b>	<b>4,4</b>	<b>0,0</b>	<b>0,0</b>

#### *Ying & Yang*

3,0	garlic	3,0	0,0	0,9
5,0	sugar	20,0	0,0	5,0
5,0	olive oil	45,0	5,0	0,0
10,0	sesame oil	90,0	10,0	0,0
(for 30)		158,0	15,0	5,9
10,0	<b>per oyster</b>	<b>5,3</b>	<b>0,5</b>	<b>0,0</b>

#### **Kate and Wils's Wedding Pie**

3,0	olive oil	27,0	3,0	0,0
1,5	butter	11,3	1,2	0,0
54,0	onions	21,0	0,0	2,9
100,0	shin of beef (medallion was used)	110,0	2,3	0,0
3,0	tomato puree	2,6	0,0	0,0
40,0	stout beer	14,4	0,0	0,0
2,0	flour	6,9	0,0	0,0
150,0	stock	25,5	0,0	0,0
14,0	pearl barley	18,3	0,0	0,0
4,5	mustard, English	7,2	1,4	0,0
10,0	Cheddar cheese	38,9	3,1	0,0
31,5	flour plain	108,7	0,0	0,0
10,0	Atora shredded suet	80,0	8,2	0,0
10,0	butter	75,5	8,3	1,0
5,1	egg	3,8	0,0	0,0
86,0	carrot	30,1	0,0	6,4
50,0	peas	34,0	0,5	1,3
14,0	green beans	4,0	0,0	0,0
		<b>619,2</b>	<b>28,0</b>	<b>11,6</b>

#### **Guinness lamb shank**

90,0	onion	35,1	0,0	4,8
1,7	olive oil	15,3	1,7	0,0
8,3	raisins	24,5	0,0	5,8
5,0	marmelade	19,9	0,0	5,0
1,7	ketchup	1,8	0,0	0,0
33,3	stout beer	11,9	0,0	0,0
350,0	lamb shanks	840,0	49,7	0,0
166,6	chicken stock	28,3	0,0	0,0
155,5	celeriac	32,7	0,6	2,8
111,1	potato	80,0	0,0	0,7
1,7	single cream	3,1	0,0	0,0
1,7	butter	12,6	0,0	
3,3	spring onions	1,0	0,0	0,0
5,0	olive oil	45,0	5,0	0,0
		<b>1151,2</b>	<b>57,0</b>	<b>19,1</b>

#### **Early Autumn Cornish Pasties (Alternative Allotment Pasties)**

85,8	flour plain	296,0	1,1	1,3
41,6	butter	314,6	34,5	4,0
8,5	egg	6,5	0,6	0,0
58,3	steak, skirt	64,1	1,3	0,0
16,6	potato	12,0	0,0	0,0
30,0	onion	11,7	0,0	1,6
33,3	courgette	6,0		0,0
14,3	carrot	5,0	0,0	1,0
33,3	butternut squash	12,9	0,0	1,5
1,7	olive oil	15,3	1,0	0,0
		<b>744,1</b>	<b>38,5</b>	<b>9,4</b>

#### Empire roast chicken recipe

280,0	chicken	305,0	4,8	0,0
15,0	garlic,	21,2	0,0	3,4
2,0	tomato purée	1,7	0,0	0,0
4,0	natural yoghurt	3,3	0,0	0,0
108,0	red onions	42,1	0,0	5,7
9,0	Worcester sauce	1,0	0,0	1,8
3,0	plain flour	10,4	0,0	0,0
100,0	chicken stock	7,0	0,0	0,0
160,0	potatoes	115,2	0,0	1,0
6,0	olive oil	54,0	6,0	0,0
3,0	butter	22,7	2,5	0,0
73,8	tomatoes	13,3	0,0	2,3
		<b>596,9</b>	<b>13,3</b>	<b>14,2</b>

#### Leight on sea sole

62,5	cockles, fresh	44,4	0,0	0,0
15,0	smocked, streaky bacon	52,0	3,6	0,0
5,0	olive oil	45,0	5,0	0,0
7,5	butter	56,7	6,2	0,8
450,0	Dover sole, skinned	261,0	9,5	0,0
25,0	brown shrimps, skinned	16,5	0,0	0,0
50,0	pea	34,0	0,0	1,3
50,0	spinach	12,5	0,0	0,7
		<b>522,1</b>	<b>24,3</b>	<b>2,8</b>

#### Apple Pepperpot pudding

14,3	butter	107,9	11,8	1,4
14,3	sugar caster	57,2	0,0	14,3
3,2	clotted cream	17,9	1,9	0,0
2,1	molasses	6,0	0,0	1,0
70,1	apples	32,9	0,0	8,3
8,9	butter	67,4	7,4	0,9
8,9	sugar	35,6	0,0	8,9
7,3	egg	5,5	0,5	0,0
16,0	self-raising flour	55,7	0,0	0,0
14,3	cider dry	6,1	0,0	0,0
		<b>392,2</b>	<b>21,6</b>	<b>34,8</b>

#### Eccles Cakes

7,2	sugar demerra	28,7	0,0	7,2
9,4	mixed dried fruit	26,5	0,0	2,1
4,9	apple	2,3	0,0	0,6

0,9	flour plain	3,1	0,0	0,0
31,3	puff pastry	119,3	7,5	0,0
3,2	egg	2,4	0,0	0,0
0,9	icing sugar	3,6	0,0	0,9
		<b>185,9</b>	<b>7,5</b>	<b>10,8</b>

#### **Backewell Tart**

23,2	flour	80,0	0,0	0,0
7,1	icing sugar	28,3	0,0	7,1
8,9	butter	67,2	7,4	0,9
14,6	egg	11,1	0,9	0,0
1,0	milk	0,6	0,0	0,0
35,7	cranberries	16,4	0,0	1,4
10,7	golden caster sugar	42,8	0,0	10,7
7,1	hazelnuts	46,2	4,5	0,0
7,1	walnuts	49,4	4,9	0,0
		<b>342,0</b>	<b>17,7</b>	<b>20,1</b>

#### **Rhubarb and Rice Pudding**

28,6	rice	98,4	0,0	0,0
171,4	semi-skimmed milk	84,0	2,9	8,6
15,0	sugar caster	34,4	0,0	15,0
8,6	Pimm's	6,0	0,0	1,2
71,4	rhubarb	7,9	0,0	0,6
57,1	strawberries	17,1	0,0	3,4
19,5	clotted cream	109,2	11,8	0,0
		<b>382,8</b>	<b>14,7</b>	<b>28,8</b>

#### **Retro Arctic Roll**

10,9	egg	8,3	0,7	0,0
7,1	sugar caster	28,4	0,0	7,1
5,4	flour plain	18,6	0,0	0,0
3,2	butter	24,2	2,7	0,0
1,0	cocoa powder			
35,7	icecream vanilla	28,6	1,4	3,2
35,7	icecream chocolate	75,7	2,9	9,7
21,4	strawberry jam	52,6	0,0	11,3
8,6	Maltesers	43,5	2,2	4,4
14,3	berries	4,3	0,0	0,9
		<b>284,2</b>	<b>9,9</b>	<b>36,6</b>

### **Recipies A vos régions**

<b>Dish and Ingredients (g)</b>	<b>ingredient</b>	<b>calories</b>	<b>fat</b>	<b>sugar</b>
<b>Escargots en fricasée, émulsion de maïs et croustillant de polenta</b>				
60,0	snails	66,0	0,0	0,0
15,0	butter	113,3	12,4	1,4
25,0	burrata	59,8	5,3	0,0
15,0	polenta	51,6	0,0	0,0
5,0	parmesan	19,4	1,4	0,0

31,3	polenta	107,5	0,0	0,5
12,5	parmesan	121,3	3,6	0,0
5,0	butter	37,8	4,1	0,5
11,3	shalotte	2,7	0,0	0,0
50,0	corn	172,0	0,4	0,8
62,5	stock	10,6	0,0	0,0
18,8	milk	12,0	0,7	0,9
6,3	cream	11,8	1,0	0,0
		<b>785,7</b>	<b>28,9</b>	<b>4,1</b>

#### **Ile flottante à la truffe, bouillon de racines, brioche toastée**

11,3	shalotte	2,7	0,0	0,0
45,0	topinambur	14,0	0,0	0,0
31,3	stock	5,3	0,0	0,0
18,8	milk	12,0	0,7	0,9
18,8	cream	35,3	3,4	0,7
5,0	butter	37,8	4,1	0,5
37,5	chicken stock	6,4	0,0	0,0
25,0	egg white	13,3	0,0	0,0
5,0	egg white powder	17,5	0,0	0,0
5,0	lard	44,9	5,0	0,0
		<b>189,1</b>	<b>13,2</b>	<b>2,1</b>

#### **Fougasse aux olives noires et aux tomates confites**

37,5	flour	129,4	0,5	0,6
15	oil	135,0	15,0	0,0
37,5	tomatoes dried in olive oil	61,9	4,5	2,4
15	olives black	23,3	2,2	0,0
		<b>349,6</b>	<b>22,2</b>	<b>3,0</b>

#### **Beignets de légumes et crevettes**

12,5	chickpea flour	45,0	0,6	0,0
100	shrimps	65,0	0,9	0,0
100	courgette	18,0	0,4	1,7
		<b>128,0</b>	<b>1,9</b>	<b>1,7</b>

#### **Truite fumée, au cresson et à la pomme**

120,0	trout smoked	144,0	4,3	0,0
3,8	oil	33,8	3,8	0,0
3,8	butter	28,3	3,1	0,0
11,3	sugar	45,0	0,0	11,3
82,5	apples	38,8	0,0	9,7
		<b>289,9</b>	<b>11,2</b>	<b>21,0</b>

#### **Mogettes à la charentaise**

300,0	beans white	252,0	1,8	3,0
50,0	ham	57,0	1,3	0,4
3,8	lard	33,7	3,7	0,0
3,0	garlic	4,0	0,0	0,9
43,0	carotte	15,0	0,0	3,2
123,0	tomatoe	22,1	0,0	3,8
45,0	onion	17,6	0,4	2,4
		<b>401,4</b>	<b>7,2</b>	<b>13,7</b>

#### **Soupe de poissons**



150,0	bolder fish*	154,5	4,7	0,0
100,0	crabe	142,0	6,7	0,0
12,5	onion	4,9	0,0	0,7
25,0	shalotte	6,0	0,0	0,8
62,5	leek	14,4	0,0	1,3
5,0	garlic	7,0	0,0	1,1
3,8	tomato concentrated	3,2	0,0	0,5
3,8	oil	33,8	3,8	0,0
8,8	wine white	6,2	0,0	0,0
		<b>372,0</b>	<b>15,2</b>	<b>4,4</b>

\*Poissons de roche/bolder fish: du grondin, de la vive, nos rougets, des merluchons, du colinot, petit Saint-Pierre

#### **Bouillabaisse**

250,0	bolder fish	257,5	7,8	0,0
125,0	leek	28,6	0,6	2,6
92,3	tomates	16,7	0,0	2,9
50,0	fennel	8,5	0,0	0,9
50,0	John Dory fish	43,5	0,7	0,0
50,0	sea bass	56,0	1,8	0,0
50,0	gurnet	61,0	2,1	0,0
50,0	monk fish	44,0	2,3	0,0
7,5	tomates concentre'	6,5	0,0	1,0
8,8	wine white	6,2	0,0	0,0
50,0	potatoes	36,0	0,0	0,0
150,0	fish soup	17,0	0,0	0,0
2,3	garlic	3,5	0,0	0,6
3,8	oil	33,8	3,8	0,0
3,5	yolk	11,8	1,0	0,0
		<b>630,6</b>	<b>20,1</b>	<b>8,0</b>

#### **Poulet churrasco e arroz seco frango churrasco**

150,0	chicken whole	300,0	19,6	0,0
31,3	wine white	22,2	0,0	0,0
7,5	oil	67,4	7,5	0,0
100,0	rice	352,0	1,4	0,7
45,0	onion	17,6	0,0	2,4
50,0	carotts	17,5	0,0	3,7
100,0	stock	17,0	0,0	0,0
		<b>793,9</b>	<b>28,5</b>	<b>6,8</b>

#### **Poulet bourbonnais à la moutarde de Charroux avec une poêlée de champignons**

150,0	chicken whole	300,0	19,6	0,0
100,0	stock	17,0	0,0	0,0
7,5	mustard	12,0	0,0	0,7
125,0	carrot	43,8	0,0	9,3
33,8	shalotte	8,1	0,0	1,1
135,0	onions	52,7	0,0	7,0
3,8	crème fraiche	11,3	2,3	0,0
100,0	mushrooms	16,0	0,0	0,0
3,8	butter	28,3	3,1	0,0
3,8	oil peanut	33,7	3,7	0,0
		<b>522,9</b>	<b>28,7</b>	<b>18,1</b>

**Soufflé à chaud à la chartreuse verte**

7,5	Chartreuse verte	18,8	0,0	0,8
1/4	yolk	11,8	1,0	0,0
32,1	egg white	17,0	0,0	0,0
18,8	sugar	75,0	0,0	18,8
3,8	butter	28,3	3,1	0,0
250,0	milk	160,0	9,0	11,8
50,0	yolk	169,5	15,3	0,0
50,0	sugar	200,0	0,0	50,0
		<b>680,4</b>	<b>28,4</b>	<b>81,4</b>

**Galette charentaise**

31,3	sugar	125,0	0,0	31,3
31,3	beurre	235,9	25,9	3,0
25,5	egg	38,0	3,3	0,0
62,5	flour plain	215,6	0,8	0,9
15,0	angélique confite (cherries iced)	48,9	0,0	9,2
10,0	raisins in rum	29,4	0,0	7,0
		<b>692,8</b>	<b>30,0</b>	<b>51,4</b>

**Cornes de gazelle**

15,0	flour plain	51,8	0,0	0,0
5,0	butter	37,8	4,1	0,5
10,0	sugar	40,0	0,0	10,0
51,0	egg	76,0	6,5	0,0
10,0	almonds powdered	61,3	5,4	0,0
		<b>266,9</b>	<b>16,0</b>	<b>10,5</b>

**Vatrouchka**

40,0	pâte brisée	174,8	11,5	0,7
13,9	yolk	47,0	4,0	0,0
16,0	egg white	8,5	0,0	0,0
250,0	fromage blanc 20%	272,5	12,8	6,8
50,0	sugar	200,0	0,0	50,0
6,3	flour plain	21,6	0,0	0,0
10,0	fruits confits (cherries iced)	32,6	0,0	6,1
		<b>174,8</b>	<b>11,5</b>	<b>0,7</b>

**Cake aux carottes, pastilles de Vichy et bonbons marocains**

62,5	flour plain	215,6	0,8	0,9
31,3	butter	235,9	25,9	3,3
31,3	sugar	125,0	0,0	31,3
9,0	egg	57,0	4,9	0,0
10,0	pastilles de Vichy	35,6	0,0	8,9
25,0	raisins in rum	29,4	0,0	7,0
62,5	crème	47,0	4,5	1,0
		<b>745,5</b>	<b>36,1</b>	<b>52,4</b>

## Recipes *Die Landfrauenküche*

Dish and Ingredients (g)	ingredient	calories	fat	sugar
<b>Gebeizte Lachsforelle mit Spargelnockerln</b>				
1,3	sugar, brown	4,9	0,0	1,2
120,0	sea trout	186,0	9,1	0,0
75,0	asparagus white (peeled)	11,3	0,0	0,0
11,3	butter	84,9	9,3	1,0
37,5	cream whipping	138,8	14,6	1,1
100,0	asparagus white (peeled)	15,0	0,0	0,7
		<b>440,8</b>	<b>33,0</b>	<b>4,0</b>
<b>Kräutercremesuppe mit Simsseekrebs</b>				
45,0	onion	17,6	0,0	2,4
5,8	garlic	8,1	0,0	1,3
11,3	butter	84,9	9,3	1,0
11,3	flour	38,8	0,0	0,0
62,5	milk	40,0	2,3	2,9
1,3	pesto	6,0	0,6	0,0
25,0	wine white	17,8	0,0	0,0
30,0	crayfish	27,9	0,0	0,0
		<b>241,1</b>	<b>12,2</b>	<b>7,6</b>
<b>Mozzarella mit Wildkräutern</b>				
51,0	cherry tomatoes	9,2	0,0	1,6
104,0	bacon raw smoked	276,0	16,0	0,0
90,0	mozzarella	220,5	18,0	0,5
11,3	olive oil	101,3	11,3	0,0
3,8	balsamico cream	8,1	0,0	1,4
		<b>615,1</b>	<b>45,3</b>	<b>3,5</b>
<b>Ziegenfrischkäse mit Rote-Bete-Chutney</b>				
62,5	flour wholemeal spelt	215,6	0,8	0,9
7,5	yoghurt	6,2		
75,0	beets	30,8	0,0	4,8
45,0	onion	17,6	0,0	2,4
1,3	butter clarified	11,5	1,2	0,0
25,0	grape juice	17,0	0,0	4,0
1,3	starch	4,4	0,0	0,0
1,3	maple syrup	3,2	0,0	0,7
50,0	fresh goats cheese	132,5	10,5	0,5
		<b>438,8</b>	<b>12,5</b>	<b>13,3</b>
<b>Kalbstafelspitzterrine mit Mozzarellavariationen</b>				
75,0	veal, cooked	84,0	2,3	0,0
50,0	carrots	17,5	0,0	3,7
37,5	gherkin (pickled)	3,8	0,0	0,5
938,0	stock	15,9	0,0	0,0
7,5	horseraddish creamed	4,7	0,0	0,0
62,5	aubergine	9,4	0,0	1,3
100,0	courgettes	18,0	0,4	1,7
11,3	oil olive	101,3	11,3	0,0
1,5	garlic	2,0	0,0	0,5

87,5	mozzarella	476,3	37,5	1,1
7,5	flour wholemeal	25,9	0,0	0,0
25,5	egg	38,0	3,3	0,0
7,5	sesame	47,0	4,4	0,0
22,5	breadcrumbs	79,4	0,0	0,0
3,3	butter cleared	30,4	3,3	0,0
		<b>953,6</b>	<b>62,4</b>	<b>8,8</b>

**Roulade aus der Gockelkeule mit Serviettenknödel und  
glasierten Möhrchen**

82,5	onions	32,2	0,0	4,4
102,0	carrots	35,7	0,0	7,5
37,5	celleriac	7,9	0,0	0,7
25,0	leek	5,8	0,0	0,5
175,0	beef roulade	218,8	8,8	0,0
7,5	mustard	12,0	0,0	0,7
7,5	oil	67,5	7,5	0,0
26,0	bacon smoked	140,0	9,4	0,0
50,0	sauerkraut	12,0	0,0	0,0
75,0	red wine	63,0	0,0	0,0
54,9	bread rolls	145,0	2,5	1,3
3,8	butter	28,3	3,1	0,0
37,5	milk	24,0	1,4	1,8
38,3	egg	57,0	4,9	0,0
3,8	flour	12,9	0,0	0,0
11,3	breadcrumbs	39,7	0,0	0,0
12,5	butter	94,4	10,4	1,2
3,8	sugar, brown	14,7	0,0	3,6
3,8	stock	6,4	0,0	0,0
		<b>1017,3</b>	<b>47,9</b>	<b>21,7</b>

**Rinderfilet auf glasiertem Sommergemüse mit  
Reiberdatschi**

150,0	beef, steak, filet	165,0	3,5	0,0
12,5	wild garlic oil	112,5	12,5	0,0
12,5	butter	94,4	10,4	1,2
12,5	creamcheese	9,3	0,9	0,0
1,8	Pesto	8,6	0,9	0,0
125,0	potatoes	90,0	0,0	0,8
12,8	egg	19,0	1,6	0,0
7,5	clarified butter	69,0	7,5	0,0
100,0	courgettes	18,0	0,4	1,7
12,0	small raddishes	1,4	0,0	0,0
12,0	kohlrabi	9,4	0,0	1,4
7,5	butter	56,6	6,2	0,7
3,8	honey	12,4	0,0	3,0
25,0	port	39,5	0,0	0,0
25,0	stock	4,3	0,0	0,0
25,0	cream whipping	92,5	9,7	0,8
		<b>801,9</b>	<b>53,6</b>	<b>9,6</b>

**Käsefondue mit Endiviensalat und Hochland Kaviar**

37,5	lentils beluga	114,0	0,6	0,0
7,5	anchovy oil	67,5	7,5	0,0
11,3	oil	101,3	11,3	0,0

5,0	butter	37,8	4,1	0,5
25,0	walnuts	174,0	17,1	0,7
0,6	sugar	2,4	0,0	0,6
75,0	mountain cheese	295,5	24,8	0,0
75,0	Emmental	303,8	24,0	0,0
75,0	Gruyere	300,0	24,0	0,0
87,5	white wine	62,1	0,0	0,0
7,5	flour spelt	25,9	0,0	0,0
37,5	grape juice white	25,5	0,0	6,0
100,0	bread white	241,0	2,5	1,7
		<b>1750,7</b>	<b>115,9</b>	<b>9,5</b>

**Gerstenbraten im Salbeimantel mit Joghurtsauce und grünem Gemüse**

75,0	barley	98,3	0,5	0,8
13,8	roll	36,3	0,6	0,3
38,3	egg	57,0	4,9	0,0
90,0	onions	35,1	0,0	4,8
3,0	garlic	4,0	0,0	0,9
18,8	butter clairified	172,7	18,7	0,0
22,5	breadcrumbs	79,4	0,0	0,0
37,5	joghurt goat	30,8	1,6	2,4
12,5	cream cheese goat	37,0	2,9	0,0
7,5	blackberry	2,4	0,0	0,0
50,0	leek	11,5	0,0	1,0
50,0	chard	12,5	0,0	1,3
50,0	courgette	9,0	0,0	0,9
7,5	oil	67,5	7,5	0,0
		<b>653,5</b>	<b>36,7</b>	<b>12,4</b>

**Gefüllte Kalbsschnitzel mit Griessknödeln, Karottenpaprdelle und Zuckerschoten**

37,5	chanterelles	5,6	0,0	0,0
50,0	char	48,0	1,1	0,0
150,0	veal schnitzel	168,0	4,7	0,0
15,0	butter cleared	138,2	15,0	0,0
150,0	carotts	52,5	0,5	11,1
75,0	sugar snaps	43,5	0,0	7,4
125,0	milk	80,0	4,5	5,9
3,8	butter	28,3	3,1	0,0
37,5	durum wheat semolina	126,4	0,8	1,2
38,3	egg	57,0	4,9	0,0
50,0	stock	8,5	0,0	0,0
50,0	cream	94,0	9,0	2,0
15,0	sherry	15,4	0,0	0,7
		<b>865,4</b>	<b>43,6</b>	<b>28,3</b>

**Erdbeer-Rhabarber-Bisquit im Glas**

30,0	sugar	120,0	0,0	30,0
2,0	vanilla sugar	8,0	0,0	2,0
37,8	egg	76,0	6,5	0,0
15,0	starch	53,1	0,0	0,0
20,0	flour	69,0	0,0	0,0
7,5	cocoa powder	24,8	1,6	0,0
75,0	rhubarber	8,3	0,0	0,6

18,8	Apfelsaft	8,8	0,0	3,9
12,5	honey	41,3	0,0	10,1
100,0	strawberries	30,0	0,0	6,0
50,0	mascarpone	206,0	21,0	2,3
25,0	joghurt, nature	20,5	1,0	1,6
1,3	Vanille sugar	5,0	0,0	1,3
5,8	honey	19,0	0,0	4,7
3,8	rum, white	12,0	0,0	0,0
3,8	strawberry liqueur (almond)	11,6	0,0	0,0
3,8	pistachios	22,1	1,7	0,0
		<b>735,5</b>	<b>31,8</b>	<b>62,5</b>

#### Hollerkücherl mit Honigparfait

8,1	egg white	4,3	0,0	0,0
25,5	egg	38,0	3,3	0,0
13,9	yolk	47,0	2,0	0,0
2,5	sugar	10,0	0,0	2,5
18,8	honey	61,9	0,0	15,2
50,0	cream, whipping	185,0	19,5	1,5
12,5	flour	43,1	0,0	0,0
15,0	beer, light	3,8	0,0	0,0
25,0	berries, mixed	9,8	0,0	1,5
		<b>402,9</b>	<b>24,8</b>	<b>20,7</b>

#### Rotweibirne mit Schokosahne und Mandelsplittern

66,5	pears	24,6	0,0	6,7
87,5	wine red	73,5	0,0	0,0
3,8	sugar	15,0	0,0	3,8
25,0	almond sticks	153,2	13,6	1,0
25,0	chocolate couverture	132,8	7,1	11,8
75,0	cream whipping	277,5	19,5	1,5
8,8	cocoa drink powder	33,1	0,0	6,7
5,0	chocolate milk	4,1	0,0	0,5
7,5	cognac	17,7	0,0	0,0
5,0	sugar	20,0	0,0	5,0
		<b>751,5</b>	<b>40,2</b>	<b>37,0</b>

#### Beerensüppchen mit Vanillenockerl und Ziegenkeks

12,5	almonds, powder	215,6	0,8	0,9
62,5	flour spelt	100,0	0,0	25,0
25,0	sugar	19,0	1,6	0,0
126,7	egg	188,8	8,2	2,4
25,0	butter	12,9	0,0	0,0
3,8	flour for the worksurface	24,4	0,0	3,8
62,5	berries mixed	70,0	0,0	17,5
17,5	sugar candied	51,0	0,0	12,0
75,0	grape juice	4,4	0,0	0,0
1,3	starch	3,8	0,0	0,8
12,5	strawberries	4,0	0,0	0,6
12,5	raspberries	8,5	0,0	1,3
12,5	blueberries	18,5	1,8	0,0
25,0	creamcheese goat	16,0	0,0	4,0
62,5	cream whipping	16,0	0,0	4,0
4,0	Vanillezucker	<b>752,8</b>	<b>12,4</b>	<b>72,3</b>

**Topfenknödel auf Marillenspiegel**

50,0	sour cream (Schmand)	97,5	9,3	1,8
12,5	honey	41,3	0,0	10,1
25,0	yoghurt, nature	20,5	1,0	1,6
37,5	cream whipping	138,8	14,6	1,1
75,0	apricots	27,8	0,0	5,4
12,5	sugar	50,0	0,0	12,5
7,5	liqueur apricot (almond)	23,3	0,0	0,0
125,0	quark regular	136,5	6,4	3,4
14,3	egg	57,0	4,9	0,0
7,5	sugar	30,0	0,0	7,5
12,5	butter	94,4	10,4	1,2
25,0	breadcrumbs	88,3	0,0	0,0
5	sugar with cinnamon	20,0	0,0	5,0
		<b>825,4</b>	<b>46,55</b>	<b>49,6</b>

**Recipes Epic Cooking Competition****Recipes *MasterChef Britain***

Dish and Ingredients (g)	ingredient	calories	fat	sugar
<b>Mushroom ravioli with cep purée and roast chicken breast</b>				
13,9	egg yolk	47,0	4,2	0,0
75,0	chicken breast no skin	54,5	0,9	0,0
36,3	butter	273,7	30,1	3,5
6,3	olive oil	56,3	6,3	0,0
90,0	onion	35,1	0,0	4,8
25,0	morel mushrooms dried	3,0	0,0	0,0
25,0	porcini mushrooms dried	68,5	0,6	1,4
18,8	chanterelle mushrooms	2,8	0,0	0,0
50g	cep mushrooms	10,0	0,0	0,0
250,0	chicken stock	17,5	0,0	0,0
65,0	pasta flour	224,3	0,8	1,0
25,0	vermouth	29,5	0,0	0,0
62,5	double cream	278,1	29,7	0,5
15,0	semolina flour	50,6	0,0	0,5
		<b>1100,3</b>	<b>72,4</b>	<b>11,2</b>
<b>Cold udon noodles with dashi dipping sauce</b>				
1,0	egg	76,0	6,5	0,0
5,0	kombu	8,5	0,0	0,0
9,4	umeboshi, stones removed	4,1	0,0	0,0
56,3	courgettes	10,1	0,0	1,0
18,8	spring onions	5,3	0,0	0,5
7,5	sake	1,8	0,0	0,0
7,5	sesame seeds	47,0	4,4	0,0
3,8	1 cornflour	14,5	0,0	0,0
3,8	flour	12,9	0,0	0,0
3,0	garlic	3,0	0,0	0,0
25,0	sake	6,0	0,0	0,0
25,0	beef tenderloin	27,5	0,6	0,0

37,5l	mirin	16,9	0,0	2,6
57,5	soy sauce	43,1	0,0	5,6
6,3	katsuobushi (dried tuna shavings)	27,6	0,0	0,0
90,0	plain flour	310,5	1,2	1,4
		<b>614,8</b>	<b>12,7</b>	<b>11,1</b>

**Stuffed chicken with baked onion and a morel velouté**

150,0	chicken breast with skin	163,5	19,7	0,0
33,0	chicken liver	53,3	2,5	0,0
180,0	onions	70,2	0,0	9,5
67,5	shallots	16,2	0,0	2,2
50,0	chestnut mushrooms	6,5	0,0	0,0
50,0	potatoes	36,0	0,0	0,0
40,0	butter	302,0	33,2	3,8
3,5	egg yolk	11,8	1,0	0,0
10,7	white bread	25,8	1,1	0,7
12,5	crème fraiche	37,8	3,9	0,0
12,5	goats cheese	33,1	2,6	0,0
20,0	extra virgin olive oil	180,0	20,0	0,0
125,0	chicken stock	8,8	0,0	0,0
4,5	garlic	6,0	0,0	1,0
25,0	parmesan	97,0	7,1	0,0
26,7	pancetta	105,0	9,6	0,0
62,5	double cream	278,1	29,7	0,5
10,0	morels dried	1,2	0,0	0,0
50,0	white wine	35,5	0,0	0,0
		<b>1467,8</b>	<b>130,4</b>	<b>17,7</b>

**Goosnargh duck breast with celeriac purée, baby carrots and crispy shallots**

400,0	Goosnargh duck breast	728,0	44,4	0,0
45,0	shallot	10,8	0,0	1,5
100,0	beef stock	7,0	0,0	0,0
125,0	milk	80,0	0,9	1,2
15,0	vegetable oil	135,0	15,0	0,0
18,7	butter	141,6	15,5	1,8
25,0	broad beans	20,0	0,0	0,0
25,0	plain flour	86,3	0,0	0,0
25,0	redcurrant jelly	66,3	0,0	14,8
75,0	chicken stock	5,3	0,0	0,0
86,0	carrots	30,1	0,0	6,4
50,0	red wine	42,0	0,0	0,0
50,0	celeriac	10,5	0,0	0,9
		<b>1362,9</b>	<b>75,8</b>	<b>26,6</b>

**Pan-fried cod with minted peas, broad beans and pancetta**

3,8	crème fraiche	11,3	1,2	0,0
12,5	butter	94,4	10,4	1,2
125,0	chicken stock	8,8	0,0	0,0
125,0	cod fillet	100,0	1,1	0,0
18,8	pancetta	74,1	6,8	0,0
25,0	broad beans	60,0	0,5	0,9
75,0	frozen peas	51,0	0,7	2,0
5,0	olive oil	45,0	5,0	0,0



		<b>350,2</b>	<b>15,3</b>	<b>2,9</b>
<b>Venison with poached pear, leek and potato mash, with haggis and venison bonbons</b>				
100,0	potatoe	72,0	0,0	0,6
55,0	beetroot	22,6	0,0	3,5
66,5	conference pears	24,6	0,0	4,9
11,2	egg	38,0	3,3	0,0
11,3	butter	84,9	9,3	1,1
50,0	parsnips	32,0	0,6	2,9
11,3	olive oil	101,3	11,3	0,0
13,2	groundnut oil	118,5	13,2	0,0
1,3	redcurrant jelly	3,3	0,0	0,7
62,5	large leek	14,4	0,0	1,3
3,8	honey	12,4	0,0	3,0
1,3	caster sugar	5,0	0,0	1,3
25,0	milk	16,0	0,9	1,2
125,0	red wine	105,0	0,0	0,0
225,0	loin of venison steaks	227,3	3,8	0,0
25,0	breadcrumbs	88,3	0,0	0,0
25,0	flour	86,3	0,0	0,0
25,0	haggis	67,8	0,0	1,7
37,5	chicken stock	2,6	0,0	0,0
		<b>1037,4</b>	<b>33,1</b>	<b>21,1</b>
<b>Yellowtail snapper in coconut curry and mango kutchra</b>				
200,0	yellowtail snapper	200,0	2,6	0,0
15,0	sugar	20,0	0,0	5,0
	shallots	5,4	0,0	0,7
123,0	tomatoe	22,1	0,0	3,8
8,3	egg white	4,3	0,0	0,0
56,8	green mango	36,8	0,0	1,0
45,0	onion	17,6	0,0	3,4
50,0	creamed coconut	347,0	33,5	2,6
3,6	garlic	6,3	0,0	1,0
11,3	olive oil	101,3	11,3	0,0
3,8	tomato purée	3,2	0,0	0,5
12,5	butter	94,4	10,4	1,2
125,0	wild basmati rice	440,0	1,8	0,9
		<b>1098,4</b>	<b>37,9</b>	<b>13,9</b>
<b>Slow cooked beef with bone marrow persillade, horseradish potato purée and onion ice cream</b>				
270,0	onions	105,3	0,5	14,3
22,5	shallots	5,4	0,0	0,7
	beef shin bones with marrow	209,3	23,5	0,0
7,5	sugar	10,0	0,0	2,5
11,3	olive oil	101,3	11,3	0,0
6,0	garlic	8,0	<b>0,0</b>	<b>1,8</b>
200,0	beef fillet	220,0	4,6	0,0
25,0	beef trimmings	27,5	0,6	0,0
47,5	butter	358,6	39,4	4,6
25,0	port	39,5	0,0	0,0
250,0	stock veal	17,7	0,0	0,0
30,0	carrots	10,5	0,0	2,2

31,3	cream	58,8	5,6	1,2
31,3	double cream	139,1	14,8	0,0
43,8	semi-skimmed milk	21,4	0,7	2,2
50,0	breadcrumbs	176,5	0,7	0,8
50,0	red wine	42,0	0,0	0,0
62,5	potatoes	45,0	0,0	2,3
270,0		<b>1595,9</b>	<b>101,7</b>	<b>30,8</b>

**Lemon and saffron poussin, broad bean rice and herb frittata**

47,0	garlic	66,3	0,0	10,6
350,0	poussins	693,0	37,1	0,0
22,5	spring onion	6,3	0,0	0,6
15,0	plain flour	51,8	0,0	0,0
3,8	tomato purée	3,2	0,0	0,5
125,0	basmati rice (dry)	443,8	1,9	0,6
125,0	chicken stock	8,8	0,0	0,0
72,5	butter	537,4	60,1	7,0
42097,0	egg	57,0	4,9	0,0
37,5	sunflower oil	337,5	37,5	0,0
50,0	broad beans frozen	42,0	0,0	0,5
50,0	Greek-style yoghurt	60,0	4,6	2,6
		<b>2307,1</b>	<b>146,1</b>	<b>22,4</b>

**Stuffed saddle of rabbit with late summer vegetables**

18,8	olive oil	168,8	18,8	0,0
22,5	shallot	5,4	0,0	0,7
120,0	rabbit foreleg and joint	126,0	3,6	0,0
43,0	carrot	15,0	0,0	3,2
12,75	egg	19,0	1,6	0,0
187,5	leek	43,0	0,9	3,9
32,5	sweetcorn cob	39,0	0,8	0,8
100,0	butternut squash	39,0	0,0	4,5
35,0	butter	264,3	29,0	3,4
12,5	cobnuts (Hazelnuts)	81,3	7,9	0,5
12,5	double cream	55,6	5,9	0,0
25,0	Madeira	30,8	0,0	0,0
43,8	polenta	150,5	0,0	0,7
56,3	milk	36,0	2,0	2,6
125,0	chicken stock	8,8	0,0	0,0
125,0	veal stock	8,8	0,0	0,0
		<b>1091,3</b>	<b>70,5</b>	<b>20,3</b>

**Pigeon en croute with confit pigeon leg, celeriac purée and fondant potato**

100,0	potatoe	72,0	0,0	0,6
100,0	pigeon breast, no skin	134,0	4,5	0,0
70,0	pigeon leg	156,1	12,0	0,0
25,5	egg	38,0	3,3	0,0
7,3	Parma ham	17,2	1,0	0,0
67,5	Gem lettuce	9,5	0,0	0,8
100,0	celeriac	21,0	0,0	1,8
123,0	butter	928,7	102,0	11,8
135,0	onion	52,7	0,0	7,2
12,5	porcini mushrooms dried	34,3	0,0	0,7
12,5	milk	8,0	0,5	0,6

250,0	chicken stock	17,5	0,0	0,0
18,8	chicken liver patée	67,3	6,4	0,5
73,8	duck fat	663,8	73,8	0,0
31,3	Marsala wine	31,3	3,5	0,0
62,5	plain flour	215,6	0,8	0,9
62,5	double cream	278,2	29,7	0,5
		<b>2745,2</b>	<b>237,5</b>	<b>25,4</b>

#### Raspberry marshmallows with white chocolate

56,3	granulated sugar	225,0	0,0	56,3
6,3	icing sugar	24,8	0,0	6,2
3,8	liquid glucose	12,1	0,0	1,5
25,0	white chocolate	136,5	7,9	14,3
12,5	milk chocolate	66,3	3,7	7,1
17,5	egg white	9,3	0,0	0,0
25,0	raspberries	8,0	0,0	1,2
6,3	cornflour	1,5	0,0	0,0
15,0	vegetable oil	135,0	15,0	0,0
1,0	sheet gelatine	5,8	0,0	0,0
		<b>612,2</b>	<b>26,6</b>	<b>86,6</b>

#### Mango and cardamom trifle with spiced rum baba and mango lime sorbet

6,9	egg yolk	23,5	2,0	0,0
100,0	Alfonso mango	35,3	3,0	0,0
50,0	APascalehonso mango	66,0	0,0	13,8
12,5	dark, spiced Mauritian rum	16,5	0,0	3,5
7,5	dark, spiced rum	84,3	0,0	0,0
6,3	rum	24,0	0,0	0,0
6,3	icing sugar	20,0	0,0	0,0
146,3	caster sugar	24,9	0,0	6,2
50,0	light muscovado sugar	585,0	0,0	146,3
6,3	liquid glucose	20,2	0,0	2,5
5,0	cornflour	19,3	0,0	0,0
23,8	plain flour	81,9	0,0	0,0
88,8	milk	56,8	0,0	4,2
6,3	milk powder	21,8	0,0	3,2
18,8	whipping cream	69,4	7,3	0,6
56,3	double cream	250,3	26,7	0,5
10,0	butter	77,5	8,3	0,9
		<b>1672,7</b>	<b>47,3</b>	<b>230,8</b>

#### Praline and chocolate pear with coffee and blackberry macaron

133,0	pear	49,2	0,0	49,2
62,5	icing sugar	248,8	0,0	248,8
10,0	golden syrup	31,9	0,0	31,9
82,5	caster sugar	330,0	0,0	330,0
37,5	almonds	230,0	20,4	230,0
12,5	blanched hazelnuts	84,0	7,8	84,0
62,5	double cream	278,1	29,7	278,1
2,5	unsalted butter	18,8	2,1	18,8
25,0	dark chocolate (max 70%)	135,0	10,5	135,0
25,0	egg white	13,3	0,0	13,3
37,5	blackberries, plus extra	12,0	0,0	12,0

75,0	goat's milk	47,8	2,7	47,8
93,8	white wine	66,6	0,0	66,6
		<b>1545,5</b>	<b>73,2</b>	<b>194,6</b>

#### **Peach and apricot tart with raspberry ripple ice cream**

14,0	egg yolk	47,0	4,0	0,0
25,5	1/2 egg	38,0	3,3	0,0
180,0	ripe peaches	68,4	0,0	13,7
7,5	jam	29,8	0,0	7,5
3,8	icing sugar (to taste)	14,9	0,0	3,8
85,0	caster sugar	340,0	0,0	85,0
16,3	gcorn flour	57,5	0,0	0,0
10,0	fine semolina	33,7	0,0	0,0
36,3	plain flour	125,0	0,5	0,5
25,0	double cream	111,3	11,9	0,0
50,0	whole milk	32,0	1,8	2,4
75,0	butter	566,3	62,2	7,2
17,5	whole almonds , no skins	107,3	9,5	0,7
11,3	pecans	78,8	7,9	0,5
50,0	punnet raspberries	16,0	0,0	2,3
6,3	dried apricots	11,1	0,0	0,0
		<b>1919,1</b>	<b>87,1</b>	<b>169,0</b>

#### **Saffron and pistachio ice cream, baklava and fig fritters**

35,0		17,2	0,0	3,3
67,5	filo pastry	178,9	1,8	0,8
31,3	mixed nuts	123,2	11,1	0,9
18,8	pistachios	110,6	8,6	1,5
15,0	sunflower oil	128,9	14,3	0,0
15,0	butter	113,3	12,4	1,4
157,5 g	caster sugar	630,0	0,0	157,5
51,0	egg	76,0	6,5	0,0
10,5	egg yolk	35,3	3,0	0,0
31,25 g	plain flour	107,8	0,0	0,5
31,25 g	rice flour	111,6	0,7	0,0
56,25 g	double cream	250,3	26,7	0,5
56,3	milk	36,0	2,0	2,6
		<b>1919,1</b>	<b>87,1</b>	<b>169,0</b>

### **Recipes *MasterChef France***

<b>Dish and Ingredients (g)</b>	<b>ingredient</b>	<b>calories</b>	<b>fat</b>	<b>sugar</b>
<b>Hareng fumé façon escabèche, purée à l'huile d'olive</b>				
45,0	onion	17,6	0,0	2,4
43,0	carot	15,1	0,0	3,2
22,5	shalottes	5,4	0,0	0,7
125,0	milk	80,0	4,5	5,9
150,0	haring smoked	390,0	31,4	0,0
187,5	wine white	133,1	0,0	0,0
200,0	potatoes	144,0	0,0	1,2

15,0	butter	113,3	12,4	1,4
		<b>898,5</b>	<b>48,3</b>	<b>14,8</b>

#### Crème de pois au Saint Marcellin

45,0	onion	17,6	0,0	2,4
20,0	Saint Marcellin	45,6	3,2	0,0
37,5	coco milk	66,0	6,8	0,7
22,5	shalotte	5,4	0,0	0,8
50,0	chicken stock	3,5	0,0	0,0
62,5	pea purée	50,0	0,3	0,9
62,5	peas	42,5	0,6	1,7
3,8	butter	28,3	3,1	0,4
42,9	bread	103,0	1,1	0,7
30,0	cream whipping	111,0	11,7	0,9
30,0	olive oil	270,0	30,0	0,0
		<b>742,9</b>	<b>56,8</b>	<b>8,5</b>

#### Tarte fine à l'écrevisse

184,5	tomatoes	33,2	0,0	5,7
80,0	pastry	304,8	19,3	1,1
33,0	shrimps	21,7	0,3	0,0
15,0	shalotte	3,6	0,0	0,5
33,0	lambs lettuce	10,9	0,0	0,0
15,0	olive oil	135,0	15,0	0,0
		<b>509,2</b>	<b>34,6</b>	<b>7,3</b>

#### Tempura de crevettes à la sauce thai

15,0	shalotte	3,6	0,0	5,0
33,4	pistachios	196,7	15,3	2,6
20,0	shrimps pink	13,0	0,0	0,0
50,0	rice flour	178,5	1,1	0,0
26,5	oil/butter mix (40:60)	209,6	23,1	1,5
83,3	Mirin	219,9	0,0	0,0
83,3	sauce soy	62,5	0,0	8,1
83,3	Teriaki sauce	120,8	0,0	19,4
100,0	plain flour	345,0	1,3	1,5
1,3	egg	98,8	8,5	0,0
26,6	milk	17,0	1,0	1,3
		<b>1465,4</b>	<b>50,3</b>	<b>39,4</b>

#### Tartare de dorade et ses betteraves rouges

100,0	dorade	114,0	5,2	0,0
374,0	grapefruit	127,2	0,0	25,4
165,0	Granny Smith	77,6	0,0	19,5
100,0	radis noir	14,0	0,0	0,0
55,0	beetroot	22,6	0,0	3,5
30,0	Saint-Maur	97,0	8,0	0,0
20,0	cream whipping	74,0	7,8	0,6
		<b>526,4</b>	<b>21,0</b>	<b>49,0</b>

#### Magret de canard aux pommes de terre

133,0	magret	242,0	14,8	0,0
166,7	potatoes	120,0	0,0	1,0
45,0	shalotte	10,8	0,0	1,5
57,3	carottes	20,1	0,0	4,2

60,0	oignon	23,4	0,0	3,2
15,0	butter	113,3	12,4	1,4
35,0	sweet wine (Madeira)	43,1	0,0	1,0
5,0	sugar	20,0	0,0	5,0
		<b>592,7</b>	<b>27,2</b>	<b>17,3</b>

#### **Magret de canard et son wok de légumes**

83,3	olive oil	749,7	83,3	0,0
133,0	magret duck	242,0	14,8	0,0
200,0	vegetables wok	74,0	1,2	4,0
36,6	sugar	146,4	0,0	0,0
1,3	egg	98,8	8,5	0,0
106,7	pepper red	34,1	0,0	6,5
26,6	lait	17,0	1,0	1,3
33,4	pistachios	196,7	15,3	2,6
50,0	rice flour	178,5	1,1	0,5
100,0	plain flour	345,0	1,3	1,5
15,0	shalotte	2,7	0,0	0,0
83,3	sesame oil	749,7	83,3	0,0
83,3	soy sauce	62,5	0,0	8,1
83,3	sauce Suriyaki (Teriaki)	120,8	0,0	19,4
83,3	raspberry vinegar	18,3	0,0	0,0
83,3	Mirin (rice wine)	219,9	0,0	0,0
		<b>3256,1</b>	<b>208,6</b>	<b>43,9</b>

#### **Pièce de bison grillée, betterave rotie au sirop d'érable, champignon porto bello grillé et salade croquante**

100,0	filet bison	120,0	3,0	0,0
55,0	beetroot	16,8	0,0	3,5
83,3	Portobello mushroom	10,8	0,0	0,0
67,5	gem lettuce	9,5	0,0	0,8
250,0	chicorée rosso	35,0	0,5	0,0
102,0	tomatoes cherry	18,4	0,0	3,2
5 g	horseradish	3,1	0,0	0,0
7,5	ketchup	7,7	0,0	1,8
7,5	maple syrup	19,4	0,0	4,3
7,5	olive oil	135,0	15,0	0,0
3,8	balsamico	3,4	0,0	0,6
		<b>379,1</b>	<b>18,5</b>	<b>14,2</b>

#### **Suprême de poulet et sa peau croustillante, légumes croquants et fruits secs, jus gras**

300,0	chicken	600,0	39,3	0,0
75,0	peas	51,0	0,7	2,0
75,0	broad beans	63,0	0,5	0,8
75,0	Mangetouts	27,8	0,0	2,1
25,0	almonds	153,3	13,6	1,0
25,0	nuts	161,0	14,5	1,7
45,0	garlic	60,0	0,0	10,1
90,0	onion	35,1	0,0	4,8
45,0	shalotte	10,8	0,0	1,5
15,0	butter	113,3	12,4	1,4
15,0	olive oil, (wal)nut oil	135,0	15,0	0,0
		<b>1410,3</b>	<b>96,0</b>	<b>25,4</b>

**Filet de bar à la citronnelle et patate douce épicé au réglisse**

25,0	gingerbread	96,5	2,9	10,3
100,0	Seabass	112,0	3,5	0,0
100,0	rhubarb stick	11,0	0,1	0,8
125,0	sweet potato	122,5	0,0	0,8
62,5	strawberries	18,8	0,0	3,8
90,0	onion	35,1	0,0	4,8
25,0	icing sugar	99,5	0,0	24,9
62,5	creme whipping	231,3	24,3	1,9
100,0	chicken stock	30,0	2,0	0,5
62,5	olive oil	562,5	62,5	0,0
62,5	raspberry vinegar	13,8	0,0	0,0
5,0	butter	37,8	4,1	0,0
		<b>1370,8</b>	<b>95,3</b>	<b>47,8</b>

**Tarte aux fruits rouge et chocolat / citron vert**

40,0	cream whipping	148,0	15,6	1,2
125,0	strawberries	37,5	0,0	7,5
125,0	raspberries	20,0	0,0	2,9
100,0	dark chocolate	540,0	42,0	27,8
36,3	sugar	145,0	0,0	36,3
75,0	plain flour	258,8	1,0	1,1
57,5	butter	434,1	47,7	5,5
20,0	milk	12,8	0,7	0,9
		<b>1596,2</b>	<b>107,0</b>	<b>83,2</b>

**Les saveurs fenouil-fraise**

125,0	milk	80,0	4,5	5,9
50,0	fennel	8,5	0,0	0,9
1,0	egg yolk	47,0	4,0	0,0
25,0	red berry coulis	31,3	0,0	7,3
50,0	strawberries	15,0	0,0	3,0
43,8	sugar	17,5	0,0	43,8
15,0	almond patste	96,5	8,4	5,6
12,5	flour plain	43,1	0,0	0,0
12,5	butter	94,4	10,4	1,2
9,9	sable	50,0	2,5	1,9
		<b>483,3</b>	<b>29,8</b>	<b>69,6</b>

**Tartelette au poivron et à la fraise**

100,0	plain flour	345,0	1,3	1,5
83,3	sesame oil	749,7	83,3	0,0
133,3	butter	1006,4	110,5	1,4
36,6	sugar	146,4	0,0	36,6
1,3	egg	98,8	8,5	0,0
106,7	red pepper	34,1	0,0	6,5
26,6	milk	17,0	1,0	1,3
33,4	pistachios	196,7	15,3	2,6
		<b>2594,1</b>	<b>219,9</b>	<b>49,9</b>

**Sablé breton aux pommes poêlées, glace vanille**

31,3	plain flour	107,8	0,0	0,5
22,5	icing sugar	89,6	0,0	22,4
17,5	almond powder	107,3	9,5	0,7
30,0	sugar semoule	120,0	0,0	30,0

125,0	milk	80,0	4,5	5,9
1,8	egg yolk	82,3	7,0	0,0
62,5	cream whipping	321,3	24,3	1,9
165,0	apple	77,6	0,0	19,5
53,8	butter	405,8	44,6	5,2
6,0	sugar	24,0	0,0	6,0
		<b>1415,7</b>	<b>89,9</b>	<b>92,1</b>

**Tartelette fraise des bois et céleri confit, fraises en gelée de céleri**

35,0	wild strawberries	10,9	0,0	1,4
50,0	strawberries	15,0	0,0	3,0
40,0	celery	4,0	0,0	0,0
62,5	plain flour	215,6	0,8	0,9
87,5	butter	660,6	72,5	8,4
1,0	egg yolke	47,0	4,0	0,0
15,0	almond patée	96,5	8,4	0,8
75,0	sugar	300,0	0,0	75,0
35,0	red berry coulis	43,8	0,0	10,2
		<b>1393,4</b>	<b>77,3</b>	<b>99,7</b>

**Recipes Deutschlands Meisterkoch**

Dish and Ingredients (g)	ingredient	calories	fat	sugar
<b>Steinbuttfilet auf Lauchgemüse mit Paprikasauce und Milchschausüppchen</b>				
80,0	pepper red	25,6	0,0	4,9
2,5	caviar	2,6	0,0	0,0
17,5	olive oil	22,5	2,5	0,0
50,0	potato	36,0	0,0	0,0
15,0	shalotte	3,6	0,0	0,5
26,7	celeriac	2,7	0,0	0,0
42156,0	egg white	2,8	0,0	0,0
2,5	sugar	10,0	0,0	10,0
16,7	fennel	2,8	0,0	0,0
14,3	carotte	5,0	0,0	1,0
2,5	starch	8,9	0,0	0,0
20,5	tomato	3,7	0,0	0,6
100,0	tubot	82,0	3,8	0,0
12,5	Noilly Prat (franz. Wermut)	7,5	0,0	0,0
133,3	fish stock	9,3	0,0	0,0
33,3	white wine	23,7	0,0	0,0
33,3	milk	21,3	1,2	1,6
75,0	spring onion	21,0	0,0	2,1
10,8	butter	81,8	9,0	1,0
		<b>372,8</b>	<b>16,5</b>	<b>21,7</b>
<b>Kalte Kürbissuppe mit Carabineroschwanz auf indische Art</b>				
5,0	bacon	17,2	1,2	0,0
5,0	shrimp	3,3	0,0	0,0
28,6	carotte	10,0	0,0	2,1



26,7	celeriac staude	2,7	0,0	0,0
15,0	shalotte	3,6	0,0	0,5
30,0	onion	11,7	0,0	1,6
166,7	pumpkin	45,0	0,0	6,0
133,3	vegetable stock	9,3	0,0	0,0
16,7	cream	31,3	3,0	0,6
25,0	double cream	111,3	11,9	0,0
66,7	coco milk	129,3	13,3	1,0
8,3	butter	62,9	6,9	0,8
10,0	grape seed oil	90,0	10,0	0,0
7,5	yellow curry paste	8,3	0,0	0,8
5,0	pumpkin seed oil to drizzle	45,0	5,0	0,0
		<b>580,9</b>	<b>48,3</b>	<b>13,4</b>

#### **Scharfes Thunfischtatar auf knusprigem Reisplätzchen**

5,0	caviar	15,3	0,8	0,0
100,0	tuna raw	107,0	0,9	0,0
25,0	baby pineapple	46,4	0,0	10,7
35,0	avocado	66,5	6,8	0,0
24,0	radishes	3,6	0,0	0,6
62,5	mushrooms	10,0	0,0	0,0
62,5	shalottes	15,0	0,0	2,1
7,5	spring onions	2,1	0,0	0,0
15,0	Sake	3,6	0,0	0,0
125,0	white wine	88,8	0,0	0,0
0,6	Wasabi paste	9,3	0,6	0,0
25,0	soy sauce	18,8	0,0	2,4
11,3	palm sugar	35,6	0,0	9,5
31,3	butter	235,9	25,9	3,0
37,5	Crème fraiche	113,3	11,7	1,0
50,0	cream	94,0	9,0	2,0
62,5	sushi rice	343,0	0,0	0,0
22,5	olive oil	202,5	22,5	0,0
10,0	rice vinegar	2,0	0,0	0,0
1,3	sesame oil	11,3	1,3	0,0
11,3	peanut oil	101,1	10,3	0,0
0,6	chili sauce	2,3	0,0	0,5
		<b>1527,4</b>	<b>89,8</b>	<b>29,7</b>

#### **Kaisergranat auf Rote-Bete-Bete mit Champagnergeléehalmen**

45,0	crayfish	41,9	0,0	0,0
27,5	beetroots big cooked	11,3	0,0	1,8
50,0	butter	377,5	41,5	4,8
50,0	Champagner	46,0	0,0	0,0
		<b>476,7</b>	<b>41,5</b>	<b>6,6</b>

#### **Wassermelonen-Gurken-Kaltschale mit gefüllten Crêpes**

92,0	cucumber	9,2	0,0	0,7
200,0	watermelon	66,0	0,6	14,2
3,8	honey	12,4	0,0	3,0
25,0	plain flour	86,3	0,0	0,0
12,5	milk	8,0	0,5	0,6
12,8	egg	19,0	1,6	0,0
7,5	Öl	67,5	7,5	0,0
25,0	cream cheese	18,4	1,8	0,0

45,0	lemon juice	16,7	0,0	1,6
		<b>270,5</b>	<b>12,0</b>	<b>21,8</b>

**Rinderfilet im Petersiliencrèpemantel mit Steinpilzen und Romanescoröschen**

38,3	chicken breast	41,8	0,7	0,0
38,3	cream	72,1	6,9	1,5
16,7	flour	57,5	0,0	0,0
33,3	milk	21,3	12,0	1,6
24,7	egg	12,7	1,1	0,0
2,5	butter	22,2	2,0	0,0
133,3	filet	146,7	3,1	0,0
41,6	leek	9,6	0,0	0,9
66,7	celeriac	14,0	0,0	1,2
28,7	carottes	10,0	0,0	2,1
30	onion	11,7	0,0	1,6
5,0	olive oil	45,0	5,0	0,0
5,0	tomato puree	4,3	0,0	0,7
16,7	Sherry	17,2	0,0	0,7
62,5	red wine	52,5	0,0	0,0
200,0	stock	14,0	0,0	0,0
116,7	Romanesco	39,7	1,0	2,9
100,0	cep	20,0	0,0	0,0
17,5	butter	135,5	14,4	1,4
41,7	potato	30,0	0,0	0,0
12,5	ham, smoked	14,3	0	0
		<b>792,1</b>	<b>46,2</b>	<b>14,6</b>

**Rinderfilet mit Trüffelkartoffeln und Herbstgemüse**

100,0	potatos	72,0	0,0	0,6
2,5	ruffle oil	20,6	2,3	0,0
25,0	Cranberrys	11,5	0,0	1,0
8,3	sugar	33,3	0,0	8,3
500,0	Patisson	80,0	1,5	8,0
66,7	green beans	19,3	0,0	1,5
8,3	butter	62,9	6,9	0,8
100,0	filet beef	110,0	2,3	0,0
15,0	shalotte	3,6	0,0	0,5
7,5	grapeseed oil	67,5	7,5	0,0
50,0	red wine	42,0	0,0	0,0
8,3	Madeira	10,2	0,0	0,0
		<b>532,9</b>	<b>20,5</b>	<b>20,7</b>

**Wachtel mit Gewürzbutter auf Pilzragout mit Shiitake-Cremesauce und Tomaten-Ingwer-Tee**

120,0	quail drum	133,2	2,4	0,0
369,0	tomatos	66,4	0,0	11,4
10,0	topinambour	3,1	0,0	0,0
22,5	shalotte	5,4	0,0	0,0
3,8	sugar icing	15,0	0,0	3,7
80,0	golden Enoki	36,0	0,0	1,6
43,8	butter	330,3	36,3	4,2
125,0	mixed asian mushrooms	41,3	0,8	0,0
62,5	Shiitake	10,0	0,0	0,0
50,0	cream	94,0	9,0	2,0

7,5	Crème fraiche	22,7	2,3	0,0
		<b>757,4</b>	<b>50,8</b>	<b>22,9</b>

#### **Duett vom Heilbutt mit Erbsen-Minz-Püree**

100,0	halibut	101,0	2,3	0,0
45,0	rote Zwiebel	17,6	0,0	2,4
1,3	sesame oil	33,8	3,8	0,0
3,8	palm sugar	11,9	0,0	3,2
3,8	fish sauce (Nam Pla)	1,7	0,0	0,0
50,0	coconut milk	88,0	9,1	0,9
30,0	plantain	<b>37,5</b>	<b>0,1</b>	<b>4,2</b>
20,0	butter	151,1	16,6	1,9
12,5	sugar	50,0	0,0	12,5
12,5	honey	41,3	0,0	10,1
7,5	poppy	39,0	3,1	0,0
7,5	peanut oil	67,4	7,5	0,0
50,0	peas fresh	34,0	0,5	1,3
7,5	Crème fraiche	22,7	2,3	0,0
		<b>711,0</b>	<b>45,2</b>	<b>42,8</b>

#### **Kalbskotelett mit zweierlei Püree und geschmortem Chicorée**

75,0	veal cutletts	109,5	5,9	0,0
1,5	garlic	2,0	0,0	0,0
3,8	Soy sauce	2,8	0,5	0,0
11,3	canola oil	101,3	11,3	0,0
90,0	onion	35,1	0,0	4,8
12,5	Sherry	12,9	0,0	0,6
50,0	stock veal	3,5	0,0	0,0
30,0	butter	226,6	24,8	0,0
50,0	Chicorée	8,5	0,0	1,1
11,3	honey	37,1	0,0	9,1
12,5	stock	0,9	0,0	0,0
100,0	potatoes	72,0	0,0	0,6
125,0	sweet potatoes	90,0	0,0	0,8
18,8	milk	12,0	0,7	0,9
31,3	cream	58,8	5,6	1,2
		<b>773,0</b>	<b>48,8</b>	<b>22,7</b>

#### **Zweierlei von der Schokolade mit Rotweinsorbet und karamellisierten Äpfeln**

22,5	milk	2,4	0,0	0,0
5,0	sugar	3,3	0,0	0,0
59,9	couverture dark	335,5	21,7	25,5
80,0	cream	150,4	14,4	3,1
62,5	red wine	52,5	0,0	0,0
16,7	sugar cane	66,7	0,0	16,6
330,0	apples	26,4	0,0	6,5
16,7	pine kernels	116,1	11,5	0,7
8,4	sugar brown	33,3	0,0	2,3
23,3	butter	176,2	19,3	0,0
8,3	port	13,1	0,0	0,0
29,3	egg	43,6	3,7	0,0
16,7	sugar icing	66,3	0,0	16,6
9,2	flour	31,7	0,0	0,0
		<b>1117,5</b>	<b>70,4</b>	<b>73,3</b>

### Fernöstliche Croque-en-bouches mit Feigen-Champagner-Sorbet

56,0	figs	27,2	0,0	15,2
62,5	Rosé-Champagner	57,5	0,0	0,0
54,1	sugar	83,3	0,0	54,1
41,7	cream	78,3	7,0	1,6
16,6	butter	125,8	13,8	1,6
25,0	flour	86,3	0,0	0,0
0,7	egg	50,7	4,3	0,0
		<b>642,4</b>	<b>25,1</b>	<b>72,5</b>

### Cupcakes

6,9	butter	52,4	5,8	0,7
20,8	sugar	27,8	0,0	6,9
0,4	sugar vanilla	1,7	0,0	0,0
0,2	egg	16,8	1,4	0,0
13,8	flour	47,9	0,0	0,0
1,4	cocoa powder	4,6	0,0	0,0
		<b>151,2</b>	<b>7,2</b>	<b>7,6</b>

## Recipes Laypeople Hosting Competition

### Recipes *Come Dine with Me*

Dish and Ingredients (g)	ingredient	calories	fat	sugar
<b>Red pepper, olive and tomato tart</b>				
37,5	ready rolled pastry	750	48	
37,5	ready rolled pastry	750,0	48,0	
3,0	tablespoons tapenade	70,5	7,1	
18,5	roasted red peppers from jar	87,9	4,3	
12,5	bocconcini (mini mozzarellas)	171,9	12,9	
25,0	plum tomatoes	9,6	0,6	
		<b>1090,0</b>	<b>72,0</b>	
<b>Scallops vs chorizo</b>				
22,0	chorizo	68,9	5,3	
90,0	small scallops	79,2	0,7	
85,0	peas frozen	54,4	0,7	
		<b>202,0</b>	<b>6,7</b>	
<b>Lamb shish kebabs</b>				
0,75	garlic	1,00	0	
1,25	ghee	11,2	1,2	
112,5	lamb mince	232,9	16,7	
0,8	garlic	1,0	0,0	
1,9	oil	8,5	1,0	
		<b>254,0</b>	<b>19,0</b>	
<b>Salmon fish cakes with a lemon and dill dip</b>				
160,0	skinless salmon fillets	302,4	18,7	
160,0	potatoes	115,2	0,2	

58,5	egg	87,2	7,4
29,7	breadcrumbs	105,0	0,6
66,7	mayonnaise	289,6	31,8
	oil	280,5	31,2
		<b>1180,0</b>	<b>89,9</b>

#### Tempura veggies with funky mayo

9,8	vegetable oil	88,4	8,0
57,1	carrots	20,0	0,0
48,9	courgettes	8,8	0,0
8,3	green beans	2,4	0,0
6,2	baby corn	7,4	0,0
78,6	lettuce	11,0	0,0
20,0	plain flour	69,8	0,3
20,0	cornflour	44,4	2,5
56,1	egg	42,6	3,0
30,0	mayonnaise	217,2	23,8
3,0	sweet chilli sauce	34,0	0,0
		<b>546,0</b>	<b>38,0</b>

#### Lamb and chickpea casserole served with pittas and fruity rice

9,0	olive oil	77,4	9,0
200,0	lean diced lamb shoulder	216,0	5,8
56,4	onions	22,0	0,0
63,9	plum tomatoes	11,5	0,0
6,0	clear honey	25,2	0,0
90,0	squash	30,4	0,1
80,0	can chickpeas	90,4	2,1
90,0	couscous	320,4	1,4
5,0	butter	36,8	4,1
1,8	garlic cloves	2,4	0,0
12,0	olive oil	103,2	12,0
		<b>936,0</b>	<b>34,0</b>

#### Championship steak

3,0	sunflower oil	27,0	3,0
180,0	sirloin steaks	198,0	4,1
14,4	crème fraiche	43,5	4,6
300,0	potatoes	216,0	0,3
2,0	butter	15,1	1,7
		<b>499,6</b>	<b>13,7</b>

#### Chicken tikka jalfrezi balti recipe

100,0	plain yoghurt	82,0	6,5
115,6	chicken breasts skinless	126,0	2,0
6,0	vegetable oil	51,6	6,0
72,0	onions	28,1	0,1
49,2	tomatoes	8,9	0,0
9,8	tomato purée	8,4	0,0
95,9	Pilau rice, cooked	243,6	6,0
114,2	naan bread	337,0	8,0
		<b>885,6</b>	<b>28,6</b>

#### Confit leg of duck with butterbean and chorizo

146,7	duck legs	361,0	17,7
163,2	duck fat	213,8	24,2
5,7	oil	51,6	9,0
72,0	onions	28,1	0,1
1,7	garlic	2,4	0,0
26,4	chorizo	125,2	9,7
120,0	cherry tomatoes, chopped	27	0,0
100,0	butterbeans	93,0	0,5
		<b>902,1</b>	<b>61,2</b>

**Salmon and ginger fishcakes recipe**

125,0	skinned salmon	236,3	14,6
17,9	spring onions	5,0	0,0
1,2	sunflower oil	10,8	1,3
6,0	sugar caster	24,0	0,0
3,9	Thai fish sauce	1,8	0,0
46	cucumber	4,6	0,0
36,8	pepper yellow	11,4	0,0
14,3	carrot	5,0	0,0
47,8	15 cherrie tomatoes halved	8,6	0,0
		<b>307,5</b>	<b>16,0</b>

**Cikolata Fantezi Pasta**

90,5	egg white	48,00	0,6
22,0	almond macaroons	98,1	4,3
87,4	plain chocolate	464,1	24,8
22,0	marshmallows	71,9	0,0
3,6	brandy	7,5	0,0
112,2	double cream	499,3	53,3
3,5	cocoa powder	11,5	0,8
50,3	strawberries	15,1	0,0
		<b>1215,5</b>	<b>86,8</b>

**Final whistle pavlova**

63,2	egg white	48,0	3,6
34	caster sugar	135,7	0,0
52,7	whipping cream	194,9	20,4
173,3	orange segments	62,4	0,0
		<b>441,0</b>	<b>24,0</b>

**Mary Berry's Chocolate chip cheesecake recipe**

14,7	plain chocolate	77,9	4,2
1,8	gelatine powdered	6,3	0,0
131,8	full-fat soft cheese (cream cheese)	97,5	9,2
11,9	egg	17,8	1,3
7,5	caster sugar	29,9	0,0
18,4	sour cream	35,8	3,4
3,6	plain dark chocolate chips	19,2	1,0
15,7	muesli	55,9	0,6
10,9	butter	82,8	9,0
3,5	demerra sugar	13,8	0,0
35,3	cream whipping	130,5	13,7
		<b>567,4</b>	<b>42,3</b>

**Apple and thyme charlotte**

25,0	apples	11,8	0,0
22,0	butter	166,1	18,2
3,0	sugar caster	12,0	0,0
2,8	egg yolk	9,4	0,8
160	bread white	385,6	4,0
50	custard	50,0	1,5
		<b>634,9</b>	<b>24,5</b>

**Choco-nut chaos cake**

46,0	double chocolate cookies	214,4	10,3
50,0	biscuits	243,0	10,6
15,0	coconut desiccated	94,8	9,3
5,0	butter	37,8	4,2
5,0	chocolate	26,5	1,5
35,0	sugar caster	140	0,0
90,0	soft cheese (cream cheese)	66,6	6,3
35,0	coconut milk	61,6	6,4
95,0	double cream	422,8	45,1
		<b>1307,5</b>	<b>93,8</b>

**Recipes *Un dîner presque parfait***

Dish and Ingredients (g)	ingredient	calories	fat	sugar
<b>Tomates cerise d'amour</b>				
32,0	tomates	5,8	0,0	
100,0	sugar	400,0	0,0	
2,0	sesam	12,5	1,2	
<b>Brochettes de crevette ananas</b>				
52,0	prawn	33,8	0,5	
10,0	olive oil	90,0	10,0	
12,0	pineapple	6,4	0,0	
<b>Makis de concombre au saumon</b>				
73,4	cucumber	7,3	0,0	
30,0	salmon smoked	54,0	2,9	
50,0	crème fraîche	151,0	6,2	
		<b>760,8</b>	<b>20,8</b>	
<b>Bruschetta</b>				
30,0	bread white	67,5	0,8	
28,0	rashers Panchetta	110,6	40,2	
15,0	Pesto	71,6	7,2	
20,0	Tomatoes dried in oil (confit)	33,0	2,4	
50,0	Gorgonzola	179,0	15,0	
20,0	Parmesan	77,6	5,7	
<b>P(anchetta) viande de boeuf seche</b>				
30,0	Mozzarella di buffalo	92,1	7,5	
2,0	Pistachios	11,8	0,9	
14,0	Bresaola	22,8	0,4	
		<b>666,0</b>	<b>80,0</b>	
<b>Samoussa à l'épadon</b>				
80,0	shalottes	19,2	0,0	
3,0	oil	27,0	3,0	

3,0	ginger paste	0,8	0,1
30,0	swordfish	30,0	4,3
<b>Samoussa de poulet</b>			
3,0	shalotte	0,7	0,0
3,0	oil	27,0	3,0
3,0	ginger paste	0,8	0,1
30,0	chicken breast	32,7	0,5
<b>Samouasa aux légumes</b>			
30,0	shalotte	7,2	0,0
10,0	oil	90,0	10,0
40,0	courgette	7,2	0,2
34,4	carottes	12,0	0,1
18,0	filo pastry	47,7	0,5
		<b>302,3</b>	<b>21,7</b>
<b>Caviar d'oursin à la sauce chien</b>			
10,0	caviar de sea urchin	8,4	0,4
8,0	pepper yellow	2,5	0,0
6,0	shalott	1,4	0,0
6,0	balsamique blanc	5,0	0,0
<b>Gambas au colombo flambés au rhum des Antilles</b>			
17,4	prawns	11,3	0,2
20,0	rum antille	64,2	0,0
18,0	ananas	9,5	0,0
<b>Carpaccio de Saint-Jacques à la noix de coco</b>			
22,0	scallops	5,3	0,0
10,0	coconut cream	19,4	2,0
24,6	tomate	4,4	0,0
8,0	pepper vert	2,6	0,0
<b>Tendresse de concombre à la menthe</b>			
36,8	cucumber	3,7	0,0
4,4	Greek yoghurt	5,3	0,4
6,0	vinaigre	1,2	0,0
		<b>144,1</b>	<b>3,0</b>
<b>Verrines tomates et feta: Verinne coulé de poivron feta au cumain pistache</b>			
100,0	red peppers	32,0	0,0
20,0	feta	53,0	0,5
2,0	pistachios	11,8	0,9
<b>Soupe froide courgettes, menthe et fromage de chèvre</b>			
160,0	courgettes	28,8	0,6
7,0	olive oil	63,0	7,0
40,0	goats cheese	106,0	8,4
40,0	stock	2,8	1,0
<b>Brochette de tome savoies, de tomates sechees et de tomates confits</b>			
20,0	Tome de savoies	72,8	6,0
123,0	tomates	22,1	0,0
3,0	olive oil	27,0	3,0
2,4	sugar demerra	9,6	0,0
		<b>428,9</b>	<b>27,5</b>
<b>Melon gaspacho</b>			
120,0	Melone honey	24,0	0,0



7,0	Porto blanc	11,1	0,0
8,6	gressin	36,2	0,9
12,0	prosciutto	35,3	2,4
<b>Mousse de betterave</b>			
11,2	beets	4,6	0,0
40,0	soft chese garlic & chives	68,0	4,4
26,0	apple	12,2	0,0
3,0	vinaigre	0,6	0,0
11,0	eggwhite	17,0	0,0
<b>Soupe de petit pois</b>			
160,0	peas	108,8	1,4
40,0	stock	2,8	1,0
3,0	oilve oil	27,0	3,0
5,6	bacon	19,3	1,3
36,0	onion	14,0	0,0
		<b>380,8</b>	<b>14,6</b>
<b>Tomates Mozarella</b>			
123,0	tomates	22,1	0,0
25,0	mozarella di buffalo	76,8	6,3
5,0	cream 11 %	5,6	0,1
<b>Pesto</b>			
20,0	basil	8,0	0,2
6,0	Parmesa	23,3	1,7
0,2	garlic	0,3	0,0
6,0	pine nuts	41,7	4,1
6,6	walnuts	45,9	4,5
20,0	olive oil	180,0	20,0
		<b>403,7</b>	<b>36,8</b>
<b>Soupe de crevettes au lait de coco</b>			
26,3	prawns	17,1	0,3
80,0	coconut milk	140,8	14,5
6,0	ginger	5,5	0,2
0,6	garlic	0,8	0,0
40,0	stock	2,8	1,0
		<b>167,1</b>	<b>15,9</b>
<b>Vapeur de l'atlantique teintée d'agrumes aux parfums méditerranéens</b>			
150,0	salmon filets	295,5	16,5
68,0	pears	25,2	0,0
144,0	onion	56,2	0,3
12,0	shallot	2,9	0,0
20,0	wine liqueur	33,4	0,0
40,0	creme fraiche	120,8	12,4
3,0	redcurrant gelly	8,0	0,0
		<b>541,9</b>	<b>29,2</b>
<b>Mille-feuilles de légumes de soleil tomates confit concoté de l'onion avec de l'anchovice et fleur de courgette provençale</b>			
144,0	onions	56,2	0,3
3,6	anchovy filets	7,0	0,4
6,0	olive oil	54,0	6,0
32,0	pepper red	10,2	0,0

32,0	pepper yellow	9,9	0,0
40,0	courgette	7,2	0,2
98,4	tomates	17,7	0,0
8,0	broad beans	0,6	0,0
64,0	puff pastry ready made	243,8	15,4
		<b>406,7</b>	<b>22,3</b>

**Souris d'agneau au romarin caramélisée au miel et tian de légumes**

175,0	Lamb shank	420,0	24,9
0,4	Garlic	0,6	0,0
8,0	Honey	26,4	0,0
50,0	white wine	35,5	0,0
20,0	olive oil	180,0	20,0
24,6	Tomato	4,4	0,0
36,0	Onion	14,0	0,0
24,4	Courgette	4,4	0,1
17,2	Carotte	6,0	0,1
50,0	Rice	177,5	0,8
16,0	Pear dried	34,1	0,0
		<b>902,9</b>	<b>45,8</b>

**Osso bucco**

200,0	knuckle of veal	200,0	3,6
34,4	carotts	12,0	0,1
123,0	tomates	22,1	0,0
72,0	onions	28,1	0,7
1,0	garlic	1,4	0,0
10,0	flour	3,5	0,1
60,0	stock veal	5,6	0,4
20,0	white wine	14,2	0,0
40,0	sunflour oil	360,0	40,0
65,0	polenta	223,6	0,5
		<b>870,5</b>	<b>45,5</b>

**Cabri Massala**

200,0	lamb shoulder	380,0	29,2
24,0	shallots	5,8	0,0
2,0	garlic	2,8	0,0
6,0	oil	54,0	6,0
82,0	green giant hearts of palm	25,4	0,0
50,0	rice white	177,5	0,8
		<b>645,5</b>	<b>36,0</b>

**Lapin au pain d'épices et chocolat, purée de patates douces**

200,0	rabbit	210,0	6,0
4,0	butter	30,2	3,3
30,0	gingerbread	115,8	12,4
5,0	chocolat plain	16,5	1,1
20,0	raisins	58,8	0,0
30,0	prunes dried	0,0	0,6
48,0	carottes	16,8	0,1
40,0	dessert wine	64,0	0,0
22,4	bacon rashers	40,3	2,8
18,0	shallots	4,3	0,0

40,0	creme fraiche	120,8	12,4
33,6	bacon rashers smoked	88,0	5,2
52,0	sweet potatos	51,0	0,2
100,0	peas	68,0	0,9
36,0	onion	14,0	0,0
80,0	mange-tout	29,6	0,0
		<b>928,1</b>	<b>45,0</b>

**Filet mignon sauce maroilles et sa lasagne de légumes**

100,0	Lasagne sheets	1745	1,5
24,6	Tomato	22,5	0,2
50,0	Aubergine	37	0,4
40,0	Courgette	36	0,4
36,0	onion	55	0,2
120,	porc fillet	978	2,5
50,0	Maroilles, weichkäse	605	29
100,0	creme 11 %	623	10,5
2,0	white wine	74	0,0
40,0	stock	14	15,4
		<b>837,9</b>	<b>30,1</b>

**Glace fraise chantilly**

100,0	strawberries	30,0	0,0
50,0	creme fraiche thick	151,0	15,6
50,0	sugar	200,0	0,0
1,0	egg	71,0	5,0

**Clafoutis aux cerises**

40,0	flour plain	138,0	0,5
3,0	egg	213,0	15,0
10,0	sugar	40,0	0,0
100,0	milk	64,0	3,6
200,0	cherries	104,0	0,2
4,0	almonds	24,5	2,2
1,0	kirsch	2,7	0,0
1,6	sugar vanilla	6,4	0,0

**Mousse aux framboises**

40,0	raspberries	12,8	0,0
6,6	cream 11 %	7,3	0,7
16,0	sugar	64,0	0,0
		<b>1128,7</b>	<b>42,8</b>

**Tiramisu fraise**

4,0	egg	284,0	20,0
12,0	sugar	48,0	0,0
50,0	Mascarpone	206,0	21,0
60,0	strawberries	18,0	0,0
40,0	sponge fingers	159,2	1,6
50,0	glucose syrup	161,5	0,0
		<b>876,7</b>	<b>42,6</b>

**Tartelettes aux fruits de la passion**

90,0	maracujas	33,3	0,0
75,0	short crust pastry	327,8	21,6
5,0	egg	355,0	25,0
30,0	brown sugar	117,6	0,0

3,0	corn flour	11,6	0,0
10,0	sugar	40,0	0,0
6,0	deseccated coconut	37,9	3,7
102,0	blanc manger	53,0	0,7
		<b>976,1</b>	<b>51,0</b>

#### **Coeur Tendre et Remontantes à l'italienne**

100,0	Café glacé	39,0	0,8
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#### **Fraises au pastis, chantilly au basilic**

100,0	strawberries	0,0	8,0
1,0	pastis	2,6	0,0
60,0	creme fraiche	181,2	18,7
5,0	gavottes	22,3	0,7
6,3	sugar	25,2	0,0

#### **Muffin aux chocolat et aux cerises**

20,0	chocolat plain	66,0	4,3
46,0	flour	158,7	0,6
20,0	sugar	80,0	0,0
25,0	milk	16,0	0,9
12,0	cherries confit	39,1	0,6
8,0	butter	60,4	6,6
1,0	egg	71,0	5,0
40,0	oil	360,0	40,0
		<b>1121,4</b>	<b>86,2</b>

#### **Verrines aux trois pommes accom-pagne d'un brioche façon pain perdu**

172,8	apples	81,2	0,0
10,0	gelatine	35,0	0,0
11,0	butter	83,1	9,1
5,0	almonds	30,7	2,7
7,0	maple syrup	18,1	0,0
80,0	apple juice	37,6	0,0
13,0	brioche rassie	44,6	1,5
25,0	milk	16,0	0,9
1,0	egg	71,0	5,0
8,4	sugar dark Muscovado	32,2	0,0
		<b>449,4</b>	<b>19,2</b>

### **Recipes *Das perfekte Dinner***

<b>Dish and Ingredients (g)</b>	<b>ingredient</b>	<b>calories</b>	<b>fat</b>	<b>sugar</b>
<b>Selleriesüppchen mit Rote Bete-Topping und Baconchip</b>				
80,0	celeriac	16,8	0,3	
60,0	potatoe	43,2	0,1	
36,0	onion	14,0	0,1	
3,0	lard	26,9	3,0	
1,0	sugar	4,0	0,0	
40,0	wine white	28,4	0,0	
50,0	cream	94,0	9,0	
28,0	bacon	96,3	6,7	

28,8	beets	11,8	0,0
		<b>335,5</b>	<b>19,2</b>

#### **Klare Steckrübensuppe mit Forellenfilet**

120,0	turnip	28,8	0,0
34,4	carotts	12,0	0,1
19,8	egg white	45,0	0,0
48,0	trout filet	74,4	3,6
		<b>160,2</b>	<b>3,7</b>

#### **Baby-Lasagne an Blattsalat**

100,0	spinach leaves	25,0	0,8
100,0	cream spinach	58,0	3,3
67,0	tomatoes cherry	12,1	0,0
30,0	cream	56,4	5,4
100,0	lasagne leaves	360,0	1,4
20,0	cheese	77,8	6,3
70,0	mango	46,2	0,0
25,0	rasperries	8,0	0,0
4,0	honey	13,2	0,0
3,0	oil	27,0	3,0
		<b>683,7</b>	<b>20,2</b>

#### **Falsches Carpaccio mit Honigmelone und Zitronenvinaigrette**

50,0	Serrano ham	112,5	5,5
120,0	honey dew melon	24,0	0,0
30,0	parmesan	116,4	8,5
24,0	olive oil	216,0	24,0
		<b>468,9</b>	<b>38,0</b>

#### **Schweinefilet in Vanillesoße**

120,0	porc filet	148,8	4,4
9,0	ghee	80,8	9,0
68,8	carotts	24,1	0,2
144,0	onion	56,2	0,3
98,4	tomatoes	17,7	0,0
9,0	plain flour	31,1	0,1
6,0	tomato puree	5,2	0,0
100,0	wine red	84,0	0,0
30,0	Madeira	36,9	0,0
40,0	Kohlrabi	10,0	0,0
140,0	Romanesco	47,6	1,3
6,0	butter	45,3	5,0
10,0	parmesan	38,8	2,8
		<b>626,4</b>	<b>23,1</b>

#### **Mit Spinat und Lachs gefüllte Seezungenroulade, dazu Krebssoße und Pistazienreis**

160,0	sole	92,8	3,4
3,0	oil	27,0	3,0
48,0	salmon	94,6	5,3
30,0	spinach leaves fresh	7,5	0,2
5,0	crayfish soup cube	16,0	1,0
40,0	cream single	75,2	7,2
7,0	wine white	5,0	0,0

60,0	rice	213,0	0,9
20,0	pistachios	118,0	9,2
		<b>649,0</b>	<b>30,2</b>

#### **Fruchtiges Curryhuhn mit Mandelreis**

200,0	chicken breast	218,0	3,4
72,0	onion	28,1	0,1
1,8	garlic	2,5	0,0
3,0	flour plain	10,4	0,0
30,0	cream	56,4	5,4
7,0	coconut cream	13,6	1,4
3,0	butter	22,7	2,5
60,0	rice wild	211,2	0,8
60,0	broccoli	22,8	0,5
32,0	pepper red	10,2	0,0
20,0	almonds	122,6	10,9
3,0	oil	27,0	3,0
		<b>745,4</b>	<b>28,1</b>

#### **Rinderfilet mit gespeckten Böhnchen und Rosmarinkartoffeln**

200,0	beef filet	220,0	4,6
3,0	olive oil	27,0	3,0
60,0	green beans	17,4	0,3
56,0	bacon	192,6	13,4
80,0	Drillinge / potatoes	57,6	0,1
4,2	garlic	5,9	0,0
11,2	yolk	188,0	16,0
7,0	wine white	5,0	0,0
100,0	butter	755,0	82,9
20,0	gravy powder	7,0	0,5
		<b>1475,5</b>	<b>120,8</b>

#### **Gebrannter Erdbeerkuchen**

60,0	butter	453,0	49,7
110,0	sugar	440,0	0,0
5 Stk.	egg	355,0	25,0
80,0	flour plain	276,0	1,1
1,0	backing soda	1,8	0,0
26,6	lemon	9,6	0,2
37,0	orange	15,9	0,0
1,6	sugar vanilla	6,4	0,0
2,8	yolk	47,0	4,0
200,0	milk	128,0	7,2
20,0	starch	70,8	0,0
200,0	strawberries	60,0	0,0
80,0	cream whipping	296,0	31,1
20,0	sugar brown	79,6	0,0
		<b>2239,0</b>	<b>118,3</b>

#### **Williamsbirne mit Pflaumen in Mandelsabayon flambiert**

45,0	prunes dried	72,0	0,0
7,0	Brandy	14,5	0,0
68,0	pears	25,2	0,0
6,0	sugar	24,0	0,0
40,0	vanilla ice cream	32,0	1,6
14,0	yolk	235,0	20,0
10,0	liqueur almond	31,0	0,0

6,0	sugar	24,0	0,0
9,0	sugar icing	35,8	0,0
20,0	almonds	122,6	10,9
		<b>616,1</b>	<b>32,5</b>

#### **Bitterlikör-Birnen**

102,0	pears	37,7	0,0
7,0	liqueur bitter sweet	17,4	0,0
7,0	orange juice	2,7	0,0
3,0	sugar brown	11,9	0,0
42,0	butter	317,1	34,8
42,0	chocolate plain	1071,0	11,9
71,4	egg	106,4	9,1
54,0	sugar	216,0	0,0
24,0	flour plain	82,8	0,3
8,0	cocoa powder	26,4	1,4
		<b>1011,4</b>	<b>56,4</b>

#### **Sahne-Himbeeren mit Baiser**

40,0	raspberries frozen	10,8	0,1
120,0	cream	444,0	46,7
2,0	stabilizer 'Sahnesteif'	7,3	0,0
1,6	sugar vanilla	6,4	0,0
15,0	meringue	58,5	0,0
4,0	rasperries fresh	1,2	0,0
		<b>528,2</b>	<b>46,8</b>

# Appendix Part 10: Transcripts

## 1. Classic studio-based Cooking Programme

### Nigel Slater

#### "Episode Sweet & Sour"

I: I'm Nigel Slater. I love simple cooking and my favourite dishes are often based on the simplest combinations. And that's what I'll be looking at in this series, from soft and crisp, surf 'n' turf, to something spicy with something cool; all those elements that make something quite exciting to eat. It's acidic and it's hot and it's sweet and it's sour and it's all mixed up. I'll be looking at classic combinations and some surprising, new twists. Wow! I want to show you why they work so well, so you'll feel confident to produce food marriages that are made in heaven.

Oh, that smells amazing!

I'm starting with an all-time favourite, sweet and sour. My love of sweet and sour started with Mum's pancakes, with lemon and sugar. And now, it's little meringues and lemon curd. For light suppers and tasty snacks, to a heavenly dessert, this is going to be a wonderful treat for the taste-buds. A cook never stops learning and I'm no exception. So as well as creating my favourite sweet and sour dishes, I'll be meeting two friends to see how they cook theirs.

See you later. Thank you very much.

The combination of sweet and sour is the secret behind so many of our meals, including one of my all-time favourites, my beloved Sunday roast, a big family-sized piece of meat and all those luscious little accompaniments. Until recently I hadn't worked out what it really is that I so love about it. What I realised is that it's the marriage of the very sweet meat, quite rich and fatty, with that knife-sharp sauce that cuts through it. And my favourite of all, roast pork and apple sauce. (Of course? 00:02:10) for a weekday thing, I want something quicker and cheaper so I cook a chop, a big pork chop.

People are often surprised to think of meat as sweet but it is, especially pork. So to bring out that sweetness, I'm going to simply pair my chop with some sharp gooseberries, or a tart apple or pear would do. I love a chop, especially a big one with a bone in it – and a lovely rim of fat to go with it.

I add nothing more than a sprinkling of salt and pepper before popping into the pan with a little butter and oil. When the surface of the meat and the fat hits the hot pan, the sugars in it start to caramelize and you get this layer of sweet, sticky goo forming on the bottom of the pan. And once I put my sour fruit in there, then the two comes together to form the sweet and the sour. It's a wonderful mixture. And it's always that temptation to move the chop around the pan but I don't want to. I want to leave it be to form a crust underneath – so a little bit of pepper. I fancy a few herbs in there too. A few sprigs of thyme always works beautifully with pork.

I need a little bit of liquid in there. And it's pork, so cider would work; white wine would work. I've been using a little bit of white vermouth. Listen to the sizzle and spit of it. Just about a wine glass full. But what's happening is that the liquid that I've poured in is going to dissolve all the gooey sweetness that's stuck to the bottom of the pan. And it will also help to soften my gooseberries, which will only take a matter of minutes.

The only way to really tell, of course, is to taste. So the lovely sound is there. But this is the point where I work out whether I'm going to put a little bit more sugar in, or whether it needs more sourness, a squirt of lemon juice; maybe a bit of cider vinegar. I think that needs a tiny little bit of sugar – not much. This is where it gets interesting and we can make the dish our own.

When the gooseberries are like a rough purée, they are ready to serve up. Fill up the juices in the pan because that's where the sweetness of the meat juices and the sourness of the fruit have got together and that's where the real magic is.



It's got that sourness I was after and the sweetness from the meat. You don't really think of meat being sweet but actually it is, especially where the sugars caramelize. And they mix with all the sourness from the fruit. And that's exactly what I'm after, that sweet and sour kick. This is such an easy and tasty recipe to show how sour and sweet works in the kitchen. Pork and gooseberries is my favourite but you could use apple or any sharp fruit you have around. Just don't forget to let your meat caramelize in the pan for the most delicious results.

I'm a big believer that a cook should never stop learning. Shopping is great for inspiration. But if you're the (bakers? 00:06:20), there seems to be a new flavour of loaf every time I go. Rye bread is a favourite, a classic sour dough loaf. I've never really experimented with its bitter quality, though, other than a safe sandwich. But that's exactly what I want to try and do now. And I have the perfect sweet partner in mind.

It occurred to me that I haven't yet used a sweet veg for my sweet and sour. So I've gone for the sweetest of all, beetroot. My first experience of it was pickled beetroot, which I hated when I was a kid, and now I love. I want another way to introduce sourness to it. Because it works so well with goat cheeses, it occurred to me that I can play with that somehow. So it's a bit of an experiment, this dish. I'm going to mix the beetroot with the goat's cheese and see if I can use my loaf too. It's just a chance to explore the sweet and the sour relationship, really, and see what we can get.

I've decided to roast the beets, with a little oil and simple seasoning. I could boil them. But when you roast a beetroot, the sweetness intensifies and I really want to push the sweetness out. A splash of water will help keep them moist. (I wrap it up? 00:07:59) loosely and then bake it for probably about 40 minutes, until it's just tender to the point of a knife. This beautiful beetroot leaves are too tasty for the compost. So they're just get a quick rinse and a steam. It's a two-minute job.

This is where the fun starts. Now my beetroot is cooked, I can start introducing some other flavours. I'm just going to put a little bit of vinegar in. You could use red wine vinegar but I'm thinking I want something sweeter and fruitier. So this is a bit of raspberry vinegar. I want something really sharp with this. And I know that goat's cheese works very well with beetroot. It's the only cheese that does. But the reason it works, is because it's got that little piquancy, that little spritz of sourness to it. To push this sourness as far as I can, I'm adding some goat's yoghurt to the cheese, a little bit of seasoning, some salty gherkins and a few chives will finish off my sour cheese mix. Now for that juicy beetroot, with its raspberry vinegar dressing, there's crunchy beetroot leaves and lastly, my fresh sour bread.

So, I've taken the sweetest veg and made the sourest dressing. So many things I make, I know exactly what's it's going to be like. And sometimes it comes as a surprise. I knew the beetroot would be sweet and a little bit earthy. And I knew that the goat's cheese would be a little bit sour. But by putting in the yoghurt and by putting in the raspberry vinegar, I've heightened the whole thing. And it's absolutely delicious and it's very sweet and sour. It just goes to show what you can do with one simple principle.

I've always been fascinated with food from other cultures. And when it comes to sweet and sour, the countries of South East Asia take some beating.

B1: Well, I grew up in a family and there was always a lot of cooking, you know. We made meals two or three times a day. And there was always anniversaries and big gatherings and Sundays.

I: How can I help you? (unclear 00:11:10) chicken, yeah?

B2: I think food is something very personal. It's the best way to express yourself. You know, people eat and people can tell how much love you put into it.

I: (Ann and Vam? 00:11:24) are best friends who share a passion for Vietnamese cuisine. Down at their local market, they're given quite a following for their traditional sweet and sour street food.

What makes it (unclear 00:11:35)?

I'd love to find out how these girls became such great cooks. So they're rustling up one of their specials for me, a sea bass summer roll with pineapple dip. It's all starts with a special marinade for the fish.

I: So how come you're cooking? Who taught you to cook?

B1: I have a lot of influence from my mother but then I observed a lot, you know, when I come to this country, which was about ten years ago. And you realise: Oh my God, the food is totally different. And

then you miss all the home cooked meals and then I start to remember how my mother did it. And then I tried to replicate it.

I: Ginger, garlic, chilli, dill, water and a little bit of sugar.

B1: Yup.

B2: So about, maybe about four (and then? 00:12:21) lemon.

B1: We usually put the fish sauce last since, you know, everything else you can kind of adjust but the fish sauce is very powerful and it's very hard to sort of fix it. So usually we add it last and we add it little by little.

I: (Ann's? 00:12:36) using one of my favourite ingredients to flavour the fish, lemongrass.

B1: So we'll split the skin, sort of just horizontally, maybe, you know, three times.

I: Simply so that the marinade goes right down.

B2: Yes, so the marinade just get into it and then all the way in. It's one of those dish that's really, really easy to make. You don't need a lot of, you know, crazy ingredients, because it's all available.

I: While that cooks the girls want to show me how they make their sweet and sour dipping sauce, using a base of crushed pineapple.

B1: (unclear 00:13:14)

B2: Yeah. This is a heavy one.

I: That is the world's heaviest (unclear 00:13:17) right there (unclear 00:13:19).

B2: Okay, I start adding a bit of fish sauce in there.

I: And the amount? It depends very much on the sweetness of your pineapple?

B2: Exactly. Now, because I can say the pineapple is a bit sweet so I add a bit of lemon so it's got that sourness. Now I think just add a bit of chilli. Have a taste of that and see how ...

I: Oh my God, delicious!

B2: Yes, so it's very simple. There's not much ...

I: It's three ingredients.

B2: Yeah, it's three ingredients. That is too much (unclear 00:14:02). We should (put? 00:14:03) this off now.

I: Magnificent with the veg.

I: I'd normally tuck right into that fish but there's one last thing to do before the roll is ready to eat.

B2: This is the rice paper. I normally use the thin one and then add a bit of water, so to wet it.

I: Ah, you see, I've been soaking that. That's where I've been going wrong because I've been soaking them.

B2: Yeah, because you're soaking them, it's becomes very, too soft. Pretty much too soft.

I: Yeah, fragile.

B2: Yes. So not too much noodles because, you know, you want to taste everything else. And I will take the fish. Just take the fish out.

I: Okay.

B2: I roll this first. Yeah, and now you can add cucumber, courgette, pineapple or something.

B1: The temptation is always to add a lot and make (unclear 00:14:59).

B2: Yeah, a lot of things (unclear 00:15:00) Now you just roll it slowly. And you can (press? 00:15:03) here.

B1: And then we'll fold it over. And then we roll it a bit more. And then that's it. And you probably want to put it in your mouth and then ...

I: Gorgeous!

B1: Yeah.

I: So that tastes so good. And you know what I love about it more than anything else, is when you get a bit of the fish skin. The grilled fish skin with the pineapple and all with the crunchiness, it's just amazing. Thank you very much. So good.

B2: I'm glad you enjoyed it.

I: I do.

B2: Now I can sleep.

I: What a treat for the taste buds. I'll certainly be giving that one a go.

There's usually some sweet and sour in almost everyone's kitchen. That jar of chutney, either commercial stuff or something that's very often been given as a gift – those wonderful people who make chutney themselves and give it away as presents. It's so useful and for far more than just sticking with your Ploughman's. You can have it with roast beef, or maybe just salmon.

I like to call this my quick and easy oven chutney. It really couldn't be simpler and will be the perfect partner to some oily salmon I've got, tucked in the fridge. I'm using sweet shallots but you could use small onions. I boil them for ten to fifteen minutes to soften them. It also makes the skins easier to get off.

So I start my chutney recipe with some lovely soft brown sugar. I really like Muscovado but you can use a dark one, if you like a really rich chutney. You need a good four tablespoons. Sugar gives it a deep, rich base note. And that's not the only sweetness I'm going to use. I'm going to stick some dry fruit in it. I've got raisins; I've got golden sultanas. You could use almost any dried fruits, like dried cranberries or even dried cherries. A few spices will balance the sweetness of the sugar and dried fruit. All spiceberries give warmth and a sprinkling of mustard seed will give a lovely crunch.

So that's the sweetness of the spice. I need a little bit of acidity in there. And for that, I'm using quite a bit of cider vinegar. Fruit vinegars tend to be quite mellow so be generous. This chutney needs some extra savour so a good handful of time is going in. Give it a generous seasoning before you put the onions in. You just need to squeeze them out of their skins. I want a hint of garlic too, so there's some whole cloves. Lastly, some cooking liquid from the onion water and some silky grape seed oil. Olive oil would be just as lovely. Beautiful colour. I put three tablespoonful of this, a good stir. That will need around an hour in a moderate oven.

This is my kind of chutney making. And just have a quick look at it, just to see how it's coming along. Just a little taste. There's plenty of sweetness there and a little bit of spice, but I think it needs a little bit more punch. So I'm going to just put in a wee bit more vinegar. This is the bit I really like about cooking, when you actually make a recipe your own. And you think it needs a little bit more spice, a little bit more salt, a little bit more sweetening and it's when you put your fingerprint on it.

I reckon the sour fruit and vinegars will be perfect with this oily salmon. All it needs is a little seasoning and a trickle of oil. That should only need another ten minutes before it's ready to eat.

It smells very good, a little bit sharp, a little bit fruity. I'd be happy to eat it like that but I always like a bit of green on the plate. So I'm just tempted to put a little bit of watercress on there too.

I worried for a minute that the salmon wouldn't stand up to the pickle, but it so does. In fact, it's sensational. It really, really works. A much better use for chutney than the Ploughman's. It's a lovely little dish.

It's the combination of the sweet, dried fruits, silky onions and sour vinegar that makes the simple chutney work. Put it with some juicy salmon or cold meat and I promise you're got the truly divine supper.

Best friends Ann and Vam, have inspired me with their Vietnamese store food. I loved how they use the freshest, sweet and sour ingredients to make a delicious takeaway. I want to cook them something just as simple and tasty. It's my take on a fish finger sandwich, using my favourite monkfish. This is almost so simple; it's barely a recipe.

B1: I think, you know, food is the best when it's very simple.

I: It's slightly fashionable in Britain to actually throw as many ingredients as you can at something and I'm fighting against it. I like to sort of take things away rather than add them, most of the time. Now I've got some limes here. I normally use lemons but (unclear 00:21:55)

So I think of the spring onion as the sweetest of the onions. What I'm hoping is that the sweetness of the onion and the sourness of the limes and then the just natural sweetness of the fish is all going to work together in a very simple way.

I'm going to put a little bit of water in there. Hopefully it will create some steam. Could you pop that on – heat. It's a bit of an experiment; I have to be honest with you. So we'll see.

These lovely, crisp, chicory leaves are going to be the bread in my sandwich.

B1: It's boiling.

I: Well, something's happening.

B2: It's bubbling and I think there's juice that slipping out.

B1: It smells really good.

I: Oh, look!

B2: Look at this!

B1: Wow!

I: Oh, fantastic! Look at that!

B1: It smells really, really nice. It almost smells like the sea to me because you've got the sea salt and then you're got the sweetness of the fish and all the fishy and the sea salt, that really ...

B2: And the lime – the lime also rises and then ...

I: Well, that's lovely to hear. (unclear 00:23:20) juice down.

B2: That's really good.

B1: Okay, thank you so much. Hmm, it's really good.

I: What I'd really like to know, if that, exactly as it is – well, you know that marinade you made?

B1: No, (unclear 00:23:41).

I: Just a little bit of that marinade. That's what I'd like to see.

Simple recipes like this are definitely the best way to taste different flavours. It really is worth experimenting though, so check out the website for lots of sweet and sour inspiration.

You know, I think my love of sweet and sour goes right back to when I was a kid and I found the sourest thing I could possibly find, which was a cooking apple or a stick of rhubarb. I used to cut it into chunks and dip it into the sugar bag. It drove my mother mad but I loved doing it. What I loved about it was that intense sweetness followed by a real punch in the face from the rhubarb, that real sourness.

My grownup version is a quick dish of rhubarb and caramel sauce, real comfort food, but still gives me that sour hit, with a wonderfully sugary sauce. Just throw a few sticks of chopped rhubarb into a pan with some sugar, just to take the sour edge off it.

And the amount of sugar really depends on the rhubarb itself. So in the spring, when the rhubarb is actually quite sweet and very delicately flavoured, it doesn't need that much sugar at all. And as the year progresses, then I put a little bit more in. A drop of water will help soften the rhubarb, just enough to poach it and to end up with a syrup. So I'm just going to cover that with a lid and just leave it to stew for a few minutes.

Once the rhubarb is tender enough to take the point of a knife easily, it's ready. I'm just going to lift the rhubarb out. It's rather important that it's really soft and silky. Undercooked rhubarb is no fun at all. And what's left in the pan is really the very essence of rhubarb. So to that, I'm going to add some sugar.

I'm using light Muscovado sugar to give my sauce an almost butterscotch flavour. I'm just going to let that melt into the rhubarb juices. And to that, a little bit of cream. Cream works beautifully with any sour fruit. I like using 25 mls. Stir that into the sugar and rhubarb juice. It's almost like making rhubarb and custard, except without the fag of making custard. Finally a few drops of vanilla extract for extra sweetness.

So poached rhubarb, the rhubarb juice, and then this butterscotch sweet sauce, which tastes of sugar and it tastes of vanilla but at its heart, it's actually the very essence of the rhubarb. So it's a mixture of sweet and sour.

It's so lovely. You've got the intense butterscotch sweetness and then a hit of true sourness. It's almost like a grownup version of sticking my rhubarb into the sugar bag. Considering it was so little trouble, that's a real sweet treat.

This twist on the classic rhubarb marries the sweetest and the sourest to perfection. Just make sure your rhubarb is really soft.

I've made some very different dishes here but all share one thing in common. They taste great because of the marriage of two flavours. In this case, the sweet with the sour.

Next time, I'll be exploring a very different pairing in the kitchen, surf 'n turf. I'll be rustling up my favourites and heading out to find out how other people do it too.

It's absolutely gorgeous!

### "Episode Hot & Cold"

I: Marriage of hot and cold. Great recipes often work for reasons we don't even think about. But for me, the marriage of hot and cold is something that can turn a great dish into something sublime. Contrasting temperatures is the key to so many delicious suppers and heavenly desserts. I want to show you my favourites, as well as heading for Scotland to meet one cook who has breakfast down to a fine art. You've changed my mornings.

B: Thank you. For the better, I hope?

I: For the better.

I: I can remember years ago, on holiday, after a long journey on a Greek ferry, I got off into the port and there was a van there, selling little bits of grilled lamb. They were really, really hot and sizzly. And then he poured over some very cold yoghurt. And I just never forgot this.

Today I want to try and create that same delightful dish. It's a simple recipe but the key is getting that mix of hot and cold just right. I start with a basic marinade for my lamb: olive oil, black pepper and thyme. And you know, thyme probably doesn't make that much difference but it'll make the kitchen smell wonderful as it cooks. It's not just about eating. It's about the pleasure of cooking.

I like to leave the lamb to marinade while I get on with the rest of the dish. I like pickled cabbage with my grilled lamb, strange though it sounds. If I haven't got time for pickling, I finely slice a cabbage and cover it with a little white wine vinegar. A tiny bit of pepper in there too.

To make my yoghurt dressing as cool and refreshing as I can, I'm going to add some grated cucumber. Simple as this dish is, I want it to pop in the mouth. I want it to zing and the cool pepperiness of mint is just the thing to make that happen. The grinding of white pepper will add a little hint. And then add some yoghurt. This brings all my ingredients together. Use any thick, natural yoghurt. And then – this is really important – chill it in the fridge.

Now for the lamb. If you don't have a griddle, a frying pan will work too. The important thing is that it's really hot. How you like your lamb cooked is up to you. But I like mine (unclear 00:03:00) to the edges on the griddle, just that little touch of charred fatness here and there, and then pink and juicy inside.

And then when the chops are still sizzling, some of the cold yoghurt and cucumber. It's very hot, chillingly cold. It's salty; it's refreshing all at once; it's everything I want a mouth of food to be.

The flavours of this dish are good enough but it's the contrast of the sizzling lamb with the seriously chilled yoghurt dressing that makes it really special and brings back all those fabulous Greek holiday memories.

I sometimes think that my appetite is completely ruled by the seasons. What I fancy to eat is usually decided by what's going on outside. And today's no exception. The weather's really changeable. It can rain at the drop of a hat. I love it when I've got something in the fridge that can be warming, quite substantial. And it's happy to sit there for a couple of days. It's the sort of thing that's between a soup and a stew. This dish is all about how to make a straightforward recipe a lot more exciting, with very little effort; perfect for when it's cooling down outside and you want something really warming. I'm starting with a classic stew base, some roughly chopped onion and a stick of celery for depth. I usually chuck in a carrot too, just to add a bit of sweetness. We actually grew carrots in a pot this year. I stuck a few seeds in a big pot with some compost and they've done really well.

I'm just going to put a few herbs in, some rosemary and a little of bay. These are herbs for slow cooking. They're tough and they take a long time to cook down. A clove of garlic will add interest to the base flavours. I don't know of any time I enjoy cooking more than on a rainy afternoon, just hearing the rain fall and knowing that I'm making something to warm us all up for supper. It's as good as cooking gets, really. The body of my stew comes in the form of some earthy lentils. If you're not a fan, other pulses will work just as well. And I immediately put some stock in. And you know, if I haven't got stock, I'm happy to use water. And then turn the heat down, put the lid on and leave it for about thirty minutes.

For this stew to be chunky and rustic, I'm going to use a couple of squashes – Cinderella pumpkin and an acorn squash. I tend to think of the pumpkin as being a big sort of beef joint of the vegetable patch, like firm flesh that you can cook for a long time in the oven or a casserole. And it doesn't break up. A quick seasoning of salt and pepper goes in before some water, just enough to cover the squash. The stew then needs a good 30-40 minutes to heat right through. Don't rush this bit – it's where the magic happens. What's going on in the pan is all dark and earthy. And I want to add something bright and fresh to it, just to make the whole thing zing. So masses of bright green parsley is just the thing. And finally a splash of red wine vinegar. Now that's fine as it is, but I somehow want the texture to be a little more creamy. To do that, I take a little out of pot and whizz it up with some extra stock. Now I've got the soft and very hot lentils and pumpkin.

And then whilst it's really piping hot, I'm going to stir in some chilled sour cream. Just a way of using temperature to turn very humble ingredients into something that's actually really exciting to eat. It's great because you get a big bowl of steaming soup and every now and again, you get a little flash of cold from the sour cream. Really hot and really cold, all at once. Yes, this stew is gloriously warming, but it's adding that hit of chilled, sour cream that turns it into something truly magical. Such little effort too. One of my fondest food memories is being handed a bowl of my Mum's steaming hot porridge. If there's one place to unravel the secrets behind the best, it's Scotland.

B: Over 18 years I've been training and perfecting my skills at making porridge. Three ingredients and I have to get it absolutely spot on.

I: Ian Bishop is a champion porridge maker who lives in the small Highland village that's home to the annual world championship. I'm no expert at making porridge so I'll take any chance to up a few tips.

B: Have a seat, Nigel.

I: Ian's recipe starts by heating one part of medium oatmeal to three parts of water. And he stirs with a traditional Scottish utensil called spurtle.

I always thought you stirred with that end.

B: No.

I: You see, I even had my spurtle the wrong way round.

B: Really?

I: I know. What sort of cook is that? I'm embarrassed now.

B: I'm sorry. Are you?

I: Yeah. I've been using a spurtle upside down.

B: Don't let it bother you. It's starting to thicken up.

I: I can actually see it start.

B: And when, I think, you put the salt in is very, very important. When I see a little blurb that's just starting to cook.

I: And presumably the salt will bring out the flavour of the oats.

B: Yeah. Now this is it cooking. So I'm exactly five minutes.

I: It's like boiling an egg. It's absolutely to the minute.

B: Yup. So you have a little stir.

I: Am I going to get this right or wrong?

B: Yes, just stir it.

I: Am I stirring the right way?

B: You must do it in a clockwise direction.

I: If I do anti-clockwise, what would happen?

B: The wrath of the devil, say no more.

I: I've (made it? 00:11:40). That is fearsomely hot.

B: Thank you.

I: It's fearsomely hot.

B: Yeah? I could turn it down a little. We ready for this? Here we go.

I: Oh! Look at that!

After a sprinkling of cinnamon, comes the cold topping. But not just one. Ian adds some honey, a spoonful of homemade blackcurrant jam and one final addition.

I: This is cold, cold milk?

B: Cold, cold milk.

I: With steaming porridge.

B: Yeah.

I: Thank you.

B: That's it. Okay. Do you like that?

I: It's like something you've eaten all your life and you discover you've been doing it wrong all those years.

B: Oh no!

I: Then you have something and then you think: What a waste! I could have been eating it like this. It's glorious. You've changed my mornings.

B: Thank you.

I: You're ...

B: For the better, I hope?

I: For the better. What was I doing? What have I been doing?

B: I'm glad.

I: Sometimes you can't beat a simple thing perfectly made. It's the starting point to most dishes in my kitchen. I'm always interested in where recipes come from, where that little bit of inspiration gets you cooking. And with me it's often tied to things I've eaten a long time ago. That lovely thing of getting fish and chips, absolutely steaming hot, and the moment when I put vinegar on the chips and it splashes onto the fish. And there's that hot fish, hot chips and cold vinegar and I love that sensation.

It's that memory that's inspired this twist on a classic combination. With my hot fish, I'm going to make a spicy vinaigrette, which starts with some fresh lime juice and a splash of white wine vinegar. I always find limes really hard to squeeze, so if you give them a good roll and a squash, you actually feel them relax and they suddenly feel much softer and you get more juice out of them. Or (unclear 00:14:08).

I also want to add some lime leaves. If you crumble them just before you put them in, it just gives that extra hit of lime. It's slightly different from the juice and different from the zest. If you can't find this, it's not the end of the world. But I just like what they add to the recipe.

To add some kick to this dressing I'm chopping up some fresh, hot chilli. Leave out the seeds if you don't want it too hot. This is one of those dressings that actually pops in the mouth. It's got those, all those elements that make something quite exciting to eat. It's acidic and it's hot and it's sweet and it's sour and it's all mixed up.

Spring onions will brighten my spicy dressing. And a carrot will add sweetness and crunch. Black and white peppercorns and a few coriander seeds will add a subtle warmth. Star anise will give it a hint of aniseed. To balance all that, I just need something sweet. I'm using palm sugar because the heart and soul of this recipe is probably in South East Asia, but castor sugar's good too.

Add a trickle of water and simmer for five minutes. I'm just going to have a little taste of this. Wow, that's quite – that's quite startling. Lime juice and chilli. And I'm going to temper that with other ingredients.

Once my dressing is cool, I can soften the pungent flavours with some olive oil. About five or six tablespoons should be enough. I'm going to put that in the fridge to get really cold.

Now for the fish. A light dusting of flour will help give it a lovely crisp coating. Just a little of salt and pepper there. This is red mullet but any firm, white fish will do. In fact, you could even do it with mackerel. The fish just needs frying quickly in a little sunflower oil to give a crisp result. And it's really well chilled from the fridge. For a last minute burst of freshness, I'm adding a little grated ginger and some coriander leaves.

Now what's quite important for me about this recipe is that the fish must be sizzling hot from the pan and the dressing really icy cold. So get everybody to the table on time. Hot fish, cold dressing.

It's absolutely amazing. It's light and it's crisp and it's fresh. And it's hot and it's cold. And there's all sorts of things going on, all of which I love. Who would have thought that my local chippie could inspire such a tasty dish? Just make sure everyone's ready to tuck in. Timing really is the key.

I'm spending the day in the Scottish Highlands with Ian Bishop. He's brought me to this beautiful loch, which has given me an idea for a simple and delicious treat, using some local Scottish berries and crisp pears.

I: Ian, I've got some pears here. I'd love them to be really chilled. If I give them to you, you can find somewhere cold for those, can't you?

B: I think I've got the very place. How's that?

I: Genius, that's what it is. I love this country.

B: That's real butter.

I: That's real butter. Get that to melt into that, with a little bit of heather honey, that to melt. Now I've got some blackberries.

B: I have a terrible sweet tooth, you know?

I: Do you?

B: Yeah.

I: I often think if I don't have something sweet to finish a meal with, that I'll just go on eating and eating. I need that one little thing, just to say: This is the end.

B: Yeah.

I: If I cook these berries slowly, then the juices will just bleed out and make a sort of berry (unclear 00:19:38) sauce without adding any honey and butter. Let's just let that bubble a little bit.

B: That's bubbling really lovely.

I: Because the climate is perfect for berries up here, this slightly – this cooler and slightly moist climate. And I can't come up here and not have them.

B: These are superb. They're from a wall garden and it's just – people through the valley are waiting for the fruits to be ready.

I: I used to wait for my neighbour's apples to be ripe. Then I'd climb over the wall and I'd ...

B: Yeah, I did that.

I: That's got ...

B: I did that.

I: I fancy adding a trickle of booze and I think this local mead could be just the thing. It's fermented honey and wine, isn't it? I just want some sort of alcohol in there. And it could be a bit of whiskey.

B: That looks so appetising. It's just bubbling away.

I: This is looking ready.

B: It smells delicious.

I: Well, do you think those pears are cold?

B: We'll go get them and see. I would think so.

I: It's only because you've got the waders on.

B: There are no fish scouting about in there. Or there will be. That's got a little chill to it.

I: It's funny how things crisp up when you really chill them. It's like when I'm making a salad and if I put the leaves into ice water and actually put some ice cubes in the water, the leaves really crisp up. It's the same with fruit.

B: I'm beginning to get your idea about this hot and cold. I never thought of it before with the porridge, you know, not with the same emphasis as you're putting on it but ... God, that looks great! Yeah! I didn't know you could do this on a campfire or something. Can't you? It's so simple. I can't wait. I'll let you go first so, cheers.

I: You go first.

B: No. I'll (unclear 00:21:37). Oh boy. Where else would you want to be on a day like this and eating a place like this?

I: I wouldn't. I wouldn't. I can't think – I mean, this is made for pudding. I'm just happy to be here.



B: The pudding loch.

I: The pudding loch, exactly.

Right food, right place, right time. It's the best recipe of all. Have a look at our website for your own inspiration.

Out of all the puddings I love - and I love most of them – apple pie and ice cream comes really high on the list. If I get it right, I can put cold ice cream on top of the oven fresh pie at exactly the right moment, so the ice cream melts down over the pastry and into the apples.

Today, I don't fancy making pastry though, so I'm going to try something a bit different. I want to make a simple ice cream to have with some sizzling caramelised apples. I'm starting with the ice cream. Cooking apples are best as they tend to have a sharper flavour and just bit more clout. I always enjoy slicing apples into a pan. I can remember my mother doing it. It's one of those peaceful kitchen jobs that's really joy to do.

A fresh lemon will help the apple from browning. A good sprinkling of sugar will bring out the flavour of the fruit. Stew for a few minutes until they soften. And you can take it right down to a purée if you want but I like a few little lumps in there so I get a little bit of texture in my ice cream. But they need to be cool before I add the final ingredient – custard. Of course you can make your own custard from scratch. But sometimes I haven't got time. And I use the readymade stuff.

So you just fold the custard into the apple. I always try to remember to put the dish in the freezer first so it's really cold when you put the ice cream in. It just gives it a head start. Making an ice cream really is so easy. All this needs now is a good couple of hours in the freezer. Just give it a stir half way through. You're really just getting a little of air into it, that's all you're doing. But it does make a difference to the finished texture.

Now I want something to go with my homemade ice cream. So I'm going to caramelize a few apples. I'm using a dessert apple for this and it's quite nice just to choose another variety. Caramelising is just a case of frying the apples in butter, over a moderate heat, until they're golden and glossy, which should only take a few minutes.

The apples are really soft right the way through but I want them to really sticky and sugary so I'm just going to put a little bit more butter in and then some sugar. What I'm after is that moment when you've got steaming hot apples and freezing cold ice cream in your mouth at once. And there is nothing that gets hotter than melting sugar.

Once the apple and sugar have browned, my apples are ready to serve. Then on top of those, freezing ice cream. This is the ideal texture for ice cream. It's not rock-hard and it's not slushy. It's just in between the two. And then, so that I get what I'm after, which is very hot apples and very cold ice cream, I slip some more apples in a little bit of the caramel source on the very top.

This dish isn't just about flavours and textures, it's about timing. It's that moment when you've got the almost burning hot apple and the freezing cold ice cream in your mouth at the same time. And that's when it's sensational and that's when it really, really works.

This cheeky twist on the good old fashioned apple pie and ice cream is just as tasty, but without the fuff of making the pastry. A perfect treat to round off any supper.

All these recipes combine fabulous flavours and textures but it's their contrasting temperatures that makes them a real thrill for the taste buds.

Next time, I want to explore a different pairing in the kitchen, the marriage of something weird with something wonderful. And I'm expecting one thing and getting another. It might not be an obvious recipe for success but sometimes the most unlikely combinations are the best.

It really is gorgeous!

## "Episode Weird & Wonderful"

I: I'm not the sort of cook who travels the world trying to find weird things to eat. But I do like to (bring? 00:00:07) changes. And much more fun to my mind is to make something I know very well, something familiar and give it a new lease of life, give a surprise.

So I'm taking an unusual approach to one of my favourites, apple crumble. I want to play with the flavours and make a savoury version. Something to try with the Sunday roast or even alongside some sausages. Half a dozen apples should be enough. There's two ways to approach the filling for a crumble. You either cook the fruit from raw with the crumble topping on it, or you just give the fruit a few minutes in a pan with a little bit of butter to start with.

So often cooking is about getting something on the table at the end of the day. It's about feeding the hungry hordes. But I think it also can be about having a little bit of fun; a rainy afternoon, a few ingredients and just playing a bit.

These apples just need a few minutes to stew; plenty of time to make my crumble topping. It starts in the usual way with butter and flour. Now I'm just going to rub the butter into the flour, which you can do in a food processor – I mean, it takes seconds. But I like the feel of food in my hands, particularly baking. I just end up with a good, rich, basic crumble.

Check the apples and see how they're coming on. No, they're looking good. Those are nice and soft. I'm going to put in a little bit of Madeira. You could use Masala. Just something to give it a grown-up flavour. So far, so traditional. But I want my crumble to be a bit different. Time for the savoury twist. Apples and cheese, one of life's perfect marriages. So I'm going to grate into that a little bit of parmesan cheese.

A good strong parmesan will add a real flavour to this. You'll probably need three or four tablespoons. Breadcrumbs will add to the savoury edge and crisp up beautifully. I'm just thinking of something that will work the apples, maybe a little bit of thyme. I've actually got some lemon thyme. It just has to have that little extra bit of freshness. Lemon thyme works well in stuffing and will add a delicate freshness.

So the apples are really quite soft and it's soaked up a little bit of that alcohol. And then it gets its crumble topping. A final shower of parmesan and into the oven it goes. I'm grateful for the rain today. It's a wonderful excuse to stay inside, pour myself a drink and just enjoy the scent of baking. It's deeply savoury from the cheese and thyme. But there's definitely the sweetness of apple in there too.

It looks like a crumble. There's something very familiar and friendly about that. I'm expecting pudding but I'm actually getting something that reminds me of an old-fashioned ploughman's lunch, with a big lump of cheese and an apple. It would be a really nice thing to have on the side with some cold roast meat. Quite unusual but it's a success.

The cheese has made a classic apple crumble into something intriguing, for very little effort. I'd happily eat this for supper any day of the week – and especially with sausages.

Although I've cooked every day since I was young, I've still got so much to learn. That's the great thing about experimenting. You can read all the cookery books you like but you'll never know if something works and if you'll like it, until you try it. And that's especially true when a recipe contains unfamiliar things.

There are one or two ingredients that I truly love or hate. My list of hate ingredients is very short but there are things that I never used to like, things I wouldn't think of eating, that not only have I learnt to love, but they've actually become one of my favourite ingredients. And one of them is black pudding.

If you're never tried black pudding, or you want to persuade someone to give it a go, this fantastic supper dish is a great place to begin. Start by frying a couple of onions in butter. But I'm not going to serve them on the side. They're going to go into the sausage roll itself. If you cook onions slowly, they become incredibly sweet and treacly. And that's exactly what I want because it works beautifully with the real savoury quality of a black pudding. I'm also adding the simple flavours of bay leaf and thyme.

And now the pastry. Ready-rolled puff pastry is a great standby to have in the fridge or freezer, which makes this recipe so quick and easy. A lot of British butchers are now starting to experiment with their black pudding recipes and they're making softer types, similar to those in France and Spain. They're more pliable and a little bit spicy. And they are really, really delicious.

If you're still not convinced by these new black puddings, then just use a favourite sausage. It will still taste great. The onions are dark, golden brown so it's time to put the sausage roll together. Use beaten egg to seal the edges of the parcel so that none of the delicious juices leak out.

If I wanted to introduce somebody to the pleasures of black pudding, this is what I would do. Very few people can resist a sausage roll. Now that needs to go into a really hot oven, at least 200 degrees.

I'd like a familiar sauce to serve with my unusual black pudding. And as it's sausages, it's got to be mustard. Those are two things for me that just go hand in glove. I'm mixing some smooth and grain mustard, with some single cream, a little bit at a time. Just taste as you go. That needs a little bit mustard. And it's really the only way to tell, just to put your finger in and taste it.

Then I need some old-fashioned, curly parsley, another perfect partner for any sausage. Finally, a twist of salt and pepper. The sausage roll will take about 20 minutes in a hot oven. I reckon the waiting is the hardest part of this recipe. It smells wonderful. It's coming up through the little cracks in the pastry.

Then I sort out my parsley sauce. This cream sauce will add a touch of luxury to any sausage supper. So I am sure it will finish my black pudding off nicely. Oh, it's absolutely delicious! If you don't like the idea of black pudding, maybe you will like it like that. It really is a very special sausage roll.

Trying a new ingredient in a familiar recipe like this is such an easy way of opening up your everyday cooking. The important thing is to give it a go.

My search for weird and wonderful dishes has brought me to one of the most beautiful places in Britain, the Peak district and to Thornbridge Hall near Bakewell. I'm here to meet a man who's got something very unusual to show me.

B1: I've always been interested in wild boar. It's a very intriguing animal. I lived in New Zealand for four years and over there obviously they run wild. They're not farmed. And I realised that over here there's a demand for the meat, which is getting more and more popular.

I: Tom Clark used to be a butcher until he gave it up to raise wild boar, which roam free in part of the estate. It's feeding time and in a fine example of recycling, Tom gives his boars the waste grain from a brewery that's housed on the estate. I'm loving it.

So those are the grains that come from after you brew the beer? That's the husks, isn't it? That's the outside husks.

B1: It's the husks.

I: It's like a cross between brown toast and chocolate.

B1: Yup.

I: I feel like I've travelled back to medieval times. I mean, they were extinct at one point, weren't they?

B1: They were extinct a few hundred years ago. They were native wild animals in England and then obviously they went out and hunted them and wiped them out. And now we're slowly introducing them back, but farmed, for safety reasons. They have a good life.

I: I can tell they have a good life. And I like meeting things I'm going to eat. Well, I feel it's kind of important.

B1: It is.

I: Because otherwise you're so divorced from the animal when you see it pre-packed on the supermarket shelf.

B1: They're slightly sweeter than normal pork, not as strong as venison, even though it is game.

I: A bit of applesauce with it ...

B1: Apple sauce, yeah. Gravy in my opinion, I think. Sausage has to be with gravy.

I: We're heading back to the house where Tom's going to make lunch for us both from the meat he prepares himself.

I: Oh, so that's the boar.

B1: That's the stuff.

I: That doesn't look anything like pork.

B1: No, almost beefy looking.

I: Why this fat?

B1: That's what's on the outside of the animal. You see, on the outside of the wild boar, the fats on the outside and nothing in the middle. That's its insulation.

I: Fantastic. If I want to do something quick with it, you mince it?

B1: Ideally mince it. It depends if I'm doing a burger. It's quick, simple ingredients in it. There's fat mixed in with it, you see, so it doesn't fall apart. And it seasons it and it stays together and it doesn't dry it out.

We're using a little home mincer there. I normally do 70 per cent meat, 30 per cent fat.

I: Making your own burgers is so simple. If you can't get hold of wild boar, then try making them with minced beef, pork or lamb. The great thing is that you'll know exactly what's gone into them and you can add whatever you fancy.

You'd season this with probably not very much.

B1: Not a great deal because you want the taste of the wild boar. I just put a few herbs in there, just to give it a bit of a lift.

I: Tom has red onion, garlic and chopped rosemary. I keep looking at this and I keep thinking it's beef but you're adding what I think of as pork seasonings, the rosemary and the garlic.

B1: Yeah, absolutely. I'm just going to make – it's rough burgers again. It's a wild boar; it's a rugged animal, nothing neat about it, in my opinion. And (a bit of sea salt? 00:12:09) that's all we need with that.

I: Don't be afraid of trying game. It's a bit different from your everyday meat and I love its deep, distinct flavour.

When you smell them cooking, there is no doubt that this is game.

B1: Yes, absolutely.

I: It's that rich, almost woody note of game meat.

B1: Yup.

I: Oh, look at that! Look at that.

This will be the first time I've ever eaten a wild boar burger. Rough looking and rustic with just three ingredients – couldn't be simpler. It might be an unusual meat, but the fact it was raised just down the road is wonderful.

I: That is probably the most handsome burger I have ever seen.

B1: It's pretty.

I: I hope you're not expecting to eat this elegantly, because I'm not.

B1: There's no elegant way of eating a burger.

I: Isn't that good?

B1: Perfect.

I: It's kind of quite wild flavours.

B1: Yeah, it's not too harsh.

I: No. Masses of flavour. It's good burger, Tom. Good burger.

Wild boar meat is simply sensational. If you want to try it, look at farm shops, delis or good butchers. Get the details on our website, along with more ideas about how you're going to experiment yourself.

It's all too easy to be a little bit dismissive of things we don't know and understand. And that includes the vegetable world. I never knew how to treat kohlrabi. I know they're very beautiful vegetables, very unusual to look at, but I really didn't know what to do with them. I might have even been a little bit rude about them.

You might not have come across kohlrabi. The name literally means cabbage turnip. But they're actually more sweet and juicy, which makes them perfect to pair with some more familiar fruit and veg. And a delicious winter coleslaw.

The pale green kohlrabi looks amazing with these thin slices of white and pink grapefruit. If you're not a grapefruit fan, you could use a large, tangy orange instead. Now a little dressing. I need a squeeze of lemon juice and some salty capers. And I'll also add just a little bit of olive oil. I want this salad to be full of crunch. I want it to invigorate and surprise.

So I'm just going to put together a simple luscious topping. I'm putting in some little spring onions, very finely sliced. And I'll put a tiny bit of garlic in there as well. I only use garlic raw, if it's very juicy and

fresh looking. So a few slivers of that. And then some yoghurt. This creamy yoghurt will be great as part of any crunchy salad.

I'm going to try it with another underused veg. I think I'd seen a celeriac sitting around in the greengrocers for years. I didn't know what it was. There's something very cleansing about the smell of celeriac. This is the sort of salad that I would eat when I had a hangover or maybe if I'd eaten too much the day before.

Celeriac browns rather quickly when you cut it so it's worth having a lemon on hand, just to squeeze over it. I think the salad could do with some more fresh parsley. It's has a real grounding effect on a dish, brings it back to earth.

I've got quite a few things that are either new to me or things I don't use very often. So I need something in there that I know really well and that's beetroot. Add a little olive oil to the yoghurt mixture, toss together with the grated veg and you're ready to assemble the salad onto here.

I do love soothing food with familiar flavours. I also like things that startle and excite. It's crisp and it's crunchy and it's got that sourness to it as well. And it's delicious. It's a new, fresh salad and I love it.

I've spent much too long ignoring our more unusual vegetables. This dazzling dish just reminds me of how versatile and full of flavour they are, both raw and cooked. Kohlrabi and celeriac, give them a chance.

They might just end up as a regular treat.

I'm at Thornbridge Hall in Derbyshire with wild boar farmer, Tom Clark. Earlier Tom introduced me to something new with his tasty boar burger. So I want to cook something just as interesting and wonderful for him. His impressive kitchen garden is bound to provide me with the wonderful bit. Even at this time of year, there's still an amazing amount going on. I love these. This to me looks like, what I call, purple Russian. And at the top of the plant, they're really tender. I can't resist this. Cavolo nero, black cabbage. So can I nick some of the tiny sprouts here?

B1: So what's the difference between that, other than the purple, than the green sprout?

I: Not a lot, in terms of flavour. But what I like about them is that they look so pretty on the plate. It's actually looking quite good.

B1: It's looking rather healthy.

I: Yes, it's looking very healthy.

Now I've got my wonderful veg, I need something weird to go with them. I've got a recipe idea that could make use of the estate's home-grown beer. So Jim Harrison, the brains behind the brewery, has bought me a few to choose from.

B2: We've got quite a selection here, running from a wheat beer to a beautifully hopped, light-coloured beer.

I: That's what I want! I'm after something very light and fresh tasting to make a very crisp, light batter.

B2: That's your man. That'll fit the bill perfectly.

I: Lovely.

While Jim heads back to some more brewing, I'm joining Tom to make a start on the veg that we've picked in the garden. So I want a very light batter to cling to these because they're so delicate, although their flavours quite strong. So a little bit of flour, and now I am going to pop in an egg yolk.

B1: That will bind it together, would it?

I: Yeah, it gives me just that little bit richer.

I often use wine in my cooking but I rarely get the chance to cook with beer. But this batter gives me the perfect excuse to open a bottle. You can feel it's light on the whisk. And it doesn't matter it's got lumps in. It doesn't make any difference at all. The beer should give me a lovely light batter. You could use it to experiment with other types of veg or a bit of fish. I mean, traditionally you wouldn't use a beer batter for tempura. But I think the beer with the cabbage leaves will be amazing.

The leaves will only need a few minutes to cook, until the batter is light and crisp. And this is slightly experimental. I want to try some of these little sprouts. I have to say I've never deep-fried sprout before.

B1: In my opinion, it makes it more interesting because I'm not a sprout lover.

I: Oh, you're not a sprout lover?

B1: No, Christmas day only, that's it. People who don't like their veggies are good. (unclear 00:20:24), I think. I've never tried the tempura batter on veg before.

I: And certainly not on sprouts.

B1: No.

These crisp vegetables are crying out for a dip. So I'm just making a very quick one with fresh orange, lemon juice and soya sauce.

I: So what do you fancy then?

B1: I'm going to try a sprout. Go straight in there, I think.

I: All right. Dip it in.

B1: It doesn't taste like a sprout, it's somewhat sweeter. Sweet with the sharpness of the dip. And you can taste the beer in the batter which I didn't actually think you would, as well as the sharpness of the dip. You can tell there's beer.

I: That's quite exciting to me. The sour, sweet dip and then these sort of earthy greens.

So it's a hit with Tom, even the sprouts. But what will Jim think of what I've done with his beer.

B2: I dip them in here?

I: Yeah, dip them into the (unclear 00:21:19).

B2: Beautiful.

I: Crunchy, hey?

B2: Very crunchy. This is fantastic, isn't it? Marvellous.

I: Thank you very much. And it does seem to work. It's that lightness of the batter that I think that works the right (unclear 00:21:36) batter.

B2: The light beer worked really well, didn't it?

I: Yeah.

B2: I could keep eating it all day long. Beautiful.

I: We all know that fish is great in a batter but I found the same is even true of a sprout. It just goes to show what can happen if you experiment a little.

Sometimes things really take you by surprise. I remember ordering bread and butter pudding once and thinking I was on very safe ground. But I got something very surprising. Traditional bread and butter pudding is full of wonderful spices and coconut milk. Although it was a dish I recognised, I was very happy to eat. It just came with this wonderful variation and I've never forgotten it.

You might think that something as classic as good old bread and butter pudding can't be improved on, but trust me, a few aromatic spices and some rich coconut milk will transform a familiar dish into something new and wonderful.

I'm starting by making the custard base. I need egg yolks and some coconut milk. It's going to add richness to it that will work very, very nicely with the spices. And some ordinary milk. And the reason that this pudding was so wonderful was because of the sweet spices. They were unexpected. And the first one that went in was vanilla. Now you can use vanilla extract but I quite like using a whole pod. Now just scrape some of the seeds out and drop them into the custard. I'm going to put a split pod in there as well because you'll get masses of flavours in there. The next spice to go in is possibly my favourite of all. If I could only take one spice to my desert island, it would be cardamom. Something magical about the smell of this stuff. It's a warming smell. Then there's this hit of exotic about it. Cinnamon is the last spice to go in and some sugar. I'm using Muscovado as it's got a rich, butterscotch flavour.

There are so many breads that you can use in this pudding. I think you can use every bread there is, including hot cross buns. And they've all been delicious. Spread the bread with some soft butter. How you arrange the slices is up to you, but I do think it's nice to cut the crusts off. And just on the top, a little bit of Demerara sugar. Sometimes I feel like I can cook just for the smell of cooking alone. And this is one of those moments. Have the oven quite low so the custard bakes slowly.

As a treat, I want to make a caramelised banana topping to go with my pud. You'll need two or three quite firm fruits. Cook it slowly in butter with a generous sprinkle of sugar. So once the bananas are sizzling, and starting to brown a little bit, they are going to get a bit of grated orange zest. It's simply just that last bit of

freshness with something that is homely and warm and baked, just that little zip to bring the whole thing to life.

If you shake the pan, you'll see when it's ready because it quivers slightly, almost blancmange-like.

So I've got toasted bread, quivering sweet, spicy custard and a bit of fried banana. It's just the smell of the sweetness of the spice. It's like you've opened up a whole spice cupboard, but then you've got this back note of this lovely, sweet, butterscotch sugar. It really is gorgeous. It's blissful. Adding the coconut milk is a brilliant way to ring the changes with such a familiar pudding. What else you add is up to you – favourite spices, dried fruits, whatever takes your fancy. The caramelised bananas would make a really lovely topping for ice cream too, if you don't have time to make the pud.

In this series, I've tried lots of different food combinations. You'll find all the recipes on the website. There are so many other perfect pairings still out there to explore. It's really fired my imagination. I hope it has for you too.

### **"Episode Born & Bread"**

I: ... additions made by Mother Nature. Flavours that belong together. They were born and bred to be on a plate at the same time, whether it's ingredients that share the landscape or which at their best at the same time of year. What grows together goes together. So I want to explore born and bred, at home in the kitchen and down on the farm.

What a wonderful piece of meat.

Ingredients tend to end up in recipes for different reasons. Sometimes it's because they come from the same part of the world maybe, so peppers, tomatoes, things that grow in the same space. They share the same soil. It's like they were always meant to share a pot or a pan.

Today I'm making a gorgeous supper dish inspired by Mediterranean flavours. I'm going to roast some peppers and tomatoes and transform a simple plate of pasta. I'm using long, sweet peppers. Take a slice off the side until they end up like little boats that will catch the juices as they roast. Next, some small tomatoes. I do like inventive cooking, the idea of exploring new tastes and new flavours. But if something works, then I'm going to make the most of it.

Alongside the tomatoes, chop up some leftover bits of pepper and add them too. And I have to have garlic. The peppers and the tomatoes get a thorough coating in olive oil. I want them to soften as they cook but I also want the edges to be scorched and sweet. So that gets some salt. Season well and put into a hot oven.

This dish is all about the Mediterranean flavours of peppers and tomatoes. So I want the herb that's born to go with them and that's basil. I'm making a quick and easy dressing, just basil, salt and olive oil. Smell that basil filling the kitchen. And I'm being, I know, a little devil-may-care about where the basil dressing ends up and it doesn't matter that it's going in the roasting tin. In fact, it's actually all to the good.

And I'm going to be serving the roasted Mediterranean vegetables with pasta. I'm going to put quite a bit of salt in there. There's some very clever people about. Somebody worked out that you can make pasta with little dips in it that will hold the sauce – just brilliant. These are Orecchiette. You could use any pasta with hollows, twists or curves, which will catch the basil dressing.

The peppers are really soft and luscious and the smell of basil and tomato and garlic. When the peppers and the tomatoes are soft and just catching around the edges, put them to one side. Now in the roasting tin, I've got olive oil, I've got garlic, I've got a little bit of basil and I'm not going to waste a tiny drop of that. And all the wonderful sweet, sour, sugary bits from the peppers that have stuck onto the pan will all come off into the pasta and flavour it. Just a few more leaves of basil. Flavours that belong together. They were born and bred to be on a plate, at the same time. There they are.

Peppers, tomatoes, basil and olive oil and a little bit of pasta. Just the perfect, perfect unity. These roasted tomatoes and peppers would make a lovely light lunch on their own. But add them to a plate of pasta and they make something so simple, yet so delicious.

One of the things I love about my garden is picking the right fruit and veg. If nature's delivering things at the same time, we should take the hint. At the moment, two very different fruits are ready to eat – heavy,

juicy figs and tart, sweet blackberries. It's not a traditional combination but as they ripen to perfection at the same time, I think they'll make a perfect pairing for a pie too.

I'm going to start by making the sweet, short crust pastry. Now it's a little bit more than half butter to flour. That's because I want it to be really crumbly and the more butter you put into that flour, the more soft and crumbly your pastry will be. I know you can do this in a food processor in seconds. Press the button and you've got pastry. But on a rainy afternoon, I like to make it myself.

For the best results, it's important that everything's really cold. Fridge cold butter and really cool hands. In fact, if it's a hot day, I'll just run my hands under the cold tap before I start, so that the butter doesn't melt when I try to rub it into the flour. When the flour and butter feel like coarse breadcrumbs, add the sugar. I'm using icing sugar. To make it extra rich, use a couple of egg yolks. A little water will bring it all together.

You know, my idea of heaven is baking on a rainy afternoon. One of those wonderful, warm kitchen moments. Knead the pastry briefly and gently. And then put it to rest in the fridge. And it's really important because if you don't it will shrink. And when you take it out of the oven, you'll end up with pastry that's come away from the sides of the tin.

Now for the filling. I've picked these figs at just the right moment. They're so ripe and juicy and they don't need peeling. I'm going to add some red currant jelly but any fruit jam would do. And just warm until it's runny. Next, the blackberries. There's something so lovely about putting perfectly ripe fruits into the same dish. To bring everything together, I'm adding some ground almonds. And that is my pie filling.

Once the pastry's had a good 20 minutes in the fridge, it's time to put the pie together. Now I could roll this pastry out but when it's very high in butter, it's very fragile. It's sometimes easier not to actually roll it out, but to just cut very fine disks of pastry and simply lay them round the tart tin. And then just push them into shape with your fingers.

You know, you can spend hours making pastry work look like something you'd buy from a shop, something incredibly professional and perfect. But you know what, I like anything made of pastry to look a little bit wobbly and homemade. It's got a charm to it. It actually makes me want to eat it. Dot left over pastry here and there. Any gaps will let the steam out. It's quite a deep pie so it'll need a good hour in the oven.

There are times for a piece of perfectly formed French patisserie and there is time for pie. The only way I can improve that is with just a trickle of cream. I don't care if it's a novel combination. Figs and blackberries were formed to go together. And the proof is in the pudding. It tastes of blackberries from the hedge and the figs from the tree. It's incredibly juicy and the pastry is really soft.

If you think that pastry's a bit daunting, this easy method could be just what you're after. Try matching any fruit that ripens at the same time. And just let your imagination run free.

My search for the best that Mother Nature has to offer has brought me to a farm in Devon.

B1: We've been farming Dartmoor for generations, just goes back and back and back. What we always have and probably what we always will do. It's just a great Dartmoor farm – pretty bleak in winter but it's great in summer. (And it's got loving? 00:10:24).

I: Brothers, Matt and Neil Cole, raise cattle and sheep that are born and bred on Dartmoor. Meat isn't just meat. Where it comes from can make all the difference to the flavour. And it's the grass these animals eat, that makes their meat taste unique.

B1: The land up is very high. But the main farm's on about 1,450 feet, which means we get short summers, very long winters. Hence the pastureland is quite poor. So we need traditional hardy breeds like Galloway. Because they're tough, they can utilise the moorland grasses and herbage, which gives them that unique flavour and taste.

B2: The taste that you get, it's sort of, you know, retained that piece of Dartmoor within its flavour.

I: Neil and Matt have invited me to one of their farmyard barbecues.

B1: Rumps on first?

B2: We'll put some minute steaks on, look, because these will be a bit quicker.

I: So that I can really taste the flavour of the meat, it's going straight on the grill as it is.



B2: Because it's traditional, old-fashioned English breed, we'll put on fat in the summer to get that marbling effect which hePascales keep them through the winter. But that's when we cook it; it comes out in the meat. And that will sizzle when it goes on the barbeque. And that's the fat coming out of the meat and hePascaling baste the meat, which makes it very tender and juicy.

I: Oh, look at that!

B1: That's lovely, isn't it?

B2: (unclear 00:11:53) proper.

I: Look at that!

B2: And you get the flavour from the fat but at the end of it, you won't get any fat. You'll get the meat, which is a lot juicier and tastier. You've got another plate? We can take these off.

I: They've got two cuts on the go. There are the thick rumps steaks. I'm starting with a thin minute steak.

B1: You want to try a slice of that, Nige.

I: Isn't that juicy?

B1: Lovely.

I: Next the rump. Such good colour, isn't it?

B1: You'd go to the supermarket and it's that real bright red, and you think: Well, that's not how it should be. It should be that dark, flavoursome colour.

B2: If you let the meat hang for two or three weeks in a chiller, as it should be and as it always used to be done, the meat will become more tasty and that's what gives it a slightly darker look to ...

I: Which, of course, will put the price up a little bit. You've got to be prepared to pay a bit more for it.

B2: Yeah, of course.

I: Look at that! That must be nearly ready.

B1: Plate.

I: I've always got a plate. Now I would let that sit for a couple of minutes to relax, before I cut into it. Would you?

B2: Yes, as long as my family's not here because normally they're in. They'd be grabbing it. Look at it. Here we come.

B1: Oh, looks nice, don't they?

B2: This one's mine.

I: Yeah, I thought that was going to disappear. Let me get some knives and forks. Some much flavour there.

B2: They say the key to most barbeques is the sauce, but we don't believe in sauces.

B1: No, we don't need them.

I: You don't need them. A wonderful piece of meat.

B2: Glad you enjoy it.

I: This is my kind of cooking. When something's this good, you just don't need a recipe.

There's all sorts of reasons why ingredients work together. Sometimes it's because they evoke a certain time of year. And with anything to do with mushrooms, it always makes me think of autumn. Earthy mushrooms always remind me of long walks in the woods, which is why I think they're perfect stuffed with that other woodland offering, chestnuts.

I start by preparing the mushrooms. I put a little butter in each cup and give them a good trickle of olive oil. Then some salt and pepper. I just want to put as much flavour in there as we possibly can because it should be delicious – and not just a case to carry the stuffing. And I want herbs. Thyme works particular well with mushrooms. I want these to be really, really juicy so, as well as the butter, I'm going to put in a little bit of Madeira. Any warming, fortified wine will do, Sherry, Masala or Port – they all work with mushrooms. They soak up everything you throw at them. So you might throw something totally delicious at them.

And then they go in in a good, hot oven for about 15 to 20 minutes. Next, the stuffing. Finely chop a couple of small onions and fry them gently in some butter. And I'll leave those, with an occasional stir, until they're really soft and golden. Juicy baked mushrooms are incredibly versatile. You can stuff them

with spinach, couscous or cheese, for a light vegetarian supper. But today, I'm making a hearty filling with sausage meat. I can never find tasty sausage meat by the pound, so I tend to buy my butcher's breakfast sausages and just take the skins off. It takes seconds and I end up with sausage meat that I know is really delicious. When the onions are soft and golden, add woody herbs like thyme and rosemary. Mushrooms have had 20 minutes in the oven. And already they're really juicy and you can smell the Madeira, you can smell the thyme, you can smell the mushrooms.

Now put the stuffing together. Break up the sausage meat. And then add some breadcrumbs. What's really going to make the mushrooms zing is chestnuts. You can get them fresh in the autumn but the easy option is to use canned. Something of mushrooms and chestnuts, the sort of thing that you find together in the autumn. They're around at the same time of year. And this evokes those sort of darker evenings, when the weather's getting a little bit cooler. And there's that sort of mellow, almost mushroomy smell in the air. And that's what this dish brings to mind.

Now if there's too much stuffing, I just make up some little balls of stuffing and pop them into the pan. So that some lucky person can have little extra bit of baked stuffing. And that's all there is to it. I pop them back in the oven for about an hour. And they smell utterly wonderful. And in the pan, some of the little bits of spare stuffing and the odd chestnut toasted really nicely too.

I wouldn't normally use the word 'scrumptious'. The thing is, it's the best word to describe that. It's sausage and it's chestnutty and it's mushroomy. It's all the flavours of the season. Simple, stuffed mushroom can make a stunning supper. Matching its dark flavours with its woodland partner, the chestnut, brings out the best of both; ingredients that were just meant to be together.

I'm in Devon, visiting a farm, which produces the most outstanding meat. Now I'm searching for some locally grown vegetables to go with it, in a hearty winter salad with cold roast beef. Neil and Matt are two hungry farmers. So this dish had better be quick.

I: I'm just going to knock up a little dressing first. Grain mustard, white wine vinegar, olive oil and a pinch of salt, all mixed together. Nobody uses swede anymore. It's one of those veggies that I've become quite fond of. I'm actually going to grate this, have it raw.

B2: When it's fresh out of the ground and you skin it with your pocketknife over a bit there. And (just ground it? 00:19:21).

I: It's incredibly sweet. You know it almost tastes like an apple; it's so sweet.

Then I add some roughly shredded cabbage. I want to put a bit of grated beetroot in, not a lot. Put a little bit of that in. And I'm going to pop in some of these. I've got a tiny bit of raw kale.

B2: Yeah, those middle bits you've got there are tip-top.

I: This is a take on the classic, crunchy coleslaw. You could try any combination of winter veg. Carrot or celeriac would also be good. Isn't that beautiful?

B2: Didn't ought to just try it before you put it on there? Just make sure it's okay?

I: I don't think we should, don't you?

B2: Oh, I think so. (unclear 00:20:03).

B1: A bit tightly portions. That'll be all right.

I: Yeah, I've met your portions down here.

B1: That's enough for me anyway.

I: Is it?

B1: I don't know what you lot are eating.

I: Okay. I'm sorry I've got to do this. I couldn't resist them; I love nasturtiums.

B1: You can eat flowers, can you?

I: Yeah. And they're peppery. A lovely beef salad.

B1: Can you knock up two of them?

B2: That one's just for me actually.

B1: Thank you. All gone.

B2: Tip-top.

I: (unclear 00:20:50).

B1: You'll have to excuse me. Got to go over and have another one.

B2: Yeah, I'm not quite as good at (unclear 00:20:59) as you but it will all go down the same way.

I: Exactly. Isn't it an extraordinary thing of eating something that is so close to the landscape? And it just feels right somehow.

I was inspired to make this fabulous beef salad by the ingredients found on right here on the moors. But if it's inspired you to get creative too, you'll find lots more ideas if you go to the website.

My garden is the greatest inspiration. Even at the end of the season, when the best of the harvest is over, a closer look reveals hidden treasure.

Oh, look! Lovely!

Don't be scared of missing any vegetables. They really will all just work together. This recipe doesn't have a set list of ingredients. It's about taking whatever I can lay my hands on and simply transforming them into a delicious supper. I've got chard with its rainbow stalks. The last of the courgettes, which have grown bigger than I normally like. And these courgette flowers, which have blossomed too late to grow. These tomatoes aren't ripe now. I can either make green tomato chutney, which will thrill all my friends, or I can actually cook them as green tomatoes.

I've also collected the last of the summer's basil. And I'll pick a little thyme, oregano and chives. Anything with a very tender leaf isn't going to last through the cold weather. So you might as well pick it now. And just maybe the odd little herb flower, that's left. I've got supper.

I could make a stew but I want to see if I can keep the various flavours distinct and fresh. I'm going to start by steaming some of them. It's always a hePascale when you steam anything to keep it roughly the same size so it all cooks at the same time. Then I've got some chard and the leaves are very tender. The stalks just need that little bit longer cooking. So I'm going to steam these.

A few thyme and oregano leaves and I'll leave the vegetables to steam for ten minutes. This is a courgette that has seen better days. I try to pick them when they're really small but they hide under the leaves. It doesn't mean they can go to waste. The secret is to fry them slowly in olive oil and butter. Any veg that looks as if it's going to be tough, give it time. Nothing will come from trying to quickly cook a vegetable that's passed its best. Add a few basil leaves and sprigs of thyme.

And a couple more little bits of treasure, some courgette flowers. You don't need them. I just don't want to waste them. Next slice the green tomatoes and add them to the pan. Now these steamed vegetables have been on for about ten minutes or so. And they're looking very tender to me. Yup. So the knife just goes straight in. So they're done.

I need a sauce to bring everything together. So I melt some butter with some crème fraîche. And those last few little herbs that I've got, the little leaves of thyme. And finally shredded chard leaves go in. And then steamed vegetables. I'm not going to waste these little herb flowers. Everything I found in the garden has made it to the dish. It could be the ultimate test of born and bred. Something else to bring the flavours out, just something, just a tiny bit of lemon. Just a few drops. And you could have put maybe a bit of garlic in there, a little bit of chopped chilli. I was tempted but I wanted them to taste of themselves.

This is celebration of my kitchen garden and all of the wonderful things I've grown in it the last year. You'd never guess that that was a bit of desperate supper, a last minute tang around the garden to see what was left. And it tastes good.

Like so many things I make, this dish was inspired by what I had in front of me. With just a little thought I made what was left over in the garden into a sensational supper.

Born and bred, ingredients that are naturally meant to be together. Because they're familiar combinations doesn't mean they can't be exciting and fresh. Just let the flavours inspire you.

Next time I'm going to ...

### **"Episode Surf & Turf"**

I: Surf and turf, the classic pairing of fish and meat. Some of our most successful recipes combine the food of the land and the sea on the same plate, with delicious results. From delectable treats, to the freshest of

suppers, I want to show you that there's more to this perfect pairing, than meat and fish. So as well as sharing my favourite surf 'n' turf recipes, I'll be discovering how others do it too.

It is absolutely gorgeous.

Traditionally surf 'n' turf is all about lobster and steak, but I prefer something a bit less extravagant. Surf 'n' turf really does smack of hedonism, the most expensive piece of fish, the most expensive piece of meat. But I've got something much more interesting than that. To go to the other end of the fishmonger's slab, you find the cheap fish, such as mackerel, and especially smoked mackerel.

Mackerel is my favourite fish and a great place to start exploring this perfect pairing. To keep this really simple, I want to make a classic salad that mixes the surfy fish with some turfy bacon. The base of my salad is a few boiled sour potatoes.

That is a very beautiful, whole smoked mackerel. If I can't find these, then I just buy mackerel fillets. It's just whatever's around and whatever's convenient. But the real joy of these is that the flesh stays really creamy and soft. Another reason I love buying smoked fish is that I don't even have to cook it. Part of the thing I love about this recipe is it's exactly the opposite of what everybody thinks surf 'n' turf is all about. It's a very humble salad.

So that's the surf. And now I need the turf. And for that I need streaky bacon. You can use smoked or unsmoked, streaky or back. You could even use pancetta, if you wanted to.

I like my bacon crisp which gives me time to make a salad dressing, nothing fancy, just one with just a mild mustard base. Maybe a few capers. Their salty bite feels like it fits in this dish. Capers really are one of those ingredients you have to check that everybody likes them, because not everybody treats them as a friend. So the capers and mustard, a splash of white wine vinegar, pepper and a generous glug of olive oil. Now parsley's a really good herb to put with fish and to put with bacon. But I'm actually going to use dill. And I'm going to use dill because it works so well with smoked fish. This salad needs the rustic quality of raw onion. But to soften the harshness, I'm soaking it in white wine vinegar. So I put the onion into the dressing and it's very slightly softened, but that's not really the point. The point is to take away those very coarse top notes that actually, for me, can ruin a salad.

Once the potatoes have cooked soft to the point of a knife, they can be introduced to the dressing. I've left the skins on because I like the favour of these very young potato skins. But if you want to peel them, then do. And then the whole lot goes in with my lovely mackerel. And finally I can mix the meat to the fish. This salad will be great as it is but a few snips of bacon will take it to a whole new level.

The idea for bacon with mackerel actually came something that I had years ago in Scotland, where I had a mackerel that had been fried in bacon fat. And it was so good I never forgot it.

That's delicious. For me, this is surf'n'turf at its best. You couldn't get further from a plate of lobster and steak, but I'd take this humble version any day of the week. It's cheaper too.

As with everything in life, good cooking is all about getting the right balance. In the kitchen, how you juggle your ingredients can make the difference between a good supper and a great one. Flavours should complement each other, not overwhelm. There's one recipe I make that shows this off to perfection. The whole concept of meat and fish together is quite a big deal. There are some people who probably just can't take it at all. But if you use the ingredients subtly, don't even know they're there. There's a way of using fish, not as an ingredient but as a seasoning, a sort of cook secret.

This is a magical recipe for those who aren't convinced by the surf-and-turf concept. You can't taste the fish but it totally transforms the meat. At this recipe's heart is some good quality lamb shanks. I'm going to slow-cook them in the oven. But first, they need browning over a high heat. I want all of those crusty, tasty bits to stick to the pan because they're going to dissolve when I put the liquid in. A few roughly chopped onions and a sliced clove of garlic will give my sauce some body. This is the first bit where the secret seasoning comes in. It's only a tiny ingredient but it packs a big punch. The surf part of this recipe is anchovy.

For such a strongly flavoured ingredient, it's great that it can be used subtly as well. Nobody but the cook is going to know it's there. A sprig of rosemary and a couple of bay leaves will add a delicious earthiness to balance the rich lamb. I've got some stock and it can be any stock really. There's so much flavour going on

in there that it doesn't really matter what you use. And then some red wine, just something that's lying around. It doesn't have to be your best bottle. And about the same quantity of stock. This won't cover the shanks. It will just come part of the way up. And because we're cooking with the lid on, then it will cook in the liquid and in its own steam. So that goes into the oven for a good couple of hours, to let the meat get really tender and the ingredients develop and mellow.

The anchovy's done wonderful things to the sauce. It's not like adding salt or pepper or lemon juice. It's a completely individual seasoning but the wonderful thing is, you don't quite know what it is. All you know is it's added a depth and an intrigue to the sauce. I like to leave the shanks to rest so the meat stays really juicy. It also gives me a chance to add a final seasoning to the sauce – a handful of fresh herbs and a few extra anchovies.

So whilst that's simmering, take out the shanks. It's filling and its hearty and it's not terribly expensive and it comes with a secret. Meat comes off the bone very nicely. There's a real depth of flavour there. Somehow it's as if the anchovy has boosted the flavour of the lamb. And you'd never know what the secret seasoning was. All you know is that it's absolutely delicious.

You'll probably would never think of this as surf'n'turf but it's exactly the reason this dish works so well. The lamb is the main ingredient but I reckon the anchovy is the real star here.

You know, I'm a city boy. I love the idea of living on an island, the fact that we've got both of nature's larders, the land and the sea, for inspiration. But some people are so jammy, they have both right on their doorstep.

B1: I used to go fishing with my father and he was very much a believer of: If you catch it, you eat it. There's nothing better than catching your dinner really, whichever way you do it.

I: Ian Taylor is a fisherman. He and his crew mainly fish for sea bass off the beautiful Weymouth coast in Dorset.

B1: That's one now. I'll just reel this one in.

I: But Ian's favourite offering, by far, is scallops.

B1: I do a bit of scallop diving as well and you can't beat hand caught scallops really. They're the best in the world.

I: Ian has invited me to come along to one of the crew's, after sail, treats. He cooks scallops with chorizo so right on the back of the boat. So it sounds like I'm in for a tasty lunch. First the scallops have to be removed from their shells.

B1: What you do to open a scallop is, you have the crown shape facing you. You've always got a slit in the side of the scallop so you push the knife in that way where the slit is. And you just nick the muscle and then that opens the shell. Then pull the skirt off. Knife at the back. Cut down to the bottom of the shell. And then you scallop underneath and then the whole thing comes out. You want to leave as much as you can in the shells. What you want to do is just get rid of the intestine bit, which you've got to be careful when you do that bit, because otherwise you'll pull the roe off.

I: I mean, where I fall out with the professional chefs is that they throw the roe away. But I like the (unclear 00:11:55).

B1: You're losing half the scallop.

I: I love the roe.

B1: It tastes all right, yeah. It's good. And the beauty of fresh scallops is if you really want to, you can eat them whole. (unclear 00:12:11) all right. There's a seagull. Nothing's wasted at sea.

I: Scallops aren't really your business, are they? They're more for fun?

B1: Yeah, I mean bass fishing and scuba diving is my business. But as a by-product of the scuba diving, we often get scallops to eat. I don't sell them normally. We just eat them. I love scallops. We've eaten them here in every way imaginable really. So, yeah, we've curried them. Done all sorts. I quite often have a scallop sandwich, which is literally flour them, get the frying pan going with a bit of butter in it, fry them two or three minutes either side, put them in a sandwich. And that's ...

I: You see, if I did that, that would cost me £20. I mean, do you like that whole thing – the idea of eating meat with fish?

B1: Yes. Yeah, it's a good combination. It works well. So you get the different textures, different flavours.

I: The idea of having something that you've just caught and you just stick it in the pan and see what happens. That's my sort of cooking really.

This spicy sausage is the perfect partner for Ian's scallops.

B1: Chorizo in.

I: You see, already that smells (fantastic? 00:13:22). All those orangey juices ...

B1: Will leak out into the pan.

I: Very nice. Oh, just smell that now!

B1: Put some of these in.

I: And these are really flash-fried, aren't they?

B1: Yeah, you don't want to do them – couple of, three minutes. And that's it. You could eat them as they are now. So you're not cooking them for any other reason than taste really. I like to make sure that the chorizo is actually cooked, if anything, overcooked because then it gives it a bit crispy. It's got a crunch to it then and then the scallops are soft.

I: It's those tiny little things that just make something great, rather than good, getting the texture's right and getting the mixture of crisp and soft. These are going to be little bit spicy, aren't they?

B1: They should be a bit. A bit of chilli there. I love spice. I think they're near enough done. And just to finish it off, just a bit of honey.

I: A bit of runny honey?

B1: Not too much.

I: Isn't that beautiful? Oh, thank you.

B1: The shell sort of finishes it off nicely as well.

I: Yeah, there were too many of these that ended up as ashtrays and lampshades.

B1: Yeah. They're great for food. Who wants some then, lads?

I: Oh my goodness! That was such a treat.

B1: Yeah? Good. There's not too many flavours?

I: No. There's not. It's spicy and it's sweet. I was scared when I saw you put the honey in. In fact, I wanted to shout: Stop.

B1: What? Put the honey in?

I: Yeah, but I was wrong. I was completely wrong because it's lovely.

B2: Cracking skipper, cracking.

I: It really is, honestly. I mean, anybody who isn't sure about surf'n'turf, this is the dish to give them, isn't it?

B1: This is extreme surf'n'turf.

I: It's absolutely gorgeous.

I love any excuse to experiment and dreaming up a sweet recipe for surf'n'turf has given me the perfect chance to play. You'd have to be a more adventurous cook than me to make a surf'n'turf pudding but I do like the idea of salt and sugar together. So to get as close to surf'n'turf as I can in a dessert, I'm going to try mixing chocolate with some sea salt to make a wonderful treat. Let's call them sea salt chocolate snaps. It starts with one of my favourite things to do in the kitchen.

There's something that I love about melting chocolate. And yet it's one of those questions that I'm asked more than any other is how do you melt chocolate. I'm told the easiest way is in a microwave but I like to do it the old-fashioned way, with the chocolate broken into small pieces over a pan of simmering water. And I don't poke and I don't prod and I don't stir. I just leave the chocolate to melt itself.

I absolutely love pistachio nuts. They remind me of being on holiday, just sitting there with a drink, as the sun goes down, shelling wonderful little nuts. A handful of any chopped nuts will be great for this recipe. It's worth keeping an eye on the chocolate and just pushing the unmelted chocolate down into the melted. So no stirring, just pushing the solid into the liquid. Once the chocolate's started to melt, you can actually turn the heat off because the residual heat will do everything we need.

I also fancy throwing a couple of handfuls of toasted almonds in too. This really isn't the time to do other things. I know it's tempting, but they burn in a heartbeat, they really do. When the almonds are golden brown, a sprinkling of sugar will add a lovely toasted caramel flavour. It's extraordinary how nuts straight from the jar taste of almost nothing. And then given some warmth and a tiny little bit of sugar, and they taste amazing. They smell like deepest autumn. Once they're glistening and smelling sweet, they're done.

Now comes the bit I love. Just spoon the melted chocolate onto some greaseproof paper. Now I think these are much nicer when the chocolate is really thin and crisp. And there's no right or wrong chocolate for this. If you like milk chocolate, then use it. But I like the idea of chocolate that's quite dark and bitter with the sugar and the nuts.

This is where you've got to work fast, while the chocolate is still soft. You don't need many of these. You don't even need them at all, if you don't want to. It's just that I like having two flavours of nuts and then the salt. This is where the surf comes in. I love the idea of the flakes of salt and the sugar and then the really earthy chocolate. And I just fancy something – I'm just being silly, I'm going to put some crystallised rose petals on. It could be violets. The thing about crystallised rose and violet petals is that they're really sugary. So what you get is little explosions of sugar and salt in your mouth at the same time. And then, of course, the deep earthiness of the chocolate. This is as near as I get to turf.

These are at their best chilled and crisp. So just 15 to 20 minutes in the fridge ought to do the trick. I can't wait to see how these turn out.

It's extraordinary; the grittiness of the sugar, little grains of sea salt, the toasted nuts and then the gorgeous melted chocolate. That's really, really, wonderful. And you get fingers to lick as well. These are a must-make for everyone. Trust me, that sprinkling of salt really is the icing on the cake.

I'm back in Weymouth with fisherman, Ian, and his wife Cathy. This time it's my turn to cook. I fancy trying something a bit different. This samphire has got a lovely crisp salty flavour and will be perfect for the recipe I have in mind.

I: I'm not sure I can beat your scallops.

B1: I'm sure you'll have a good go.

I: Because they were wonderful. But I wanted to – the idea really of taking surf and turf back to absolute basics and doing it as cheaply as possible.

B1: All right.

I: I'm going to chop up a little bit of bacon. I'm using pancetta, but you can use any type of bacon, the only other ingredient to go in this dazzling fresh samphire. It's a type of sea vegetable which you can get from good fishmongers and some supermarkets. You know this, don't you?

B1: We see them around on the beaches, not something that I've actually ever gone and picked up and eaten before. I'm into that sort of thing as well. So it will be quite interesting to see what it tastes like.

I: I eat this stuff raw but I don't want to cook it for more than a few seconds, to be honest with you.

B1: Can I try a bit raw?

I: Yeah, hePascale yourself.

B1: It's very salty, it's very sea tasting. It's salty but it's sea fresh tasting.

B3: Definitely fishy.

B1: Yup.

I: You see, that is (marsh? 00:23:06) samphire. But then I picked this today very carefully.

B1: I see that a lot on the beach.

B3: Yeah?

I: And this is the raw samphire. Have you eaten this raw?

B3: No.

I: Well, tell me what you think.

B3: That's completely different.

B1: Yeah, it's different. It's got like that ...

B3: Lemon.

B1: like a sharp taste to it, like a lemon or something.

I: I would have thought you need to steam that but I think it's just worth trying it.

B1: (Smells? 00:23:33) lovely. It's nice, isn't it?

B3: It smells really good.

I: So a bit of both on the fork at the same time. Mind, it's going to be a bit hot to start with.

B3: Okay. Hot.

B1: You've got the bacon there, haven't you? And then the salt water, the sort of sea-ness with it as well.

B3: It's still nice and crunchy as well, isn't it?

B1: This will go nice with a drop of wine, I think. You want a glass?

B3: Oh yes, please. A nice cold glass.

B1: You want a glass?

I: I would love one, thank you. The thing about surf'n'turf is you've got the excuse of saltiness to have a drink.

B3: Yeah.

B1: There you go.

I: Thank you.

B1: Cheers.

I: Well, cheers. Thank you very much.

The origins of the name, surf'n'turf, originated with lobster and steak. But in fact the most useful meats when you're working with fish is pork. Parma ham really brings out the sweetness of fish. So that is exactly what I'm going to do with this really quick recipe, which starts off very simply with sage leaves and a couple of slices of Parma ham.

I like to wrap fish fillet, something like trout, up in a little bit of bacon or a bit of Parma ham and what happens is the fat in the ham or the bacon just melts a little and it bastes the fish as it cooks. And it sweetens it. Just roll up the fish fillets.

A skewer will make sure my ham and its lovely juices cooks snugly alongside the trout. So I'll pop that in the oven, about 15 to 20 minutes, we'll have a look. Some roughly chopped parsley and a squeeze of fresh lemon will season the dish beautifully. Those truly great smells on a rainy day, something baking in the oven that's all buttery and lemony.

And then these wonderful buttery juices and there's everything in there, the lemon, the butter, the parsley, that little bit of melted fat from the Parma ham and of course the fish juices, all working together, smelling wonderful. This dish works so well because of how the fish is cooked in all those lovely sweet and salty juices from the Parma ham. Cooking the fish alone just wouldn't give you the same utterly scrumptious results.

Surf'n'turf: what a brilliantly, simple perfect pairing to inspire some truly fabulous dishes. And easy to adapt and make your own too. Next time I'm exploring the contrast of spicy and cool; fiery flavours tempered with something soothing. These taste sensations make simple dishes into really special ones.

The lamb's (unclear 00:27:36) poppingly hot and then you get this super cool salad of pomegranate and cucumber.



## A vos recettes

### "Episode Carnivore Special"

Légende : G = Grégory Galiffi et F = Geneviève

Tout ce que vous avez toujours voulu savoir sur la viande rouge, tout de suite à vos recettes spécial carnivores présenté par Grégory Galiffi :

G : tu va bien, et toi ?

F : oui,

G : attends, je vais récupérer la viande parce qu'aujourd'hui c'est notre spéciale carnivores. C'est ceux qui aiment manger le bœuf, notamment. Alors tu vas nous préparer vraiment, on l'a vu, une des recettes axée là-dessus mais très simple,

F : bien d'accord,

G : ouais, ben, je l'espère hein,

F : on va faire un petit carpaccio de bœuf,

G : nos ingrédients : il nous faut du carpaccio,

F ; oui

G ; donc pour ça on s'adresse à son boucher, on peut aussi l'acheter en supermarché, ça se trouve, hein ?

F : oui complètement, en plus il est mariné et déjà préparé,

G : voilà,

F : c'est rapide

G : et puis, on joue un petit côté quoi, asiatique avec un petit peu de coriandre

F : oui

G : un petit peu de citron vert ?

F : oui, un peu de mixité avec un petit peu de mangue, aussi

G : bon, écoute, on commence par quoi ?

F : alors, on va commencer par zester le citron, avec une râpe

G : oui,

F : donc voilà, ici, c'est bien le citron vert parce que c'est beaucoup plus parfumé,

G : oui,

F : pour ma part en tout cas, voilà, et ensuite on va presser le citron

G ; mais tu sais quoi, il est devant moi, le presse-agrumes, j'y vais,

F : donc, en fait on presse le citron, parce qu'on va utiliser l'avocat et c'est pour éviter que ça noircisse

G : exactement, pour éviter l'oxydation de l'avocat

F : et le zeste de citron, il va servir pour exacerber un peu le goût de notre préparation

G : ça va mettre un petit peu de peps à la recette

F : exactement !

G : allez, c'est parti !

F : on est dans l'exotisme jusqu'au bout

G : il faut, il faut

F : donc mangue, avocat, voilà, comme ceci,

G : voilà,

F : très bien !

G : c'est bon !

F : là, je prends le citron, on va le mettre dedans,

G : donc un citron entier

F : un citron entier

G : et le zeste,

F ; et le zeste

G ; il reste un peu de place  
F : voilà. Donc, maintenant on va passer à l'avocat. Donc on va couper un demi-avocat  
G : laisses, je vais le faire  
F : tu vas le faire ? Moi je vais faire la mangue  
G : d'accord, c'est plus difficile la mangue, c'est pour ça que je te la laisse  
F : donc, la suite pour la mangue quand on la coupe pour éviter de couper au niveau du noyau, c'est de prendre une demi phalange comme ceci et tu coupes là !  
G : oui, parce que le noyau dans la mangue c'est un noyau assez plat, et qui est assez volumineux,  
F : voilà, complètement  
G : donc, en général, il faut chercher le côté plat de la mangue. C'est un peu comme un ballon de rugby, quoi  
F : voilà. Donc, si tu veux, les gens, le problème, c'est difficile pour qu'ils coupent au milieu. Tandis que là, l'astuce, tu vois, c'est hop  
G : et là tu es sûr qu'on ne se coupe pas ?  
F : non, on ne se coupe pas, regardes ! Elle est forte tiens ! Je vais l'éplucher dans un premier temps.  
L'avocat ça va ?  
G : bien écoute, on verra. Tu sais quoi, l'instant de vérité,  
F : Ah !  
G : il est...  
F : nickel,  
G : magnifique !  
F : magnifique !  
G : donc demi-avocat, j'enlève déjà la peau et puis après je le...  
F : oui, tu peux le faire avec la cuillère, comme ça tu prends la totalité,  
G : oui, je ne suis pas sûr !  
F : et je vais te montrer exactement comment on va le couper. Dis-moi quelle taille on va prévoir ?  
G : alors on va le tailler comment ?  
F : alors, on va le tailler  
G : hop  
F : donc je te montre, voilà, ici tu le coupes dans l'autre sens, donc là ça va faire de petites tranches, voilà, et après, ici, alors tu mets bien tes doigts ici pour ne pas te couper  
G : voilà, il faut recroqueviller un peu ses doigts  
F : oui, exactement  
G : voilà  
F : voilà, pareil  
G : ça peut encore servir  
F : oui, exactement. Enfin, tu coupes en deux, tu coupes en deux  
G : j'aurais peut-être du le faire avant en fait,  
F : euh, non pas spécialement, mais par contre  
G : vas-y je te laisse faire  
F : ce que tu peux faire, c'est d'abord séparer là,  
G : oui  
F : comme ceci, donc comme j'ai dit là, c'est toujours bien d'être pas sur un pied mais sur deux, donc je vais mettre dans ce sens-là, je vais te le recouper là, comme ceci  
G : d'accord  
F : encore ici  
G : d'accord  
F : ça va comme ça ?  
G : ben tu as un meilleur couteau que le mien, c'est pour ça  
F : dit-il !

G : l'excuse !  
 F : là on va pouvoir le mettre donc dans avec le citron,  
 G : donc on a un demi-avocat, le citron, le zeste de citron,  
 F : voilà, et la mangue. On va mélanger tout ça, donc voilà  
 G : tu veux que je mélange ?  
 F : oui, tu va mélanger  
 G : on va commencer à mélanger ! Crème fraîche, j'y vais, j'en mets combien ?  
 F : alors, on va mettre une cuillère à soupe  
 G : voilà  
 F ; moi, je vais mettre une petite cuillère de miel  
 G : il a l'air vraiment bon ton miel,  
 F : oui, c'est un miel de framboisier, mais en fait on peut utiliser, on peut utiliser tout type de miel  
 G : d'accord !  
 F : le but est d'adoucir avec le côté acide du citron,  
 G : j'y vais ?  
 F : vas-y tu mets tout  
 G ; allez  
 F : tu peux mélanger, je vais aussi mettre de la coriandre,  
 G : fraîchement ciselée la coriandre, t'y vas comme ça ?  
 F : oui  
 G : bon tu sais quoi, alors la on est à peu près à mi-parcours, on a préparé un peu la farce  
 F : oui, complètement  
 G : allez, tout de suite le récap ingrédients :

Femme (narrator):

Pour réaliser ces makis de bœuf, zestez puis pressez un citron vert, coupez l'avocat puis la mangue en petits dés, les laisser mariner dans du citron vert. Mélanger avec la crème double, le miel et la coriandre ciselée. Pour le dressage et la suite de cette recette, il vous faudra 16 tranches de carpaccio, et de la salade mesclun.

F : on peu procéder au montage,  
 G : déjà ?  
 F : oui, déjà !  
 G : comment ça va se faire ?  
 F : je te montre et puis comme ça tu vas pouvoir faire aussi. Donc avec délicatesse tu poses, tu prends une petite cuillère comme ceci, je vais me faire mes petits rouleaux,  
 G : on en fait combien ?  
 F : écoute, on va en faire quatre au total  
 G : Allez, hop, hop  
 F : Voilà  
 G : c'est vrai que s'aider d'un couteau c'est pas mal  
 F : voilà, c'est mieux  
 G : on met ça à plat. C'est simple, si j'y arrive, tout le monde va y arriver !  
 F : c'est clair !  
 G : et en plus, tu dis que c'est clair ! Merci de préciser ! Sympa Geneviève, hein  
 F : bien écoute  
 G : on va te faire inviter. Alors on met ça au milieu comme ça ?  
 F : oui, pas plus  
 G : c'est bien hein. Alors après, avec un couteau, ouais, bon...  
 F : c'est bien, très bien,

G : on va dresser ?  
F : on va dresser  
G : on a la petite ardoise, ça, c'est très sympa l'ardoise (Tablett)  
F : donc, c'est une entrée fraîche, légère  
G : qu'est-ce que tu mets avec, un peu de mesclun de salade ?  
F : bien, un petit mesclun, ce serait sympa  
G : alors, qu'est ce qu'il te faut d'autre ?  
F : ça, je le pose ici  
G : donc là, enfin bien sûr, il en faut une ultra fraîche,  
F : bien rouge !  
G : bien rouge, dès qu'on voit un peu noirâtre, ce n'est pas terrible, hein ?  
F : alors l'huile d'olive, la crème de balsamique, voilà, c'est bien  
G : tu sais, ce qui peut être pas mal, c'est de rajouter de la fleur de sel, non.  
F : pas tout de suite parce que ça va faire ressortir le sang de la viande  
G : ah, t'as vu, c'est que j'aurais fait et j'aurais fait une erreur donc,  
F : oui, il faut le faire au dernier moment. Voilà, notre pain est prêt, on peut faire une petite décoration, pour faire ressortir de l'ardoise et tu vois tu as déjà une recette et la disposition  
G : Ecoute, Geneviève, simple, hein ? On l'a vu, ça c'est rapide à faire et je pense que pour les amateurs de viande, ils vont être comblés  
F : et en plus il y a des légumes dedans, donc on fait un équilibre,  
G : exactement  
F : protéines et  
G : bon les ingrédients, on a mis quoi : de la mangue, de l'avocat,  
F : du citron,  
G : du citron vert  
F : oui  
G : coriandre, jus de citron, sel et poivre  
F : oui  
G : après, on peut se mettre un peu de wasabi, une petite pointe de piment de Cayenne si vous voulez  
F : moutarde  
G : moutarde, pourquoi pas. Le petit mesclun de salade  
F : voilà, c'est prêt, bien frais  
G : on a mis autre chose ? Le miel !  
F : et le miel  
G : alors miel de framboise, le framboisier, ça c'est une petite coquetterie  
F : oui, c'est une coquetterie, on va dire que c'est juste pour le fun, mais on peut utiliser tous les miels qu'on veut  
G : un miel d'acacia classique ?  
F : oui, ou mille fleurs. C'est juste une petite pincée qui adoucit.  
G : écoute, super !  
G : on l'attaque ?  
F : ben, oui, on va continuer  
G : tournedos !  
F : tournedos dans le filet  
G : c'est bien épais, c'est beau  
F : filet de bœuf, alors on va faire d'abord un croustillant de filet de bœuf à la provençale  
G : d'accord  
F : donc, pour ce faire, il nous faut de la tapenade  
G : tapenade d'olives vertes !  
F : oui, olives vertes parce que beaucoup moins forte que la tapenade noire, elle est moins corsée.

G : du parmesan !  
 F : exactement, par contre, ce sera du parmesan qu'on va râper  
 G : d'accord  
 F : donc, je vais t'inviter à râper le parmesan et moi...  
 G : j'aime bien le manger le parmesan !  
 F : et moi, je vais ciseler le basilic. Par contre, ce qui est important, c'est du parmesan râpé en bloc, pourquoi, parce que en fait le parmesan qu'on trouve en sachet en hypermarché c'est sec, c'est ce que l'on met dans les pâtes. On va le mettre donc la tapenade  
 G : tu me dis stop, parce que ça en fait du parmesan, là hein ?  
 F : ça va aller, bon, je vais t'inviter à mettre le parmesan. La raison pour laquelle on met du parmesan c'est pour donner d'abord le goût du parmesan et puis ça va détendre en fait notre tapenade. Voilà c'est très bien  
 G : à mon avis j'ai deux bonnes cuillères à soupe, hein  
 F : donc on va bien mélanger,  
 G : je vais le faire ?  
 F : vas-y. Par contre, moi pendant ce temps-là je vais faire fondre le beurre qu'est-ce que tu commences  
 G : tu sais, un petit coup de micro-ondes. Tu sais comment il marche ?  
 F : alors heu, voilà, hop, tu peux me dire comment il fonctionne ?  
 G : j'en étais sûr ! Alors, attend, il faut se mettre, tu vois, c'est très compliqué tout ça, c'est parti !  
 F : tu vois c'est ça la pâte à filo, regarde  
 G : tu vois, moi commencer à lancer la poêle  
 F : donc ce qu'il faut savoir, c'est que la pâte à filo tu peux la trouver chez les grecs, dans les épiceries libanaises, parce que c'est avec ça qu'on fait les  
 G : fameux feuilletés  
 F : voilà, les gâteaux libanais, c'est avec ça qu'on fait la pastilla aussi, marocaine  
 G : c'est bon comme ça ?  
 F : ouais nickel  
 G : et hop,  
 F : on va marquer  
 G : la viande  
 F : donc, c'est quoi marquer à ton avis ?  
 G : bien c'est bien la saisir, une poêle bien chaude et comme ça tac !  
 F : et tu remarqueras que je marque sans matière grasse,  
 G : et là , elle a sorti la pince Monseigneur ! (pincers)  
 F : ah, c'est un joli nom, hein !  
 G : allez petit récap ingrédients pendant que nous on est en train de saisir la viande :

Femme (narrator):

- pour ce croustillant de bœuf à la tapenade et au basilic, râper le parmesan, ciseler le basilic et mélanger avec de la tapenade verte. Saisir les tournedos sur une poêle bien chaude. Pour la suite de la recette il vous faudra de la pâte à filo, des sucrones, des tomates-cerises, et quelques olives noire et vertes.

G : on ne va pas faire la cuisson complète de la viande ?

F : non on va la marquer pour éviter que le sang ne sorte de

G : de la pièce de viande

F : voilà, c'est bien. On peut quand même le faire ici sur les côtés, un petit peu

G : parce que là, on a pris vraiment des beaux tournedos, des beaux pavés comme ça

F : 160 grammes par personne, 180 c'est bien

G : c'est ce qu'il faut

F : Il faut savoir que quand tu cuis de la viande rouge, enfin, en général, tu perds à peu près 20 % de ton poids brut, il faut prévoir

G : c'est 20 % de perte !

F : oui, 20 % de perte. Donc là on va pouvoir éteindre le feu. Là, je te laisse faire, on va réserver

G : notre viande

F : nos petits tournedos sur l'assiette

G : tiens, vas-y

F : voilà, merci

G : magnifique !

F : bien, donc là on peut procéder au montage.

G ; allons y

F : Le plus important dans la pâte à filo c'est surtout quand tu la travailles, en fait, c'est de pas la sortir avant, parce que tu t'aperçois qu'elle sèche

G : elle sèche, toujours garder ce côté humide

F : voilà, moelleux,

G : moelleux, donc là tu la doubles ?

F : oui, on va la doubler

G : je vais le faire

F : vas-y je t'en prie,

G : hop, voilà,

F : alors je vais te montrer deux choses

G : bien doublée celle-ci hein ?

F : bien doublée, donc j'ai préparé mon beurre fondu

G : donc là, on a le petit pinceau alimentaire

F : oui, petit pinceau alimentaire, hein, t'as vu, super le pinceau ?

G : comme tu disais, on badigeonne

F : alors, l'avantage de ces pinceaux, je m'excuse, mais, si tu veux, ça laisse pas de poils.

G : c'est très important, c'est super important que bon, quand on mange, le petit poil comme ça entre les dents, personnellement, moi je n'aime pas !

F : moi non plus ! Alors en fait, du coup tu vas faire la mienne, tiens, on va changer un peu, voilà

G : allez,

F : dans ce sens-là, voilà,

G : il faut

F : mais dans tous les cas, à chaque fois que tu utiliseras la pâte à filo, et bien il faut la mouiller

G : elle est rebelle, celle-ci, dis moi ?

F : alors, montres-moi

G : il faut la tenir en fait

F : oui, il faut la tenir, avec parcimonie

G : et bon escient

F ; légèreté,

G : voilà,

F : tendresse comme la viande

G : voilà, c'est hyper important

F : donc tout est dedans

G : la pâte à filo, c'est quoi ? C'est de l'eau et de la farine, c'est tout ?

F : c'est de l'eau et de la farine, voilà. Qui diffère de la feuille de brick,

G : ah bon ?

F : où dans la feuille de brick tu as des graines de couscous très, très fines

G : là tu as de la semoule

F : voilà, t'as de la semoule fine

G : en plus  
F : en plus ! Ca se travaille différemment mais elles à peu près, heu, on va dire les mêmes façons de cuisiner, on peut l'utiliser. Donc là, notre tournedos a refroidi et c'est ça le plus important. Donc on va badigeonner la petite farce  
G : moi, je te suis,  
F : voilà,  
G : ok  
F : je te montre, hein, tu vois, ce n'est pas compliqué, ici, voilà,  
G : tu fais une petite croûte, une petite épaisseur ?  
F : oui, une petite épaisseur pour donner du goût,  
G : d'accord,  
F : voilà t'y es. Donc, là on est bien, tu le prends délicatement, tu le poses. On a allumé notre four, maintenant on va faire le pliage, je te montre ?  
G : vas-y  
F : voilà, et là je vais beurrer  
G : parce que sinon ça va sécher, c'est ça ?  
F : oui  
G : elle va casser ?  
F : voilà, ça va sécher et en plus ce qu'on veut aussi c'est lui donner une jolie couleur. Quelque chose de coloré  
G : c'est un peu comme la galette de rois, quoi ?  
F : exactement ! Donc, je te laisse faire ça  
G : alors, bon je plie comme ça ?  
F : oui, après comme ceci,  
G : comme ceci, bon c'est simple,  
F : voilà c'est ça  
G : et après, on rabat le dernier pan comme ceci  
F : voilà, et comme ceci.  
G : et voilà, et puis après,  
F : Là tu vas beurrer.  
G : je beurre un peu partout  
F : je vais reprendre une feuille de pâte à filo, on va pouvoir déposer  
G : on prend notre plaque, là  
F : voilà, notre plaque, ici  
G : hop  
F : et hop, donc évidemment, il faut le poser sur une plaque antiadhésive, c'est le mieux  
G : ça part au four ?  
F : oui, je vais te montrer la décoration. Tu prends une feuille comme ceci, je vais te laisser faire, voilà, hop, je plie, je badigeonne de beurre  
G : très important,  
F : et après je tourne, et voilà, ouf ! Ca te plait ?  
G : oui, sympa !  
F : allons-y  
G : alors, hop, on plie ça, on fait ça en 4 ?  
F : oui, en 4, et donc on va le cuire à 200 degrés,  
G : donc après, tu  
F : 5, 6 minutes  
G : tu tournes comme ça ?  
F : alors, tu le prends comme ça le geste c'est ça, tu tournes autour  
G : et tu roules autour comme ça

F : voilà, tout autour, voilà, et après  
G : tu le poses par-dessus  
F : tu le poses dessus, ok ?  
G : donc, là on a le four qui est bien à 200 degrés ?  
F : oui !  
G : combien de temps ?  
F : on va faire 4 minutes  
G : hop  
F : et tu vois, c'est une recette facile, hein ! Et bien c'est terminé  
G : il faut attendre maintenant  
F : donc un peu de patience.  
F : Bien, je pense que là c'est bien prêt,  
G : je pense que c'est pas mal  
F : c'est pas mal  
G : je te laisse sortir  
F : opérer ! Voilà  
G : hop là, c'est pas mal hein ?  
F : ça te plait ? C'est joli hein ?  
G : c'est engageant  
F : voilà  
G : on se fait une petite garniture, quelque chose qui va aller avec  
F : j'avais prévu, comment dire ?  
G : des petites sucres  
F : C'est bien d'équilibrer en fait la viande, les protéines avec la salade, on va faire pareil de l'autre côté.  
C'est engageant, n'est-ce pas ?  
G : C'est complètement engageant voilà, qu'est-ce que vous pensez à la maison ? Est-ce que ça vous engage ? Hein ?  
F : oui, évidemment, on peut mettre de la roquette, etc... on va faire une petite décoration sympa parce qu'on était dans la Provence, donc une petite tomate, hein ?  
G : tomate cerise, avec de la couleur  
F : et puis maintenant on va déposer le filet, et voilà tout simplement. Alors je pense que pour une personne c'est déjà pas mal  
G : qu'est-ce qu'on avait là ?  
F : ah, oui, tu fais bien de m'y faire penser  
G : attention !  
F : c'est vrai, on était dans la Provence, donc quelques petites olives de rappel, noires,  
G : c'est quoi, c'est des olives qui sont cassées ?  
F : ce sont des olives qui ont mariné avec des écorces d'orange  
G : oh, là là ! Ça doit être bon ça !  
F : voilà, de la menthe, du basilic, c'est pas mal ça, c'est fameux  
G : elles sont rebelles ces olives ! Alors Geneviève,  
F : il suffit de donner un petit côté brillant avec un peu d'huile d'olive  
G : allez, par-dessus là, ça peut être pas mal hein ?  
F : hop, je vais tricher,  
G : c'est pratique, ces petits sprays, hein ?  
F : oui, c'est bien et hop  
G : eh, oui, ça donne un petit peu de brillant  
F : ce qui est intéressant, c'est que, tu vois, tout à l'heure on a marqué, on a mis la farce, on a verni, on peut le préparer à l'avance. Après tu peux réserver au frais, à partir du moment où il y a du beurre, ça ne craint rien et tu cuis ça au dernier moment



G : et ça ne bouge pas  
F : ca ne bouge pas !  
G : à la cuisson, on a vu c'était à peu près, ça dépend  
F : 5 entre 5 et 8 minutes  
G : 5 et 8 à 200 degrés, alors,  
F : ça serait dommage que ça soit trop cuit pour des tournedos  
G : oui, là c'est de la super-qualité, donc tournedos de bœuf vraiment dans le filet, on a préparé cette tapenade d'olives vertes, basilic et parmesan comme petite farce qu'on a mise par-dessus, pâte à filo, très simple et puis après, la garniture, ça sent bon le printemps, on appelle comme ça les beaux jours, petites sucrones, tomates cerises et les olives qui sont marinées avec les agrumes donc là, on est dans le Sud de la France

[PUBLICITE]

G : Geneviève ?  
F : Oui ?  
G : le dessert ?  
F : et bien le dessert...  
G : le dessert carnivore, ça va être difficile ça ?  
F : eh, bien on va faire un tartare  
G : un tartare ?  
F : pas un tartare de bœuf, on va faire un tartare de fruits. Qu'est-ce que t'en penses ?  
G : moi ça me va très bien  
F : bien, alors je t'explique : donc, on a des fraises, des petites framboises  
G : et des groseilles !  
F : et des groseilles. Donc ça va être très simple, donc là j'ai déjà lavé les groseilles, les fraises, pardon  
G : oui  
F : voilà, pourquoi ? Parce que si on lave les fraises avant, après les avoir cuit, ça va mettre de l'eau dans les fraises, voilà, et tout simplement  
G : il faut les laver avec le petit pédoncule et après on l'enlève  
F : voilà complètement  
G : sinon, elles vont absorber de l'eau  
F : et là par contre, on va couper en petits morceaux, ce qui s'appelle de la ?  
G : là c'est une sorte de brunoise ?  
F : voilà exactement, bien ! Il a bien retenu la leçon !  
G : j'ai bien retenu la leçon, hein !  
F : voilà, je vais te donner un petit couteau et puis je vais t'inviter à faire la même chose que moi  
G : d'accord, donc on enlève  
F : alors, il vaut mieux choisir des petites fraises  
G : oui  
F : voilà, qui sont beaucoup plus parfumées. Tout simplement quand tes doigts sont comme ça et tu coupes, voilà. On ne fait pas de la bouillie, on fait vraiment, voilà  
G : d'accord, ok. Donc, on va mélanger des fraises,  
F : des framboises  
G : des framboises et des groseilles  
F : voilà, on va trouver un liant. Un liant, c'est-à-dire pour que ça tienne, donc on va mettre un petit peu de crème épaisse et un petit peu de miel  
G : oui,  
F : alors on va d'abord mettre  
G : toi, tu sucres beaucoup avec du miel, hein !

F : ben écoutes  
G : Tu n'aimes pas trop le sucre, hein  
F : je suis un peu Maya l'abeille, alors, j'adore le miel,  
G : moi, je serai plutôt Winnie l'ourson. Voilà on a Maya l'abeille et Winnie l'ourson.  
F : C'est pas mal hein ? Les petites framboises on va les couper en 4,  
G : les framboises, tu les coupes en 4 ?  
F : oui, en fait ce n'est pas pour les écraser parce que ça me ferait mal au cœur de les écraser ces belles framboises, donc on va les couper en 4 comme ceci. Voilà, et en plus ça rehausse le coloris,  
G : hop, allons-y  
F : voilà  
G : alors  
F : donc, on va se préparer notre petite mixture,  
G : ok  
F : dans un petit bol. Donc on va mettre un petit peu de crème, c'est vraiment un petit peu  
G : ça, c'est quoi, c'est la crème double ?  
F : oui, c'est la crème double épaisse avec un petit peu de miel,  
G : d'accord  
F : en fait on met du miel pour sucrer, en fait, tu vois, comme ceci, voilà, je vais y mettre un peu de poudre de Combawa, est-ce que tu sais ce que c'est que le Combawa ?  
G : tout à fait : agrume japonais réputé pour le zeste  
F : euh, on va dire thaïlandais,  
G : Thaïlandais ? ouais au Japon aussi  
F : si tu veux, le Combawa  
G : c'est l'Asie du sud-est, hein  
F : c'est un citron, ok, vert ?  
G : c'est un citron vert un peu rabougri, tout fripé  
F : tout fripé et l'avantage qu'il a c'est qu'il est hyper parfumé  
G : oui,  
F : tu veux sentir ? Ça sent bon hein ?  
G : ça sent très, très bon,  
F : on trouve ça dans les épiceries. La petite touche : basilic hein !  
G : ça ça marche bien, la menthe aussi aurait bien marché !  
F : la menthe, aussi  
G : ça marcherait aussi hein....  
F : l'estragon aussi, pourquoi pas ?  
G : estragon, oui, pourquoi pas ?  
F : le romarin aussi. Donc, là je vais t'inviter à mettre cette petite préparation  
G : dedans ?  
F : dedans, voilà  
G : je vais le faire, ok  
F : et on va voir si on en a assez par ce que le but, c'est de ne pas casser le coloris. Le but il est en fait, de, comment dire, de faire un liant, pour que ça puisse se tenir, notre tartare  
G : c'est ça, donc on va rester sur le rouge en fait  
F : voilà, exactement,  
G : voilà  
F : oui, évidemment, si tu aimes plus la crème tu peux en mettre plus  
G : là je peux mélanger ?  
F : tu peux mélanger  
G : d'accord, délicatement,  
F : voilà, tu vois, et si, et si quand bien même il t'en manquait après, et bien tu peux en rajouter

G : on peut en rajouter

F : mais il vaut en mettre moins au départ, comme ça tu regardes le coloris et je crois que ça va se tenir

G : ça se tient.

F ; ça se tient

G : Bon, là on est à mi-parcours et on fait tout de suite le récap ingrédients :

Femme :

- Pour réaliser ce tartare de fruits rouges, il faut hacher finement les framboises et les fraises puis lier le tout avec le mélange crème fraîche, la poudre de Combawa, le miel et le basilic. Pour dresser ce dessert, il vous faudra des groseilles, du poivre de Madagascar, du sucre vanillé et un peu de coulis de fruits rouges

G : t' avais raison, ça suffit hein

F : ça suffit

G : on a le liant et on reste sur la couleur. Qu'est-ce qu'on fait, on va dresser ?

F : on va dresser

G : qu'est ce qu'il nous faut ?

F : donc une belle assiette, j'ai choisi du blanc parce que c'est neutre et puis ça fait ressortir tout de suite les couleurs

G : oui, ça fait très joli, c'est élégant

F : donc un petit cercle là

G : un petit cercle

G : ok, je te laisse faire. Il faut du sucre je crois ?

F : il faut du sucre semoule pour les groseilles

G : et ça aussi, non ? Le petit pinceau

F : et le petit pinceau. Donc là on garnit

G : on tasse un tout petit peu ?

F : oui, voilà

G : comme ça quand on va enlever le cercle, ça va se tenir

F : ça va rester. Bon, la particularité de ce tartare, c'est que le tartare, c'est toujours avec de la moutarde, du sel, du poivre et tout, et bien là, j'ai choisi un poivre sauvage de Madagascar

G : qu'est-ce qu'il a ? Il est euh

F : Il est plus particulièrement utilisé pour tout ce qui est pâtisserie

G : parce qu'il est moins fort ?

F : oh, non justement, il est parfumé

G : parfumé ?

F : parfumé, ça ne veut pas dire qu'il est piquant, il est parfumé

G : il sent très bon !

F : oui, il sent très, très bon et il vient directement de Madagascar

G : superbe hein !

F : superbe hein ?

G : ah oui !

F : donc, il ici, voilà, j'ai mes petites groseilles tu vois

G : elles sont très belles d'ailleurs

F : on va couper un petit morceau comme ceci

G : là un peu de sucre semoule, c'est pour quoi ? Les

F : ben pour les blanchir un peu, voilà. Pour leur donner une petite couleur. Donc là je vais mettre mon poivre

G : c'est plus joli comme ça

F : oui, très joli,

G : je te mets ça où ?  
 F : alors attends, ici ! Je fais des cercles  
 G : alors je le mets dessus ? D'abord le poivre ?  
 F : d'abord le poivre  
 G : bon, si je ne le trouve pas, ce poivre de Madagascar, qu'est-ce que je peux mettre à la place ?  
 F : un poivre Sichuan, un poivre 5 baies,  
 G : oui, et ça je mets ça par-dessus ?  
 F : oui, là tu le mets par-dessus. La petite déco, on va prendre un petit peu de crème comme ça et ça un petit peu comme ça  
 G : c'est un petit coulis de fruits rouges ça ?  
 F : oui, un petit coulis de fruits rouges, Tu vois, regardes, tu joues avec les couleurs. Tu sais, la cuisine, c'est comme avec la peinture,  
 G : c'est ça, il est hyper facile ton dessert,  
 F : et rapide  
 G : hyper rapide et hyper facile. Donc tartare de fruits rouges, fraises, groseilles, framboises, coupés comme ça en brunoise. On a rajouté du basilic, du miel un petit peu de crème double et le Combawa, alors thaïlandais, japonais, c'est l'Asie du Sud Est hein  
 F : complètement  
 G : , ça se trouve dans toutes ces terres-là,  
 F : voilà.

### "Episode Montagne"

S = présentateur et A = Anthony Aubert (chef)

S : - On attaque ?  
 A : - Oui !  
 S : - Thématique montagne, on a un chef qui nous vient de Val d'Isère, donc, comme on t'a sous le coude, on va attaquer fort : soupe de poisson, mais de montagne.  
 - Oui, tout à fait  
 S : - Omble chevalier, ça c'est vraiment un poisson du coin hein ?  
 A : - Oui,  
 S : - Qu'on va trouver uniquement en Savoie ?  
 Uniquement en Savoie, ou sinon après ça va être au Canada, quoi. Ah ouais donc ça va faire un petit peu loin,  
 A : - voilà !  
 S : - Peut-être la prochaine fois, hein !  
 S : - On va mélanger avec un autre poisson...  
 A : - ...qui est la perche !  
 S : - On commence par quoi ?  
 A : - Alors, pour commencer on va mettre à chauffer la casserole, tout à fait, mettre un filet d'huile d'olive  
 S : - Filet d'huile d'olive...  
 A : - Là moi je vais couper la perche  
 S : - vas-y vas-y. Là, les quantités, Antony ? On s'achemine vers euh... ?  
 A : - J'ai une perche qui vaut à peu près 250 grammes, qui fait 250 g !  
 S : - Elle vaut 250 g ?  
 Ha, ha, ha !  
 S : - Là on fait une perche à 250 Euros ! C'est la perche la plus chère de la planète !  
 S : - C'est parti, là ça fume hein ?  
 A : - Je vais rajouter du beurre

S : - C'est un peu trop chaud pour toi ou pas ?  
A : - Ca va aller !  
S : - Ca va aller ? Parce que là j'ai mis à fond, hein ?  
S : - Ah tu me dis bien chaud, moi j'y vais hein !  
A : - Ah oui, oui. On va laisser bien pincer  
S : - La petite coloration, ça c'est bon hein, parce que ça va rapporter du goût à l'intérieur. Très, très important.  
S : - Ca sent déjà, hein,  
A : - Tout à fait !  
S : - Ah, là là, ça va être super !  
S : - Alors, la garniture aromatique. Qu'est-ce qu'on a ?  
S : - Un petit peu de fenouil  
A : - Un petit peu  
A : - La j'ai de l'échalote  
S : - Échalote  
A : - Céleri branche,  
S : - Ca c'est céleri branche ? Et le fenouil on le mettra après ?  
A : - Là je vais tout mettre en même temps  
S : - D'accord  
S : - De toute façon, céleri, fenouil, moi j'adore !  
S : - Magnifique  
S : - Et le fenouil, on a également le vert du fenouil,  
A : - Oui !  
S : - Ça c'est bon parce qu'il y a du goût, hein ?  
S : - Le petit côté anisé, il est là hein ?  
A : - Exactement !  
Là, on va laisser mijoter euh 3-4 minutes... pour que ça...pour que le légume, il sue bien quoi. Ça donnera vraiment son goût, sa saveur ; derrière on va rajouter le concentré de tomates  
S : - Hop, cuillère  
A : Merci !  
S : - Tu en mets combien ?  
A : - 10 grammes  
S : - 10 grammes ? C'est quoi 10 grammes ? C'est une bonne cuillère à soupe ?  
A : - C'est une bonne cuillère à soupe !  
S : - C'est ça hein ?  
S : - Je mélange un petit peu, Anthony ?  
A : - Oui, tout à fait. On va laisser pincer le concentré de tomates  
S : - Pincer le concentré de tomates ? C'est-à-dire ?  
A : - Pareil, caraméliser en fait  
S : - Ok,  
A : - Là, on va rajouter le pastis, là je flambe  
S : - Ouais, c'est bon,  
S : - Ensuite il y a les petites flammes, là on enlève l'alcool  
A : - Exactement  
S : - C'est le principe euh vraiment du Sud, hein ?  
A : - Oui !  
S : - Il y a encore des flammes, attention, ne te brûle pas !  
A : - Je rajoute mon vin blanc  
S : - Vin blanc de Savoie ? (Anthony dit de Savoie en même temps)  
A : - La roussette

S : - Une roussette  
A : - Là, on va décoller tous les sucs  
S : - Voilà, là on déglace. Voilà, on récupère  
A : - On laisse réduire ; Et là, j'ai mouillé avec l'eau... 400 g d'eau  
Là on va attendre l'ébullition, on va écumer ensuite  
S : - OK, donc, écumer ça veut dire enlever les impuretés  
S : - Donc, là, Anthony, on va partir pour combien de temps en temps de cuisson ?  
A : - Là, on va donc euh on va attendre l'ébullition et ensuite on va rajouter donc les épices. Donc, le safran, le piment d'Espelette, étoile de badiane, coriandre et grains de poivre ; et un peu de safran pour assaisonner  
S : - Tout ça mélangé ?  
A : - Oui, tout ça mélangé on va rajouter nos oranges. Enfin, une tranche d'orange et une tranche de citron, et on va laisser cuire 20 minutes.  
S : - D'accord. Et voilà, et là on récupère... l'écume, donc, là on enlève toutes les impuretés  
S : - Bon, Anthony, on est à peu près à mi-parcours ?  
A : - Voilà, tout à fait  
S : - Et bien, on faire un petit récap :

Femme voix-off :

Pour cette soupe de poisson du Lac Léman, couper la perche en morceaux, mettre de l'huile d'olive dans une casserole, y ajouter le poisson, puis le bouquet garni, échalote, céleri branche et le fenouil. Laisser mijoter quelques minutes, ajouter le concentré de tomates, le pastis et flamber. Ajouter le vin blanc, l'eau, puis rajouter les épices, le curcuma et le piment d'Espelette, la badiane, le grain de coriandre et les grains de poivre. Laisser cuire 20 minutes.

Pour la suite de la recette, il vous faudra une tranche d'orange et de citron, de l'ail, l'omble chevalier, la tomate, et de la polenta.

S : - Bon, alors Anthony, on a rajouté deux épices, on va rajouter les agrumes : une tranche de citron, une tranche d'orange, voilà,  
A : - et on va laisser mijoter pendant 25 minutes  
S : - c'est ce qu'on a dit : 20-25 minutes à – feu - doux  
A : - Exactement  
S : - Alors, on va portionner l'omble chevalier  
A : - Ok, donc on a dit lever en filets, désarêter ?  
S : - Exactement !  
A : - Il est tout beau là, hein  
S : - Bon, Anthony, à peu près 5 minutes de cuisson, on a enlevé l'écume, on va continuer à l'enlever ?  
A : - Tout à fait  
S : - Et là, il faut rajouter ?  
A : - Une tomate que l'on va couper en 4  
S : - En plus du concentré de tomates ?  
A : - Oui, en plus du concentré de tomates. En fait, ce qui va permettre de clarifier la soupe. Ca fait une clarification naturelle  
S : - D'accord  
A : - Et ensuite, je rajoute un quart d'ail, ça va donner légèrement  
S : - Donc là c'est qui, c'est une tête d'ail qui a été coupée ?  
A : - Oui, tout simplement  
S : - Et on la met telle quelle ?  
A : - Et là, on va cuire 20 à 25 minutes

S : - Puis après, poursuite des opérations avec l'omble chevalier  
S : - 25 minutes de cuisson ?  
A : - Oui, tout à fait  
S : - Donc, euh...on voit hein, tout est, la tomate euh, c'est un peu parti en confiture, j'allais dire. Le poisson, la même chose  
A : - Oui,  
S : - Euh...Suite des opérations ; qu'est-ce qu'on fait ? Là il nous reste encore, tu vois, les agrumes  
A : - Là, on va les enlever, sinon ça va être trop fort  
S : - Sinon ça va être un peu violent après pour le palais. Donc là, on va tout mixer ?  
A : - Tout à fait. On mixe... Là ça suffit  
S : - C'est tout ?  
A : - C'est tout.  
S : - Donc, là on a notre soupe de poisson, mais c'est pas fini ? Alors cet omble chevalier, on va le mettre dedans ?  
A : - Tout à fait, donc on va cuire le poisson  
S : - Donc tu attends c'est pour ça, de nouveau une ébullition ?  
A : - Oui, j'attends une ébullition  
S : - Donc on va le cuire au court bouillon ?  
A : - Exactement !  
S : - D'accord  
A : - Donc là à l'ébullition, je vais le retirer  
-S : - Oui  
A : - Et là je vais mettre mon poisson  
S : - Il ne faut pas mettre ce poisson dans la casserole quand l'ébullition est trop forte ?  
A : - On risque de le casser en fait,  
S : - Ah, d'accord, ok  
A : - Et là, je vais laisser cuire 5 minutes, comme ça  
S : - Comme ça ? Tu ne le remets pas au feu ?  
A : - Je ne le remets pas au feu  
S : - Tes petits cubes, là qu'est-ce que c'est ?  
A : - Alors c'est de la polenta ! C'est pour rappeler la pomme de terre qu'il y a dans la bouillabaisse, mais sauf avec des produits de Savoie, donc je mets de la polenta. C'est de la semoule de maïs.  
S : - Donc, on va les poêler et après l'idée après c'est de les mettre dedans ?  
A : - Non, on va les mettre à côté ?  
S : - À côté ?  
A : - Là on va mettre la polenta  
S : - C'est une bonne idée ça hein  
A : - En attendant, on va dresser le poisson  
S : - Allez, on y va  
A : - Donc, on va le prendre délicatement, pour le pas le casser  
S : - Voilà, donc comme vous pouvez le voir, il est cuit, et surtout il est resté entier  
A : Voilà  
S : - C'est ça l'idée  
A : - Je vais verser la soupe  
S : - Super sympa, c'est super sympa ! C'est un plat, ça hein ?  
A : - Tout à fait  
S : - Ouais, vraiment hein ? Très, très sympa  
A : - Donc, voilà  
S : C'est très beau ! On a ces petits cubes de polenta poêlés avec les graines d'anis, et soupe de poisson de Montagne, donc omble chevalier, perche. On a vu la garniture, il y avait l'échalote, de l'ail coupé comme

ça en deux, citron et orange une tranche à chaque fois. La garniture aromatique : fenouil, céleri, échalote hein... je le disais, et puis euh concentré de tomates, et une tomate coupée en 4

A : - Voila,

S - Et voilà, le tour est joué. C'est vraiment très, très sympa. Ça donne envie de passer à table Anthony, c'est un petit peu le but.

S : - Le plat, alors, inspiration montagne à fond. C'est la thématique du jour ?

A : - Oui, alors là, je vais faire un risotto de tartiflette, donc un risotto de pomme de terre aux saveurs de tartiflette

C'est un risotto sans riz ?

A : - Exactement, donc à la place du riz on met la pomme de terre, une pomme de terre rate

S : - Ça, c'est important cette variété de rate ?

A : - Alors, moi j'apprécie énormément cette variété de pomme de terre parce qu'elle a vraiment une saveur...

S - Il en perd les mots, mais c'est beau ! Il en perd les mots le Chef ! La rate, allez-y, elle est magnifique. Alors on la coupe comme ça en brunoise ?

A : - Oui tout à fait. On coupe tout en brunoise en fait !

S : - Tout ?

S - Donc, on va ciseler les oignons

A : - Oui

S : - On coupe une petite brunoise avec le lard paysan, les pommes de terre rate

A : - Oui

S : - Le reblochon

S : - Ça c'est plus difficile de le couper en brunoise de reblochon. Vous allez vous amuser hein ! Dans la recette, c'est là la difficulté : c'est la brunoise de reblochon, ça c'est pas sympa !

A : - En fait, le reblochon, il va remplacer le parmesan, la crème ou la mascarpone qu'on va rajouter dans le risotto

S : - D'accord

A : - Et là, du lard confit, en fait

S : - Du lard confit ?

A : - Oui

S : - On l'obtient comment ? On peut l'acheter chez le charcutier ?

A : - Oui, on peut l'acheter chez le charcutier, c'est un lard qui a été mis au sel et ensuite cuit très, très lentement. Donc celui-ci il a été cuit 36 heures.

S : - Donc, les salaisons en Savoie en général, il y a des trucs magnifiques

A : - Tout à fait

S : - Là, on se fait plaisir. Bien souvent, on fait des provisions quand on part en Savoie,

S : - Donc là c'est ciselé

A : - Hein, hein,

S : - On fait suer tout ça. À chaque fois, toi tu mets très peu de matière grasse, hein ?

A : - Oui très peu

S : - Tu me diras, la tartiflette, le reblochon et le lard, on va rehausser tout ça

A : - Tout à fait

A : - Allez, je rajoute le lard paysan

S : - On attaque poêle chaude mais après on baisse parce que sinon, on va martyriser tout ça

A : - Oui, ça va brûler, le lard il va sécher et il va devenir dur et ce n'est pas ce qui nous intéresse

S : - Justement, c'est pas ce qu'on veut hein ?

A : - oui, c'est là qu'on peut voir, le lard commence à devenir translucide

S : - Il n'est pas devenu grillé et l'oignon, lui, il n'a pas brûlé,

A : - Voilà, juste compoté

S : - Très, très important



A : - Juste sué. Donc là on peut rajouter les pommes de terre  
S : - Une quantité ? Tu en mets combien à peu près Anthony ?  
A : - 250 g de pommes de terre  
S : - D'accord.  
A : - Je mets 90 grammes d'oignons, 90 g de lard paysan,  
Là, tu vas chercher une coloration ou pas ?  
A : - Pas du tout ! Non, aucune coloration. C'est comme le risotto, on ne cherche pas de coloration, on va faire nacrer le riz, bah là, je vais faire nacrer ma pomme de terre. Comme un risotto, je déglace avec un vin blanc, toujours de Savoie  
Roussette ?  
S : - Toujours, la Roussette  
A : - Voilà, donc là on va faire euh. On va réduire à sec. Qu'il y ait plus du tout de vin blanc  
S : - Ok, donc là c'est pour ça qu'on met le feu vif ?  
A : - Voilà, je vais baisser quand même un peu  
S : - Parce que là il est très vif. Voilà, ha ha ha donc, vif, mais pas si vif !  
A : - Voilà pour que ça réduise, pour que ça compote en fait !  
S : - On est bien ou pas Anthony là ?  
A : On est bien là oui, pas trop mal. Là je vais rajouter un tout petit peu de sel, pas trop, sachant que le lard c'est déjà salé. On va rajouter du reblochon, on va rajouter encore une poitrine.  
S :- C'est vraiment pour avoir une pincée de sel  
A :- Voilà, c'est vraiment pour la cuisson des pommes de terre, voilà, vraiment léger  
S : - OK  
A : donc ensuite je vais mouiller donc avec mon bouillon de volaille, mais chaud  
S : - Il est chaud hein ?  
A : - Voilà, pour ne pas arrêter la cuisson en fait. Si je mets un bouillon froid, on va redescendre en température, on va...  
S : - Et ce n'est pas ce qu'on veut  
A : - voilà, pour garder la continuité  
S : - D'accord  
A : donc là, mouiller  
S : - Tu en incorpores combien de bouillon ? C'est petit à petit comme un risotto ?  
A : - exactement, petit à petit  
S : - D'accord  
A : - Donc on va laisser... cuire  
S : - Anthony, on est à peu près à mi-parcours ?  
A : - Tout à fait  
S : - Allez, tout de suite eh bien, le récap ingrédients :

Femme voix-off :

Pour cette tartiflette en risotto, faire suer dans de l'huile de pépins de raisin, l'oignon blanc., ajouter le lard paysan, puis les pommes de terre rate, déglacer au vin blanc. Laisser cuire, puis mouiller au bouillon de volaille. Pour la suite de la recette, il vous faudra de la poitrine confite, du reblochon, une salade romaine, du sel et du poivre.

S : - Bon, alors, là on a mouillé petit à petit  
A : - Tout à fait  
S : - Anthony, c'est un peu comme le risotto en gros hein, parce que la cuisson de ce risotto de pommes de terre c'est presque 20 minutes ?  
A : - Tout à fait, c'est ça, en 20 minutes, 20 minutes de cuisson. Donc là on va remouiller légèrement  
S : - Encore un petit peu, on a quasiment fini, hein ?

A : - Voilà

S : - Et comment on va être sûr qu'on arrive à la bonne cuisson de la pomme de terre ?

A : - Ah tout simplement, on va goûter. Voilà, donc là, je vais rajouter mon lard confit,

S : - Voilà...donc là on est quoi, à 5 minutes de la fin ?

A : - Là on est vraiment à la fin

S : - Vraiment à la fin ?

A : - Oui, sinon il va s'effiloche ça va être comme une rilette et euh...logiquement euh...

S : - Parce que l'idée c'est comme le risotto, c'est la finition.

A : - Voilà

S : - À la fin avec le risotto, on finit avec le parmesan, avec le beurre

A : - Exactement

S : - Là on va finir avec le lard confit, et le reblochon

A : - Maintenant on va se mettre hors du feu,

S : - Ouais, ah hors du feu pour ajouter le reblochon ?

A : - Sinon ça va fondre, ça va devenir liquide et ce n'est pas ce qui nous intéresse, on recherche l'onctuosité

S : - D'accord, donc 1 cuillère, hop, voilà ! La quantité là de reblochon ?

A : - Donc là, j'ai 150 grammes,

S : - 150 grammes. Ça va être un peu le liant en fait.

A : - Exactement, ce qui a remplacé la crème et le parmesan

S : - Exactement

A : - Donc, là on peut le goûter

S : - Ah, oui, vas-y, attends attends va-y, chacun sa cuillère ! Voilà, on va quand même se faire plaisir !

A : - Donc on ne va pas rajouter de sel, on est très bien comme ça

S : - On est très bien tout court. C'est très bon

A : - Donc là, j'ai préparé un peu de salade. Donc c'est de la salade romaine, puisqu'on mange une tartiflette...

S : - C'est ça, c'est pour la bonne conscience ?

A : - ...Accompagnée, voilà, de la salade

S : - C'est bien Anthony, tu as raison !

A : - de l'huile d'olive

S : - de l'huile d'olive, hop,

A : - voilà, donc je vais... assaisonner légèrement d'huile d'olive, fleur de sel, merci

S : - poivre ?

A : - Tout à fait, oui !

S : - allez : bien visé, ce n'était pas gagné. Bon après, il y a deux écoles, là on fait la présentation gastro, bien sûr, parce qu'Anthony il a une étoile, il nous le rappelle, mais sinon on peut y aller directement comme ça, vous vous faites plaisir aussi. Ah oui c'est très sympa comme ça.

A : - je rajoute les petites chips de lard paysan,

S : - comment on les prépare les chips de lard ?

A : - alors tout simplement, on a fait des tranches fines, on les a fait sécher au four à 180 degrés pendant 7 minutes,

S : - 7 minutes ?

A : - 7 à 8 minutes. Et des petites chips de pomme de terre pour rappeler la pomme de terre

S : - Ça c'est des chips maison, hein ?

A : - voilà,

S : - ça se voit

A : - et voilà,

S : - tu m'étonnes, que ça fait un carton ça au restaurant, hein ? Franchement, c'est très beau, hyper esthétique, et c'est vraiment très bon. Tartiflette en risotto version Anthony Aubert. Alors : pommes de

terre rates coupées en toute petite brunoise, reblochon fermier, du lard paysan, il est fumé, là aussi coupé en petits morceaux, il y avait du lard confit qu'on a rajouté. Des oignons, qu'est-ce qu'on a rajouté d'autre ? Le petit bouillon de poule,

A : - bouillon de volaille pour cuire, et on a déglacé au vin blanc

S : - déglacé au vin blanc, vin blanc de Savoie, petite Roussette. Et puis, il y a plus qu'à passer à table, ce n'est que du bonheur.

[MUSIQUE – PUBLICITE]

S : - Notre dessert. Toujours inspiration montagne. Alors l'idée, quand on est à la Montagne, quand il fait froid, il y a un grand classique, c'est le vin chaud. Donc on va partir sur ça, et tu as imaginé un dessert !

A : - Voilà, donc avec donc les saveurs d'un vin chaud et avec des poires, tout simplement.

S : - Bon bah écoute...

A : - Donc je vais mettre à chauffer la casserole, puis verser le vin rouge,

S : - quel type de vin rouge ?

A : alors c'est un vin rouge de Savoie, toujours, et là c'est la Mondeuse. On va lui donner une ébullition et ensuite on va le flamber pour enlever tout l'alcool et l'acidité du vin, voilà

S : - là, l'idée, par besoin forcément d'un vin très cher ?

A : - non pas du tout non au contraire, vu qu'on va le sucrer, on va rajouter des ingrédients pour lui donner de la valeur,

S : - l'ébullition, elle arrive

A : - voilà, on va flamber,

S : - voilà, hop

A : - donc, là on va verser de l'eau

S : - on va arrêter l'incendie avec ça !

A : - on va rajouter le sucre

S : - ok

A : - pour faire le sirop, je vais rajouter la demi-orange

S : - oui,

A : - demi-citron

S : - est-ce que là j'en mets un petit peu pour l'ébullition ?

A : - oui un petit coup de boost.

S : - ah oui

A : - Bâton de cannelle, clou de girofle

S : - un seul clou de girofle ?

A : - oui, un seul ! Parce que sinon c'est... après ça va être assez fort

S : - costaud !

A : - voilà, donc là j'attends un petit peu l'ébullition et au dernier moment je vais mettre la menthe, en plus, je vais filmer

S : - et donc là ça, c'est une préparation de vin chaud classique ?

A : - classique, sauf que moi je vais rajouter la menthe et la framboise

S : - oui donc ça c'est après ; là là, la base est classique ?

A : - tout à fait. On va mettre la menthe

S : - tu mets une petite... petite botte comme ça ?

A : - oui, voilà, là il y a deux brins, ça fait un quart de botte à peu près. Donc on va filmer

S : - ok, c'est quoi, c'est pour infuser, pour garder toutes les

A : - voilà pour que toutes les saveurs euh...

S : - ... tous les arômes euh...

A : - voilà tout à fait

A : - On va enlever du feu

S : - et ca on va laisser infuser, reposer combien de temps ?

A : - 10 minutes, voilà, donc en attendant, on va poêler les poires. Donc on a épluché, on les a taillées en brunoise. Donc là, je vais rajouter un filet d'huile de pépins de raisin. L'huile de pépins de raisin, tout simplement parce que ça a un goût neutre

S : - c'est neutre ?

A : - voilà, donc je ne rajoute pas une autre saveur. Donc là, on va commencer par des petites billes de poires qu'on a fait cuire dans le beurre Parisienne

S : - là c'est quoi, c'est les rôtir un petit peu ?

A : - légèrement oui, les rôtir, les caraméliser. On va rajouter un tout petit peu de sucre, vraiment des petites pincées, histoire de les caraméliser et on rajoutera pour finir le dessert.

S : - ok

A : - donc là on fait la cuisson de tout en même temps. Donc je commence par ce qui est plus gros forcément. Donc là, je vais rajouter la brunoise, là j'ai le sucre, bien,

S : - deux cuillères, hop...parce que là on va caraméliser tout ça

A : - [incompréhensible] ...voilà, tout simplement

S : - ça c'est un dessert qu'on peut faire, bon là on a de la poire mais on pourrait prendre peut-être- des pommes aussi ?

A : - on peut prendre des pommes, oui tout à fait, de l'ananas.

S : - Voilà, là ça marche. Là, l'idée c'est un petit peu de caraméliser, mais là tu me dis effectivement quand on regarde, la poire va commencer un peu à partir- en compote, et c'est pas ce qu'on recherche

A : - non, je veux garder un petit peu...des petits morceaux

S : - des petits morceaux ? Donc là des fois on ne fait pas comme on veut. C'est que la poire elle l'a décidé autrement aujourd'hui !

S : - Alors, notre préparation vin chaud avec la, quand même la menthe

A : - voilà, donc elle a été infusée 10 minutes, on va rajouter la puPascalee de framboise,

S : - d'accord, ça c'est la particularité, j'y vais ?

A : - oui,

S : - je mets tout ?

A : oui, il faut tout mettre, 100 grammes,

S ; - je lâche, et hop. Ok, là il faut après le remettre au feu ou pas ?

A : - non pas du tout. Là je mélange tout simplement,

S : - avec un petit fouet ?

A : - non, non

S : - sans fouet, tel quel, et après l'idée, on va filtrer. Bon, là on est à mi-parcours de la recette et bien tout de suite le récap ingrédients :

Femme voix-off :

- pour ce pressé de poire aux saveurs vin chaud, mettre le vin rouge dans une casserole, rajouter l'eau puis le sucre, l'orange, le citron la cannelle et le clou de girofle, ajouter la menthe, laisser cuire 5 minutes. Dans une poêle avec de l'huile, faire revenir ensuite les dés et billes de poires. Dans la casserole de vin rouge, rajouter la puPascalee de framboise, filtrez le tout. Pour la suite de la recette il vous faudra de l'agar-agar et des tranches de brioche grillée

S : - Anthony, là on a filtré, qu'est-ce qu'on fait ?

A : - donc, là, je prends 250 grammes de vin rouge

S : - oui,

S : - cette petite quantité là, on va la réduire ?

A : - tout à fait, pour faire un sirop.

S : - Et ça par contre

A : - on va le cuire à l'agar-agar.

S : - d'accord, l'agar-agar c'est un épaississant, c'est une gelée donc à base d'algues.  
On en met combien ?  
A : 2,5 grammes  
S : 2,5 grammes d'agar-agar ?  
A : pour 250 grammes  
S : pour 250 grammes, 2,5 grammes c'est facile !  
A : tout à fait  
S : c'est un rapport de 1 %  
A : donc, je vais verser mon agar-agar  
S : en remuant ?  
A : en remuant... et je vais atteindre l'ébullition, sinon ça ne cuit pas l'agar-agar. Voilà, donc là je retire pour l'instant mes billes de poires, puisque je n'en ai pas besoin  
S : d'accord, Alors là t'as pris un emporte-pièce qui est assez grand c'est bien  
A : voilà, là je vais rajouter mes poires dans mon vin chaud  
S : d'accord. L'idée c'est de faire une gelée ?  
A : oui, tout à fait  
S : on va faire une gelée de vin chaud  
A : dans l'esprit de terrine en fait,  
S : la terrine avec les petits morceaux, les petits dés de poires, légèrement caramélisés qui vont être emprisonnés dans cette gelée  
A : voilà c'est ça  
S : c'est ça l'idée  
A : et là je vais mettre dans un cercle ou mettre ça dans une boîte plastique filmée  
S : et on va mettre ça au frais  
A : on va laisser figer  
S : on va laisser figer combien de temps Anthony ?  
A : 20-30 minutes  
S : 20 à 30 minutes, au frais ?  
A : au frais,  
S : donc c'est parti,  
S : -c'est un petit peu avancé quand même, il faut quand même attendre une bonne demi-heure, mais le résultat-magie de la télé, le voici ! Hop... Alors une fois qu'on a enlevé  
A : - le cadre,  
S : - le papier filmé, on obtient ça et on voit les petits morceaux de poire, figés, cette gelée vin chaud, poire caramélisée. Là, il restait un petit peu de notre vin chaud, préparation vin chaud avec la menthe et les fruits rouges, la framboise. Réduction ? L'idée c'est quoi, de faire un sirop, de tout ça ?  
A : - un sirop, un coulis de fruits rouges en fait,  
S : - un coulis de fruits rouges  
A : - au vin, ok, au vin  
A : donc, là on va dresser. Je vais prendre la brioche qui a été toastée  
S : d'accord, on la met quoi, au four ?  
A : au four tout simplement,  
S : ok,  
A : ensuite, donc là on fait attention à avoir la même taille,  
S : pour la présentation  
A : voilà,  
S : et le chef, il a vérifié juste avant, donc, c'est nickel,  
A : ensuite, je vais rajouter ma bille de poire, pour avoir un rappel  
S : ah tu mets dessus, d'accord...  
A : voilà le petit coulis,

S : ah, le coulis il est vraiment presque sirop, hein ?  
 A : oui, oui, tout à fait, voilà,  
 S : ça c'est les joies de la symétrie, magnifique, bravo !  
 A ; juste remettre peut-être tout simplement et que j'ai zesté tout à l'heure,  
 S :- le citron  
 A : - le citron [incompréhensible]  
 S : bon, alors on l'appelle comment ce dessert, Anthony ?  
 A : donc, c'est pressé de poires au vin chaud  
 S : alors les ingrédients : vin de Savoie, Vendéuse, vin rouge, après tous les ingrédients pour le vin chaud, clou de girofle, bâton de cannelle, demi-orange, demi-citron,  
 A : ¼ de botte de menthe  
 S : puPascalee de framboise, poire en brunoise et aussi avec une cuillère boule parisienne, et puis après la brioche. La brioche alors on a dit pas trop la faire pousser, la faire développer pour garder une mie assez euh, assez compacte. Un peu comme un pain de mie  
 A : exactement  
 S : et voilà, le tour est joué et c'est vraiment un dessert très élégant.

### "Episode Potato Special"

G : Grégory P : Patrick

Mille et une façons de décliner la pomme de terre dans «À VOS RECETTES »

G : Patrick, il est là !

P : Grégory, bonjour

G : comment vas-tu ?

P : bien

G : écoute, on est ravi de t'avoir avec nous pour cette spéciale thématique « pomme de terre ». Un chef qui nous vient directement du Finistère

P : oui,

G : et puis, il est courageux, puisqu'il a fait la route ce matin, 6 heures de route pour être avec nous, pour les recettes. Alors, en plus tu fais partie de la

P : Confrérie des toqués de la pomme de terre

G : donc tu connais bien ces différentes variétés, alors il y en a des dizaines et des dizaines. Sur l'entrée, on va travailler à partir de Princesse Amandine

P : oui, qui est la fille de Charlotte

G : c'est la fille de charlotte ? Une autre variété de pomme de terre ?

P : oui, elle est issue de Charlotte

G : bon, alors on part sur quoi Patrick ?

P : on va faire un pailleté de pommes de terres avec une crème légère à la ciboulette, saumon fumé et œufs de hareng,

G : Patrick, allez go, on commence par quoi nous ?

P : et bien écoute, on va commencer par éplucher les pommes de terre

G : allons-y

P : moi j'en ai deux déjà d'épluchées ici

G : et bien, le Breton est organisé ! Bon elles sont épluchées

P : on prend une mandoline et puis donc on râpe les pommes de terre

G : l'idée c'est quoi, c'est de faire une petite julienne ?

P : une julienne, qui après, une fois étalée va faire comme un petit grillage de pommes de terre

G : un petit maillage comme ça en pomme de terre. Alors pommes de terre râpées,

P : après tu me donnes un légumier ou un saladier

G : voilà !

P : alors après on va mettre un peu de beurre clarifié, une bonne cuillerée,  
 G : alors beurre clarifié pour ceux qui ne savent pas ce que c'est :  
 P : oui c'est le beurre qu'on a fait fondre et on a enlevé le petit lait, oui, et comme ça le beurre va brûler beaucoup moins vite  
 G : exactement, ça sert à ça  
 P : ça sert à ça. Donc on mélange ça bien  
 G : donc, tu as mis un petit peu de beurre, on a l'amidon qui va quand même jouer aussi  
 P : voilà, donc après on va prendre une plaque avec un papier  
 G : alors, ça c'est pour aller au four. Papier sulfu ?  
 P : oui,  
 G : une maryse, quelque chose ? (Silicone spatula)  
 P : non, on va faire ça avec la cuillère, alors on va étaler ça le plus fin possible  
 G : parce que tu disais, l'idée c'est de faire un petit maillage hein (meshwork)  
 P : voilà, elles s'entremêlent et elles vont se souder les unes aux autres. Ça va faire un croustillant, disons, quoi  
 G : voilà, donc ça ça va partir, Patrick, combien de temps au four ?  
 P : alors tu vas me donner une feuille de papier sulfurisé encore  
 G : une deuxième ?  
 P : ok, on va poser ça dessus et une autre plaque pour reposer dessus  
 G : qu'on mettra par-dessus ?  
 P : oui  
 G : bon on s'est un petit peu avancés. Une fois qu'on a mis la deuxième plaque par-dessus, ça va partir au four, le résultat c'est ça. Combien de temps ?  
 P : tout dépend de la température du four il faut en moyenne 30 mn à 130 - 140 degrés  
 G : 130 – 140 degrés et une demi-heure on obtient ça  
 P : oui  
 G : et tout de suite on se fait un petit récap ingrédients :

Femme :

- pour cette paillette de pommes de terre à la crème fouettée, éplucher les pommes de terre et les râper avec une mandoline, les mettre ensuite dans un saladier puis les saler et les poivrer. Y rajouter une cuillère à soupe de beurre clarifié et mélanger le tout. Sur une feuille de papier sulfurisé, étaler la julienne de pommes de terre et recouvrir d'une autre feuille de papier sulfurisé, enfourner pendant 30 mn à environ 130 degrés. Pour la suite de la recette, il vous faudra 200 g de crème fraîche, 150 g de saumon fumé, 40 g de ciboulette ciselée, 100 g d'œufs de hareng, du sel et du poivre.

G : alors, nous on s'est avancé un petit peu, on est partis de la crème liquide, bien fraîche, c'est très important sinon ça ne monte pas. Dis-moi est-ce qu'on a mis quelque chose dedans ? Pas de sel ?  
 P : mais si, quand même  
 G : hop, ça va ?  
 P : oui  
 G : c'est pas mal  
 P : tu fais ça bien  
 G : oh, c'est gentil ! Qu'est-ce qu'il faut d'autre ?  
 P : du poivre !  
 G : allons-y ! comme tu n'as pas trop salé, c'est bon, comme on va mettre le saumon dedans, voilà c'est bien poivré comme ça  
 P : c'est bien ! Bon, ensuite on va mettre le saumon. On va le couper en petits dés.  
 G : saumon fumé, je mélange encore un petit peu ?

P : non, tu attends, sinon elle va être trop dure. Il ne faut pas la faire trop ferme, sinon ça fera trop pâteux

G : d'accord, il faut garder le côté mousse

P : oui quand même, oui, c'est plus agréable en bouche. On peut faire une julienne ou alors on peut le couper en petits dés. Moi je vais le faire en petits dés, voilà, et on va mettre ça dedans. Tu va remuer

G : ok, avec plaisir. Et puis la ciboulette, je vais te laisser la ciseler, elle est juste à côté de toi. Vous savez quoi ? Vous n'êtes pas prêt de manger !

P : je n'ai pas assez d'un brin, il me faudrait quelques brins

G : [incompréhensible] alors, en gros il faudrait une petite botte, moi je n'en ai pas, puis celle-ci, elle fait vraiment la gueule ! Tu es sûr que c'est de la ciboulette, on dirait du gazon ? Voici la magie de la télé, elle va arriver la ciboulette, je la vois arriver... et franchement elle fait la gueule, bon alors là... ah il y en a une qui est encore vivante, les autres, elles sont définitivement mortes : qu'est ce qui s'est passé ? C'est le trajet ?

P : peut-être ouais, elles sont fatiguées

G : mais on peut la consommer ou pas ?

P : oui

G : elle est encore verte, elle est à peu près vivante ! Bon, on l'émince ?

P : si tu veux !

G : on n'arrête pas de se battre pour dire qu'il faut prendre des bons produits, aller au marché. Là, on a perdu toute crédibilité, on est mauvais

P : mais elle a été bonne,

G : je peux la goûter ? Je veux juste contrôler la fraîcheur du truc, si je tombe malade dans les deux secondes, c'est qu'elle est morte ! Oh, ça va, elle est encore là !

P : ça va, c'est un peu plus fort,

G : ah oui, oui, c'est sûr

P : on va mettre notre ciboulette, et hop,

G : on est des escrocs ce matin, c'est vrai qu'elle est vraiment plus forte

P : c'est très... les parfums sortent plus facilement

G : il faut en mettre beaucoup moins quand vous la laissez mourir comme ça, il faut mettre 2 brins, ça suffit, on fait des économies en fait. Bon, c'est pas tout ça, mais qu'est-ce qu'il faut qu'on fasse là ?

P : alors on va couper ça en 4

G : bon courage, on en a qu'une, s'il la loupe on ne fait plus de recette. Globalement, ne te coupe pas toi non plus, hein !

P : non, allez on y va, vas-y !

G : respire bien !

P : quand il faut se jeter à l'eau !

G : voilà, l'idée c'est quoi, qu'est-ce que tu vas faire des petits

P : un petit mille feuilles

G : ah bah ça va être sympathique

P : c'est un petit montage,

G : ok, je te laisse faire,

P : on va prendre notre crème

G : Faut pas trop la maltraiter, attention !

P : oui, tu fais une petite quenelle comme ça, là, regarde, ça se moule

G : c'est quand même mieux avec l'eau chaude, là on le voit

P : oui, regarde, hop

G : d'accord...

P : d'accord, et on continue

G : tu sais, quoi, le problème, c'est que là on ne voit plus rien, et il y a les caméras aussi. Vas-y ! On recommence, encore une petite quenelle, boum, et rebelote,

P : ensuite on va terminer avec des œufs de hareng, qui vont apporter du goût bien sûr



G : et une petite pointe de sel aussi hein  
P : et pointe de sel sur le reste et on les pose dessus comme ça.  
G : c'est joli comme tout. Avec tes pommes de terre Princesse Amandine, donc pommes de terre qu'on a râpées, en julienne, on a fait le petit croustillant au four, on l'a dit, une petite demi-heure on l'a laissé reposer, surtout entre les deux plaques, ça c'est très très important, la crème, montée, froide, crème froide pour monter,  
P : tu retiens bien la leçon hein  
G : oui ça c'est super important, euh le saumon en petits... en julienne  
P : on peut rajouter dessus le saumon, dessus la crème si on veut, c'est possible  
G : mettre la ciboulette surtout bien fraîche, on l'a compris que ça ne marche pas très bien et les œufs de hareng, par-dessus  
P : tout simplement  
G : alors le plat, un classique, mais revisité par toi : le hachis Parmentier. C'est trop simple d'en faire un classique  
P : j'aime bien me compliquer la vie un petit peu  
G : on part sur un hachis Parmentier de poisson et on va rajouter un petit peu de cochonnailles  
P : ça va donner un petit goût qui va bien avec le rouget. Moi j'aime bien le rouget et l'andouille.  
G : l'andouille c'est bien ! Aujourd'hui on fait les andouilles, on était donc tout à fait raccord.  
P : alors on prend toujours les pommes de terre Princesse Amandine  
G : alors on s'est avancés un petit peu pendant la pub, on les a mises à cuire dans de l'eau avec de l'ail, du thym, du sel,  
P : on a mis de l'eau on les a cuites 25 minutes  
G : et elles ont cuit avec la peau !  
P : oui, voilà, ensuite on va les éplucher  
G : ok, alors on y va. Parce que l'idée c'est de faire bien sûr ce qu'il nous faut pour la purée  
P : oui, là tu n'as pas le choix, un hachis Parmentier c'est de la purée à la base, donc tu prends une fourchette  
G : écrasé de pommes de terre  
P : vas-y, dedans on va mettre un peu d'huile d'olives,  
G : elles sont coriaces, elles ont refroidi, tiens tu as vu ça ? Voilà,  
P : ou alors tu n'as pas de force  
G : non, je n'ai pas envie d'en mettre partout, là je n'ai pas envie qu'elles sautent comme ça, parce qu'on en a que deux là. L'huile d'olive, tu en as ramené, tiens il y en a là.  
P : j'aurais mis un peu de beurre avec, c'est bon le beurre aussi,  
G : bah y en a là, j'ai du beurre clarifié, ça te va ou pas ?  
P : normalement c'est du beurre...  
G : ouais ouais on va faire avec, non non mais il y a du vrai beurre si tu veux  
P : un peu de vrai beurre oui.  
G : alors on s'est aussi avancés, on a fait autre chose, toujours la même variété de pommes de terre ?  
P : toujours Princesse Amandine  
G : elles ont été cuites ou pas ?  
P : oui  
G : ça c'est fait  
P : on va se préparer un petit papier film qui va nous servir de moule si tu veux. Il nous faut un peu d'huile d'olive  
G : un petit peu d'huile d'olive ?  
P : oui,  
G : c'est étonnant, un chef breton qui cuisine avec autant d'huile d'olive !  
P : moi, j'adore l'huile d'olive, on ne va pas se gêner, quand c'est bon que ça vient du soleil ou de Bretagne. Moi j'aime bien travailler tous les produits, pourvu que ce soit bon,

G : donc, l'huile d'olive comme ça qu'on étale sur le papier,  
P : ensuite on va reprendre nos écailles de pommes de terre,  
G : écailles de pommes de terres, hein, c'est – t'es un poète,  
P : oui, poète je ne sais pas, mais  
G : oui, tu as raison, c'est bien dit, écailles de pommes de terre, je trouve que c'est bien dit  
P : ensuite, on va les faire se chevaucher  
G : d'accord,  
P : ensuite on va mettre la pomme de terre, comme ça  
G : oui,  
P : ensuite on va mettre l'andouille,  
G : la Guéméné ?  
P : oui,  
G : alors, la Guéméné c'est la bretonne et la Vire c'est la normande ?  
P : voilà,  
G : attention, parce qu'ils sont pas... faut pas se tromper !  
P : voilà  
G : petite brunoise comme ça là,  
P : oui, ensuite on va prendre nos rougets,  
G : ouais, alors tes rougets, c'est des filets, de rouget-barbet de la dernière marée. Là ils sont comme la ciboulette, ils ont pas chaud du tout. D'ailleurs nous ça se voit pas, mais là ils ne sont pas cuits, ils sont crus ?  
P : oui, ils sont crus et le but du jeu c'est de mettre du poisson cru dans, c'est faire un hachis avec du poisson cru  
G : d'accord, donc là vas le mettre au milieu ?  
P : oui, alors on va aller mettre tu vois la partie épaisse ici  
G : désarêter hein ?  
P : ah oui, alors euh  
G : le rouget c'est bon mais il y a de l'arête,  
P : non, non, tout bien désarêté, et on le met la partie épaisse ici et l'autre partie épaisse ici, tu vois ?  
G : tête-bêche quoi ?  
P : oui, comme ça on arrive à peu près à une bonne... on a la même épaisseur à peu près partout  
G : d'accord, ah ouais effectivement  
P : ensuite, on va rouler le tout  
G : et là c'est un hachis Parmentier la classe ! Oui, ça on en a plus besoin  
P : voilà, on rabat,  
G : on est bons pour un petit récap ingrédients, tout de suite et bien le récap ingrédients :

Femme :

- pour ce Parmentier de rouget à l'andouille, faites cuire les pommes de terre à l'eau avec de l'ail, du thym et du sel. Les éplucher et les écraser à l'aide d'une fourchette, y ajouter un filet d'huile d'olive et une noisette de beurre. A l'aide d'une mandoline, couper en fines lamelles 4 pommes de terre Amandine. Une fois blanchies, déposez-les sur un papier film huilé, rajoutez-y la purée, l'andouille, puis les deux filets de rouget. Refermez le tout. Pour la suite de la recette il vous faudra de l'huile d'olive, une noisette de beurre, une brindille de thym, du cerfeuil, de la ciboulette, du vinaigre balsamique réduit, du sel et du poivre.

G : allez, c'est parti : la poêle chaude, on a mis de l'huile d'olive.

P : Alors on va le mettre dans la poêle et le cuire 2 minutes ça

G : et là le poisson à cœur il est parfait !

P : oui

G : pour dresser, qu'est ce qu'il nous faut ?  
P : on va prendre une assiette  
G : hop, assiette rouge, tu n'as rien contre le rouge ?  
P : non, ça me va bien ! Alors on va retourner maintenant la galette, ça fait 3 minutes,  
G : hop, quel talent, allez ! Professionnel !  
P : moi j'aime bien de temps en temps mettre une petite noisette de beurre avec l'huile d'olive et dedans on peut mettre une petite gousse d'ail. Ca parfume le tout  
G : ça c'est bien, une petite noisette de beurre  
P : hop, une petite cuillère, tiens, regarde ça un peu ! Regarde  
G : mais ça avec la petite branche de thym, ça fait  
P : on rajoute un parfum. Donc on a dit que ça faisait deux bonnes minutes de chaque côté. Et hop, c'est cassé, voilà, on éteint un petit peu. Ensuite on part un petit peu ici, après on va couper des tranches et tu vois le rouget il est nacré,  
G : super, franchement c'est super beau,  
P : donc après si tu veux on peut le mettre sur l'assiette comme ça, voilà. J'ai préparé un petit vinaigre balsamique réduit et puis on a préparé une petite salade d'herbes. On va juste assaisonner le cerfeuil et faire une petite salade de cerfeuil  
G : tu veux qu'on y mette un petit trait d'huile d'olive ?  
P : oui, voilà  
G : j'y vais ?  
P : ça suffit, histoire de le  
G : un petit peu de poivre ou pas ?  
P : oui tu peux  
G : allez on y va, un petit tour de moulin un peu de sel ?  
P : oui, on va le poser dessus  
G : voilà  
P : voilà, comme ça tu vois, hop, autour on va mettre un petit vinaigre balsamique réduit avec un peu d'huile d'olive aussi. Juste pour nourrir, un peu de gras, quoi qu'il y en a déjà dans la pomme de terre,  
G : oui ça va  
P : et voilà,  
G : bon, Patrick, alors, pommes de terre bien sûr, en purée et aussi également les petites écailles, les petites lamelles qui ont été cuites à l'eau  
P : non, ça sert à tenir la purée bien bien ...  
G : et c'est quelque chose de joli. Le rouget, du rouget-barbet désarêté en filets, très important, l'andouille de Guéméné, et il y a avait un petit peu de thym, qui a été rajouté à la fin. La petite salade d'herbes et puis un petit peu de beurre, juste trois fois rien, quoi  
P : un peu de vinaigre balsamique autour et ça fait une jolie entrée pour l'été  
G : ou là on est sur le plat, et on est pas mal

G : on s'attaque le petit dessert ?  
P : oui, on y va !  
G : allez, le temps de faire un petit peu de propre, le dessert tout de suite

[PUBLICITE]

G : notre dessert en plus l'idée comme c'était la thématique spéciale « pomme de terre », t'as dit « je vais aller jusqu'au bout », tu nous as créé un dessert à base de pommes de terres pour l'émission,  
P : oui, alors là on va partir sur une autre variété, c'est de la Chérie  
G : la Chérie ? Pourquoi ?

P : parce qu'elle a un petit goût de châtaigne, et quand elle est sucrée, c'est très agréable. Alors c'est un dessert qu'on ne voit pas tous les jours, mais

G : non c'est une création !

P : c'est une création pour le coup on l'a fait nulle part

G : pour « A VOS FOURCHETTES » il a été préparé.

P : Donc on a coupé de la Chérie en petits dés, on a mis du lait, une gousse de vanille et du sucre.

G : t'en as mis combien du sucre ?

P : j'ai mis 50 grammes

G : 50 grammes de sucre

P : et donc on a fait cuire les pommes de terre, dans le lait

G : avec tout ça, vanille et sucre. OK, qu'est-ce qu'on fait maintenant ?

P : ensuite, on va les mixer,

G : j'ai l'appareil, professionnel

P : on va enlever la vanille, on va bien gratter les gousses de vanille, parce que tout le goût est dedans,

G : voilà, on va la réutiliser celle-là ?

P : oui, donc on va mettre ça dans le mixer, et tu y vas

G : c'est parti

P : on va remettre ça dans le saladier,

G : on a toujours des ressources ici. Voilà, qu'est-ce qu'il te faut ? Œuf, farine ou pas ?

P : crème, pardon

G : alors crème,

P : un fouet,

G : crème, œuf, il te faut du sucre, ou pas ?

P : non, non !

G : et un fouet, tu as une préférence ?

P : oui, celui-là il me plait bien. Et ensuite on va rajouter l'œuf

G : entier ?

P : oui, et un jaune

G : oh, là tu as vu ce que tu fais ? Tu as cassé ton œuf au-dessus de ton appareil et si ton œuf il est daubé, ben l'appareil il est mort !

P : bravo, on recommence

G : bien non, c'est bien, par contre, ça, ça va rester ? Il y en a qui vont te charrier quand du rentres, tu es au courant ? Tiens

P : alors c'est toi qui le fais car tu m'as critiqué tout à l'heure, je te laisse faire

G : bien non, attends, je l'aurais fait, tu m'aurais mais... tu m'aurais incendié !

P : non ! Pas de ça chez moi !

G : pas de ça ici Lisette, tu parles ! Hop, hop, voilà il est beau lui

P : voilà, bien remuer, ensuite, tu vas me rajouter une cuillère de farine,

G : comme ça là

P : ouais vas-y, voilà, hop, bien étalé et tout, bien remuer, regarde ça un peut, par contre on va rajouter une cuillère de crème double

G : une belle cuillère, ça te va comme ça ?

P : oui c'est bon, et voilà, nos petites crêpes vont être prêtes,

G : petit blini, petite crêpe,

P : oui, ça ressemble à des petites crêpes parmentières aussi, et on trouve ça dans la cuisine classique

G : cuisine bourgeoise classique ? Crêpe parmentière

P : oui, parce que la finalité va ressembler à ça

G : oui c'est vrai. Alors on a quand même un appareil qui m'a l'air complet, pour ceux qui vont être un petit peu perdus, parce que c'est vrai que même nous on était perdus, je pense que le mieux c'est de faire un petit récap, allez tout de suite le récap ingrédients :

Femme :

- Pour ces blinis de pommes de terre Chérie caramel au beurre salé. Coupez en petits dés 125 grammes de pommes de terre Chérie, y ajouter 15 cl de lait, une gousse de vanille et 50 grammes de sucre. Une fois les pommes de terre cuites, mixer le tout, y ajouter un œuf entier et un jaune, 35 grammes de farine et une cuillère à soupe de crème double. Mélanger le tout. Pour la suite de la recette il vous faudra 100 grammes de sucre, 45 grammes de beurre salé, 150 grammes de crème double, une pincée de fleur de sel et deux cuillères à soupe de beurre clarifié,

G : allez?

P : bon on y va ? On a préparé donc notre appareil à blinis ou à crêpes, on va le baptiser...il faudra bien lui trouver un nom à ce dessert !

G : Blinis, crêpes, ou comme tu veux, le principal c'est que ce soit bon...

P : alors on fait chauffer une poêle, dedans on va mettre du beurre clarifié, pas trop chaud,

G : j'allais dire, je ne pensais pas trop de beurre, parce que là c'était mal parti !

P : il en faut quand même, écoute ! On va mettre des petites cuillérées de...là on va mettre, 4-5 cuillérées, ça fait bien une personne, c'est ça ? T'en mangerais plus toi ou quoi?

G : non 4-5 c'est bien, on va bien manger quand même. Pas encore, mais on va bien manger !

P : on va faire un petit essai, alors toi, tu pousses avec ton doigt,

G : et ça va s'étaler tout seul,

P : oui, pas trop quand même il faut que ça reste un peu

G : qu'il y ait un petit peu de hauteur,

P : et voilà, comme ça, ok ?

G : très sympa, alors on va préparer un petit caramel

P : ouais attends, il faut qu'on baisse, sinon on va brûler là, ça ne va pas le faire là,

G : oui tu as raison ça chauffait vite, là

P : hop, on va les retourner,

G : il fallait être dessus, hein. Oui c'est un peu chaud,

P : mais c'est joli, regarde ça !

G : aïe, c'était limite sur la dernière, mais ça va. Bon, là c'est un petit caramel beurre salé. Tu nous rappelles très vite comment tu l'as préparé, parce qu'il est vachement onctueux moi je trouve,

P : alors on a fait un petit caramel à sec, on appelle ça, car on n'a pas mis d'eau

G : donc tu es parti sur une poêle chaude avec le sucre,

P : ensuite on a mis le beurre, moi j'aime bien mettre le beurre tout de suite après le sucre parce que comme ça il devient un peu meilleur et il donne un goût différent que si on faisait l'inverse

G : beurre demi-sel ?

P : beurre demi-sel, on peut même rajouter un peu de fleur de sel en plus,

G : ça c'est très, très bon, et l'aspect crémeux là ?

P : et après rajoute de la crème

G : de la double ?

P : de la double oui

G : d'accord, alors ça va être délicieux

P : puis un bon coup de mixer dedans et on a un caramel qui est agréable, onctueux bon, nos blinis, sont cuits, on va les égoutter peut-être,

G : alors papier absorbant,

P : je veux bien que tu me donnes un petit papier absorbant !

G : tiens !

P : voilà, alors tu vois, hop,

G : ça sent bon, le beurre comme ça hein !

P : oui, on va verser,

G : oh, la, là

P : ensuite on va prendre notre caramel, et on va en verser un tout petit peu dessus, tu vois ? Regarde, il va rester juste à l'intérieur de la collerette,  
 G : d'accord,  
 P : tu vois, comme ils sont chauds, le caramel fond, alors dessus on pourrait rajouter, moi j'ai fait un essai avec 3-4 grains de fleur de sel dessus, tu n'en as pas ? Regarde ça, ça apporte un petit croquant,  
 G : qu'est ce que t'en penses ?  
 P : Vas-y trois seulement, ce n'est pas un plat salé, c'est un dessert !  
 G : et voilà le dernier,  
 P : ok ? Ensuite on va mettre ça sur une petite assiette, si on veut faire un peu de déco,  
 G : faire un peu gastro L0  
 P : allez, un petit décor en caramel, hop, et on va poser nos blinis juste à côté. Alors moi, ce que je servais avec, bien tiède, c'est une bonne glace aux gousses de vanille,  
 G : les deux ensembles, ça doit être top !  
 P : je pense ça doit être super !  
 G : bon, Pat, alors ces blinis pommes de terre, c'était de la Chérie qu'on a cuite dans du lait et du sucre et de la vanille, après on a mixé,  
 P : on a rajouté des œufs, un peu de farine, un œuf entier et un jaune d'œuf, un peu de farine, env. 35 grammes, une cuillère à soupe, un petit peu de crème double,  
 G : qu'est ce qui nous manque ? Du beurre, il fallait mettre du beurre ?  
 P : oui pour les cuire, et après bien les passer à la poêle pendant une minute de chaque côté,  
 G : et puis le caramel, et on est prêt ! On est pas mal !

### "Episode Pays Basque" (Biarritz)

A : Grégory et F : Flavien et J : Julien

Tout de suite « A VOS RECETTES » vous emmène au cœur du pays Basque

G : salut Flavien, salut Julien ça va ?  
 J : salut Greg, ça va  
 G : donc ravis de vous avoir, donc en plus en a pas un chef, mais on en a deux, on est ravis, mais vraiment ravis et en provenance directe de Biarritz !  
 J : tout à fait  
 G : les basques, avec nous, aujourd'hui un menu 100 % régional, et surtout des produits de votre région  
 J : tout à fait  
 G : les chipirons, qui s'y colle ?  
 J : bien moi, je vais me faire sur les chipirons. Donc je vais déjà vous montrer comment on le prépare parce qu'il y a une petite technique  
 G : une petite technique qu'il faut savoir pour le nettoyer, alors on attaque. Comment on le nettoie cet encornet, ce chipiron ?  
 F : il faut séparer l'intérieur du corps, la tête du corps, comme ça, normalement il y a un petit bec entre les deux, là il n'y est plus  
 G : en général il faut l'enlever ?  
 F : on l'enlève et après on sépare. Soit on garde les tentacules  
 G : les tentacules c'est très, très bon  
 F : voilà, c'est même meilleur, après il faut enlever la peau avec la nageoire,  
 G : la peau, on ne peut pas la garder ?  
 F : c'est pas...c'est pas ce qu'il y a de meilleur,  
 G : ouais ça n'apporte pas grand-chose

F : on n'ose pas toucher, mais on peut laisser tout entier, il y en a qui le font, nous on ne le garde pas pour le restaurant. Ça on le met de côté,

G : il y a le cartilage à l'intérieur

F : oui, à l'intérieur le cartilage et en fait la technique c'est de le retourner comme ça,

G : en fait c'est la colonne vertébrale du chipiron, il ne faut pas hésiter à y aller,

J : c'est sûr autrement t'y es encore demain

G : mais c'est tellement bon derrière, en plus ça c'est hypocalorique, il n'y a pas de graisse pour ceux qui font attention ou des régimes, vous pouvez en manger, mais alors, là, allez-y !

F : on va nettoyer le chipiron, on va se mettre là-dessus puisque la planche est sale, et après il faut juste le tailler comme ça en petites lamelles d'à peu près un demi-centimètre, voilà, la tentacule on peut la laisser entière, on peut la retailler joliment, mais,

G : à mon avis, tu peux y aller, la poêle est bien chaude. Donc, Fabien, on a l'équivalent de quoi ? Un oignon ?

F : deux gousses d'ail ouais !

G : Et deux grosses gousses d'ail. Eh, franchement, oignon, ail, l'huile d'olive, tout est dit, quoi ! Ah mais c'est magnifique ça ! Ah moi j'adore !

F : alors, là je vais rajouter mes chipirons, je vais mettre un petit peu de piment,

G : au hasard, d'Espelette ?

F : oui, exactement, du piment de la région, je ne mets pas de sel parce que l'encre est déjà salée, je vais te faire goûter après et rectifier l'assaisonnement en fonction de, si c'est trop salé ou pas, parce qu'une fois que le sel est mis on ne peut plus l'enlever. Voilà, j'ai un peu de sucs au fond, je vais déglacer au vin blanc,

G : qu'est-ce qu'on va prendre comme vin blanc, là ?

F : on a pris un vin blanc classique, un vin blanc de table, et après je vais mettre mon encre de sèche,

G : alors l'encre de sèche elle n'a pas été diluée hein ?

F : là j'ai dilué un tout petit peu car il faut qu'il en reste toujours un tout petit peu au fond du sachet, je mets un peu d'eau dedans pour récupérer un maximum l'encre.

G : ok, là c'est bon, on est pas mal, on est quasiment à sec, j'y vais, je remue, moi ?

F : oui, je vais rajouter un petit peu d'eau pour bien récupérer le tout, attention à la chemise, parce que ça, ça tache !

G : ça, ça tache, et c'est ... !

F : et il faut essayer de mettre un petit tablier !

G : toi tu as une chemise noire, tu sais quoi, tu vas y aller ! C'est un système de défense hein, pour le... pour la sèche ou l'encornet !

F : oui, tout à fait ! Donc là pareil on laisse réduire jusqu'à ce que l'encre nacre bien les chipirons, on débarrasse et c'est fini

G : donc, là on est à peu près à mi-parcours de la recette, et bien tout de suite le récap ingrédients,

Femme :

- pour ce chipirons à l'encre, émulsion de rouille, couper tout d'abord les chipirons en lamelles. Faire revenir dans une poêle huilée, un oignon et deux gousses d'ail, y verser les chipirons. A ajouter un petit peu de piment d'Espelette, un verre de vin blanc, puis l'encre de sèche, remuez le tout. Pour la suite de la recette, il vous faudra : ½ l de crème liquide, deux gousses d'ail, 1 gramme de safran, une grosse pomme de terre et du sel.

G : allez on attaque, nous, alors on va attaquer notre

F : notre espuma, donc je mets la crème à réduire,

G : oui elle était chaude

F : oui c'est ce qu'il fallait, voilà, je mets les gousses d'ail, je vais les couper,

G : grossièrement ?

F : grossièrement parce qu'on va laisser infuser, ça va permettre de les faire cuire et que ça donne un goût à la crème et après on va tout mixer, donc ce n'est pas gênant, on va rajouter le safran

G : question, Messieurs les chefs, le chipiron surgelé c'est bon ou pas bon ? Parce que ça existe, hein !

F : oui, ça existe et c'est très bon

G : on peut le travailler, il n'y a pas de

F : non, le principal c'est de faire une bonne cuisson et une bonne recette

G : d'accord, là on a rajouté, le safran dans la crème, avec l'ail

F : avec l'ail qu'on a fait infuser, après il faut couper la pomme de terre.

J : je m'en occupe ?

G : bah, écoute, allez ! C'est bien aujourd'hui je ne fais rien moi je suis là je suis tranquille j'ai deux chefs

J : chef, en petits, gros morceaux ?

F : peu importe après on va les mixer donc euh...

G : pour les téléspectateurs on peut leur dire « vous faites ce que vous voulez ! »

F : alors je vais faire en morceaux moyens,

G : voilà

F : comme ça. Regardez y a la crème qui bout donc je vais rajouter les pommes de terre dedans,

G : tu as le mixer qui est prêt, là je mets ça de côté et on en aura besoin après

F : on va mettre la demi-patate parce qu'elle était vraiment grosse celle-là donc euh...

G : ça ? Elle est terrible ! Allez hop tu vois on va la mettre de côté, et on y va ?

F : et on mixe ! Il faut démarrer doucement au cas où !

G : on commence doucement ?

F : Ah vaut mieux oui

G : pour la chemise ? Oui là là logiquement ça devrait être bien non ?

F : normalement c'est bon !

G : vous me mettez le stress les gars !

F : allez là on peut y aller !

G : je te laisse vérifier

F : c'est très bien, oui, oui, au pire s'il reste des petits morceaux ils resteront dans la passoire, on va voir de suite

F : Bon là on va passer au tamis

G : le terme, c'est fouler hein ?

F : fouler ! Exactement ! L'espuma si vous le préparez le matin et qu'après vous voulez le réchauffer, parce que bon là il va être chaud donc on peut le servir de suite, sinon l'espuma vous pouvez le mettre dans une casserole, genre bain-marie, à réchauffer, donc après bon si vous avez un entonnoir c'est mieux, c'est mieux, si on n'en a pas, bah faut aller doucement !

G : ça on va te laisser faire

J : on n'en a pas ?

F : on n'en a pas ! Là il faut que je me concentre là

G : il faut arrêter de parler car il tremble, ce que j'aime bien c'est que c'est le silence religieux on se dit il ne va pas y arriver,

F : et en mettre à côté, si je n'en mets pas à côté qu'est-ce que je gagne ?

G : bah euh... notre reconnaissance ?

F : oh, j'en ai mis une à côté !

G : écoute, franchement !

J : c'est lui qui fera la plonge !

G : non non attends, hé hé, il est doué hein, parce que là moi j'en aurais mis partout sauf, surtout pas à l'intérieur, ah non super !

F : voilà,

G : en général, on vérifie si ça va bien. Ça sent vraiment, vraiment très bon,



F : après on ralentit, il faut appuyer doucement, voilà on les remplit comme ça, super, après on peut rajouter à la limite...

G : une petite tentacule par-dessus,

F : la jolie tentacule là qui traîne là, hop, on va la poser dessus, et puis une touche de piment d'Espelette dessus pour la couleur, la gueule, un petit peu decerfeuil éventuellement ou de l'aneth,

G : c'est beau une petite entrée sympa, une petite touche, Julien arrive juste à la fin, tac tac, le cerfeuil et comme ça le piment d'Espelette. Et bien écoutez, très belle entrée, alors nos ingrédients, chipirons, oignons, ail, vin blanc pour déglacer, après on met l'encre de sèche, avec un petit peu d'eau pour tout récupérer dans le sachet et ça permet d'avoir du jus et que ça cuise un petit moment, et du piment d'Espelette, mais pas de sel,

F : à la limite bon ça c'est les goûts et les couleurs, alors on goûte

G : on goûte !

F : le mieux c'est de goûter et après on rectifie l'assaisonnement selon les goûts. Espuma : pommes de terre, crème, ail, safran, tout cuire euh... on peut cuire aussi ensemble la pomme de terre avec la crème, ou alors on cuit la pomme de terre à part et on mélange avec la crème, on mixe, on passe au chinois et on remplit le siphon. On teste avant pour être sûr que ça fonctionne et

G : écoutez Messieurs, entrée réussie !

G : alors Messieurs, on attaque le plat,

J : voilà donc, nous avons décidé de faire un merlu aux coquillages et au beurre vert, on va dire que c'est une recette traditionnelle qui s'appelle Marie Corchquera, on l'a un peu retravaillée à notre façon. Donc n va commencer par le beurre,

G : alors, beurre vert ?

J : on va le mettre au frigo. Beurre vert, donc c'est très simple, il vous faut du beurre pommade, donc du beurre qui a ramolli légèrement, qui est à température ambiante, qui est un peu mou

G : là il fait chaud, donc il a vite ramolli ! Donc ambiance cuisine !

J : on y est, on va mettre tout le beurre avec les échalotes, hop, donc il y a une échalote on va dire, 50 grammes de beurre, une échalote ciselée, une gousse d'ail écrasée,

G : tu as remarqué qu'on n'a pas été sympa avec toi, on t'a filé un méga mixer de compétition, un mixer de dinette

J : mais ça suffit,

G : voilà et là bon courage !

J : dedans on va rajouter un mélange d'herbes hachées, là dedans nous avons mis une cuillère à café d'estragon, de persil haché, de cerfeuil et d'aneth. Bon, alors on va mettre euh... voilà, donc dans notre petit beurre on va rajouter un peu de sel quand même, parce qu'il faut qu'il soit assaisonné, pas mal du fameux piment d'Espelette qu'on retrouve un peu partout,

G : en AOC hein ?

J : en AOC ouais, toujours, il y a aussi le piment basque, mais là nous on travaille avec l'AOC.

G : ensuite on rajoute un peu de liquide

J : oui, voilà, tout à fait donc on a une fameuse boisson anisée assez connue, dont on ne va pas donner le nom

G : mais qu'on boit souvent à l'apéro

J : tout à fait hop, on gardera ça pour après, et un peu de jus de citron aussi, et on va mixer, je vais mettre ça au cas où

G : oui sinon, ça va en mettre partout, c'est pour ça que je dis bon courage !

J : ouais ! Bon alors

G : Bon en fait ça marche très très bien

J : ça marche très très bien, sauf qu'on va rajouter un peu de citron, peut-être avec un peu de liquide ça va marcher, un petit coup de cuillère,

G : bon après l'idée c'est d'avoir une sorte de pâte verte

J : un beurre en fait, qui va être un peu liquide, vous le mettez dans une terrine ou dans un récipient au frais, et puis il va redurcir, et ça va faire ça !

G : voilà, le résultat il est là, écoutez certains jours moi j'y crois pas avec le mixer hein !

J : une petite dernière et on va laisser de côté le mixer. On va d'abord ouvrir les coquillages, c'est chaud, excusez-moi !

G : tu sais quoi, on t'a fait que des belles surprises, le mixer qui ne marche pas, prendre la poêle qui va cramer

J : je prends une petite spatule, donc, on va baisser un petit peu le feu peut-être, merci. Donc un petit trait d'huile d'olive, léger, on va mettre là-dedans une échalote et une gousse d'ail écrasée, voilà, on va suer légèrement mais sans coloration, pour parfumer un peu les coquillages, ça on ne le mange pas, on le laisse pour le bouillon

G : les coques en général, c'est plein de sable, comment on fait ?

J : on les met dans de l'eau avec de l'eau froide et du gros sel, comme ça elles vont s'ouvrir, perdre le sable et après c'est bon, il faut répéter peut-être deux fois ou trois fois

G : de l'eau salée, avec du gros sel ?

J : on va mettre un petit peu de vin blanc, super vin blanc, hop, et on va couvrir comme ça pour une cuisson à l'étouffée, de manière à ce que avec la vapeur les coquillages s'ouvrent avec la vapeur, ça dure pas longtemps, une ou deux minutes, et puis on va débarrasser les coquillages, enlever les coquilles, et récupérer le bouillon de cuisson

G : le bouillon de cuisson, parce que là il y a du goût !

J : ça va nous faire la sauce

G : d'accord ! Bon écoute là je pense qu'on est pas mal, on fait un petit récap ingrédients le temps de se poser :

Femme :

- pour ce merlu grillé aux coquillages et sauce verte, mélangez les 50 g de beurre avec un mélange d'herbes hachées composé d'une cuillère à café d'estragon, de persil haché, de cerfeuil et d'aneth. Y ajouter du sel, du piment d'Espelette, 5 cl de Pastis et un peu de jus de citron. Mixer le tout, faire revenir dans une poêle chaude et huilez une échalote et une gousse d'ail écrasée, et y ajouter les moules et les coques, ajoutez un peu de vin blanc et laissez cuire pendant deux minutes afin que les coquillages s'ouvrent, récupérer ensuite le bouillon de cuisson qui fera la sauce. Pour la suite de la recette, il vous faudra : 4 filets de merlu, du piment d'Espelette, du sel, une botte d'asperges vertes, 100 g de petits pois, et 3 tomates cerise pour la décoration.

G : allez, on rattaque ! On poursuit, le merlu :

J : on a décortiqué avec Fabien les coques et les moules, qu'on a réservées dans un petit verre et on a gardé à côté le jus de cuisson. Donc le bouillon de cuisson on va le mettre à réduire dans la poêle, voilà,

G : le merlu ?

J : on va le cuire côté peau

G : tu as la poêle bien chaude ? Elle est fumante

J : côté peau, donc là j'ai que le dos du merlu, j'ai enlevé le bas-ventre, le gras et tout ça, on va se le donner directement à la cuisson avec le piment d'Espelette, légèrement sur la chair et la fleur de sel et ça on n'y touche plus. Pendant que le bouillon réduit, donc il est quasiment réduit là, on va rajouter dedans nos coquillages, décortiqués, donc les moules et les coques. On ne va pas tout mettre parce qu'il y a un peu beaucoup là,

G : qu'est-ce qu'on a fait là Julien ?

J : là on a des asperges fraîches et des petits pois, donc ça on les a juste blanchis, donc le principe on va éplucher les asperges et écosser les petits pois, eau chauffante, bouillante salée, on met les légumes dedans à cuire, on les débarrasse au bout d'une minute et demi, 2 minutes il faut goûter en fait il faut que ça soit encore un peu croquant, et on refroidit directement dans de l'eau avec des glaçons.

G : belle couleur bien verte

J : ça fixe la chlorophylle, exactement. On va les rajouter dans notre bouillon,

G : donc en fait c'est ta garniture ça ?

J : oui, tout à fait, oui

G : qu'est-ce qu'il te faut ?

J : dans mon bouillon, je vais rajouter encore un peu de piment d'Espelette, il y en a un peu dans le beurre, un peu dans le bouillon et un peu sur le poisson. Et là on est bon, le merlu commence à être pas mal là, côté peau un peu grillé, là on baisse, alors on va presque même l'éteindre, on va laisser à 2, 3, et on va le laisser cuire gentiment comme ça.

Fabien va mettre une astuce déco pour les tomates cerise, en fait c'est très simple, elles sont ciselées sur le dessus, mises 10 sec dans de l'eau chaude, refroidies dans de l'eau avec des glaçons

G : après elles sont pelées mais vous enlevez la peau

J : comme ça vous la mettez un peu en l'air,

G : ça me rappelle ces fruits, aidez-moi, sur le nom le petit jaune, physalis !

G : le physalis ouais ! Et ça en plus quand on le met dans le four, la peau croûte et ça fait une jolie tuile et là il faut tourner il faut mettre un peu de fleur de sel, de piment, et un peu d'huile d'olive dessus, vous le passez [incompréhensible] au four, 10 – 20 secondes, et ça donne une petite garniture avec une pointe de couleur sur votre assiette et c'est sympa et puis c'est frais, c'est bon

G : Julien, là on y va ?

J : on met le beurre

G : il faut une petite cuillère, quelque chose ?

J : une petite cuillère, une spatule, pas mal, la garniture est prête avec la sauce,

G : ça a l'air appétissant !

J : et quand les odeurs se dégagent ! On est prêt on peut dresser ! Tout simplement

G : c'est vraiment superbe,

J : tout se marie très bien puisqu'on a le moelleux des coquillages, le petit croquant des légumes verts, avec le goût iodé du bouillon de coquillages, le beurre parfumé avec les herbes, petit retour de piment d'Espelette, donc on a une explosion d'arômes en bouche, et c'est vraiment sympa. Voilà donc on va dresser, vous voyez la chair est bien moelleuse, elle se détache toute seule, là il est cuit parfait ! On peut remettre des coquillages dessus éventuellement, pour la déco, une petite asperge comme ça

G : ça c'est sympa

J : vous disposez une petite tomate cerise, deux ou trois, on va en mettre trois donc, et voilà le tour est joué,

G : les ingrédients, merlu,

J : un bon merlu frais,

G : un bon merlu frais, en plus ce n'est pas un poisson très cher

J : non, ça va, c'est correct

G : donc ça c'est hyper important. Pour la garniture ?

J : alors moules, coques, palourdes, au choix, praires aussi,

G : asperges, petits pois, et tout y est à part le beurre vert

J : du beurre pommade, avec un peu d'échalote, un peu d'ail, persil, estragon, aneth, et cerfeuil haché, et une pointe de jus de citron et la fameuse boisson anisée,

G : surtout du piment d'Espelette un peu partout à toutes les étapes

J : voilà, fleur de sel et on y est !

G : on est partis au pays Basque !

**G = Grégory et F = Fabien** (change of chefs)

G : le dessert, un classique, mais petite touche basque !

F : revisité !

G : revisité, j'aime bien ce mot, moi

F : fondant au chocolat avec cœur cerise noire d'Ixassou et bien sûr un peu de piment d'Espelette,  
G : même dans le dessert, ils ont réussi à en mettre !  
F : dans le plat, dans le dessert  
G : le chocolat noir et le piment, ça va bien ensemble, est-ce que dans le biberon vous en mettez ?  
F : il faut que je demande à ma mère  
G : il y a des chances,  
F : après 3 ans  
G : bon allez, on attaque ! Donc là il y a les œufs, les œufs entiers combien ?  
F : il y a trois œufs entiers. Trois œufs entier avec le sucre, sucre en poudre. Donc il faut blanchir les œufs, fouetter énergiquement,  
G : donc là on part sur une recette, Fabien, du, c'est le... fondant classique ?  
F : exactement ! Avec le cœur coulant là, le cœur coulant, il y a 100 000 variantes, vous pouvez mettre ce que vous voulez dedans, le faire au lait, au chocolat blanc, à la framboise, à la pistache, au praliné, marron,  
F : à la pâte à tartiner même  
G : ah ouais... lequel des deux est le plus gourmand ?  
F : moi je suis plutôt salé et lui, il est plutôt sucré  
J : et pourtant c'est lui qui fait les desserts !  
F : sinon j'en mangerai toute la journée ! Donc on va mettre tel quel le chocolat à fondre avec le beurre,  
G : qui est quasiment fondu déjà,  
J : et la crème  
G : il fait juste 50 degrés ici !  
F : donc ça le mieux c'est de le mettre au bain-marie, maintenant on peut le passer au micro ondes aussi, pas trop fort pour pas que le chocolat brûle,  
G : tu connais les quantités ou pas ?  
J : le chocolat c'était 90 grammes, en beurre on avait mis 70 grammes, et 25 grammes de crème,  
G : d'accord, tu mets combien de temps à peu près ?  
F : il faut surveiller, je vais rester dedans sinon, c'est moi qui vais surveiller le micro ondes  
G : Julien, tu es le préposé au micro-ondes !  
J : ouais voilà ouais, après la plonge là ...  
F : du sucre blanchi, on va rajouter la farine, donc la farine il y a entre 30 et 35 grammes,  
G : le piment d'Espelette dans cette recette, honnêtement, c'est pour le folklore ou ça va vraiment rajouter quelque chose au niveau du goût ? Sois honnête ! Attention !  
F : on va dire que si on en met trop, ça va apporter quelque chose au goût, mais en même temps il faut qu'il y ait ce retour un peu pimenté,  
G : avec le chocolat, ça va matcher !  
F : voilà, ça c'est prêt, il faut juste que je rajoute le chocolat,  
G : ça doit être pas mal ?  
F : on est pas mal, on est même bons !  
G : et une fois de plus la maryse, c'est l'outil parfait en pâtisserie surtout,  
F : je vais ajouter une bonne pincée de piment d'Espelette, et après je vais rajouter mon chocolat dans mes œufs, ma farine en fouettant  
G : tu veux que je t'aide ?  
F : si vous voulez !  
G : on a envie de lécher !  
J : ah j'attendais de voir !  
F : vas-y on te cache comme ça vas-y !  
G : voilà l'appareil est fini ! Repos ou pas repos ?  
J : le mieux c'est de reposer en fait dans un ramequin. J'ai pris des petits ramequins que j'ai beurrés, on peut les fariner aussi,  
G : d'accord

F : il faut mettre un peu d'appareil au fond du moule, voilà à moitié  
G : donc là l'idée c'est on remplit le petit moule à moitié,  
F : parce qu'après on va y rajouter le cœur coulant à la cerise  
G : donc c'est quoi ? C'est de la confiture de cerise ?  
F : là c'est de la confiture de cerise noire tout à fait parce que ce n'est pas trop la période pour la confiture fraîche, mais on peut faire après avec des confitures fraîches ou se faire nous-mêmes notre confiture  
G : et tu mets ça comme ça dans un petit moule en silicone ?  
F : voilà, si vous n'avez pas de moule de silicone à la maison, vous pouvez mettre dans vos bacs à glaçons, par contre pas les remplir entièrement parce que c'est trop gros par rapport à la taille du ramequin  
G : alors ça parce que là c'est liquide. Si je mets ça là dedans liquide ça ne va pas aller  
F : ça va partir au fond  
G : donc là on va le laisser tel quel au frigo, une fois qu'il a durci au bout d'une dizaine de minutes, on met ça dessus, et on complète.  
F : et on complète. On laisse reposer et on met en cuisson 7 minutes à 200 degrés  
G : je pense que là on a bien compris, allez tout de suite le récap ingrédients

Femme :

- pour ce mi-cuit au chocolat à la cerise noire, faites blanchir dans un saladier 3 œufs entiers avec 30 grammes de sucre, et 30 grammes de farine. Dans un autre saladier mélanger 90 grammes de chocolat noir, 70 grammes de beurre et 25 grammes de crème liquide. Faites ramollir le tout au bain-marie ou au micro ondes. Une fois ramolli ajouter une pincée de piment au chocolat ainsi fondu puis incorporez le tout aux œufs et à la farine. Versez l'appareil dans des petits ramequins à mi-hauteur, laissez reposer au frigo et une fois durci y déposer le cœur coulant à la cerise puis recouvrir à nouveau avec l'appareil chocolaté. Laissez reposer puis remettre en cuisson.

G : bon on vérifie un petit peu ce qui se dit ?  
F : il doit être cuit, il est pas mal là oui,  
G : c'est chaud hein, allez,  
F : pour éviter de se brûler on pose -[incompréhensible] dessus  
G : je te mets ça où Fabien ?  
F : posez-le là, on pourra peler un petit peu la confiture qu'il y a à l'intérieur  
G : à l'intérieur, c'est ça hein  
F : je fais un petit peu comme ça, voilà  
G : il est superbe !  
F : après on peut rajouter un petit peu de piment d'Espelette sur l'assiette puisqu'on n'en a pas mis assez partout, encore !  
G : comme ça si des gens trouvent qu'il n'est pas assez pimenté, ils peuvent ! Mais franchement c'est sympa et en plus au niveau du goût ça apporte quelque chose. Le piment d'Espelette qui n'est pas si fort que ça avec le chocolat, franchement ça match ! Mi-cuit, recette du mi-cuit on l'a vu, avec les œufs, le sucre, la crème, le beurre  
F : blanchir les œufs avec le sucre, rajouter la farine,  
G : après rajouter le cœur fondant qu'on a préalablement au frigo, avec la confiture à la cerise  
F : on met dedans, on recouvre 7 mn à 200 degrés,  
G : et boum, il est là ! C'est magnifique, bon dessert et menus réussis, bravo à tous les deux

### "Episode Chocolate Special"

Tout de suite, à vos recettes se place sous le signe de la gourmandise,

G : Christophe, écoute bonjour ; Je suis ravi d'être à tes côtés « émission spéciale chocolat »,

tu as une lourde mission, parce que tout le monde est dingue de chocolat, moi le premier, heu...donc on s'est dit le chef d'une grande maison comme Fauchon était l'homme de la situation

C : tout à fait

G : alors qu'est-ce qu'on va faire comme recette ? La recette salée, la recette sucrée. Juste les intitulés, après on va se lancer dans le vif du sujet.

C : les intitulés,

G : moi, j'veux des pâtes, déjà hein

C : ouais ben je suis parti sur deux choses très simples

G : ludiques ?

C : euh, ludique pour le salé parce que mélanger du chocolat dans un plat salé si c'est pas ludique, j'aurai, j'ai un peu de mal à me mettre dedans. Euh, et pour le sucré, là beaucoup plus classique, mais qui peut faire beaucoup plus, plus d'effet : un soufflé au chocolat

G : ça c'est

C : normalement,

G : normalement

C ; si c'est bien fait,

G : normalement, on ne se trompe pas avec le soufflé au chocolat

C : c'est carton !

G : bon Christophe, on attaque, on attaque les pâtes ?

C : et pour le salé, c'est le carbona...les carbo choco

G : carbo choco, allez vas-y, attaque !

C : voilà

G : qu'est-ce qu'il te faut ?

C : alors en fait, c'est, c'est assez, c'est très simple, j'ai pris les ingrédients d'une carbonara, j'ai juste rajouté du chocolat au lait, donc là on va commencer en fait par

G : on y va

C : tout chauffer, voilà on est parti, donc

G : une casserole, une casserole, pardon, avec de l'eau pour les pâtes

C : tout à fait, toujours un peu salée. Pour euh, la sauce, on va commencer en fait par cuire

G : les oignons ?

C : non,

G : on fait une petite spatule ou pas ?

C : une petite spatule

G : tiens !

C : voilà, mettre plus fort

G : 9 c'est à fond, hein

C : je vais cuire séparément tout, parce que en fait, je vais d'abord cuire les oignons, ensuite les lardons, et ensuite je vais faire le beurre

G : mais on ne prend qu'une seule poêle ?

C : oui !

G : donc on part sur des ingrédients de carbonara, quoi que, dans la vrai carbo à l'italienne, y a pas de crème

C : y a pas de crème

G : c'est une sauce

C : on va dire que c'est une carbonara française

G : française hein, à la crème française

C : là, je vais prendre un petit pot

G : bon vas-y, sers toi ! Fais comme chez toi ! Donc là on va débarrasser,

C : on va débarrasser,

G : en fait, on fait suer, mais ils ne sont pas colorés

C : non, et donc, la même chose  
 G : , pareil, pas de matière grasse, là ils libèrent de la matière grasse  
 C : voilà, et c'est pour ça, là on va pouvoir mettre les pâtes  
 G : , ouais  
 C : comme je l'expliquai, c'est une recette qui est très rapide à faire et qui peut être sympa, quand on veut mettre un peu de... parce que je trouve mettre du chocolat dans une recette salée, c'est toujours un peu exotique, comme on dit. J'aime bien faire des recettes de chef façon maison  
 G : oui, tu as raison, nous, c'est ce qu'on va faire  
 C : là ça commence à être un peu grillé et vu qu'on les mélangera ensemble, je mets dans la même, toc, et donc là, sans nettoyer encore, hop, ensuite je vais faire chauffer la crème,  
 G : ça, c'est de la crème quoi ? À combien de %  
 C : c'est de la crème à 30 %,  
 G : 30% que l'on trouve liquide dans tous les supermarchés  
 G : t'inquiète pas, je suis dessus !  
 C : très bien  
 G : donc là, c'est quoi, c'est la réduction de la crème ?  
 C : non, c'est faire chauffer la crème pour qu'ensuite on rajoute le chocolat. Le chocolat, si on le met à froid, ça risque de faire des petits morceaux. Sachant que là quand même, on va quand même pas mal chauffer, ça peut bien se mélanger, c'est juste une façon de faire un peu logique. On met souvent le chocolat, quand il y a quelque chose de chaud. Donc, là ça bout, et hop !  
 G : moi, les pâtes, je suis dessus, toujours  
 C : quand ça sera bien mélangé, je vais rajouter la..., je vais rajouter le mélange d'oignons, donc là en fait quand ça rebout, c'est à ce moment là que je rajoute tout mon mélange  
 G : tu mets, tu remélanges tout, oignons  
 C : je remets tout  
 G : et lardons  
 C : tout à fait  
 G : bon, là on est, on est à mi-parcours de notre recette, tout de suite le récap. ingrédients avec tous les grammages pour cette sauce, pour cette carbo-choco :

Femme :

- pour ces carbonara lardons et cacao il vous faudra 50 grammes de spaghettis, 30 grammes d'oignons, 60 grammes de lardons et 200 grammes de crème liquide, 50 grammes de chocolat au lait, du piment d'Espelette, du poivre du moulin et du sel de Guérande. Tout de suite la fin de la recette

C : et donc là, maintenant je vais laisser bouillir pour que ça, ça fasse un peu comme un, un peu plus crémeux, un peu plus onctueux  
 G : en gros c'est de l'épaissir un peu quoi  
 C : voilà, c'est l'épaissir pour en fait, que la, la crème quand il y aura les pâtes reste un peu collée sur les pâtes plutôt que d'avoir une sauce ou quand les pâtes sont enlevées de l'assiette, il y a  
 G : pas une piscine, quoi !  
 C : on a besoin d'une cuillère à la fin quoi. Là on va essayer d'avoir un peu tout avec les pâtes. Donc là je vais la, moi je je vais, je vais la mettre dans son petit  
 G : vas-y, vas-y  
 C : toc, je fouille ?  
 G : fouille, fouille, qu'est-ce qu'il te faut ?  
 C : il me faut un petit récipient, cul de poule  
 G : un petit, tiens, t'as vu ? Magique !  
 C : comme tu veux, je vais baisser, baisser comme ça

G : tac, tac, 2 petits points et tu peux baisser. Les pâtes on ne va pas être loin, là. Je me brûle, je me brûle, je vais goûter,  
C : donc là, en fait,  
G : encore un peu.  
C : Donc, là on va épaissir donc,  
G : pas mal hein ?  
C : c'est pas mal  
G : tu l'as déjà testée cette recette ou pas ?  
C : oui, je ne vais pas te dire quand, mais oui, je l'ai testée. Et donc là, sel, poivre  
G : alors, sel, poivre  
C : voilà, on va juste faire avec une cuillère,  
G : j'y vais ?  
C : oui,  
G : pourtant, on a le sel des lardons ?, tu veux peut-être goûter avant ?  
C : oui, d'abord, ouais, je vais commencer par, alors, on a mis bien sûr, ça dépend, on n'est pas obligé d'en mettre. C'est quelque chose quand même qui est, là je vais mettre deux, deux pointes de cuillère, normalement c'est deux pointes de couteau. Donc cuillère,  
G : cuillère, hop là, tiens ! Attends, je vais prendre une assiette, c'est pour les réserver  
C : et le poivre, je ne le connais pas bien,  
G : on va peut-être mettre un filet d'huile d'olive pour éviter que ça colle,  
C : oui  
G : quand même,  
C : quand même, il va très bien ce moulin  
G : c'est pas mal, c'est pratique,  
C : c'est pas mal, hop, hop, je vais goûter  
G : vas-y goûtes !  
C : tu prends une cuillère, c'est prêt !  
G : c'est prêt ? Je vais goûter aussi, je suis curieux. Spéciale chocolat, le chocolat dans tous ses états. Et bien c'est très bon !  
C : donc c'est un peu épais, c'est chocolat. On va le dresser  
G : c'est très, très bon, ah oui, ça marche bien, hein, franchement, il faut essayer. Les pâtes, tu veux peut-être une fourchette ?  
C : fourchette. Tout simplement j'ai pris un peu de, j'appelle ça des pétales mais y a des pétales de parmesan  
G : au frigo ?  
C : au frigo  
G : allez ! Des petits copeaux comme ça c'est sympa. C'est vraiment bon hein, ça donne un bon petit goût, ça laisse un bon petit arrière-goût, franchement, vous pouvez essayer, il y a de l'idée  
C : la sauce  
G : on ne sent pas trop ce côté sucré-salé, c'est très onctueux, euh...non c'est bien hein ! Le petit piment en arrière, on pourrait presque mettre un poil plus, mais c'est bien. Après c'est une question de goût de chacun,  
C : voilà, tout à fait. Les petits copeaux sur les côtés, hop, et c'est prêt  
G : voilà, écoutes, Christophe, simple, simple mais original. Alors carbo-choco par Christophe Adam, alors : lardons, chocolat au lait,  
C : chocolat au lait, on peut bien sûr faire au chocolat noir, c'était un peu pour jouer sur  
G : c'est bien c'est du chocolat très crémeux, le chocolat au lait va très bien, il fallait de la crème car là on était dans la carbo un petit peu à la française, du sel, poivre, piment d'Espelette, oignons !  
C : et des oignons  
G : et puis les petits copeaux de parmesan juste derrière. Ecoute, bravo,



[PUBLICITE]

G : classique ?

C : oui, bah oui, sur, le le dessert, c'est plutôt un classique de la restauration mais qui

G :: le soufflé

C : le soufflé

G : voilà,

C : donc le soufflé, simple. On va essayer de faire un soufflé

G : le soufflé, c'est simple et efficace, c'est bon

C : voilà, simple et efficace, donc on a le chocolat. On va commencer par faire fondre le chocolat au micro ondes.

G : on s'embête pas

C : Alors pas, il ne faut pas que le micro-ondes soit

G : trop fort,

G : trop fort, combien de temps ?

C : on met, on va mettre 1 minute,

G : voilà c'est parti

C : donc, ensuite je vais faire fondre ça derrière aussi, en fait en va beurrer les moules

G : on va chemiser

C : on va faire attention à passer un peu de temps à la façon dont on les monte et à la façon dont on fait le mélange, qui est à la base de tout, c'est les blancs d'œuf, le mélange et parce que, après les mettre au four, qu'il y ait un bon four ou un mauvais four, si ce mélange est mal fait... Donc ça on va le faire fondre un tout petit peu dans une casserole

G : je vais me mettre à côté du chocolat, le micro ondes est grand, hop,

C : alors c'est très important aussi le beurre, on va beurrer les moules et les sucrer et ça va, aider en fait le soufflé à bien monter

G : j'ai compris ! Qu'est-ce qu'il te faut ? On a un batteur

C : alors le batteur,

G : par contre, je n'ai pas beaucoup de fil, hein, ça marche ? Non c'est bon

C : toc

G : ça, c'est le petit batteur ménager, classique,

C : voilà

G : ça te va ou il faut qu'il soit plus fondu que ça ?

C : non, c'est bien comme ça, si vraiment, avec un petit pinceau les beurrer, alors le mélange, ce mélange de blancs est valable aussi pour une mousse au chocolat ou pour un biscuit, ou pour autre chose. On a toujours peur de faire monter les blancs d'œuf oui,

G : pourquoi ?

C : je ne sais pas, des fois, quelqu'un qui veut faire monter ses blancs d'œuf, il a peur, il a peur qu'ils tombent,

G : c'est vrai

C : qu'ils ne montent pas assez, mais ce qu'il y a, c'est qu'on les... il faut toujours s'en occuper, il ne faut jamais les laisser de côté et, en fait quand les blancs sont bien montés, en fait, je rajoute le sucre, quand ils sont encore mousseux en fait,

G : on va serrer, bon, ça c'est fait, alors attend, je prends un autre petit récipient pour remettre le sucre.

Donc on met du sucre dedans, et

C : je vais te laisser finir ça,

G : et tu t'occupes du chocolat ?

C : oui,

G : là t'as réduit le fouet, c'est fait exprès ?

C : oui, je laisse, on va laisser comme ça, une petite maryse

G : comme nous le disait Christophe, le plus important, ça se passe en ce moment, les blancs  
C : voilà il est bien fondu, après tu rajoutes  
G : oh, là !  
C ; oh là  
G : c'est bon !  
C : tu rajoutes le beurre. Donc, voilà, moi, mon mélange beurre chocolat est fait et là on peut arrêter, et ce qui est important tout de suite, c'est donc là on a les jaunes, c'est de tout de suite continuer à les remuer,  
G : et effectivement, là le beurre apporte le crémeux,  
C : donc là les blancs d'œuf on peut les mélanger mais sans avoir peur et ça sera comme de la crème.  
G : d'accord  
C : Et donc là tu peux verser ça dessus  
G : ok, j'y vais  
C : s'il te plait  
G : petit à petit j'imagine,  
C : non, on peut y aller assez rapidement,  
G : on y va  
C : là tu peux mettre le tout  
G : oui, je te laisse remuer doucement, mais c'est, c'était trop bon ! Désolé, on est gourmand, on ne se refait pas !  
C : le soufflé  
G : eh ! Fabuleux !  
C : c'est pour ça que ces blancs d'œuf sont un peu importants  
G : et ça pour la mousse au chocolat c'est le même combat ?  
C : oui, il faut surtout faire comme ça. Autrement, ou alors, on préfère avec les morceaux mais ce qu'il y a, c'est qu'on aura une mousse chocolat qui sera retombée, qui va être dure, quand on met la cuillère, au bout de trois cuillères on ne pourra plus la manger et là on dirait une mousse, ça brille  
G : c'est superbe  
C : donc là, on va les garnir entièrement et les raz bord  
G : mon ami, ça, ça, va être terrible ! Et on lisse ?  
C : , voilà on lisse,  
G : je vais mettre dessus, ok. Hop, désolé, c'est toujours moi qui m'y colle, c'est une vraie corvée de faire ça, je plaisante ! Hop le petit. Voilà Christophe, ça va partir combien de temps au frigo ? Euh pas au frigo  
C : au four  
G : au four  
C : au four, heu... c'est marqué 180 degrés, mais nous on va le mettre à 200 dans ce four. On a toujours 20 degrés d'écart entre un petit four de ménagère et le four un peu plus de pâtissier et entre on va dire entre 8 minutes, entre 8 et 11 minutes à peu près,  
G : ce qu'il faut c'est regarder, c'est les surveiller,  
C : voilà  
G : là on est à 200 degrés  
C : on est à 200 degrés  
G : four préchauffé ?  
C : ah, très important, très, très important d'avoir un four préchauffé,  
G : et autre chose avec les soufflés, il ne faut pas ouvrir avant  
C : surtout pas ouvrir avant la 6 ou 7<sup>ème</sup> minute quand la  
G : là ça peut faire un massacre, il n'aime pas  
C : il ne faut pas se compliquer la vie  
G : bon écoute maintenant, on fait un petit récap ingrédients et puis un petit peu de patience à peu près on a dit entre 8 et 10 minutes de cuisson

Femme

- pour ce soufflé au chocolat pour 10 personnes, il vous faut 540 grammes de chocolat, 520 g de blanc d'œuf, 180 grammes de sucre, 120 grammes de jaune d'œuf et 120 grammes de beurre. La fin de la recette, tout de suite

G : allez on y va, alors on a été holà ! Bien patients. Vas-y puisque c'est chaud hein.

C : c'est un peu chaud

G : ça c'est beau ça franchement. Ils sont bien, celui-ci, il s'est un peu plus exprimé que les autres

C : donc là on a dit 10 minutes

G : 10 minutes ?

C : 10-11 minutes

G : on se fait une petite assiette pour les présenter, je te laisse le prendre, on en met une à chaque fois, et bien c'est aussi simple que ça. Ecoute, Christophe, voilà, bravo, bravo. Bon alors, c'était très simple, on a fait comme une mousse au chocolat,

C : c'est une mousse au chocolat, mais qui est cuite,

G : qui est cuite, donc avec des jaunes d'œuf, des blancs, vous avez vu l'astuce ? Christophe a vraiment insisté, toujours, toujours remuer. Il réinsiste, effectivement, le résultat est superbe Le chocolat là on est à 70 % de cacao plus ou moins fort, après ça dépend des goûts de chacun, voilà et puis bien chemiser ses petits, ses petits moules pour le soufflé, comme ça ça permet au soufflé de se développer

C : et donc pour la cuisson c'est un petit moule hein, s'il faut aller à la taille au-dessus c'est 11 minutes

G : 11 minutes si la taille est un petit peu plus grande

C : et si la taille est un peu plus grande on est plutôt aux alentours de 14, 16 minutes

G : voilà, aussi simple que ça

G : Christophe, allez, le challenge, retour sur ce plateau d'à vos fourchettes, aujourd'hui émission spéciale chocolat, chocolat un petit peu dans tous ses états, alors évidemment tu va retrouver du chocolat, mais du chocolat blanc cette fois-ci pour le challenge du chef. On part sur quoi : orange, raisins secs, amandes, et cerneaux de noix. Qu'est-ce que tu peux faire ? Tu as droit, tu sais, à un joker, du sucre, à de la farine, euh...de l'huile, du beurre

C : non je vais rester sur ces ingrédients là

G ; t'as pas l'air inspiré

C : par contre j'ai vu j'ai droit à un joker

G : tu as vu quelque chose dans le frigo qui t'intéresse ?

C : non, non, en fait j'ai vu euh, j'ai vu ça

G : mystère,

C : j'ai vu ça !

G : tu sais que t'as le droit hein

C : j'ai vu ça

Et je pense qu'avec ça je peux faire une sorte de sucette-mendiant- chocolat blanc – orange

G : qu'est-ce qu'on fait, alors, on va concasser ?

C : non, je laisse tout, je vais encore faire fondre mon chocolat

G : au micro-ondes ?

C : au micro-ondes

G : on ne va pas faire tout fondre ?

C : pas tout fondre non, non, on va faire fondre la moitié

G : une partie, oui, attends, on va te trouver un petit récipient, tient, c'est parfait ça, allez, on y va on attaque, tac, tac, tu me diras stop hein

C : encore un peu qu'on en fasse six,

G : c'est pas mal ça

C : un, deux, trois, encore, hop, on va faire fondre

G : allez, go, pareil : micro ondes, sulfu, chef,  
C : et bien parfait, c'est très bien  
G : une grande feuille comme ça, ça te va ? Tiens, je te mets ça là  
C : très bien, on va couper en deux pour faire sucette  
G : allez, tiens, ça va marcher quand même, le chocolat il a presque fondu et là je dis, je dis bon courage !  
C'est pas tout à fait net Christophe, tu peux mieux faire, un chef comme toi à la tête d'une grande maison  
comme Fauchon, ça pourrait euh, c'est limite, ça craint un peu ! je plaisante ! Là je surveille le chocolat, je  
suis à fond,  
C : ce qu'il faut faire, c'est prendre une cuillère et en fait mélanger toutes les 3 secondes  
G : pour le chocolat ?  
C : oui, moi pendant ce temps je vais zester  
G : il faut être patient hein  
C : en fait je vais zester l'orange, prendre juste les zestes, sans, sans aller jusqu'à la peau, c'est important,  
G : oui, parce que dans le blanc, il y l'amertume,  
C : voilà  
G : alors  
C : ce qu'on va faire, on va prendre une plaque et on va tout de suite mettre au frais  
G : au frais ?  
C : pour en fait, ouais au frais pour en fait quand on va couler le chocolat, ça puisse durcir, ou au  
congélateur si on peut, et ça puisse durcir rapidement,  
G : une cuillère, ok ? On est pas mal ou il manque encore un peu ?  
C : non on va reprendre la plaque, voilà la plaque bien refroidie mais  
G : l'idée c'est qu'elle soit froide hein  
C : l'idée, c'est qu'elle soit froide, comme ça c'est plus rapide à prendre et le bâton de chocolat sera bien  
durci dedans et c'est plus de la confiserie, mais c'est ça, on va faire comme ça  
G : tête bêche, c'est plus facile pour travailler.  
C : Voilà  
G : et donc là tu va rajouter les fruits secs à ce moment là ?  
C : comme un mendiant  
G : d'accord, tiens ! Je ne sais pas pour vous, mais moi je dis qu'il y a de l'idée, y a de l'idée, sacrément !  
Des fois on se dit que c'est compliqué, regarde, franchement  
C : on peut faire des choses simples  
G : des choses simples, on peut faire ça avec du chocolat au lait, du chocolat noir,  
C : et donc là on remet à durcir  
G : là ça va durcir combien de temps à peu près  
C : il faut bien 10 minutes, au frigo pour que le chocolat durcisse bien, que le bâton soit bien  
G : eh, sacré challenge, hein ? On va voir le résultat, mais allez, au frais ! Parce qu'on part sur un  
challenge, mais le chef, il nous fait de la grande confiserie, on ne peut pas, on ne peut pas s'empêcher en  
fait, je pense que le résultat est sympa,  
C : je pense que ça peut être bien  
G : attend, on va, on a un petit peu de  
C : le challenge, écoute  
G : euh, écoute, on va faire un petit coup de sopalin comme ça,  
C : le challenge, tu l'as ?  
G : c'est pas mal non ? Voilà on va se faire plaisir, un petit challenge comme ça, tac, tac,  
C : c'est bien pour les enfants, pour  
G : bon alors donc, les ingrédients : on a eu du chocolat blanc pour ce challenge, orange, fruits secs,  
C : zeste d'orange et fruits secs on aurait aussi pu avoir si on avait des fruits confits, on peut venir rajouter  
des fruits confits  
C :

G : ça marche aussi très bien

C : et là frigo

G : là frigo, on a besoin d'un euh, de piques pour les brochettes en joker ou sinon peut être un cure dents,

C : voilà

G : ça marche aussi !

C : ça marche aussi .

## Schuhbecks

### Gefüllte Kalbsbrust mit Kopfsalat - "Episode Stuffed Breast of Veal"

Alfons Schuhbeck: I Elmar Wepper: B

I: Da werden Sie jetzt spitzen. Ich starte nämlich mit was Besonderem, einer gefüllten Kalbsbrust mit einem Kopfsalat. Ja und dann war ich halt noch ein bisschen beim Fischen. Es gibt einen Zander auf einem offenen Krautstrudel. Was war denn das? Jetzt geht es aber los. Jetzt habe ich dich, du Bürschl. Ja Elmar.

B: Alarm ist das.

I: Seit wann setzt du denn Alarmanlagen gegen mich ein.

B: Das darfst du jetzt nicht persönlich nehmen, aber dauernd verschwindet was aus meinem Kühlschrank. Jetzt wollte ich mal endlich wissen, wer da dran geht.

I: Von wegen dem bisschen Mundraub. Du musst ja nicht gleich mit Kanonen auf Spatzen schießen. Außerdem bist du selber schuld, weil, du lässt mich ja dauern aushungern.

B: Ja, dann mache ich dir eins deiner Lieblingsgerichte, ist das recht? Eine gefüllte Kalbsbrust mit einem Kopfsalat und einem Radieschen Kräuter Vinaigrette.

I: Ja, wir können es ja mal, sonst schlage ich Alarm. Ja, das brauchen wir gar nicht. Aber jetzt schlage ich einen leichten Alarm für unsere Soße, denn das ist das Wichtigste, das wir eine gescheite Soße zur Kalbsbrust zusammenbringen. Für dich ist das Wichtigste, dass du eine gute Füllung machst für das Brüstl da, Elmar.

B: Ja, einen Knödelteig quasi.

I: Okay.

B: Fange ich an, es ist ganz einfach. Ein bisschen kleingeschnittene Zwiebel blanchieren, dann eigentlich wie beim Semmelknödelteig ein bisschen Milch, Eier, die tue ich jetzt gleich in die Milch rein, verquirle es da.

I: Schau her, bei mir ist es jetzt so, dass ich das jetzt ein bisschen anschwitze, das Karamell mache ja, also wie gesagt, da haben wir es schon, ganz leicht, ganz wichtig. Ohne Fett, das muss man auch mal dazu sagen, also wir arbeiten ja fast fettfrei, wir zwei.

B: Jetzt muss ich aber sagen, zu so was brauchst du schon einen guten Topf. Also wenn du da jetzt irgendwas ...

I: Natürlich brauchst du einen guten Topf.

B: Ich habe schon Töpfe gesehen in Küchen Alfons, das kann man sich gar nicht vorstellen, da denkt man sich, das gibt es doch nicht. Kann doch einer nicht kochen und so ein Geschirr haben.

I: Ja, manche sparen am falschen Fleg, leider Gottes. Für Lippenstift und Parfüm wird nicht gespart, aber bei den Töpfen, das du ein Leben lang hast, wird dann gespart.

B: Ja. Da sieht man jetzt wie schön das karamellisiert ist. Hier sieht man schon wieder wie es schon wieder beginnt zu perlen. Jetzt schwitze ich da das Tomatenmark langsam mit dem Karamell an. Das ergibt mir jetzt einfach diese wunderschöne ja Bräune. Und jetzt ist es so, schau her, es legt sich das Tomatenmark an und in dem Augenblick, solange ich es noch wegbringe, so wie da, ist es okay.

I: Das ist okay.

B: Hier, jetzt muss ich aufpassen. Wird es zu dunkel, dann wird es bitter. Und deswegen lösche ich jetzt ab, nicht alles auf einmal, sondern ablöschen, das Braune geht jetzt weg, das reduziert jetzt wieder, der Alkohol geht raus, jetzt haben wir dann gleich wieder so eine Paste.

I: Die gibt es aber auch nicht, da die ganze Flasche rein schütten auf einmal.

B: Ja, aber das bringt ja nichts und dann, und dann geben Sie gleich die Flüssigkeit drauf und wundern sich dann, dass die Soße so einen säuerlichen Charakter hat.

I: Ja, ja.

B: Die Soße muss, der Rotwein muss immer wieder runter reduzieren. Erstens geht der Alkohol raus und zum zweiten ist einfach ganz wichtig, dass die sich am Topfboden so leicht anlegt und dann kriegen wir

immer wieder eine dunklere Farbe. Wenn wir jetzt nicht mit dem spielen, also das müsste eigentlich runter reduzieren, das müsste weg und dann passt es.

I: Immer ein paarmal, zwei-, dreimal machen.

B: Es muss jetzt mal langsam vor sich hin simmern und du machst derweil die Knödelmasse und ich schwitze mal hier, da brauche ich auch kein Fett nicht wahr, die Zwiebel an, weil die haben ja Feuchtigkeit, die karamellisieren ja genauso. Wenn man das bei milder Hitze macht, dann passiert da gar nichts.

I: Ich sag, ich tue eine klassische Würzung, ein bisschen Muskat, dann Chilisalze, Zitronenabrieb, dann sage ich gleich vorweg, ein bisschen Petersilie hineingeschnitten und dann ist es eigentlich schon, ist es eigentlich schon perfekt. So und das muss durchziehen, aber jetzt nicht so zusammen Batzen, dass das dann eben so eine undefinierbare Masse ist, sondern der Charakter von den Würfeln soll schon ein bisschen erhalten bleiben gell.

B: Das Wichtigste überhaupt, denn wenn du das rausdrückst, ist die Flüssigkeit heraus und so ist die Flüssigkeit in den Semmeln oder in den Brezeln mit drin oder auch Schwarzbrot lässt sich gut nehmen.

I: Das tun wir auch noch rein, das Haus verliert nichts Elmar, so.

B: Die Zwiebeln kommen dann später hinzu.

I: Das auch noch mit rein, schau her. Wenn du da herschaust.

B: Ja, das ist wunderbar.

I: Siehst du, wenn ich da durchfahre, geht schwer zusammen ja.

B: Ja.

I: So.

B: Und das ist es.

I: Und das machen wir jetzt noch so oft bis das ganz weg ist ja. Wir haben die Zeit ja nicht dazu, aber bitte nehmen Sie sich die Zeit, dann haben Sie eine wunderschöne Soße da wo man sagt Mensch, wie machst denn du das. Die fünf Minuten oder zehn Minuten, die müssen Sie opfern, danach brauchst du sie nicht mehr.

B: Das ist ja überhaupt keine Arbeit. Und das ist die Basis eigentlich für viele Soßenansätze. Also ob du einen Rinderbraten machst oder was, das ist wunderbar.

I: Ja, schau wir nehmen an dass, da siehst du es wieder ja.

B: Also wir nehmen an, das haben wir schon alles jetzt. Jetzt gießen wir fast wieder die Brühe hin, geben alles rein, jeder Millimeter ist wichtig, dass wir hier auch dieses am Rand sich anklebt. Das ist ja oft da das Gute. Das lösche ich jetzt ab hier. So, alles rein und jetzt müssen wir die Kalbsbrustfüllung machen.

I: Ja, Fülle ist fertig. Ich muss nur noch die Zwiebeln reintun.

B: Schau dir mal mein schönes Tascherl an.

I: Ja.

B: Was sagst jetzt dazu? Das hat ein Profi reingeschnitten, das merkt man sofort. Gut.

I: Also das macht jeder Metzger, das ist klar.

B: Natürlich. So, ein bisschen Chilisalze hinein, schmeckt es natürlich noch besser.

I: Brezelfüllung ist fertig.

B: Schau her, das ist eine schöne Konsistenz, die ist ganz flaumig, ganz weich und die bindet das natürlich da drinnen.

I: Wenn du mal dreieinhalb Stunden da drin liegst, bindest du auch.

B: Ich gehe jetzt da hinter, nicht zu viel.

I: Ich wollte es grad sagen.

B: Und hol das wieder vor. Schau.

I: Der Teig geht ja durch die Hitze auf ja.

B: Natürlich, natürlich total. So, jetzt machen wir es zu. Da können wir so ein paar Pflanzlerl draus machen. Hier habe ich so kleine Spieße. Hast du gewusst, dass München im 19. Jahrhundert eine richtige Kalbfleischstadt war. Das war das meist gegessene Fleisch. 1840 hatte München 83.000 Einwohner und da wurden in dem Jahr 77.000 Kälber geschlachtet, nur 22.000 Rinder, also das Kalbfleisch rangierte weit, weit vor dem Rindfleisch.

I: Aber die Kalbfleischküche ist in erster Linie auch in Bayern, also München ist das speziell, also Oberbayern ist da speziell und Kalbfleisch ist ja auch was Gutes, das muss man auch mal sagen.

B: So und jetzt geht es dahin, jetzt wird das Brüstl angebraten.

I: Jetzt wird es langsam spannend.

B: Ja, ja, es wird spannend, da hast du recht. Ja so, jetzt ein bisschen Öl rein, nicht viel. Möchtest du so ein bisschen isolieren ja, weil so eine Kalbsbrust hat ja auch Fett und das ist da Fett und da Fett und vor lauter Fett weißt du schon gar nicht mehr.

I: Aber was halt das Schöne ist, das Raffinierte, da ist die Beilage in perfekter Art und Weise im Fleisch drin, das ist natürlich wunderbar. Der Gedanke ist bestechlich.

B: Also nicht jetzt ich muss jetzt riesen Brüste haben.

I: Ja, das gehört schon zusammen.

B: Ja, ja. Ist so.

I: Es gibt kleinere Pfannen. Wird schon, muss du ein bisschen anbraten lassen.

B: Sieht schon schön aus.

I: Wunderbar.

B: Aber wie gesagt, ich muss jetzt da keine große Kruste haben, denn wenn ich das jetzt wieder in die Soße gebe, gibt das natürlich auch einen guten Geschmack hat und so produziert man, die Soße hat schon einen gewissen Geschmack, das Gemüse gibt einen Geschmack ab und dann, wenn dann die Gewürze dazu kommen, dann geht erst richtig die Post ab. So, und jetzt rein in unser Haferl.

I: Wunderbar.

B: Brauchen wir nicht mehr.

I: Jetzt muss es eigentlich nur noch in den Ofen oder?

B: Jetzt pass auf, ist aber heiß gell.

I: Hier.

B: Bei uns wird eins zu eins gekocht, das ist natürlich alles Live Cooking

I: Ja Moment. Diese Kalbsbrust kommt jetzt für dreieinhalb Stunden bei 150 Grad in den Ofen rein und die letzte halbe, dreiviertel Stunde geben wir unsere Gewürze rein. Hier habe ich Ingwer, Knoblauch, Rosmarin, Lorbeerblatt, dann eine Zitronenschale, ein bisschen ein Zimt und ein kleines Stückl von der Vanille und das Allroundgewürz der Piment, der ein bisschen noch Nelke, noch Zimt und noch Muskat schmeckt natürlich auch noch, Pfeffer kommt auch darein. Können Sie ruhig kräftig würzen die Soße, weil Kalbsbrust, diese Füllung, die mag schon, wenn die Soße richtig schmackig ist. So Elmar, du wirst jetzt an deinen Salat gehen.

B: Genau.

I: Und ich.

B: Als kleine, sagen wir mal frische geschmackliche Aufhellung brauchen wir einfach nur ein bisschen einen grünen Salat.

I: Genau.

B: Und machen den mit.

I: Kannst du gleich mal herrichten.

B: Mit ein paar Kräuter.

I: Und ich schaue einmal.

B: Ein bisschen Petersilie.

I: Wir haben ja schon eine Kalbsbrust für dreieinhalb Stunden im Ofen drin, weil, die Sendung hat einfach nicht diese lange Sendezeit. Also jetzt schaue ich mal wie weit die ist.

B: Dann haben wir ein bisschen Basilikum.

I: Ja, die schaut ja schön aus. Die lacht mich ja schon an, das Brüstl.

B: Dann haben wir ein bisschen Dill.

I: Ah super. Ich führe sie mal an dir leicht vorbei. Einmalig gell. Das ist ein Brüstl.

B: Und ein bisschen Kerbel. So, das ist eine schöne Mischung.

I: Ich mache jetzt die Soße fertig. Die müssen wir noch abbinden.



B: Und Schnittlauch.

I: Hier holen wir die jetzt raus. Abtropfen lassen. Da vorne sehen Sie natürlich, dass die wunderschön aufgegangen ist. Da sind diese kleinen Spießchen, die raus. Gut, lassen wir sie ein bisschen ruhen und jetzt gehen wir gleich einmal an die Soße.

B: Ich bin eigentlich fertig mit Dings, ist ein bisschen Zitrone drauf, kein Essig.

I: Ja.

B: Und mit.

I: Schmeckt auch nicht schlecht gell.

B: Mit dem Öl warte ich noch, sonst fällt er mir zusammen. Also da bin ich ein bisschen vorsichtig.

I: Aber das, das war schon eine gute Pointe, die du gebracht hast, weil, das stimmt nämlich wirklich. Wenn der Kopfsalat ein bisschen zu lang steht, dann ist er lätschert, dann schmeckt er überhaupt nicht mehr gell.

B: Ja.

I: Gut, jetzt gießen wir das da rein. Da sieht man, dass die Gewürze natürlich noch erhalten sind.

B: Ja man merkt, dass die Soße natürlich auch eine schöne Bindung hat durch die Zwiebeln.

I: Und jetzt kann man das mit einem Löffel ein bisschen durchstreichen, wenn man will.

B: Ja, ja, ja, ja.

I: Siehst du das? So dass das Gemüse, das kommt dann da unten so ein bisschen raus, wie so ein kleines Püree. Das schmeckt nämlich auch gut. So und in der Zwischenzeit rühre ich mein.

B: Du ziehst das jetzt ein bisschen ab quasi.

I: Das muss ich ein bisschen abziehen, weil das, also man mag ja gern so Saft, aber das ist dann zu dünn. Das ist dann nichts gell. So ein bisschen dürfen wir schon abziehen. Das kocht jetzt auf und beim Ding ist wichtig, bei der Stärke, dass es einmal aufkocht, weil die wir haben es schon hundert Mal gesagt.

I: Ja, ja.

B: Stärke bindet bei (unklar 00:11:51). Und man muss keine Angst haben das man sagt na ja, dann kommt vielleicht irgendein Geschmack in die Soße, den ich nicht mag.

I: Nein, nein.

B: Das stimmt nicht, das ist völlig geschmacksneutral, es geht nur um die Konsistenz zu wählen.

I: So ist es. Schau. Das sehen wir jetzt gleich, das kommt jetzt gleich hoch und jetzt ist, haben wir natürlich schon fast so weit, wie weit bist denn du?

B: Ich bin.

I: Mit dem Salat.

B: Ich brauche zwölf Sekunden, elf Sekunden für meinen Salat.

I: Ja, ja, für den Salat schon, aber hier, vielleicht eine Schüssel gell.

B: Ja, ja.

I: Ich weiß, dass dir die Schüssel zu klein ist. Ich weiß das ja.

B: Nein, nein, das ist schon, dann richte ich ihn gleich an.

I: Hätten sie dir die Teller hergeben sollen. Das gebe ich jetzt daher, jetzt holen wir es raus. Jetzt kommt die Stunde der Wahrheit Elmar. Nehmen wir mal schon das Messer her. Dann muss mal das weg. Hier, das kriegst du von mir. Das ist das Schürzel.

B: Ich gehe mal ein bisschen zurück.

I: Das ist das erste, schau mal her, da siehst du jetzt gleich.

B: Moment, Moment.

I: Dass die Brust innen schön gefüllt ist ja. Und jetzt schneiden wir uns hier.

B: Also ich erkenne sofort ...

I: Eine schöne Scheibe.

B: Beim Fleisch, dass die, man würde jetzt, man würde jetzt als Fachmann sagen on Point, auf den Punkt.

I: Jetzt muss ich meine Soße mal probieren. Oh, das Zitronige kommt gut.

B: Es gibt ja, es gibt ja.

I: Jetzt gebe ich noch ein bisschen ein Chilisalzhin.

B: Einen berühmten Satz von einem berühmten Koch, der mir jetzt nicht einfällt. Der sagt, wer die Soße hat, hat die Küche.

I: Das stimmt auch.

B: Das ist eine Wahrheit, also die Soße ist quasi so das fast Entscheidende.

I: Schau her, was das.

B: Bei vielen Gerichten.

I: Schau, was die für ein schöner Glanz hat.

B: Ja.

I: Siehst du das?

B: Ja, ja.

I: Und da dürfen wir jetzt ruhig großzügig sein. Jetzt darfst.

B: Ja unbedingt, unbedingt. Wir haben ja ...

I: Jetzt darfst du loslegen.

B: Wir haben ja, quasi einen Knödel haben wir ja drin.

I: Ja.

B: Der braucht ja Soße ja.

I: Der schön warm, schau dir doch mal dieses Stückl an, wenn ich jetzt das da drauf leg. Radieschen noch drauf.

B: Ja, ja.

I: Entschuldige ja.

B: Nein, die hätte ich ja schon gemacht.

I: Das musst du dir mal anschauen hier. Das musst dir mal geben Elmar, hier.

B: Einmalig. Und so ein grüner Salat, so ein knackig grüner Salat ist wirklich was Gutes. Ich finde, das ist ein richtiges Festtagsessen und das sollte man sich auch mal zeitlich gönnen. Nicht nur kulinarisch, sondern das ist man sich wert. Guten Appetit.

I: Das ist ein Brüstl.

B: Jetzt mache ich Sie mal richtig scharf. Meine hausgemachte Chilipaste und die passt eigentlich überall. Zum Grillen, zum ausdünnen von Soßen, Salatdressings oder wenn Sie mal asiatisch kochen. Das wird eine scharfe Sache, das verspreche ich Ihnen. Also starten tun wir hier mit unserer Chilischote. Die können Sie jetzt mit die Samen nehmen, dann wird sie schärfer, ohne ist ein bisschen milder. Bei der Paprika habe ich mit dem Spargelschäler die Haut abgezogen oder Sie tun es in den Ofen rein, Grillfunktion und warten, dass es schön braun wird und dann können Sie die Haut auch wunderbar runterziehen. Ich tue es jetzt in grobe Würfel schneiden, denn das Entscheidende ist, dass ich jetzt dieses, also die Paprikaschote, die Zwiebel und die Chilischote weich dämpfe, dünste bis sie so richtig batzig ist auf bayrisch gesagt ja. Rein damit. Jetzt die Chilischote, dann die Zwiebel. Abschmecken muss man es natürlich auch noch, einen gescheiten Kick braucht es ja, also nehme ich eine Knoblauchzehe, die schneide ich jetzt in Scheiben, kann man ruhig zwei nehmen. So die dämpft weich. Hier habe ich einen Ingwer, den habe ich geschält, in feine Scheiben geschnitten. Das können Sie auf der Maschine so runter hobeln, das geht wunderbar. Passt. Und jetzt tue ich ein ganz kleines bisschen Brühe dazu, nicht viel und lass das bei ganz niedriger Temperatur schön langsam weich dämpfen und als Geschmacksverfeinerer gebe ich noch ganz ein kleines bisschen Vanille dazu und jetzt Deckel drauf und weich dünsten lassen. In einer dreiviertel Stunde ist das butterweich. Hier habe ich das schon und das gebe ich jetzt da rein. Jetzt muss ich es auf mixen. Kommt jetzt da rein und wie gesagt, bis die Flüssigkeit weg ist ja. Jetzt gebe ich ein bisschen Öl mit rein. Gut. Dann ein bisschen Salz, ein ganz kleines bisschen Zucker, viel brauchen Sie nicht, weil der Paprika und der Zwiebel auch süß ist und ein kleiner Spritzer Essig. Das reicht. Jetzt mixen wir das auf. Schön fein mixen. Wenn Sie einen anderen Mixer haben, geht genauso. Und wissen Sie wenn ja da ein bisschen noch so kleine Flankerl drin sind, das macht ja nichts, das ist eben das Hausgemachte. Man muss da mal herschauen, das ist hoppla so, jetzt, eine wunderschöne hausgemachte Chilipaste, wo gibst dazu, zu Soßen, zu Suppen, zum verfeinern zum Beispiel wenn Sie mal Kartoffelsuppe machen oder Blumenkohlsuppe oder Kohlrabisuppe. Wunderbar. Salatdressing haben wir eh schon gesagt. Oder Sie nehmen sich ein Brot,

ein bisschen Butter drauf und streichen die Paste drauf und dann werden Sie sehen, da brauchen Sie nichts mehr, da gehen Sie ab wie eine Rakete. Probieren Sie es ruhig einmal aus.

B: Wer in Bayern einen Schmalz hat, dann hat er entweder ein Muskelschmalz oder so wie ich Gehirnschmalz, ein Preuße tät sagen ja, ist ein cleveres Bürschchen.

I: Mein Freund Elmar mag gerne ein Gänseschmalz als Brotaufstrich und ich koch gern mit Schweineschmalz.

B: Wenn Sie jetzt aber jetzt jemand fragt ob es ein Schmalzer wollen, dann dürfen Sie das auf keinen Fall essen, weil ein Schmalzer oder Schmeind, das ist ein Schnupftabak.

I: Und bevor jetzt beim Elmar Hopfen und Schmalz verloren ist, mache ich uns doch lieber einen Zander mit einem offenen Krautstrudel auf einer Chili Kartoffelsoße.

B: Aber dabei brauche einen Schmeid.

I: Dann mach einmal. So, dann starten wir jetzt gleich mal mit unserem offenen Krautstrudel, mit dem gebratenen Krautstrudel. Wir haben hier ein Spitzkraut, ganz fein geschnitten. Das tun wir jetzt ein bisschen marinieren, damit es mürbe wird und dann tun wir es ein der Pfanne ganz leicht anbraten.

B: Marinieren heißt Zucker, ein bisschen Essig.

I: Ja gut so.

B: Und da haben wir was Feines, das ist ein Dillsamen. Das Besondere ist an dem, der schmeckt wie Kümmel, aber ist Dillsamen. Er schmeckt 80 Prozent nach Kümmel und 20 Prozent nach Dill, ohne Schmarrn.

I: Ja.

B: Das ist ein vergessenes Gewürz, so schaut es aus.

I: Sodele.

B: Du marinieren?

I: Ja, ja, ja.

B: Also das lassen wir jetzt praktisch ein bisschen schwitzen.

I: Ja. Ein bisschen noch hinein.

B: Darf ich das hacken?

I: Ja bitte.

B: Mache ich gleich.

I: So. Also so sieht man es, glaube ich, überhaupt, wenn man Sauerkraut oder irgendwas man, setzt man Salz zu, Zucker und ein Essig.

B: Was macht man jetzt, wenn man keinen Dillsamen hat?

I: Lass mich mal überlegen. Wenn man keinen Dillsamen hat, dann nehmen wir einen Kümmel.

B: Ja, das stimmt und einen Dill.

I: Ja gut, das ist ja logisch. 80 Prozent Kümmel und 20 Prozent Dill. Dann bist du da.

B: Kannst ein bisschen Dill nehmen, tun wir ein bisschen hinein.

I: So schmeckt, weil das schmeckt dem Elmar ganz gut. Dieser Dillgeschmack im Krautsalat, das hat was und dieser leichte Kümmelgeschmack. Zu lang marinieren ist auch nichts, weil, dann wird es zu ...

B: Wässrig.

I: Genau, dann wird es zu wässrig.

B: Aber auf bayrisch sagt man ein bisschen batzen lassen. Oder wie sagst du?

I: Ein bisschen batzen lassen. So und jetzt machen wir die Strudelblätter.

B: Warte mal, das tue ich mal daher.

I: Die gibt es gefroren zu kaufen. Bevor Sie es selber machen, da schau her.

B: Ah sehr schön.

I: So, das ist jetzt ein Blatt gell.

B: Das kann man ja selber gar nicht herstellen.

I: So nicht, so nicht.

B: Du vielleicht in deiner Profiküche.

I: Siehst du. Also jetzt klappe ich die noch übereinander und jetzt erst einmal ganz leicht mit Butter bestreichen, dann kleben Sie ein bisschen.

B: Jetzt kann ich dich was fragen oder.

I: Das ist ganz schlecht, weil die sonst sehr stark austrocknen.

B: Ich will dich was fragen und ich weiß sofort, dass du keine Antwort hast.

I: Ist klar.

B: Ich frage dich aber trotzdem, wo kommt das her einen Strudel haben. Ich weiß nicht.

I: Strudel haben ja, das ist ja ein Strudel.

B: Für die nicht Bayern, Strudel heißt Massel und Massel heißt ...

I: Strudel.

B: Glück.

I: Hast du ein Massel, Glück gehabt.

B: Ja.

I: Jetzt schau her, da ein bisschen drauf tun, damit es ein bisschen schmackiger wird. Da ist Kümmel drin, da ist ein bisschen Fenchel drin, da ist Koriander drin, ein bisschen Zimt und schwarzer Pfeffer und das klappe ich jetzt zusammen und jetzt tun wir das mit Eigelb bestreichen, damit es oben dann noch schön braun wird. So. Kannst du ein bisschen was hintun.

B: Das sind so Sachen, da muss ich ganz ehrlich sein, an die wage ich mich.

I: Natürlich.

B: Nein ungern.

I: Ab sofort machst du die dann.

B: Ja, das ist leicht für dich, weil für dich ist das ja everyday job.

I: Nein, nein. Ist jeden Tag eine neue Herausforderung, dass es wieder wird.

B: Every Day ist eine neue Herausforderung.

I: Machen wir es einmal so. So, dann werden die noch mal so durchgeschnitten.

B: Könnte es sein, jetzt frage ich mal in Blaue hinein, wenn man den Strudelteig, sagen wir mal leichtsinnigerweise zu lang irgendwie ein bisschen an der Luft lässt, dass der.

I: Das geht sowieso nicht.

B: Deswegen muss man jetzt gleich das Blech nehmen?

I: Ja, ja. Jetzt kommt er da drauf, eingeschnitten haben wir ihn. Schau her, da tun wir ihn jetzt drauf, bei 175 Grad für sechs bis sieben Minuten in den Ofen hinein. So Elmar und jetzt kannst du dann gleich deine Füllung für den Strudel kannst du jetzt gleich mal ganz leicht mit brauner Butter

B: Genau.

I: Anbraten und ich nehme mal gleich den Fisch her, da haben wir einen Zander, sauber die Gräten gezogen natürlich, wie es sich gehört.

B: Also das merkt man schon, dass das Kraut ein bisschen weich geworden ist, also hier hat die Marinade war schon ein bisschen zu.

I: Natürlich. Ganz leicht in braune Butter gibt es einen ganzen guten Geschmack dann, aber wirklich nur so einen Hauch anschwitzen gell. Ich schneide mir jetzt gleich den Fisch ein bisschen. Das ist wie na ja so wie wenn, sagen wir mal, jetzt einen Lachs hätten, das man sagt, man macht sich so gebeizten marinierten Lachs oder Carpaccio, dann macht man so kleine, das ist jetzt ein ganz ein junger Zander gell, siehst du.

B: Aber der Zander ist ein fantastischer Fisch muss man sagen.

I: So mittlerweile.

B: Früher hat man gesagt Zander, ich kann mich erinnern ich war bei dir damals in Wagenau, da hast du mir erzählt die Gäste, da stand dann auf der Speisekarte Ludemeer und Zander. Dann hast du gesagt nimm mal den Zander, der ist frisch aus dem See, es gibt nichts Besseres. Nein, nein, nein wir wollen eine gute Mehr.

I: Ich habe gesagt nehmen's kein Hummer, weil der Hummer, bis er in Wagenau war, drei Herzinfarkte gehabt hat und der Zander, der schreit nicht, der wollte hinaus, der will aus dem See raus. Jetzt legen wir schon gleich los, schau her.

B: Das ist ja auch ein Raubfisch, das heißt, der hat auch ein festes kompaktes Fleisch.  
I: Ja. Und das ist ja nicht so viel.  
B: Das ist fertig?  
I: Das ist fertig mehr oder weniger. Ich zeige dir jetzt mal, die habe ich ja schon vorgebacken, wie die StrudePascalelatten ausschauen, so wie dahinten. Siehst du.  
B: Ja, das ist ja fein, ist das ja.  
I: Oben haben ich ein bisschen Salz draufgegeben und zwar Fleur de Sel ja. Ich gebe da noch ein bisschen was drauf so. Siehst du so gell. Wieder Fleur de Sel drauf und jetzt müssen wir es praktisch andrücken, deswegen brauche ich jetzt dein Strudel.  
B: Ja.  
I: Dein Kraut brauche ich.  
B: Dann musst du mir jetzt sagen was ich da brauche.  
I: Ich brauche jetzt einen Löffel.  
B: Aber weißt du was auch wieder die Sensation ist, das ist die braune Butter gell.  
I: Ja.  
B: Die hebt die Gewürze auch noch irgendwie besonders.  
I: Das ist die Sensation. Das stimmt. Das tun wir jetzt so grob verteilen da. Kommt jetzt der Fisch, legen wir da ein bisschen drauf. Brät ihn ganz leicht an. Da kann man ein bisschen ein Fett drauf geben, wenn du magst. Aber wie gesagt, nur ganz leicht, der wird sonst zu fettig. Ja hier.  
B: Ein bisschen anpinseln.  
I: So, das kannst jetzt du da machen.  
B: Man kann ja so ein Zander.  
I: Hier, das kannst jetzt du da machen. Du nimmst den restlichen Zander, während ich das mache, der ist bereits fertig.  
B: So ein Zander kann man ja wie ein Sashimi auch essen, Carpaccio. Das kannst du mit der Forelle machen, das kannst du mit dem Zander machen ja, Saibling, mit allem, mit jedem Fisch machen.  
I: Der ist so richtig schön glasig. Siehst du, der ist sofort ratz fatz fertig. Das daher, dann gibt das drauf. Das ist natürlich ein bisschen eine filigrane Arbeit ja. Das gleiche jetzt noch mal.  
B: Ja, das ist ja filigranes Essen, das ist ja was ganz was Feines.  
I: Ja schau her.  
B: Das ist ja was ganz Feines. Das dauert wirklich nur 15 Sekunden.  
I: Der ist schon fertig.  
B: 15 Sekunden. Schau, der hat ganz ein kleines bisschen eine ganz leichte Farbe.  
I: Ein bisschen Salz drauf, das geht, wunderbar, ist fertig. Schau. Hier, der braucht ein bisschen. Siehst du wie frisch der Zander ist.  
B: Ja.  
I: Ein bisschen auftragen. Ist natürlich schon großartig. Absolute Topqualität. Das ist für dich.  
B: Fernöstlicher.  
I: Schau, so schaut das aus.  
B: Hamburger, Fischburger.  
I: Ja, ja. Jetzt machen wir die Kartoffelsoße fertig. Rührst da mal ein bisschen her.  
B: Was hast du da vorbereitet?  
I: Kartoffelsoße habe ich hier die Kartoffeln in der Brühe weichgekocht mit einem Lorbeerblatt, mit einer Chilischote, das tun wir jetzt raus. Dann habe ich noch einen Ingwer, den tue ich auch raus. Aber den Knoblauch, den mixe ich mit ein. Jetzt gebe ich da Sahne rein und fertig ist die Kartoffelsoße und den Chili gebe ich jetzt dann, den gebe ich ein bisschen später dazu. Jetzt schauen wir mal, mixen jetzt auf. Das gibt jetzt eine cremige Konsistenz, siehst du das. So, das lassen wir jetzt mal so und jetzt noch einen Löffel von dem Chili rein Elmar, hier.  
B: Von der Paste.  
I: Ja. Die haben wir uns ja selber gemacht, die Chilipaste. Das reicht, das reicht.

B: Weiß jetzt nicht wie scharf die ist.

I: Ja, die ist schon angenehme scharf. Die mixe ich jetzt rein. Das kann man natürlich auch unter das Püree tun gell oder wenn sich Nudeln warm macht oder, oder, oder. Ein wunderbares Gericht. Jetzt kommt die Soße.

B: Was bringt eigentlich dieses Aufschäumen?

I: Das bringt eine gewisse Leichtigkeit in die Soße. Dann ist die nicht so schwerfällig, sondern dann ist die ganz flaumig, ganz leicht, das passt zu dem Gericht und dieses Kraut, das ist geschmacklich, wenn du das Kraut in diese luftige Soße eintauchst, dann hat das was. Tun mal die Zitrone auseinanderschneiden bitte. So ein bisschen. Ein Tropfen Öl brauche ich. Ich brauche nur einen Tropfen, von der Zitrone einen Tropfen. Gut, gut. Und das setze ich jetzt oben drauf als kleinen Gewürzsalat.

B: Da bin ich jetzt ganz baff, weil so was in die Richtung habe ich weder gegessen geschweige denn gekocht. Das ist so ein richtig schönes Gericht.

I: Ein bisschen anderweit, aber es lohnt sich.

B: Es lohnt sich ja.

I: Schaut super aus und schmeckt sensationell. Dieses Krosse von dem Strudelteig, dieses schmackige von dem angebratenen Kraut und dann diese leichte Chili-Kartoffel Soße.

B: Exotisch, bayrisch.

I: Der Salat oben drauf.

B: Wiederschauen.

I: Servus, bis zum nächsten Mal. Das Begleitbuch zu meiner Sendung erhalten Sie im BR-Shop und im Fachhandel. Ihr Alfons Schuhbeck.

### **Rücken und Pflanzlerl vom Reh - "Episode Saddle of Venison"**

Alfons Schuhbeck: I Elmar Wepper: B

I: Heute lassen wir es uns gleich gescheit schmecken und zwar mit einem Rücken und einem Pflanzlerl vom bayerischen Reh. Und dann gibt es Qualität aus bayerischen Gewässern: glasklar ein Zweierlei von der Forelle.

B: Früher warst du ja ein Landei oder eine Landpomeranze, wenn du nicht in der Stadt gewohnt hast.

I: Ja, das stimmt. Und jetzt will jeder aufs Land.

B: Ja, und machen unser Land unsicher.

I: Ja, genau. Mit diesem Schmarrn: "Bauer sucht Sau" oder wie heißt das gleich?

B: Die ganzen Kioske, das sind voll mit Magazinen wie Land, Luft-Land, Wind-Land, Frau-Land, Kind-Land Dingsbums da.

I: Schön langsam ist Land unter. Und ich kriege jetzt meinen Land-Frust.

B: Ja aber, Alfons, wir sind doch die wahren Trendsetter, bitte, mit unserer Land-Küche. Das weiß jedes Kind.

I: Ja, das stimmt, Elmar. Und deswegen begeben wir uns jetzt auf kulinarisches Neuland mit meinem Rücken und Pflanzlerl vom bayerischen Reh, geschmorte Gewürzkarotten und einer Wacholder-Piment-Sauce.

B: Ach, das wäre was für meine Land-Zunge, Alfons.

I: Da wirst aber schlecken. Und schlecken wirst du auch gleich bei unserer Sauce. Ich habe ihn jetzt schon mal hergerichtet: diesen Ansatz. Das ist eigentlich das Wichtigste bei der ganzen Sauce. Was habe ich gemacht? Puderzucker karamellisiert. Dann habe ich das Röstgemüse darauf gegeben. In erster Linie Zwiebel, dann den Sellerie und dann die gelben Rüben. Habe das ankaramellisieren lassen, das sieht man dann, wenn die Zwiebel so leicht bräunlich wird. Nicht zu fest natürlich. Habe dann ein Tomatenmark rein gegeben. Und immer wieder mit Rotwein runter reduziert, immer wieder, immer wieder. Den Prozess habe ich so fünf, sechs, sieben Mal gemacht, bis es wie so ein Liquid geworden ist. Ist der Alkohol heraus, kriegt man eine richtige schöne Farbe. In der Zwischenzeit habe ich mir die Knochen geröstet im Ofen bei

200 Grad. Das dauert so 20, 30 Minuten, ja. Kann man ein bisschen höher auch mal gehen. Und dann hat man wunderschön geröstete Knochen, die natürlich einen wahnsinnig guten Geschmack haben. Und zwar sind das die Knochen von einem Rehrücken.

B: Kein Fett, nicht salzen, nicht dinge, nicht würzen, gar nichts.

I: Gar nichts.

B: Einfach auf das Papier darauf, in den Ofen rein. Brr, bis es sie zusammenzurrt.

I: Nein, nicht so schlimm.

B: Schon ein bisschen.

I: Und jetzt gebe ich so viel Flüssigkeit darauf, dass es leicht bedeckt ist. Dass der Knochen schön sich bewegen kann. Und dann kriegst eine richtig gute Sauce zusammen.

B: Wenn man jetzt nicht weiß, wie viel Flüssigkeit muss ich denn rein tun?

I: So, Elmar, und ich gebe die hinter. Ich habe natürlich schon ein bisschen eine hergerichtet.

B: Ich sage mal, wer die Sauce hat, hat die Küche. Das kann man nicht oft genug sagen.

I: Ja, aber auch das Gemüse ist wahnsinnig wichtig.

B: Ja, das ist richtig.

I: Gemüse.

B: Das werde ich dir jetzt insofern beweisen, weil wir machen jetzt ein Zimt-Karotten-Gemüse.

I: Ja, genau.

B: Das dünsten wir einfach ein bisschen.

I: Wenn jetzt einer Zimt nicht so gern hat, sondern lieber Fenchel, dann gibt er den Fenchel rein.

B: Aber gelbe Rüben.

I: Zur Karotte ganz toll.

B: Oder gelbe Rüben, gelbe gelbe Rüben, so, da tun wir ein Stückchen Zimt rein. So, ganz einfach.

I: Ich tu mir jetzt gleich einmal meinen Rehrücken, den ich 20 Minuten vorher aus dem Kühlschrank rausgegeben habe, dass er Zimmertemperatur hat, anbraten. Denn wenn nicht, dann kann es sein, dass eine Flüssigkeit rausgeht. Das ist ja beim Fisch genauso oder beim Hendl oder bei den Scampi. Wenn Ihnen das schon ein paar Mal passiert ist ... sehr gut, Elmar.

B: Zimt, Vanille. Okay. Also was hast du jetzt gemacht? Nur ein bisschen eingepinselt mit Fett?

I: Ja, ich mag das viele Fett nicht.

B: Damit der Ziemer, so wie es sich für den Ziemer geziemt.

I: Schau mal her, und dann ist es wichtig, die Pfanne, wenn jetzt so darüber langst.

B: Ziemer.

I: Dann merkst nach fünf Minuten ... nach fünf Sekunden: das ist zu heiß. Dann ist es nichts.

B: Der Ziemer.

I: Aber so ist es ... der Ziemer, ja, entschuldige. Der Ziemer ... nein, ich wollte jetzt ... der Ziemer, weißt du, was der Ziemer ist?

B: Der Rücken, der Rücken vom Reh.

I: Natürlich.

B: Ja, weil die Jäger haben ja eine eigene Sprache, die haben ja Jagdsprache.

I: Ja.

B: Lecker, Lichter, Lauscher. Das ist keine Kochsendung. Nein. Lecker, Lichter, Lauscher. Lecker Zunge, Lichter Augen, Lauscher Ohren.

I: Ja, stimmt. Hast du das jetzt erfunden?

B: Nein, nein, entschuldige mal. Wenn ein Reh auf den Abtritt geht ...

I: Auf den Abtritt?

B: Ja. Dann geht es nicht aufs Klo.

I: Auf den Absatz?

B: Nein, dann verlässt es die Deckung ...

I: Ach so.

B: Und geht in die Lichtung und schaut, was da los ist. Für den Jäger, ja, genau.

I: Schau, ich brate es jetzt auf der Seite auch an.  
B: Wunderbar, Alfons.  
I: Damit der Rücken rund wird, denn sonst bleibt der so flach. Bratet man ihn auf der Seite an geht er schön auseinander. So, und jetzt tu ich es gleich einmal ...  
B: In Ofen rein?  
I: Ich gebe es in den Ofen rein, du kannst gleich einmal ... wir müssen ja Fleischpflanzerl ...  
B: Wir müssen ja die Fleischpflanzerl machen. Das ist ein bisschen ... schaut aufwendig aus, ist es aber eigentlich gar nicht. Es kommen halt einfach gewisse Sachen rein, die müssen rein. Vorbereitet: lauwarme Milch, zwei Eier, die tu ich gleich da rein.  
I: Wollte nur mal sagen, dass ich es bei 100 Grad für ungefähr 40 Minuten in Ofen rein gebe.  
B: 100 Grad, 40 Minuten.  
I: Das wird wunderschön.  
B: Mhm (bejahend), okay. Also zwei Eier. Das mache ich in die Milch rein, dann verteilt sich das viel besser.  
I: Das stimmt.  
B: Als wenn ich es dann im Dings verquirlen muss, im Teig.  
I: Ich schneide dir gleich mal die Petersilie, wenn es recht ist.  
B: Ja, bitte. Das ist jetzt ein Pflanzerl-Teig, halt so wie man ihn bei Fleischpflanzerl macht.  
I: Ja, jetzt müssen wir zuerst das Fleisch herzeigen, zeigen, was wir da haben.  
B: Das tu ich gleich mal rüber zu dir, damit du das schon als Maestro de la Carne ...  
I: Ich habe jetzt da ... das Dunkle ist Reh, dann habe ich Kalb, das Helle ist Kalb und das ist Schwein. Das Schwein ein bisschen mit Fett. Also es ist halt ... beim Reh ist ja gar kein Fett drin, weil sonst wird das so sperrig.  
B: Das ist saftig und ein bisschen geschmeidiger.  
I: Gib jetzt da die handgeschnittene Petersilie darauf.  
B: So, ich mache jetzt ...  
I: Das passt auch hier.  
B: Das können wir da rein tun.  
I: Hast du da schon drin Muskatnuss, Salz?  
B: Gar nichts.  
I: Noch nichts?  
B: Nein.  
I: Dann gebe ich das da rein.  
B: Das tue ich dann alles darauf. Mache ich ein bisschen Orangenabrieb.  
I: Jetzt saugen sich die ein bisschen voll. Und jetzt würzen wir das Fleisch dann einmal nach mit einem Löffel scharfen Senf. Tu ich zwei rein, das verträgt das schon.  
B: Muskatnuss. Das ist auch, ich sage mal, ich habe als Student auch schon gekocht. Und da wusste ich gar nicht, was Muskatnuss ist. Was ist ... also so ... ich stelle fest: das Kochen ist ja ein Prozess.  
I: Stimmt. Aber jetzt ...  
B: Man schaltet ja nicht einen Hebel ein und sagt: so, ab heute koche ich, gut, oder was.  
I: Gut. Aber jetzt hältst du Vorträge über Muskatnuss, darfst nicht vergessen. Ich gebe jetzt da rein zur Geschmacksverfeinerung ein bisschen Preiselbeeren, Orangenmarmelade, Apfelgelee kann man mit rein geben. Dann natürlich deinen geliebten Majoran.  
B: Den liebe ich.  
I: Ich auch.  
B: Den mag ich. Dann ein bisschen Zwiebeln.  
I: Zwiebeln rein.  
B: Die haben wir schon angeschwitz, dann sind sie ein bisschen verdaulicher. Und dann ... Senf hast du schon drin, gell?  
I: Senf habe ich drin. Und jetzt marschiere ich mit dem wieder ab. Jetzt können wir alles zusammen tun.



B: So.  
I: Hast du Salz schon drin?  
B: Nein, nein, nein, nein.  
I: Darf ich das rein geben?  
B: Salz, ja. Machst ein bisschen Chilisalز.  
I: Gebe ich dir jetzt ein Chilisalز rein. So.  
B: Darf man schon hinlangen.  
I: Das passt. Das muss hinlangen. Ganz eine kleine Prise Zucker tu ich rein. Ganz eine kleine Prise. Schmeckt immer gut.  
B: Jetzt, wie lange würdest du sagen - das vermengt man natürlich - lässt man das dann ein bisschen ziehen, damit das schön ineinander geht?  
I: Das machen wir jetzt so: du tust das sauber vermengen. Dann lassen wir es so zehn, 15 Minuten stehen, dann saugt sich das noch mal richtig an, ja. Geschmacklich wird es auch besser. Und dann braten wir das ab. Ich habe natürlich schon ein paar ...  
B: Wenn ich jetzt zu Hause wäre würde ich natürlich Hände waschen und mit den Fingern das machen, weil das ist einfach das Beste.  
I: Ich habe jetzt da ein bisschen was raus von unserer Sauce. Das können Sie sich abpassen, einfrieren in so kleinen Bechern, wunderbar, haben Sie immer eine Wild-Sauce. Ich habe es vorher noch ganz leicht mit Stärke abgezogen, aber nur ganz leicht.  
B: Alfons, angenommen das zieht jetzt ein bisschen durch?  
I: Können wir wegtun. Brauchen wir nicht.  
B: Okay.  
I: Was wir brauchen ist, dass mir du die Pflanze in dieser Panade drehst. Warte, lass mich nur mal das ganz kurz abziehen, hier, ein Löffel. Eineinhalb Löffel – sage ich mal – reicht.  
B: Frage:  
I: Und ich tue es jetzt nur noch, wenn du einverstanden bist, geschmacklich verfeinern.  
B: Frage:  
I: Mit ... ja, bitte?  
B: Nein, verfeinere du erst, dann frage ich.  
I: Also?  
B: Kann man das auch mal zwischendurch ...  
I: Orange.  
B: ... probieren, weil ich muss das irgendwie testen, weil das - glaube ich - das ist eine unglaublich starke Geschichte da in dem Topf.  
I: Dreh wir mal das zurück, das kocht jetzt, Orange, Zitrone kocht noch mit aus. Und wie gesagt, als kleiner Tipp jetzt noch zum Schluss: ein kleines Tröpfchen bittere Schokolade rein, sensationell. Aber kurz bevor Sie es servieren serviere ich dem Elmar jetzt den Löffel, weil er der ... man nennt ihn auch Elmar, jeder hat ja so einen Beinamen. Er heißt Elmar, der Gschleckerte.  
B: (lacht)  
I: Ja, schlecht ist es nicht. Gehört nur noch ein bisschen Salz hin.  
B: Diese Beleidigungen, du, die prallen ab an mir. Hauptsache ich darf das einmal probieren.  
I: Gut. Haben wir.  
B: Sage ich gar nichts. Einfach gut.  
I: Gut, gell?  
B: Ja, einfach gut. So, ich fang jetzt mal an, Alfons, und ...  
I: Ganz leicht rein tun. Genau.  
B: Locker, sage ich nicht, vom Hocker, sondern ...  
I: Ich tue jetzt hier noch mal ein bisschen zum Anbraten braune Butter rein, es geht aber ganz genauso gut mit Öl, das muss ich auch dazu sagen. Also das machen wir ja eigentlich jetzt, dieses Panieren, oder nein, Panieren kann man nicht sagen. Aber dieses Trockenmachen von den Pflanze, Sie könnten sie auch ein

bisschen in doppelgriffiges Mehl legen, das geht auch, ja. So. Und die tun wir jetzt da leicht langsam anbraten, weil das Problem ist: sonst verbrennt es uns. Und das wollen wir auch nicht. Wir wollen schön saftige Pflanzlerl, die außen kross sind und innen schön saftig sind.

B: So.

I: Das passt, wunderbar, Elmar. Schau, schäumt schon ein bisschen und ist genau das Zeichen, dass es nicht zu heiß ist. Dass die perfekte Temperatur stimmt.

B: Darf ich einen kurzen Blick einmal ins Gemüse ...

I: Ich würde ein bisschen zurück gehen mit der Temperatur.

B: Ja, ja, ja, ja.

I: Warte mal. Warte mal.

B: Früher hat es halt Öfen gegeben, verstehst du, da hast du einen Hebel gehabt, hast gedreht und dann ist das alles gegangen. Heute musst ein Handy, dann musst kontrollieren, dann hast du ... eine Hitze-App hast du jetzt da drin.

I: Ja, die hast jetzt dann. Ganz praktisch.

B: Okay, jetzt habe ich eine Internetverbindung mit dem Ofen und mit dem ... da wirst du wahnsinnig. Wirklich.

I: Ja, das ist so. Ist schön. So. Schau her, das ist milde Hitze.

B: Ich habe mir gedacht, ich kann jetzt irgendwie einen Einwand erheben, aber es ist perfekt, das ist einwandfrei, ja.

I: Du siehst jetzt, wie sich diese Brösel da rein fräsen, aber es tritt keine Flüssigkeit aus. Du schmeckst dein Gemüse ab und ich hole den Rücken.

B: Genau, ein bisschen Butter, ein bisschen Petersilie, und dann ist es eigentlich dann schon fertig. Man könnte noch eine Scheibe Ingwer mit rein tun, das mache ich auch, damit da noch was ...

I: Schau ihn an, schau ihn an, wie er dich anschaut. Schau hin, wie er dich anschaut. Und jetzt kommt noch mal eine geschmackliche ... ein kleiner geschmacklicher Höhepunkt, Elmar, schau her.

B: Ja.

I: Jetzt gebe ich da braune Butter rein und hier habe ich eine Gewürzmischung, hier. Aus Piment, aus Wacholder, aus Koriander, schwarzem Pfeffer, Zimt ...

B: Was ist das?

I: Zimt. Und Lorbeerblätter. Und das habe ich pulverisiert, also grob pulverisiert. Das gebe ich jetzt hier ein bisschen rein. So. Und jetzt wirst du schauen, das schmeckt.

B: Muss dir sagen, das ist sowieso eine wunderbare Sache.

I: Und jetzt lege ich das da drauf. Das drehe ich jetzt.

B: Ein Kotelett, ein Steak oder irgendwas hat. Wenn man das am Schluss immer noch durch so eine leichte Buttergeschichte durch schwenkt.

I: Schau dir das an, schau dir das an.

B: Dann nimmt es einen schönen Glanz an.

I: Schau dir das an. Und jetzt kannst du es auch salzen, jetzt ganz wichtig, jetzt gehe ich drüber. Dann habe ich so eine gesalzene Gewürzbutter. Und da drehe ich auch die Pflanzlerl noch mal vielleicht ein ganz kleines bisschen drin.

B: Vorsicht, nichts kaputt machen.

I: Nein, ich passe schon auf. Ich weiß, dass es drei für dich sind.

B: Ja, ja, ja.

I: Mir ist das schon klar.

B: Halt, ich muss auch noch eines machen. Hätte ich vergessen. Ding salzen, ein bisschen rum schwenken. Dann ist mein Gemüse fertig, Alfons.

I: Sie können natürlich auch von der Gewürzmischung, die wir jetzt gerade ... wo wir das Fleisch gedreht haben auch ein bisschen in die Sauce rein geben. Dann haben Sie es identisch mit der Schokolade, mit der Orange, schmeckt wunderbar. Warte, ich hole jetzt einen Teller, jetzt wird angerichtet. Kommt gleich. Jetzt schau her, das ist für dich. Das da. Schau dir das an. Jetzt kommt erst mal die Sauce her.

B: Man muss halt sagen: Wild ist sowieso ein wunderbares Fleisch. Es ist kalorienarm, es ist fettarm, es ist nicht belastet durch irgendwelche Stoffe, die in irgendeinem Kraftfutter drin sind, sondern das Wild frisst ja nur das, was im Wald ist und auf der Wiese ist.

I: So ist es.

B: Es ist eigentlich Bio-Triple-A, würde man heute sagen.

I: Schau dir das an, bitte, schau hin.

B: Ja, entschuldige, ich schaue ja schon hin. Ja. Ich schwärme einfach nur von dem Fleisch, weil es ist was Besonderes. Und jetzt die Pflanze dazu. Jawohl.

I: Eines rechts.

B: Eines links.

I: Eines links. Und jetzt kommt dein Gemüse.

B: Warte, das Gemüse.

I: Schön, das gefällt mir. Schau, das gefällt mir jetzt. Das nennt man Glasieren. Jetzt ist die Flüssigkeit weg und die Butter ...

B: Glasieren. Habe ich gemacht.

I: hat das ... ja, das ist ja normal. Einen Jeden lasse ich da nicht hin. Und hier noch mal ein bisschen, ist doch eine schöne Sache, oder?

B: Ja, fantastisch.

I: Das haben wir. Also geschmackiger und optisch so schöner geht es nicht. Wir Zwei, Teamarbeit. Man nennt das unsere neue wilde bayerische Landküche.

(Musik bis 00:13:39)

I: Dass der Ingwer, liebe Zuschauer, mein bester Spezi ist, ich glaube, das weiß man jetzt schön langsam. Der bringt den Körper in Schwung und die Zelle in Wallung. Und was ich besonders gerne mag ist ein Ingwertee. Und wie man den richtig macht, das zeige ich Ihnen jetzt. Hier habe ich Wasser, einmal aufkochen lassen. Jetzt nehmen Sie eine Ingwerwurzel. Ich mache es immer mit der Schale. Warum? Weil direkt unmittelbar unter der Schale sitzen die meisten Inhaltsstoffe. Also wenn Sie ihn jetzt schälen, dann tun Sie fast 50 Prozent der Inhaltsstoffe weg. Deshalb wasche ich den mit warmem Essigwasser ab,bürste ihn richtig ab und wasche ihn mit kaltem Wasser ab. Und dann nehme ich ihn mit der Schale her. Dann geht alles eigentlich weg. So. Das wäre jetzt – sagen wir mal – der Ingwer für unseren Ingwertee. Und da können Sie ruhig reichlich umgehen. Sie müssen die Scheiben jetzt nicht zählen, aber mindestens zehn bis 20 Scheiben müssen Sie da schon rein machen, sonst haben Sie keine Wirkung. So. Das lässt man jetzt eigentlich nur noch ziehen. Jetzt wenn ich sage, ich möchte das ein bisschen fruchtig haben, dann mache ich immer einen Apfel, nehme da zwei oder drei Spalten, die gebe ich jetzt da rein. Wenn ich noch ein bisschen einen Orangengeschmack haben will nehme ich ein bisschen was von der Orangenschale. Und jetzt einfach nur, wenn der jetzt zehn Minuten gezogen hat, den Ingwer da rein. Und wenn die eine oder andere Scheibe mitgeht, macht überhaupt nichts. So. Das ist ein geschmackiger Ingwertee. Also wie gesagt: nicht länger wie zehn Minuten ziehen lassen. Als nächstes kann ich aus diesem Ingwertee jetzt einen Ingwer-Gewürz-Tee machen. Ich nehme ein bisschen Kardamom, eine Nelke, sagen wir mal, ja, maximal zwei Zacken vom Sternanis, ein bisschen Zimt, brechen Sie sich einfach so eine Rippe runter. Und ein ganz kleines Stückchen von der Vanille-Schote. Und das lassen Sie jetzt ziehen, dann passieren Sie ihn ab, dann können Sie ihn warm oder kalt trinken. Und im Sommer trinke ich immer mein Ingwerwasser. Auch da schneide ich mir den Ingwer in Scheiben. So. Gebe die da rein. Da können Sie auch meinetwegen gute zehn Scheiben rein geben. Und gebe im Sommer immer ein bisschen Minze rein, das ist kühlend, denn der Ingwer ist ein Gewürz, der den Körper erwärmt, entgiftet, sorgt für die Fließfähigkeit des Blutes, hat einen Stoff, der heißt Gingerol. Der ist ... wirkt wie Aspirin. Also das ist ein richtiger Allrounder. Und vor 2.500 Jahren hat man Ingwer bei Gelenkentzündungen hergenommen. Und jetzt machen wir noch den eingelegten Ingwer. Den kennen Sie alle. Ich nehme ein bisschen Apfelsaft her. Ein bisschen Wasser. Also normalerweise macht man es nur mit Wasser und Essig, aber mit Apfelsaft schmeckt es einfach besser. Dann eine Prise Salz, einen Löffel Zucker, ein bisschen Essig, dass es konserviert. Deswegen auch der Zucker, dann ist süßer. Und jetzt nehme ich den geschälten Ingwer – ich zeige Ihnen gleich, wie man das

macht – und lege den jetzt da rein. Lasse das einmal aufkochen, ziehe das weg. Dann füllen Sie ihn in ein Glas rein, in ein Weck-Glas und dann können Sie ihn im Kühlschrank drin – ja, sage ich mal – einen Monat locker aufbewahren. Und den Ingwer können Sie einmal so schälen, wenn Sie ihn ganz vorsichtig umgehen, dann machen Sie es so, mit dem Löffel hier. Da geht die Schale wunderbar runter. Oder Sie nehmen hier den Schäler und machen es so. Aber dann, wenn Sie ihn so schälen, dann würde ich Ihnen empfehlen, dass Sie die Schalen bitte nicht wegschmeißen, denn da sitzen die ganzen Inhaltsstoffe, rein den Tee und dann kann man die wieder wunderbar verwenden. Egal, welche Variante Sie wählen, schmecken tun sie alle und gesund sind sie auch. Probieren Sie es einmal aus.

(Musik bis 00:17:40)

B: Essen und Trinken hält nicht nur Leib und Seele, sondern auch den bayerischen Dialekt zusammen, Alfons.

I: Ja, wenn einer aufgeht wie ein warmes Bier?

B: Ja, dann ist er fuchsteufelswild.

I: Und wenn er dumm ist wie ein Pfund Salz?

B: Du meinst brunzdumm?

I: Ja.

B: Dann ist er ganz schön blöd, du. Aber kennst du auch dem Deppen seinen Brezensalzer?

I: Ja, freilich. Das ist der Assistent von einem, der dumm ist wie ein Pfund Salz.

B: Ja, aber Vorsicht, gell, weil wir ... nicht, dass wir das persönlich nehmen. Aber könntest du mir denn in meiner Leib- und Seelennot helfen, gibt es da was irgendwie?

I: Klar, da gibt es zweierlei für Leib und Seele.

B: Oh.

I: Von der Forelle. Mit einer Knoblauch-Ingwer-Sauce und kleinen Dill-Kartöffelchen. Und starten tun wir natürlich mit der gedämpften Forelle. Da habe ich eine da.

B: Interessant.

I: Sauber die Haut abgezogen. Eigentlich, das Haut abziehen, das ist ja ganz easy. Da nimmt man die Forelle, hier zupfen wir sie ...

B: Ja, ja. Mit einer Gräten ...

I: Mit unserer Pinzette. Und dann nimmt man hier ... schneidet man sie ein bisschen ein, dass man da ein bisschen ... das kann man auch mit einem Tuch machen. Und dann nimmt man eigentlich das Messer und lässt es nur noch laufen.

B: Aha. Also gut, man muss es wissen.

I: Schau her, so. So, siehst du es.

B: Also wenn man es nicht weiß, kann man es nicht machen.

I: Na ja, das weißt du doch auch, oder?

B: Nein, nein.

I: Natürlich.

B: Ich kann zwar Fisch fangen, ausnehmen, das ist kein Problem ...

I: Schau so, jetzt geht er.

B: Aber ...

I: Haut herunter. Jetzt habe ich mir hier schon Chips gemacht. Und zwar wird das jetzt auf ein Blech gelegt, noch mal ein Blech drauf. Und dann kommt es bei 170 Grad oder bei knapp 200 Grad in den Ofen rein für 15 Minuten, dann hast du einen wunderschönen Chip. So. Das zum Thema ...

B: Das hast du erfunden, Alfons?

I: Nein. Das habe ich nicht erfunden.

B: Ja, könnte ja sein, ja.

I: Ach geh.

B: Das traue ich dir zu.

I: Wenn ich den jetzt abbraten würde, die Haut, so ein Stück, dann rollt die sich ein wie so eine kleine Rolle. Dann kannst du es oben genauso drauf legen. Das ist halt ein Geck und das heißt ...

B: Raffiniert.

I: ... wir verwerten das komplette Produkt, ja, hier. Die Gräten sind gezogen.

B: Also ich sage mal: frischer Fisch, Stichwort ist ganz klar, das gehört zusammen, frischer Fisch. Aber ich habe gehört, genauso wie man ja beim Hendl, zum Beispiel: wenn man es schlachtet sollte man es erst am nächsten Tag in der Küche verwenden.

I: Es ist natürlich ...

B: Und beim Fisch auch, du. Das Fleisch muss sich auch entspannen. Das braucht seine Ruhe.

I: Ja, natürlich. Also wenn du jetzt einen Fisch schlachtest, eine Stunden liegen lässt, möchtest die Gräten ziehen, ist nicht möglich. Also lasst man ihn eine Nacht liegen und dann entspannt sich die Muskulatur wieder, dann kannst du wunderbar die Gräten ziehen. Und er zieht sich trotzdem noch ein bisschen zusammen. Dann merkst du dann, dass er doch ziemlich frisch ist. Hier habe ich jetzt unser Ingwerwasser, da habe ich jetzt noch rein gegeben: ein bisschen Anis, ein bisschen Lorbeerblätter, eine Chili-Schote, natürlich noch ein paar Blätter Ingwer und eine Zitrone. Jetzt tue ich das ganz gleich mit brauner Butter oder mit Öl ein bisschen bestreichen, damit der Fisch nicht anklebt. Das ist jetzt ein moderner Dampfaufsatz. Na ja, das ist der günstigste, der ist okay.

B: Das ist wunderbar.

I: Ich finde das auch. Hier drauf legen.

B: Ich sage immer: wenn das jetzt, weißt du, wenn ich mir vorstelle, das ist vielleicht eine Forelle, die habe ich jetzt in aller Bescheidenheit mit meiner Fliegengerte irgendwo an der Alz ... verstehst du, da sehe ich sie schon kommen. Das schwanzelt schon so hoch, und dann geht es an die Fliege hin.

I: Aber ich kann dir sagen, in aller Bescheidenheit, würde ich da lange warten müssen, bis ich da was kriege.

B: Nein, also wenn du sagst: Elmar, bringe mir mal eine Forelle. Mit einer Regenbogenforelle oder Bachforelle oder Äsche ...

I: Dann streichst du am Viktualienmarkt rum beim Fischergeschäft und schaust, ob einen findest.

B: (lacht)

I: So schaut es aus, ich kenne dich doch. Und ein Glas. Und zum Schluss glaubst du wirklich, du hast dem Fischlieferanten das geliefert.

B: Der pure Wahnsinn, da sage ich gar nichts mehr drauf. Ich bin erschüttert, Alfons.

I: Also wir brauchen zu unserer gedämpften Forelle, entschuldige, zu unserer gedämpften Forelle tun wir oben ein paar Gemüsestreifen drauf, also Gemüsejulienne sagt man.

B: Genau, die tue ich jetzt da rein. Lassen wir das mit der Angelei, mit der Fischerei. So. Salzwasser drin, ganz einfach, ganz normal. So. Und dann mache ich gleich die Kartoffeln.

I: Würde ich auch sagen. Da haben wir kleine gekochte Kartoffeln, in Würfel geschnitten. Die können Sie natürlich auch längs schneiden oder halbieren, wie auch immer. Aber so schauen sie ganz nett aus. Weil das passt ganz gut zu dem Gericht dazu.

B: So, ich muss ein bisschen Gas geben.

I: Ich mache jetzt als nächstes unser Tartar. Also das Filet, das Forellenfilet habe ich in Würfel geschnitten, und jetzt schmecken wir es natürlich ab. Und zwar haben wir hier ein bisschen Äpfel.

B: Ah, kleine Äpfelchen.

I: Machen sich gut. Weißt ja gebeizte Forelle mit Apfel geht immer gut.

B: Weißt du, was mir aufgefallen ist bei der Show?

I: Zwiebeln.

B: Was – glaube ich – kein Zufall ist. Dass du irgendwie sagen wir mal so kleine – wie nennt man die? Brunoise geschnitten.

I: Brunoise, ja.

B: Brunoise. Dann machst du die genauso, die Zwiebeln genauso klein. Also ...

I: Muss zusammen passen.

B: Das wollte ich sagen.

I: Alles muss zusammen passen.

B: Also nicht solche Apfelstücke und dann so kleine Zwiebeln, sondern ...

I: Muss zusammen passen.

B: Ja, ja, ja, ja, ja.

I: Das ist jetzt genauso wie beim eingelegten Ingwer.

B: Darf ich den probieren?

I: Natürlich.

B: Also ich sage mal: nichts gegen den eingelegten Ingwer, den man im Asia-Laden kriegt oder beim Tailänder.

I: Da gebe ich jetzt ein bisschen von dem Saft rein, weil das schmeckt natürlich auch gut.

B: Aber der ist anders.

I: Klar ist das anders.

B: Der ist besser.

I: Ja, du hast einen guten Geschmack, das sage ich dir ja dauernd. Schau her, jetzt habe ich drin Chilisalze, dann den Apfel, dann diese kleinen Schalotten habe ich mit drin. Jetzt brauchen wir einen Geschmacksträger, jetzt könnten wir Zitrone nehmen. Ich gebe einmal ein bisschen Limette rein, das gibt so ein bisschen, ja, so einen leichten ...

B: Fruchtiger ist das, gell. Ein bisschen fruchtiger.

I: Ja, so einen raffinierten Geschmack. Ich mag das gerne. Und die Schale außen natürlich mit lauwarmem Essigwasser abbürsten, kaltem Wasser nach waschen, dann kann man die Schale wunderbar verwenden, also da fehlt sich gar nichts. Gut. Den Saft auch noch, ein bisschen Säure dazu.

B: Kleiner Zwischenbericht, Kartoffeln alles okay.

I: Ja, sie zuzeln so langsam vor sich hin. Aber die Gemüsejulienne sehe ich schon fertig.

B: Ja, die sind eigentlich ...

I: Die sehe ich ... die wenn du mir da rein tätest wäre ich dir sehr dankbar. Super, danke. Können wir auch ein bisschen zurück gehen. Schau her, da haben wir Säfte drin.

B: Da gibt es auch eine Technik, dass man die so fein hinkriegt, gell?

I: Es gibt noch eine andere Technik: man gibt ein ganz kleines bisschen Butter jetzt drauf. Ganz ein kleines bisschen. Na ja, gut, das ist eine Übungssache, dass man die so hinbringt, das ist klar. Und jetzt tue ich da noch ein bisschen, damit ich ein bisschen Farbe rein kriege, ich habe ja die Äpfel drin und die Schalotten, jetzt tue ich mir noch ein ganz kleines bisschen ... also den Saft habe ich mir auch rein getan von dem Ingwer. Und jetzt brauche ich noch ein bisschen Schnittlauch, den habe ich da. Weil du nimmst dir noch den Dill her.

B: Ja, das Einzige, ich habe jetzt, ich sage nur ganz kurz, Alfons, ich habe gesalzen und Kümmel und jetzt tue ich noch einen Majoran dazu. Dann warte ich noch ein bisschen mit dem Dill, Dill mache ich ganz zum Schluss.

I: Ja, richtig. Weil der ist ... sofort gibt der nach, gell?

B: Ja.

I: Dill hebt nicht viel aus. Gut. Das wäre fertig, das haben wir jetzt gecheckt. Da ist alles drin. Jetzt zum Schluss zum Isolieren gebe ich ein bisschen Olivenöl drauf.

B: Was heißt Isolieren? Dass der Fisch ein bisschen ...

I: Ja, jetzt ist die Marinade isoliert.

B: Ach so, die Marinade wird isoliert quasi, aha.

I: Zuerst ist die Marinade am Fisch, lasse ich sie ein bisschen, dann zieht das ein bisschen in den Fisch ein und zum Schluss isoliere ich sie. Wie beim Kartoffelsalat.

B: Ah, genau.

I: Ich mache das Öl auch zum Schluss hin.

B: Dass die Kartoffel verschlossen wird quasi.

I: Ganz genau. So. Jetzt schauen wir mal, checken wir noch mal alles ab. Hier. Kartoffeln sind, da kann man zurück drehen, hier, die lassen wir nur ... und jetzt ... die lassen wir ein bisschen vor sich hinziehen. Und jetzt mache ich mir die Sauce für den ... ja, unsere Knoblauch-Ingwer-Sauce. Hier habe ich ein ganz

kleines bisschen Brühe rein gegeben, weil ich ja die Kurkuma ein bisschen auflösen möchte hier. Jetzt geben wir da ein bisschen rein. Und jetzt brauchen wir diesen Knoblauch-Ingwer-Geschmack. Und wenn Sie ihn jetzt sehr rass haben wollen, dass Sie sagen, mir ist das wurscht, dann reiben Sie ihn roh rein. Ich gebe ihn jetzt ein bisschen ...

B: Eine Ingwerscheibe, Alfons?

I: Bei was?

B: Brauchst du eine Ingwerscheibe?

I: Nein, nein, ich brauche ... ich muss ihn rein reiben.

B: Ach so, du reibst.

I: Schau her, siehst du es? Hier. Das erwärme ich jetzt ein bisschen.

B: Ich kann mich erinnern, du hast da ... früher hast du Knoblauch nicht rein gerieben, kann das sein?

I: Ja, ja, ja. Nein, ich gebe Knoblauch immer in Scheiben rein, da hast du vollkommen Recht.

B: Ja, das was ich gesagt habe, ja.

I: Aber hier gebe ich es jetzt fifty-fifty zusammen, damit geht der Knoblauchgeschmack etwas zurück. Und da ich es erwärme jetzt nehme ich ihm schon die erste – sagen wir mal – diesen ersten Schub weg, gell. Kippe es da rein, erwärmt. So. Auch das schmecken wir wieder ein bisschen ab. Chilisalze, ein bisschen Zucker rein, bitte verrühren. Weil ich sehe gerade, dass hier meine Forelle fertig ist. Wunderbar. Das rieche ich nicht, das spüre ich direkt. Tun wir jetzt da her. Jetzt hole ich mir meinen Teller.

B: Ganz gut.

I: Jetzt richten wir uns das Tatar an. Das schmeckt und glänzt. Also wenn Sie jetzt keinen solchen Ring haben ist es nicht so tragisch, ja. Aber schöner ist es natürlich, wenn man es ein bisschen in einem Ring anrichten kann.

B: Das ist eine wunderbare Vorspeise, so was.

I: Das ist super. Und man kann es sich auch herrichten und à la minute dann abfüllen, zack, zack.

B: Ja, und es ist auch etwas Wunderbares für Gäste.

I: Schau her, zack.

B: Weil es so, ja, weil es einfach schön ist, weil das einfach schön ist.

I: Gut. Jetzt, wie schaut es mit deinen Kartoffeln aus, wo ist der Dill?

B: Einziges ist der Dill, einziges ... ja, da habe ich noch ein bisschen gewartet, weil der verbrät sich so schnell.

I: Dann gehe ich jetzt hier mit unserer Sauce her und setze hier auf diese Sauce unseren Fisch drauf. Schauen wir mal. Geht natürlich. Und da sieht man, dass der Fisch sich jetzt leicht gewölbt hat, das ist ein Zeichen von Frische. Jetzt drehen wir ihn, ah, machen wir ihn so drauf. So. Legen wir ihn drauf. Und jetzt einen Löffel. So. Da haben wir das leicht gebutterte Gemüse, auch das müssen wir noch mal ganz leicht ...

B: Jetzt kommt schon das Finish.

I: Ja, ein bisschen, gell. Da gibt man jetzt ein bisschen was da drauf. Deine Bratkartoffeln wenn mir noch gibst.

B: Sind da, Alfons. Musst du machen, weil ich weiß jetzt nicht genau, wie du das arrangierst.

I: Ja, in der Mitte halt. Und da hat man jetzt auch so eine Größe, wo wir sagen, die passen zum Tatar dazu und auch zu unserem Fisch. Wenn man jetzt so Riesenkartoffeln dort hast ...

B: ... zwei so Kartoffeln ...

I: Nein, das harmoniert nicht, das ist ein Schmarrn.

B: Ja.

I: Jetzt, jetzt kann man sagen, jetzt garnieren wir es noch ein bisschen aus, hier mit einem Blatt und vielleicht mit dem Dill. Oder was sagst du?

B: Fantastisch.

I: Ja? Ein bisschen vielleicht von dem was hin. Und jetzt haben wir unseren Chip.

B: Das Kochen ist eine ganz komplexe, künstlerische, ästhetische, sinnliche Geschichte.

I: Ist es, ist es, das stimmt.

## Saibling auf Sellerie - "Episode Char on Celeriac"

Alfons Schuhbeck: I Elmar Wepper: B

I: In meiner Landküche ganz besonders gern daheim ist mein Saibling auf Sellerie mit Schnittlauchsauce. Und dann schmoren wir uns noch ein Rinderbackerl und dazu gibt es einen Kartoffel-Endivien-Püree.

B: Über uns Bayern gibt es so viele Vorurteile, du, das gibt es überhaupt nicht.

I: Ja, und angeblich ist ja bei uns die Zeit stehen geblieben. Ein so ein Schmarrn. Bei uns gehen nur die Uhren anders rum.

B: Ja, und maulfaul in dem Sinn sind wir überhaupt nicht. Du, wir reden halt nur über die Ergebnisse und nicht über das Ganze vorher.

I: Und grantig sind wir noch nie gewesen.

B: Ja. Also gut, höchstens, wenn es gar nicht anders geht. Dann muss man schon mal ...

I: Aber ein Vorurteil, Elmar, stimmt ganz bestimmt.

B: Das weiß ich auch. Dass du angeblich die beste Landküche machst.

I: Was? Hat sich das bei dir auch schon herumgesprochen?

B: Das musst du jetzt beweisen, bitte.

I: Ja, ja. Land auf, Land ab, mit einem Saibling auf Sellerie und einer Schnittlauchsauce.

B: Saibling? Dann pass auf, dass du nicht ins Schwimmen kommst.

I: Schauen wir mal. Aber jetzt muss ich erst mal die Gräten ziehen, Elmar. Hier, schau, wenn mit dem Finger drüber greifst.

B: Ist das ein Saibling überhaupt?

I: Weil du das auch weißt.

B: Ja, entschuldige, jetzt sage ich mal: das ist ein Filet, okay. Aber wenn jetzt da der Kopf oder die Flossen dran wären, dann könnte ich sofort sagen, das ist ein Saibling. Ja, freilich, weil der Saibling hat Flossen, die sind weiß umrandet. Dann sehe ich das sofort.

I: Und jetzt, was ist es jetzt? Ist es ein Mini-Lachs oder was ist das?

B: Ja, ich frage dich.

I: Ja, ich frage dich, du bist doch der Fischer von uns.

B: Ja, aber du bist der Koch.

I: Ja, ja, aber ...

B: Da schau her. Siehst du, das sind lauter so kleine rosa Punkte. Und in manchen ist ein bisschen ein dicker rosa Dings drin. Nicht zu verwechseln mit der Bachforelle, der hat richtige Kringel mit einem roten Piecks drin. Also es ist Saibling, okay, passt, Alfons. Stimmt.

I: Fischer, Fischer. Ja, du hast Recht, du kennst dich wirklich aus. Aber bitte, so brauche ich ihn.

B: Entschuldige.

I: Weil ich muss die Gräten ziehen. Siehst du. Hier. Und immer in Laufrichtung, sonst geht da gar nichts.

B: Also siehst, das hätte ich jetzt nicht gewusst. Also ich weiß es jetzt beim Lachs oder was, wenn ... der hat ein größeres, dickeres Filet.

I: Und dann immer wieder nach fahren, weil wenn ich es so mache ...

B: Da sind die Gräten natürlich so lang.

I: Jetzt nehmen wir mal an ich ziehe es in die andere Richtung, wir nehmen es mal an. Schau her, siehst du. Das reißt den ganzen Fisch auf hier, der ganze Fisch ist im Eimer. Machst du es aber so, dann nimmst du ihn sauber mit raus. Und deswegen soll der eine Nacht liegen, damit die Gräten auch raus gehen. Denn sonst reißt du zu viel Fleisch raus.

B: Dass das Fleisch ganz leicht mürbe ist.

I: Ganz genau. Also jetzt haben wir gesehen, nicht in die Richtung, nicht in Schwanzrichtung, sondern in Kopfrichtung.

B: Okay.

I: Siehst du deine Kartoffel vor dir?

B: Ja, die sehe ich, die mache ich jetzt sofort.



I: Siehst du, wie schön ich dir die geschnitten habe?

B: Ja, die mache ich jetzt sofort. Und zwar einfach in ein bisschen brauner Butter, vorgekochte Kartoffelwürfel, kann eigentlich gar nichts passieren.

I: Und ich brate einmal gleich meinen Saibling an. Wenn Sie jetzt eine nicht beschichtete Pfanne haben, dann ist es besser, Sie melieren den in doppelgriffigem Mehl. Warum meliere ich den? Weil jetzt die Seite trocken ist und jetzt pappt er nicht mehr an. Ich habe ein beschichtete Pfanne, müsste ich nicht machen. Und das doppelgriffige Mehl hat den Vorteil, das ist wie Staub, das klumpt jetzt nicht, gell. Auch da gebe ich jetzt ein ganz kleines bisschen Öl rein, das reicht mir, ein halber Teelöffel. Jetzt haben wir das ein bisschen ... schau mal, ob du einen Pinsel hast bei dir drüben.

B: Ich wollte nur sagen: ich habe ...

I: Wenn nicht auch kein Problem.

B: Alfons.

I: Ja, danke.

B: In deinem Sinne – hoffe ich – ich habe ein bisschen Knoblauch rein und habe ein bisschen ... eine Scheibe Ingwer dazu.

I: Bin ich einverstanden, total.

B: Okay.

I: Total.

B: Sonst nur ein bisschen Chilisalzwasser, mehr braucht es gar nicht.

I: Schau, und bei mir siehst du jetzt, den hat es jetzt ganz leicht ein bisschen nach oben gezogen. Aber das weißt ja du sowieso. Das ist ein Zeichen von Frische.

B: Ja, wenn es das Fleisch zusammen zieht.

I: Und jetzt ist es ja so, dass der Schwanz ja sehr dünn ist. Und ich möchte, dass das genauso saftig ist wie das vordere Stück. Also gibt man jetzt eine Scheibe Kartoffel oder eine Scheibe Ingwer da unten rein. Und schon kann der Fisch schön langsam saftig vor sich hin braten.

B: Trick a la Schuhbeck.

I: Genau. Aber so. Und jetzt langsam braten lassen. Wie auf einem Grill. Je weniger Fett, umso besser, um so geschmackiger wird er.

B: Was ich schnell mache, Alfons, den Brokkoli einfach in Salzwasser. Aber, damit das auch ein bisschen geschmacklich was mitbekommt, tue ich ein bisschen ein Lorbeerblatt rein.

I: Oh.

B: Sternanis.

I: Einer?

B: Zwei Zapfen.

I: Ja, maximal, sonst wird der zu dominant. Gibt einen raffinierten Geschmack.

B: Und dann doch den Brokkoli.

I: Brokkoli geht ja immer wieder, wie der Blumenkohl auch. Mit ein bisschen Muskatnuss, das kann man zum Schluss machen. Auch für die Kartoffeln ist das gut.

B: Und dann habe ich jetzt den Strunk, den ja manche wegschmeißen, weil sie denken, ja, das ist ja ...

I: Tut mir leid, den zahlst du aber mit.

B: Ja. Das ist wunderbar. Der ist strenger im Geschmack, der ist ein bisschen mehr Kohlrabi-artig. Aber ganz toll, ganz butterig ist der, da, schau.

I: Ich mag den auch gerne in den Salat rein. Wenn ich so einen Salat mache, ein bisschen so den Strunk mit reinhobeln, ja. Den kannst du auch roh essen, der schmeckt super.

B: Ja.

I: So, ich mache jetzt die Schnittlauchsauce. Ich habe hier den Sellerie.

B: Jetzt muss ich aufpassen, ja.

I: Den Sellerie, so sieben, acht Minuten lässt man den ziehen.

B: In, Entschuldigung, in einer Brühe?

I: Gemüsebrühe.

B: Suppe?

I: Geflügelbrühe, Geflügelbrühe. Ja. Kannst auch Gemüse nehmen. Oder ... also Fischfond würde ich jetzt nicht nehmen, weil dann geht dieser feine Selleriegeschmack so weg. Und Sellerie hat sehr viel Glutaminsäure und das gibt einen guten Geschmack. Da nehme ich jetzt ein bisschen was her.

B: Ah, ja, der beruhigt sich gleich wieder.

I: So. Hier, gehen wir jetzt da rüber, jetzt ziehe ich die ab. Wenn du sie jetzt für eine Person, für zwei Personen machst, sage ich mal, kannst du es auch mit einem Stückchen Butter emulgieren. Aber wenn du auf der sicheren Seite sein willst, dass du sagst, nein, ich möchte, dass die Sauce so richtig schön über den Sellerie drüber geht, dann mit einer ganz leichten Bindung. Ich nehme da Stärke her. Weil Stärke kocht sich aus, wohingegen sich aber Mehl nicht auskocht.

B: Mehl ist ein bisschen schwieriger. Und vor allem: Stärke hat überhaupt keinen Geschmack. Das verändert nichts am Geschmack.

I: Geschmacksneutral, ja. Und das habe ich ein bisschen auskochen lassen, dann kommt der ursprüngliche Geschmack wieder zurück. Löse das auf. So, jetzt habe ich da drin die Brühe. Dann gebe ich rein den Saft. Ich könnte jetzt auch ein bisschen Weißwein rein tun, den würde ich aber vorher reduzieren lassen, schön ein bisschen mit Säure. Weil Schnittlauch und Zitrone können es gut.

B: Das ist jetzt eigentlich ziemlich viel.

I: Ja, der geht schon weg. Schau her, und damit das noch ein bisschen besser nach Zitrone schmeckt gebe ich da jetzt die Zitronenschale mit rein. Binde das jetzt ein bisschen ab, ich sage mal, ja, nicht ganz einen Esslöffel voll. Siehst du es? Hier. Und das lassen wir jetzt köcheln. So aus köcheln, das lassen wir jetzt ein paar Minuten köcheln und gibt dann erst die Sahne dazu.

B: Jetzt schau mal wie der da ... da kommt ja schon ... da ist ja schon.

I: Genau. Und da siehst du, je langsamer du den brätst, umso besser schmeckt der letztendlich. Dieses Schnelle Zack-Zack, das bringt dir gar nichts.

B: Das ist in unserem Alter, das schnell schnell und zack zack, du weißt das ... man muss sich Zeit lassen.

I: Ja, man wird einfach ruhiger, Elmar. Und du weißt es, du bist noch zwei, drei Jahre älter als ich.

B: Ein bisschen hinstellen, dann schaut man es sich ein paar Sekunden an.

I: Genau. Dann sagt man, nehmen wir es oder nehmen wir es nicht?

B: Genau, genau. Du, darf ich noch ganz kurz was sagen? Eine Sache, ich hoffe, das ist in deinem Sinn, Vanilleschote tue ich dazu.

I: Ist in meinem Sinn.

B: Nicht wegen der Exotik, sondern weil es einfach so viel bringt.

I: Also ich sage dir mal ganz ehrlich jetzt was, ja: wenn zu mir einer vor zehn Jahren gesagt hätte, dass ich jemals eine Vanilleschote an die Bratkartoffeln gebe, dann hätte ich gesagt, du hast ja wohl ein bisschen einen Hau. Aber für eine Minute, das gibt so einen raffinierten Geschmack, der Knoblauch schmeckt anders, der Ingwer schmeckt anders. Und das passt. Raus nehmen, abwaschen, in Salz rein stecken oder in Zucker, die Vanilleschoten können Sie hundertmal hernehmen. Da, jetzt schau her, das köchelt jetzt da. Jetzt schmecke ich das noch mit ein bisschen Chilisal. Und jetzt mache ich eigentlich schon meinen Schnittlauch, schneiden wir jetzt ein bisschen. Siehst du es, siehst du, wie das kommt?

B: Sag mal, wenn du jetzt so sagst, okay, das probiere ich jetzt, mache ich so ein bisschen Chili mit Knoblauch und tue vielleicht Zimt dazu oder irgendwas, oder Kardamom und mache mir so eine ganz eigene schuhbeckische Geschmacksgeschichte jetzt für das Essen. Kannst du dir das schützen lassen, kannst du dann sagen, okay, Copyright Alfons Schuhbeck?

I: Ich könnte nur sagen, Elmar, probiere es, wenn es dir schmeckt, dann tun wir es schützen lassen, sonst lassen wir es. Weil du bist mein Vortester.

B: Mir persönlich würde das langem.

I: 15 Jahre koche ich jetzt mit dir. Ja. Du bist ja schon Küchenchef hier.

B: Darf ich da was sagen? Ich bin immer optimal gefahren.

I: Mit mir?

B: Ja. Als Proband.

I: Bestes Team.

B: Ja.

I: Kannst du sagen, was du willst. Ja. Auch dann nicht mehr lange draußen liegen lassen, sondern gleich hinein damit, mit dem Schnittlauch hier. Und dann nicht mehr aufkochen lassen, sondern nur noch ziehen. Dann hat der einfach den besten ... dann hat der einfach den besten Geschmack. Schau her, das ist ein schönes Söberl. Und jetzt gebe ich da noch ein kleines Stück Butter rein, dann schmeckt das recht gut. Das darf ich rein tun. Braune Butter wäre auch gut. Das gibt noch einen raffinierteren Geschmack. Aber wir lassen jetzt die da rein, emulgieren, kriegt einen schönen Glanz und einen richtig guten Geschmack. Und jetzt würde ich sagen richten wir es an.

B: Diese Kalorienkämpferei bringt ja nichts. Das ist genau, wie wenn du eine Diät machst. Wenn du dir bei einer Diät, oder wenn du ein bisschen aufpasst, das verbietest, was du eigentlich essen willst, dann ist diese Diät schon zum Scheitern verurteilt. Man muss sich immer diese Sachen auch gönnen, die man mag.

I: Natürlich.

B: Auf die man Gusto hat.

I: Dick wird man nicht zwischen Weihnachten und Neujahr, sondern zwischen Neujahr und Weihnachten, so schaut es aus.

B: Na ja, bei mir ist es alles zwei, ich bin ...

I: Bei dir? Du bist immer gleich.

B: Nein, nein, stimmt nicht.

I: Du bist immer gleich, Elmar.

B: Ja? Schön, im Herzen vielleicht. Aber Figur-mäßig ...

I: So. Das ist dieser weichgekochte Sellerie, den hebe ich mir auch auf, den muss man nicht weg tun. Und jetzt tun wir unsere Sellerie ... unsere Schnittlauchsauce drauf. Die so einen leichten Sellerie-Touch hat, gell.

B: Alfons, ich tue jetzt ... den Brokkoli schwenke ich noch mal kurz mit den Kartoffeln.

I: So. Und bei mir ist das jetzt so: wenn man den Fisch anschaut, dann wölbt sich der richtig nach oben. Die Haut ist wahrscheinlich wunderschön kross. Und den drehe ich jetzt nur um und nehme die Pfanne und tue sie vom Herd weg, die gebe ich jetzt da her. Und jetzt zieht der ... in der Energie der Pfanne zieht der wunderbar durch. Dann ist der innen schön glasig und außen schön kross. Und das ist genau der richtige Weg, der ist jetzt schon fertig. Ist schon fertig, der Bursche. So. Her damit. Hier. Lege ich jetzt da rauf.

B: Dieser feine ... dieser Vanillegeschmack, fantastisch.

I: Da weißt ja nicht, was zuerst nehmen sollst. Jetzt nehmen wir ein bisschen was von deinen Kartoffeln, das macht auch nichts, wenn das noch drauf ist, da.

B: Ja, da ist ja der Sternanis, da musst ... warte, den tue ich schnell raus.

I: Ja, den tun wir raus. Und die legen wir jetzt da mit her. Schau, diese Kartoffeln ein bisschen, auch den Knoblauch.

B: (unklar 00:11:05)

I: Ach, das würde mich jetzt gar nicht so stören.

B: Das schaut so gut aus.

I: Ich finde das einfach ein schönes leichtes bayerisches Gericht.

B: Und da sieht man schon, dass das gut schmeckt. Das sehe ich schon. Wenn man ein bisschen Erfahrung im Essen hat, ein bisschen mehr Erfahrung wie im Kochen.

I: Unter uns jetzt, ganz ehrlich, schau hin, schau hin bitte. Das macht einen an. Und schmeckt. Und ist ganz leicht gemacht.

(Musik bis 00:11:44)

I: Ob sauer immer lustig macht, ich glaube es nicht. Aber dass etwas Saures gut schmeckt, das garantiere ich Ihnen als Koch. Also Sie kennen ja jetzt einen Weißwein-, einen herkömmlichen oder einen Rotweinessig kaufen, aber besser noch wäre es, wenn sie ihn nach Ihrem persönlichen Geschmack verfeinern und veredeln. Und das machen wir jetzt. Ich mache mir jetzt einen Gewürzessig. Da habe ich ein bisschen Puderzucker, den tue ich jetzt karamellisieren, da müssen wir jetzt schnell sein. Man sieht, der

schmilzt schon. Das wollen wir ja, wir wollen ja ein schönes Karamell. Aber aufpassen, dass er nicht verbrennt, weil sonst ist er bitter. Da müssen Sie ein bisschen ein wachsames Auge haben, immer hinschauen, da hinten brodeln er schon, da drehen wir mal die Pfanne um. Dann haben wir eine andere Hitze, jawohl, jetzt. Gut ist es. Und hier habe ich jetzt einen ganz normalen Weißweinessig. Und damit löschen wir jetzt ab. Und jetzt beginnt die Veredelung. Apfelsaft. Das Ganze lassen wir jetzt ein Drittel einreduzieren. Während mein Essigsud einreduziert gebe ich meine Gewürze in mein Glas rein. Da habe ich einmal Rosmarin, dann Vanilleschote, Zimt, ein bisschen Orange, das macht ihn fruchtiger. So. Noch mal eine. Das passt. Rein damit. Und jetzt natürlich meinen Spezi, den Ingwer, klar. Und der ist schön einreduziert, ein Drittel ist fast schon weg. Das passt perfekt. Perfektes Timing. So. Da tun wir uns jetzt ein bisschen leichter beim Einfüllen. Und jetzt den heißen Essig einfach auf die Gewürze drauf. Und wenn Sie ihn eine halbe, dreiviertel Stunde stehen lassen können Sie ihn schon hernehmen. Weil die Gewürze jetzt wunderbar ihr Aroma und ihren Geschmack abgeben. Unseren Deckel drauf. Und dann stellen wir ihn da her. Der setzt jetzt dann ein bisschen runter, da sieht man es schon, da habe ich einen, der ist vielleicht schon so vier, fünf Stunden abgefüllt. Und vielleicht als Variante noch ganz kurz: Sie könnten das auch mit ein bisschen Honig machen, mit ein bisschen Thymian und mit Chili. Sie können jede Mischung machen. Sie können es auch –jetzt sage ich mal – mit Erdbeeren machen, mit Himbeeren machen. Aber zu was kann man denn den hernehmen? Wir können ihn hernehmen zu Saucen, zu Suppen, zu Marinaden, zu Dressings. Und eine ganz tolle Idee wäre, wenn Sie ihn als Geschenk mitnehmen. So was haben die noch nie gekriegt. (Musik bis 00:14:36)

I: In Bayern ist eine Bissgurke keine Gurke, in die man reinbeißt, sondern eine Bissgurke ist ein Mistvieh.

B: Also ein grantiges bösertiges missgünstiges Weib.

I: Ja. Genau. Und wenn man eine rechte Gurke fährt?

B: Dann hat man ein hässliches oder ein schlechtes Auto. Oder beides. Und wenn es nichts zum Essen gibt, Alfons, dann ist Saure-Gurken-Zeit.

I: Elmar, Message verstanden, wir gurken auch nicht mehr lange rum, wir trödeln doch nicht. Sondern ich mache jetzt für dich ein geschmortes Rinderbackerl mit einem Kartoffeln-Endivien-Püree.

B: Mit oder ohne Gurke?

I: Ja, mit, aber mit Biss. Ja, entschuldige, hat sich gerade so angeboten. Jetzt schau her. Da brauchst jetzt nicht rein beißen, weil das noch roh ist, gell.

B: Ich schon.

I: Ach so entschuldige. Du schon, ja, genau. Schau. Das sind die Backen, die rolle ich jetzt zusammen. Also so wie eine Roulade praktisch.

B: Ja.

I: Und dann werden sie gebunden mit so einem Faden, ganz leicht, weil sonst ... dass sie nicht aus der Form gehen. Ja, und jetzt brate ich sie gleich mal an.

B: Ich habe noch nie Rindsbacken beim Metzger gekauft und selber gemacht. Gegessen gerne, weil es ist ja ... ich sage mal unter so Fleischgourmets, die setzen das ja höher an als ein Filet teilweise. Also Rindsbacken ...

I: Butterweich.

B: Und zum Schmoren.

I: (unklar 00:15:51)

B: Die Nerven, die Fettäderchen und so, das ist der Wahnsinn.

I: Das schmeckt. Das brate ich jetzt ein bisschen an, von allen Seiten. Und du machst natürlich heute ein Kartoffel-Endivien-Püree. Und das Gemüse tust du ein bisschen dämpfen. Da machen wir so kleine Karotten und ein bisschen Frühlingslauch.

B: Also da tue ich zuerst die kleinen Karotten rein, weil die brauchen ein bisschen länger. Und Deckel drauf, und dann warten wir. Also jetzt geht es einfach ums klassische Porenversiegeln.

I: Ja, ganz genau. Und jetzt habe ich hier ... jetzt mache ich meine Sauce. Ich tue überhaupt kein Fett rein. Ich nehme jetzt meine Zwiebeln, du siehst, ich habe sehr viele Zwiebeln. Und Sellerie, gelbe Rüben. Also das Meiste sind Zwiebeln, Hälfte Zwiebeln, das andere Sellerie und gelbe Rüben. Weil Zwiebel hat sehr

viel Flüssigkeit. Und die Flüssigkeit geht jetzt raus und dabei karamellisiert das. Wenn ich jetzt natürlich noch so ein bisschen Puderzucker dazu tue, dann geht das doppelt so schnell. Hörst du es? Jetzt zischt das so ganz langsam vor sich hin. Wenn du jetzt da rein schaust. Darf man ruhig hier großzügig sein mit unserem Puderzucker.

B: Also da geht es jetzt nicht drum, dass man da eine süße Note rein bringt, sondern das geht einfach um den Aromenstand da drinnen.

I: Man sieht jetzt schon, wenn du jetzt so ein bisschen reinschaust, siehst du jetzt, dass die Zwiebel schon Farbe kriegt.

B: Die fangen zum Schwitzen an.

I: Ja, das ist wunderbar. Das passt. Lässt man normal jetzt noch ein bisschen runter reduzieren.

B: Gut, Alfons, ich tue derweil meine Karotten ...

I: würzen.

B: Ja. Da mache ich ein bisschen – raffiniert von dir – ein bisschen Zimt.

I: Karotten und Zimt geht ganz gut.

B: Das gefällt mir.

I: Muskat geht noch mit dazu. Was gibt es da noch?

B: Ja, ein bisschen Knoblauch, Ingwer, Lorbeerblatt und Muskat.

I: Ja, ganz toll. Schmeckt richtig gut. Und das dämpfen. Da geht nämlich nur 15 bis 20 Prozent der Vitamine kaputt. Und wenn Sie es in Wasser kochen gehen 50 kaputt.

B: Und ein bisschen Chilisal. So. Dann tun wir das da rüber.

I: So. Hier, Löffel Tomatenmark drauf. Jetzt gehe ich mit der Hitze ein bisschen rauf, damit sich das am Topfboden so ganz leicht anlegt. Gell. Nicht verbrennt, sondern nur anlegt.

B: Also das Tomatisieren ist wichtig für die Farbe, für den Geschmack, für das Aroma.

I: Ja. Und wenn ich das Tomatenmark jetzt ein bisschen anröste, dann kriegt das einen anderen Geschmack. Verstehst du?

B: Ja.

I: Das ist dann nicht so tomatig, sondern das kriegt einen ganz raffinierten Geschmack.

B: Die Säure geht ein bisschen raus, gell.

I: Man sieht es jetzt hier. So, Tomate hier am Topfboden, kein Fett drin. Und das lasse ich jetzt ein bisschen braun werden. Siehst du es, das wird jetzt ... siehst du? Das ist rot, das wird jetzt ein bisschen brauner. Jetzt gehe ich da mit meinem Gummi-Mambo rein und sehe, aha.

B: Bevor es schwarz wird.

I: Da muss ich was machen. Drehe es noch mal ein bisschen. Und da kriege ich jetzt die schöne dunkle Farbe her. Und diesen Arbeitsprozess mit dem Ablöschen des Weines, siehst du es hier? Lösche ich jetzt ab, nehme die Brataromen wieder mit, mache ich jetzt, ja, drei, vier Mal. Nicht den Wein auf einmal hingeben, geht auch.

B: Die gibt es auch, die schütten eine ganze Flasche rein.

I: Aber geschmackiger, geschmackiger wird es so. Und das lasse ich jetzt wieder runter reduzieren. Klar geht der Alkohol jetzt raus. Das legt sich wieder unten ein bisschen an, wird so liquidartig. Und dann lösche ich es mit Rotwein wieder ab und wieder ab und wieder ab. Habe ich eine wunderschöne dunkle Farbe ohne einen Tropfen Fett. Da sind wir ganz stolz drauf. Und die haben jetzt auch schon eine schöne Farbe da, die sind auch fertig. Noch mal ein bisschen drüber gehen.

B: Die Karotten, die werden ... sehr schön werden die.

I: Und weißt du, was mir jetzt gut gefällt, ist deine Temperatur. Das simmert so ein bisschen vor sich hin.

B: Ja, das ist so kurz vor dem Sieden, so ein bisschen drunter.

I: Das ist genau optimal. Gut. Also wie gesagt, runter reduzieren wieder drei, vier Mal, dann passt das. Und jetzt tue ich meine Backen da drauf.

B: Das ist ja eigentlich, Alfons, das ist ... ja, Festessen ist das schon.

I: Das ist ein Festessen, ja. Und wenn du jetzt da hin schaust, schau her, da geht kein Tropfen Fett raus. So. Und jetzt, siehst du die Brataromen hier? Die lösche ich jetzt ein bisschen ab. Die nehme ich mit.

B: Also ich muss ehrlich sagen, ich habe schon Situationen gehabt, da habe ich dann das Fleisch raus und die sind in so einer Suppensauce drin geschwommen, die Fleischstücke.

I: Ja, das glaube ich. Dann ist es natürlich so ...

B: Da habe ich einiges verkehrt gemacht. Fleisch vielleicht war nicht das Beste, Pfanne vielleicht zu kalt.

I: Nein, das Fleisch war zu kalt aus dem Kühlschrank raus.

B: Oder so was, genau.

I: Zu heiß angebraten, geht die Flüssigkeit raus. Das kann uns hier nicht passieren. Jetzt gießen wir da auf.

So. Wunderbar. Und jetzt können wir das gleich mal ... das muss jetzt ja dreieinhalb Stunden vor sich hin ziehen.

B: Ja.

I: Und deswegen tue ich es jetzt gleich abbinden.

B: Ich tue nur ganz schnell, kurz gesagt, weil jetzt ist der Lauch dran, der braucht ja nur ganz kurz. Okay, ist schon passiert.

I: Das geben wir jetzt da rein, tun wir ein bisschen verrühren. Geht wunderbar. Und jetzt lassen wir es so ganz langsam vor sich hin simmern. Wie gesagt, dreieinhalb Stunden.

B: Das wird was.

I: Gut. Da habe ich mir natürlich schon was hergerichtet und die Sauce schaut dann so aus. Auch nicht schlecht, gell?

B: Ach, wunderbar ist das, wunderbar.

I: So. Und das ist genau ... so muss es sein. Blubb, blubb, blubb blubb blubb blubb blubb, das ist optimal. Das ziehen wir jetzt da rüber.

B: Wie muss es sein? Entschuldige, das habe ich jetzt nicht mitgekriegt?

I: Blubb, blubb, blubb blubb blubb blubb blubb. Ja. So wie dein Püree auch jetzt mal, um jetzt einmal einen sehr bayerischen Ausdruck zu gebrauchen: schön batzweich sein sollte.

B: Batzweich ist ein schönes Wort.

I: Cremig.

B: Ja. Batzweich.

I: Eine dreiviertel Stunde vorher tue ich es würzen, das mache ich jetzt. Also ...

B: Okay. Und ich ...

I: Du kannst jetzt Gas geben.

B: Stampfe die Kartoffeln.

I: Zimt. Und da brauchen Sie jetzt ... da können Sie ... brauchen Sie nicht kleinkariert mit den Gewürzen umgehen, da vier Wacholderbeeren und dreieinhalb Pfefferkörner, sondern da können Sie ruhig ein bisschen großzügig sein. Hier Piment auch, das ist so ein Allrounder-Gewürz, schmeckt ein bisschen nach Zimt, nach Nelke, nach Muskat und natürlich nach Ingwer. Einen Zacken vom Sternanis gebe ich da rein. Und zur Geschmacksverfeinerung, das stelle ich mir noch da her, das tue ich dann ganz zum Schluss rein, kommt ein bisschen Schokolade. Und jetzt eben ein bisschen Knoblauch. Der gehört immer dazu. Auch wenn Sie keinen Knoblauch mögen. Der gibt einen raffinierten Geschmack ab. Ja. Ingwer dazu, dann schmeckst du ihn nicht mehr.

B: Ich schneide, nur ganz kurz, Alfons, den Endiviensalat. Der wird ja mit dem Püree gemischt.

I: Ja. Lorbeerblätter.

B: Also Endiviensalat ist ja, ich muss sagen, einer der ... der schönste Wintersalat. Feldsalat mag ich auch noch.

I: Insofern, weil er halt auch stabil bleibt, weißt du.

B: Ja.

I: Und den kannst du als Salat auch wunderbar machen. Auch als Gemüse, gell. Den könntest du jetzt schön anschwitzen auch als Gemüse, mit ein bisschen Zwiebeln und Speck, schmeckt wunderbar, ganz leicht. So. Wir nehmen jetzt an, dass das eine dreiviertel Stunde vorher war. Und tun jetzt unsere Saucerl...

B: Jetzt muss ich da ... da muss ich jetzt zuschauen. 23:13

I: ... abpassieren.

Schau dir amol die Farb an. Das is ... da hinein, Das lass ich alles da drin.

S: Das kann ich nochmals aufgießen

W: Da möchte man sofort den Löffel in die Hand nehmen...Ich mach es nicht, keine Angst

S: Ich kenn dich schon. Es ist schöner, wenn man vor einem Topf steht und sagt: „Interessiert mich nicht“.

Wir sind fast schon verheiratet, unschlagbar.

W: Nach neusten Gesetzen könnten wir. Das muss nicht sein.

S: Jetzt tun wir das abschmecken. Bitterschokolade, nicht zu viel.

W: Ist das eine Chichi Geschichte mit der Schokolade?

S: nein, das gibt einen ganz raffinierten Geschmack. Kräuteressig, Schokolade, Zitrone und Orange, das gibt einen feinen Geschmack. Und des geb i zum Schluss rein. Denn wenn ich es zu früh reingebe, dann wird alles bitter. Ein kleines Stück Butter tun wir noch rein. Jetzt kommt er. Riech mal.24:22

W: Den hast Du selber gemacht, gell? [Essig] Was ist da alles drin? Was nimmst Du als Basis?

S: Als Basis Ein bisschen Apfelsaft. Dann geb ich Gewürze rein. Rosmarin, Ingwer, Zimt.

Ich muss jetzt deine Gewürze fertig machen. Geb hier ein bisserl Muskat rein.

W: Ich geb ein bisserl Chilusalz rein. Jetzt geht's dahin. Ich bin so weit.

S: Ein bissl verrühren mit dem Gummischaber. Das macht überhaupt nix, wenn kleine Bröckel darin sind. Das ist wie kartoffelstampf [KartoffelPascaleüree] Es ist griffiger, profiliger. Es ist ehrlicher [Rahm oder Milch-Sauce geht rein]

S: Lass es da stehen. Du kannst es abschmecken, wir du meinst. Ich mach ein bisserl sauber bei mir. Dann geht's ans Eingemachte. Jetzt holen wir den Burschen raus.

W: Ich hab da noch gar nix drin. Außer dem Chilusalz.

S: Und Muskat haben wir drin. Viel mehr braucht man nicht.

W: Du kannst es abschmecken [potato mash] und schau obs so ist wie du meinst

S: Die Konsistenz ist recht gut. zum Schluss ziehen wir den Endivie drunter, dass er lauwarm ist.

W: Ganz gut. Speck hast du auch noch. Bissel Butter tu ich noch rein [mini glass jar, ca 4 Tbsp]

S: Du hast einen guten Geschmack. Mit der flüssigen Butter kannst du nix verkehr machen.

W: Die braune Butter ist fantastisch. Das beste zum Abschmecken.

S: Auch für den Kartoffel-Salat [visuals: tender meat is cut, pink on the inside with fatty layers]. Schau her. Ich geb das auf den Teller. Das tun wir vorsichtshalber weg [übriges Fleisch] sonst isst du es.

W: das schöne sind diese Adern. Was ist das? Ein Nerv?

S: Das sind so kleine Flachsen. Hast du dein Gemüse für mich? Ist dein Püree fertig?

W: ja, ja

S: Ist es soweit? [visuals: pan filled with light green and yellow cut cabbage] Da kommt noch ein bisserl Speck dazu. So ein paar Wammerl-Krusterl. [visuals sauce over meat] S: Gurken hab ich auch noch da. Krieg ich noch dein Gemüse?

W: Gemüse zuerst. Moment, jetzt komm ich ins Schwimmen

S: Nein, du kommst nicht ins Schwimmen. [W hand over vegetables] Hier ein bisserl sauber machen. Jetzt richten wir an [puts two small carrots on top of the meat, which is covered with dark brown sauce]. Das schaut gut aus. [adds one baby leek or spring onions, there is half a clove of garlic visible in the pan, and an orange on the worktop surface]. Jetzt brauch ich dein Püree.

W: Kommst sofort.

S: Hier ist meine knackige Gurke. Die tun wir hierher. Die hätten wir beinahe vergessen.

W: Der Speck ist drin.

S: Hast du so einen Chip?

W: Ja

S: So ist das gut. [adds ca 3 Tbsp the cabbage potato mix to the side of the meat

W: Das ist ein Festessen. Oben lassen wir Endivie rausschauen. Wo würdest du es hinstecken?

W: Ich würd es hierhin stecken [Bacon chip] Ich würd es so lassen.

S: Das ist ein wunderbares Essen. Probieren sie es aus. Sie kriegen die beste Sauce der Welt. Bis zum nächsten mal. Vielen dank. Pfüa Gott.

## Zweierlei vom Hähnchen auf buntem Tomatensalat - "Episode Chicken Two Ways "

Alfons Schuhbeck: I Elmar Wepper: B

Es gibt nichts zum Gackern. Starten tun wir heute mit einem zweierlei vom Hähnchen auf einem bunten Tomatensalat. Dann mach mache ich noch einen Klassiker der Bayerischen Landküche. Ein Rindertatar mit einem Bratkartoffelsalat

I: Was wäre die Welt ohne uns Bayern, Alfons? Schließlich haben schon unsere Vorfahren, die Bayowaren, haben ganz Österreich und Südtirol besiedelt.

B: Ja und den Napoleon, weil wir nach Russland kommen, wenn wir Bayern nicht hätten mit marschieren dürfen. Oder müssen.

I: Ja, aber den Krieg, den hat er verloren.

B: Aber nicht wegen uns.

I: Aber ohne unsere bayerischen Helden wären wir 1974 nie Fußballweltmeister geworden.

B: Ja, das stimmt. Meyer, Müller, Catche, dann der Kapellmann, Breitner, Hoeneß und der Kaiser

I: Und Alfons, ohne dich müsste man die bayerische Küche erst erfinden.

B: Danke lieber Elmar, aber ich bin noch nicht Geschichte.

I: Aber du bist schon ein bisschen legendär. Quasi berüchtigt.

B: Die Legende lebt. Deshalb mache ich für uns zwei zweierlei vom Hähnchen mit einem bunten Tomatensalat. Das mache ich dir dann leibhaftig, Elmar.

I: Okay.

B: Und lebhaft mache ich jetzt unsere Hähnchenbrust auf zweierlei Arten. Einmal tun wir es in Buttermilch pochieren und einmal machen wir ein richtiges schmackhaftes Backhähnchen. Ich fange mit der Buttermilch an. Hier habe ich ein bisschen Brühe reingegeben. Geflügelbrühe, Geflügelfond. Jetzt gebe ich die Buttermilch drauf.

I: Für mich Buttermilch eigentlich das Getränk – Sommer, kühl, angenehm und erfrischend.

B: Das ist auch angenehm, aber warm. Du kannst auch eine wunderschöne, warme Buttermilchsuppe machen. Das ziehe ich jetzt ab, sonst flockt die aus.

I: Die hat ja nur ein Prozent Fett, Kalzium, Vitamin B12. Buttermilch ist Medizin, muss man sagen. Ich wollte es nur erwähnen.

B: Jetzt gebe ich ein Lorbeerblatt hinzu. Dann habe ich hier Vanille. Knoblauch kannst mir Du rein schneiden und Ingwer auch, wenn Du magst. Koriander gebe ich darein. Das gibt auch einen guten Geschmack. Darf ich Dir ein bisschen etwas klauen?

I: Ja, bitte.

B: Dann gebe ich ein bisschen Petersilie und ein bisschen Minze hinzu. Weil Buttermilch und Minze passt ja ganz gut. Ingwer und Knoblauch ist klar. Dann tun wir noch einmal einen schönen Splitter Zimt rein. Das gibt auch immer einen guten Geschmack. Zitronenschale hätte ich noch ganz gerne.

I: Ja, kommt.

B: Noch ein bisschen, damit das Brüstchen auch schön untergeht. Das passt perfekt. Das haben wir jetzt. Dann habe ich hier zwei Brüste, die eine ist für den Elmar und die nehme ich. Ich will dass die Marinade reingeht. Für dich als Nager natürlich optimal. Nager und Zutzler. So und jetzt zutzeln wir an der Panade. Da haben wir einen Joghurt. Das ist jetzt mal ein bisschen anders. Normalerweise macht man Mehl, Eier, Brösel. Wir haben jetzt einen Sauerrahm oder einen Joghurt, man kann es auch mischen. Jetzt müssen wir Geschmack reinbringen.

I: Ja, da haben wir Gewürze, da haben wir Curry. Das Tolle an Curry, ist, dass da eh so viel drin ist.

B: Ich gebe dem ganzen Chili dazu.

I: Wie viele Gewürze sind in Curry drin?



B: In Curry sind zwischen zwölf und 20 Gewürze drin. In einem Guten. Ein bisschen Paprika, Bohnenkraut, man könnte Oregano reinmachen oder, oder, oder. Aber wir entscheiden uns für Bohnenkraut und Muskatnuss.

I: Das ist fast indisch, so mariniert.

B: Das kannst du jetzt über Nacht machen. Das kannst du übrigens auch mit einem Schwein machen oder mit einem Rind oder mit einem Kalb machen. Nimm einen Schneebesen, dann tust du dir leichter. Dann marinierst du das und schneidest es in Stücke und kannst die Schnitzel einlegen und am nächsten Tag leicht panieren und ausbraten. Ein wunderschönes Gericht. Dann legen wir los Elmar.

I: Da kommt jetzt quasi die Hähnchenbrust rein.

B: Da schneide ich jetzt so schöne Stücke.

I: Portionsweise, Bissweise!

B: Die gibst du jetzt da rein. Die lässt man normalerweise schon drei-, vier Stunden oder über Nacht – ist überhaupt kein Problem – drin. Dann zieht dieser Geschmack ein bisschen ein und am nächsten Tag wirst du denken ja „Zapalott“.

I: Ich glaube das dauert noch ein bisschen.

B: Das dauert noch ein bisschen, ich lasse es noch ein bisschen drin.

I: Hühnerfleisch wird ja überall auf der Welt gegessen. In Indien, da sind die Kühe heilig. Die Moslems essen kein Schwein aber Hühnerfleisch „all over the world“.

B: Ein bisschen Salz geht glaube ich noch. Nicht kochen lassen.

I: Die Soße macht mich neugierig, die hat irgendwie etwas, ich weiß auch nicht. Ich habe das Gefühl, die schmeckt wahnsinnig gut.

B: Probier sie mal.

I: Darf ich sie mal probieren?

B: Warum fragst du so? Zu mir sagen ich bin ein Auslaufmodell und dann so fragen.

I: Erstens habe ich das nicht gesagt.

B: Aber gemeint.

I: Hervorragend!

B: Jetzt machen wir die hervorragenden Dinger fertig. Damit wir immer auf der sicheren Seite sind, gebe ich noch einen Löffel Ingwer zu. Dann passt das. Ich gebe das raus und du bastelst rum. Dann sind wir auf der sicheren Seite, weil dann klebt das einfach besser. Ein bisschen abtupfen lassen.

I: Das tust du nicht groß aufklopfen, sondern bestäubst du.

B: Ja, darfst schon ein bisschen mutig sein.

I: Wie ist das eigentlich beim Wiener Schnitzel, das weiß ich immer noch nicht. Muss man da drauf klopfen?

B: Genauso wie du es jetzt machst.

I: Danke, jetzt weiß ich Bescheid.

B: Das Wiener Schnitzel so richtig aufgeht. Kurz bevor es fertig ist, tust du Salz und Pfeffer drauf. Und ein paar Tropfen Wasser und fängt das zu dämpfen an und es zieht die Panade hoch. Das ist der Trick dabei. Wenn du es so machst, geht es nicht. Aber wenn du es so machst.

I: Ah ja, aber das ist das Entscheidende. Das Wiener Schnitzel war wahnsinnig gut.

B: Aber die Würze ist jetzt auch hin.

I: Ja, ja schon. Aber das Know-how. Wie macht man es. Wie kommt da ein bisschen Luft zwischen Fleisch und zwischen Panade.

B: Man sagt auch, da kann man Sahne reintun oder Mineralwasser, das ist alles Okay. Aber der wirkliche Gag ist, dass du ein bisschen Wasser reingibst. Jetzt haben wir das auch. Jetzt geht es los. Schau und hier macht es "blub" und weg damit. Das lassen wir jetzt ziehen. Ganz weg vom Herd.

I: Okay.

B: Das ist ein Stück für dich, das hast du dir schon so ausgesucht.

I: Ja, könnte ich schon. Ich bin einer, der backt die Sache nicht.

B: Das Schnitzel ist drin. Tomatensalat beginnt Elmar.

I: Da haben wir jetzt verschiedene Tomaten. Du brauchst nur ein bisschen was. Das ist eine sehr gute, eine sehr Aromatische. Dann haben wir die Costa Ruto, das ist auch eine süße aromatische Tomate, dann haben wir die Cora del Bur.

B: Ich mach das schöne Filetstück. Aus dem anderen kannst du einen schönen Tomatensalat machen.

I: Die Tomate, die braucht Sonne, das muss man sagen. Und wenn einer als Privatgärtner für sich eine Tomate macht, dann muss er wissen, ist das eine Frühreifende oder Spätreifende.

B: Das ist schon klar. Was warst denn du früher? Frühreifend oder Spätreifend?

I: Ich war ein Spätzünder. Ich habe keine Ahnung gehabt. Von nichts.

B: Aber dann hat es gezündet, bei dir?

I: Nein. Irgendwann ist es mal passiert, verstehst du? Die Stunde der Wahrheit. Das werde ich nie vergessen. Erzähle ich aber nicht.

B: Das ist mir schon klar. Irgendwann locke ich dir das schon raus.

I: Stichwort: Österreich.

B: Aha, Stichwort Österreich.

I: Und eine grüne Tomate.

B: Jetzt pass auf, jetzt hole ich gleich mal den Teller und du musst die Marinade machen Elmar.

I: Ja, ein bisschen anmachen.

B: Zwiebeln habe ich dir geschnitten. Deine Kräuter sind da. Hier habe ich mir einen Schnitt gemacht, und zwar sieht man hier die Haut. Die kann man wunderbar herunternehmen. Fahr mal mit dem Finger da rein. Dann geht die runter. Die haben wir zwischen zwei Bleche im Ofen bei 200 Grad, 15 Minuten. Dann haben sie es. Dann brauche sie es nicht wegschmeißen.

I: Das wird auch schön braun. Das mag ich.

B: Das hörst du dann auf einmal. Hörst du dieses Knistern? Dann knistert es anders, dann weißt du aha, aufpassen. Beim Kochen gibt es für alles ein Zeichen. Schauen wir mal wie es wird.

I: Ja, du hast gesagt, man kann sogar nach Gehör, teilweise kochen. Es gibt einen Summton, irgendwann einmal. Dann weißt du es jetzt die und die Temperatur.

B: Kann ich da eine schöne Scheibe haben?

I: Ja, entschuldige. Das habe ich irgendwie verkehrt gemacht.

B: Nicht irgendwie. Gib mir die da. Eine Schöne. Das sind die sardischen Tomaten.

I: Ja.

B: Die Salztomaten, die sind ganz toll. Jetzt schau her. Das ist jetzt natürlich ein bisschen ein kleiner Tomatensalat. Das stimmt schon, aber wir haben die Tomaten noch da und können danach noch wunderbar einen Tomatensalat für uns – Elmar – machen.

I: So ist es. Wenn dir das recht ist. Jetzt hätte ich beinahe gesagt, einen richtigen Tomatensalat.

B: Ganz genau. Jetzt tu ich das abrasieren, hier, damit ich die Soße zum Aufmischen nehmen kann.

I: Das ist fertig. Schön. Soll ich dabei ein bisschen die Vinaigrette machen? Okay, da haben wir Zwiebeln, das geht ganz schnell. Ich tu einfach ein bisschen Olivenöl, das passt gut zu den Tomaten. Und ein bisschen Essig. Ein bisschen Salz, mal ohne Chili, wir haben schon überall Chili drin. Und Zucker.

B: Kannst ja mal schwarzen Pfeffer nehmen.

I: Jawohl, ich habe schon seit ewigen Zeiten keinen schwarzen Pfeffer mehr genommen.

B: Drauf damit.

I: Dann haben wir noch zwei Kräuter.

B: Da darfst du ruhig was reintun. Das muss eine schöne Kräutervinaigrette haben.

I: Dann kommt da noch die Minze dazu.

B: Ich hole mir gleich mal mein „Brüstel“ her. Das spüre ich schon, das ist perfekt. Das spüre ich.

I: Gibt es da überhaupt ein Wort dafür?

B: Nein, es gibt keins.

I: Man kann es gar nicht beschreiben. Das ist auch wieder Schrott. Man fragt wie findest du das und dann fällt einem nichts ein. Für diese wunderbare Sache.

B: Wie sieht es bei Dir aus?

I: Ganz gut. Bisschen Minze.

B: Das hat eine schöne Farbe. Das lassen wir noch bisschen drin und tupfen es ein bisschen ab.

I: Da könnte man noch einen Schuss Brühe reinmachen, aber das geht so auch.

B: Ich finde das so ganz gut. Noch ein bisschen Zitrone drauf. Das ist es, was es dann ausmacht.

I: Pass auf Alfons, das musst du machen, du bist der Dekorateur.

B: Das ist perfekt, das mag ich. Das muss da so drauf. Das ist mal ein bisschen ein anderer Tomatensalat. Der hat was.

I: Was hast du gesagt? Zweierlei vom Hähnchen?

B: Ja, zweierlei vom Hähnchen. Das ist es ja. Weg mit dem. Und jetzt kommt noch ein bisschen Zimt drüber. Kannst auch Muskatnuss nehmen. Das mit Zimt ist auch was Tolles.

I: Raffiniert.

B: Und jetzt wird unser Fond ein bisschen, unserer Suppe – zur Buttermilchsuppe. Wenn du es geschmacklicher haben möchtest musst du noch ein bisschen Butter ein mixen. Dann kommt das wunderbar. So hast du hier...

I: Oder man kann es in die scharfe Richtung mit ein bisschen Chili.

B: Das kannst du machen. Das habe ich ja gemacht.

I: Ja, genau.

B: Und jetzt kommt...

I: Was ist jetzt das?

B: Das habe ich dir schon gesagt, den habe ich auf zwei Bleche gegeben.

I: Ach, da habe ich gar nicht zugehört. Ist das die Hähnchenhaut?

B: Das ist die Hähnchenhaut, die gibst du da so her.

I: Ja so was! Jetzt geht es natürlich schon in kulinarische Bereiche.

B: Guten Appetit. Das reicht für heute.

I: Das ist ja nicht normal.

B: Das freut mich jetzt.

I: Da gebe ich noch eine Zitrone mit drauf. Gegrillte Hähnchenhaut, ja Wahnsinn.

B: Ist doch schön. Jetzt kannst du dir den anderen Tomatensalat fertigmachen.

I: Das machen wir nachher.

B: Dir reicht das nicht.

Wenn das Hirn mal ein bisschen auspreist und die Nerven blank liegen, dann gehen Sie nicht gleich in die Luft. In diesem Fall empfehle ich Ihnen Nüsse. Die beruhigen und regen Ihr Gehirnkasten wieder an. Am besten natürlich mit meiner persönlichen Knabber-Nuss-Mischung. Da sind Sie hin und weg, von diesem Snack. Und jetzt legen wir los.

B: Wir brauchen ein Eiweiß, das Eigelb heben wir natürlich auf. Logisch. Jetzt ein bisschen anschlagen, nicht zu fest. Also nicht weiß schlagen. Dann machen wir ein Curry rein. Dann das Salz. Das Ganze wird verrührt. Jetzt gibt man es über die Nussmischung drüber, sodass es praktisch – auf bayerisch sagt man, dass es „schlatzig“ ist. Das verrührt man jetzt. Schauen, dass es überall hinkommt. Und jetzt gibt man es großzügig auf ein Blech. Richtig auseinander, Sie dürfen ruhig das ganze Blech nutzen. Und jetzt geht es ab in den Ofen bei 160 Grad, circa 15 Minuten. Wenn sie rauskommen, schauen sie so aus. Was kann ich jetzt mit denen machen? Ich kann es als Snack essen, natürlich. Oder wir können es ein bisschen crashen, wenn wir es ganz fein crashen, könnte man es unter die Semmelbrösel ziehen. Wenn Sie dann ein Schnitzel panieren, schmeckt wunderbar. Nur aufpassen, dann nicht mehr zu heiß braten, sonst wird es schwarz. Oder man klopft es ein bisschen auseinander oder hackt es mit dem Messer auseinander, streut es auf einen Käse drauf. Gibt es auf einen Salat drauf oder unter einen Yoghurt oder einen Quark, oder, oder, oder, Sie haben 100.000 Möglichkeiten im salzigen Bereich. Die Nüsse schmecken wirklich super. Ich spüre es schon.

I: Alfons wenn der Bayer flucht oder wenn er schimpft, dann muss das arme Rindviech ziemlich oft erhalten.

B: Ja, als blöde Kuh, als alte Kuh oder als grausliche Kuh.

I: Manch einer sagt, wie ein Kalb, wenn es blitzt. Das heißt, der schaut wie ein Kälbchen, ganz schön dumm aus der Wäsche.

I: Aber ein Kurschatten hat mit dem Rindvieh nicht zu tun.

B: Ein ist ein während des Kuraufenthaltes zugelaufenes Spusi, ein Verehrer oder eine Verehrerin. Bevor wir jetzt da stehen wie der Ochs vorm Berg und nicht weiter wissen, mach wir uns jetzt ein Rindertatar, Bratkartoffeln und einer Korianderschnittlauchsoße.

I: Das ist ganz schon couragiert Alfons.

B: Das stimmt, aber jetzt, wenn wir couragierterweise unsere Korianderkerne anrösten, und zwar ohne Fett. Das gibt einen guten Geschmack, weil die ätherischen Öle richtig nach oben kommen. Wenn die einmal in eine Mühle kommen, meinestwegen mit ein bisschen schwarzem Pfeffer – auf ein Butterbrot drauf – sensationell.

I: Wie fangen wir jetzt mit dem Tatar an?

B: Ach Tatar. Magst du Tatar?

I: Ja, ich liebe Tatar. Ich liebe rohes Fleisch.

B: Ich glaube, du magst jedes Tatar.

I: Nein, also Rindertatar.

B: Magst Du auch Thunfischtatar?

I: Ja.

B: Magst Du auch Lachstatar?

I: Ja.

B: Magst Du auch ein Pilztatar?

I: Ja, habe ich aber noch nie gemacht.

B: Magst Du ein Gemüsetatar auch?

I: Ja, habe ich noch nie gemacht.

B: Was willst du jetzt?

I: Fleischtatar. Rindfleischtatar.

B: In Ordnung.

I: Was hast du überhaupt für Fleisch?

B: Ich habe hier eine Oberschale. Die ist richtig schön rot. Beim Filet ist die Gefahr, dass es schnell braun wird, sehr groß. Filet ist lang abgelagert und wenn man das zerkleinert wird das Fleisch sehr schnell braun. Vielleicht als Tipp beim Durchdrehen, davor eine Prise Zucker und eine Prise Salz drauf. Dann hält es länger in der Farbe. Ich habe das von Hand geschnitten, ich habe es nicht durchgedreht. Das ist natürlich ein bisschen auf bayerisch eine „Sauarbeit“. Wenn wir es würzen, gebe ich zwei Löffel Ketchup, ein Löffel Senf. Jetzt geht es los: Ein bisschen Kurkuma, wenn Sie kein Kurkuma haben, ist das auch nicht so tragisch. Man kann ein kleine Prise Curry nehmen. Dann habe ich ein bisschen Chili, aber man kann auch Chilisalz nehmen. Dann noch Paprika, das ist edelsüß, man kann auch einen schärferen oder einen geräucherten Paprika nehmen. Das geht auch ganz gut. Dann habe ich Schalotten, klein geschnitten.

I: Das sind die Klassiker, außer Kurkuma und Ketchup.

B: Was auch gut ist, wenn man eingelegten Kürbis hat und den ganz klein schneidet. Schmeckt sensationell. Hast du das schon einmal gemacht.

I: Nein, nein, ich kenn es wirklich nur – also klassisch in Anführungszeichen – Paprika, Kapern.

B: Das gebe ich darein. Ich kann natürlich auch ein bisschen Dill oder Kerbel oder Schnittlauch. Aber da wir eine Korianderschnittlauchsoße machen, sparen wir uns das jetzt. Hier habe ich ein bisschen Anchovis, die mag nicht jeder. Ich finde es ganz gut zu Rindfleisch.

I: Die gibt es immer gesalzen in so einem kleinen Glas. So wie Kapern auch. Das ist ja eine klassische Kombination.

B: Die kannst du alle nehmen. Sardellen und Kapern, ganz toll. Jetzt außer Chili, Salz und gebe jetzt noch eine kleine Prise Zucker hinzu, denn wo Salz, da auch Zucker. Das vermischen wir jetzt einfach. Normalerweise ist noch Eigelb dabei, das habe ich hier nicht dazugegeben.

I: Gibt es dann auf dem Teller in Mitte ruht dann schon das Eigelb.

B: Und jetzt vermische ich das. Und gebe jetzt, wenn es vermischt ist, dass man es marinieren kann, dann isoliere ich das jetzt mit ein bisschen Olivenöl.

I: Aha, auch neu. Kenne ich auch nicht.

B: Nicht so viel. Macht es ein bisschen geschmeidiger und macht es ein bisschen geschmacklicher. Da lasse ich jetzt ein bisschen ziehen und schaue was du mit deinen Korianderkernen machst.

I: Da bin ich jetzt ganz trickreich. Ich muss die in diese Mühle reinbringen.

B: Das hast du aber schon öfter gemacht, das merkt man.

I: Ich habe Koriander-Mühlen-Erfahrung. Und jetzt pass auf, jetzt machen wir das so.

B: Jetzt würde ich die Bratkartoffeln machen.

I: Okay:

B: Machen wir ganz einfach. Ein bisschen braune Butter. Die haben wir dies mal gewürfelt, nicht in Scheiben geschnitten. Würzen tun wir sie mit Salz, Majoran, ganz wichtig und was ich liebe: Ganzen Kümmel. Ich finde, das hat so das gewisse Etwas. Man könnte ihn auch pulverisiert hinzugeben. Aber dann bitte zum Schluss, sonst verbrennt er.

I: Ich bereite ein bisschen Lauch vor.

B: Und ich bereite für unsere Korianderschnittlauchsoße den Schnittlauch vor. Immer a la Minute schneiden, das schmeckt am allerbesten. Wenn Sie den schneiden und zehn Minuten liegen lassen, leider nur noch die Hälfte des Geschmacks. Dann schmeckt er schon wie Stroh. Hier habe ich Sauerrahm, Sie könnten es auch mit Frischkäse oder Milch machen. Sie können genauso gut Creme fraiche nehmen. Jetzt den Schnittlauch rein und dein Koriander.

I: Ja.

B: Chilisalz, eine ganz kleine Prise Zucker. Merkst du das, das ist ganz intensiv? Die Kartoffeln kommen auch schön bei dir.

I: Was kommt jetzt?

B: Jetzt kommt, damit es ein bisschen fruchtiger wird, ein ganz klein bisschen Zitrone rein.

I: Sehr schön Alfons.

B: Jetzt noch ein kleiner Gag für dich Elmar. Ich weiß, dass du das magst.

I: Jetzt bin ich gespannt.

B: Ja.

I: Oh, Sherry. Hm!

B: Kleiner Spritzer rein.

I: Jetzt geht es aber schon in die höheren Regionen.

B: Aber das schmeckt.

I: Das ist schon sehr lecker.

B: Ja?

I: Herrschaftszeiten! Ohne Ei ist das wunderbar saftig.

B: Wenn du ein Thunfischtatar oder Lachstatar machst, dann musst du zum Schluss einen kleinen Spritzer Anislikör reinmachen. Das ist eine Sensation.

I: An so Sachen traue ich mich nicht.

B: Na trinken trau dich ja auch.

I: Ja schon. Aber da weiß ich ja auch, was auf mich zukommt.

B: Das kann man natürlich auch wunderbar gut vorbereiten, wenn man mal fünf bis acht Leute einlädt. Vorbereiten und dann raus dem Kühlschrank und dahin geht es. Jetzt habe ich hier ein paar Nüsse, die habe ich ja vorher gemacht.

I: Aha.

B: So Gewürznüsse. Die gebe ich ein bisschen drauf. Könnte man natürlich reingeben in das Tatar. Das wäre auch super. Aber wie gesagt, in dem Fall, finde ich das da oben ein bisschen frecher, ein bisschen witziger. Und da kann man sich jetzt einen Kräutersalat machen. Wenn du hast, von einem Stangensellerie, dann kannst du mir ein bisschen Dill geben, ein bisschen Kerbel kann man dazugeben. Und vielleicht ein Blatt von der Roten Bete. Und noch ein Blatt Basilikum.

I: Ich muss sagen, das ist schon exquisit.  
B: So und jetzt geht es los, Elmar, jetzt müssen wir Gas geben.  
I: Ja, jetzt wird angerichtet.  
B: Hier, unsere Korianderschnittlauchsoße. Es sind wenig Kartoffeln.  
I: Wenn ich in meiner bescheidenen Art hinter dir stehe und über die Schulter schaue und leicht die Zunge wetze. Schön, Kompliment. Gefällt mir gut.  
B: Für alles ein bisschen Platz lassen, auf dem Teller. Schau dir mal die schönen Kartoffeln an. Das ist schon ein Kompliment allein. Schon ganz toll gemacht. Schönes Gericht. Machen Sie es nach. Es schmeckt. Probieren Sie es mit dem Sherry, Sie werden sehen, super. Servus!  
I: Wiederschauen, bis zum nächsten Mal.

### **Lammbrost auf Gemüsesalat - "Episode Breast of Lamb and Vegetable Salad"**

Alfons Schuhbeck: I Elmar Wepper: B

In Bayern ist für alles ein Kraut gewachsen und besonders viele für meine Kräuterrahmsuppe mit Entenleberpflanzlerl. Und dann servier ich Ihnen noch eine außerordentlich schöne Reche und eine schön saftig gebackene Lammbrost.

I: In der Schweiz, Alfons, da gibt es ein paar Hobbymeteorologen, die können das Wetter schmecken.  
B: Ja, das ist ja nichts Besonderes.  
I: Nein, das ist eine ganz ernste Angelegenheit. Die Wetterschmecker, so heißen die. Die probieren zum Beispiel den ersten Schnee und wenn der süßlich schmeckt dann wird das ein sehr langer und ein sehr harter Winter.  
B: Ja, und im Sommer beißen sie in das Gras und sagen dir dann wie viel Mulch im Gras ist.  
I: Jetzt hör doch auf du Banause, ich werde dir beweisen, dass diese Methode auch in Bayern funktioniert. Mit dieser Prise Salz könnte ich dir sagen, wie das Wetter in den nächsten Minuten wird.  
B: Und? Ich sage es dir gleich. Wetten dass, das Wetter schön bleibt?  
I: Da täuscht du dich. Da hinten zieht ein Gewitter auf. Da, da blitzt es gleich.  
B: Elmar, ich mach dir jetzt sofort eine Kräuterrahmsuppe mit dem gebratenen Entenleberpflanzlerl und dann bekommst du noch ein Wachtelspiegelei drauf. Aber jetzt hör mal auf mit deiner Wetterschmeckerei da, bin lieber ein Feinschmecker.  
I: Das ist mir auch viel lieber.  
B: Du fängst jetzt mit unseren Entenleberpflanzlerl an und ich brate die Zwiebel an. Wenn Du gestattest.  
I: Ja, bitte. Ich habe es dir schon hergerichtet.  
B: Ja, danke.  
I: Jetzt pass auf, jetzt geht es los. Senf, scharfer Senf.  
B: Also Sie können es aus Semmeln machen, ganz normale Semmeln, oder Sie nehmen ein Toastbrot. Wir haben ein bisschen Toastbrot entrindet und in kleine Würfel geschnitten.  
I: Entenleber, Foie de Canard. Die meisten kennen nur Gänseleber. Foie Gras. Aber das ist genauso gut. Dann Zitrone, jetzt muss ich schauen, dass ich die Übersicht behalte. Das sind viele kleine, aber wichtige Sachen, die da rein gehören.  
B: Gibst Du mir das Ei, bitte?  
I: Ja.  
B: Zerschlägst Du mir das?  
I: Ja, dann ein bisschen Muskat. Die Entenleber ist ein bisschen kräftig im Geschmack. Die braucht schon ein bisschen Gewürz. Dann noch Chilisal, dann nehme ich ein bisschen Knoblauch. Ich hoffe du erlaubst mir das.  
B: Mutig.  
I: Ja. Bayerisch mit einer leicht, ganz leicht französischer Note.

B: Das ist jetzt die Milch, die mit Ei verquirlt ist.  
I: Dann nehm ich ein bisschen Ingwer. Das ist gut. Das gefällt mir.  
B: Ich habe die Zwiebel angeschwitzt.  
I: Jetzt muss ich schauen, dass ich alles habe.  
B: Ich kann dir sagen, was du nicht hast.  
I: Sprich!  
B: Ich habe noch für dich ein bisschen Petersilie. Die schneide ich dir aber dann hast du alles. Chilisalz ist drin. Für die Schärfe. Entscheidend ist für den Geschmack, dass man ein bisschen den Zitronengeschmack hat, den Majoran und den Abrieb von der Zitrone. Das nimmt das Bittere von der Leber raus. Deshalb schmeckt das, ob man jetzt Entenleberknödel oder Entenlebernockerl oder Entenleberpflanzlerl macht, die Masse bleibt das gleiche, Entenleber. Das wird jetzt vorsichtig untergehoben.  
I: Das muss jetzt ein bisschen durchziehen?  
B: Das würde ich jetzt 20 Minuten ziehen lassen. Deswegen mache ich die Milch immer schön lauwarm, dann zieht die besser in das Brot ein. Wir haben uns direkt schon eine Masse hergerichtet. Du kannst ein bisschen mischen, wenn du magst.  
I: Öl und Butter?  
B: Ja, wenn du es anbrätst und die Butter bei 120 Grad verdreht.  
I: Ich muss sagen, ich war ja letzten Herbst in Südwestfrankreich, Richtung Biarritz, wo es an das Meer geht, wo die Pyrenäen sind. Das ist eine wunderbare Landschaft. Das sind nicht viele Touristen, weil es einfach nicht so leicht erreichbar ist. Da ist alles Ente. Wenn du in ein Restaurant gehst. Auf jeder Karte siehst du Cuisse de Canard, Foie de Canard.  
B: Du bist verwöhnt.  
I: Ja.  
B: Da müssen wir schon aufpassen, dass wir mit unserer Entenleberpflanzlerl dem Elmar seinen verwöhnten Gaumen ein bisschen zufriedenstellen. Jetzt pass auf. Jetzt musst du die Ente ein bisschen nass machen. Hier hast du Wasser.  
I: Links, rechts? Ich bin ja Linkshänder?  
B: Das ist mir schon klar. Da hat man gleich die richtige Größe und damit die Leber nicht unten so fest anbrennt. Die verfärbt sich dann und man brät die in Semmelbrösel. Also nur eingibt. Während der Elmar jetzt seine Entenleberpflanzlerl rausbrät mache ich die Kräuterrahmsuppe. Zwar habe ich Folgendes gemacht: Den Spinat – da sieht man mal den Unterschied – den Spinat habe ich blanchiert. Das ist übrig geblieben. Schau dir das mal an. Das glaubst du nicht. Hier habe ich in einer Gemüse- oder in einer Geflügelbrühe Kartoffelwürfel leicht gekocht. Mit einem Lorbeerblatt, mit ein bisschen Chilischote, ein bisschen Knoblauch, den lasse ich drinnen. Und das Ganze mixe ich jetzt auf. Sie könnten es auch binden, mit Stärke. Aber Kartoffel, wenn Sie gekocht ist, gibt einen viel charmanteren Geschmack ab.  
I: Ja.  
B: Gut, jetzt habe ich schon eine sämige Bindung.  
I: Ein bisschen groß sind sie geworden Alfons.  
B: Ja, die sind für dich, die kannst dann du essen. Vielleicht noch ein Schönes für die Suppe, wenn es geht.  
I: Die gehen so auseinander.  
B: Ja, das gehen wir auch. Schau her.  
I: Das ist eine Altersfrage. Ein bisschen kann man ja auseinandergehen.  
B: Wenn es nicht zu weit ist.  
I: Was ist zu weit? Wenn einer zu weit auseinandergeht?  
B: Ja, das ist in Bayern so ein Spruch: du bist zu weit auseinandergegangen.  
I: In Bayern sagt man dann, der ist fest. Oder das ist eine Feste.  
B: Nicht jeder der fest ist, ist auseinandergegangen. Also ich habe jetzt Estragon, Basilikum, ein bisschen Dill und natürlich das feine Kraut, den Kerbel. Das gebe ich da rein. Letztendlich, wenn ich es mit Olivenöl aufmixen würde, dann hätte ich ein Pesto. Jetzt mixe ich es mit meinem Kartoffelfond auf. Schon fertig. Jetzt geben wir das wieder zurück. So, jetzt kommt noch ein bisschen Brühe drauf.

I: Wollte gerade sagen wie interessant das ist.

B: Wenn du das heiß machst, dann gleich servieren, sonst werden die Kräuter grau. Das ist genau das, was wir nicht wollen. Jetzt kommt noch Sahne drauf.

I: Diese südwestfranzösische Reise, die wirklich wunderbar war. Aber ich muss dir sagen, wir waren in verschiedenen Landgasthäusern und so. Da muss ich sagen, da muss ich die bayerische Küche – von deiner will ich gar nicht reden – die hat ja einen speziellen Stand. Aber die bayerische Küche, die man so erfährt in einem Gasthaus, in einem Landgasthaus, überhaupt nicht übereinstimmen.

B: Null.

I: Die Vielfalt, weißt du, die Sauberkeit und die Raffinesse, wie bei uns gekocht wird. Das ist international. Wirklich!

B: Schau mal die Pflanzlerl. Das ist doch perfekt. Schau hin!

I: Das ist jetzt perfekt! Bisschen groß aber perfekt.

B: Nein, nein, die sind schön. Ich habe dafür einen größeren Teller genommen. So gefallen sie mir. Siehst du, hier fängt es ein bisschen zu schäumen an. Die haben eine richtig schöne frische Farbe. Jetzt gebe ich da noch die Chilisoße drauf. Du kannst mir bitte einen Zitronenabrieb reingeben und ein bisschen Muskatnuss.

I: Habe ich in dem auch schon gehabt, aber das macht nicht.

B: Das macht nicht, das ist gesund. Und ich brate jetzt hier oben, damit das Pflanzlerl ein bisschen stolzer herauskommt, brate ich hier ein Wachtelei an. Ganz langsam. Ein bisschen Muskat, fertig ist es. Sehr schön. Probierst du mal?

I: Ja.

B: Weil einen guten Geschmack hast, du. Sonst würdest du mit mir nicht kochen.

I: Ich habe manche Schwächen wollte ich sagen, aber beim Schmecken nicht.

B: Und? Was sagst du?

I: Es ist wirklich geil!

B: Na, ja.

I: Jetzt komm, jetzt tu nicht so bescheiden.

B: Schlecht ist es nicht.

I: Ja.

B: Kannst du mir mal ein Pflanzlerl geben?

I: Warte mal.

B: Ich habe hier noch ein bisschen Kerbel zum Garnieren. Das machen wir in die Suppe rein. Hier, köchelt auch vor sich hin.

I: Das Wachtelei, das habe ich ja völlig übersehen.

B: Das musst du ja nicht rein tun, aber man kann es reingeben. Schau her, jetzt haben wir eine schöne sämige Suppe. Die könnten Sie jetzt noch mal aufschäumen, wenn Sie wollen. Die hat eine schöne Konsistenz.

I: Wäre so etwas, wenn was übrig bleibt einfrierbar?

B: Natürlich. Gut dafür sind kleine Becher. Einfüllen und wenn man es braucht herausnehmen. Hier unser Pflanzlerl rein. Damit das noch ein bisschen stolz herauskommt. Jetzt können wir es noch ein bisschen garnieren.

I: Muss man nicht, kann man.

B: Wenn man etwas über hat. Das ist schön. Geht fast ein bisschen unter.

I: Wie ein Frühlingsgemälde von einem Impressionisten. Monet.

Was selbst Gemachtes schmeckt immer besser als was Gekauftes. Zum Beispiel meine Mayonnaise, die geht so einfach, da sagen Sie hinterher, warum hat er uns das nicht schon früher gesagt. Ja mei, jetzt machen wir das gleich. Also ganz einfach. Eine selbst gemachte Mayonnaise ist unschlagbar. Sie müssen ein gutes Öl nehmen, gescheite Eier natürlich, dann nehmen Sie das Eigelb, Butter. Das Eiweiß können Sie einfrieren und wieder verwenden, wenn Sie es für einen Kuchen brauchen. Bisset und so weiter. Rein



damit, jetzt ein bisschen von der Wustersoße, dann schmeckt es besser. Dann einen Löffel scharfen Senf, ganz ein bisschen Cayennepfeffer. Ein bisschen Salz und wenn Sie es jetzt schon in eine gewisse Richtung lenken wollen, können Sie einen Ingwer reinreiben oder Knoblauch. Ich lasse es ganz neutral. Und ganz wichtig ist. Das alles in der gleichen Temperatur ist. Jetzt mixen wir uns das an. Jetzt geben wir das Öl langsam dazu. Am Anfang etwas langsamer. Wenn Sie merken – aha – das bindet, dann können Sie erhöhen und Sie sehen immer oben, wenn es sich absetzt, dann müssen Sie aufhören. Dann können Sie wieder weitermachen, aber so geht das wunderbar. Wenn es Ihnen zu dick wird, einen Löffel Wasser rein, dann geht es wieder. Die Masse ist richtig fest. Da habe ich mir schon ein bisschen etwas hergerichtet und Sie können die Mayonnaise natürlich auch strecken. Mit einem Sauerrahm, mit einem Frischkäse, mit einem Joghurt ein bisschen verbinden. Sie können eine Remoulade daraus machen, Sie können es mit einem Curry machen. Es gibt 100.000 Varianten und aufheben können Sie die Mayonnaise ein paar Tage im Kühlschrank. Aber am besten schmeckt es natürlich, wenn Sie es gleich essen.

I: In Bayern ist die Rübe von Haus aus in der Küche daheim. Da gibt es rote Rüben, also Rote Bete, dann gelbe Rüben, das ist die Karotte.

B: Genau, und dann gibt es die gescherte Rüben, das ist ein oder eine – hilf mir mal Elmar.

I: Eine gescherte Rübe ist ein tracherter Krumbeere, das ist ein unflätiger Mensch.

B: Und wenn man was in der Rüben hat, dann hat man was in der Birne. Wie zum Beispiel unser nächstes Rezept. Es gibt eine gebackene Lammb Brust auf einem Gemüsesalat und eine Safranmayonnaise.

I: Hoffentlich, weil sonst Rübe ab.

B: OK, Rübe ab heißt, dann bekommst du nichts zum Essen, du Rübentutzler. Schau her, bei dieser Lammb Brust habe ich die Knochen drinnen gelassen, dann bleibt es beim Kochen stabiler. Wenn man es herauszieht, zieht es oft ein bisschen zusammen. Man kann jetzt, wenn man sagt, das habe ich noch nie gesehen, dass man eine Brust kocht. Man kann es natürlich auch als gefüllte Brust – hast du das schon einmal gegessen, eine gefüllte Brust?

I: Nein.

B: Hast du schon einmal eine gegrillte Lammb Brust gegessen?

I: Nein, ich habe noch nie eine Lammb Brust gesehen.

B: Noch nie gesehen? Lammfilet? Dann zeige ich dir das jetzt.

I: Lammhaxe, Lammfilet, das kennt man alles, aber Lammb Brust kenne ich nicht.

B: Jetzt nehme ich das Brüsterl und dann lassen wir das ganz langsam vor sich hin garen. Du darfst ruhig reichlich Pfeffer reingeben, damit die ein bisschen einen Geschmack aufnimmt. Etwas Koriander, dann Chilischote, die lassen wir ganz, dann ist sie nicht so gefährlich. Du machst mir jetzt den Knoblauch und den Ingwer. Ich gebe ein bisschen Lorbeer rein. Das darf auch großzügig sein. Gespickte Zwiebel noch mit dazu.

I: Sag mal, bei Lamm denkt man vielleicht an Neuseeland oder Irland. Aber wir haben in Deutschland und in Bayern haben wir Lamm mit ganz ausgezeichnetem Qualitätsprädikat.

B: Man muss natürlich auch dazusagen, dass es früher so war, dass das Lamm so lange gehalten wurde bis es kein Fell mehr gehabt hat. Bis die Wolle einfach nichts mehr wert war und dann wurde es geschlachtet. Das war das, weil dann löst sich das Fett beim Braten nicht mehr auf. Jetzt züchtet man sie so, dass das Fleisch butterweich wird. Und wenn man es jetzt ein bisschen langsam, nicht kochen lassen, man könnte sich ja eine Lammsuppe machen. Klar, wer den Geschmack gerne mag. Deswegen lassen wir es jetzt nur so langsam vor sich hin ziehen. Ich gebe es jetzt da drauf.

I: Das ist also der Teil von der Brust, der runtergeht, in den Bauch?

B: So könnte man das sagen. Jetzt machen wir das Gemüse Elmar.

I: Genau.

B: Und zwar machen wir dieses Wurzelgemüse. Das kochen wir jetzt nicht in Wasser, sondern wir geben es in eine Brühe rein und dämpfen das mehr oder weniger.

I: Aber gelbe Rüben, rote gelbe Rüben, Sellerie und Staudensellerie.

B: Und da wird die Marinade, also dieser Fond, den wir jetzt auch als Marinade verwenden, schmeck das gleich ein bisschen ab mit Knoblauch, mit ein bisschen Ingwer. Vielleicht gibt er noch ein Lorbeerblatt rein.

I: Ja, mache ich alles.

B: Man weiß es beim Elmar immer nicht ganz genau wie er drauf ist.

I: Zu Hause bin ich ein bisschen vorsichtiger. Hier muss alles rein.

B: Jetzt müssen wir uns den Teig machen, wo wir unser Lambrüstel, das ich schon hergerichtet habe. Wenn wir das zum Beispiel im Ganzen lassen und das ein bisschen marinieren und du legst das auf den Grill im Sommer. Das schmeckt auch gut. Und wir machen es heute gebacken, das ist zeitloser, egal welche Jahreszeit das ist. Und jetzt machen wir den Teig. Machst du mal das rein Elmar?

I: Ja, Ja.

B: Zwei Eier, dann verrührst du das ein bisschen. Man könnte es natürlich auch auf dem Mehl und dann in dem verquirlten Ei, aber jetzt machen wir einen besseren Teig. Der wird geschmacksintensiver. Wir geben jetzt Chilisalz rein, dann habe ich hier eine Mischung, die heißt Zatar. Es gibt im Orient einen Thymian, den nennt man Sandthymian, der schmeckt zwischen Bohnenkraut und Thymiankraut und Thymian. Da es den bei uns nicht gibt, so habe ich ihn gemischt. Mit Bohnenkraut, Thymian, dann ein bisschen Majoran, etwas Sesam geröstet und ein bisschen Chili, damit es ein bisschen Speed bekommt.

I: Das ist eine interessante Mischung für viele Sachen. Könnte ich mir vorstellen.

B: Das kann man für Kartoffelsalat, für Bratkartoffel, in Suppen kannst du es machen. In Gemüse zum Abschmecken kann man es wunderbar reingeben. Ist das gut verrührt?

I: Ja. Es sind ein paar Klumpen aber ich bekomme es schon hin.

B: Es kommt noch ein bisschen Muskatnuss rein und was natürlich ganz gut ist, was bei Lamm gut geht, ist Knoblauch in den Teig hinein.

I: Ja, ja.

B: Und damit schmeckt das. Wer jetzt diesen leichten Lammgeschmack nicht so mag, hebt das ein bisschen auf. Das nimmt das ein bisschen weg. Muskat ist ein ganz ein tolles Gewürz. Man sieht hier in der Marmorierung, der Bauch hat halt ein bisschen Fett.

I: Wem sagst du das?

B: Unserer nicht. Unserer hat nur Muskeln aber andere Bäuche haben vielleicht ein bisschen Fett.

I: Der klassische Muskelbauch.

B: Genau. Das gebe ich jetzt da rein. Hast du es?

I: Ja.

B: Dann kommt das raus, hier rein. Das kann man jetzt wunderbar marinieren. Also das könnte man eine Stunde drinnen lassen. Ein bisschen Senf gebe ich noch rein. Das muss noch rein. Koste es was es wolle. Ich rühre es noch mit um.

I: Diese Gewürzmischung, die ist wirklich interessant.

B: Das kannst du auch für Schnitzel nehmen. Jetzt kommt einer der Größten, wenn nicht der beste Panierer den es gibt.

I: Paneur.

B: Es gibt ja einen Fleischsommelier, es gibt ja alles.

I: Es gibt den Paneur.

B: Und es gibt den Paneur, das ist der Elmar.

I: Hast du überhaupt ein Feld wo du das dann rausbackst?

B: Ich?

I: Ja.

B: Du willst sagen, du willst mich auf meinen Platz verweisen?

I: Ja.

B: So schaut es aus.

I: Weißt du was ich jetzt erahne? Das ist ja auch schön mit Fett durchzogen, das gibt natürlich einen wunderbaren Geschmack. Saftig.

B: Natürlich. Man merkt, dass der Chef das gemacht hat. Du warst im Sandkasten früher ganz ein Großer.  
I: Ich war ein „Batzler“.  
B: Das sieht man, du bist der „Batzler“. Schlinger, ein „Batzler“.  
I: Ja.  
B: Hier dein Gemüse.  
I: Wobei ich nicht nur Schlinger bin, sondern auch Nager. Ich bin auch Nager.  
B: Ein Fiesler.  
I: Fiesler und Nager. Wenn ich irgendwo einen Knochen habe, wenn wir eine ganz normale Suppe machen und da ist ein Markknochen oder ein Fleischknochen, das liebe ich.  
B: Ich liebe es wenn ich meine Lambrüsterl bekomme. Das wäre mir ganz recht. Die lasse ich jetzt langsam vor sich hinbacken. Du kannst jetzt den Salat machen.  
I: Salat.  
B: Und zwar passieren wir das jetzt ab.  
I: Genau.  
B: Das Gemüse hat vor sich hin gedämpft. Mehr darf es nicht. Und du machst dann bitte die Marinade.  
I: Die darf ja jetzt, weil es nicht als Soße in dem Sinn verwendet wird...  
B: Riech mal, riechst du das? Das ist was anderes als wenn du Wasser, Salz, Zucker und Essig nimmst. Ich muss es aber noch mal richtig nachschmecken. Nimm Chilusalz, das ist das Beste.  
I: Ja, du hast schon recht.  
B: Da muss man jetzt ein bisschen dabei stehen weil es brennt sehr leicht an. Deswegen nicht zu heiß machen. Lieber ein bisschen Nachsteuern. Das Fett auf keinen Fall heißer als 160 Grad. So wie man Pommes frites macht, die macht man bei 160 Grad. Eigentlich wäre es das schon. Und ein bisschen Öl.  
I: Okay, Olivenöl.  
B: Dann kommt das ein bisschen besser rüber. Ich habe jetzt keinen Senf in die Marinade rein weil man natürlich als Dipp dann noch eine Safranmayonnaise hat. Jetzt teste das mal und du sagst, dass es bisschen überdreht sei.  
I: Es muss überdreht sein, sonst würde der Salat nicht schmecken.  
B: Also es ist leicht überdreht, aber gut. Darf ich das rein tun.  
I: Aber bitte, unbedingt.  
B: Was jetzt zum Beispiel wichtig ist, dass der ruhig hier noch mal eine Stunde marinieren kann. Dann schmeckt der besser. Lassen wir mal marinieren. Schauen wir mal, was sich da tut. Siehst du das?  
I: Oh ja. Das ist ein schöner Farbeffekt.  
B: Das muss man jetzt, weil es Würfel sind, das muss mal auf der Seite, mal oben und man muss es drehen. Schau, da ist es noch nicht so weit.  
I: Was noch erwähnenswert ist, aus meiner extremen Amateursicht, Fett muss man schon drinnen haben. Nicht irgendwie nur braten, in ein bisschen Butter, sondern das muss schwimmen.  
B: Geht nicht, Butter würde verbrennen. Du musst Öl nehmen damit das auf Seite rausbackt. Aber du siehst ja, es ist absolut sauber, es ist nicht zu heiß, es brennt nicht. Du musst nur davorstehen weil sonst, wenn du es lang auf einer Seite lässt dann ist die Gefahr, dass das zu Braun wird. Das dauert noch ein bisschen. Ich gebe dir mal das, die fertigen kommen dann gleich raus. Das Flache von dir ist schon fertig. Jetzt kommt es wunderbar. Schau so, jetzt sind sie schon kross, außen. Jetzt haben wir es. Jetzt kommt es. Jetzt muss man es noch ein bisschen auf die Seite drehen. Gut ist es. Und dann ist es fertig. Jetzt geht es los. Der kommt weg, den brauchen wir nicht mehr. Das macht man auf ein Küchenpapier, damit das ein bisschen abtropft. Das kann man noch mal ein bisschen mit Chilusalz würzen und ein bisschen Zitrone draufgeben, Elmar.  
I: Ja, mache ich.  
B: Ich mache unsere Safranmayonnaise fertig. Hier habe ich einen Löffel Sauerrahm reingegeben. Sie können auch einen Joghurt reingegeben. Damit wird das ein bisschen leichter. Selbstgemachte Mayonnaise hat natürlich was. Die hat einen richtigen Dampf und die schmeckt richtig gut. Jetzt gebe ich mal ein paar Löffel drauf. Mit Zitrone ist immer gut.

I: Sag mal, wie lange kann man so eine Mayonnaise im Kühlschrank lassen?

B: Ein paar Tage. Den Safran habe ich in Wasser aufgelöst. In Fett würde er sich nicht auflösen. Da ist wirklich so, da geht es um jeden Faden. Dafür ist er zu teuer.

I: Er ist sehr edel. Was kostet das Kilo? 8.000 Euro?

B: Einen Zehner kostet es schon. Wenn Du ein bisschen einen gescheiten Safran hast. Wenn du ein Gelump hast, ist es etwas anders. Jetzt reibst du ein bisschen Knoblauch rein, weil ich weiß, dass du den magst.

I: Du weißt aber Sachen.

B: Ich gebe noch Chilisalze rein und ich gebe noch ein bisschen Muskatnuss rein. Etwas Orange als Tipp. Der Safran ist immer ein bisschen bitter und das hebt man dann auf. Geschmacklich mit ein bisschen Orangenschale. Und jetzt wäre es eigentlich schon fertig. Jetzt müssen wir nur noch anrichten.

I: Ja, unbedingt.

B: Jetzt muss ich das noch mal abpassen, dann tu ich mich beim Anrichten leichter. Dann tu ich mich beim Gemüse leichter. Das Gemüse ist noch schön knackig Elmar. Muss Dir ein Kompliment machen.

I: Ja, das einfach eine Opor Geschichte, zu weich ist es zu latschig. Zu hart, dann schmeckt es nicht gut. Das muss richtig sein. Von der Temperatur ist es gut lauwarm.

B: Kompliment. Salatposten hast du sicher.

I: Das ist selbstverständlich.

B: Ja.

I: Vielen Dank.

B: Jetzt gebe ich ein bisschen von der Safranmayonnaise da rein, zum Eindippen für das Gemüse und auch natürlich für unser Lamm. Jetzt gib mir die Würfel eigentlich nur noch so her.

I: Test.

B: Test, Test. Jetzt könnte man noch ein bisschen garnieren, wenn man das Gefühl hat, man muss es noch ein bisschen grüner machen. Da habe ich noch ein bisschen Sellerie. Da kann man die Blättchen noch ein bisschen verwenden.

I: Aber irgendwann bist du fertig, oder?

B: Ja, irgendwann bin ich fertig. Jetzt bin ich eigentlich fertig. Und probieren Sie es einmal nach liebe Zuschauer, Sie werden sehen, Ihnen gelingt das wahrscheinlich auf Anhieb. Gell Elmar?

I: Das ist wunderbar.

B: Wir sehen uns nächste Woche wieder. Dankeschön und Servus.

I: Wiederschauen.

## 2. Regional Cooking Programme

### Jamie's Great Britain

#### "Episode East End and Essex"

In my job I will always find beautiful things in any country in the world.

But the one thing I'm guilty (giuti) off, is not doin it in my own country.

So I'm on a road trip scouring this gorgeous, crazy island called Britain, for ideas and inspiration for MY recipes, both old and new.

So that I can cook up my own amazing new British classics.

I wanna scrATch under the surface, I want to see what the MODERN day communities are like, weather they are CLASSIC British, what ever that is, or the new waves of immigration.

I wanna see the food I wanna see the cultures, north west south and east.

I' searching out different stories, more interesting stories about how our glorious food Britannia.

In this series, I'm not gonna stop at the classic British dishes, I'm gonna show you how CEnturies of FOreign influences on our island, have changed the whole landscape of WHAT we eat and HOW we eat it. We're like magpies, we love to sort of get little ideas, get given, or steal things, and THEN, what the British are brilliant at is making it our own, and THAT is what I really love about British food.

And even things as simple as a beautiful apple pie, we think it's British - no way. The whole concept of a pie came from the Egyptians. The great British eating apple - not British - came from western Asia. And the CINNAMON, not a single bit of that has EVER come from Great Britain. But do you know wha(t)? It tastes SO good. And it is ours now. Gorgeous (light yellow cream on apple pie).

(Union jack partly changing into other flags)

(writing:) Jamie's Great Britain The East End and Essex

(visuals during Trailer: bird's view of London, close ups: seafood, chicken, market, pie, pie making, beer cheering, white bread with herb, meat and carrot, oysters, JO with out in the countryside pick-nick basket on head, smaller pie, fish filet-ing, apple pie, pouring light yellow cream ion apple pie)

[End trailer (1:51 min)]

Meet my kitchen on wheels. She's a kind of motorized wooden cabin, my mobile pub, I call her 'The cock in cider'. And like Any decent pub, she has room for a party, barrels of beer, and a wood-burning stove to cook up some ABSOLUTE cLAssics.

Together, we're gonna spend the next few months on a road-trip around Blighty. And where else would we start, other than my own manor. That's right the only way is Essex, baby. Famous for, well white stilettos, boob tubes, fake tan(s), shell suits, BEAUTIFUL women, au!, and some of the best sea food, in the world. But first I'm heading to the East End of London, where SO many immigrants traditionally arrived in this country, before following their journeys outwards, just like my family did when they left the capital.

Much of what happens here ripples right through the whole of Britain. So I wanna see, what exciting new flavours are being flogged on the East End's streets right now. What's the new immigrant buzz.

And my first stop is Whitecross Street Market, where I used to live. This actually used to be called Squalor shtreet, so you have to kind of picture it back in the day.

You know ducking diving, prostitution, gambling, you know there would have been like fruit, veg, all sorts of things being sold here, haberdashery. There would have been people in the bricks and mortar, more established sort of older immigration, or the old school Cockney lot. You got the people doin the illegal sort of sellin, and every time the coppers would be commin they'd be leggin it off and they'd be food there

as well, cockles, winkles, pea soup, fish and chips, probably in one of the stores would have been out here originally, ahm pies, pie mash and liquor.

It would have been FULL of food. And you know FOOD was always a representation of immigration. You take something quintessentially British, like fish and chips - it's not English! You know? It's it's it's Jewish. And that was 200 Years ago when the Jews were coming through East London. A hundred years before that it was the French protestants, more recent times it was the Bangladeshis, the Italians.

A more recent story is the arrival of the Vietnamese. London became a sanctuary for refugees after the Vietnam war and there now around fifteen thousand Vietnamese living in the city. With them came a tasty dish, Banh Mi a street food sold all over Vietnam. An Am Wan (?) sell theirs slap bang in the middle of the East End.

J: Hello ladies

Street vendors (female): Hello

J: How is it going?

SVF: Good how are you?

J: I want to know ALL about your food. Now this is called Banh Mi, yeah?

SVF: Yeah that's right. We've got TWO things today: one is the traditional one, which is you, know cold meat and then we also have the barbecued pork. And you know -

JO: Yeah, that's the one!

SVF: You know pork is really taste ... (?) (smiling)

JO: Yeah that's the one! I want that's the one I want

So to make Banh Mi, get some toasted French bread, hollow it out, s it' not too doughy, slab in some lovely home-made mayo.

JO: Is the mayonnaise in the baguette a French influence?

SVF: Mainly it is a French influence - (other SVF) it's the whole thing, pâté, and every thing (laughing)

JO: Of course it is

That's because France colonized Vietnam around the mid 19th century, but in true magpie spirit, this baguette and pork liver pâté, gets a South-East Asian vibe with amAzing ZIngy pickled Mooli and carrot, some DELICIOUS GOLDen, NUtty pork meat balls, TENDER hunt of BARbecued Pork SHOulder

SVF: The reason why we started it is because I really, really LOVE Banh Mi and I don't find any one who do it the right way. And I really miss that. Would you like chilli or not

JO: Baby, give me your chili, so word/worth (?) of it

SVF: (laughing)

And in case the chilli sauce isn't spicy enough, go on, chop some more fresh chillies in and a little refreshing cucumber.

Vietnamese food is really about the balance, you know about the ying and yang

JO: So it's about the contrast?

SVF: Yeah lots of contrast, but it's for example if you want to have ginger and you have lime, because lime is cool

JO: So hot and fresh, yeah, so don't fight fire with fire have ying and yang

SVF: Yeah

JO: Fresh and hot

SVF: Yeah, yeah

JO: I'm LOvin that

SVF: Yeah, yeah

And to finish off, some dried shredded pork and a load of VIbrant frAgrant coriander.

JO: Look at that! That is a proper, proper sandwich. So it's basically a Vietnamese French-style

SVF: French

JO: dish in England

SVF: Yeah

JO: in the oldest ...

You're all right tiger (to an old lady)? Have you ever tried this love?

Old lady: I'll try anything once

JO: Can we cut a little bit off for my girl-friend here?

SVF: Yeah, yeah

JO: What's your name darlin'?

Old lady: Nell

JO: Nell

Old lady: (laughing)

JO: Don't get it under your plate though, you have to chewing it a bit

Old lady: yeah thanks

JO: Have a little try, tell us what you think

JO: Mhmm, yeah mate, mmh

Old lady: That is .. lovely

JO: What she said in English was it's bloody lovely

SVF: Ohhh (high pitch) thank you very much

JO: Cause she had her mouth full (patting the old lady on the shoulder)

(laughing)

SVF: Thank you so much

The East End has always been a place that has show cased new immigrant flavours, but as people and communities prosper, they move on, my ancestors included. And although I might be an Essex boy, these East End streets say a lot about my roots.

Unbeknownst to me until about five years ago my great, great grandfather a guy called Joe Buzzby had about ten pubs in this East London area, and one of them is out here on Commercial Street, which is a noisy old street, backing onto Spitalfields market. Spitalfields market used to be called Little Jerusalem, it used to be called Le peti France, basically namely after the waves of immigration that came in there, and THIS pub, the Ten Bells, has seen a few things.

Joe Buzzby worked here, in this pub around 1880 and what's amazing to ME, is that I set up Fifteen, my First ever restaurant only FIve minutes down the road, without even knowing.

The current landlord John has done his own research into the pubs history at EXActly the time when my great- great granddad was here.

John: From the 1800 onwards and around 1880 it was ah... crime was rife, gangs of jobs went roaming the streets, bit like now you might argue

JO: (laughing) The food in this area, there would have been, you know pie and mash shops, cockles, winkles, what else have we got, we've got soup kitchens, a lot of am like, sort of like ahm, versions of beef and oxtail soup

John: and oysters of course you know

JO: oysters

John: they are a luxury food now, and then you could keep oysters, what, five days or something behind the bar if they were closed?

JO: yeah

John: But they were the easiest food for a pub to serve. You know, you had food served on the streets by street vendors and in pubs because people didn't have food preparation facilities at home

JO: But it's NOT that long ago

John: it's not I know. You see photos of the place, I have a few photos here actually

JO: oh go on

John: when you see photos of the time, it looks like it looks today almost and to think the differences, you know

JO: hhhh wow! Its absolutely it's

John: look down here there's ... on the corner

JO: look at that!

John: You can't see a surface

JO: barrels of beer, people, oh my Lord, it's rammed, isn't it? That's Spitalfields Market

John: That's right. It's so funny to realize how different their life was in the same building, in the same streets as, we take for granted today.

JO: U-believable

On this journey, I'm absorbing old and new ideas to inspire My versions of Great British classics. And that incredible photo 's (has) got me thinking. I wanna create my own East End street food favourite. A recipe that would have been cherished during the late 19th century, but I'm gonna give it a GORgeous modern spin.

(visuals, union Jack with foreign flags)

(writing:) Fresh oysters four ways

Oysters, biuiful things, everyone in England used to eat these bad boys and now it's for the rich - real shame.

There was only two hundred years ago, when they were called the pigeons of the sea and they were literally chucked into pies as peasant food. So get yourself some native British oysters, I'm shucking my own, but you can ask your fishmonger to do it, if they are any good.

Purists will say, you know, get yourself a little oyster, you know you shuck it and eat it raw. Lovely. I love it. I'm diggin' it, bUT I hate purists sometimes, as they're really set in their ways, and actually if you eat tha' and taste tha', it's kinda, it has got like a zingy, minerally sort of flavours, it is sort of like salty and tastes of the sea, and to me, I use that, as part of the flavour I think is a biuiful thing and also I don't like things stopping still, I like I quite like having chOice as well.

So I'm gonna make TWO different dressings for our oysters. First off, I'm making the ultimate pub classic, which every good barman should be able to rustle up, a Bloody Mary.

So I'm just gonna get a nice, ripe tomato, take any fine grater, you can take a box grater if you want to, and we create this fairly buiiful tomato paste and you sort of, for some weird reason, brin out this greenhousey flavour, which is a GOod thing.

This is a horseradish, if you've never seen one before, horse- radish, for obvious reasons, peel it and then grate it, to give it the heat. If you can't get hold of the real thing, then use some from the jar, but not the cream stuff, use the freshly grated. Add a little bit of Worcester sauce, so we're thinking Bloody Mary territory here, frankly, if you wanted a little swig of vodka, you could, a tiny, tiny bit, so it is not virgin anymore, but you know, it was nice while it lasted, a little bit of celery salt and some lemon juice.

Give it a bit of jiggery-pokery, have a little taste, oh strong, bit more celery salt, and that sort of adjusting and tasting is what any good barman would do with a bloody Mary anyway. Jar it up, ready to dress those oysters later.



It makes very little and you think what's all that fuss about, but you don't need much, and finish with a little drizzle of olive oil.

Now for a little touch of the contemporary this next dressing is for the Vietnamese. I'm gonna take my experience of ying and yang and I'm gonna take the mint and I'm gonna take the coriander and I'm gonna finely slice that, this little amount, think what mint sauce does on your roast lamb, you know what I mean, tRANSformation. Add some lime, don't hold back, a little sugar ... until the sugar is dissolved, okay, next grate some garlic, not even half a clove, it's gonna give this a hum which is beautiful and chilli heats, grating is a beautiful thing flavourwise. It totally tastes different than cutting. It's quite actually I'm just gonna just pick a bit of that chilli out, just in case I've overloaded myself. I do tend to get a bit excited. (mixed up?) Woohoo - I'm glad I took that out, hmhmhmm. Lets have a bit of lemon in there as well. I think we're in a good place, a rEAlly good place, and drizzle a little oil, ideally sesame, but if you haven't got any, olive oil comes a close second.

So we've got some incredible dressings for this old street food classic, the humble little oyster, the Vietnamese, the Bloody Mary. And also a little French classic, with shallots, sugar and some red wine vinegar. And one plain one, just for the true originals. But you know what life's too short for the same thing all the time. And like, just getting those flavours going, is really exciting - look at that! GORgeous! If you went to a pub and go tha' and a beer, or a glass of rosé in the summer, you'd be WEll chuffed.

[ADVERTISEMENT]

I'm on a food trip around Britain and this week I've started my journey in the heart of London's East End, in search of incredible foreign flavours, here in our island. But you know what? Even our ultimate British classics, something as old school as pie and mash, it isn't as home-grown as you might think.

The concept of a pie, you know, is very British, oh yes, very British, but it's not. It came over with the Romans and they got it of the Greeks and they got it off the Egyptians. So it's this kind of, you know, it's basically the ultimate original portable food, you know as the Romans brought it through Europe, every kind of country had their own take on the pie, but of course, when they hit Britain, we didn't have olive oil we had hard fats lard, suet, butter and that made our pies excEEDingly good.

People absolutely love pies. They're in posh restaurants, in gastro pubs, but it's no modern romance, this affair is really old.

Back in the eighteen hundreds pie and mash was the food of the people. Family-run shops like this have been around for generations. So I have come here to score a taste of the old school.

JO: Are you part of the family that run this?

ShopAssistantF: Yeah

Pie men flogged pies on the street in the early eighteen hundreds, soon after penny pie shops popped up all over the place.

SAF: Are you gonna EAT is?

JO: Corse I'm gonna bloody EAT it! What you don't think I should?

SAF: No, I do think you SHOULD.

JO: I got to say it's delicious.

SAF: Is it nice? Try to put vinegar on it, salt and pepper

JO: I love that

SAF: That's if you're brave enough

JO: Chilli, beware

SAF: (laughs)

JO: When you were a little kid you must have grown up here with nan and all that

SAF: I did. I do have to say it has completely changed, utterly, like there is no way we can go back, so now we have to move on, just like

JO: Are you gonna move from here quite soon, then?

SAF: Yeah, I'm not quite sure yet, I wouldn't be able to say

JO: Come down to Essex will ya

SAF: (laughs)

Nan June (NJ) owns five pie shops and is making the tough decision, to close this one down.

JO: So really pie mashes are really quite old East End delicacies rally, like the eels

NJ: Exactly right the old-fashioned stuff init

JO: I think there is nothing wrong with it! It's buiful! Four generations in your family

NJ: Five, five

JO: Five, five generations in your family

NJ: grandad, my dad, myself, my son Thomas out there, and

JO: and your granddaughter, she's a little gold mine

NJ: good girl, she's a good girl

JO: So when you say that you're a Robbins, does everyone know you come from a Pie & Mash shop?

SAF: yeah my .. all know where I'm from, and know my family

JO: the Pie mafia?

SAF: the Pie mafia exactly! Exactly that (smiling)

Pie shops might be moving out, but as the old brigade leaves something else moves in to take its place and that's the way it's always been.

(Images of London, J's pub driving out driving out)

In that sense shtreet food is a great sign of the times. It tells us what influences are shaping our future, something as simple as a burger for instance, has a deeper story to tell.

(images of meat putty and hamburgers)

Lets just take like a burger, a hamburger. Immediately you go: American. Now! It came from the German immigrants who made a hamburger steak, okay and of you go back to Hamburg, they did the Hamburg steak inspired or taken from the Russians and they did steak tartar but they basically made that bishop (?) evolved from being invaded by the Mongols. They shoved these little putties of meat Under their saddles, and they're going up and down and literally there used to be days when they did not used to go off the saddle, right, and of course that pressure and the heat would tenderise and slow cook the meat.

It sounds hideous to me, I'd pay money NOT to eat that original hamburger, but THAT's the history of the hamburger, phew. Nothing 's simple is it!

It might be a myth and thankfully our days (nowadays scrotum?) patties are off the menu in most places.

But right now on London's streets burgers are again advancing on the frontline of changing food culture, but this time, it's pop up restaurants and guerrilla dining, and they're giving proper restaurants a real run for their money.

I've heard that British born Greek Yanni is taking the humble burger to the next level. It's the ultimate British mash up - LOve it!

JO: How good are those burgers, guys?

All: Brilliant ... (F) can't get back to McDonalds (laughing)

Yanni runs the meat wagon. Part of a new gang of street vendors holding guerrilla dining events.

They're flash mob, word of mouth street par'is (=party) and this one is in South East Deptford. In MY opinion the food is up there with the BEst restaurants in town.

Y: I always loved a good burger, but over here you either find the worst fast food burgers, or you find chefs that just through any random ingredients on them

JO: They get too complacent.

Y: without any -

JO: I'm diggin you man, I'm totally diggin ya

With a super hot cast-iron plate, Yanni only uses 28day aged beef and a third of a pound chopped steak to be precise.

JO: You put the seasoning only on the outside?

Y: Absolutely. The salt will just draw all the moisture out. So we don't put ANYthing in this until it goes on the griller

The trick to chop steak is it's not just minced meat, you get little chunks to bite into. Perfect for a burger.

Y: AS the bottom side heats up it will contract

JO: and thumb mark

Y: thumb mark will stop it swelling up into a meatball

Seal the meat for a minute on one side and ThEn you can season it with a little salt and pepper

Y: And then you get hat LOOOvely crusty caramelization.

JO: Ahh beautiful!

Yanni 's tried over a thousand cheeses and now he's found the perfect formula and he's keepin it stumm. Personally I'm not sure about that, but for you guys at home, a nice cheddar will do the trick. Don't overload your bap, nice bit of ketchup, a little yellow mustard, some sour dill pickles, sliced red onion and some chopped crisp iceberg lettuce. But the secret ingredient is a splash of water. (they are under heat glocke)

...mumbling...

Y: Its gonna sofen (soften) up the bun and it's also gonna give it nice little glaze, like you're getting them on a nice proper American burger.

JO: And than all you gotta do, is apply, to your gob. Delicious!

JO: Sometimes in life you just gotta stop talking you kno' wha' I mean? That's so good! That's a good burger brother.

Yanni's uncompromising care for this perfect shtreet food recipe has got me thinking, and so before I head out of London to Essex, I wanna take all of that love and dedication that he gave to that burger and I wanna put it into the most amazing pie.

It's summer and the fire stoked it's 35 degrees inside and I'm a little bit hot, so lets get cookin'. So here we go, one of the most epic pies I've ever made, and I've named it after the most exciting thing that's happened to me this year -apart from that- Kate and Wills wedding pie.

(Writing:) Kate & Will's Wedding pie

There is nothing more British, kind off, than a pie. One pound recipe and an nice old school real pastry, that's gonna blow your mind. (visuals chopping red onions)

Splash some olive oil in a hot pot, a small knob of butter, three sprigs of rosemary and three sprigs of thyme, and then three leaves of Bay leaves. Three, three, and three. And then to round it up, three onions, followed by a kilo of beef shin. Now that's not actually fat, that's sinew (=tendon), so what is tough now, in sloooow cooking, becomes sticky and gelatinous and (will) just melt in your mouth - and That's the point!

Get your butcher to remove the meat from the bone, but because of that gOrgeous marrow, THESE bones are gonna come in well handy.

That is gonna create THE most outrageous sauce ever, so that goes in as well. Two heaped table spoons of tomato puree, two generous pinches of salt and pepper and two heaped table spoons of regular plain flour. And that's gonna be your body and your greevy (gravy) and one bottle of beautiful smooth beer, just under half a pint, so about 400 millilitres.

Addne and a half litres of stock and bring it to the boil. So dead simple. Pan, pan, pan, pan, pan. Simmer for about an hour, so it's semi-cooked, and then add 140 g of pear barley. A really underrated, wonderful grain, it pumps up, it puffs up, it soaks up all that beautiful gravy in there.

Give it another hour and a half and while it's cookin, I'm gonna show you a proper old school pastry.

Get yourself 300 grams of plain flour, a 100 grams of suet and a 100 grams of butter. Now the suet kind a gives it a kind of chewiness, a sort of lardiness, but butter is lighter and sweeter and it kind a goes golden, but the blend of the two, for ME, is the holy grail, so if you just get a pinch of salt and kind of just use your fingers to just pinch the pastry, into sort of corn flake pieces, just like really scrunch it with my fingers.

A swig of cold water, and that will come together nicely. You don't want to over work it, keep it short, keep it crumbly, if you keep workin' it, and workin' it, and workin' it, that's what's gonna make it hard and tough.

I'm gonna pop this in the fridge, for an hour and a half, while this carries on simmering.

Right look at that, while you've been away, beautiful, pleasurable, you know you can just pinch it, look at that, just sliding up in this hand, just disintegrating straight away. That is exACTly what we want and THAT makes me happy.

I turn the gas off, no more cooking. So what we have at this stage is BODY, but what we have to do is through a bit of ATTitude in there, tshyou kno' wha' (= do you know what) I mean, and slap it up a little bit.

So for that three teaspoons of English mustard goes in there, booh, heat straight away, a load more pepper, and three tablespoons of tangy Worcestershire Sauce. I want this to be a pie that my kids', kids, kids will bee eatin'. Oh my, it's gonna be heaven!

So usin' a trick I learned from my Maori brothers in New Zealand, and a little nod to Yanni, I'm adding a 100 grams of cheddar cheese, I'm usin' a bit of west home and you just mix it in, and it's almost like finishing a risotto with parmesan. It's a PErfect cOmbo. As far as the marrow is concerned, you know, it's all kinda gone out of there, it's all gone out of the bone. It sort of makes your lips stick together, it's like a stock cube, but times ten.

Spoon your stewy mix into the pie dish. This pie is the way to a man's heart. There's girls that have cooked this for their loved ones and immediately they get the offer. D'you kno wha' I mean?

And that's why I've dedicated THIS pie to Will and Kate and their BId day this year.

Next flour the board and roll out the pastry lid. Don't worry about cracks, you've made a very short pastry, if it cracks, who cares, because it all goes down the same hole, as my nan used to say. Then whisk up an

egg and wash the rim of your dish. You can see it just wanting to crack. Push the lid around the edge and seal it. And we're just gonna take a little bit of pride and pinch and pinch, a little bit of egg wash, we're just gonna put it onto our pie here, but with some of the off cuts from earlier I just literally made the RAF wings, or at least they are supposed to be RAF wings, to represent Will and then a little romantic heart, because I get soft in the old age you know, have four kids and all that. Pies might not be a midriffs beast friend, but come on guys, have a jog, do some lunges!

And the whole point is that you want that beautiful gravy and stew bubblin' and blipin' away and kind of finding a little hole in your home-made pastry to Burst through. Absolutely gorgeous!

Wait for 35 to 45 minutes at 180 degrees Celsius 350 degrees Fahrenheit. What is more homely and happy and beautiful, than that? Come on, let's just portion it up.

The idea of pastry might not have traditionally come from Blighty, but you can see why we grabbed it centuries ago for our pies and never let it go. It tastes BLOoming gorgeous. And maybe, just maybe, this tribute to Will and Kate and their glorious matrimony, will assure the pie its rightful place in British food history.

Serve it up with some fresh garden veg, tossed in a little butter (they are shiny from fat). So there you go - the beautiful Will and Kate's wedding pie. Mhm, honestly I have a feelin' that Kate and Will might have a go at this one day and I think they're gonna love it. It's unbelievable, there's gonna be people being proposed to, all around the country.

For selective recipes from this series visit channel 4 dot com forward slash 4 food.

Oh my Lord! I'm SO happy.

[ADVERTISEMENT]

I'm on the road again, I've left the East End and now I'm off to South End on sea, a coast line famous for its amazing shell fish. London was pretty crummy in the eighteen hundreds the East End was positioned down-wind to the factories and pollution was appalling. So as soon as they could, people moved out to places like South End. That's what my family did and that's what many Cockneys did, migrated from the inner city after the war, you know, out to a little bit of countryside, a little bit of seaside, a little home from home. These days you're more likely to hear a cockney accent in Essex rather than London. But that's what happens, as people travel, their culture, traditions and even their food travels with them. South-End-on-Sea was my family's stomping ground and my childhood was spent visiting this seaside. While I'm back in this neck of the woods I wanna tell the world why these golden lights are the Necker (?) of migration for so many cockneys. This is South-End-on-sea, this is the epicentre of Essex, this is where it all happens. I used to come here, every summer when I'd stay with my nan and gran' dad. We used to come down here as often as possible. It was so excitin', there was the smell of candy floss, Ross's ice-cream, Peter Pan's playground the crooked house and then South-End pier, the longest pier in the world, I'll have you know, yes and guess who was conceived at the end of it? Moi, yes I am South-End encapsulated. My first car, Fiesta, not 950, nothing wrong with it, but what did I do? Straight through exhaust pipe, lowered it, alloy wheels, fluffly dice - why? Because I'm from South-End, that's just what we do. We take perfectly good cars and we turn them into monsters.

50 odd miles up the coast from South-End I'm on the river Blackwater, I'm goin' winklin' with my fisherman friend Ben. Sounds rude, right? But it's just gathering winkles. Ben started out collecting sacks of wrinkles on the Essex backwaters. And now he supplies fish to some of the top restaurants in London. These days winkles might not be the trendiest thing on a diner plate, but Ben's fittn' me out with some very fetchin' footwear called 'splotches', which are basically bits of wood which sop you sinkin' in the mud and suffocating all those lovely winkles.

JO: I feel like I'm ready to go down South End sea front

B: you could start a trend in the East End with those

JO: You know, you never know

Winkles are high in protein and low in fat and have been an important source of food in Britain since 7500 BC, that's right.

B: So they're all, they're all hidin' under

JO: yeah look

This is some serious old school food

JO: It must be some of the oldest grub that we've got!

B: They normally hovel up together in a little posy like this, and when it's colder, they huddle more

JO: ... (incomprehensible)

B: They just feed on the weed, they're full of iron

JO: really good for you

You can find winkles all round the UK. Just soak them in water overnight or for a few hours and then boil them in the shell for about five minutes.

B: My grandmother used to make winkle sandwiches, she used to sit there pick them out, you know one at the time, and make these lovely

sandwiches, put them piece of bread and pepper and vinegar

JO: yeah I bet that's quite nice

B: and pick it. When I was a young kid, you know, I'd go come on grand ma

JO: (laughing) pickin' away

B: (laughing) yeah fantastic!

Or you could go Dutch and serve them hot with mustard, lemon and garlic sauce - the world's your oyster or winkle.

JO: I mean we really treated winkles like packets of crisps, didn't we?

B: Yeah

JO: Back in the day

B: we did. Convenience food, wasn't it. You're a natural, aren't you!? In those

JO: Yeah I'm lovin' these squashes or squawkers or whatever they call them.

On the way home Ben shows me he best way to get all the barnacles off my winkles. The winkle dance.

(starts singing)

B: Yeah ... bit amusing

JO: (singing) look at that ass (Am.pronunciation )

JO: (singing) (then both laughing)

Winkles are fantastic, but they're not so easily found in shops these days.

But fear not, for my next recipe I know the perfect shellfish to conjure up the taste of the seaside, which are absolutely rampant in these waters.

JO: You've got some lovely cockles down here. So I take a couple of bransham, couple of rollmops

CSM (cockle seller male): couple of rollmops, yeah no problem

JO: So what's your biggest seller?

CSM: Biggest seller definitely cockles, people come down here especially for that the old town 's known for it, and the followed by prawns a lot of the time. They are good sellers as well.

When people travel around the world, food is something that can transport them home and to happy times. And these bad boys are a big part of my seaside memory as a kid. Cockles can be found in their bucket loads round here, so I'm gonna cook up a nostalgic dish from my past. But I'm taking shelter at the edge of the beach because in typical British sea side tradition - it's a bit cold.

(writing:) Leight-on-sea sole with shellfish

Just look at these ingredients here, we've got some beautiful smoked bacon, some Dover sole, local Dover sole, where you can get that, we've got some cockles here, which are lovely, think of them like clams, beautiful juice and actually the meat is really sweet and gorgeous and then some of those brown shrimp. What I want is crispy bacon, melt-in-your-mouth-fish and beautiful sort of lovely juicy cockles. Chop the bacon into junks, so this goes into the pan first and obviously the bonus of that is, that we're getting the fat coming out of the smoky bacon. A bit of olive oil over a medium heat. I'm skinnin' my fish, but you can get your fishmonger to do yours. Lovely, so lets get rid of that, pour over just a little bit of olive oil and just a little bit of Maldon sea salt (brand!) and black pepper on both sides. I can put my gas on full whack, I'm gonna go straight in, to all that lovely bacon fat, biuiful. Panfrying is really quick, but because there are bones in there, they'll take about four and a half minutes each side. Get under there, I'm just floppin' it over, we've go some beautiful colour on tha', oh my God I hope you didn't see that. ... on, so now I've flipped it over. That's a really good time for me to add the cockles, goin' in like this and a few knobs of butter. Look at tha' biuiful! Right, give it a good old shake! Right, because I'm a Muppet, and I've forgotten my lid, I use a little bit of newspaper to get it steaming in there, but tin foil or a lid is less of a fire hazard. The idea is you're just keepin' that moisture in and lkie the cockles are goin' to just start poppin', poppin', poppin' tell you what, it won't take very long.

Ahhh that's what we want , hahahahahahaa, as soon as these beautiful little cockles have opened up And if you shake them, as you can see they're comin' straight out, see how lovely and shiny they are? Perfect it's done, so you ... in a little bit of lemon juice, next finely chop some chives and add half of those to the pan and chuck in some of those tasty little shrimps. And tha' is a biuiful classic. Absolute classic. Of course you can do that with any filet of any fish, it's real nice treat for the family though to get a whole fish.

Put all those biuiful local ingredients onto a nice big platter and you know wha'? This is bringing back loads of childhood memories. Look at all that there, you've got he bacon, the lovely little shrimp, the beautiful shells. Oh, and if one doesn't open, like this one, get rid of it cause there is either something wrong with it or it's not cooked, just get rid of it. For a finishing touch, I wanna show you how to debone this biuiful Dover sole, or any flat fish. I used to do this at the table for the customers and I used to get a nice little tip, fiver back in the day, that was quite a lot of money when I was only about twelve years old. That's five thousand one penny sweets. Basically what we did, five hundred actually, my maths was never very strong (laughs).

First thing you do, get two forks they are the key things. Take the head off, then you have that little skirt here, which we just remove like that and that can go. Once you have taken the skirt off and you have these bones here, you use the side of your fork and push down, and push this away, right, so that all goes to one side, and then the easy bit you get a fork you put it in the middle and you can just pull it like that. Then use the two forks to pick up your beautiful fish, move it over then do the same on the other side and the offending bone is removed. Looks like a bit out of Tom and Jerry. And you put that second bit there and then you skip the plate you get those lovely shellfish and there you go a bit of the old chives, and if you did that for a customer, got rid of all those bones, they'd be well chuffed. And also see that juice there, on the bottom of the plate? That's all the lemon juice and the butter, that's the gold, mate, don't loose that! That's proper, proper flavour. So there you go, biuiful pan-cooked Dover sole, crispy smoked bacon and lovely, local Essex cockles. Mhh really, really good! Delicious!

[ADVERTISEMENT]

I'm in Essex, and I've been tasting a whole load of great British classics, that aren't so British, from the East End of London all along the coast. To celebrate this week and my gorgeous trip down memory lane, I thought I'd have a little family get together. I've asked mum, dad, and nan, aka Tiger, to come and have a humble Essex barbie on the beach. Just like the old days, but without those lovely Speedos and my ten meter swimming batch, covering up the Oliver winkle.

JO: I remember going out with granddad Ken and we went catchin' trout and

ODad: (laughing) I know what you're going to say

JO: and you were only allowed two trout(s) to take home, and we caught about six and he put a whole load into our beat (?) and when we went to pay for our fishin' all the ones were flappin' about in our beat (?) box

OMum: My dad always used to get shrimps and cockles and dad used to say, oh I have to smell them first, let me have a look at that big one, let me smell that big one and then he used to pop it in his mouth, didn't he.

OGran: Said this one is not very good

OMum. I'll eat it

(Writing:) Baked sea bass in a bag

A beautiful (live/lined caught?) sea bass, two hot chicks, me old man the pimp and we are in hallowed place, because in the end of that pier I was conceived thirty six beautiful years ago.

OMum: I think may I quash this rumour? (Laughing, all but JO)

OJ: Mum, are you telling me you can look down the barrel of that camera and you can swear to the British public that I wasn't conceived on the end of that pier?

OMum: (Looking straight into camera) Certainly not!

JO: all I can say mister cameraman is look at my old man, look at the pleasure on his face right now and you know what happened thirty six years ago and it was a beautiful, beautiful thing.

Okay we're going to cook sea bass, I got a barbecue lid, I don't wanna do that normal sort of barbecue thing, I'm gonna cook it in a bag, which is a beautiful way to cook.

Slice up two bulbs of fennel and four spring onions. I wanna build up some sort of beautiful perfumed vegetables to create a gorgeous place where this fish is gonna steam away. Try to get tin foil, about two meters ... up it just makes your life a bit easier

(To his father) So, dad, if you can hold that for us mate and I'll just put this together. Pour over some British rapeseed oil or olive oil, salt, pepper, put the fennel and spring onions on, pour over the lovely oil from a tin of anchovies as well as a couple of little fishes (puts on nearly the entire tin). Now the anchovies will just completely disappear, they will just become like a delicious seasoning, mix it all up, get your sea bass and lightly score on both sides. It's a really good way to let flavour and heat in so that it cooks nice and evenly. Season the sea bass all over, inside and out. Thinly slice the lemon and lay on the bass. Look at the colours of that. It's funny you know tin foil is such a horrible ugly thing, but for some reason it looks beautiful. Chop up some fragrant herbs, I've got dill, parsley and basil, but you can use whatever you like, and I'm gonna stuff it inside the fish. Now I'm gonna ruin my lemon, look. Whatever fish you can get hold of, if it's whole you can cook it just like this. So kinda tuck it up, ... the veg here is gonna kind of protect the fish from the direct heat, and I'm gonna turn it into an envelope. Beat an egg and brush it around the edge of the foil. What that's gonna do is create the most outrageous seal in our bag and it puffs up like a giant pillow case. And then you just know, common sense tells you, that the lemon is hid' in the fish, the fish is hid in the fennel, the fennel is hid in the bottom, the wine is coming back up again and it's kind a going in this sort of little eco system of cookin'.



Pull the foil over and make the first join and turn over one of the ends. Then we're left with this open edge here. Pour in some white wine, basically about a wine glass. Seal your envelope up nicely. Pull up the corners and heat this baby on a barbie, on a medium to high heat for about fifteen minutes.

I'm just gonna do some asparagus, straight on the barbecue, no oil. You get this sort of nuttiness, that you never ever get boiling it or steaming it.

When I was doing that little egg trick, you know if you are thinking, why on earth would you bother doing that? Let me show you.

Look at that, oh my Lordilord. Look at it smell it

ODad: fantastic

JO: For beginner cooks, even if you over cooked it by ten minutes it would still be delish. We've got these lovely natural juices in here and its all cooked into each other and you create this environment, where just all the flavours are rotating. At this point, add a tiny swig of cream. As it boils, put in a whole load of baby spinach and leave it to will, it's really quick. Then remove your gorgeous fish. Sea bass like many round fish are really easy to filet once they're cooked. Just run your knife down the back here like that. There is a spine down there and you can just put this in and see how easy that comes off? And then you can just the lovely sea, no bones on there at all, and if you don't like the skin, you can just peel that back. Remove the top fillets, get your fingers underneath it, and just take it away like that and all the bones will come out. Right there is the cheek, and that's the best bit of meat (eat it himself) in the whole animal, in actual fact in Any animal, meat or fish. Dress the nutty grilled asparagus in oil, salt and lemon juice and a little chopped mint. A magic combo for the fillet and I'll get a little spoon for the spinach and our fennel, which is Unbelievable, over here to get the juice.

But there is no better way to end this week than with your own family and with my lovely nan. Here you go mum, you're all right dad. This week has been a real personal taste of home. It's incredible to think that what we eat today is so shaped by our past. Thirty years ago, mum, we were pretty much this time a year, we were sitting here at that exact beach having a picnic.

OMum: yeah on this very same spot

JO: my swimming trunks, they were a bit dodgy, you could have done better, love (laughing)

Where you live, who you live with, the stories that brought people and communities to this place they all leave their mark on the local food landscape and it's ever evolving.

(all eating)

JO: This is the best ending to the day, to the week

ODad: To the ... extremely

It's clear that our idea of great British food moves with the times, and long may have continued to do so.

JO: I really like nan's dress in those pictures I wanted to make a sofa out of it and a pair of curtains. Nanny thanks for coming.

ONan: Thank you for having me

JO: The asparagus might be a bit too much work for nan's plate, but, you know ..

(everybody laughing)

OMum: she does that at home.

For selective recipes from this series, visit [channel four dot com forward slash four food](http://channel4.com/food).

Next week I'm in Yorkshire, where the industrial revolution transformed everything from the food on its plates to the people on its streets.

JO: Beer or lager?

(Some chef) Beer, ale. Lager is rubbish.

I cook up British classics inspired by all the communities who rooted themselves there.

It's so different, but you can fall in love straight away. And I tuck into some amazing British grub, both old and new.

That is probably one of the nicest mouthfuls of food I have ever had. (about his own creation)

### **"Episode Yorkshire"**

In my job I will always find beautiful things in any country in the world

But the one thing I'm guilty (giuti) off, is not doin' it in my own country.

So I'm scouring this wonderful, diverse island and I wanna take inspiration for recipes, so that I can create my own versions of new British classics.

I'm gonna meet the people behind the food. And in THIs series, I'm not gonna stop at the usual British stories, what I wanna do is scrATch under the surface of what really happens in our food and where it came from. And the most surprising thing is that much of what we think of as traditional British food isn't originally British at all. Marmelade has to be the jewel of the larder. It's the most Briish' phing, ever, right? Village fates, jumble sales, Paddington bay, WI, but it's not British, it's actually Portuguese. Marmalada, is a kind of marmalade out of quince. While we're on the subject, oranges, they don't come from Britain, they come from China.

Endless foreign influences to our island, changed the whole landscape of what we eat and how we eat it.

Try to see what I can learn from all the communities, some old and some new.

(Visuals of grilled meat and cooking marmalade)

Not just the old Anglo-Saxons. It's all about community. I don't believe what anyone else says. I believe that our food culture is incredibly adventurous. We're like a magpie nation. We're not too proud to look (?) to other people and to say That is really good and I'm gonna have a go at that and I'm gonna make it my own.

(visuals of Muslim and Asian women, some bake, meat, cake)

Absolutely gorgeous (biting into white bread with marmalade).

[End trailer 1:57 writing: Jamie's Great Britain]

Meet my kitchen on wheels. I've turned her into a pub and I've christened her The Cock in Cider - every British booze has got a / to have a name, right? She's got room for my new friends, beer on the tab (although everybody at the table is drinking bottled) and the hottest wood-burning stove to travel the fast lane.

This week we're in Britain's rural heartland Yorkshire. I HAD to come. I'd be crAZy Not to. The Yorkshire dales, beef, beer, they're what we think of as great BAstillons of Britishness.

(visuals of landscape, cattle and beer being poured from the tab)

But there is an even richer food story to be told here, arguably one of the most significant in food history. I wanna see how Britain's industrial revolution completely changed Britain's/the/the local food culture. And I also want to recognise how immigrants to these shores, have made British food great. From the earliest days, right up to now.

(visuals of old trains and landscape, herds of horses and owner (F) with dogs, cock, manor boutique restaurant with nice clothed middle-aged pair walking towards it)

I could not do this show, without acknowledging the most famous pudding in England - the Yorkshire pudding.

My first stop is Heath, a cute little village near Wakefield and I'm told the chef's Yorkshire puddings are legendary.

JO: You know I grew up in a pub

BartenderF: Oh did you?

JO: So I always feel all my life, yes I was born, literally born in a pub

BF: All right so was John

JO: Right? Really?

BF: John was born in this pub

J: Well you can see (?) .. pub

GuestM1: Well I think so (laughter)

JO: Well you trumped me then! (laughter). A South-End pier and a pub is not quite as good as a pub and a pub. There you go. So what's at the heart of good Yorkshire cooking? Yorkshire pudding?

All: (mumbling)

BartenderF: we're serving the Yorkshire pudding as starters here.

JO: Oh you have it as starters?

BartenderF: Yeah the Yorkshire way is to have it as starters. With gravy, because you couldn't afford meat and veg.

JO: So is basically a way of people (?) fobbin' off your appetite,

BartenderF: Yeah.

JO: On the cheap stuff

BartenderF: Yeah

JO: and as the expensive stuff comes out

BartenderF: yeah (smiling)

JO: you are already full, oh just a little bit

(everybody laughing and drinking beer, BartenderF no beer)

(visuals of small Yorkshire puddings with gravy being served)

JO: Hello Kevin, nice to meet you

Kevin: Hello

JO: Mate. So this is a Yorkshire starter? (starting to eat the served Yorkshire pudding) Ah oh, oh yeah!

Just two crispy Yorkshires a silky onion gravy - simplicity in it's purest form.

JO: Where ever I go in the world people go 'Yeah Yorkshire pudding' they've become infamous, haven't they

Kevin: In the old days, they used to roast some meat in front of an open fire

JO: on a spit

Kevin: on a spit, they used to have a big dripping tray underneath, catching all the fat and the juices from the meat and when they started with the butter pudding (?) putting it into the tray.

JO: this is delicious! I mean I think it's quite cool and really humbling that a Yorkie and good (?) gravy as a starter. How tall are your nan's Yorkshire puddings?

GuestM2: Usually like that (shows a distance of circa 30 cm)

JO: As you bash that about (?)

GuestM2: bowl (?) like this, flour, water went in

JO: Yes:

GuestM2: and milk, eggs, salt and pepper, whisk quickly

JO: straight in the tray?

GuestM2: oh yeah

JO: Pours it in, straight in (the oven)

GuestM2: straight in

JO: closes the door, and how ever much time, and then when she

GuestM2: about quarter to half an hour/ of an hour, something like tha'

JO: it would literally fill the whole cabin (shows a distance of circa 60 cm)

GuestM2: It used to stick to the plate to the top, couldn't get it out, we couldn't get it out (laughing)

JO: There'd be thousands and thousands of chefs who would pay money to see that.

GuestM2: I might actually have her recipe books

JO: well if you find a good one, let me know and I'll put it in the book in memory of her

GuestM2: yeah

JO: ...

GuestM2: ...

JO: that means for free

(Laughing)

It is great that tradition is alive and well in the countryside. And another great Yorkshire institution that made a massive impact on everything as well as food culture, was its cloths industry. This area has been diggin' textiles for centuries thanks to its rivers and mills, but by the 1850s the industrial revolution propelled this rag trade into a whole new league, and in the cities this created a boom, which thanks to its new humongous workforce completely changed the way that we eat - forever.

So I've left the old boys and their Yorkies and headed 15 miles north up the M1 to Leeds.

(In Kirkgate market)

To Leeds which was one of the big players in the cloths industry. And with the factories came immigrants and workers and people and experts to drive this powerhouse of fabrics forward. Just imagine the diverse flavours that these immigrant workers brought to Britain. We've never seen them, let alone tasted them.

(Hovering around in front of the Kirkgate Market historical information board, talking partly towards it)

The reason I'm excited is that with that influx of people comes food, comes food. And what I love about it is some of the things that we swear that are British to this very day, are NOT British. They came from all over, and actually it is a part of what makes Britain brilliant and what it is.

During the 1880s came a massive influx of working class European Jewish refugees. Many were very skilled clothes workers and by 1891 70% of Jews in Leeds worked in tailoring. The Jewish population here literally grew 60fold in 40 years and they absolutely ... Leeds, in SO many different ways.

I want to create new British classics, recipes that truly reflect our cultural history. I'm looking for ideas that would have travelled with the Jewish immigrants during those crazy times of the industrial revolution.

By 2001 Leeds had the 3rd biggest Jewish population in the UK, with over 8000. That's why I'm meeting Dori, Sarah and Marcia, in Moortown in the north of Leeds. They each have ancestors that arrived in the UK as refugees. And I've been told they cook some of the best traditional Jewish food in town.

JO: Hello girls! You're all right, nice to see ya (outside the house)

M,D,S: (mumbling inside the house)

JO: Your family in particular were European Jews

M: Ja

JO: Where from?

M: Mine came from Russia and Poland

JO: Russia and Poland

But wherever Jewish people have settled, their food legacy has travelled with them. And chicken soup is an all time classic.

JO: So you don't use any chicken meat, just the giblets and wings?

M: it's just the giblets, the wings and the necks of the chickens, which I have just rinsed off

JO: Wings and necks is where ALL the flavour is, isn't it

Two carrots, a whole leek, two celery sticks and a whole onion. Peel with a little bit of stock (?) - job's done.

D (grey): my grandmother used to hold chickens in the East End of London

M: Yeah they did

D: and she used to go out to be slaughtered herself, but she -I know it sounds very rude, but - she'd put a finger up to see if there was any egg

JO: eggs

D: if it had eggs it was saved for another week

JO: You could feel the egg sort of about four inches in

D: yes

JO: I'm told

D: so am I

(lauging)

JO: (trying soup mit kneidlach) oh jamjam. That is dEfinately Jewish penicillin (laughing). You know your ancestors would have turned in their graves to know that chickens are sold at large without any giblets.

M: Yeah

JO: Where is the rest? Where is the tasty stuff? (raising voice as if imitating somebody else). Good British food (cutting up cooked meat), like even stuff like salt beef sandwiches pickles and mustard, the Jewish people brought hat to this country, smocked salmon, bagels, sour cream, Jewish, fish and chips Jewish. Russian Jews brought in new smoking techniques to London and smoked salmon was eaten by then, long before the English middle classes discovered it.

M: This was actually brought into this country, and there was a family who set up a smokehouse in London.

JO: And that is an absolute Jewish staple, isn't it

Women: Yes

JO: a lot f people would think that smoked salmon comes from, is a Scottish tradition, which obviously it is, but what you're saying, is that it was the Jewish immigrants that brought that knowledge to smoke

S, D: Absolutely

M: Everything that's smocked, pickled, salted was for preservation

JO: and also it could travel with you

M: ja

JO: Which, to be frank, is quite handy really, 'cos you guys were doing quite a lot of travelling.

It's brilliant. I love the fact that they did well in this part of the country. I love the fact hat delis got set up I love that we think fish and chips is ours, but it isn't it's theirs. You know, but the most important thing, the MOST important thing is that we consider it ours, which at the end of he day to me, is a compliment to them.

(writing:) Baby Yorkshire puds

I'm gonna do a fantastic dish. It's a collision of all the influences I've had so far. So we've had the Jewish influence, so I've got smoked trout, from the pub taken the concept of Yorkshire pudding as a starter, love that, also the fact that that's a traditional way to fill people up and mini Yorkshire puddings, ah look just bare with me, Mini Yorkshire puddings with potted smoked trout and horse radish. Brilliant! Wicked combo.

Take 200g of cream cheese, add some milk and season it. I've got some horse radish, you can use the regular horse radish in a jar, if you want but I'm just gonna grate some, fresh. So you want it to be hot. Fight the heat of the horse radish with the acid of one lemon.

(to the horse) what are you after? No sugar cubes here mate.

You want it to have attitude. If it's a bit floppy, like a dodgy old handshake, it's no good at all. You need it to be a good firm handshake, right. So mix this up, make it light and joky (?) now I'm usin' some chives, just because I think it's delicate and of course because the taste/hint (?) of onion is really good at joining up all those flavours, do you know what I mean?

Look everyone in the world loves Yorkshire puddings, you when you got those bad boys coming out of the oven, hot and sizzling and then you've got this beautiful flaky, spotted salmon trout - smear it on there, bang it in your gob - happy days.

Take the trout, think texture and just flake up that beautiful smoked fish. The more junks in there the better, the last thing in the world I wanna do is create a mousse, not into that at all. It is quite nice to remind people of the flavours that are goin' into this story, ... it's a story actually of classic Yorkshire life, and the Jewish communities, all brought together by some raving idiot in the middle of a field. Add some finely chopped chives, finely grated lemon zest and a pinch of pepper, Along with a little bit of cold pressed British grape seed oil. Brilliant, simple, humble, gorgeous food, and the point is we put that now into the fridge, get it nice and clod and we serve that with lovely hot sizzling baby Yorkshire puddings. Absolute classic.

So here goes the recipe, four large, organic free-range eggs, right, do it in a jam jar and then rise the height of the eggs, right so look, just under there, a centimetre under there is my line, and fill it up with milk exActly to the same amount, boom. And the flour, again, exactly to the same amount. Now I'm just gonna whisk this up before I put the flour in. I'm gonna add a little bit salt, - that was pepper, it's been a long day - now get some bubbles in there, .. batter is absolutely key. Frothing nicely, the flour can now in. So four eggs, same quantity of milk, same quantity of flour - who in the world can forget that, easy. You want it to be light, but thick enough with a few bubbles. And then get this straight in the oven, get this batter and just literally, pour that in. The tin's already been coated with regular sunflower oil, obviously that's screaming hot. So cook these nice and fast at 250 degrees Celsius, or 500 Fahrenheit. In a regular oven, close that door and just don't touch it, and if it's glass you can have the light on and sit there and watch it, which I do often. I don't think there is anything wrong if you sit there and you watch Yorkshires puddings cook. But we're as close to the fire, you can see right in, so I'm gonna just turn this. The smoked trout comes out of the fridge and now I can crack on with the leafage. So a little bit of watercress, a pinch of salt and a squeeze of lemon juice. And just dress up, biuiful, I haven't put any fat on there at all, you don't need it, just peppery, mustardy bundle like that. THAT is what it's all about - the great Yorkshire pudding. Look you've got the little well in the middle there. And I take my dear friend Mr. Yorkshire, smoked trout (fills YP with ST and bites into it). Oh my Lord, out of the oven, eaten quick, don't talk, no rubbish. That is probably one of the nicest mouthfulls of food I've ever had

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I've hit the road with my trusty kitchen on wheels, seeking out what the modern British food is all about and This week I'm in Yorkshire.

In these parts Timothy Taylor's brewery is as famous as Jeffrey Boycott the cricket guru. And during the peak of the industrial revolution in the nineteen hundreds Leeds had doubled the number of pubs . But I'm

here to find inspiration in the new and I've tracked down the Leeds brewery, They have a Asian head brewer and they are opening their minds and barrels to hops from all over the world. With new people comes new food, and these guys are proving that our food culture is ever evolving.

JO: Oh my! What are you doin' in there? (in the brewing pot)

Bewery worker (BW1): I'm cleaning that..

JO: It's like that scene out of slum dog millionaire when .. (laughing)

BW1: No it's just when .. we were brewing in here this morning

JO: Do you have to go in here every time?

BW1: Yeah .. for the next brew

JO: So you are the head brewer?

BW1: Yes

JO: And you're from Mumbai

BW1: Yeas

JO: And you're how old?

BW1: 26

JO: Welcome brother, is there any chance of getting you out of this?

BW1: Yeah (comes out)

JO: (laughing) God bless you nice to meet you

BW1: Nice to meet you. It takes about two hours to get all of them here ... six thousand pints roughly

JO: Six thousand pints?

BW1: Yeah it fills up to here (indicates)

JO: Yea that's an average ... in Essex.

These guys also run a loads of boozers, so Sam has brought me down to one of their pubs, where their chefs are reinventing the pub grub using different beers in whatever they can make.

JO: You guys are all very young I mean you're 26, how old are you

Cook 1: 27

JO: and you?

Cook 2: 19

JO: How old are you mate?

Cook 3: 31

JO: Get out! Get in your wheelchair. How many things are on the menu all together?

Cook 1: I'd say twenty, yeah probably about twenty dishes

JO: yeah. How many have beer in it in some shape or form?

Cook 1: At least half of it. Everything where wine would go we try and put beer instead.

Even the salad dressing has beer in it. Our boys have reduced a pint of ale with 200 grams of honey to a syrup. Some lemon juice, salt and pepper and that's it.

JO: So what have we go here, black pudding

Cook: Crispy black pudding

JO: Little lard

Cook: Little lard of bacon on it

JO: Oh mate, wha' a brilliant pub salad, beer dressing, bacon, black pudding

Cook 1: It's a man's salad

JO: shaved apple, oh, oh you're gonna put a poached egg with that'?

Cook 1: yeah, yeah just a poached duck egg straight on top

JO: You're gonna make me even happier if you tell me you're gonna crack that'. Are you gonna crack that'?

Cook 1: I'm not gonna crack that, the customer, that's the best bit about an egg, we can't do it for him  
JO: ohh, that's true for some reason I felt that salad was for me (laughing)

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As with wine, beer can offer a totally different flavour to food, depending on how it's used and where the hops come from. Luckily these boys have rich pickings with their hops from America, Eastern Europe and good old Blighty.

JO: So the British stuff is more mellow  
Ben: more mellow  
JO: the American hops are more  
Ben: they'd be shouting  
JO: cubatious /curvaceous (?)  
Ben: alive yeah  
JO: and this European stuff is more perfumed  
Ben: yeah

Cook 2: we've got the pale in here, which is just steaming open the mussels an then we ... it with local wild garlic, local parsley, onions, cream  
Ben: So this is Eastern European hops  
JO: Ohh, oohhhh, well the French can stick their wine up their arse

We got snags with beer, we got a beer and onion soup, we got the salad, we got beer, this is sort of like most blokes heaven.  
One of the most recent immigrant communities to hit Leeds is from Iran. With new cultures often food is the only link with the countries and homes the have left behind. (scenes from Leeds at night). Iranian cuisine is sometimes called Persian, and there s a real buzz about these ideas and sets of flavours amongst chefs right now. And I'm really excited to have been invited to a small Iranian restaurant in Leeds (Darvish?), for a family celebration. It's a chance for me to really see some of the brilliant Persian food that I've been hearing so much about.

MCook: Motila (?)  
JO: Hi Jamie, nice of you to invite me  
MC: ...

Lots of flavours Brits have grown to love originally came from around Persia, pomegranates, saffron, even quinces.

MC: Basically we grill these aubergine  
JO: So the skin protects it  
MC: Yes, as soon as the skin starts to burn they release some smoke  
JO: inside  
MC: inside, yeah, smoke is mixed with the garlic it's fantastic!

You can do this over the flame of your gas hob or a barbecue

JO: This is probably one of the very few times in cooking when people say 'burn it'  
MC: Yes  
JO: The smell from this is incredible



(somebody with gloves peeling off skin of the aubergine)

This is called mirza ghasemi. The smoked aubergine is puPascaleed and then mixed with chopped tomatoes.

(it all goes back into the pan)

MC: This one goes back on top of fire

JO: and you just cook it down

MC: yeah

(somebody with gloves puts grated garlic in a small saucier)

JO: so you got raw garlic goin' there, You 're not gonna add all that

MC: yeah (puts it all in)

JO: mate if you eat that you're gonna live forever. That is a super food, end of story. Aubergine, tomatoes, a ton of garlic, spices

MC: yeah and that is .. haven't any water

Pour in some olive oil and add an egg, season and finish with a little chilli powder, some cinnamon, and always served warm. Delicious.

MC: (tries with a spoon) Exactly

JO:

MC: Yes of course

JO: Are you allowed to drink alcohol?

MC: To be honest no, but today is my birthday so I'm gonna have champagne with you soon

JO: Don't worry, special occasion

JO: How you're goin? Got the Champaign goin?

MC: Yeah

JO: That's good

MC: Thank you for coming every body

JO: Ahh! Happy birthday!

MC: This is rice with barbar, we call it deesh, this is not a posh dish

JO: This is rustic

MC: Exactly. It doesn't need any ..

JO: what's in it?

MC: chickpeas, lebib, lamb meat, tomatoes, dry lime hot dried lime again

JO: Lets have a go then, or is it too early?

MC: No, no take

JO: You know I didn't even ask and I attacked it I attacked it.

MC: Don't worry man

JO: (laughing) mhh this is so different, so delicious, but then there is enough about it that is familiar.

Female guest: Yes

JO: So that you can fall in love with it straight away

FG: Yes

JO: Bloody delicious!

This food is amazing it's not heavy slap round the faces sort of spices -woohoo- yeah gimme another beer - it's quite elegant, it's perfumed, those stews are some of the most interesting stews I've ever had actually. And I think Persian restaurants are gonna start popping up more and more so and maybe in ten or twen'y

years or so, .. some of those dishes will be as well known as hummus or you know chicken tikka masala, or maybe ne day, even fish and chips.

(Visuals: daylight countryside)

(writing:) Persian inspired Lamb shanks with British ale, celeriac & potato mash

I've had a little experiment today and I've come up with an incredible dish, that is soo delicious.

(visuals 6 lamb shanks close up)

It is inspired by the last couple of days. I've got lamb, okay, we're doing slow cooking, the whole kind of Persian thing. We're using mint, we're using dried fruit, a noddin' towards the beautiful beer we saw from the young boys. I'm gonna show you how to do it.

In with the lamb shanks, they need to be seasoned with plenty of salt and pepper.

This is all about investigating in biuiful, sweet, round flavours. So I've got three red onions in a little olive oil, salt and pepper, it's been on a low-medium heat for about fifteen minutes and you can see it's dArk and it's swEet, and that's the sort of beginning of its incredible flavour. While this is browning I'm gonna start adding to the story.

I'm gonna throw in (?) a hand full dried fruit, I'm gonna use some raisins here and this, I guess, is inspired by all those berries and dried fruit used in the Persian food yesterday. It's gonna give the sauce that silky, ... dept of flavour that's incredible. A little splash of chicken stock just to loosen it up, and three dessert spoons of nice junky marmalade to give it a bitter sweetness. Look at the colour, it's gone shiny straight away.

And, and, you know, I never actually use/used ketchup in a single recipe, I that I've ever done actually, although I love it (Heinz Tomato Ketchup - product placement), but a table spoon does and will and has given this sauce the ability to have that mtz mtz kind of sweet and sour attitude. A couple of good table spoons of Worcester sauce and we're gonna let that kind of blip and bubble up. I'm gonna go in about 200 mills half a pint-ish just under of the boys medium British ale. (turning to the meat) ?

Don't skrimp on the seasoning then just chuck in about five stakes of rosemary, you don't want it to burn, so put it in for just about for 30 seconds, and you know like in the Persian cooking yesterday, it's heavy on herb, you know and that's what I wanna do. As soon as hot

... way your fat...kisses biuiful woody herbs, but just something magical happens, and what would be horrible to eat normally becomes like meaty, steak-y, and you can kind of eat it like a Pringle, it's just ksch. So the lamb goes in (the onion-beer sauce) remember you got All that flavour from the middle of that shank bone in there is the bone marrow and

in return that's gonna cook out and it's gonna kIss that juice with the most incredible flavour.

Top tha up with a litre of chicken stock and then allow for the bEst thing that you could ever give to meat - time.

So I'm gonna prep some veg now to go with it and I'm usin' some celeriac, which I love. Celeriac's got that kind of mushroomy celery-like flavour, but it's delish.

Cut into each junks (?) together with 700 grams of potatoes, you want them the same size.

(lets them drop into a cheep, used, baggy pan)

Okay, so we cook those in sAlted boiling water. So now we fade to black and we come back in three hours time.

Let's just have a little look in here, we've got the biUUiful, see it's reduced an inch, we're gonna take them out, be gentle, look after them, take care of them. (takes out a shank and putts it on a plate presses on it wit finger) See how buiful, see that give, see I can just pull that off, it's gonna be like melt in your mouth, it's gonna be gorgeous. (Takes the others out as well) You could absolutely serve this sauce as it is. I wanna show you how you can make it really dArk and silky. So I'm gonna liquidize it, now I know it's really weird out a(nd) go 'and here's what I've got' (shows blender) ahm, but I didn't wanna cook inside it's sOO biuiful, so I got an extension lead. Just (t)wiz it up, hold it at an angle like this, and the point of this is get it

smooth, silky, silky smooth. (Operating the blender, in a rhythm -sort of- and winking into the camera - cool?)

While the sauce cooks down a bit I can drain those veggies and mash em up, definitely needs salt, a nice little knob of butter (all with hands), mhhm!

We've got lamb, melt in your mouth, got this biUiful gravy, this lOvely mashed potatoe, it's kind of biuiful stodge. Right I need something to spank it up, wake it up in the morning (spanking movements with right hand)

So I've done this mint and spring onion sort of sprinkle. If you have this with it, it is the most incredible experience.

Just finely slice a couple of big fat spring onions and a hand full of mint leaves a good pinch of salt and six table spoons of cider vinegar. I'm glitchin it and .. just pure vinegar, so check with that I'm gonna rip up an awesome mint oil. Just bash this up (mint in pestle and mortar) this is prOper attitude then just pour in 5 table spoons of cold pressed rape seed oil or olive oil, whatever you like. And you can see the colour of it, look at it, it's green, green, green, lets plate this .. oil. Sauce is thick, silky and nearly perfect. When you cook Worcester sauce, you know you it gets very mellow and it almost disappears, so it's quite nice just to remind it, that its mate was there. We get the mint and the sprig onions and from a height just literally scatter it, like that. And you Can Not do it without this you nEED it, you HAVe to do it. It is not optional, so don't even quest- if you if you're not gonna do it, don't even bother making it. And that lights, it's just like a switching on a light bulb, it just pimps the flavour, and then even this tiny amount of mint oil, is just heaven.

For selective recipes from this series visit [channel four dot com forward slash four food](http://channelfour.com/forward/slash/four/food).

Look you got hat gOrgeous tender meat that's just falling apart, look at that - so good!

[ADVERTISEMENT] 29:23

I wanna cook up amazing new British classics, so I'm in Yorkshire to take inspirations from recipes both old and new. I'm learning just how much the industrial revolution and its legacy has shaped British food culture, bringing immigrants to our cities and enabling foreign flavours to Bed down in British cuisine. Tiu is one of Leeds' 14'000 Chinese. He came because of the local textile industry in the 1960s and he's never left. He now cooks for the local Chinese community and is a BIG fan of British produce. He's kinda doing what we do, but in reverse: taking something British and the givin' it a Chinese spin. I've Got to see that in action.

Tiu: Hey! Hallo Jamie!

JO: How are you my friend?

Tiu: Very good!

JO: Lovely to meet you, you're half way through cookin'

Tiu: ...please?

JO: Yes, I'd love to hePascale you. How long have you lived in Britain, Tiu?

Tiu: This is my 44th year

JO: Wow! What kind of food are/were you eating? Like local food?

Tiu: Oh yeah

JO: And did you like it?

Tiu: Oh yes, the best thing is roast chicken Sunday dinner. Ah it's biuiful!

JO: So this looks a bit like a Victoria sponge cake and a massive trifle

Tiu: It is

JO: What fruit is in there?

Tiu: Litchi

JO: Litchi a bit of Chinese coming in there. ... beer or lager?

Tiu: beer, not lager, lager is rubbish (laughs)

JO:

Tiu: here we go

JO: Tiu is this the normal food you -

Tiu: oh yes this is the normal food we eat

JO: Ah it's gorgeous! (in the cooking area) Bess you! (when serving the ladies) Look at this food for a community centre! (back in the kitchen to the camera), beautiful sea bass, ginger, spring onions, soy(?) oh my god

Tiu: it's all two pound ninety, two pound ninety

JO: two pound ninety, you lucky people you (everybody laughs); can I just do a message to mister

Cameron: two pound ninety they do it for - school dinners need to get better! Here you are you lovely girls

Girls: Thank you

Tiu: They not only get this, they get pudding too.

JO: We're now gonna do some pudding to.

Tiu: Sweet potato is already cooked

JO: For dessert?

Tiu: Yes for dessert right .. is the rhubarb in here

JO: so .. is this a traditional Chinese dish?

Tiu: Nooo! This is something I invented

JO: Rhubarb grows prolifically in Yorkshire and is the mother of some of the most classic British dishes, but it isn't originally from Britain at all. It comes from China, Siberia and .., ironic really as most of this Chinese community don't even like the stuff. But Tiu is a kindred spirit when it comes to develop tastes and ..so this is a traditional Chinese sweet brothy dessert. It's very nice it's fresh, it's .., tastes very healthy-. It's sort of sweet and sour with the rhubarb, it's good it's really good, but you wouldn't usually put rhubarb into this?

Tiu: Never.

JO: So what would you

Tiu: I have no idea, I just want to see their faces ....expressions

JO: Looks like they like it, ey? How do you say rhubarb in Chinese?

Tiu: I haven't got a clue.

JO: Really? (to other guests) Tiu doesn't even know what it is called in Chinese. Something tatatatataruhubarb. Do you like that mate, yea? (to an elderly man), great, we got one (to the camera) , they are all very in their mouth(?) pulling out the sweet potato, leaving the rhubarb. Come one try it big girls!

Tiu: (in Chinese, subtitled: Those of you who like it put up your hands, many put their hands up and cheer)

JO: Liars!

Tiu: A second time (same)

JO: They are liars

I'm inspired by Tiu's passion for rhubarb (rhubarb in the picture) and we are in the perfect territory, the rhubarb triangle, which was once as far reaching as Leeds, to Bradford and Wakefield, and was perfect for growing rhubarb, because of the frosty spells and also they use the ashes from the factories in the soil.

So while I'm here I wanna show Tiu my version of a great British rhubarb dessert.

(writing: Pimm's stewed rhubarb with rice pudding)

JO: I bet you're wondering why I dragged you out here (cutting rhubarb in a field) into the middle of now where, to get rhubarb.

Tiu: I'll find out soon

JO: Don't you worry I'll look after you

Tiu: (laughing, fishing)

(rhubarb and knife placed on wooden table; JO and Tiu sitting under a tree at an improvised working table, there is a cast iron installation with fire in front of Tiu)

JO: Do you like camping Tiu?

Tiu: Yes, I do in Hong Kong, here it's too cold.

JO: Really?

Tiu: Yeah

OJ: You haven't been camping in England, really?

Tiu: I did once. You know where? In Western-super-mare (both laugh).

JO: Right I'm gonna stew rhubarb with some Pimms, some strawberries, you know bit a summertime

Tiu: yeah

JO: and then I'm gonna make a DOuBBle vanilla rice pudding

Tiu: oh (smiling throughout)

JO: classic little combo

Tiu: oh really?

JO: and hopefully, if I get it right you'll like it

Tiu: all right

JO: you can hePascale me as well, so half of that pack in there my friend (that's white rice). To kick-start this beauty 200 grams of regular pudding rice, which is rounder and starchier than your bog-standard basmati. Pour in around 1 point 3 litres of milk. Bring that slowly to the boil, that's gonna plump up, you gonna get that starchy rice pudding that we all know and love. Now you've got two choices, the clAssic, you put it all together, you sweeten it you can flavour it, you can bang it in the oven, you get that lovely little layer of sort of burntness, but the other way is just sort of lovely silky, oozeey rice pudding, which is our only choice really with a camp fire. So we're gonna go for that, but I'm gonna do a DOUBBLE vanilla. So I'm just gonna run the tip of my knife down this vanilla pod here and then scrape it, and you can see (show tip of knife with vanilla seeds). Vanilla pods they're not cheep

But they are,

Tiu: they are beautiful

JO: do you wanna smell that (passes him the pod)

Tiu: mhh jah, mmhh (smells the pod)

JO: This in the Victorian times they, the women used to rub it all over them, you know for perfume and stuff I tried that with my misses and she wasn't into it.

Don't over-sweeten it. Three heaped tablespoons of sugar should be just about right

JO: I'm gonna let that slowly come to the boil, it'll start to thicken and that's basically All you got to do. So Tiu, if you can put three tablespoons of sugar in there, so I'm gonna make that kind of little -mtz (sound)-syrup

Tiu: three

JO: I want to flavour this stIcKy sweetness with a tutti-frutti vibe, taking the Pimms, strawberries and rhubarb and spiNNin it on its head.

JO: So I'm gonna put a couple of bay leaves in there, you do some lemon zest in there, mate.

Tiu: How many you want?

JO: Five. And then five orange, big boy. Okay lets cut this rhubarb. I'm just gonna slice them into inch slices, roughly. You can see that syrup is starting to go, if you think the caramel is getting a little bit carried away, just put half a wine glass of Pimms in, set on fire, and you get that lovely flavour. Tiu is getting bit worried right now. Straight in with the rhubarb. Lets have a bit of that wok action, Tiu, come on mate.

That's it

Tiu: (laughs)

JO: And then I'm jus gonna slice up some strawberries here. How do you say cheers in Chinese?

Tiu: Yam sing

JO: Jam sing (they both drink something white from a glass). There you go.

As it starts to cook, all the vanilla sort of seeds come to the top so it's good to give then a little mix now and again. (picks a piece of fruit from the pan, pants a bit and puts it into his mouth)

Did you see that? Both laugh) So look, that kinda getting nice and cooked now

JO: Some bit are whole

Tiu: Yeah

JO: Some bits are kinda mushy. I'm gonna put the strawberries in now, and preTTY much turn it off, there you go, and that is basically done.

While the rice simmers, there is nothing more to do than introduce Tiu to the 'Cock in Cider', my mobile pub.

JO: Are you a good gambler?

Tiu: Not really.

JO: No, me neither. I'm terrible. (they play dominoes, laugh and fill, presumably ale, into old fashioned metal cups from a barrel fitted in the 'pub')

JO: I think I won that one

Tiu: Yeah I think you did (both laugh and click humpen)

JO: As you can see, Mr Tiu, this lovely rice now. It's had about twenty, twenty-five minutes, you know when it's cooked, 'cos you try a bit and it's a pleasure to eat. Now, your little turbo charge: one nice delicious spoon of clotted cream (puts well half a packet into the rice, of a ca 227g container) it's just gonna ennrichen it and is gonna make it delicious of course, look at the weather marvels through, absolutely gOrgeous! So what I'm gonna do now, actually it's just, I can't hePascale it I'm gonna have to put some more in (ads a smaller tablespoon of clotted cream).

You know it's so British yet it's obviously, you know from ingredients, (arranges it in a plate, the whole pan of cream rice and about three tablespoons of fruit in the middle) which came from so far away. But what I like to do now, and this could be like make or brake it, is just ripple it. And sometimes it looks like a car-crash and sometimes it looks just heavenly (the vanilla pods are still in the rather liquid rice). And hopefully I'm gonna make it look just heavenly. So there you go. Beautiful Pimms stewed strawberries and rhubarb with REALLY quick rice pudding and a little bit of clotted cream, gorgeous.

Now you wanna try some of this

Tiu: Oh yeas please of course.

JO: Come on man. You kind 'a know, when something has become part of British institution. When they put it in a tin. Once it's in a tin - it's Bri'sh, it's OURS.

Tiu: Summery, very summery.

JO: Mhh, absolutely gorgeous.

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My Yorkshire brothers and sisters have introduced me to some amazing .. tucker (?) this week. Some traditional, and some not so traditional. So to thank them, I've decided to celebrate one of Britain's greatest institutions and through a pick-nick. Nothing complicated, some amazing local cheeses, pork pies, a few salads and DEFINitely some beers. (feeds a horse a carrot and giggles). And to celebrate this fabulously rich and diverse part of Britain, I've become a bit of a magpie myself and I've nicked a classic Lancashire dish with a bit of a Yorkshire smile. Controversial it may be in these Yorkshire dales and wars have been fought over less, but the one rule I have learned on this trip is that there are no rules.

(Writing: Weekend Eccles cakes)

Okay so I'm gonna make a GREAT dish, A CLaSSic, and I ABsoUtely LOVe it! It's not a Yorkshire dish, it's across the Pennines, it's a Lancashire, I'm doing Eccles cakes. Eccles cakes for my pick-nick later, when I got some mates coming down. SO simple to make. So first of all, I'm gonna make like a FLAVored sugar, so IN tha' I'm gonna put one large bay leave. Add one hundred grams of Demerara sugar and bash it up to a mush. Zing it up with the zest of one lemon and one orange, before grating over half a nutmeg and adding a level teaspoon of mixed spice. None of these ingredients come from Britain historically. The orange is from China, the lemon is from South-East Asia, the spices would have come from all over the Asias on boats. After another hundred grams of Demerara sugar goes in, just give it a little bash. That smells absolutely outrageous. It's got kind of, a slight element of Christmas and mulled wine about it, but when you eat it it's gonna be a lot more electrical and exciting. Our friends at the Persian restaurant were using these fantastic sour barberries. Look at the colour, absolutely gorgeous. When you've got lovely sugar and sourness, you've got contrast. Golden sultanas, we've got your traditional raisins here, or currants, and I wanna hundred and fifty grams in total, sour cranberries, really, really nice, and then sour apricots, a beautiful colour and you can get them everywhere, just chop them up. It's much, much more exciting than a lot of old garck fromp (?). Another little ingredient that I LOVE, love, love, stem ginger in syrup. And thERE, you have a modern day, deLICious filling. Add 75 grams of apple, cut into centimetre chunks and if you can, let it sit overnight or just for a couple of hours and this will be sensATIonal. If not, just give it a good old massage up with your hand, give it a good old scrunch. Now, traditionally they would have made a lovely little, rough puffing pastry and I'm gonna cheat totally, 'cos I think it's nice to have cheats that are really, really good and don't waste your life making it unless you've got lots of time ehm or servants ahm and a life ah that doesn't require any work. Just take it out of the fridge about twenty minutes before, make sure you look for the 'all butter' puff pastry. Roll it out about the thickness of a pound coin, and just dust it with flour as you go. It's a good idea to do it on a flat surface, not a rustic old wooden board, but that's the lovely world of TV, we want all to look pretty. And the nice thing is, if you bust it up, if you rip it, STICK it back together again, because that will just be rough puff. And that's gorgeous. It's really hard to get this wrong. (cuts out dough circles) Spoon your filling slap in the middle and compact it down.

Hello doggie, what you're after? (dog on Roman wall)

Makes me look like we're in a lovely wild place, chicken next please, queue chicken (chicken footage). These bundles of joy need hardly any work at all. The rougher the better really. Nothing worse than twelve perfect cakes. You just think Oh my God! Well I do. I'm not sure if that's just because I constantly make myself feel better by saying rustic, hehehe and nicer if you put in a pick-nick 'cos you don't want to fill up on one thing on a pick-nick. The whole point of a pick-nick is that you have a bit of everything. In actual fact like you now, the industrial revolution was completely responsible for pick-nicking really in one sense, because it was the invention of the weekend. You know, all the manual labourers started getting a bit more powerful, and they were knackered basically, and their families, so they started getting' a half day of on a Saturday and then the weekend was born and people could travel a bit and go to the seaside, with friends, with family - brilliant!

A quick egg-wash will send these babies into a golden spin. A final sprinkle of Demerara sugar, and then gently cut one long and two shorts (cuts into the pastry top). And that just lets the steam out, it lets it breathe and it also looks pretty cute. So there you go all done, I'm gonna whack these in the oven for 18 minutes, at two hundred. It will go golden crisp and they will sort of grow and cook into themselves. It's gonna be delicious.

Thanks to the gEnerous sPIrit of Yorkshire, some local farmers have let me cook these up in their kitchen. Look at that look at the lovely caramel, that's why it's quite nice to let some of that caramel sort of just stick at the bottom, there, look at that (takes Eccles cakes and lifts them to show the still semi-liquid caramelized sugar produce threads), gorgeous! Much more colourful, biuiful crispy light pastry. I'm gonna

serve that on a BIG board, with a NICE lump of LOcal cheese, bit a honey, (bites into the Eccles cake) really, really good.

The industrial revolution may have led the charge in giving us OUR weekend, but our love for the outdoors is as old as the hills (lays down quilt, etc for a pick-nick, green fields, Roman wall) - bring on the pick-nick.

(puts raw tomato eights into a shallow bowl)

Got a few salads, some (honey, pickled eggs)

nice breads (bred with what looks like raisins, Eccles cakes)

got the Eccles cakes, which gorgeous

I've got the Wensleydale here, which is just SO good with cheese, you can just sort of chunk it up (makes a mess of the cheese and puts some Eccles cakes next to it; otherwise two more cheese quarters) Time for a little drink up? Little eat up? Little pick-nick? (sticks a knife into one of the cheese quarters) Life couldn't be better.

(laughing, people from the program coming over a fence onto the green)

Oh she got dolled up (dog runs across the lawn)

Look at the boys from the brewery! Thy just come home!

JO: Cheers guys!

Woman: So we brought you some mushy fat.

JO: Eyh? Oh, yeah, yeah, yeah!

Woman: That's the nick-name of it. But it just meat juices.

Man: The black bits are the best.

JO: It actually got little crispy bits in it. Really, really good. (all laughing)

(somebody cutting up meat pie, and people eating it)

Woman: Cheers everybody

All: Cheers!

Woman: To Yorkshire!

Yeah try one of these Eccles cakes guys with the Wensleydale. (Standing about 8 meters away from the party, with a dark drink in his hand)

I'm lovin' a bit of Yorkshire (very pretty blond young woman in camera) you know beautiful place, great cities, great produce, met great chAracters, we've seen the new waves of immigration (somebody putting oil over tomato salad), you know it's still changing you know like the rest of England it's things always changing (showing party while he's talking) and that whole kind of magpie culture of just stealing little ideas and things evolving it's sort of taking place (?) of the best of the old and the new. Really, really cool (dog stealing a bit of pie; everybody laughing).

JO: All right, light the barbecue (...inaudible) reverse.

For selected recipes from this series go to channel four dot com forward slash four food.

Next week my road trip takes me other the Severn bridge to South Wales where I'm surprised to discover ONE community that's rADically changed British food culture (people at table, handing food) - the Italians.

JO: Mam, that's amazin'

And I taste INCREDIBLE foreign flavours, that I've never even tried before

JO: Ah yeah look at that, come on, oh come on Eileen (JO handing some cooked meat; Muslim woman standing next to him).

And I cook up some great new British classics (some roll, presumably strawberry or plums and cream and cutlets with parsley) inspired by the VErY best of our Welsh (meat cutting, mixing pasta) brothers and sisters. This is so exciting! Oh my trousers just split, I'm so excited.



## "Episode South Wales"

Key: I = Jamie; C = Christine; F = Franco; S = Sandra; M = Marcello; D = Dan; M = Male; F = Female;  
s.l. = sounds like

I: In my job I will always find beautiful things in any country in the world but the one thing I'm guilty of is not doing it in my own country. So I'm trawling around our sexy little island on my food discovery in search of Britain's inspirational recipes.

How do you do.

I want to use all of those brilliant ideas to cook up my versions of classic British dishes. But in this series I'm not just going to stop at the old school I want to show you how foreign influences have completely shaped our food culture. Even some of our childhood favourites.

Prawn Cocktail oh that's so British I mean that was at every dinner party, every restaurant, every posh hotel. No that was American actually. Little shrimp appetisers with a spicy tomato sauce developed at the turn of the century. In the 1920s prohibition they banned all booze so of course there's all these cocktail bars with all these empty booze glasses so the cooks of the time they invented the prawn cocktail from a cocktail glass.

But we were quite slow in Britain it wasn't until the 1960s and 1970s all of a sudden people around the country started knocking out this very camp and very classic prawn cocktail.

I'm going to seek out those incredible food legacies from a whole host of different people and recognise their contributions to our cracking British grub. British food at its best is about us being a nation of magpies seeing what's going on, embracing new things, new cultures. You know we're really good at making it our own and integrating it into the hundreds and hundreds of years of food culture that we have. And that is so exciting.

The great British Prawn Cocktail, thanks to the Americans.

Meet my kitchen on wheels, she might of started life as an old British Army truck but now she's my mobile pub with an oven and I call her 'The Cock in Cider'. I've got room to cook and I've got space to feed loads of people and this is the perfect way to travel the breadth of Blighty.

And this week I'm storming South Wales because this area's incredible history has shaped some of Britain's best loved dishes. These hills might seem barren but beneath them exists something the world craves and we're talking coal. It hePascaleed changed so much here including the country's food legacy through the Valleys and all the way to the coast.

So to start at the beginning I've got to fill my boots and from what I hear Christine makes a killer traditional welsh coalminer's breakfast.

C: Basically it's an English breakfast ... bacon, eggs, tomatoes, sausage and mushrooms with the addition of laver bread.

J: Laver bread is basically seaweed found along the rocky welsh coastline.

I: I've never seen this ever.

Those clever miners' wives would collect the seaweed, cook it up and serve it to their men off a hard day's work down the mines.

I like it, it's really good. The laver bread is soft and silky and it tastes like the seaside and it's salty and it's kind of, it is a bit stodgy but with a bit of the old smoked bacon, heavenly.

Miners got very little sunlight so they were lacking in Vitamin D and brilliantly laver bread is packed full of the stuff.

I mean I'm not sure if they knew that the Vitamin D in here was incredible and was absolutely going to solve the problem of lack of Vitamin D from not having sunlight in the mines but they knew it was good for them didn't they?

C: Yes.

J: And you can tell how good it is because the dog is sitting there waiting for me just to give him a little hand out. Those Welsh miners needed all the hePascale that they could get because in 1880s the coal boom was in full swing and where's there an industrial booms there's always immigrant workers and their own food cultures. But this story might surprise you because South Wales was flooded by Italians escaping poverty back home in Italy they were looking to find work and a new life here.

Now we've been eating Italian food since the Romans but as this lot settled in their food rocked our world big time.

Aha Villa Tambini.

I'm visiting the Tambini's, a Welsh/Italian family 30 minutes North of Cardiff and they're going to show me how the Italians revolutionised British teatime.

Franco, nice to meet you my friend. Are you okay?

F: Ah bene, bene.

J: Ciao. Hi guys, thanks for letting me gate crash the family party.

And this hungry gang are waiting for Mamma Sandra's feast.

S: Put the Porcini in there, do you want to put...

J: Porcini, so the soaked ones?

S: Yes.

J: Oh I must say these are beautiful Porcini.

S: Oh they're lovely.

J: Of course those ingenious Italians went scouring the local hills for produce and found all sorts of things prized to Italian cooking. Where on earth did you get these from?

F: My friend he brought.

J: Oh my lord.

S: Call Marcello he's the expert, call Marcello.

F: Marcello.

J: You pick these yourself, you slice them up and you dry them. Are these from local forest?

M: Yes.

F: Don't you tell him.

J: I'm only from Essex I'm never going to go and steal. Where I come from they only want the magic ones you see.

While a load of onion and garlic fries in olive oil these pre-soaked Welsh Porcinis get chopped up nice and gorgeous.

Is that fine enough for you?

S: That's fine.

J: Put straight in the pan.

S: Yes straight in the pan.

J: In they go, followed by some stock and the Porcini liquid. A table spoon of tomato puree and some chopped parsley.

S: We'll add some salt and pepper.

J: I think what's interesting about the Italians at large is that wherever they've gone, they always just make the best of wherever ... they're very resourceful aren't they?

And now this gets covered and cooked slow and slow for 30 minutes until thick and saucy.

It was families like this that have made some of those classic Italian dishes British in a way. I mean if you asked 10,000 kids what's your favourite dish? They would be saying spaghetti bolognaise, they'd be saying pizza, they'd be saying ice cream, you know what I mean. Italian food is so ingrained in our culture that we also sell it in tins ... spaghetti hoops, ravioli. And I always think that that's a real sign that we've taken their food to our hearts.

S: My parents were both Italian.

J: Right so your mum and dad were the generation that came and settled here?

S: My grandfather was the first, my father's father. Every day grandfather would walk to the mines.

J: Are you serious?

S: Yes. All over these hills.

J: So in traditional Italian spirit while Mamma finesses the final stages of this Welsh Italian love-in, us boys can get leathered on another example of Papa Franco's resourcefulness, his home made plonk.

Rustic, very rustic but delicious. It's delicious.

F: It's about 11 proof.

J: Do you mind if I have a...

F: No.

J: Come on guys shall we have a little top up. This is where it all goes a bit pear shaped. Those two little glasses they slipped down real quick.

Franco's made some grappa but I, as of now I apologise for anything that might happen.

S: Would you like some of the Porcini sauce you made?

J: I would love, love, love, love it. Oh my god.

S: Nice.

J: Mum that's amazing. God that's good.

Generally what Italians do is they just sprinkle a little bit of angel dust on everything. They do things with such flair and expertise and like you know you come to this family tonight and that Porcini sauce Just like the Tambini's, I want to take a classic Italian dish that we all know and love but I'm going to adapt it with local produce that's free and rampant in these hills.

So I've got my Hunting Lodge and I'm ready to try my own Welsh/Italian combo.

Okay lovely people Spaghetti Bolognaise we love it, it's a British classic. We consider it our own now but I want to give you a new perspective, really quick to put together, even less work than any bolognaise than you've ever done before. Just one little rabbit I'm going to do rabbit bolognaise. Just a few minutes to put together and then slow cook.

So big pot, a little drizzle of olive oil, four rashers of bacon, just put them in whole, smoked of course. I do want to get that frying away first to get the fat out of the bacon. I'm going in with two bay leaves, just drop those in. Spike that flavour with two sticks of rosemary and a meat that was originally brought here by the Romans, the rabbit.

Any butcher will get this for you if you ask him. Put the rabbit into bed. I swear you'll make enough pasta sauce for 14 people out of this one rabbit.

In there we're going to put two red onions, skin on, washed, but I want the skin around it to kind of protect the onion so it makes it jammy and sweet. Right, throw that in. Then go in two leeks, the classic vegetable of Wales, two carrots, drop it in. Two sticks of celery, so simple and then one whole bulb of garlic. Again we want the skin like the onion to be left on it so it protects the garlic inside so it goes sweet and we'll squeeze it out later. In it goes, dead simple. In with two tins of tomatoes and one pint of lovely lush Welsh ale, I'm not talking about a lager, I'm talking about a nice beer and a swig for me. And obviously the frying's stopped now. It's now gone into a sort of stewing mode.

About two tablespoons of tomato puree, plenty, plenty, plenty of pepper. A good season with salt and then nutmeg, beautiful spice. Half a nutmeg should give it a nice gentle hum and then cover it with a litre of water. Think of all those flavours the root veg, the garlic, loads of pepper, the sweetness of tomato, the rabbit and all those bones. Just have a little poke about, have a ferret about. And if I do anything more to it I'm just doing it for you. I mean that's it, that's just it.

Turn it off, lid on. I'm going to put this in an oven at 110 degrees Celsius, 230 degrees Fahrenheit. This is no bunny boiler for 12 hours with a lid on until that wabbit meat just falls off the bone.

Okay so the rabbit bolognaise has just been cooking overnight just blip, blip, blipping away. Look have a look at that it looks ugly. And like most things in life things that are ugly can be beautiful. I'm going to get the clean rubber gloves on because it's hot. I know it feels wrong to put it on but somehow it feels right.

Now we're going to turn it into a beautiful bolognaise. First up the garlic skin has done its work. The skin is going to stay in my hand but what you do get is beautiful mild sweet garlic and then with that you can just squeeze the juice. And the perfume from the garlic is phenomenal. Then we've got things like the carrots, okay? Just scrunch them in your hand, we're talking about real rustic sort of texture you know we don't want perfect little chopped anything like that. And before any of you start talking that is not a Bolognaise, the Bolognaise in Britain is nothing like the Bolognaise from Bologna you know. And the time when they invented Bolognaise in Bologna there wasn't even tomatoes, hadn't even arrived then. So the point of a Bolognaise for me, the heart and soul of it, the fact that Britain has made it their own is the fact that you can adapt, and look the Italians when they'd come to Wales they would've adapted it, they would've used maybe lamb shoulder instead of beef or veal. You know you can really, I've used the rabbit here.

Now remember bone equals flavour but this bunny has got lots of bones so now they can be ditched. So there's a rabbit liver there and so you just break it up and that's what pate is basically. So you've got a bit of pate mega flavour.

Peel back the skin and scrunch the onions out. I guarantee you're going to love this. Very little meat goes a very long way and that is all about the kind of resourcefulness that the, we're trying to celebrate. And for the sauce that's basically job done. All the flavours, you know if you think about base, mid and treble they've all kind of gone ooh sort of like this is frumpy, this is sort of cuddly, this is mid tone. I have a job now to sort of make it exciting and vivacious and you can do that very very simply and amazingly with just the zest of half a lemon, completely transforms it and then I've got some thyme tips here. Look at these, bruise it up in your fingers and that little bit of lemon zest and thyme really transforms it.

Penne pasta is the perfect partner each tube crammed full of this amazing Bolognaise. Drain the pasta, catch this water. Most of us we drain our pasta and we leave it in the sink, steaming away and then Coronation Street's on, you're trying to do a little bit of this, that and the other ... all this is steaming away. And it's like a big old cooling down sponge. How do we control that? Well starchy water. Isn't it weird that the thing we think has no value, has all the value.

Just a little splash, about half a cup full will fight the stodge. Now I'm going to crank up this flavour by adding a good handful of grated mature Welsh Lamas cheese which tastes a little bit like Pecorino. And then we're just going to toss it, look at that, and that is ... I'm trying not to cover myself but this is so exciting. Oh my trousers just split I'm so excited, look at that. My god.

Yes, yes, yes, yes. And then serve, shimmer, shimmer. I define anyone to not love this with passion. A beautiful new British classic. Some lovely little Thyme leaves on the top, gorgeous little parsley, so good, so nice, so simple, so cheap. Absolutely gorgeous, resourceful food inspired by my Welsh and Italian brothers and sisters.

So good, so good.

I'm travelling Britain in search of surprising food stories and there's few more surprising than here in South Wales. As the coal boom of the late 19th Century hit the area the place was flooded with Italians arriving in search of work.

Before long, here in the Valleys they were building their own food and drink empires.

Thank you very much, look at that cake, thank you very much darling. Bless your heart.

I mean it's funny we take this sort of stuff for granted now, you know coffee shops, cake, coffee but it wasn't until the 1880s that the coffee shops opened here with the Italian immigrants. You know you have to sort of picture the scene, the biggest employers in this area were the collieries, thousands of them down there six days a week, hot, dirty, filthy, let's be honest probably quite depressing work. And then they get out, Saturday night they get paid on a Saturday night, Sunday handful of cash and they used to do the load of it and the Italians they weren't shy to take advantage of it. And what they did they started setting up coffee shops and then you've got cakes, coffee. It was real bling, real bling for the times.

And it wasn't just coffee and cakes the Italians brought either they started selling something to bring sunshine to the wettest days. There couldn't be anything more British than walking down the promenade with a lovely little ice cream. But when the Italians came here they saw a gap in the market, they saw an opportunity and they started making ice cream from scratch, selling it from cafes, push carts and everyone loved it. So what do I do on this horrible rainy day, I go and get an ice cream.

This wet seaside scene makes me want to reinvent a childhood classic. So I'm going to go to this enormous Italian ice cream parlour, here on the Gower coast to get my hands on some of their finest ice cream.

Dan how are you doing mate?

D: How are you doing?

J: Are you okay. That's really good. You're the boss of this place, working for an Italian family.

D: Absolutely.

J: Very famous Italian family.

D: I've been here 17 years now.

J: When the Italians first arrived they used to churn their ice cream by hand and it took the locals by storm. Times have moved on but here the Mourizzi Family still continue to make their ice cream on their premises.

You've got an incredible array of ice cream.

D: We've got 25 flavours at the moment. The milk and cream comes from a dairy down in the Gower.

J: Yes.

D: So everything's local.

J: Nice. Do you know the recipe?

D: I haven't got a clue. It's just the family make it. Just the family.

J: So you're going to have to marry your way in brother if you're going to get that recipe.

The core ingredients are double cream, sugar and milk but that's about as much as they're willing to give away.

Beautiful ice cream isn't it.

By the late 1880s ice was being shipped from Norway so that ice cream making would be easier and more widespread. Those wily Italians saw an opportunity and they seized it. Buying the ice at the crack of dawn they then made ices and sold them from their carts. And thanks to their hard graft it wasn't long before the Italians came to dominate the British seaside ice cream industry.

D: Back in that sort of generation the dock was very very busy you got lots of coal mining, lots of copper smelting and stuff like that. These guys used to work really really hard so they'd go out for an ice cream, it was a delicacy, almost a luxury because it was unheard of. You're talking about a generation of people who probably didn't have a fridge.

J: And the sensation of sweetness, creaminess and cold it was a little bit of a relief. I mean ice cream has always brought pleasure to our lives.

D: Absolutely.

J: Really, god bless the Italians.

D: Absolutely.

J: There's nothing quite like a bit of good quality ice cream to bring out the inner kid.

D: There we are one chocolate, one vanilla.

J: Good man. I've got my holiday let, the mankini's on the line and I'm feeling playful with some delicious ice cream oozing to perfection.

Okay we're going to have a little bit of retro now. We're going to make a new classic of an old classic. We're going to do dragon arctic roll. Dragon because we're in Wales and we've got the beautiful Italian Welsh ice cream, gorgeous and lovely Welsh jam. It's the kind of thing that adults now had badly done when we were at school or at home but let's bring it back and let's do it beautifully.

So sponge, three eggs of course organic free range into a bowl. I'm going to put 100 grams of sugar, I'm just using the Golden Caster Sugar here. It's supposed to be light and fluffy, yes you can sit there and give it some by all means but if you've got a machine, full whack, get it going.

I've got a tray which is about 30 by 20 centimetres with some greaseproof paper at the bottom, already buttered up nicely.

Ah, you want it to be nice and fluffy like that. Just grab a bit, put it between your fingers. If it feels smooth that's the really really good thing. Now fold in 75 grams of plain flour, careful not to lose any of that lovely air that's got into the mix. Get your tray, put a blob here and a blob here. Of course you can put it all in and have one vanilla sponge but then what I want to do is I want to flavour this. You know it's exciting, it's retro, it's dessert, have a bit of a laugh.

Sieve one heaped teaspoon of good quality cocoa powder and now we can make the chocolate sponge. It's that simple and again I'm going to fold this in and then get the sponge and put it straight back in here and fill the gaps. And then once you've done that just basically get your spoon and just sort of do some little marbles like that, really simple. Nothing cheffy about that whatsoever.

Whack this in the over about 12 to 15 minutes at 180 and cook your sponge to perfection. Get some greaseproof paper, we're just going to rub this very quickly with some butter. Get a little sugar, then get our sponge here and just flip it and just peel it off, like that. That's the sort of tatty side. Underneath is the pretty side and you'll see later when I roll it that bit'll be on the outside.

Roll it up while it's still warm and flexible and then let it cool for half an hour. I've got the chocolate and vanilla ice cream here. I don't want it, you know soggy or wet, I want it to be scoopful and pliable. So put it in the fridge for half an hour. You know when it is because you can basically just move it a little bit, it moves around like that. You know what that looks like.

Now spread two tablespoons of lovely Welsh strawberry jam. So this is the first thing that kisses our beautiful soft sponge. Just take little bits of ice cream and just literally seagull it around this sponge and if you're wondering what seagull means it's just like, you know what happens. Seagull.

I really do believe that you could have quite a high brow posh night out with your mates at a dinner party and you've had a lovely meal and it's quite classic and quite grown up. And then dessert comes out and you know you have something like this with a little glass of Asti Spumanti. Jam in the jam and then we're going to pimp up this baby with something every kid big or small has been waiting for, a Crunchie bar, a Dime bar or a packet of Maltesers. Keep it in the pack, get your jam jar. I told you it was classy. You could feed this to the queen and I bet you she would love this. So don't start thinking what's happened to Mr Oliver. Simply fold it back on itself and we're rolling it up.

Back into the greaseproof paper that it was cooked in and just pinch up the sides. We're going to freeze it up for about three hours until it's hard and then we'll slice it up, serve it up and you will love it.

Let's plate up this beautiful old classic and just uncover it, look at that, come on, retro city. And then slick, retro city and the back. The front and back are the scruffy bits so always cut them first. This just needs a little squeeze of lemon over the strawberries and some mint. And believe me when I say I love the Italians. It's just starting to melt and you get that sort of semi flavour, look at that.

For selective recipes for this series go [Channel 4.com/4food](http://Channel4.com/4food).

So there you go, Arctic Roll but not quite as you remember it but it is bringing back memories ... Bros, Kenny Everett, Space Hoppers, Star Wars and Maggie Thatcher.

My road trip through South Wales has confirmed that the Welsh coal boom hePascaled transform how us Brits eat. And that's because at the turn of the 20th Century, second only to America, more immigrants came to South Wales than anywhere else in the world. And with them came their gorgeous food.

And many of them settled in this area of Cardiff historically known as Tiger Bay. In this sort of square mile, half a mile you've got more languages spoken than you can believe. And it's always been like that since the 1800s this area, Tiger Bay, next to the ports has always had a massive exchange of people, communities, races which is brilliant.

Can you imagine what new and exciting flavours they brought with them? And this incredible graffiti is the story of all of their journeys to South Wales. And what it's sort of telling you is you know how different groups and if you look here Spanish, Maltese, Honduras, Norway, Ireland, Chinese, Greek, Somali, Yemen all these different groups were coming here, living here. And what I'm interested in is as we have second, third, fourth generation immigrants calling this place Cardiff their home, what are they cooking, what's in their pots, what's in their kitchens.

Cardiff is home to the oldest Yemini community in Britain and they and their food are here to stay.

Do you go to Mosque round here?

M: Yes it's one of the oldest Mosque's in Britain.

J: I'm going to the Yemini Mosque now to cook with some girls.

M: So what are you cooking?

J: Mate I don't know, I'm just going to learn. Samira's mum is Welsh and her dad came from Yemen. And she runs a project with the local Mosque to try and keep traditional Yemeni cooking alive.

Hello, how do you do?

S: I'm Alright thanks.

J: So who taught you to cook?

S: I was in a village in Yemen when I was just 12 years old and I was just watching the village women cooking.

J: Like Wales Yemen is mountainous and perfect for rearing sheep and the flagship of the Yemeni kitchen is lamb.

Alright Essex boy coming through. You've wrapped it up in foil.

F: We've wrapped it up in foil.

J: They traditionally eat the whole animal, nothing is wasted. It's like Christmas, oh my lord. So I know that that's probably had a leg of lamb, two and a half hours, it's simple, humble grub, the garlic, the pepper and the coriander. You've actually cooked it so it's pulling apart, so it's juicy and...

F: It's just the best piece there.

J: Do you mind if I pinch it?

F: Yes.

J: Oh yes look at that, oh come on, oh come on Eileen. That's proper, when the meat falls apart. What have we got here then?

F: It's a traditional Middle Eastern dish.

J: I've never seen anything like that it's a cross between a pancake and like a crumpet. Before it gets cooked Samira has blended the dough with onion and fenugreek.

Is all these little holes the places for things like dips and stuff to get stuck in and then...

F: Exactly.

J: You know look at that, Yemeni pancakes rock the party. Can I make one of those?

F: Of course you can.

J: One ladle.

F: Yes.

J: Is that enough?

F: Yes, should be enough.

J: Move it around a bit.

F: Yes.

J: Look at the little bubbles forming. Wait for the holes to appear then cover with a lid for about 90 seconds. That way you should have a nice toasted bottom and a lovely steamy soft top.

I've only just got into Yemeni food and if that's their basic pancake I'm well into this. Basic Yemeni dishes are mild tasting and they believe that some like it hot and some don't. So they give you the choice to use their hot side dishes to pimp up your plates, I like that.

So is that the condiments really?

F: Yes.

J: Talk to me about salsas then with these young ladies over here. Which one is this my darling?

F: This is chilli.

J: Chilli.

F: Don't blame me...

J: Oh yes, high five.

Let's cut to the chase it's very very clear that Yemeni cooking is some of the most delicious food I've ever eaten actually. You've got lamb and then you've got all of these salsas and brightness and excitement. And you've got the salads and you've got those beautiful pancakes. All of these flavours are things that every day British people pine for, love.

You alright girls?

F: Yes.

J: Give him a nice smile.

One thing I've discovered is that whether you're Yemeni or Welsh or Welsh Yemeni the don of the dinner plate is lamb. And I couldn't come to Wales without cooking up a lamb feast. Here we are in the Valleys, the beautiful Valleys. You can't really talk about Welsh cooking and not get into lamb really, it's impossible.



If you look at the surroundings round here you know that the lamb's going to taste good. They have to be so fit, there's beautiful wild flowers, there's herbs, there's all the kind of bracken. There's beautiful grass and it's so lush and so green. This is why lamb, especially Welsh lamb has this incredible flavour but the great thing about lamb is one it just needs a bit of salt or roasting or grilling but of course it's a wonderful carrier of flavours. Whether you're doing sort of Mediterranean dishes, Indian style dishes, Yemen dishes you name it it's brilliant.

We've got some of the best lamb in the world, Welsh lamb. And you can tell it's going to be good because I'm sitting here in one of the meadows that they graze in and look at all this stuff that they're eating. It's going to be amazing. So I'm going to make beautiful sizzling lamb lollipops so you can have all these beautiful sizzling bits of bone and those beautiful meat there. And the point is it's lollipops because you hold it like that and I've got two little dips and then a crunchy dip all inspired by the Yemeni community in Cardiff. So look best lamb, best inspiration, let's get going.

One heaped teaspoon of coriander seeds, a flat teaspoon of cumin, whack that in, black pepper no scrimpings, big pinches of salt and some turmeric. And the colour of that is incredible. So I'm just going to bash that up. Like all the conversations that I had with those Yemeni cooks were brilliant, they don't throw all their spice into their cooking, they have this kind of brilliant kind of dips and spices. And the ability basically for you to pimp your plate, pimp your ride.

Chop up two gloves of garlic and some lovely little green chillies, subtle flavours they don't go over touch, it's not supposed to be a curry, it's supposed to be fragrant perfume. Then bash them up before adding some oil and then score up your chops, any old knife will do. And of course that on the barbeque is going to go crispy, it's going to render, the fat will melt, it'll drip on to the charcoal. That'll then smoke and the smoke'll kiss the meat.

One of the girls in the Mosque was sort of saying how you have to really rub the spices in and I love that, you know the fact that you have to earn flavour, it doesn't just fall on your lap you know.

Okay I'm not interested in blushing pink lamb at all I'm talking about hot bones, sizzling, sizzly bits, charred, you know like picking it up and just sort of... You know that's what I want. I've got some almonds, pistachios, sesame seeds just toast them up with a little bit of cumin, salt and pepper. And I'm just going to keep tossing and toasting that. This is what it's all about look at that fat dancing, the colour, unbelievable. You know humans have cooked like this for way longer than they've cooked in pretty little poxy kitchens with electric boxes that heat up a coil you know this is the real deal, you know this always makes me happy.

So I'm going to take these off the hot side on to the cool side, oh come on, look at that. A little bit of water, beautiful. Okay let's make some dips. Slice out a long chunk from the cucumber and stuff it full of mint and as you grate you'll be grating the cucumber and the mint, who needs a liquidiser hey. What I love about this is it sort of bruises the mint and it kind of gives you a sort of erratic sort of cucumbery sort of slush-in. Then I'll hit that with a little bit of yoghurt. Season with salt and pepper, a pinch of cumin and some lemon juice. And what you get is a lush, silky green kind of Tzatziki, delicious. Let me just make sure I'm giving love over here. You can see the lamb's kind of getting niley now and that's exactly what I want. I mean look at that, that is proper Captain Caveman sort of lamb chop, that's proper.

Now to really spice up the plate with another salsa. Grate up one big tomato, hit that with salt, pepper and some chilli, bit of punch. Coriander just getting torn in there, pour in some olive oil and some crumbly Feta. Very light and very fragrant. Let's get our nuts here, just pounded up nuts you know a crunch.

Putting it into those Yemeni spices, you've got that lovely crunchy dip dip. This dish is absolutely delicious and a big nod to those amazing Yemeni girls.

Some of you might say this has got nothing to do with Britain but I'd say you're wrong because you know some of our finest moments was on the Cardiff docks pumping out coals around the world. And we simply couldn't of done it without our Yemen brothers and sisters and they've been cooking wonderful food like this in their homes and we never even knew about it.

Oh, oh my lord. Don't do it while the mother in law's around because you'll look filthy, proper.

My road trip through South Wales has been a blast and I want to end my week here with a big feast that celebrates some of the very best of local produce. So I'm donning my sea legs and I'm going fishing for lobster with father and son Mike and Mike.

M: I got some crabs, lobster, lobster. One lobster.

J: Lobsters love to hide out in all the cracks and crevices and parts of the craggy coastline of Wales are perfect for them.

M: More lobby, hey.

J: They're a beautiful lobster, look at the colour, gorgeous and blue you know lovely meat in there, beautiful claw meat as well. That smaller claw there, that's the sharp one, that's the ragged one that'll take your finger off but beautiful, perfect portion size that.

200 years ago lobsters was the food of the locals ... beautiful ... until the steam engine, which whipped them all around the country. Then before you know it everyone wanted a taste, demand went up and then they got pricey.

He's got six pots all attached sort of daisy chained to each other, he's been pulling them up. Obviously in the old days they would've done it by hand. But the thing is because people are like nicking their lobsters they've got really heavy weights on them now so you need this equipment to pull it up. Look at the size of his arms, show us your arm. That is a proper, proper muscle.

Mike and Mike are real troopers and I can't think of a better way to thank them for my amazing catch than to cook them up some lobbies and some incredible Welsh lamb. And have ourselves a good old Welsh barbi surf and turf style.

When the sun shines in Britain it's so damn gorgeous, how could you not like that? You spend all your money going to Magaluf, all those bodies everywhere and look at that on our doorstep, a couple of hours away from home, really nice. So I'm going to get cooking, get my mankini on, happy days.

Beautiful day and look at this nobody's going to believe we're in Wales, it's like the Caribbean, it's gorgeous. I've got some lovely lamb here, I've got the lobsters here so I've got surf and turf. Look at those two beautiful welsh products.

So what I'm going to do first is the lobsters. I've got a load of water here, you want to make it as nice and salty as seawater but we want to flavour it as well. So get big handfuls of dill, parsley, marjoram whatever you've got, some chopped up lemons and some hot chillies and season it up big time. I want to just chill it all out a little bit we're going to create a really nice salty perfumed kind of big, giant tea, put all the lobbies in and turn it off. And then you leave them for half an hour and what happens is you know all the perfume from the water soaks into the shells, soaks into the meat and that flavour goes all the way through it. And they're really juicy.

Now everyone's always talking about how do you kill a lobster and this, that and the other. I'm doing my own but you can ask your fishmonger to do it. Then put straight into fast boiling water with a lid on top. Cook the lobby for about five minutes, turn the heat off and let them absorb all of those beautiful flavours and stay warm while I get on with the turf, a leg of incredible Welsh lamb.

What I want to do is open out the leg of lamb like a book, a butterfly, like a big giant piece okay. Always following the bone, if you slip and sort of like stab it a little bit it doesn't matter because we're going to first score it up anyway to let the marinade in. This is a job for your butcher if you're not so handy with the old knife action.

What it gives you is basically one large sort of quite equally sized piece of lamb which is very easy to control and very easy to kind of cook. This lamb and lobster is a proper love-in, all local ingredients, full of flavour and it'll fill a lot of hungry bellies. Now this is the exciting bit now the marinade. Let's rub this baby until it becomes an absolute taste sensation.

I've got some flour and thyme and rosemary, some beautiful wild garlic here, just take a nice handful of that, salt. If you're going to marinade it overnight then don't add the salt it'll just draw out the moisture. But I'm going to pretty much marinade it straight away and cook it. So pepper goes in as well, give it a

good old bash. Now the oil is pretty much going to amplify all that beautiful flavour, get this and just smear this straight over the lamb. Absolutely gorgeous.

But just in case this is not enough flavour for you I'm taking no chances and making another marinade to roll the meat in after it's cooked. People don't realise when you're grilling meats the minute it comes off the heat source it starts to dry out, it starts to dry out. So you have to sort of kiss it with lovely flavours and oil. So I'm going to just literally finely slice the best friend of lamb some mint, keep chopping, this is proper idiots Ville. So all I'm going to do is just chop that up, get that with some oil and literally I'm literally just oiling the board and some lemon, just squeeze it in there and a little pinch of salt and pepper again.

Then chuck the beautiful butterflyed leg of lamb on the barbi for about 15 minutes turning every minute or so to hePascale build up a beautiful golden colour. And as the fat sort of melt it'll start to go pa pa pa.

Back to the surf, the lobsters. Once they're cooked I want to slaver them in the best lemony buttery herby dressing. I've got quite a few lobsters here obviously if you're only doing one or two you don't need as much. Put some butter in here, a little pinch of salt, pepper, lemon, lemon, seafood, very very nice. And rip up some dill, fennel and parsley and when I cut those lobsters in half you'll just see me sort of brush some of that over the lobster meat and it'll be lovely. And to melt it I'll just pop it in here and it'll just float on top like that and it'll just slowly melt.

So ready on lamb, ready are the lobsters. A few salads that rock and do you know what that's it. It's a little bit shabby chic but I like it. I've invited my fishermen friends, their families and some local surfers to come and chow down on this sunny feast.

Hello guys.

M: Hello Jamie how are you?

J: I hope you're hungry.

M: Starving. What have you got there, any lobster?

J: Lamb, lobster all sorts going on mate. Are you alright? Nice to meet you. Okay brother. So you're going to be on lobster duty, just cut the band off, straight down and then we'll open it out. Take that little, that head sack out and just put that lovely butter over the top and that's heavenly.

The lamb is cooked to perfection and it's ready for its second marinade massage eh. A little bit like you've been out for a sunbathe and a little bit of after sun and when I slice that, look at that blushing meat, heavenly.

M: Thank you Jamie.

J: HePascale yourself to salad, come round and hePascale yourself to salad mate. Darling let me look after you.

F: Oh thank you my darling.

J: Big one.

F: It is a big one.

### "Episode Heart of England"

Key: J = Jamie Oliver; A = Amita Mashru; IM1 = Indian male; Ju = Julie; L = Lee; S = Scott Bailey; WM1 = First Worcester male; WM2 = Second Worcester male; WM3 = Third Worcester male; B = Billy; N = Nigel; M = Margaret; WCM = West Country male voice; BM = Bristol male voices; .l. = sounds like

J: In my job I will always find beautiful things in any country in the world, but the one thing I am guilty of is not doing it in my own country.

So I am scouring this wonderful diverse island for inspiration for recipes so that I can create my own versions of new British classics.

If you ask most British people “what are your two most favourite things to eat in the whole wide world” they would go “roast chicken and a curry” and I have put the two things together.

I want to get beneath the surface and meet people behind the food. In this series I am not going to stop at the usual British stories, I want to seek out new immigrant communities too and acknowledge their contribution to great British food.

Britain is a really open-minded country. It is like a magpie, we are always in search of new tastes, new flavours, and embracing stuff from all over the world.

And do you know what, some of our best loved British dishes aren’t even originally British at all.

Bubble and squeak. Potatoes, they arrived in the 1500s. Onions came with the Romans. Swedes, from Sweden of course.

Endless waves of foreign influences to our island have changed the whole landscape of what we eat and how we eat it

Look at that, that is what is great about being British, we have always been out there looking at what’s going on and then making it our own. Umm, so good.

Meet my kitchen on wheels. Some might call her a kind of Army truck come log cabin, I call her The Cock In Cider. And like any decent pub, she’s got enough room for my mates, drink on tap and a wood burning stove to fire up my food. This week we are in the Heart of England, travelling right through the Midlands, east and west. Famous for pork pies, Stilton cheese, Shakespeare and Black Sabbath. I want to explore the unexpected. The tapestry of food across Britain has been changed beyond recognition by foreign influences, and here in the Midlands it’s a story all about Britain’s special relationship with the Indian subcontinent.

I’ve come to Leicester, a city which is predicted to be one of the first cities with a non-white majority. It’s the perfect place to see how an Anglo-Indian relationship has changed our culinary landscape. I keep starting my journeys in pubs, but if you ask me, there is no better place. At this classic old British boozier, what is quickly apparent is that this pub is not what it first appears. Bringing together two of our most well-loved cultural ideas, good ole British beer and a cracking curry. I reckon Gujarati chef, Amita, has hit on a genius formula.

J: Hello darling.

A: How are you?

J: How are you?

A: Nice to see you.

J: I’ve heard a lot about you.

A: Yeah?

J: You’ve got a good reputation.

A: Thank you.

J: Tuesday night and it’s packed out there.

A: Yeah.

J: It’s a little bit chaotic but just look at this lovely food. He’s going out with, oh what have you got there? Look, he’s got the flat bread, he’s got rice. Wait, wait, wait, we’ve got skewers here, we’ve got chicken, we’ve got wings, and we’ve got...

IM1 And we’ve got some fish pakora, which is fish in a tempura...

J: Oh my Lord.

In Britain a trend is emerging, we’re getting so sophisticated in our foreign taste that we are now demanding regional.

When the concept of Indian food was originally being sold to Brits it was sold as Indian, but what's happening now is we are saying "no, no, we're from here, we're from there, we're from here" and I think that is when things get way more interesting.

Okay what have we got here?

- A: It's [unclear – 04:13] fish.  
J: Our love of spice is more specific, appreciating dishes from distinct areas around India.  
A: Is it hot or spicy?  
J: Hey I'll need a new mouth. It's delicious. No, no, no, not spicy, hot.  
A: Hot.  
J: To offer this localised Indian fare, Amita relies on a bunch of diverse chefs.  
A: He's from Punjab, he's from, and these two are from [s.l. Mepola – 04:39].  
J: So you have to know how to bullock everyone in different languages?

Let's hope she goes easy on me, because Amita has got a classic dish that I want to learn.

What are we making tiger?

- A: We are making a potato aubergine curry. It's a Gujarati dish. Do you want to have a go?  
J: Yeah.  
A: Take a little bit of the masala. Put some coriander in there.  
J: I love coriander.  
A: Turmeric.  
J: Turmeric.  
A: No, a little bit.  
J: This is the way to learn how to cook, she just told me the recipe literally just by shouting out the quantities. So we've got a whole load of coriander and we've got some garam masala, some tomato puree, and we're making this kind of thick paste, and then we are going to stuff it in these aubergines.

Do I use my fingers do you reckon?

- A: I use my fingers.  
J: We just squash it in and of course then it gets laid in that curry over there.  
A: And that's just the basic Gujarati stuffed aubergine the way we do it at home, the way we eat it.  
J: Yeah. Umm, delicious.

One thing is for sure, us Brits have embraced spices and tucked them well and truly under our magpie little wings. Our passion for flavour motivated an incredible period, which changed the food on our tables for good. From the 16th century until after World War II, Britain colonised countries across the globe in search of spices and commodities. At one point, our little island ruled over one-quarter of the world's population as the British Empire. One of our strongest bonds was with South Asia, where the British Raj ruled for nearly 100 years, but the bit I am really interested in is when those Brits returned from overseas, they craved the foods that they'd left behind. This signalled a time when spices became available to all and our menus were revolutionised like you would never believe.

Salt and pepper, it's on every table in every house, in every restaurant. Pepper is from India, HP Sauce's key ingredient is tamarind, that came from Africa through to India and then back to England. Mustard came with the Romans and ketchup, the tomatoes came through Peru, South America, that ain't English. The point I'm making is all of these things that we are shaking on our food, pouring on our food, blobbing on our food, it had a story to tell, it had a journey and that journey would have been a trade route.

So to celebrate that trade and our Indian love affair, trusty kitchen parked and primed, I'm going to cook up a lip-smacking dish, which is a full-on collision between beautiful British roast dinners and gutsy Asian spices. You're going to love it.

If you ask most British people "what are your two most favourite things to eat in the whole wide world" and they would go "roast chicken and a curry" so I've put the two together. I am going to do Empire Roast Chicken, roast potatoes and gravy, and there will be people doing this around England in their droves. I've got a heaped tablespoon of grated chilli, grated garlic, a whole bulb there, and a big ole thumb-sized piece of ginger. Then one heaped tablespoon of tomato puree and then I am going to start adding the spices. Every house should have these spices. Historically spices were for the rich, but as time went on, as trade improved and as distribution was better these things became available to everyone. They found their way into hot cross buns and the spices in mulled wine, and the things that we think are really British are because of these trade routes.

So kick the spices off with one heaped teaspoon each of ground coriander, cumin, turmeric and garam masala.

Straight in there. Then we are on to liquids to bind it into that paste.

A couple of good spoons of yogurt, squeeze in two juicy lemons, mix it up and season nicely with salt. Now I am going to do what I swore I would never do, I will never be that person who puts on rubber, gloves or outfit, nothing, none of that, but today I am, and the reason I am going to do that is because I am going to rub those spices into places you have never rubbed spices before. There is no polite way to earn favour here, alright guys, you have to get amongst it, get right around those legs. This is all about the massaging. There will be people watching this around the globe, jealous of this chicken [laughter].

The legs take longer than the breast, so score right into them.

But also it lets flavour in so I can get that beautiful marinade and rub it into all of the cracks.

Marinate the chicken for half a day if you can to really make it taste good.

Let's get these gloves off, I feel me again. My theory is that we can speed up cooking by putting a really hot lemon in there, stabbed, that steaming away in the middle of that chicken. So you get lemon-scented roast Empire tandoori-style chicken, delish.

Boil the lemon for 10 minutes, then stab it all over, and stick it up the jacksy.

It's hot in there, the heat is getting to the middle of the storage straight away. I'm going to add a few things to make the gravy, or the sauce, absolutely delicious. I going to put a whole stick of cinnamon in there.

Chunk up three red onions, and ten cloves for serious flavour. Splash in three tablespoons of Worcestershire Sauce and vinegar.

You get that sort of sweet and sour thing going on.

Two tablespoons of flour and half a pint of chicken stock.

Potatoes, right on the vibe of Bombay potatoes.

Two tablespoons of oil. Two heaped teaspoons of mustard seeds, with a teaspoon each of cumin seeds and garam masala, plus a good knob of British butter.

Then throw in your potatoes. The other thing you can do is just use your thumb and you can just bust them up. What's the point of this? The point of this is to make the epic roast potato, I don't even make sense I am so excited. We're going to add a few more things just to brighten the story. So a regular bunch of coriander, and these will handle the kind of battering that the oven will give it in an hour.

Chop some tomatoes, season with pepper and salt.

You can put a little chilli of course, I nearly forgot you darling. Get a whole clove of garlic, give it a bash, and just sprinkle those in.

The chicken is rubbed up, marinated and ready to go. You've got the preparation for the gravy that is going to kick your ass. Then we've got the most incredible roast potatoes, now look at that. Bet it's going to be gorgeous, I am so excited. I'm going to bang these in the oven then happy days.

Put the bird straight on the bars for an hour and a quarter at 200° C or 400° F, and give the Bombay spuds about 45 minutes until golden and delicious.

Let's have a little look at what's going on here. Of course yogurt and garlic will always burn, yes this does look burned but when you take it off and get rid of it and underneath it is a happy chicken. Well as happy as you can be.

Scrape and peel off the crust, get it on a board with some wedge cut lemons, fresh coriander over the top and then serve with pickle, yogurt, poppadoms and a little bit of crunchy salad. Get your potatoes screaming hot.

The tomatoes have mashed, the garlic is there, nice spices, to brighten it remember lovely freshness from the coriander. Then let's have a look at our gravy action. This is awesome flavour, you've done all the hard work, all you've got to do now is put it through an old sieve and just push it through. A little bit of yogurt, whew. Now just carve this bad boy, fresh inside, attitude on the outside. This is Empire food, you can use your hands. Dip it in the sauce. Alright, well, I'll just have to give up cooking now. It don't get any better than that, that is the most delicious little thing I've ever put in my mouth. Well worth putting on those rubber gloves, I'm telling you that now. That is delicious. Right, crew it's time for you now, we're going to cut to a wide shot and we're going to tuck into this.

[Laughter]

J: To the Empire.

[To the Empire x 7].

J: I'm on the road again in my trusty kitchen on wheels. Charging around the Midlands, chasing the evolution of our Anglo-Indian romance. Head chef, Amita, from the Indian pub last night wants to show me what modern Leicester food is all about.

A: They've got loads of Indian stuff, what we use in our cooking.

J: So she's taken me to Leicester fruit and veg market. You came here at 13 didn't you?

A: Yes.

J: There must have been a time when you were really having to make due with what there was here?

A: Yes. When we came over it was just like cabbage, spinach, Brussels, cabbage, all English stuff that we used to get.

J: It must be lovely for you to see these things.

A: Oh yes, definitely.

J: JU-Lee's's stall is a proper celebration of international veg and this stuff represents a myriad of Leicester's diverse community.

Hi Julie, and you must be Lee?

L: Yeah.

J: You look about as Anglo-Saxon as I've ever seen.

[Laughter].

J: These beans, are they something you use a lot of?

A: These are snake beans. You can also...

J: I've never seen these.

L: In vegetable curry they are fantastic.

J: So what do you think about these two English folk doing all these lovely, because they are looking after many communities.

A: The thing is, it is not just English, they can speak Gujarati, they can make their customers understand.

L: Yes, we can speak Gujarati.

A: [Speaking in Gujarati].

L: [Speaking in Gujarati].

J: Now you're haggling each other. You had an argument in Gujarati.

[Laughter].

- J: Julie started diversifying her veg stall 18 years ago to suit the changing community.
- Ju: I didn't know what I was doing, the customers were always [unclear – 16:05] and they would say something was bad and it wasn't, they wanted it cheaper when there was nothing wrong with it.
- J: They were haggling you because you didn't know what you were doing..
- Ju: Yeah, absolutely, I didn't have a clue and I am still learning every day.
- J: So tell me what some of this stuff is.
- A: This is bitter in taste, but these are very good for anybody who's got diabetes. Fresh juice first thing in the morning made out of karela is really good.
- J: To sort out your blood sugar.
- A: The blood sugar. Papaya.
- J: I know what papaya is, these are a different shape though.
- L: The Jamaicans use that to tenderise their meat.
- J: Really? What if I rub it all over myself?
- Ju: No. You could try.
- L: Why, to tenderise yourself?
- J: I want to buy some of this stuff. I want to try these beans as well. Can I give you a handful? For me this is a real celebration of being British because you've got the old school here and diversifying really ain't it?
- L: Have you every seen Indian onion?
- J: Indian onion?
- A: Yeah, Indian onion.
- L: You will never try another onion.
- A: You make a curry out of it.
- J: Give us a couple, that's amazing. What's different about them?
- L: They're sweeter and they've got a little bit of heat maybe.
- J: Go ahead and put some of that in there as well.
- A: Yeah.
- J: Bless you, well that's the best 10 quid I ever spent. Look after her. Take care now.
- A: Nice seeing you again.
- J: It's great to see classic trades diversifying. There are still new ideas here that have not made it around the country and I can't wait to get cooking with my unusual goodies. The best thing for all that veg is an old school ploughman's lunch with that Indian twist, homemade piccalilli, and there is nothing better to pop on a ploughman's than a pork pie. Half an hour north of Leicester in Upper Broughton is Scott Bailey's Butchers, one of the best places to get one.

How long have you been here?

- S: Since 1905.
- J: Since 1905, so did your dad run it?
- S: Yeah, and his dad before that and his dad before that.
- J: Fourth generation?
- S: Yeah.
- J: Amazing. You've got a lot of pressure on you. Do you have any babies yet?
- S: Yeah, just the one.
- J: Boy?
- S: Yeah.
- J: Poor ole boy.

[Laughter].

- J: This is my idea of heaven, coming in to see these girls going all that. You've got a lovely hot water pastry being made here. Liz rolls it out on that, making it go backwards and forwards, taking it



down and down and down. There's balls of that that go in the machine the first time around and it gets pressed out and then that lovely pork gets put in there, a bit of water, the disc gets cut out and put on top. Melton Mowbray pork pies are defined by the area from which they come from. They are bow-sided shape and the pork inside being cooked fresh, not cured. It makes for one award winning combination. Gorgeous, so simple but so much love and care. Can I have a little go at that sweetheart? This area was once known as the fox hunting capital of England and it became famous when hunters from London saw the hunt servants eating the pies and they all wanted a bit.

Oh look at that. Heaven's above. That is quite a sight.

S: Take your pick, which one are you going for?

J: This one. I like him because he's got a bit of dribble that's just come out there, that's screaming tasty to me.

I can't wait to taste this traditional pork pie, so I've got to get on with making my Anglo-Indian piccalilli. So thinking about some of those ingredients and those new things coming in, we've got HP Sauce, we've got Worcestershire Sauce, we've got kedgeree, the soup mulligatawny, these are all Anglo-Indian dishes inspired by the Empire, and a great classic to go with the best pork pie in the world is piccalilli. So we are in this beautiful kitchen, next to the pie shop, and this is the perfect opportunity to do one of my favourite things to have with a pork pie or ploughman's lunch and that's homemade piccalilli. I've got a whole cauliflower, a broccoli. Use two bulbs of fennel. A big handful of green beans, but I've swapped them out for those lovely Indian green beans from the market today, I've got three red onions, but I'm using the Indian onions today and the Indian chillies. I'm going to get you to the heart of this straight away.

Soak the finely chopped veg in salted water, about four heaped tablespoons salt will do, it will make it super crunchy. Then get some oil in the pan.

Two heaped tablespoons of mustard seeds, two of those go in. Then I want two level tablespoons of cumin, it's pungent stuff so don't go heaped.

Next up, two tablespoons each of turmeric and English mustard powder.

So we just mix this up. This whole process of just toasting the spices is bringing it back to life.

Grate in one nutmeg. Then finely slice three cloves of garlic.

As you can imagine, the colours, the layers of flavour going on in here is gorgeous. Then I'm going to through in some bay leaves and these are curry leaves, just a little handful, you just pull them off like that. They're spicy, they just transform curries. It's from the citrus family so it's got a kind of lemony tang to it, but it's really amazing.

Two heaped tablespoons of flour and a bottle of 500 ml of white wine vinegar. Then add a bit of sweet to the sour, four tablespoons of regular sugar.

People say that British food is boring and bland, that's total rubbish, good British food has always been that magpie sort of mentality and things like piccalilli, which is quintessentially British, obviously comes from India. You can't say that British food is boring, what you can say is you just haven't found it right yet, you haven't been looking hard enough.

Just grate up two apples, core and all you won't even notice it.

You know that is going to taste great.

Get it straight into the spices and then get yourself a couple of mangoes.

These are under ripe, which is probably a good job because most of these are sold under ripe, but for pickles and curries under ripe mangoes are great because they are crunchy and also they're sour and slightly sweet. So we are going to get these mangoes in. Now that is the hub of the piccalilli.

Now it's time for that lovely veg. Just take it out of the brine.

The one thing that everyone gets wrong is that they over cook a piccalilli, so it's just stodgy. I want to give it a little bit of water, just cover it so that it's just sort of [s.l. blurping – 22:51] away. Just cook this for

about 7 to 10 minutes, no more. Umm, really good. Add a little season to taste. Also, don't be afraid to pimp up the chilli a little bit more because, you want it to have an oomph.

Now it's time to jar it up and remember it is best if it sits for a month, it's only going to get better over time. Serve it up with a timelessly traditional British lunch, a ploughman's, a bit of pie, some local cheese and a big blob of my piccalilli.

Gorgeous piccalilli, look at the colours, come on Eileen. At the end of the day, one of the things that underlines and underpins migration and the movement of people and things is food. Food tells a lot of stories and definitely the piccalilli. The piccalilli or the Piccalillo as it used to be called, and before that it was called Indian pickle, this has been around the country for hundreds of years along with loads of other British condiments that we love. This was all represented in the epic Empire, you can really tell a lot about history through food.

For selected recipes from this series, go to [channel4.com/4food](http://channel4.com/4food).

I'm in my trusty kitchen on wheels, travelling through the heart of England. It's clear that British larders were changed forever by the flavours made popular in this country as the Empire grew around the globe. As Brits returned home, they brought with them well travelled taste. They tried to recreate foreign foods that they had fallen in love with, and Anglo-Indian dishes started hitting our plates. Next up in Worcester is a perfect example, it sums up exactly the way these flavours got here. It's an iconic British sauce with totally un-British origins and I'm dying to know the top secret recipe.

WM1: The story of Lea & Perrins starts with Lord Sandys. In 1835 he returned from India, he was allegedly governor of Bengal, and he turned up at Mr Lea and Mr Perrins chemist shop with the recipe for this wonderful sauce he tried in India and said could they make it up and so they made it up, and did you know they tried it and it tasted awful.

J: But it was shoved in the cellar and forgotten about. Lord Sandys never returned and when they tried it 18 months later, it was the business.

This is exciting. This is where the development presumably of flavour starts?

WM1: Absolutely, and there is more excitement over here.

J: So this is the story I have been telling you and before these boys show me how the legendary sauce is made, I get a sneak peek at the first three ingredients.

WM1: Dig in. Red onions quietly maturing.

J: In their skin.

WM1: In malt vinegar. Here we've got the garlic slowly maturing over many months.

J: The smell is like, beyond. So it's just vinegar, garlic and onions.

WM1: Just malt vinegar.

J: Garlic and onions?

WM1: Yes, at this point.

J: Are you sure?

WM1: Yes, absolutely.

WM2: Positive. Trust us. Are you trying to get something out of me?

J: I'm trying to get out what's going on here.

I'm just going to lick my finger. Does all that liquid get used?

WM1: Some of it.

J: That would be so good over fish and chips [laughing].

It's gone full circle. This classic sauce created to emulate foreign flavours, is now a great British success story. It is exported to over 200 countries around the world, including China, Thailand, Japan, and ironically even India.

This is like something out of a film, I saw this in Aliens.

Forty people produce Worcester Sauce for the entire world and to maintain the secret, only a select four are allowed to pour in the ingredients, and Coca-Cola thought theirs was under wraps.

So your anchovies are in there?

WM1: They are.

J: Wow, that's a lot of anchovies. Can I have a go?

WM3: Yeah.

J: I want a batch number on the bottle saying "anchovies added by Jamie Oliver". Look at that. These are some amazing ingredients, plus the maturing process lasts an incredible 18 months.

WM1: So these are tamarinds that are from India.

J: That looks like treacle. And of course tamarind is that classic sweet and sour natural flavour.

WM1: You can smell it now.

J: The fruit of a tamarind tree is a pod with a hard brown shell and a fleshy pulp. It's mashed down to make a sweet and sour paste, and this has been processed even further to make a thick black treacle extract.

Can you talk about any spices that are in the recipe?

WM2: No, they are a special blend of spices.

J: Can you say how many spices?

WM2: I don't think I can.

J: Are you allowed to say over 10?

WM1: I couldn't possibly say.

J: So a number of spices go in at this stage?

WM1: A number of spices.

J: Right. In a powder form? In a finely ground form?

WM1: Well in a form that provides the right infusion of spicing and flavouring.

J: Listen, we can outnumber them right now, we can tie them down and bash them up.

WM1: [Laughing].

J: He's got a spanner, and we've got cameras.

To be frank, even if I knew the secret I would still use theirs. It's something very beautiful born out of pure dedication and passion.

Can I take two of these?

WM1: Alright, seeing it's you.

J: Bless you.

Next time you whack it on your eggs or splash it on your spag bol just think about all those stonking Empire flavours and those four boys pouring for Britain.

I'm crossing the Midlands looking for inspiration to re-invent my own classic British recipes and I am going to drop by the Vale of Evesham to gather a really famous crop, beautiful asparagus. The asparagus season is as British as Wimbledon, but guess what? You've got it, this British beauty isn't originally British.

You alright Billy?

B: Jamie.

J: I see you're open most of the time.

B: That's it.

[Laughter].

J: Brought to us from foreign shores by the Romans, its origins actually lie in the eastern Mediterranean.

Is this for the rabbits?

B: Yes, we've got plenty of them.

J: A bloody great hole there Billy.

B: I know.

J: They will go through that in a night.

B: They will.

J: Roman emperors were so fond of asparagus that apparently they kept a special fleet of ships for fetching it.

I think what is quite interesting is that there is so much farming, there's like rape everywhere and there are beans everywhere, the fields are covered, but with asparagus it looks like nothing, it looks like a desert, but when you tune your eyes in, swoop.

Asparagus is a member of the lily family and under ideal conditions it can grow an astonishing 10 inches in 24 hours. Nigel, one of Billy's customers, runs a local pub, The Fleece, and they use asparagus in everything, starters, mains and even asparagus ice cream.

N: We're trying to make asparagus the national vegetable of England.

J: Oh really?

N: Get a load of these pin badges, really you might be able to...

J: Seriously? You can tell I am dressed up like an asparagus today.

N: That's an excellent choice of colour.

J: And you know what? I didn't even try. Any you guys call it grass?

N: Grass, yeah.

J: Is that like a nickname for it?

B: It's quick to say.

J: Because I tell you what if you have a reputation for selling grass around Essex you'd get locked up straight away.

[Laughter].

What I love is that this potential icon of St George's Day shows us that how we as a nation simply love celebrating what isn't ours. Brilliant. You might have to wait for it to come back in season, but I'm going to knock these up quick smart.

Okay lovely people this is asparagus jammy, three different ways to eat asparagus.

I'm not knocking eating it with just butter, but there is so much more.

Over here I have got some asparagus that has been steaming, so that's had about 4 minutes. Steaming is quite fast actually. Underneath that I am dunking these in now. The first dish I am doing is whole asparagus with beautiful kind of poached eggs. I must admit for many many years I couldn't poach an egg very well and of course the key is a fresh egg. I found another way to guarantee that I was doing a nice job. What I do is get a little bit of cling film, put it in a little cup. A little bit of oil, just rub that around. Seasoning. Take some lovely fine herbs, I'm using some tarragon. We're going to put the egg in here so it's going to surround it and so it's in a perfect shape, and it's just a quirky cool way to treat your eggs. A few celery leaves and then an egg, crack it in.

Tie a knot and pop it in simmering water for 4-1/2 to 5 minutes and it will look just like this when it's done.

I've got some whole as asparagus, they've only been in for 2 minutes.

Keep the asparagus in the elastic band that it came in and it is so much easier to handle and it cooks just as well.

Let's turn it into a lovely little dish. Get a plate. Some lovely smoked salmon. Then we get are asparagus, tossed in beautiful butter. Then on to our strange egg. Can you see how the tarragon has almost cooked into the egg, so of course it's going to perfume, and just pop that on there. Cut it open, let it run. A pinch of salt and a little pinch of pepper. Gorgeous gooey flavoured egg, asparagus and smoked salmon, this is the first one.

Next I'm going to make mushrooms and asparagus on toast, delish.

We've got some parsley, we've got some garlic and we have the St George's mushroom. Knob of butter going in. We've got asparagus and mushrooms going in. Shaking, hot pan, the butter's kissing all those beautiful mushrooms and asparagus. At 30 seconds in, hit it with salt, hit it with pepper. A couple of garlic cloves. I'm going in with the garlic now. Look at that, gorgeous. And then about two tablespoons of Worcestershire Sauce, just go for it.

And all these lovely Empire flavours in a few shakes.

What's amazing about this dish is in a few minutes ordinary mushrooms and asparagus come together with this Worcestershire Sauce and buttery garlic kick, it's so delicious you can even [s.l. fry it around noodles - 34:03] and it's amazing. Pour that sizzling on a board. Gorgeous, so so good. It's so simple but attitude, no mucking about. Image that served in a pub, knife stabbed in there, hePascale your self, beautiful.

Last, but not least, raw. People don't do this nearly enough, so let me show you how.

Get some baby spinach, some beautiful spring peas, and chops some mint. Mint in salads is the most brilliant thing, it just makes it work, it's delicious. With your lovely asparagus, instead of having to just boil it, just peel it like that. Let's just have a look at this for a second. Look at that, so thin, so fresh, so good for you. You're not cooking any of that goodness away. This may not have been an original British vegetable, but I tell you what, it's definitely ours now, and we've embraced it and we love it. And for eight weeks of the year, while it's ours, there is nothing better.

Crumble in some lovely local goat's cheese, add some lemon juice and some cold pressed British rapeseed oil.

I know that was quick, but that's the point. How quick is it to do beautiful things? Asparagus is about so much more than just butter and salt and pepper.

Later in the week I want to do something to celebrate the story of this region. Food wasn't only a legacy of the Empire, there was also an important exchange of culture, and there is nothing more cultural than a good old game of cricket. I really want something quintessentially British to serve at the teatime table. So an hour down the road on my tour de food and I am really excited about my next stop. It's a bit of an obsession of mine, so go with me.

Margaret loves using flowers in her food, plus she's got a true English country garden, so there is no better place to get ideas and inspiration for my cricket tea.

What have we got here darling?

M: These are ice cubes. These are the introduction to flower eating for children.

J: It's like a stained-glass window.

M: These are lilac flowers, they are the sweetest flower and look how pretty that looks in there.

J: Yeah, gorgeous.

And us Brits have been eating flowers from the garden for centuries, but in recent years we've seemed to have lost the expertise.

M: This is hawthorn, now this has been dropped by the birds.

J: When you say it has been dropped by the birds, do you mean a bird has...?

M: A bird has dropped a little seed.

J: A bird has shat here and has been responsible for the growing. You want me to eat something that has come out of a bird's bum?

M: I do. As children we ate these and called them bread and cheese.

J: That's delicious.

M: It's good, isn't it?

J: You know what, I've never eaten that before.

M: Haven't you?

J: No. Now this is a good one.

M: This is sorrel.

J: The most interesting stuff in Britain was brought by the Romans. When they were marching they used to roll this up.

M: Oh, did they eat them as big as that?

J: They used it to quench their thirst. It's delicious, it's lemon juice and lime juice and a little bit like when you put a 9-volt battery on the end of your tongue.

Look at that, Nasturtium, that was my favourite salad three years ago.

M: Was it really? Oh fantastic.

J: Because when you eat it, it tastes like peaches.

M: Is it really?

J: Oh, okay, broad bean leaves, here, have a little nosh. Lemon juice, olive oil, that was my best salad leaf for last year.

M: It is really good.

J: This is like Top of the Pops mate. Is that lemon balm tiger?

M: Yes.

J: Do you know honestly what I do, I take a little bit of lemon balm and when no one is looking I roll it up like this.

M: Nature's way.

J: Go on, smell me and try to resist me.

M: Oh that's pretty impressive isn't it?

J: See.

M: That's really good.

J: I'm going to thank Margaret for letting me knick all of her edible garden goodies by teaching her a quick raspberry vinegar salad dressing. First up, flavour some vinegar by mashing up some gorgeous ripe raspberries. Season and add vinegar. A splash of golden rapeseed oil and then dress the leaves and flowers. Add a sprinkle of walnuts. Serve with crumbly goat's cheese and toast. There's nothing like eating stuff that's freshly picked. So I'm heading off with some garden salad for tomorrow's cricket match. It's really easy, but get yourself an edible flower guide and you will be munching out of the window box before you can say marigold.

I've had such a brilliant time in the Midlands, indulging in the amazing local produce and the things of the Empire. It's been a super-charged injection of flavours and spice. And to celebrate our Anglo-Indian love affair, bring on the cricket. We may have whipped the Indians this summer, but this is quintessentially a British sport that the Indians have truly commandeered, and let's face it guys, normally it's our arses that they are kicking. That just shows how everything goes full circle.

I grew up in a village with a pub called the Cricketers, next to a cricket field, and I tell you what, it was a serious business, they would break for tea and you would have battle of the cakes. It was impossible to have tea, afternoon tea, without India, without that trade. You'd have no sugar, you'd have no tea, you'd have no cucumbers in your cucumber sandwich. I'm going to bake a beautiful little twist on a Bakewell tart, a bit of bunting, cakes, tea, lovely. So with two teams of hungry lads on their way, I'd better get a wriggle on. We're just miles down the road from Bakewell and it was in a pub there that the Bakewell pudding was invented. Then the Bakewell tart came and evolved from the pudding, and now all those years later, I'm going to evolve my own version. I want to show you how to make a quick jam. So 300 g of frozen cranberries go into a pan and 150 g of sugar. This literally takes no time at all, just bring it to the boil, have a little taste. If it needs a bit more sugar, because it is quite sour, you can add a bit more. That's on a low heat for the moment. I'm going to make the frangipane. This is a slightly different frangipane, so instead of using almonds, I'm using hazelnuts and I'm using walnuts. Add 100 g of each. Whiz these up and basically we are treating the nuts like a flour. So just whiz up your nut and they go straight into here. Then 250 g of butter goes in with 250 g of sugar, just let that go and what will happen is the butter will spin around, it will start whipping it up and it will start, sort of, dissolving that sugar and you know it's dissolved because it goes white and fluffy. And now for the magpie hit. A zest of lemon, originally from south Asia, and orange from China. Pop this back and add three eggs, nice free range or organic eggs. Then pop back the nuts. Then 60 g of flour. Give it a whiz. So here we've got the lovely frangipane, the orange, the lemon and the different nuts. It does taste totally different. We've got the cranberries and

sugar coming to a boil. Squeeze in the juice of one orange and a lemon. We're going to kind of cook that down, umm sweet and sour. Then what we'll do is make the tart. We have a pastry case here, standard recipe, we put it in a mould and baked it off for about 12 minutes. Just sort of baked it blind as they call it, so it's cooked but without colour. Then spoon two-thirds of heavenly jam filling into the cooled pastry case. Then I get my frangipane, put blobs of it around like this and cover up the jam. See how the jam is sort of just going up the sides a bit? Don't be afraid of that, because that is going to kind of boil up, it will slightly burn, but that's all part of the character. Get just the last bit of that jam and just do little pools of it. Beautiful, all done, I'm going to cook that for 45-50 minutes at 170° C or about 340° F. Next up I'm going to do a kick ass St Clement's icing. "Oranges and Lemons" say the Bells of St Clement's. Just squeeze the juice of half an orange in and about a whole lemon. Sweet and sour. Add the icing sugar until you get the right consistency. So there's the St Clement's icing, so simple. That's what we're looking for, something that will pour. I'm just going to pour that into a jug. So there we go, wait for the tart, happy days. And as the tart cooks, the team is letting me bat first.

[Cheers, clapping, laughter].

I think he got me with a googly but with my cricket gloves on, I'm a lucky man. I'm not sure our boys of the Empire played quite like me or else the game would have never taken off, and that goodness there's a law in cricket to break for tea. It gives me an excuse to dish up my imperial afternoon spread. [Clapping]. I'm looking forward to the guys getting some decent Anglo-Indian Midlands grub, or as I like to call it "mindian".

Really today is a celebration of British food and all of that inspiration that we've been through in the last week about the Empire and spice, but the thing is you couldn't have afternoon tea without the Empire and without our Indian brothers. Anyone for a cucumber baguette? Can I pass that over guys? Can I offer you some tarts? This is the most masculine platter I could find.

[Laughter]

This incredible week was all thanks to the spices and flavours of the Empire and goodies that trade brought to Blighty. It's been great to be able to soak up the old school flavours and cook them together with the new, and if I started my own cricket team, I think I would have to call it The Magpies.

For selected recipes from this series, visit [channel4.com/4food](http://channel4.com/4food). Next week my road trip continues as it hits the West Country, famous for its plump pasties, corking cheddars and scrumptious scrumpy cider.

It looks like a swinging party here?

WCM: Yeah nearly, but there's only swinging on the bars here.

J: But it's got a richer darker food story, because of Bristol's ports and what sailed into this country.

BM: There were signs saying "no dogs, no Blacks, and no Irish".

J: We're a lovely bunch aren't we.

### "Episode Classic West Country"

Key: J: Jamie Oliver; C: Caribbean Chef; R: Roger; CM: Cheese Maker; F: Female; J: Jules; M: Miles; JM: Jules' mum; L: Leona; AM: Allotment man; P: Pig Farmer; T: Toby

[ADVERTISEMENT]

J: In my job I will always find beautiful things in any country in the world but the one thing I'm guilty of is not doing it in my own country. So I'm hitting the road on my food quest to explore Britain for some inspirational recipes. What I'm trying to do is uncover these little gems, these little secrets, see the best of old but also the best of the new. I want to take all of those incredible ideas and cook up my very own versions of classic British recipes, whatever 'Bri'ish' means. There's no such thing as Brit'sh really, because we're like a magpie nation, we're not too proud to take ideas and flavours and kind of methods of cooking from anyone that turns up in these shores, whether they're invading, or whether we've brought them here or whether they've come here themselves, you know it's all good.

(herbs, pies, cake with clotted cream and thick brown sauce, large piece of meat, a wrap, meat on grill sprinkled with beer, herbs with either lots of sugar or salt, roasted lamb and potatoes)

A lovely leg of road lamb and beautiful homemade mint sauce, very British, but it wasn't us that came up with the idea for that, you know we've got the Greeks to thank for that. They served lamb with mint sauce because they believed it helped their digestion. It was those dudes that passed on their techniques to the Romans, who passed it on to us.

(sprinkling the meat with sauce)

In this series I'm not going to stop at what we think of as British, I'm going to seek out incredible stories of new immigrant communities and acknowledge their contribution to Great British Food. Mint sauce and roast lamb is proper rock and roll. (snips with finger)

(sprinkling the meat with the sauce, some mash, mash on rolled out dough, cutting mushrooms, omelette/crêpe, herb sauce, meat and herby sauce put on top of bite-sized portion)

Writing: Jamie's Great Britain: The West Country

Meet the Cock in Cider, she was my British army truck and now she's my kitchen on wheels, who doubles up nicely as a proper old school pub. With enough room for a bit of a knees up, booze on tap and a wood burning stove to fire up my food fancies, she's my ultimate cooking companion, and this week we're charging around the West Country, famous for its amazing plump pasties, corking cheddars and scrumptious scrumpy cider. But scratch beneath the surface and there's another story, a rich and darker food history centred around the Bristol Docks and the immigrants who came to the UK. And that's the story I want to find out about.

(footage of truck-pub and area)

Once this was Britain's second biggest docks after London. It was during the 17th century that this dock, slap bang on the west coast, became prime position for trading with the Americas. Imagine all the exotic food and new produce that was coming straight into the heart of Bristol.

We are high though, look at my little truck, it looks like a little match box figure. Just look at this view, we've got the Bristol Channel there, we've got Bristol over there, we've got Wales over here and that beautiful bridge. It's an incredible trading centre, has been for hundreds and hundreds of years and you know in this port things would have come in from all over the world, sugar, molasses, rum, spices, spices galore. You know the spices and food that came, and still do come, into this port over the last two or three hundred years, really changed the way we eat today. But infamously one of the biggest trades was people and here in Bristol more than 2,000 slaving ships were fitted out. Carrying at least half a million people from Africa to the Americas to be sold as slaves during the 1700s.

We were sort of selling the things that we were good at, things like fabrics, cotton, glass beads, exciting things like that. We'd send that over to Africa, then they'd trade on what they had which was people, slaves; you know it's not very glamorous, we shouldn't be proud of it but it was part of history. They were then trading on slaves to America and the Caribbean, and in return they were working on the plantations producing what we wanted back in return, the completion of the triangle at that time.

(Harbour footage)

This trading history has long impacted on Bristol, its culture and its food, and with an influx of immigrants from the West Indies after the Second World War there's now a tight community in the heart of the city. With over 5,500 Caribbean people now living here in Bristol I think their sunny, spicy food is a welcome addition to the British food landscape.

(back on the road footage)

What's going on here, you've got some chicken going?

C: Got some jerk chicken, Jamaican jerk chicken going here.

J: You've marinated the chicken for how long?

C: About three days. (chicken legs on grill)



J: Oh, really.

C: What we do, we season, marinate it outside for about 24 hours, and then put the chicken back in the freezer. (spraying chicken with beer)

J: Wicked. And what's that doing; just give you a little smokey flavour going on?

C: Intensify the flavour.

J: I notice that gives you half a tin to refresh yourself.

C: Yeah, yeah. (cutting tomatoes)

J: I've never seen that before. You go like this...

C: Yeah.

J: Like that?

C: Yeah, so you get two in one.

J: You learn something new every day. So tell me what flavours have you got in here? You've got onion?

C: Onion, garlic, ginger, thyme, spring onion. (it looks like a stew with peeled almonds)

J: This is basically like the ox tail that my Nan used to make.

C: Wow.

J: But then with the flavours of your country.

C: Yeah.

J: The peppers, the chillies. You put the ginger in there?

C: Yeah, the ginger.

J: It's quite amazing.

C: I mean my grandmother was a super cook. (cutting what looks like Caribbean pepper) As a baby I was with her in the kitchen and she would cook constantly, non-stop, so I learned a lot from her. (very quick edit, but different herbs and cut vegetable, recognizable)

J: Chef's grandmother taught him well; the key to this sort of cooking is knowing just how to mix these bold flavours. There's some incredible layers of flavours in there, it's a shake of this, a twist of that, a few bits of that, and it's all in his head, it's all his head, I'm not even going to bother asking him for a recipe because it's all in his head.

Some of this stuff is totally new to me. Is this Ackee? I don't really know much about this stuff, what is it?

C: You don't really know much about it?

J: No.

C: Well it's a fruit and it is the national dish of Jamaica.

J: What is it; does it grow on a tree or what? (holds up a sieve with the said fruits in it but content not visible)

C: It grows on a tree.

J: Salted fish was eaten by sailors on trading ships until one day someone tried it with Ackee, and it tasted great.

C: So it's really a combination of our own fruit with what we inherited from some of our slave masters.

J: Ackee and salt fish. Wow. I've never eaten anything like that, it's delicious. Every single dish here that you taste puts a smile on your face.

It doesn't surprise me that when new immigrants arrive in this country they want to eat food that reminds them of home. Chef's been in Britain for 11 years and every recipe is a nod to his roots.

C: I believe you should get the sunshine the minute you walk through the door, you know, and when you get the food it should send you straight back home. If you've ever been there, it will take you straight back there, and if you've never been there you've just experienced going to Jamaica.

J: The pantry of ingredients was just screaming out, you know, Jamaica, you know the Caribbean, you know molasses, we had the beer, the rum, spices galore, salt fish and Ackee, we had the jerk chicken,

and the way he was sort of putting all the beer over it as he was turning it up and charring it, you know. So there was definitely a wonderful attitude.

I want to create new British recipes out of exactly this sort of cultural influence and chef's got me thinking. I'm going to cook up a desert that borrows these Caribbean flavours and mixes them up with some amazing local produce, and if there's one thing that Somerset's got in droves, it's got to be apples. So that's why I'm heading slap bang into Mudgley in Somerset to get my hands on a pump rosy pair or two. It's so hilarious that Britain is so famous for apples, apples, apples, all shapes and sizes, you name it, cider making, scrumpy, but the surprising and amazing thing is that they're not even originally British. You know they actually came from central Asia, came over with the Romans, but I tell you what's brilliant, the genius of the West Country Cider makers created the technique of how to bottle up and second-ferment their cider to give it bubbles. And it was that very same method that was later used in France for all that lot to turn grape juice, or wine, into Champagne and we need to take and claim back our credit for apples, which came from the central part of Asia. But anyway it's all an evolution. It's that evolution and us Brits willingness, to take on new ingredients that makes our food culture so diverse and exciting.

I've rocked up at Roger's gaff at Lands' End Farm, which, rumour has it, brews some of the finest cider in the land. I couldn't come all this way and not try a tippie, right?

Hello mate.

R: Hello Jamie, you found us then?

J: Yes.

R: I suspect you want to try a drop of this apple juice? (like a cellar, where about 7 people and a dog, sit and drink)

J: Yes, go on, I've come a long way for this mate.

R: Do you like it dry or medium?

J: Dry or medium, what would you drink?

R: I drink dry, but then...

J: I'll have it dry. I love havin' a bit of dry.

R: If that's a bit dry, when you've had a mouthful I'll put a little drop of sweet on it. If you like it like that it'll be alright.

J: Ooh. You can tell that's proper homemade.

R: Proper scrumpy, yes it tastes like apples, you can taste the apples in it.

J: Gorgeous.

R: I don't know if you want to come and meet a few of the locals in there having a jar.

J: Sounds like a swinging party.

R: Yes but there's only swinging on the bars here. You go up Cheddar and you can have a bit of dog end. (both laugh)

J: Hello guys.

Everybody: Hi, all right?

R: Here's our local cheese maker.

J: How are you doing mate, nice to see you, have you been here for a while?

CM: Yes a little while.

J: So you're a bit warmed up, I've got to catch up with you.

F: Absolutely.

J: Can I come and sit next to this young lady here.

F: You take your life into your own hands there then.

J: Oh, really, what happens? Roger, look after me mate.

English cider making peaked in the mid-17th Century when virtually every farmhouse in the south west produced the stuff.

R: I've drunk cider ever since I was, oh, five years old. I used to come down here when I was a little kid.

J: Oh, my god, really?

R: If you went back years ago that's how the wages were paid with cider and potatoes and cheese, because all you wanted were food and drink, and what a lot of the workers used to do they'd go from farm to farm tasting the cider. If your cider were no bloody good they wouldn't come to work for you,

J: Really?

R: They'd go to a bloke that had the best cider.

J: Really? (or brilliant)

That's it I'm well-oiled and well inspired. I've got my apples and I'm going to make a delicious traditional pudding that spills Caribbean sunshine all over the old school West Country produce. Perfect.

I'm going to make what I'm calling and 'Apple Pepperpot Pudding', yeah; say it faster, apple pepperpot pudding.

(Writing: Apple Pepperpot pudding)

It's a homage to Bristol really, and all the kind of greater area and everything that I've learned so far, you know about the ports and the spices.

First up we want a lush sticky syrup. Take 200g of butter and roughly the same of sugar. In here as well we're going to spice it. I want a level teaspoon of cinnamon, a level teaspoon of ginger, and a level teaspoon of ground cloves. Then I just want to add two tablespoons of molasses, look at that so shiny and gorgeous, absolutely classic part of kind of the ports imports. You know it would be the molasses that would have been traded and brought into Bristol from the slave plantations, and this was a new ingredient for us. So you know this will completely change it to like a caramel sauce that you never tried before, it's got real kick, real attitude. Then simply whack it onto a hob. Do you like my new kitchen? (old fashioned kitchen with an old cooker, JO's head is not visible, probably due to a beam, which seems part of the joke) Whack it onto a hob, basically bring it up to the boil, create a nice little syrup. Are you following me? When that is sort of looking good, then we can chuck the apples in.

Quarter and de-core (the apples shown in the syrup are not properly de-cored) about six eating apples and throw them in the syrup for a couple of minutes to soften. Meanwhile make a simple sponge (squeezing butter out of a packet, shoving sugar with his hands into a bowl). Whip up 125g of butter with the same again of sugar into a creamy mixture, dead easy. Two eggs, in they go, 'nice free range ones of course', and keep an eye on your apples, you don't want them to get over cooked. We can take that off now, it's done its job. Tha' has got autumn written all over it. So then you want 225g of self-raising flour, just put half in now, give it a good old mix, and then I'm going to add cider. You know to be able to cook with cider is a brilliant thing, not just in lovely stews and broths and sort of using it to de-glaze roasting pans and stuff like that and make gravy, but also you can do it in desserts, and it's gorgeous. Always use a dry cider, I'm using Roger's. That's 200mills of cider going in and that'll loosen up nicely. Add the rest of the flour; along with half a level teaspoon of bi-carbonate of soda, it just gives it a little turbo charge. Because you've got this frumpy, sticky toffee pudding like outside and you've got this lovely light sort of sponge on the inside. And finally, the zest of two zingy oranges, just literally the bare outside of the orange, which is fragrant and sweet and lovely.

Just look, you know this is going to be good. Pour the apple mixture into the loose bottom cake tin, and I'm going to put about half of this sauce in here as well, then top it with your sponge, and then just sort of squidge it about the place to the edges. All of that beautiful sort of toffee sauce has kind of got pushed up the edges so it means you're going to kind of get caramel on the bottom and up the sides, and it's going to be gorgeous. Whack it in the oven at 180 degrees Celsius, 350 Fahrenheit and (dog lies sleeping on the ground) 35 minutes later it's golden, gorgeous and you're going to love it.

So what I need to do now is just put this plate on top and confidently just flip it, just flip it, don't be nervous and start mucking about it will end up all over the floor. Just use your tea towels, be confident, hold this top and flip. Dead simple, no drama, and hopefully it's a beautiful thing. You can see how the sort of sponge is cooked in and amongst the apples, the apples are softened up. I've got a little bit of local clotted cream, just donk it on here, the word 'donk' has come out today, I'm not sure why donk is being used. This has got memories of my Nan and school dinners, nice ones. Until this week I'd never even thought about putting those spices together ever, never, never, not like this. I've got that lovely boiling sauce, mmm; it is unlike anything I've ever tried before. That is cooking; you know where you can just have a little dream about something, that's all it is. A little day-dream about stuff, a few ideas; meet a few people, a few little spices, gorgeous. Apple Pepperpot Pudding - nice one.

[ADVERTISEMENT]

My road trip has brought me into the lush West Country as I continue my search for the best in modern British food, but it's not just old school I'm interested in. I'm back in St Pauls, slap bang in the middle of the City, where links between Bristol's docks dark history of slavery and food are felt strongest. I'm meeting West Indian cook Miles and his mate Jules, they both work at the local radio station and I want to chat to them about how Caribbean flavours have not only shaped but become part of British food culture.

J: Jamie Oliver, say hello.

JO: The reason that I'm in Bristol at the moment is because I've spent ten years looking outside

J: Mhh, mhh

JO: at what other people are doing that's brilliant, and I've decided to start looking inside.

J: I see food as being an international language; it's something that we're all conversant in.

JO: That's so true.

J: You know we don't have to be fluent in French or Dutch or you know Swahili but food we all get it.

JO: You are so right. Genuinely I believe that food is a sort of language.

M: Really it's part of your identity as well. I mean jerk chicken, that to me that's synonymous with West Indian culture.

J: Do you know what, it's interesting because if you go to the most old fashioned sort of white geezer from whatever part of England and you say "Do you like jerk chicken?" he goes "What are you talking about?" But then if you dissect jerk chicken and say "Do you like mulled wine at Christmas?" they'll go "Oh I love it". It's the same spices give or take; do you know what I mean? Well to be honest it's sort of Bristol in a nutshell because all these spices that we put in our mulled wine, they're not from England, they're from the Indies and Africa and all that sort of stuff.

M: Well this is it that's the triangle that started here.

J: Jules' family came to Britain between the 1950s and the 60s from Jamaica and Guyana.

J: When my parents first came over here, and you'll probably here this, you know, you had signs saying 'No Dogs', 'No Blacks', 'No Irish'. Yeah, we were all thrown in together.

J: We were a lovely bunch weren't we?

Bristol is living proof that good energy, amazing diversity and a brilliant community can really be a positive effect on food culture. And tonight Jules has invited me to go beyond the restaurants and try out some proper home cooking. His mum's dishing up a family dinner Guyanese style.

I come bearing flowers, and bread and chocolate.

Jules.

J: Hi, how are you doing Jamie?

JO: How are you doing mate.

J: Good to see you man.

JO: The flowers are not for you, they're for your mum.

J: I'm upset; I thought we had a good relationship. Come on in.

JO: How you doing mate.

J: Yeah. Mum's real excited.

JO: Oh, it smells nice.

J: First of all let me just introduce you to the family.

JO: As usual Jules' mum is in the kitchen cooking up a storm and a little bit of everything is going on. Old school roasties, next to rice and peas, and good old Yorkshire puddings meets a Guyanese stew. Brilliant!

This looks like a Cornish pasty to me?

JM: There's nothing Cornish about these. Patties, so they're sort of curry flavoured, there's a bit of turmeric in the pastry to give it the yellow colour yea just swipe the onions off, add the minced beef little bit of salt and pepper.

J: With patties it is very much an English dish, a traditional dish that's been I guess Caribbeanised. So ...

JO: Is that part of that triangle you were telling me...?

J: It's part of the triangle, that's why somebody, sailors from the south west took it with them. One of the Caribbean slaves probably said "No, I kind of don't like it, it's a bit bland, there's not enough spices, not hot enough..."

JO: Spice it up a bit, swede, potato, no...

J: Yeah what is that all about? You know, so they probably experimented a little bit with some sweet potato and some local spices.

JO: And that's cooki' isn't it? Swap like for like, sweet potato for potato.

J: Exactly.

JO: Spice it up a bit.

J: Yeah, so they gave it that Caribbean make over.

JO: And the speciality of the house: Guyana's national dish. This is the famous 'Pepperpot'. It's got some stewing beef cut up nice and chunky, cooked in water until tender with chilli, cinnamon, cloves, orange zest and a little garlic. Then to glisten and thicken up this rich, tasty stew Cassareep, think of it as a kind of syrupy marmite, a special sauce made from the Cassava root.

[Family blessing the food]

Woman: We're blessing the food, come on Seth (?) you're part of the family now, Nan, shsh, (people standing around the food, looking at it) (incomprehensible)

JM: Okay, Jamie first.

J: I get to go first? You're ... me right now, aren't you?

J: Some people might call it 'poor man's food' and back in the day it probably was because it's not the best cuts.

J: It looks unlike anything I've ever seen before, it's dark, shiny.

J: We've been able to turn what is a pig's ear into a feast, literally.

J: Yeah, you know what, that is so true. It's like that little bit of adversity, just enough stress to like challenge the human cooking mind, that's when people truly get creative isn't it?

I really enjoyed this I mean they've got Guyanan culture mixed blatantly with the British, and that's what it's all about, the fact that you know these things are getting mixed up. Take like the humble, you know, Cornish pasty, without the Cornish pasty and the Cornish sailors, you know, the West Indians, the Jamaicans never would have had their patty, you know it's from the spice trade, from all of our kind of movement around the seas like that.

And for my next recipe I'm bringing the story of pasty full circle, but this time with a difference. Bristol City has a pretty outward looking a'ittitude, you know the docks brought a lot of different culture to the area and it shows through its alternative vibe. Allotments are massively popular, this one is slap bang in the city, but you wouldn't think it. I'm going to get down and dirty with some of my ingredients.

So I'm going to go and see a lady called Leona, she's part of the Bristol alternative scene, and she runs a load of sort of gardens, and she runs a Café, and she's supposed to live somewhere around here in a caravan. I wonder if it's that one? Tha' is wicked! Let's have a little look.

L: Oh hello

J: Hi darling, you're right? Nice to meet you.

L: Yes and you.

J: How's it going?

L: Good, yes.

J: Look at you, in your caravan, hey.  
Is there lots of different things going on?

L: There is, yes, it's got a big scene.

J: Leona's taking me down to the City allotments, only a mile away from the Town Centre. This is where she's going to help me get my hands on some Bristol veg.

L: I love my allotment; it doesn't get as much TLC as it should.

J: The great thing about the allotment is it's all about share and share alike.

L: I was just wondering if there might be a few things on our plot that you might trade with me today?

J: Just like last night's dinner table these plots are a mix of West Indian and British produce, amongst loads of other cultures growing side by side.

L: Oh, you've done some borlotti.

J: Beautiful borlotti beans, I love those. Do you cook them yourself?

AM: Yeah, of course I do.

J: Yeah.

AM: That's why I plant them.

J: Do you cook them? Yes, that's why I plant them. It was a stupid question.

Leona's going to whip up a homemade soup with local apples and squash. While I make my pasties using just what I can get my hands on right here, right now.

Look, even on the pathways, you know, you've got marjoram there, and then you've got its cousin, family friend Mr Oregano flowering. I've got potatoes, I've got chard, I've got a little bit of marjoram, I've got the squash here. I'm just going to, you know, I'm going to get a little bit of beef skirt and I'm going to make beautiful pasties.

(writing: Alternative Allotment Pasties)

Okay, we're going to do a beautiful Bristonian pasty. Okay pasty filling, I've got 350g of skirt steak, it's a cheap, delicious cut of steak. I've just diced this up to like 1cm dice. This is a little rubbing of nutmeg, again spice markets, the trade, Bristol; you know things like nutmeg, that's not from England. If you look in cook books 200 or 300 years ago there's nutmeg and all these spices that we're talking about in this sort of Bristol journey, you know that's all from trade, and from boats, and from, you know from thousands and thousands of miles away. So salt goes in, white pepper, don't scrimp on the white pepper, make sure it packs a punch, and then a few cheeky spikes of fragrant rosemary, just torn up.

What's to be learned from the African and Jamaican cultures, well one thing is for sure, seasoning isn't just salt and pepper, it's spice, it's chilli it's dried it's fresh you know, it's using sort of zests and herbs, season your food with attitude and be kind a convincing about it. So I want potatoes. I've got some lovely white potatoes here. In Jules' mums West Indian style patties the recipe has evolved so that everything was cooked in it before you put it in the pastry, but the way I've been taught by Cornish mamas is to cook a pasty everything is raw inside. The veg and the meat is cut to about the size of a pound coin, and then by

the time the pasty is cooked the inside is perfect. If you get that right, it will cook like heaven. If you start clanking up big old bits of potato it's not going to cook in time, it'll be miserable. Potato and onion is the classic, and there ain't nothing wrong with that. I'm in Bristol, I'm walking through these beautiful gardens, I would be a total mug to not want to reflect that in my pasty. Carrot, and let's get into this lovely squash of Barry's. Look when you cut into squash it's round, it's moving, you know if you want to make it a bit more secure, just shave the bottom off so it's kind of nice and firm and it ain't wobbling so much. So I'm literally just going to peel out that little bit of squash. Deseed it, skin it, chop it. A splash of olive oil, salt, and ramp it up with more white pepper. I'm using a little bit of thyme, but you could use Rosemary if you wanted to. Be fairly rough with it, almost scrunch it and then onions, so there you go you've got the Bristol veg.

Okay, jobs done inside, now it's time for the outside. Roll it out. Always roll away from you, turn it quarter way round, turn it quarter way round. I'm going to put one there. I'm just going to be quiet now and rattle through that. This is quite nice, when I'm at home doing this, this is where the old tunes go on, and when the kids ask me questions I just ignore them like a bad parent, because I'm in the zone, there's just me, Fergal Sharky and a rolling pin. (laughing)

Okay, there's me four. Just get your veg and pop it in the middle. You need to make sure that you leave a little gap around the outside of the edge, but don't scrimp, try and pack as much in as you can. So I'm just going to divide my meat. I'm just going to crack an egg. Lather up the rim and that will hePascale these little puppies seal together. Simply fold it over like this and crimp it. This is one style of accessorization. Look at that; now come on, pasty number one. Now the other way I like to do it is just by, you just fold it over and squash, fold it over and squash, then it kind of just gets pretty, and like an absolute idiot can do it. Look, I'm doing it. At the end you end up with a nice little chunk like this. Isn't she lovely? Oh no what an idiot! I've put my finger through it; have a look there's a gaping hole. All you've got to do for that is go in with a little bit of egg wash, prep and seal, seal the hole, plug the hole, you're gonna be amazed at how delicately I do this. Look at that. You know what, perfection is kind of boring, do you know what I mean? You know a bit of character, that's what we like in life. Now look, would you? (he's put about four random bits of dough on it) I would. And, you know, pretty old school you can just 's' shape it. A quick egg wash, this will bring 'em out all out all biuitiful and golden. Finally you can't beat a little bit of herbage to pimp up those pasties. I've got some thyme and a little sprig of rosemary.

So there you go, four beautiful Bristol pasties, (they are huge, three fit on a baking tray they look like raw chicken halves) I'm really excited about that. Cook them for about half an hour at 190 degree Celsius, about 360 degrees Fahrenheit, or until golden and gorgeous. Let them cool down for about ten minutes and then eat them. Beautiful.

While I've been baking these bad boys Leona's cooked up this delicious pumpkin and apple soup using some local veg, so we're keeping it real as fresco style.

(Adds a little lettuce, and finely cut carrots, mustard on the side)

L: Okay. (she puts an Indian cress flower on top of the soup)

J: I'll take your beautiful soup. Sometimes when you make it if you don't pack that veg in it's a bit hollow when you get in there. Oh yes. Oh it's nice and packed.

L: Okay.

J: Let's have a little taste. Oh yeah, roasted apple and squash man, it does work.

For selective recipes from this series visit [www.channel4.com/4food](http://www.channel4.com/4food).

How's my pasty?

L: Mmm. It's really good.

J: Fresh from your mate's garden.

L: It tastes really, really good.

(they are eating outside in what looks like an allotment park, the kitchen JO has been cooking is turns out to be part of the garden setting, i.e. it is open)

[ADVERTISEMENT]

J: My road trip through the West Country has been a really good laugh. I've taken stock from the old, and the new, to cook up some fantastic (scenes repeat from the first half) new recipes and I want to create a feast at the end of the week to say thanks to everyone who's filled my hungry belly, so for that I want to mix it up a bit. Take some of those Caribbean spices that the Dockers received into this country and bang them in with some proper old school West Country Classics, which is what I'm after now. So I'm calling time on the City Centre and I'm heading North West to Henbury. (pigs) There's nothing more traditional than these beauties, Gloucester Old Spots are the oldest spotted pedigree pigs in the World. Perfect foragers and handy with all those apples and pears falling from trees around here. It's even rumoured that the spots on their backs are caused by falling fruit, but my mum always told me not to listen to gossip!

P: At the minute I've got about 38 pigs on site,

J: Yeah?

P: various ages.

J: And you've got a trampoline in there, what pigs use that then?

P: That's to keep them fit; we put the youngsters on there just to get them toned up. It makes better eating.

J: I bet it does. All Gloucester Old Spots?

P: All pedigree Gloucester Old Spots. It's a local breed, Gloucestershire, and it's obviously keeping the breed live.

J: In the right way, in the right place.

P: In the right area, yes.

J: The thing is they're a little bit like plants. You know what I mean, when there were these certain breeds of pigs that did really well in the climate and the soil round here and I think that's what people forget, you know, some animals do better.

P: With the Gloucester's they don't react to mass production, they don't like it, they need the outdoors, they need the space, that is why they went out of fashion, because they couldn't be mass produced and farmers couldn't make the money out of them.

J: Shall I chuck one of these on?

P: Yes, that's... hang on, hang on, that's the bosses, you can't... sorry mate. You can't have the bosses jacket I'm afraid.

J: Story of my life, do you know what I mean.

(they get a dead, cooked pig (no hair) with the belly slit open out of the van and carry it together into the house)

J: should I (?) get it on the shoulder?

P: Right, ... before

J: She's a big old babe, in't she

P: We've got to get this right here.

J: Yeah mate.

Back in the day we ate everything from the pig except the squeak. Well we have standards don't we?

(another guy cuts the head of the pig off and gives it to Jamie)

Lovely! (close up the other guy cuts behind the front leg)

But (JO in the frame, white coat, appraising look) there's only one bit of the pig that I'm after. For me personally, I think shoulder of pork for me is my favourite bit in the whole beast actually, I've got to say.

(close up of saw going through pig)



Oh, look at that. Now I think the big, ahm, big problem with the British public is we're obsessed by really lean pork.

(they put the pig onto the working top and start dismantling it)

P: Yeah.

J: And scared by fat.

P: Yeah.

J: But look at the quality of that fat. (sawn and cut in two pig mid close up) That's, that's (close up, pushing his thumb into the subcutaneous fat layer) like candle wax there. Really good quality isn't it? (pushing his index into the meat, extreme close up) See that lovely marbling through that eye meat there. This joint doesn't just cook brilliantly; it will feed about 20, 25 people. (sawing the rest of the sow apart, JO holding a leg for stability) I'll keep this one then, yeah? (takes hold of right front leg with thigh)

X: Yeah you can keep that one

J: My West Country muckers won't know what's hit them when they get this roasted up with a bit of a Caribbean twist. (JO goes out of the cutting house, hanging his white coat up by the door as he goes out, his meat pieces obviously cut up and put into semi-transparent plastic bags. JO shakes X's hand, P gives him the thumbs up as he's leaving, shot of a pig (alive), additional standby guy smiling (X), JO walks out of the frame)

Right now I need some more ingredients to accompany my Gloucester Old Spot roast for tomorrow's feast and I have enlisted the hePascale of Toby, a great local chef and a king forager, who's a right old gent letting me onto his secret foraging spots. (on the road into the green, with a silver Landrover/Jeep type of car)

When you carry a basket, do you like swing it? 33:55

T: I skip as well, always.

J: Wow. I can't wait to go foraging with you.

T: Smell good?

J: Pretty good.

T: There's some fungus on that one there.

J: Beauty, get that one in the basket then.

T: That's lovely.

J: Look at that.

T: Have you ever had beef steak fungus.

J: Yes, love it. Look at that all part of a beefsteak mushroom, it's phenomenal, it looks like meat.

Okay, we've been running around for half an hour and got some nice stuff there.

A haul of wild mushrooms and tasty wood sorrel and we're ready for a cook up.

T: A glass of nettle beer?

J: I'd love a glass of that. Homemade?

T: Homemade of course, yes.

J: That's just nettles?

T: It's just nettles, water, a little bit of yeast and a little bit of sugar.

J: Oh, it's delicious.

I've been eating a lot of what's new in Bristol but Tony is going to cook me up a local delicacy, which dates back 250 years, Bath Chaps.

T: So Bath Chap is the lower jowl of a pig, preferably a Gloucester Old Spot because they have a much longer lower jowl. It's a really classic thing, it's really... it's from Bath obviously, hence the name. So here we have a lovely pig's head, pre-braised. So for the Chap we just take off the lower jowl like that..

J: It's basically a rolled pig's cheek. So that's been slowly kind of simmered, what're we talking two and a half hours slowly, slowly.

T: Yes, two and a half to three hours in vegetables, a few cloves, a bit of star anise.

J: Toby is following exactly the same method that was used all those years ago except for he's making use of the back of the four by four.

T: So you just take out all the sort of nasty bits.

J: These are all the kind of cuts of meat that you have never wasted in the old days that...

T: Exactly.

J: Should I rip this off?

T: No just hold it and we'll roll it up together. A Bath Chap was originally done in a mould but just shape it in the cling film.

J: So you're squashing that soft meat, so you can now put this in the fridge for...?

T: Just put it in the fridge and let it all settle with the gelatine and you'll have a lovely Bath Chap.

J: And then from there, like you say, cold...

T: Cut slices of it, smoke it, fry it in breadcrumbs, absolutely beautiful.

J: These will need time to set but Toby's got some more chaps ready to fry. Okay let's do your Bath Chaps and we'll do some mushrooms. Have you ever had any problems picking the wrong mushrooms or do you stick absolutely to the ones...?

T: I stick only to the ones I guarantee to know. I would never try and eat anything I don't know exactly what it is.

J: Look at that, that's why they call it the beef steak, you know.  
This wild food has got to be the perfect accompaniment with Bath Chaps. Let's have a little taste see what's happening. Yes.

T: Lovely.

J: So there's the Bath Chap here?

T: Yes we just want to seal that in the pan and we're going to do that with a nice fried egg, some of the salad we found.

J: Beautiful. We've got cows coming over now brother.

T: Do you reckon they like wild mushrooms?

J: Right, let's see what we can serve up. It's proper Huckleberry Fin cooking isn't it?  
I think Toby's really experimental with his foraging; he's even brought along some Elderflower capers to top off this Bath Chaps, a dollop of wild apple jelly, heaven. Beautiful wild food mate, I can't wait to have a little try of that. Right, here we go. Let's have a little bit of egg, some of that jam.

T: The moment of truth.

J: Ahh.

T: What do you reckon?

J: Bath Chaps rock, it's so good. There is nothing like it is there? I mean what a lot of people don't understand is that the cheek of pretty much any animal, fish, cod, big sea bass, ox cheek, pig, veal, cheeks are by far the best cut. Beautiful. Look at that mate a bit of Bath Chaps, me, you, a couple of cows, do you know what I mean, it's like a perfect night out in Bristol really.

My new West Country friends have shared some incredible flavours with me this week, and I want to return the favour by cooking up a sensational outdoor feast for these guys. I'm going to use the most amazing local pork and create a love in with some of these awesome Caribbean flavours. The Cock is parked, the fire is stoked, I've got a gang of 20 to cook for, I'm starving, they'll be starving, enough already.

What I'm going to do is one of my all-time favourite meals, a slow roast shoulder of pork. This is Mark's free range pork shoulder, £25, I mean this will serve 15 to 25 people, and it's some of the most incredible meat you're ever going to get. I want to show you how to do a brilliant crackling on the pork. My trick is to use a Stanley knife okay, go along first and I just lightly score into it, and I go right down to the meat to see how deep that fat is, because it's always different on different animals. Right, once I've established how deep it is I get my Stanley knife and I just reverse it so it's never going to go into the meat. You do not want to cut into the meat right, but just the fat. So I know that that's basically, you know this amount of blade here, that's the perfect amount of blade that I need. Score the pork shoulder all over, whatever pattern, doesn't matter so long as you don't go beyond the fat. I'm going to zig zag two inches one way,

two inches another, you're going to get a piece of meat that will change the gossip around town about how good your cooking is right, people will talk about this stuff.

Next up salt and pepper and a little bit of dried thyme and nutmeg. Really rub it in all over, that fat is just going to melt like a candle, all of those beautiful old fashioned spices are just going to sit in there and it's just going to flare up and soufflé and it's going to be gorgeous. Right and then a little bit of olive oil, you know it's like going sun bathing do you know what I mean, you've got to lube up first otherwise you know you don't look hot in your mankini. So just pat it with olive oil and that'll just get the roasting process started, so there you go. If Banksee had done this pork scratchings he would have got a stencil, and then he would have been like a policeman with a banana and then he would have just scored around it and then you would have had brilliant crackling, lovely. So just a bit of celery stick, bit of onion, bit of bay, bit of carrot, just on a tray, excuse me. I've got two ... Oh my feet. I've got two beautiful sauces to show you. One is like a lovely orchard sauce, sort of nodding towards the old school and one is sort of more Caribbean, Jamaican style jerk salsa. I've never done it before, it might be horrible, but I think it's going to be good. Into the oven for about five to six hours slow roasting, I normally do it at about 175 degrees Celsius, 325 degrees Fahrenheit.

Let the old and new mash up begin. So far my pork is pretty old school but because we're in Bristol it only seems right to give it some Jamaican attitude, and when my meats roasted good and proper it's going to be sliced and pulled and tossed in that lovely spicy salsa. Chop up some spring onions, coriander, and two or three hot scotch bonnets. I've never done this before see so and if it's rubbish I swear to you I'm going to be really honest and I'll just say you've just wasted your time watching this, you should have gone and made a cup of tea. Some grated ginger, and I'm going to make a bay oil. Just bash up a handful of bay leaves and add three tablespoons of olive oil. Look at that. I'm using spices in my jerk, cinnamon, all spice and clove; this is what you call a spiced up salsa. You know we've had some fun this week, you know what I mean like we did that lovely Apple Pepperpot Pudding you know again inspirational with spices you know from back in the day you know. Esme and her stew she made us and there's been, not risky cooking, but there's been a lot of sort of inspired cooking this week. So there go my jerk flavourings, I've never tried anything like this as a salsa before. Squeeze in the juice of two limes and four tablespoons of olive oil, a little tablespoon of honey, that'll take the edge off of that chilli, and don't forget to season it to taste with salt and pepper. I'm really happy with that and then to go with it is this, look at that. To celebrate my night on the cider pork's perfect partner roasted apples, baked to perfection with a few simple sprigs of lemon thyme. I mean that's kind of got all the colours of summer, autumn, I mean it looks like fall doesn't it; it looks like when the leaves fall off, gorgeous. Now, you've got another choice here, you can have chunks here, let's have little chunks from here, but then just smash it up. Just look at that, look at that how beautiful those colours are, so, so nice. Look at the colours, so nice.

My party today is all about embracing the Bristol vibe. People I've met throughout the week, friends and family welcome, we're going to throw it all together. Everyone's brought something special. That is a luxurious little kebab there mate. And now it's the moment of truth for my pork. I'm going to start breaking down the pig. Look at that. All these hours later the cooking has been well worth it. You'll be chewing on that for a while won't you? Come on Eileen. This is the perfect celebration of today's Bristol, a vibrant mix of people and food, the old and the new, and that is a pork sandwich big boy.

This week has all been about loving the old school west country produce and bringing them together with those hot, sunny, Caribbean flavours, and believe me the sunshine vibe is well contagious. All good things come to an end, but there's one last Bristol treat in store. This is one of the ballooning capitals of the world so there's only one way for me to leave. This is unlike any feeling I've ever had. What a beautiful week in Bristol, beautiful people, everyone came today and they all brought something, beautiful food and we all contributed, what a beautiful end.

For selected recipes from this series visit [channel4.com/4food](http://channel4.com/4food). Next week my road trip comes to an end as I reach Scotland, the holy grail of fabulous produce. I get down with the elements as I try some amazing local grub and I draw inspiration to cook up my twists on modern British classics.

## A vos régions

### "Episode Chamonix"

(Présenté par Grégory Galiffi)

Grégory Galiffi : bonjour à tous, bienvenue dans votre émission « A vos régions ». A l'occasion des vacances aux sports d'hiver, toute l'équipe a élu domicile en plein cœur de la vallée de l'Arve. L'Arve est une petite rivière qui se jette à hauteur de Genève dans le Rhône. Nous sommes à Chamonix au pied du Mont-Blanc et la première ascension, parce qu'on a aussi des statuts historiques de cette ville de Chamonix, eh bien première ascension du Mont-Blanc 1786. Un petit d'histoire, on va y revenir tout de suite avec une guide au patrimoine, Bernadette, elle est juste à côté et surtout bien sûr dans notre émission « A vos régions » toujours de la gastronomie à l'honneur avec, bien sûr, un restaurant étoilé, c'est parti !

Bernadette Tsuda, guide du patrimoine : bonjour Grégory. (they meet on a snow-covered street, which they stroll down)

Grégory Galiffi : bonjour Bernadette, ça va bien ?

Bernadette Tsuda, guide du patrimoine : ça va ? Super ?

Grégory Galiffi ! oui, oui, super. Un petit peu frais.

Bernadette Tsuda, guide du patrimoine : moi non !

Grégory Galiffi : oui, vous, je vois ça... Alors c'est une ville qui a un vieil historique, Chamonix ? C'est une ville romaine à la base ou pas du tout ?

Bernadette Tsuda, guide du patrimoine : non Grégory.

Grégory Galiffi : non elle est pas romaine.

Bernadette Tsuda, guide du patrimoine : non, il y a une petite erreur. On va dire le nom de Chamonix vient du Latin Chamonix, au départ, qu'est-ce que ça veut dire ? Tu sais ce que ça veut dire ?

Grégory Galiffi : non, aucunement.

Bernadette Tsuda, guide du patrimoine : donc « Campus munitus » qu'on va traduire en français comme Champ muni, un champ, on s'imagine Chamonix y a rien, un champ avec, autour, des murs très, très raides.

Grégory Galiffi : donc les montagnes.

Bernadette TSUDA, guide du patrimoine : un champ entouré de parois raides.

Grégory Galiffi : d'accord.

Bernadette Tsuda, guide du patrimoine : les parois raides ce sont nos montagnes, ce sont pas des murs artificiels, ce sont des murs naturels.

Grégory Galiffi : l'essor de la ville de Chamonix... C'est une ville qui a eu une importance assez tôt ?

Bernadette Tsuda, guide du patrimoine : nos premiers touristes c'était deux Anglais, Windham et Pococke, qui viennent Chamonix en 1741 parce que toute cette vallée de Chamonix a une connotation très mystérieuse, très particulière ? Aujourd'hui...

Grégory Galiffi : ah bon ?

Bernadette Tsuda, guide du patrimoine :... allez, on va prendre notre sac à dos et on va aller là-haut et on va pique-niquer en haut d'une montagne ni quelque part... Eh bien, à cette époque on ne le faisait pas.

Grégory Galiffi : pourquoi ? On avait une crainte ? La montagne était habitée par des esprits par des démons... ?

Bernadette Tsuda, guide du patrimoine : on avait peur... On avait peur... Exactement par des diables, par exemple. Quand on regarde cette montagne-là avec un rocher bien pointu devant nous, ça s'appelle le Mont Maudit...

Grégory Galiffi : ah oui, d'accord !

Bernadette Tsuda, guide du patrimoine : et à l'époque toute la montagne s'appelait la montagne maudite donc c'est sûr que personne n'avait envie d'y aller.

Grégory Galiffi : et ce sont les anglais les premiers qui se sont dit on va y aller.

Bernadette Tsuda, guide du patrimoine : et c'est... Exactement ces deux étudiants anglais qui étaient en études à Genève, entendent parler de ce mystérieux et bizarre Chamonix, on va dire. Ils montent à Chamonix, ils vont partir en flanc de montagne et découvrir derrière ces montagnes, un immense glacier qu'ils vont admirer, ils trouvent que c'est extraordinaire, c'est superbe, et ils vont se dire « cette étendue d'eau, ici, elle a gelé » ils l'appellent la Mer de Glace...

Grégory Galiffi : la fameuse Mer de Glace...

Bernadette Tsuda, guide du patrimoine : la fameuse Mer de Glace.

Grégory Galiffi : donc on peut dire que l'essor touristique de Chamonix, on le doit quasiment à deux Anglais.

Bernadette Tsuda, guide du patrimoine : exactement. Il faut s'imaginer qu'à l'époque, avec ces Anglais qui repartaient dans leur pays, nos deux étudiants, ils commencent à parler, à faire des conférences et ils suscitent vraiment la curiosité chez leurs compatriotes et ils vont venir visiter Chamonix et, petit à petit, cette machine se met en route, aujourd'hui, on admire Chamonix avec des hôtels, des commerces, etc. mais à l'époque il n'y avait rien. Donc on doit quand même héberger tous ces futurs visiteurs qui commencent à venir, ils veulent pas dormir dans une grange, donc on commence à construire des hôtels...4:30

Grégory Galiffi : et en plus, à l'époque, c'est pas des congés payés, c'est plutôt des touristes de luxe.

Bernadette Tsuda, guide du patrimoine : et qui ont des moyens... Exactement. Et moi, je me dis aujourd'hui le client qui arrive pour la première fois à Chamonix, le visiteur, la première fois, il a l'impression d'aller en montagne où il voit des petits chalets, un balcon en bois avec des géraniums, c'est un peu faux pour Chamonix, ça existe mais quand on regarde le centre on voit tous ces bâtiments de trois, quatre, cinq ou six étages, si vous regardez...

Grégory Galiffi : ils sont très anciens...

Bernadette Tsuda, guide du patrimoine : justement, là vous avez un ancien palace le Chamonix Palace, ici vous avez l'actuel casino qui est aussi un ancien hôtel et regardez comme c'est imposant, justement...

Grégory Galiffi : ah, c'est des grosses demeures...

Bernadette Tsuda, guide du patrimoine : parce qu'on reconstruisait un peu l'hôtel de la ville pour donner du confort à ces personnes qui avaient la connaissance de ce que c'était ce confort à la ville.

Grégory Galiffi : oui, complètement.

Bernadette Tsuda, guide du patrimoine : donc ça change l'image de Chamonix.

Grégory Galiffi : moi je sens que je vais me remettre une petite doudoune parce que dès qu'y a un petit coup de vent malgré le soleil, il fait un petit peu frais.

Bernadette Tsuda, guide du patrimoine : moi j'ai prévu !

Grégory Galiffi : j'ai vu ça ! on voit la personne du coin... Bon, on poursuit par là ?

Bernadette Tsuda, guide du patrimoine : on va en chercher...

Grégory Galiffi : bon, allez, on y va.

5 :50

Grégory Galiffi : Messieurs, bonjour... Grégory... Enchanté... ça va bien ? Vous êtes là tranquilles ? C'est pas trop crédible quand on vous connaît parce que les chefs sont super actifs mais là ils m'attendent dans un joli déco, on est vraiment bien. Alors, Pierre à la Maison Carrier à Chamonix, c'est une Maison historique, toi tu es la quatrième génération, c'est ton arrière-grand-père qui a fondé...

Pierre Carrier, propriétaire du hameau Albert 1er : oui, c'est mon... Tout fait c'est mon arrière-grand-père qui a construit la pension du chemin de fer qui est le premier bâtiment qui a été fait ici, qui est devenu l'hôtel Albert 1er puisque c'est le roi des Belges qui venait à Chamonix, qui était aPascaleiniste et qui a donné son nom...

Grégory Galiffi : c'est un petit clin d'œil.

Pierre Carrier, propriétaire du hameau Albert 1er : oui c'est un clin d'œil au roi des Belges et puis après c'est devenu Albert 1er, hôtel de Milan, puis après hôtel Albert 1er, hôtel Albert 1er de Milan...

Grégory Galiffi : y a tout un petit hameau autour.

Pierre Carrier, propriétaire du hameau Albert 1er : maintenant c'est le hameau Albert 1er puisqu'on a reconstruit des fermes, on a reconstruit des chalets. Ce petit chalet-là qui est assez exceptionnel puisqu'il a une architecture tout à fait particulière et puis, bien sûr, des vieilles fermes qu'on a reconstruites jute là...

Grégory Galiffi : vraiment dans l'esprit chamoniard...

Pierre Carrier, propriétaire du hameau Albert 1er : tout fait, tout à fait...

Grégory Galiffi : à ce pourcent, donc histoire de famille de génération en génération. Egalement histoire de famille avec Pierre qui est le mari de ta fille.

Pierre Carrier, propriétaire du hameau Albert 1er : Pierre nous a rejoints en cuisine en 97, au moment où, justement on ouvrait les fermes, on finissait les travaux des fermes et puis Pierre est venu pour travailler une saison ou deux et il est toujours là.

Grégory Galiffi : et il est resté, il est toujours là, il a trouvé l'âme sœur !

Pierre Carrier, propriétaire du hameau Albert 1er : il est toujours là, il a épousé Perrine depuis donc Pierre est mon gendre et maintenant c'est lui qui tient les rênes de la cuisine.

Grégory Galiffi : alors en cuisine, on a deux étoiles depuis... ça fait quoi ? Bientôt dix ans ?

Pierre Carrier, propriétaire du hameau Albert 1er : 99...

Grégory Galiffi : ça fait dix ans...

Pierre Carrier, propriétaire du hameau Albert 1er : oui, oui...

Grégory Galiffi : donc, en cuisine, aujourd'hui, c'est Pierre qui officie

Pierre Maillet, Chef du restaurant «Albert 1er» : ouais...

Grégory Galiffi : on va avoir un petit peu de travail tous les deux. Pierre, je crois qui va nous rejoindre parce qu'il est toujours à mille à l'heure donc y va nous rejoindre pendant l'émission, ce sera un petit peu notre fil rouge. Pierre, je t'invite... ben, je te suis, moi. On va aller en cuisine, on va attaquer nos recettes. Tu m'as dit on va faire du simple, du bon.

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, simple, bon, efficace...

Grégory Galiffi : efficace, y sont efficaces...

Pierre Carrier, propriétaire du hameau Albert 1er : vous faites et moi je goûte, d'accord ! ?

Grégory Galiffi : on va goûter ensemble ! Allez, on y va ! je te suis. Pierre à tout à l'heure.

Pierre Carrier, propriétaire du hameau Albert 1er : à tout à l'heure.

### *L' ENTRÉE*

(in a professional, presumably the restaurants, kitchen)

Grégory Galiffi : Pierre, alors en entrée qu'est-ce qu'on fait de beau ?

Pierre Maillet, Chef du restaurant « Albert 1er » : alors aujourd'hui, en entrée on va faire, en entrée, une île flottante à la truffe, bouillon de racines et brioche toastée au pied de cochon.

Grégory Galiffi : légumes racines ?

Pierre Maillet, Chef du restaurant «Albert 1er» : bouillon de racines. On appelle racines, tous ces vieux légumes oubliés, légumes tubéreux, en fait. (topf mit salsify, turnip, le panais et le choux rave ? halber knollensellerie, topinambour; neben dem topf ein grosser schwarzer trüffel)

Grégory Galiffi : oui, un petit peu de panais...

Pierre Maillet, Chef du restaurant «Albert 1er» : oui, on a le topinambour qui, le pauvre, joui d'une mauvaise image...

Grégory Galiffi : à tort...

Pierre Maillet, Chef du restaurant «Albert 1er» : à tort...

Grégory Galiffi : parce que c'est vraiment très bon.

Pierre Maillet, Chef du restaurant «Albert 1er» : le salsifis, le panais et le chou rave.

Grégory Galiffi : on peut attaquer.

Pierre Maillet, Chef du restaurant «Albert 1er» : on va éplucher les légumes...

Grégory Galiffi : donc on a aussi un petit peu... Bon, on a la truffe... C'est quoi ça ?

Pierre Maillet, Chef du restaurant «Albert 1er» : alors, truffe hachée... ça c'est du lard paysan.

Grégory Galiffi : du lard paysan ?

Pierre Maillet, Chef du restaurant «Albert 1er» : de la poitrine qui est juste salée et séchée. (wie gehackter speck, alle in kleinen schüsseln, so goss vie aschenbecker caree)

Grégory Galiffi : avec un goût bien prononcé.

Pierre Maillet, Chef du restaurant «Albert 1er» : qui est pas fumée.

Grégory Galiffi : pas fumée, hein.

Pierre Maillet, Chef du restaurant «Albert 1er» : tu peux goûter.

Grégory Galiffi : avec plaisir.

Pierre Maillet, Chef du restaurant «Albert 1er» : donc j'épluche les légumes, le panais...

Grégory Galiffi : ah c'est bon ! (koch schält turnip) Donc y faudra juste un panais, un topinambour, un petit salsifis comme ça.

Pierre Maillet, Chef du restaurant «Albert 1er» : donc pour quatre personnes, on prévoit environ 180 gr de légumes tubéreux donc en proportion égale à peu près sur tous les légumes. Ensuite, on va mouiller avec 125 gr de bouillon de poule. Bon, à la maison on peut faire avec des bouillons déshydratés, évidemment, on va pas s'embêter.

Grégory Galiffi : on s'embête pas, effectivement.

Pierre Maillet, Chef du restaurant «Albert 1er» : 75 gr de lait, 75 gr de crème liquide.

Grégory Galiffi : donc des légumes, rapide...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, on va les tailler. Pendant ce temps tu peux me faire chauffer le sautoir, s'il te plait.

Grégory Galiffi : okay, je le mets juste là... Je vous assure que ça chauffe... Je mets un petit peu de corps gras ou pas ?

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... Le beurre... une vingtaine de grammes de beurre.

Grégory Galiffi : okay, j'y vais...

Pierre Maillet, Chef du restaurant «Albert 1er» : vas-y, vas-y

Grégory Galiffi : je vais prendre... Hop... On y va... Ben, tu me dis, je suis chaud à côté...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... Là, tu peux faire... déjà suer l'échalote...

Grégory Galiffi : okay, on y va... Hop...

Pierre Maillet, Chef du restaurant «Albert 1er» : sans coloration, sinon ça va nous faire des points de couleur dans la crème.

Grégory Galiffi : okay, on y va... ça chauffe là !...

Pierre Maillet, Chef du restaurant «Albert 1er» : ah oui !... C'est bon là... Après, tu peux faire suer les légumes...

Grégory Galiffi : je suis bien comme ça ?

Pierre Maillet, Chef du restaurant «Albert 1er» : parfait... Beurre bien musseux... dis donc tu maîtrises l...

Grégory Galiffi : écoute, à force, hein... hop, hop...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... Tu fais suer sans coloration...

Grégory Galiffi : là, on a quoi ? C'est le petit bouillon de poule, ça ?

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, donc ça c'est le fond blanc de volaille...

Grégory Galiffi : okay...

Pierre Maillet, Chef du restaurant «Albert 1er» : bouillon de poule, donc... 150 gr...

Grégory Galiffi : on est bien ou pas, Chef ?

Pierre Maillet, Chef du restaurant «Albert 1er» : on est bien.

Grégory Galiffi : on y va sur le bouillon ?

Pierre Maillet, Chef du restaurant «Albert 1er» : le bouillon, le lait, la crème...

Grégory Galiffi : okay... Hop... le lait et la crème... Tu mets tout en même temps, toi ?

Pierre Maillet, Chef du restaurant «Albert 1er» : et la crème, voilà... et puis faut pas oublier...

Grégory Galiffi : un petit peu de sel, on on va l'assaisonner...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà l'assaisonnement... voilà... quelques tours de moulin... Voilà...

Grégory Galiffi : on n'est pas mal...

Pierre Maillet, Chef du restaurant «Albert 1er» : on couvre... Voilà...

Grégory Galiffi : on couvre... Okay... Alors à la maison, au niveau de la puissance, si on est au gaz, si on est à l'électrique, c'est quoi ? cinq, six ? ou mi-feu ?

Pierre Maillet, Chef du restaurant «Albert 1er» : euh... A mi-puissance. Feu assez doux, voilà.

Grégory Galiffi : on couvre. Combien de temps ?

Pierre Maillet, Chef du restaurant «Albert 1er» : alors faut compter un petit quart d'heure. Après on mixe à l'aide d'un petit mixeur plongeant. On passe au chinois et puis on garde de côté dans une casserole. Ensuite on va monter, ben, les îles flottantes.

Grégory Galiffi : donc y faut des blancs.

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà. Des blancs d'œuf. Donc, après, pour quatre personnes, on a 100 gr de blancs d'œuf, une pincée de sel...

Grégory Galiffi : oui, avec un tout petit batteur ça va tout seul...

Pierre Maillet, Chef du restaurant «Albert 1er» : une pincée de sel... et on rajoute, nous, de la poudre de blancs d'œufs dans les blancs d'œufs.

Grégory Galiffi : tu trouves ça où ?

Pierre Maillet, Chef du restaurant «Albert 1er» : en magasins spécialisés, produits pâtisseries.

Grégory Galiffi : sinon, ça monte bien aussi...

Pierre Maillet, Chef du restaurant «Albert 1er» : ça monte bien... donc, ensuite, on met au batteur...

Grégory Galiffi : okay... et là, c'est parti.

Pierre Maillet, Chef du restaurant «Albert 1er» : on les monte fermes. Fermes mais pas grainés.

Grégory Galiffi : okay, faut bien les serrés.

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, faut s'arrêter juste à temps... Voilà... Là, nos blancs sont montés, ils sont fermes...

Grégory Galiffi : on va bien les voir... Y bougent pas...

Pierre Maillet, Chef du restaurant «Albert 1er» : y sont fermes mais lisses.

Grégory Galiffi : parce que si on avait (pu ?) our suivi l'opération, y auraient commencé à grainer.

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, y grainent et... ben, c'est pas agréable au palais... Donc dans nos blancs d'œuf on ajoute le lard paysan...

Grégory Galiffi : on en met combien du lard paysan ?

Pierre Maillet, Chef du restaurant «Albert 1er» : 20 gr...

Grégory Galiffi : 20 gr... c'est vraiment pour le goût...

Pierre Maillet, Chef du restaurant «Albert 1er» : 20 gr de truffes hachées...

Grégory Galiffi : et au fouet...

Pierre Mmaillet, Chef du restaurant «Albert 1er» : délicatement pour pas faire de... Voilà...

Grégory Galiffi : parce que sinon y vont retomber...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... faut pas faire retomber l'appareil... délicatement... on prend bien soin de soulever... dessous... ensuite, à l'aide d'une poche à douilles... (spritzbeutel)

Grégory Galiffi : ça, par contre, ça se trouve plus facilement que...

Pierre Maillet, Chef du restaurant «Albert 1er» : la poudre de blancs d'œufs...

Grégory Galiffi : que la poudre de blancs d'œufs...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... donc on a des petits bouts de papiers rodoïdes (mot compris ; 4 durchsichtige folienkreise, ca 3-4 cm hoch) (12.52) on peut leur donner la taille qu'on veut, qu'on va garnir avec la poche à douilles...

Grégory Galiffi : donc ça, ça se trouve aussi bien...

Pierre Maillet, Chef du restaurant «Albert 1er» : oui, oui ; ça c'est... un produit assez courant, pas de problème... on met, donc, les blancs d'œufs avec le lard et la truffe dans les rodoïdes (13.17).

Grégory Galiffi : ça sert bien de support pour la truffe... Support assez neutre...

Pierre Maillet, Chef du restaurant «Albert 1er» : support assez neutres, voilà...

Grégory Galiffi : voilà... Donc, là c'est quoi ? un par personne ?



Pierre Maillet, Chef du restaurant «Albert 1er» : un par personne... voilà...

Grégory Galiffi : deux si vous êtes gourmand, hein...

Pierre Maillet, Chef du restaurant «Albert 1er» : au micro-ondes...

Grégory Galiffi : au micro-ondes, comme ça...

Pierre Maillet, Chef du restaurant «Albert 1er» : pleine puissance. Donc, en général, un micro-ondes de ménagère c'est 850 / 1000 watts. Donc entre vingt et trente secondes... Voilà... y commencent à monter... voilà... tu vois...

Grégory Galiffi : oui, sinon après c'est le plastique qui va se déformer...

Pierre Maillet, Chef du restaurant «Albert 1er» : oui... ils ont monté et au toucher...

Grégory Galiffi : ça colle pas...

Pierre Maillet, Chef du restaurant «Albert 1er» : y sont fermes et ils ne collent pas aux doigts... donc on prend l'île flottante... Hop...

Grégory Galiffi : c'est vraiment vingt secondes, vingt-cinq secondes maxi, hein...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... au centre de l'assiette... la crème de racines autour de l'île flottante... voilà... Je vais te laisser te faire plaisir... tu vas râper la truffe...

Grégory Galiffi : houlà là !

Pierre Maillet, Chef du restaurant «Albert 1er» : et après, comme l'île flottante, y a du caramel, ben, nous on va rappeler le caramel avec ce jus de viandes à la truffe.

Grégory Galiffi : alors, c'est quoi ? Un jus de viandes ?

Pierre Maillet, Chef du restaurant «Albert 1er» : un jus de viandes.

Grégory Galiffi : alors moi à la maison, je fais quoi ? Parce que là c'est fait maison, c'est un peu compliqué..

Pierre Maillet, Chef du restaurant «Albert 1er» : ah oui, c'est fait maison.

Grégory Galiffi : pareil, ça peut trouver en déshydraté ? hein... ?

Pierre Maillet, Chef du restaurant «Albert 1er» : ça aura jamais l'aspect et le goût d'un vrai jus de viandes.

Grégory Galiffi : alors comment on fait, Chef ?

Pierre Maillet, Chef du restaurant «Albert 1er» : alors des parures de viandes... Parures de viandes...

Grégory Galiffi : avec un bouquet garni ?

Pierre Maillet, Chef du restaurant «Albert 1er» : en général, on utilise du veau c'est quand même plus neutre que le bœuf ou l'agneau... parures de viandes taillées fin, bien revenues, bien colorées parce que c'est la coloration, en fait, qui va donner la couleur...

Grégory Galiffi : qui va donner le goût...

Pierre Maillet, Chef du restaurant «Albert 1er» : cette couleur... Voilà... et ensuite garniture aromatique : oignons, échalotes, céleri et mouillée au fond blanc et on laisse mijoter tout doux, tout doux...

Grégory Galiffi : et on réduit de combien ?

Pierre Maillet, Chef du restaurant «Albert 1er» : faut réduire de deux tiers.

Grégory Galiffi : de deux tiers...

Pierre Maillet, Chef du restaurant «Albert 1er» : c'est-à-dire si vous avez mouillé avec un litre de bouillon, faut arriver à avoir 200 gr de jus à la fin.

Grégory Galiffi : et après tu rajoutes un petit peu de truffe...

Pierre Maillet, Chef du restaurant «Albert 1er» : de truffe hachée, qu'on fait cuire dedans et donc après on met sur notre île flottante, comme ça... et ça rappelle le caramel... et on sert ça avec une brioche au pied de cochon. C'est une pâte à brioche classique...

Grégory Galiffi : classique, d'accord...

Pierre Maillet, Chef du restaurant «Albert 1er» : dans laquelle on met une petite brunoise de pied de cochon.

Grégory Galiffi : je crois qu'il y a Pierre qui nous attend...

Pierre Maillet, Chef du restaurant «Albert 1er» : ben, allons-y...

Grégory Galiffi : je te suis...

Pierre Maillet, Chef du restaurant «Albert 1er» : on y va.

Pierre Carrier, propriétaire du hameau Albert 1er : on va faire une petite place... Magnifique... ça sent bon... ça sent bon la truffe...

Grégory Galiffi : oui ça sent bon.. Tu nous rappelles un petit peu les ingrédients...

Pierre Mailliet, Chef du restaurant «Albert 1er» : bon, ben voilà, ben...l'île flottante, bouillon de racines donc notre crème aux légumes tubéreux (salsifis, panais, chou rave, topinambour), l'île flottant truffe et lard paysan...

Grégory Galiffi : non fumé, on s'en rappelle bien...

Pierre Mailliet, Chef du restaurant «Albert 1er» : quelques rondelles de truffe, évidemment...

Grégory Galiffi : bien sûr...

Pierre Mailliet, Chef du restaurant «Albert 1er» : et la brioche au pied de cochon.

#### *Recette :*

Ile flottante à la truffe, bouillon de racines, brioche toastée

(pour 4 personnes)

Bouillon de racines :

- ½ échalote
- 180 g de légumes tubéreux (topinambour, chou rave, salsifis, panais)
- 125 g de bouillon de poule
- 75 g de lait
- 75 g de crème
- 20 g de beurre.

Pierre Carrier, propriétaire du hameau Albert 1er : ah c'était pas du brulé, là....

Pierre Mailliet, Chef du restaurant «Albert 1er» : non, c'était pas du brulé...

Grégory Galiffi : tu sais on va peut-être la goûter quand même...

Pierre Mailliet, Chef du restaurant «Albert 1er» : si on va manger brûlé, on te laissera !

Pierre Carrier, propriétaire du hameau Albert 1er : ben, merci !

Grégory Galiffi : nous mangeons le brulé ! C'est une cuisine qui se veut simple, hein.

Pierre Mailliet, Chef du restaurant «Albert 1er» : oui.

Grégory Galiffi : beaux produit mais surtout belle alliance à chaque fois...

Pierre Mailliet, Chef du restaurant «Albert 1er» : voilà...

Grégory Galiffi : nous on va commencer à explorer les beautés de Chamonix et de ses alentours, et de ses environs. Messieurs, on se retrouve dans pas longtemps parce que je crois, Pierre, que tu dois me montrer, également, un plat vraiment paysan, hein...

Pierre Carrier, propriétaire du hameau Albert 1er : c'est tout fait autre chose...

Grégory Galiffi : un plat du coin... C'est la maison qui est à côté, c'est la maison Carrier...

Pierre Carrier, propriétaire du hameau Albert 1er : la maison Carrier qui est une ferme reconstruite dans laquelle on s'est attaché à faire des choses, justement, très traditionnelles, une cuisine très traditionnelle, une cuisine que j'adore aussi... (visuals hanging roasting meat sides, open flame)

Grégory Galiffi : c'est le complément de ça...

Pierre Carrier, propriétaire du hameau Albert 1er : c'est pas l'inverse mais c'est tout à fait autre chose et c'est le complément... en tous cas pour (visuals : rustic bread) le client de l'hôtel c'est sûr, l'intéressant c'est de pouvoir faire les deux dans le même séjour.

Grégory Galiffi : je vous dis à tout à l'heure. Nous, on part tout de suite visiter les alentours de Chamonix.

16 :55

Grégory Galiffi : en partant de Chamonix vers la Mer de Glace eh bien le meilleur moyen c'est le train Montenvers. Nous avons à côté de nous, Raymond Ducroz. Bonjour Raymond.

Raymond Ducroz, guide de haute montagne : oui, bonjour.

Grégory Galiffi : cinquième génération de guides de haute montagne.

Raymond Ducroz, guide de haute montagne : oui.

Grégory Galiffi : c'est dans le sang, quoi.

Raymond Ducroz, guide de haute montagne : c'est dans le sang. On fait tourner la marmite.

Grégory Galiffi : à la maison, on donne un piolet.... Alors ce train que l'on prend, on part de Chamonix, du centre...

Raymond Ducroz, guide de haute montagne : oui.

Grégory Galiffi : et on va en direction de la Mer de Glace.

Raymond Ducroz, guide de haute montagne : et on arrive juste au-dessus de la Mer de Glace, à 1900 m.

Grégory Galiffi : à 1900 m... Alors c'est un train qui est... C'est à l'ancienne, il fait beaucoup de bruit, on l'entend, c'est une vieille micheline...

Raymond Ducroz, guide de haute montagne : oui, bon, c'est électrifié depuis 1953 mais c'est vrai qu'avant c'était la vapeur, ça faisait encore beaucoup plus de bruit.

Grégory Galiffi : j'imagine. La ligne date de quelle année ?

Raymond Ducroz, guide de haute montagne : la ligne... donc les premiers voyageurs sont montés en 1908.

Grégory Galiffi : 1908... donc y a plus de cent ans... ils avaient pas grand-chose, ils avaient quoi ? Des pelles, des pioches et beaucoup de courage...

Raymond Ducroz, guide de haute montagne : mais ils avaient des genres de concasseurs pour faire le sable directement sur place et le restant était monté à dos de mulet.

Grégory Galiffi : tu me disais juste avant ce sont des ouvriers italiens qui avaient l'expertise de...

Raymond Ducroz, guide de haute montagne : énormément d'ouvriers italiens, oui. A l'époque, ils sont venus et c'est eux qui construisaient, pour tailler les pierres c'est vrai qu'ils étaient excellents.

Grégory Galiffi : ils étaient experts. Et aujourd'hui, ça tient encore.

Raymond Ducroz, guide de haute montagne : et aujourd'hui rien n'a changé. Bon, y a eu des rajouts au niveau des paravalanches, des choses comme ça mais sinon la ligne c'est la même.

Grégory Galiffi : et c'est parti.

Raymond Ducroz, guide de haute montagne : et voilà ! On va commencer à approcher la glace... Y a eu énormément de vent hier, donc tout le chemin et toutes les marches, c'est bouché.

Grégory Galiffi : donc là c'est l'huile de coude, la pelle et y a aussi...

Raymond Ducroz, guide de haute montagne : y a aussi des machines, un peu, pour les aider, en tous cas des parties qui sont à plat et ils ont attaqué à la grotte en-dessous.

Grégory Galiffi : bon, alors, là l'endroit, c'est quand même... ici, cette Mer de Glace, on peut dire que c'est l'endroit où est né l'aPascaleinisme tel qu'on l'entend aujourd'hui.

Raymond Ducroz, guide de haute montagne : oui, l'aPascaleinisme a démarré ici. Les gens sont montés d'abord au Montenvers et puis après, comme le glacier est assez facile, ils ont commencé à aller là puis, après, ils ont attaqué les sommets au-dessus.

Grégory Galiffi : en fait, un petit peu les portes de la haute montagne.

Raymond Ducroz, guide de haute montagne : c'est la porte d'entrée à la haute montagne.

Grégory Galiffi : la porte d'entrée à la haute montagne.

Raymond Ducroz, guide de haute montagne : oui.

Grégory Galiffi : ça date de quand l'aPascaleinisme tel qu'on l'entend ?

Raymond Ducroz, guide de haute montagne : l'aPascaleinisme c'est 1800 où ils ont commencé vraiment à aller pour je dirais non pas pour aller voir mais vraiment pour aller faire un sommet. Y avait pas de guide à l'époque, c'était les... Les gens qui les ont emmenés c'était soit des chasseurs, des chasseurs de chamois ou alors des cristalliers déjà.

Grégory Galiffi : d'accord.

Raymond Ducroz, guide de haute montagne : parce que les gens venaient déjà, en montagne, récupérer le cristal pour le revendre.

Grégory Galiffi : Raymond, on parle toujours du réchauffement climatique est-ce qu'on le voit, est-ce qu'on le ressent ?

Raymond Ducroz, guide de haute montagne : le réchauffement climatique, je trouve que... oui, enfin maintenant on a l'impression qu'il y a une accélération. On est dans une période où les glaciers reculent depuis 1850 mais là, on va dire que depuis une vingtaine d'années, ils reculent à vitesse grand V, là.

Grégory Galiffi : le glacier il est en bas, on le voit.

Raymond Ducroz, guide de haute montagne : là on est là-dessous...

Grégory Galiffi : y a vingt ans, il était où ?

Raymond Ducroz, guide de haute montagne : y a vingt ans, il était là. Juste en-dessous du petit arbre, là.

Grégory Galiffi : ça fait plus de cent mètres de hauteur.

Raymond Ducroz, guide de haute montagne : y a plus de cent mètres, oui.

Grégory Galiffi : donc c'est énorme. C'est combien, c'est cinq / six mètres par an ?

Raymond Ducroz, guide de haute montagne : c'est au moins cinq mètres par an, à cet endroit-là.

Grégory Galiffi : ouais, c'est même beaucoup, là...

Raymond Ducroz, guide de haute montagne : c'est beaucoup. Vraiment beaucoup. Alors, après, normal pas normal, euh... c'est difficile à dire mais c'est vrai qu'y a quand même une augmentation de la température, en général. On voit que les arbres... cers petits arbres qu'on voit ici ou au-dessus qui, avant, pratiquement bougeaient pas, poussent, c'est-à-dire grandissent maintenant.

Grégory Galiffi : donc c'est donc ... Y se passent des choses.

Raymond Ducroz, guide de haute montagne : y a quand même pas mal de choses.

Grégory Galiffi : là, Raymond quand on... bon, aujourd'hui on pourra pas y aller...

Raymond Ducroz, guide de haute montagne : non.

Grégory Galiffi : en bas, qu'est-ce qu'on a ? On a une grotte qui est recrée tous les ans ?

Raymond Ducroz, guide de haute montagne : donc là, c'est la grotte. Là ils sont en train de préparer... Ben y a la grotte pour cet hiver et au-dessus, tu vois on voit juste l'arrondi, y préparent la grotte de l'été. Ils la creusent dans un axe qui...

Grégory Galiffi : on est vraiment dans l'épaisseur, dans le cœur du glacier.

Raymond Ducroz, guide de haute montagne : dans le cœur du glacier. Y s'enfoncent d'une centaine de mètres dessous et y creusent dans cet axe-là et, si tu veux, le glacier bougeant, descendant régulièrement et un peu plus au centre, la grotte, l'hiver prochain sera dans cet axe-là.

Grégory Galiffi : vraiment c'est extraordinaire. Raymond, merci pour toutes ces explications. Nous, on poursuit vraiment, dans ces traditions chamoniardes avec le farçon, je pense que tu connais...

Raymond Ducroz, guide de haute montagne : oui.

Grégory Galiffi : parce qu'y paraît que c'est un plat... quand on a fait une bonne petite balade comme ça, c'est quasiment le plat qui s'impose... Euh... c'est le petit réconfort, hein.

Raymond Ducroz, guide de haute montagne : oui, on est bien calé,, après !

Grégory Galiffi : on est bien calé... C'est le petit réconfort de la montagne, eh ben c'est tout de suite !

### *LE FARÇON*

Pierre Carrier, propriétaire du hameau Albert 1er : voilà donc là on arrive à la maison...

Grégory Galiffi : pardon, Pierre.

Pierre Carrier, propriétaire du hameau Albert 1er : la maison Carrier en fait, parce qu'en fait...

Grégory Galiffi : fais meilleur quand même

Pierre Carrier, propriétaire du hameau Albert 1er : ben oui, quand même, hein.. parce que le chauffage un petit peu et puis la cheminée chauffe bien. Donc tu vois la maison... parce que dans le temps on disait pas la ferme...

Grégory Galiffi ; c'était la maison de la belle-famille, quoi.

Pierre Carrier, propriétaire du hameau Albert 1er : c'était la maison de la famille, la maison Carrier, en l'occurrence, pour ici.

Grégory Galiffi : donc là c'est une maison authentique. Elle a été reconstruite mais vraiment à l'identique ?

Pierre Carrier, propriétaire du hameau Albert 1er : on a essayé. Je dis pas qu'on y est arrivé à cent pourcent, on a essayé de se tenir vraiment à l'architecture, à l'organisation de la ferme traditionnelle de la vallée de Chamonix. Donc on retrouve les pelles, on retrouve l'outa, l'outa où on va faire la recette...

Grégory Galiffi : donc ça c'est l'entrée de gens parce qu'y avait aussi l'entrée pour les bêtes.

Pierre Carrier, propriétaire du hameau Albert 1er : y a l'entrée de l'habitation et juste à côté y a l'entrée pour les bêtes. Donc c'est toujours deux entrées séparées.

Grégory Galiffi : d'accord. Pierre, qu'est-ce que c'est que ce meuble ? On voit que c'est vraiment un meuble d'époque, en bois. Ça servait à quoi ? Il avait une fonction j'imagine ?

Pierre Carrier, propriétaire du hameau Albert 1er : ben, ce meuble il est un peu particulier. En fait, c'est pas d'ici, c'est un meuble qui vient du Queyras, c'est un meuble très paysan, aussi, ...

Grégory Galiffi : le Queyras, c'est où ?

Pierre Carrier, propriétaire du hameau Albert 1er : le Queyras, c'est les APascalees du sud. Donc c'est l'équivalent de nos greniers, c'est un meuble à grains et y stockaient le grain là-dedans et à mesure qu'ils le vidaient ils enlevaient les planches pour prendre le grain plus bas et à mesure qu'ils le remplissaient ils remettaient les planches jusqu'à hauteur, ils le...

Grégory Galiffi : fonctionnel à chaque fois... Les Anciens...

Pierre Carrier, propriétaire du hameau Albert 1er : tout est fonctionnel, rien n'est fait pour rien

Grégory Galiffi : ils avaient bien raison.

Pierre Carrier, propriétaire du hameau Albert 1er : oui. Voilà, donc là on arrive au cœur de la ferme.

Stéphane... (speck und würste im dachstock aufgehängt)

Grégory Galiffi : bonjour, Grégory.

Stéphane : enchanté.

Pierre Carrier, propriétaire du hameau Albert 1er : là on est sous la borne, la partie ici c'est le cœur...

Grégory Galiffi : la borne, c'est quoi ? C'est la cheminée ?

Pierre Carrier, propriétaire du hameau Albert 1er : la borne, c'est la cheminée. C'est la grande cheminée.

Grégory Galiffi : et on a comme ça, les salaisons, avec ... dans les grandes cheminées, qui vont se fumer...

Pierre Carrier, propriétaire du hameau Albert 1er : alors y a plusieurs fonctions à la borne. La première, bien sûr, c'est d'échapper les fumées, du feu...

Grégory Galiffi : du feu était permanent...

Pierre Carrier, propriétaire du hameau Albert 1er : parfaitement, c'était le chauffage, la cuisine...

Grégory Galiffi : alors là qu'est-ce qu'on va préparer. Tu m'as dit c'est vraiment un plat emblématique de la vallée. 24 :33 (ingredients are on the table. But they are not identifiable, apart from some rashers of a sort of bacon on plates at the front)

Pierre Carrier, propriétaire du hameau Albert 1er : alors c'est complètement emblématique puis que c'est le façon chamoniard, c'est un plat qui est typique de la haute vallée de l'Arve, c'est-à-dire de la vallée entre les Ouches et Vallorcine... C'est le plat du dimanche, le plat de fête qu'on mettait au four, c'est un gâteau de pommes de terre qu'on mettait au four à sept heures le matin en partant à la messe..

Grégory Galiffi : à la messe... et on revenait il était prêt ?

Pierre Carrier, propriétaire du hameau Albert 1er : on revenait à midi, parce que la messe, les vêpres et tout le tralala...

Grégory Galiffi : oui, c'était long à l'époque !

Pierre Carrier, propriétaire du hameau Albert 1er : ça durait un moment !

Grégory Galiffi : l'ingrédient de base, Pierre nous le disait, pommes de terre.

Stéphane : pommes de terre, oui.

Grégory Galiffi : donc, là, on a un kilo de pommes de terre râpées...

Stéphane : un kilo de pommes de terre râpées, deux œufs entiers et on a rajouté 250 ml de crème. On va rajouter les oignons et les lardons qui, eux, ont été bien saisis...

Grégory Galiffi : y a quasiment pas de coloration...

Stéphane : non, non, non...

Pierre Carrier, propriétaire du hameau Albert 1er : c'est sué, sué à blanc, pratiquement...

Stéphane : tiens, tu mélanges, je te mets tout dedans...

Pierre CARRIER, propriétaire du hameau Albert 1er : vas-y...

Grégory Galiffi : ça sent bon, c'est que du bonheur !

Pierre Carrier, propriétaire du hameau Albert 1er : on rajoute ...

Stéphane : on va rajouter les pruneaux.

Grégory Galiffi : dénoyautés si possible...

Stéphane : oui.

Pierre Carrier, propriétaire du hameau Albert 1er : oui, c'est mieux parce qu'après pour les dents... !

Grégory Galiffi : oui, pour les dents...

Stéphane : et les raisins...

Pierre Carrier, propriétaire du hameau Albert 1er : y a énormément de variétés de farçons et de farcements, on parle aussi de farcements, plus bas...

Grégory Galiffi : alors on dit ou farçon ou farcement...

Pierre Carrier, propriétaire du hameau Albert 1er : plus bas dans la vallée, alors c'est farcement...

Grégory Galiffi : farcement...

Pierre Carrier, propriétaire du hameau Albert 1er : voilà. Alors à Sallanches, y a des variétés de farcements c'est pour ça que je dis farcements...

Grégory Galiffi : tu tasses un petit peu, Stéphane...

Pierre Carrier, propriétaire du hameau Albert 1er : ...qui sont...

Stéphane : faut pas qu'y ait de trous d'air...

Pierre Carrier, propriétaire du hameau Albert 1er : et ça va jusqu'au safran qui s'ajoute certaines fois dans le farcement...

Grégory Galiffi : on est vraiment sur la route des épices, là...

Pierre Carrier, propriétaire du hameau Albert 1er : alors ... parce que le safran était cultivé à Sallanches et tu vois là c'est fini, la préparation est terminée, on le met au four et on l'oublie quatre heures au four. Faut qu'y ait suffisamment d'eau dans le bain-marie parce que si on vérifie pas et que tout s'évapore...

Grégory Galiffi : ce sera sec...

Pierre Carrier, propriétaire du hameau Albert 1er : la casserole va fondre et le farçon va brûler...

Grégory Galiffi : on va pas attendre quatre heures Stéphane j'imagine, Stéphane t'en as préparé un à l'avance ou pas ?

Stéphane : j'en ai un d'avance, qui va...sortir... Voilà...

Grégory Galiffi : il en a un d'avance !

Pierre Carrier, propriétaire du hameau Albert 1er : voilà le résultat du farçon cuit, qu'on va après... (looks like big pudding ca 25-30 high and 18 diameter, with rashers on the sides)

Grégory Galiffi : qu'on va couper tiède, chaud ?...

Pierre Carrier, propriétaire du hameau Albert 1er et Stéphane : chaud...

Pierre Carrier, propriétaire du hameau Albert 1er : on peut faire de différentes façons...

Grégory Galiffi : Stéphane, merci à toi

Stéphane : merci à vous, bonne fin de journée !

Grégory Galiffi : on poursuit des recettes comme ça, ça c'est top... On a encore un peu de travail, Pierre, hein...

Pierre Carrier, propriétaire du hameau Albert 1er : oui. Merci Stéph'. On va aller voir Pierre...

Grégory Galiffi : on retourne le voir...

Pierre Carrier, propriétaire du hameau Albert 1er : on va au gastro en face, non pas qu'on soit pas gastro ici, mais...

Grégory Galiffi : tu nous en laisse une petite part quand même!

Stéphane : je mets tout de côté !

Grégory Galiffi : j'en suis pas sûr ! Merci encore ! Allez, on poursuit !

Pierre Carrier, propriétaire du hameau Albert 1er : allez, bonne fin de journée !

(27 :00 professional kitchen, most foods not recognizable)

Grégory Galiffi : là c'est un peu le coup de feu, qu'est-ce qu'y se passe ici ?

Pierre Carrier, propriétaire du hameau Albert 1er : ben, c'est l'heure du service donc ce matin c'est mise en place, c'est l'heure du service, ben, forcément y a des gens commencent... Tu vois y a déjà des trucs qui partent déjà là... les gens ont déjà passé des commandes et c'est parti, ouais...

Grégory Galiffi : y a combien de personnes qui travaillent ici ? La brigade elle est de combien ?

Pierre Carrier, propriétaire du hameau Albert 1er : la brigade, c'est en tout à peu près une quinzaine de personnes, quinze à dix-huit suivant les périodes, suivant les stagiaires, les apprentis, tout ça...

Grégory Galiffi : et tu me disais, ici, on fait tout, même le pain, même les glaces, les yaourts... tout...

Pierre Carrier, propriétaire du hameau Albert 1er : on fait nos yaourts, oui...

Grégory Galiffi : même les chocolats...

Pierre Carrier, propriétaire du hameau Albert 1er : on fait tout le pain, les chocolats, les viennoiseries, on fait tout, tout...

Grégory Galiffi : c'est la folie ... j'ai ton gendre qui m'attend...

Pierre Carrier, propriétaire du hameau Albert 1er : tu as Pierre qui...

Grégory Galiffi : pour la dégustation, on se retrouve !

Pierre Carrier, propriétaire du hameau Albert 1er : oui, oui, ça marche, merci !

### *LE PLAT*

Grégory Galiffi : hop, le petit torchon... ! Alors, Pierre, dis-moi tout pour notre plat principal.

Pierre Maillet, Chef du restaurant «Albert 1er» : on continue, on va faire un escargot du pays du Mont Blanc, fricassé la coriandre...

Grégory Galiffi : alors c'est pas l'escargot de Bourgogne.

Pierre Maillet, Chef du restaurant «Albert 1er» : ah non. C'est du pays du Mont Blanc, il est... donc c'est un escargot qui est élevé en bas, dans la vallée à Magland juste avant Cluses. Donc tu vois c'est un escargot qui est plus gris, plus clair...

Grégory Galiffi : il est plus petit, déjà...

Pierre Maillet, Chef du restaurant «Albert 1er» : il est plus petit. Sans vouloir vexer nos amis bourguignons, il est plus tendre,

Grégory Galiffi : alors y sont pochés au vin et les Bourguignons y font la même chose...

Pierre Maillet, Chef du restaurant «Albert 1er» : t'en connais des pas chauvins !

Grégory Galiffi : non, c'est sûr ! C'est vrai qu'il est moins noir, plus petit...

Pierre Maillet, Chef du restaurant «Albert 1er» : il est plus petit, plus moelleux et puis nous, c'est un produit qui nous est cher puisqu'il est cultivé... Enfin, il est élevé pas très loin d'ici...

Grégory Galiffi : donc là, y sont déjà préparés...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, y sont cuits au naturel. Avec ça on sert une émulsion de maïs, c'est-à-dire que dans notre sautoir on va faire...

Grégory Galiffi : c'est là...

Pierre Maillet, Chef du restaurant «Albert 1er» : suer au beurre avec de l'échalote ciselée, du maïs en grain...

Grégory Galiffi : en boîte ?

Pierre Maillet, Chef du restaurant «Albert 1er» : oui, voilà, doux en grain...

Grégory Galiffi : classique...

Pierre Maillet, Chef du restaurant «Albert 1er» : on aime pas trop utiliser le terme boîte dans la cuisine même si, parfois...

Grégory Galiffi : et en plus ça fait une recette pas chère.

Pierre Maillet, Chef du restaurant «Albert 1er» : le côté pratique... puis dessus on mettra un croustillant de polenta..

Grégory Galiffi : qui est là...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, qui est là... alors ça, c'est... (very thin crispy polenta leaf)

Grégory Galiffi : ça c'est un peu de travail...

Pierre Maillet, Chef du restaurant «Albert 1er» : c'est long...

Grégory Galiffi : un peu de travail...

Pierre Maillet, Chef du restaurant «Albert 1er» : mais c'est simple... en fait, on cuit de la polenta dans de l'eau, 125 gr de polenta pour un demi-litre d'eau...

Grégory Galiffi : d'accord.

Pierre Maillet, Chef du restaurant «Albert 1er» : cuit à couvert avec un peu de sel.

Grégory Galiffi : okay.

Pierre Maillet, Chef du restaurant «Albert 1er» : une bonne heure sur le coin de la plaque. Après l'heure de cuisson on ajoute 50 gr de parmesan et on fouette énergiquement...

Grégory Galiffi : okay.

Pierre Maillet, Chef du restaurant «Albert 1er» : ensuite, entre deux feuilles de papier sulfurisé, on abaisse très, très fin avec un rouleau à pâtisserie et on met au four pour dix-sept minutes, 170°

Grégory Galiffi : et on récupère ça ?

Pierre Maillet, Chef du restaurant «Albert 1er» : on laisse refroidir et Pius on a des éclats de semoule comme ça.

Grégory Galiffi : bon, ça c'est la petite touche finale mais on peut faire sans...

Pierre Maillet, Chef du restaurant «Albert 1er» : on peut faire sans mais ça apporte un petit côté...

Grégory Galiffi ça apporte un petit truc...

Pierre Maillet, Chef du restaurant «Albert 1er» : croustillant... sur le moelleux de l'escargot et dessus on en mettra de la burrata.

Grégory Galiffi : alors la burrata... C'est la mozzarella...

Pierre Maillet, Chef du restaurant «Albert 1er» : c'est la mozzarella qui est de la veille...

Grégory Galiffi : fraîche, ultra fraîche....

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà. ultra fraîche...

Grégory Galiffi : on commence par quoi, Pierre ?

Pierre Maillet, Chef du restaurant «Albert 1er» : ben, je te propose... Déjà, on va commencer par l'émulsion de maïs...

Grégory Galiffi : tu me dis...

Pierre Maillet, Chef du restaurant «Albert 1er» : alors tu fais chauffer le sautoir...

Grégory Galiffi : okay le petit sautoir...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, donc 20 gr de beurre...

Grégory Galiffi : 20 gr de beurre, on y va, on est reparti...

Pierre Maillet, Chef du restaurant «Albert 1er» : échalotisé...

Grégory Galiffi : échalotisé, tout de suite après, on attend un petit peu...

Pierre Maillet, Chef du restaurant «Albert 1er» : on attend un petit peu, on attend beurre mousseux...

Grégory Galiffi : et on y va...

Pierre Maillet, Chef du restaurant «Albert 1er» : on fait suer... bien important qu'y ait pas de coloration...

Grégory Galiffi : voilà y a pas de coloration, on est bien là.... On fait attention...

Pierre Maillet, Chef du restaurant «Albert 1er» : oui...

Grégory Galiffi : okay.

Pierre Maillet, Chef du restaurant «Albert 1er» : le maïs en grain...

Grégory Galiffi : on en met combien du maïs en grain ?

Pierre Maillet, Chef du restaurant «Albert 1er» : on met 200 gr.

Grégory Galiffi : 200 gr de maïs en grain et c'est parti... y en reste un petit peu... c'est bon...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà...

Grégory Galiffi : ça va un peu chauffer la poêle... On est plein gaz...

Pierre Maillet, Chef du restaurant «Albert 1er» : là on est plein gaz...

Grégory Galiffi : moi je vous le dis, ça chauffe !

Pierre Maillet, Chef du restaurant «Albert 1er» : fond blanc de volaille...

Grégory Galiffi : t'en mets combien ?



Pierre Maillet, Chef du restaurant «Albert 1er» : 250 gr et on ajoute, comme tout à l'heure, le lait et la crème, la matière grasse qui va servir à...

Grégory Galiffi : les crèmes en matière grasse...

Pierre Maillet, Chef du restaurant «Albert 1er» : à émulsionner la sauce...

Grégory Galiffi : les quantités ?

Pierre Maillet, Chef du restaurant «Albert 1er» : 75 gr de lait, 25 gr de crème.

Grégory Galiffi : et c'est parti...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà. On porte à ébullition. Ne pas oublier le sel et le poivre...

Grégory Galiffi : bien sûr. On va assaisonner... Tu mets quoi ? Deux belles pincées de sel ?

Pierre Maillet, Chef du restaurant «Albert 1er» : deux belles pincées de sel, de toutes façons après quand on mixe on goûte toujours on rectifie la sauce... cinq, six tours de moulin à poivre, voilà. On va porter à ébullition et on laisse mijoter tout doucement...

Grégory Galiffi : dès que ça porte à ébullition, qu'est-ce qu'on fait ? On retire, on met au...

Pierre Maillet, Chef du restaurant «Albert 1er» : on retire et sur le coin de la plaque, tout doucement. Parce qu'en fait le maïs est déjà cuit, c'est juste pour donner une liaison à notre sauce.

Grégory Galiffi : couvercle ou pas couvercle ?

Pierre Maillet, Chef du restaurant «Albert 1er» : pas de couvercle.

Grégory Galiffi : pas de couvercle.

Pierre Maillet, Chef du restaurant «Albert 1er» : on va commencer à faire fricasser nos escargots...

Grégory Galiffi : ça marche... Alors le sautoir...

Pierre Maillet, Chef du restaurant «Albert 1er» : pareil, le sautoir, donc plein gaz, une noix de beurre pour fricasser les escargots...

Grégory Galiffi : et on a dit une douzaine par personne, d'escargots.

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, c'est un plat qui est quand même... Faut qu'y ait à manger.

Grégory Galiffi : pareil, le beurre faut qu'y soit moussant ?

Pierre Maillet, Chef du restaurant «Albert 1er» : beurre mousseux. Voilà...

Grégory Galiffi : là le beurre mousse quasiment... Allez, on y va...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà...

Grégory Galiffi : okay...

Pierre Maillet, Chef du restaurant «Albert 1er» : on fait bien fricasser, on les enrobe bien de beurre...

Grégory Galiffi : okay. Donc là on les a bien enrobés de beurre...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... Là on assaisonne...

Grégory Galiffi : bien sûr... tu mets du poivre aussi ?

Pierre Maillet, Chef du restaurant «Albert 1er» : toujours.

Grégory Galiffi : et on y va... C'est parti...

Pierre Maillet, Chef du restaurant «Albert 1er» : et coriandre ciselée...

Grégory Galiffi fraîche...

Pierre Maillet, Chef du restaurant «Albert 1er» Voilà...

Grégory Galiffi : ah, il a le coup de main quand même ! Rien à dire... Donc, là, les escargots c'est vraiment minute, par contre, la sauce on peut s'avancer, Pierre ?

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, la sauce on peut la faire à l'avance. Donc une fois que notre maïs... Une fois que la sauce est réduite et cuite, on la mixe avec un petit mixeur plongeant ...

Grégory Galiffi : une girafe...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, une girafe... on la passe au chinois de manière à avoir une sauce bien lisse, bien homogène...

Grégory Galiffi : la petite passette ...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... et puis on la réserve au frigo.

Grégory Galiffi : et on obtient ça...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà on obtient ça... Les escargots qui sont bien fricassés, on prend garde de pas trop monter en température...

Grégory Galiffi : sinon après c'est caoutchouteux...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà et la coriandre va noircir et elle aura plus son parfum d'herbe fraîche.

Grégory Galiffi : c'est important.

Pierre Maillet, Chef du restaurant «Albert 1er» : donc une douzaine d'escargots par personne, à peu près, hein... La sauce on l'émulsionne avec un petit mixeur plongeant...

Grégory Galiffi on va lui mettre un petit peu d'air.

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, on ne récupère que l'écume.

Grégory Galiffi : superbe !

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... sur nos escargots on dispose un gros morceau...

Grégory Galiffi : le petit croustillant, polenta et parmesan.

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... qui va amener un petit croquant et puis qui a toujours ce goûts de maïs et dessus...

Grégory Galiffi : ah oui ! Là, elle est vraiment fraîche...

Pierre Maillet, Chef du restaurant «Albert 1er» : et puis dessus, une cuillère de burrata, bien fraîche, moelleuse...

Grégory Galiffi : est-ce que tu mets un petit peu de verdure ? ah non, non,...

Pierre Maillet, Chef du restaurant «Albert 1er» : un peu de fleur de sel... sur la burrata et un petit tour de moulin. Et voilà !

Grégory Galiffi : Chef, on est bien ?

Pierre Maillet, Chef du restaurant «Albert 1er» : c'est simple.

Grégory Galiffi : c'est simple... En plus ça a l'air super bon... On y va ?

Pierre Maillet, Chef du restaurant «Albert 1er» : allez !

Grégory Galiffi : j'aime bien, c'est que Pierre, à chaque fois, y réceptionne... comme ça...

Pierre Carrier, propriétaire du hameau Albert 1er : je découvre...

Grégory Galiffi : tu découvres... mais c'est superbe ça ! En plus, Pierre, y nous a fait une cuisine qui est vraiment facile... c'est les petites astuces... alors, là, on découvre... ça c'est vraiment un escargot de la région, on peut le remplacer du Bourgogne, hein ?

Pierre Carrier, propriétaire du hameau Albert 1er : bien sûr.

Grégory Galiffi : éventuellement... Mais si on a la chance d'en trouver ce n'est que du bonheur. Alors tu nous rappelles très vite les ingrédients ?

Pierre Maillet, Chef du restaurant «Albert 1er» : donc c'est ne fricassée d'escargots à la coriandre...

Grégory Galiffi : fraîche... (ingrédients on screen)

Pierre Maillet, Chef du restaurant «Albert 1er» : coriandre fraîche, ciselée, l'émulsion de maïs, le croustillant de polenta...

Grégory Galiffi : un petit peu de parmesan dans le croustillant...

Pierre Maillet, Chef du restaurant «Albert 1er» : dans le croustillant de polenta, et la burrata donc cette mozzarella très, très fraîche.

#### *Recette :*

Escargots en fricasée, émulsion de maïs et croustillant de polenta

(pour 4 personnes)

- 48 escargots
- 5 g de feuilles de coriandre
- 100g de burrata

Croustillant de polenta :

- 0.2 l d'eau
- 60g polenta intégrale

- 3 g de seil
- 20 g de parmesan râpé

Grégory Galiffi : allez !

Pierre Carrier, propriétaire du hameau Albert 1er : allez, je lance les hostilités !

Grégory Galiffi : vas-y ! Lançons les hostilités. En produits dans la région, Pierre, qu'est-ce qu'on a de bien ? Y paraît qu'y a encore quelques petit producteurs de fromage ?

Pierre Carrier, propriétaire du hameau Albert 1er : ici dans la haute vallée, on va trouver des petits producteurs de fromage de chèvre. Surtout, y a un ou deux fermiers, des jeunes, qui se sont remis à la ferme, qui ont des exploitations agricoles, des vaches...

Grégory Galiffi : dans le coin ?

Pierre Carrier, propriétaire du hameau Albert 1er : alors justement celui dont je voulais te parler c'est Pascal Payot qui est un gars qui était garde-chasse et qui a réhabilité un aPascaleage, juste au-dessus...

Grégory Galiffi : juste derrière, là...

Pierre Carrier, propriétaire du hameau Albert 1er : on est quand même à 1800 ce qui est déjà un peu haut et donc, là, il a mis des vaches là-haut et maintenant il a surtout que des chèvres, y fait du fromage de chèvre qui est excellent, hein, vraiment très, très bon...

Grégory Galiffi : bon, Pierre écoute, sur ton conseil on va aller voir ce producteur de fromage de chèvre.

Pierre, bravo pour ton plat, c'est vraiment fameux ! Donc, nous, maintenant, direction les Ouches... 35:35

### *LES FROMAGES DE CHEVRE*

Grégory Galiffi : salut, Pascal !

Pascal PAYOT, producteur de fromages de chèvre : salut Grégory.

Grégory Galiffi : tu vas ?

Pascal Payot, producteur de fromages de chèvre : ça va bien.

Grégory Galiffi : qu'est-ce que tu fais de beau ?

Pascal Payot, producteur de fromages de chèvre : ben, là, je viens de donner à manger aux biquettes donc c'est le gros repas du matin...

Grégory Galiffi : éleveur de chèvres dans la vallée de Chamonix...

Pascal Payot, producteur de fromages de chèvre : oui... c'est rarissime, hein...

Pascal Payot, producteur de fromages de chèvre : ben, nous sommes les derniers Mohicans !

Grégory Galiffi : t'es un irréductible Gaulois !

Pascal Payot, producteur de fromages de chèvre : un irréductible Gaulois !

Grégory Galiffi : en général, tu fais combien de traites par jour ?

Pascal Payot, producteur de fromages de chèvre : j'en fais une le matin.

Grégory Galiffi : ça, c'est un choix ? En général, c'est... Pour les vaches c'est pareil, c'est le matin et le soir...

Pascal Payot, producteur de fromages de chèvre : je le fais pour deux raisons : d'abord parce que je suis tout seul sur l'exploitation, je fais les goûters à la ferme aussi l'après-midi. Alors comme je suis ouvert, avec la vente des fromages, jusqu'à 19 h le soir,...

Grégory Galiffi : là tu peux pas être partout.

Pascal Payot, producteur de fromages de chèvre : je peux pas être partout. Et deuxième chose, c'est au niveau qualité du lait donc là y a un fort impact sur la qualité goût au niveau fromage...

Grégory Galiffi : si on traite qu'une seule fois ça concentre le goût ?

Pascal Payot, producteur de fromages de chèvre : ça concentre, on va dire toutes les bonnes matières

Grégory Galiffi : ah, d'accord...

Pascal Payot, producteur de fromages de chèvre : alors y a un inconvénient, c'est qu'on perd un petit peu de lait par chèvre, entre dix et trente pourcent sur les chèvres du jour où on passe à la bi-traite à la mono-traite mais par contre, on gagne un petit peu en rendement fromager.

Grégory Galiffi : une chèvre comme ça, une (incompris) (37.00), ça représente quoi ? Un litre, deux litres, trois litres de lait par jour ?

Pascal Payot, producteur de fromages de chèvre : la moyenne, là, on est à deux litres et demi par chèvre, par traite...

Grégory Galiffi : ah, quand même !

Pascal Payot, producteur de fromages de chèvre : donc on a des chèvres qui sont à huit cents, huit-cent-cinquante litres sur trois cents jours. Moi, je tiens pas à pousser vraiment beaucoup les chèvres..

Grégory Galiffi : donc c'est raisonné...

Pascal Payot, producteur de fromages de chèvre : c'est raisonné, on s'adapte, elles sortent, on va en aPascaleage, donc des fois c'est moins, des fois c'est plus...

Grégory Galiffi : elles ont l'air en pleine santé ! Au niveau de ta production, c'est attendant, dans la ferme, tu produis tout ? In situ, c'est vraiment du fromage fermé ?

Pascal Payot, producteur de fromages de chèvre : oui. On ira voir tout à l'heure...

Grégory Galiffi : même tout de suite !

Pascal Payot, producteur de fromages de chèvre : oui, voilà. Y a le magasin de vents, je crois que tu es assez gourmand et désireux de goûter les fromages de chèvre, voilà...

Grégory Galiffi : ben, écoute, on a pris de mauvaises habitudes ici, parce qu'on mange bien ! On va faire un petit tour ?

Pascal Payot, producteur de fromages de chèvre : allez, on y va !

Grégory Galiffi : allez, on y va ! Je te suis... Ah, ah, nous y voici.

Pascal Payot, producteur de fromages de chèvre : voilà !

Grégory Galiffi : ça c'est la production. Un petit échantillon de la production ?

Pascal Payot, producteur de fromages de chèvre : un petit échantillon. On a les fromages à divers stades, là. Donc on deux grandes familles, on a ce qu'on appelle les lactiques donc le fameux fromage frais...

Grégory Galiffi : le frais...

Pascal Payot, producteur de fromages de chèvre : celui qu'on peut manger avec la ciboulette, etc. et puis, un fromage de plus longue garde, la tomme. Donc y a deux techniques de fabrication un peu différentes.

Grégory Galiffi : le lactique... quand tu fais la traite, le matin, le fromage il est prêt concrètement quand ? Le lendemain, le soir ?

Pascal Payot, producteur de fromages de chèvre : alors pour ce qui est des lactiques, moi, j'attends trente-six heures avant de les mouler à la louche...

Grégory Galiffi ; ah tu fais vraiment... Et là on est vraiment sur du fromage fermier, cent pourcent ?

Pascal Payot, producteur de fromages de chèvre : cent pourcent fermier puisque cent pourcent du lait et consacré au fromage.

Grégory Galiffi : qu'est-ce qu'on a de bon là ? Là, c'est quoi ? C'est du piment d'Espelette sur celui-ci ?

Pascal Payot, producteur de fromages de chèvre : alors, voilà, a c'est une petite variante, j'ai tout essayé au départ. J'ai habillé mes fromages avec de la ciboulette, des fruits, divers légumes, etc. et, finalement, au bout du compte n'est resté que la pyramide au piment d'Espelette et celle à l'échalote, voilà.

Grégory Galiffi : l'échalote ?

Pascal Payot, producteur de fromages de chèvre : celle qui est ici, là.

Grégory Galiffi : là on est sur du frais, là ?

Pascal Payot, producteur de fromages de chèvre : on est sur du frais. Après, évidemment si on laisse vieillir ces pyramides, ben, ça correspond encore à une autre texture. On prend, par exemple, ce fromage-là qui exactement le même mais un mois beaucoup plus tard, là on rentre dans la catégorie des secs.

Grégory Galiffi : d'accord.... Ici, là, tu reçois parce qu'on voit le chalet il est magnifique et tu reçois les gens toute l'année ? On peut venir ici...

Pascal Payot, producteur de fromages de chèvre : voilà.

Grégory Galiffi : y a des quoi ? Y a des petits goûters, on goûte des fromages ? Qu'est-ce que tu proposes de bon ?

Pascal Payot, producteur de fromages de chèvre : alors, moi, je fais des goûters à la ferme l'après-midi, donc les gens ont la possibilité de boire le chocolat chaud au lait de chèvre...

Grégory Galiffi : en général, y en a qui craignent, qui disent « le lait de chèvre c'est un peu costaud par rapport à du lait de vache »...

Pascal Payot, producteur de fromages de chèvre : ben, tous les jours faut leur démontrer le contraire.

Grégory Galiffi : même goût ? Ça a un goût différent ? C'est pas plus fort ?

Pascal Payot, producteur de fromages de chèvre : le lait de chèvre par rapport au lait de vache paraît beaucoup plus léger, essentiellement dû à ce qu'y a beaucoup moins de lactose dans le lait ce qui le rend beaucoup plus digestible.

Grégory Galiffi : et le lait de chèvre on a moins de problème ?

Pascal Payot, producteur de fromages de chèvre : on a un peu moins de problème, le top c'est le lait de brebis.

Grégory Galiffi : sur les pourcentages de matière grasse, quand on est sur des fromages comme ça, fermiers, y a un pourcentage minimum ?

Pascal Payot, producteur de fromages de chèvre : oui, quarante-cinq pourcent.

Grégory Galiffi : en-dessous de quarante-cinq pourcent ça peut pas être du fermier ?

Pascal Payot, producteur de fromages de chèvre : ça peut pas s'appeler fromage fermier.

Grégory Galiffi : d'accord. Ça c'est comme une appellation, ou un cahier des charges.

Pascal Payot, producteur de fromages de chèvre : voilà. Et la typicité du fromage d'une exploitation vient que le lait est issu du même troupeau.

Grégory Galiffi : donc là, on a vraiment un terroir comme du vin ?

Pascal Payot, producteur de fromages de chèvre : exactement.

Grégory Galiffi : Pascal, écoute, merci. Merci de ton accueil.

Pascal Payot, producteur de fromages de chèvre : à tout bientôt !

Grégory Galiffi : à tout bientôt vraiment... ça c'est ne expression du coin ?

Pascal Payot, producteur de fromages de chèvre : oui.

Grégory Galiffi : à tout bientôt, parce que, vraiment, vraiment, y faut le souligner parce que c'est rare dans la région, encore des irréductibles comme toi qui proposent des produits vraiment de qualité.

Pascal Payot, producteur de fromages de chèvre : on résiste !

Grégory Galiffi : oui. Résiste bien...

Pascal Payot, producteur de fromages de chèvre : oui, oui.

Grégory Galiffi : nous on part... Y a aussi deux grands passionnés, notamment Pierre Maillet qui nous attend pour le dessert et c'est tout de suite.

40 :30

### *LE DESSERT*

Grégory Galiffi : alors, le dessert, Pierre ?

Pierre Maillet, Chef du restaurant «Albert 1er» : soufflé à la chartreuse verte, glace chartreuse.

Grégory Galiffi : tout à la chartreuse...

Pierre Maillet, Chef du restaurant «Albert 1er» : on continue dans le léger : le soufflé, et dans le local avec la chartreuse.

Grégory Galiffi : complètement... Alors, y faut un petit peu de chartreuse...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà de la chartreuse. Ensuite notre appareil de base pour le soufflé c'est de la crème anglaise.

Grégory Galiffi : recette classique de la crème anglaise...

Pierre Maillet, Chef du restaurant «Albert 1er» : recette classique, un litre de lait, 200 gr de jaunes d'œufs ou dix jaunes d'œufs, 200 gr de sucre, cuit la nappe tout doucement. Voilà.

Grégory Galiffi : donc ça c'est la base. Il en faut combien de la crème anglaise ?

Pierre Maillet, Chef du restaurant «Albert 1er» : pour quatre personnes, 12 cl de crème anglaise.

Grégory Galiffi : on est précis, attention on est en pâtisserie.

Pierre Maillet, Chef du restaurant «Albert 1er» : 12 cl d crème anglaise, 30 gr de liqueur de chartreuse...

Grégory Galiffi : chartreuse verte, on la voit...

Pierre Maillet, Chef du restaurant «Albert 1er» : chartreuse verte, donc on mélange la liqueur à la crème anglaise...

Grégory Galiffi : on entend une pièce de viande qui s'exprime... On est en cuisine, c'est le service.

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... on mélange la chartreuse et la crème anglaise.

Grégory Galiffi : okay.

Pierre Maillet, Chef du restaurant «Albert 1er» : et on réserve la moitié de cette préparation en saucière...

Grégory Galiffi : d'accord... ça c'est pour la touche finale... ?

Pierre Maillet, Chef du restaurant «Albert 1er» : pour la touche finale.

Grégory Galiffi : donc crème anglaise et un petit peu de chartreuse.

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà.

Grégory Galiffi : ça, on met ça de côté...

Pierre Maillet, Chef du restaurant «Albert 1er» : on met ça de côté. Ensuite, dans l'appareil qui nous reste, on porte un jaune d'œuf...

Grégory Galiffi : okay, un jaune d'œuf...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... en fouette sans cesse...

Grégory Galiffi : là, c'est les blancs... ?

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... alors ce que je te propose, tu vas faire monter les blancs d'œuf au batteur...

Grégory Galiffi : okay... Je vais te laisser mettre le fouet...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... la préparation... et je vais te laisser pendant que je vais beurrer le moule. Alors comme tout à l'heure : bien montés, fermes mais surtout pas grainés.

Grégory Galiffi : vous avez compris, surtout pas grainés.

Pierre Maillet, Chef du restaurant «Albert 1er» : un appareil lisse.

Grégory Galiffi : ça marche Chef ! Faut que je fasse attention

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, tu surveilles... pendant ce temps-là, un moule à soufflé allant au four...

Grégory Galiffi : je regarde du coin de l'œil...

Pierre Maillet, Chef du restaurant «Albert 1er» : un petit peu de beurre...

Grégory Galiffi : un peu de beurre...

Pierre Maillet, Chef du restaurant «Albert 1er» : et surtout, surtout, on fait bien attention qu'y ait de la matière grasse partout.

Grégory Galiffi : et au pinceau, dans le sens-là, en général, comme ça, ça monte, en fait on chemise...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, on chemise... au beurre... et ensuite...

Grégory Galiffi : on va rajouter un petit peu de sucre...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... ensuite on sucre (he rieselt all the excess sugar out of the pot, so that only a thin layer stays)

Grégory Galiffi : parce que le sucre va permettre de guider tout ça.

Pierre Maillet, Chef du restaurant «Albert 1er» : et ça va aussi caraméliser sur les bords du moule.

Grégory Galiffi : bien sûr on enlève l'excédent de sucre parce qu'on met pas tout ça.

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà...

Grégory Galiffi : et là c'est bien chemisé ?

Pierre Maillet, Chef du restaurant «Albert 1er» : on voit que c'est uniforme, y a de la matière grasse et du sucre très fin sur toute la surface du moule.

Grégory Galiffi : et également sur les rebords.

Pierre Maillet, Chef du restaurant «Albert 1er» : sur les rebords.

Grégory Galiffi : ça commence à serrer un peu...

Pierre Maillet, Chef du restaurant «Albert 1er» : alors les blancs d'œuf montent, à la fin on va les serrer avec le sucre semoule.

Grégory Galiffi : pour les serrer on met du sucre semoule.

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... c'est-à-dire que pour quatre personnes on a les 12 cl de crème anglaise, 60 gr de chartreuse, un jaune d'œuf dans l'appareil, quatre blancs d'œuf, 75 gr de sucre.

Grégory Galiffi : là on va pas être loin.

Pierre Maillet, Chef du restaurant «Albert 1er» : tu peux verser le sucre...

Grégory Galiffi : on y va... donc là on met le sucre et on va serrer...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, on serre les blancs...

Grégory Galiffi : là y faut activer un petit peu tout ça ?

Pierre Maillet, Chef du restaurant «Albert 1er» : énergique ! Voilà, tu vois y sont bien lisses mais fermes...

Grégory Galiffi : on va leur montrer...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, des blancs d'œuf bien lisses mais fermes... On incorpore les blancs d'œuf...

Grégory Galiffi : d'accord...

Pierre Maillet, Chef du restaurant «Albert 1er» : donc en deux fois. La première fois on peut y aller assez énergiquement pour voir une base homogène...

Grégory Galiffi : d'accord.

Pierre Maillet, Chef du restaurant «Albert 1er» : d'accord ?... On peut mélanger... et ensuite, une deuxième fois...

Grégory Galiffi : la deuxième fois... vas-y...

Pierre Maillet, Chef du restaurant «Albert 1er» : là, va falloir être plus délicat...

Grégory Galiffi : tu vas le faire... En général, c'est de bas en haut...

Pierre Maillet, Chef du restaurant «Albert 1er» : de bas en haut... voilà... on soulève la masse...

Grégory Galiffi : pour pas perdre le côté aérien du blanc.

Pierre Maillet, Chef du restaurant «Albert 1er» : exactement.

Grégory Galiffi : tiens, là y faut une main de maître !

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... donc en fait on imprime un mouvement circulaire, comme ça à la cuve... et avec le fouet on soulève la masse... les deux mains travaillent... tu vois ?...

Grégory Galiffi : effectivement...

Pierre Maillet, Chef du restaurant «Albert 1er» : une dans un sens et une dans l'autre...

Grégory Galiffi : effectivement...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... on s'éternise pas... notre appareil est mélangé...

Grégory Galiffi : donc là, l'appareil à soufflé il est bon ?

Pierre Maillet, Chef du restaurant «Albert 1er» : l'appareil est terminé... Là, maintenant faut pas trop trainer... on garnit le moule...

Grégory Galiffi : à hauteur ?

Pierre Maillet, Chef du restaurant «Albert 1er» : à hauteur.

Grégory Galiffi : et puis on va le lisser comme ça...

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... On va le lisser avec une spatule pour enlever l'excédent... Voilà... Avec les doigts on nettoie...

Grégory Galiffi : on nettoie les bords...

Pierre Maillet, Chef du restaurant «Albert 1er» : ... les bords du moule... et puis on enfourne.

Grégory Galiffi : on part au four combien de temps ? C'est assez rapide ça.

Pierre Maillet, Chef du restaurant «Albert 1er» : alors au four, là, six minutes de cuisson sur plaque chaude, tu vois j'ai mis à tempérer sur une plaque...

Grégory Galiffi : plaque chaude, hein...

Pierre Maillet, Chef du restaurant «Albert 1er» : plaque chaude... Thermostat 7...

Grégory Galiffi : à la maison...

Pierre Maillet, Chef du restaurant «Albert 1er» : à la maison...

Grégory Galiffi : ça fait 180, 190° ?

Pierre Maillet, Chef du restaurant «Albert 1er» : non, ça fait 210.  
 Grégory Galiffi : ah, ça fait 210...  
 Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... six minutes.  
 Grégory Galiffi : et c'est parti pour six minutes... ! Allez, voilà... donc six minutes après...  
 Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... nos six minutes sont écoulées...  
 Grégory Galiffi : c'est le moment de vérité...  
 Pierre Maillet, Chef du restaurant «Albert 1er» : pendant ce temps-là, on a pris soin de faire nos boules de glace.  
 Grégory Galiffi : alors ça c'est une glace à la chartreuse ?  
 Pierre Maillet, Chef du restaurant «Albert 1er» : on sort le soufflé...  
 Grégory Galiffi : oh, qu'est-ce qu'il est beau !  
 Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... alors, nous, on fait nous-mêmes notre glace à la chartreuse  
 Grégory Galiffi : mais à la maison, je fais comment ?  
 Pierre Maillet, Chef du restaurant «Albert 1er» : à la maison tu peux prendre une très bonne glace à la vanille sur laquelle tu asperges un peu de liqueur de chartreuse.  
 Grégory Galiffi : un peu comme un « colonel » sauf que c'est de la vodka et une glace citron...  
 Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... tu as un soufflé qui est bien monté, qui est léger...  
 Grégory Galiffi : c'est magnifique ça ! Allez ! Mission délicate, je vais faire attention... 45:58  
 Pierre Maillet, Chef du restaurant «Albert 1er» : laisse pas tomber ! À table...  
 Grégory Galiffi : je suis... oh, écoute avec le café ! Hein...  
 Pierre Maillet, Chef du restaurant «Albert 1er» : une petite gourmandise...  
 Grégory Galiffi : alors, Pierre tu disais pour ce dessert, alors y a encore...  
 Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... Un petit... On fait un petit trou...  
 Grégory Galiffi : une petite cheminée...  
 Pierre Maillet, Chef du restaurant «Albert 1er» : voilà... et on verse dedans la crème anglaise à la chartreuse...  
 Grégory Galiffi : ah !... extraordinaire !  
 Pierre Maillet, Chef du restaurant «Albert 1er» : voilà...  
 Grégory Galiffi : et là, faut pas attendre !  
 Pierre Maillet, Chef du restaurant «Albert 1er» et Pierre Carrier, propriétaire du hameau Albert 1er : là, faut y aller ! (ingrédients on screen 46 :37)  
 Grégory Galiffi : ben, faut y aller, j'y vais ! Vous permettez ? !

*Recette :*

Soufflé à chaud à la chartreuse verte

(pour 4 personnes=

- 12 cl de crème anglaise
- 30 g de Chartreuse verte
- 1 jaune d'œuf
- 4 blancs d'œuf
- 75 g de sucre

Grégory Galiffi : holà ! c'est magnifique !... La légèreté...

Pierre Carrier, propriétaire du hameau Albert 1er : ça tombe bien, moi j'adore la Chartreuse !

Grégory Galiffi : c'est excellent !

Pierre Maillet, Chef du restaurant «Albert 1er» : léger, hein ?

Grégory Galiffi : c'est excellent, c'est léger, y a ce petit parfum de Chartreuse derrière...

Pierre Carrier, propriétaire du hameau Albert 1er : tout en finesse...

Pierre Maillet, Chef du restaurant «Albert 1er» : le chaud, le froid...



Grégory Galiffi : vraiment fameux ! bon, y faut y aller ! il parait qu'avant de partir on a quelque chose juste en-dessous de nos pieds, d'exceptionnel, c'est la cave.

Pierre Maillet, Chef du restaurant «Albert 1er» : voilà, le trésor.

Grégory Galiffi : le trésor ? bien, il parait qu'il y a des milliers de bouteilles différentes, alors pas que des vins de Savoie... C'est peut-être... Sûrement l'une des plus belles caves de Savoie et un sommelier, Pierre, qui est exceptionnel ?

Pierre Carrier, propriétaire du hameau Albert 1er : tout à fait Christian est quelqu'un de top, c'est une encyclopédie et c'est surtout un passionné de folies...

Grégory Galiffi : un vrai passionné...

Pierre Carrier, propriétaire du hameau Albert 1er : un vrai passionné...

Grégory Galiffi : donc c'est l'homme de la situation pour tout de suite. Merci à vous deux, deux grands Chefs, avec deux étoiles, quand même, pour ce hameau d'Albert 1er à Chamonix, Pierre Carrier et Pierre Maillet. Merci à tous les deux, pour l'accueil...

Pierre Maillet, Chef du restaurant «Albert 1er» : avec plaisir...

Grégory Galiffi : ... pour la gentillesse... Vraiment c'est très sincère...

Pierre Carrier, propriétaire du hameau Albert 1er : merci à toi.

Grégory Galiffi : et puis pour la qualité des recettes, le sourire et la gentillesse... Pierre tu m'indiques ?

Pierre Maillet, Chef du restaurant «Albert 1er» : oui je t'accompagne.

Grégory Galiffi : au plaisir et nous, bien sûr, on termine cette séquence sur une cave réellement exceptionnelle ! Merci encore !

#### *LA CAVE*

Grégory Galiffi : Christian, tout va bien ?

Christian Martray, sommelier : tout va bien, formidable.

Grégory Galiffi : à mon avis, tout va très, très bien, même !

Christian Martray, sommelier : ah oui, c'est le moment crucial, l'ouverture des bouteilles...

(wine tips with the different plates follow on screen 49 :10)

Grégory Galiffi : l'ouverture des bouteilles, donc, là, c'est les conseils du Chef sommelier que tu es, en rapport avec les recettes qu'on vient de faire.

Christian Martray, sommelier : exactement...

Grégory Galiffi : ...qu'on a faites pendant toute l'émission...

Christian Martray, sommelier : exactement... l'île flottante à la truffe, je pense que ce serait intéressant de faire un clin d'œil à la région avec un vin de Savoie, un vin de Savoie à base de Roussette, c'est-à-dire le cépage Altesse. Roussette de Savoie, c'est l'appellation, Altesse c'est le cépage.

Grégory Galiffi : ce sont des cépages de la région ?

Christian Martray, sommelier : cépage de la région. On trouve également la Roussane qui est un grand cépage qu'on retrouve dans la vallée du Rhône, dans les Châteauneuf, Saint-Joseph, aussi Hermitage et sinon on a aussi des cépages comme la Jacquère qui donnent, notamment, de belles choses sur l'appellation Chignin et Apremont.

Grégory Galiffi : sur le plat, on est sur quoi ? Toujours un vin de la région ou pas ?

Christian Martray, sommelier : un autre clin d'œil à un très bon copain qui est sur le village de Rotalier et qui fait une cuvée magnifique de Chardonnay issu d'une vigne plantée en 1902, ce qui est assez rare.

Grégory Galiffi : donc de la très vieille vigne.

Christian Martray, sommelier : oui et on peut même aller au-delà au niveau de l'âge de la vigne, y a aucun souci, c'est...

Grégory Galiffi : on est bien également...

Christian Martray, sommelier : Chardonnay travaillé comme un grand Bourgogne. Très sincèrement, ça n'a vraiment pas à rougir à côté d'un très grand Bourgogne.

Grégory Galiffi : au niveau des prix, on est à combien là ?

Christian Martray, sommelier : alors on est sur moins de vingt euros dans les deux cas, dix-huit euros pour la cuvée de la Roussette de Savoie et puis pour le Côte du Jura de ce terroir du village de Rotalier, on est à quinze euros la bouteille.

Grégory Galiffi : Christian, quand même autour de nous combien de milliers de bouteilles ?

Christian Martray, sommelier : ça représente près de vingt mille bouteilles.

Grégory Galiffi : vingt mille bouteilles et combien de références, combien de vins différents ?

Christian Martray, sommelier : alors à ce jour, mille quarante-quatre.

Grégory Galiffi : mille quarante-quatre, il est précis. Il tient les comptes. Chartreuse, allez en deux mots parce que c'était quand même le dessert.

Christian Martray, sommelier : ah, liqueur fétiche, moi, j'adore. Je suis un passionné, cette liqueur qui est faite par les pères chartreux, trois pères, justement, ont la recette...

Grégory Galiffi : secrète, hein..

Christian Martray, sommelier : qui est gardée et secrète depuis 1605. Elle est déclinée en jaune, en vert, c'est vraiment une liqueur digestive qui porte vraiment bien son nom.

Grégory Galiffi : alors, la verte, c'est quoi ? cent-trente herbes différentes dans la composition ?

Christian Martray, sommelier : voilà, cent-trente plantes... La verte est un petit peu plus herbacée, médicinale, elle est un petit peu plus sur le côté végétal, la jaune est plus douce donc elle a un degré d'alcool... Voilà...

Grégory Galiffi : si vous voulez on montre.... En couleurs...

Christian Martray, sommelier : oui, oui...

Grégory Galiffi : juste pour le plaisir...

Christian Martray, sommelier : là on est sur des beaux arômes...

Grégory Galiffi : une couleur magnifique !

Christian Martray, sommelier : une couleur magnifique, avec des arômes de réglisse, de badiane, nous qui avons de l'hysope dans le jardin, on retrouve de l'hysope puisqu'on n'a pas la recette et que c'est un secret, on essaye à chaque fois de retrouver quelques arômes...

Grégory Galiffi : y en a cent-trente...

Christian Martray, sommelier : y en a cent-trente, on est loin du compte.

Grégory Galiffi : Christian, écoute, merci pour toute cette science parce que la sommellerie c'est quand même une science et beaucoup de passion parce qu'on sent le passionné. Nous on va terminer notre émission avec une petite dernière bouffée d'oxygène, on repart visiter les alentours de Chamonix. (51 :34 finish in the wine cellar)

Votre émission spécial sports d'hiver à Chamonix se termine, merci à vous tous de nous avoir suivi, merci également à tous ceux qui nous ont reçus notamment la famille Carrier et Maillet, Bernadette, Pascal ou encore Stéphane et Christian pour leur passion et leur partage de ce coin de Haute Savoie. Toute l'équipe de « A vos régions » va très, très vite reprendre le chemin de la découverte de nos petits coins de France toujours aussi magnifiques. Ciao, ciao !

### **"Episode Charente Maritime"**

Grégory Galiffi : bonjour à tous, bienvenue dans votre émission « A vos régions ». Je vous accueille, aujourd'hui, en Charente Maritime à la découverte du carré magique, la Rochelle, l'Ile de Ré, l'Ile d'Oléron et la ville de Rochefort. Des spécialités culinaires typiques de cette région comme les mogettes, ce sont vraiment des haricots charentais. Nous ferons une éclade à base de moules, une galette charentaise, c'est vraiment un dessert typique de cette région et puis une très bonne et très belle soupe de poissons. De l'histoire également dans votre émission « A vos régions » avec l'Hermione, la reconstruction d'un bateau en bois de la fin du 18e siècle.

On est au bord de la mer on a une triple championne du monde de voile légère qui nous attend, c'est Christine Briant et à mon avis, ça promet !

Grégory Galiffi, voix off, commentaire : et c'est au port des Minimes, deuxième plus grand port de plaisance d'Europe avec ses trois mille six cents bateaux que je retrouve Christine Briant pour me conduire sur l'île d'Oléron, elle est accompagnée de son co-équipier Vincent.

### *EN MER*

Christine Briant, skippeuse : Welcome on board :

Grégory Galiffi : c'est ça, je suis un bleu complet en voile ! Attention, qu'on se le dise, j'ai pas le pied marin pour un sou, moi !

Christine Briant, skippeuse : ça c'est le cockpit, ça c'est les barres...

Grégory Galiffi : ça j'aime bien, tu vois, ça c'est la place du chef, ça !

Christine Briant, skippeuse : c'est le propriétaire normalement... donc on va aider Vincent à partir, on va bien écarter le bateau du ponton...

Vincent : tu lâcheras la garde arrière, s'il te plaît.

Grégory Galiffi : je lâche quoi, moi.

Vincent : la pointe arrière, si tu veux.

Grégory Galiffi : la pointe arrière, ben, je vais te la préparer...

Christine Briant, skippeuse : le bout blanc là... L'amarre.

Grégory Galiffi : ah, c'est celle-là...

Vincent : voilà, c'est l'amarre.

Grégory Galiffi : pour le coup, c'est une découverte, hein !

Vincent ; tu la laisses sur le ponton.

Grégory Galiffi : parce que si tu me le dis pas, moi, je la garde à la main.

Vincent : faut faire attention à ce que...

Grégory Galiffi : faut que je la balance sur le ponton.

Vincent : voilà.

Grégory Galiffi : ah, exactement... J'envoie ? C'est bon ?

Christine Briant, skippeuse : oui, vas-y tu peux.

Christine Briant, skippeuse : j'essaie de partir sans la lance (mot compris) (02.13) parce que le pas de l'hélice à l'air d'être bien.

Grégory Galiffi : ça fait un peu auto-école, en fait !

Vincent : Voilà... voilà...

Grégory Galiffi : je vais me mettre à côté, moi, et voilà... !

Christine Briant, skippeuse : et sécurité et lège (mot compris) (02.21).

Grégory Galiffi : là, on a la cité ancienne de La Rochelle...

Christine Briant, skippeuse : on a le vieux port de La Rochelle.

Grégory Galiffi : magnifique !

Christine Briant, skippeuse : avec les vieilles tours de La Rochelle. Okay, et donc on va envoyer la grand' voile Vincent, tu devrais sortir les manivelles de winch.

Grégory Galiffi : Vincent, pas besoin de faire de la muscu, hein !

Christine Briant, skippeuse : tu as le (incompris) (02.56) qui est pris.

Christine Briant, skippeuse : tu m'aides ?

Grégory Galiffi : ben, oui, moi je t'aide.

Christine Briant, skippeuse : fait dix tours de plus Vincent pour la stopper.

Grégory Galiffi : okay, vas-y...ah, on commence à... Ouais, ouais, ouais... Ben, on va se tenir, hein ! Dis donc, dis donc, c'est que ça commence à bouger ! Bon, on met pas de gilet ?

Christine Briant, skippeuse : tu veux en mettre un ?

Grégory Galiffi : ben, peut-être dans le doute... je vais mettre un gilet, moi

Christine Briant, skippeuse : okay. On va sortir les gilets Vincent.

Grégory Galiffi : bon, alors attends moi je vais me mettre ça...

Vincent : c'est des nœuds là-dedans !

Christine Briant, skippeuse : alors, y faut essayer... tu peux l'aider parce qu'il est un peu perdu.

Vincent : oui.

Grégory Galiffi : ça c'est le moins qu'on puisse dire :

Christine Briant, skippeuse : c'est vrai que normalement, ça, ça doit être derrière parce qu'y va falloir le serrer autour de la taille...

Grégory Galiffi : houlà, là, là...

Christine Briant, skippeuse : non, je vois qu'y passe derrière, derrière toi...

Grégory Galiffi : allez-y ! Amusez-vous ! tu sais c'est comme un baigneur, faut l'habiller... Ah, heureusement qu'y a une femme !

Christine Briant, skippeuse : ah là, là !... C'est bon ? et alors ça c'est ton sifflet.

Grégory Galiffi : oh, ça siffle !

Grégory Galiffi : je suis ridicule, avec ça !

Christine Briant, skippeuse : mais non, la sécurité n'est pas ridicule...

Grégory Galiffi : là on est à quelle force ?

Christine Briant, skippeuse : trois, quatre, à peine...

Grégory Galiffi : c'est correct ?

Christine Briant, skippeuse : oui, oui, c'est correct... En plus là, on est plutôt vent arrière... Au vent arrière, on peut pratiquement mettre toute la toile que l'on veut...

Grégory Galiffi : parce que ça nous pousse...

Christine Briant, skippeuse : voilà, ça nous pousse et plus y a de surface et plus ça va vite.

Grégory Galiffi : logique.

Christine Briant, skippeuse : par contre, quand on va être face au vent, le bateau y va gîter...

Grégory Galiffi : gîter, ça veut dire qu'y va prendre de l'inclinaison.

Christine Briant, skippeuse : ben, y va pencher et pour qu'y penche pas trop, pour qu'y reste dans ses lignes, dans ses formes, là, on va réduire un petit peu la voile. Donc là, pour l'instant, on va dérouler, là, Vincent va dérouler et en partant ça va aller.

Grégory Galiffi : je peux t'aider ?

Vincent : tu peux prendre la manivelle de winch qui est juste là, tu fais attention à pas la mettre à l'eau.

Grégory Galiffi : non, y en a qu'une... T'en as deux ?

Vincent : tu peux t'installer devant le winch et je vais tourner pendant que tu tires.

Grégory Galiffi : okay.

Christine Briant, skippeuse : là, on va un petit peu vers l'Ile de Ré, l'Ile d'Oléron est là-bas.

Grégory Galiffi : faudra que tu m'emmènes vers l'Ile d'Oléron, on va essayer, on va essayer...

Christine Briant, skippeuse : oui. On va y aller on va essayer.

Grégory Galiffi : Christine, dis-moi, pour ceux qui ne connaissent pas la voile, y en a beaucoup, les différentes catégories ?

Christine Briant, skippeuse : la voile c'est un peu compliqué. Y a beaucoup de types de bateaux parce que c'est destiné à des envies, des plaisirs différents, ça va de l'Optimiste pour les enfants, aux multicoques qui font la route du rhum par exemple, mais en passant par les bateaux de plaisance de Monsieur tout le monde qui peut faire de la régata avec. Le poids c'est aussi important en voile...

Grégory Galiffi : c'est vrai ? Moi je suis trop lourd pour la voile ?

Christine Briant, skippeuse : non pas du tout, mais tu feras un type de bateau qui est adapté à ton poids si tu fais des bateaux qui sont un petit peu sportifs.

Grégory Galiffi : Christine, on est entre l'Ile de Ré et...

Christine Briant, skippeuse : on n'est nulle part !

Grégory Galiffi : l'Ile de Ré 'es t'pas loin...

Christine Briant, skippeuse : t'as Aix (nom compris (05.53) qui est là, l'Ile de Ré qui est là, La Rochelle qui est derrière.

Grégory Galiffi : donc on est vraiment au milieu de tout ça. Là, on va s'intéresser à l'un des emblèmes de l'Ile de Ré, le fameux phare des baleines.

## LE PHARE DES BALEINES

Voix masculine, off, commentaire : sur la pointe de l'île de Ré se dresse le phare des baleines, un des quatre phares du littoral de Charente Maritime. D'une hauteur de 57 m l'accès à la lanterne se fait par un escalier de 257 marches.

Alex Pichon, responsable du phare des Baleines : le grand phare des Baleines a été mis en service en 1854 mais auparavant il a remplacé la tour de Vauban qui est juste à l'arrière du phare qui était construit en 1682, qui est le deuxième plus vieux phare de France. Le nom de pointe des Baleines vient des échouages, probablement, à répétition. Le nom est resté et les phares ont pris le nom du lieu quand ils ont été construits.

Voix masculine, off, commentaire : le phare des Baleines fait partie des quatre grands types de phare décidés au début du 19<sup>e</sup> siècle sous l'impulsion de Léon Sresno. (nom compris) (06.44)

Alex Pichon, responsable du phare des Baleines : c'est le programme de 1825 qui a déterminé quatre types de phares :

- les phares de premier ordre ou phare d'atterrissage, comme le grand phare des Baleines, comme son nom l'indique il permet aux bateaux d'atterrir. Ça permettait, autrefois, au début du 19<sup>e</sup> siècle, aux marins de faire leur première approche en vue des côtes.
- phares de deuxième ordre ou phare de jalonnement qui indique, comme son nom l'indique, une route à suivre,
- phares de troisième ordre comme le phare des Baleineaux qui est à trois kilomètres de la pointe des Baleines, qui indiquent une zone dangereuses, des récifs,
- et le quatrième type de feux, ce sont les feux d'entrée de port, qui indiquent aux navires la route pour entrer dans un port.

Voix masculine, off, commentaire : sur cette pointe, des gardiens écrivent une page de l'histoire maritime charentaise mais, à l'époque, quel est le rôle de ces hommes ?

Marc Raynaud, ancien gardien du phare des Baleines : en fin de compte c'est de prendre la surveillance, le bon fonctionnement pour ne pas que le phare s'éteigne, voilà. En fin de compte, y avait six, sept gardiens qui vivaient là à l'année. Et c'était à tout de rôle, chacun faisait douze heures, vingt heures, selon les services.

Voix masculine, off, commentaire : aujourd'hui, le fonctionnement a bien évolué et à part quelques exceptions, comme le phare de Cordouan, ces hommes n'habitent plus sur place. Ici, la surveillance a été automatisée et centralisée en 2001.

Alex Pichon, responsable du phare des Baleines : ici c'est un phare à éclats. Le rythme du phare des Baleines est de quatre éclats toutes les quinze secondes, ça c'est son rythme particulier.

Voix masculine, off, commentaire : Et cet éclat est visible à 27 miles marins, c'est-à-dire une cinquantaine de kilomètres par beau temps. Une performance due à une optique inchangée depuis près de deux cents ans.

Alex Pichon, responsable du phare des Baleines : c'est une double optique de Fresnel, du nom de l'inventeur, Augustin Fresnel, un physicien français, et cette invention a permis de révolutionner l'éclairage des phares.

Voix masculine, off, commentaire : Et ainsi guider des milliers de bateaux le long des côtes. Malgré l'abandon de certains phares au fil du temps, d'autres se dressent fièrement face à l'Océan et ne sont pas près de s'éteindre.

Marc Raynaud, ancien gardien du phare des Baleines : on dit toujours qu'un bateau ne doit pas laisser un phare sans en revoir un autre. Alors avec la modernisation maintenant, Gps, etc. on dit qu'y en a pas besoin, moi je dis toujours qu'on a jamais vu des phares dériver.

Grégory Galiffi : de retour avec Christine Briant. Christine, ça s'arrange pas :

Christine Briant, skippeuse : ben, la météo avait raison, y a une dépression qui est en train de rentrer donc on n'est pas encore arrivé à Oléron...

Grégory Galiffi : je pense qu'on va jamais y arriver, en fait ;

Christine Briant, skippeuse : je pense que la meilleure solution c'est qu'on rentre à La Rochelle et qu'on prenne ta voiture.

Grégory Galiffi : ouais, ouais, je suis tout à fait d'accord avec toi !

Christine Briant, skippeuse : okay. Bon, allez !

Grégory Galiffi : j'ai pas le pied marin. Christine, merci.

Christine Briant, skippeuse : ben, y a pas de quoi.

Grégory Galiffi : elle a toujours le sourire, c'est ça qui est magnifique. Christine Briant triple championne du monde de voile olympique.

Christine Briant, skippeuse : voilà...

Grégory Galiffi : comme quoi les Français, on est bon question de voile. Mais là, on va vite rentrer...

Christine Briant, skippeuse : oui, on va virer...

Grégory Galiffi : c'est ça, virons, virons de bord !

Grégory Galiffi, voix off, commentaire : Christine me laisse la barre le temps de regagner la terre ferme. Sitôt arrivé, je reprends la route pour continuer mon périple charentais.

Grégory Galiffi : bon, alors, comme nous l'a conseillé Christine, on a abandonné le navire pour reprendre notre fidèle Méhari orange. Vous voyez le deuxième moyen pour rejoindre Oléron, c'est un pont, y fait trois kilomètres de long mais en Méhari, c'est tout un programme ! Et en plus, là, on a vraiment les éléments qui se déchainent ! Alors Oléron, est la deuxième île de France en superficie, derrière la Corse, ça ventile sacrément : mais surtout ce qu'il y a de l'autre côté de ce pont, eh bien, c'est le plus grand port de pêche de Charente Maritime, la Cotinière mais ça va être compliqué pour rejoindre l'autre côté de la rive !

### *L' ILE D' OLÉRON*

Grégory Galiffi : nous allons rejoindre Nicolas Massé c'est l'un des quatre-vingt patrons marins pêcheurs de ce port où l'on pêche quatre mille tonnes de poissons par an, en plus, pour notre plaisir parce que, juste après, on va faire une soupe de poissons avec Bruno Manusset, un Chef qui est également de la Cotinière.

Grégory Galiffi : salut, Nico, comment vas-tu ?

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : salut Greg. ? Impeccable.

Grégory Galiffi : oh, un petit peu de flotte quand même :

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : oui mais ça c'est la nature.

Grégory Galiffi : là, ici la Cotinière ça a été l'un des bastions de la résistance de la pêche française.

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : voilà, c'est ça

Grégory Galiffi : en Charente Maritime, ça se réduit comme peau de chagrin.

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : c'est ça. L'île d'Oléron reste le dernier bastion parce que justement on est dans une île, on a l'amour du métier et on a l'amour de la mer, l'amour du travail bien fait donc c'est pour ça qu'on continue à essayer de faire perdurer ce métier qui est quand même un beau métier.

Grégory Galiffi : c'est un beau métier.

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : voilà.

Grégory Galiffi : qu'est-ce qu'on va pêcher de bon, Nico, ici à Oléron ?

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : alors, là, y a une partie des bateaux qui font la coquille Saint-Jacques.

Grégory Galiffi : la saison est lancée depuis quoi ? Depuis un petit mois ?

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : oui, depuis une quinzaine de jours. Y a du filet, y a du chalut, y a donc de la drague à coquille Saint-Jacques, le casier à crabes, le casier à homards, les casiers à crevettes roses. Le truc, quand même...

Grégory Galiffi : bon, écoute, on commence à prendre un petit peu d'eau...

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : on va avancer...

Grégory Galiffi : on va se mettre en place parce qu'on a une petite soupe de poissons improvisée sur ton bateau. Le nom du bateau ?

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : le Té Ti Tan.

Grégory Galiffi : allez, on y va, nous ! Je te suis !

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : pas de problème... La mer est basse, alors y faut faire un petit peu d'acrobaties.

Grégory Galiffi : salut Bruno, j'arrive, y faut être sportif, hein !

Bruno Manusset, Chef « Pêcheries de la Cotinière » : bonjour Greg,

Grégory Galiffi : comment vas-tu ?

Bruno Manusset, Chef « Pêcheries de la Cotinière » : bien

Grégory Galiffi : alors, on va se mettre en place. Là, c'est quasiment le défi pour Bruno parce qu'il va faire la soupe de poissons non pas dans sa cuisine...

Bruno Manusset, Chef « Pêcheries de la Cotinière » : non pas dans ma cuisine...

Grégory Galiffi : mais sur le chalutier de Nico.

Bruno Manusset, Chef « Pêcheries de la Cotinière » : ben, voilà, exactement.

Grégory Galiffi : traditionnellement, la soupe de poissons, c'était tous les petits poissons... 12 :42 (small fresh fish)

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : ben qui étaient pas vraiment vendables, qui étaient un peu amochés par les filets et les marins pêcheurs, ben, y se faisaient la popote quoi ! Le vrai nom de la soupe de poissons c'était ce qu'on appelle la godaille ou la cotriade. On mettait tous nos poissons, on coupait, on étripait, un crabe décortiqué on faisait revenir...

Bruno Manusset, Chef « Pêcheries de la Cotinière » : pour le goût...

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : voilà, on écrase ça ou alors on mange les poissons un peu comme la bouillabaisse, tu vois c'est dérivés tout ça.

Bruno Manusset, Chef « Pêcheries de la Cotinière » : exactement !

Grégory Galiffi : ben, écoute, Bruno, vas-y !

Bruno Manusset, Chef « Pêcheries de la Cotinière » : 13 :10 ben, on va commencer... on va prendre de l'huile d'olive, on va en mettre un petit peu dans la casserole... Après on prend la garniture qu'on a taillée... (Lauch, Karotten, Kartoffeln, Zwiebeln, ail, kleingeschnitten, platte voll)

Grégory Galiffi : oui...

Bruno Manusset, Chef « Pêcheries de la Cotinière » : toute épluchée...

Grégory Galiffi : alors, tu nous as mis des poireaux, carottes,

Bruno Manusset, Chef « Pêcheries de la Cotinière » : des poireaux, carottes, échalotes, oignons, de l'ail bien sûr...

Grégory Galiffi : on met de l'ail en Charente... on mange aillé ici.

Bruno Manusset, Chef « Pêcheries de la Cotinière » : ah, y faut ! Voilà et on va faire suer la garniture, comme ça...

Grégory Galiffi : on commence à avoir quelques petits sucs au fond de la gamelle, là...

Bruno Manusset, Chef « Pêcheries de la Cotinière » : exactement... voyez que les poireaux sont ramollis...

Grégory Galiffi : ah oui... dans cette soupe de poissons qu'est-ce qu'on va mettre ?

Bruno Manusset, Chef « Pêcheries de la Cotinière » : des petits poissons, souvent du grondin, de la vive, des petits poissons qui coûtent pas cher et qui nous permettent de faire une bonne soupe, goûteuse.

Grégory Galiffi : vas-y fais toi plaisir...

Bruno Manusset, Chef « Pêcheries de la Cotinière » : on va mettre nos rougets, voilà...

Grégory Galiffi : entiers,, comme ça !

Bruno Manusset, Chef « Pêcheries de la Cotinière » : entiers, comme ça... Bon, si les poissons sont un peu gros faut pas hésiter à les couper en deux, mais bon, c'est une soupe à la fin tout va être mixé.

Grégory Galiffi : qu'est-ce que c'est ça ?

Bruno Manusset, Chef « Pêcheries de la Cotinière » : des merluchons...

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : les Parisiens appellent ça du colinot..

Grégory Galiffi : c'est ce que j'allais te dire !

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : je fais une petite remarque parce que...

Bruno Manusset, Chef « Pêcheries de la Cotinière » : on a un petit Saint-Pierre, là,...

Grégory Galiffi : avec le doigt de Saint-Pierre...

Bruno Manuset, Chef « Pêcheries de la Cotinière » : voilà... bon ça c'est pas très économique...

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : ça la vive faut faire très attention parce qu'ici y a un dard, a secrète un venin et c'est très très dangereux...

Grégory Galiffi : et à la cuissons on risque rien ?

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : non, non.

Grégory Galiffi : vous m'inquiétez, les gars, là !

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : non, non...

Bruno Manuset, Chef « Pêcheries de la Cotinière » : non, non, on n'est pas au Japon avec le fugu.

Grégory Galiffi : et l'araignée ?

Bruno Manuset, Chef « Pêcheries de la Cotinière » : moi l'araignée je l'avais mise... mais faut la couper en deux... y va me le faire Nicolas...

Grégory Galiffi : Nico... ça va pas rigoler... là, l'araignée elle va rien comprendre! et elle est vivante !

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : ah, oui, oui, oui... voilà.

Bruno Manuset, Chef « Pêcheries de la Cotinière » : voilà, hop ! Alors on va mettre ça...

Grégory Galiffi : ah, oui, c'est l'intérieur qui va donner du goût !

Bruno Manuset, Chef « Pêcheries de la Cotinière » : exactement !

Grégory Galiffi : cette partie un petit peu jaune, un peu marron...

Bruno Manuset, Chef « Pêcheries de la Cotinière » : alors là on fait un peu suer nos poissons, gentiment...

Grégory Galiffi : du crabe, ça irait bien aussi ?

Bruno Manuset, Chef « Pêcheries de la Cotinière » : oui. Bien sûr, des étrilles, aussi, voilà... Des étrille, si on a, des petits tourteaux, faut pas hésiter...

Grégory Galiffi : ah, le tourteau c'est bon !

Bruno Manuset, Chef « Pêcheries de la Cotinière » : du concentré de tomate, un petit peu...

Grégory Galiffi : tu as mis quoi ? L'équivalent de deux cuillères à soupe, qui ?

Bruno Manuset, Chef « Pêcheries de la Cotinière » : oui, voilà.

Grégory Galiffi : bon, là vous me direz... C'est une soupe pour combien de personés, là ?

Bruno Manuset, Chef « Pêcheries de la Cotinière » : oh, là y va y en avoir pour huit à dix personnes...

Grégory Galiffi : huit / dix, hein.

Bruno Manuset, Chef « Pêcheries de la Cotinière » : voilà... donc là je vais mettre dans un coin mon petit bouquet garni, on y verse, après du vin de pays charentais, voilà... et là je vais donc un peu saler... pas trop...

Grégory Galiffi : c'est ce que j'allais dire, t'e mets pas trop...

Bruno Manuset, Chef « Pêcheries de la Cotinière » : et on rectifie après, le sel c'est... Vaut mieux faire attention avec les poissons, à la fin vaut mieux rectifier l'assaisonnement si c'est nécessaire...

Grégory Galiffi : exactement...

Bruno Manuset, Chef « Pêcheries de la Cotinière » : là je vais mettre un peu de safran... une cuillère...

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : pour colorer...

Grégory Galiffi : pour la coloration et puis le goût aussi...

Bruno Manuset, Chef « Pêcheries de la Cotinière » : oui, oui, oui... et puis là on va mettre du piment d'Espelette...

Grégory Galiffi : piment d'Espelette... !

Bruno Manuset, Chef « Pêcheries de la Cotinière » : voilà, moi j'aime bien le piment d'Espelette...

Grégory Galiffi : à la place du poivre, en fait ...

Bruno Manuset, Chef « Pêcheries de la Cotinière » : on peut mettre du poivre, du piment de Cayenne, ça se marie très bien avec la soupe... Alors là c'est l'araignée... et y nous reste à mettre l'eau...

Grégory Galiffi : rassurez-vous c'est de la bonne, c'est pas de l'eau de mer... !

Bruno Manuset, Chef « Pêcheries de la Cotinière » : non, non, c'est de l'eau douce, attention ! Essaye jamais de faire à manger avec de l'eau de mer !

Grégory Galiffi : non ! Ah c'es tune mauvaise idée !



Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : ah oui ! j'ai un musse qui avait fait un jour des pâtes avec de l'eau de mer...

Grégory Galiffi : y s'est dit « tiens, les pâtes, logiquement, y faut les saler, je vais prendre de l'eau de mer » ...

Nicolas Massé, Patron du chalutier « Le Té Ti Tan » : non, non, faut pas !

Grégory Galiffi : après, c'est compliqué !

Bruno Manusset, Chef « Pêcheries de la Cotinière » : donc on a mis de l'eau... Une fois qu'on a l'ébullition, on ferme et on la laisse cuire pendant une demi-heure à feu doux...

Grégory Galiffi : à feu doux..

Bruno Manusset, Chef « Pêcheries de la Cotinière » : voilà et au bout d'une demi-heure, on va passer la soupe au moulin à légumes, pour bien presser tous les poissons, bien récupérer un maximum de chair et puis ben, maintenant, voilà... Voyez, elle a une belle épaisseur, une belle couleur et puis vous allez voir, au goût, c'est très bon aussi !

Grégory Galiffi : écoute, on va vérifier !

Bruno Manusset, Chef « Pêcheries de la Cotinière » : ben, on va vérifier, alors ! Tiens... on va goûter...

Grégory Galiffi : ah oui ! J'y retourne ! Juste pour être sûr, ça c'est juste pour être sûr ! Ah, ça fait du bien !

Bruno Manusset, Chef « Pêcheries de la Cotinière » : oui elle est bonne, hein !

(Ingredients on screen 17 :12)

Grégory Galiffi : bon, alors, Bruno, les ingrédients ? L'oignon on l'a dit, ça c'est la petite pêche comme disait Nicolas...

Bruno Manusset, Chef « Pêcheries de la Cotinière » : et puis les légumes, les oignons, échalotes, ail, carottes, poireaux...

Grégory Galiffi : la garniture...

Bruno Manusset, Chef « Pêcheries de la Cotinière » : le bouquet garni...

Bruno Manusset, Chef « Pêcheries de la Cotinière » : qu'on fait suer dans l'huile d'olive...

Bruno Manusset, Chef « Pêcheries de la Cotinière » : dans l'huile d'olive, sans coloration... après on met les poissons, on y met le concentré de tomate, le vin blanc, on mouille à l'eau, on met les épices et on laisse cuire pendant une bonne demi-heure.

Grégory Galiffi : et c'est super, comme ça, ça fait une soupe qui est bien ! je vous remercie pour l'accueil et nous, juste avant de partir, encore un petit peu de soupe de poissons parce qu'elle est vraiment excellente !

Et une petite dernière cuillère avant de reprendre la route.

### *Recette*

Soupe de poissons

(pour 8 personnes)

- 1,2 kg de poissons de roche
- 800 g de crabe
- 100 g d'oignon
- 200 g d'échalote
- 500 g de poireaux
- 40g d'ail
- 2 c. à s d'huile d'olive.

Maintenant nous quittons Oléron, ns deux amis Nicolas et Bruno, direction de nouveau le continent, nous allons aller à La Tremblade, rejoindre Patricia et Daniel, ils sont ostréiculteurs de Marennes Oléron et nous, on est toujours en Méhari, au contact direct avec les éléments, la pluie et le vent. C'est ça aussi la Charente Maritime, c'est une région extrêmement vivifiante !

*LA TREMBLADE – Ostréiculture*

Grégory Galiffi : comment y va ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : bonjour Greg.

Grégory Galiffi : tu vas bien ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : ben je suis en train de regarder ce que ça donne, la verdure...

Grégory Galiffi : ouais...

Daniel Conseil, ostréiculteur « Marennes Oléron » : des huîtres qu'on a pêchées, hier, pour la vente.

Grégory Galiffi : c'est quoi, là ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : ça c'est un dégorgeoir. C'est l'endroit où on amène de l'eau qui est décantée pour que l'huître puisse dégorger.

Grégory Galiffi : dis-moi au niveau des variétés des huîtres si on prend sur tout l'ensemble des côtes françaises ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : alors c'est un peu comme la vigne, si on prend un cep de vigne qu'on va le planter en Alsace, on n'aura pas le même vin que si on le met à Bordeaux. Les huîtres si on va les mettre à l'Etang de Tau ou en Normandie, on n'aura pas la même huître qu'à Marennes Oléron et pourtant c'est la même souche.

Grégory Galiffi : d'accord. Et les variétés c'est quoi ? On a les creuses et on a les plates ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : alors on a la creuse et la plate.

Grégory Galiffi : c'est tout.

Daniel Conseil, ostréiculteur « Marennes Oléron » : voilà.

Grégory Galiffi ; et après c'est une question de terroir.

Daniel Conseil, ostréiculteur « Marennes Oléron » : voilà, voilà, exactement.

Grégory Galiffi : alors on m'a dit qu'y avait des huîtres qui avaient été modifiées génétiquement ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : oui, d'ailleurs on le voit à la forme. Tu vois y a des formes qui sont un petit peu longues.... On l'a travaillé quand même pendant quatre ans.

Grégory Galiffi : c'est quatre ans de travail, une huître ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : oui, trente-deux opérations sur quatre ans de travail dans la méthode traditionnelle.

Grégory Galiffi : ah oui, c'est long... Alors, la différence : ça c'est une naturelle et ça une qui a été...

Daniel Conseil, ostréiculteur « Marennes Oléron » : ça c'est une triploïde, c'est un croisement génétique entre la diploïde qui est l'huître naturelle et une tétraploïde qui a été fabriquée

Grégory Galiffi : on en goûte une ou deux, ou pas ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : oui... on va commencer par la fine de claire...

Grégory Galiffi : celle-ci on peut y aller..., elle est nature elle sort du bassin...Hop.... (he eats the oyster at it is from the shell and gives it the thumbs up and index and thumb together)

Daniel Conseil, ostréiculteur « Marennes Oléron » : dans ce coin-là, j'ai une « spéciale »... Alors on va passer à la poussin clair (nom compris) (20.04)...

Grégory Galiffi : mais on mange à plusieurs là-dessus ! Elle est magnifique ! On y va en une fois, là ? elle me fait presque peur, cette huître !(eats second oyster, makes a movement with his hand as if to say I can't talk I've got a moth full) Bon, allez, on y va... on n'est pas déçu, y a de la matière !

Daniel Conseil, ostréiculteur « Marennes Oléron » : mais dans une demi-heure, t'auras encore le goût en bouche...

Grégory Galiffi : celle-ci c'est impressionnant... (but neither his face says he enjoyed it nor his gesticulation) Daniel, une question, très, très, très importante parce qu'à la maison je pense qu'on se pose la même question : les numéros pour les huîtres ? Moi, à chaque fois que je veux en acheter, moi, je suis perdu ! Numéro 1, numéro 2, numéro 3, etc. ça veut dire quoi ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : c'est au poids de l'huître.

Grégory Galiffi : d'accord.

Daniel Conseil, ostréiculteur « Marennes Oléron » : ça c'est un numéro 3 et la fourchette de grammage est entre 66 g et 85 gr.

Grégory Galiffi : donc quand je vais chez le poissonnier je prends ma balance ou je lui fais confiance.

Daniel Conseil, ostréiculteur « Marennes Oléron » : les plus grosses en huîtres creuse, c'est le zéro, c'est au-dessus de 150 gr...

Grégory Galiffi : là, c'est la super balaise !

Daniel Conseil, ostréiculteur « Marennes Oléron » : ah, oui, oui, oui....

Grégory Galiffi : donc plus le numéro est petit, plus l'huître est grosse.

Daniel Conseil, ostréiculteur « Marennes Oléron » : voilà.

Grégory Galiffi : et les plus petites, c'est quoi ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : ben, c'est le quatre, ou le cinq... Le cinq est encore plus petit.

Grégory Galiffi : bon, Daniel, (Daniel is opening another, a cinq, and Grégory comments he is not hungry anymore :) moi j'ai plus faim quasiment... Y paraît qu'on a une petite recette ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : une petite recette de moule...

Grégory Galiffi : mais charentaise...

Daniel Conseil, ostréiculteur « Marennes Oléron » : oui qui est très régionale à Marennes Oléron, ça se fait pas dans beaucoup d'endroits.

Grégory Galiffi : d'accord.

Daniel Conseil, ostréiculteur « Marennes Oléron » : on va y passer...

Grégory Galiffi : allez, je te suis...

### *L'ÉCLADE de Martennes Oléron*

Grégory Galiffi : bonjour à tous !

Les invités : bonjour !

Grégory Galiffi : alors ce que j'aime bien, c'est que ça c'est séparé, d'un côté on a le gang des tartines (buttered baguette pieces), et là c'est le gang des moules ! Patricia, alors comment ça se passe cette éclade ?

Patricia Conseil, ostréicultrice « Marennes Oléron » : ben, on a invité tous nos amis, là...

Grégory Galiffi : ben, y sont prévus...

Patricia Conseil, ostréicultrice « Marennes Oléron » : donc, éclade de moules parce que c'est un plat festif, on fait ça ensemble et...

Grégory Galiffi : et ça se fait en plein air ?

Patricia Conseil, ostréicultrice « Marennes Oléron » : oui, toujours en plein air, ben vous allez voir la cuisson... la cuisson va expliquer !

Grégory Galiffi : faites pas ça à la maison parce que vous allez vite comprendre pourquoi ! C'est une sorte de rosace de moules...

Patricia Conseil, ostréicultrice « Marennes Oléron » : une rosace de moules... et y a une façon de l'installer, faut pas faire ça n'importe comment...

Grégory Galiffi : partie plate sur la planche, comme ça...

Patricia Conseil, ostréicultrice « Marennes Oléron » : voilà... Et alors, faut pas les monter trop haut, hein... Faut que quand on met la main ce soit bien plat.

Daniel Conseil, ostréiculteur « Marennes Oléron » : elles se coincent les unes aux autres.

Grégory Galiffi : par contre, je comprends pas comment vous faites au début pour que ça tienne ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : ben, là, ici y a trois clous, autrement ce qu'on fait on se met à deux... On en met deux comme ça, voilà... après va peut-être falloir se mettre trois...

Grégory Galiffi : l'éclade tout seul ça marche pas, faut la faire à plusieurs...

Daniel Conseil, ostréiculteur « Marennes Oléron » : voilà... C'est pour ça que c'est convivial... Ce qu'on peut faire aussi, c'es de donner un coup de genou dans la planche... C'est plus rigolo...

Grégory Galiffi : parce que là ça va plus marcher...

Daniel Conseil, ostréiculteur « Marennes Oléron » : voilà, c'est parti, ça y est...

Grégory Galiffi : c'est un blagueur ce Daniel, hein !

Daniel Conseil, ostréiculteur « Marennes Oléron » : voilà, alors là c'est parti...

Grégory Galiffi : celle-ci est magnifique...

Patricia Conseil, ostréicultrice « Marennes Oléron » : là, ça s'affaisse un peu...

Grégory Galiffi : oui, là... Attention... Elle vous l'a dit, y faut que le niveau soit le même partout ! joli travail d'épue... Maintenant c'est Daniel qui va s'y coller ...pour la cuisson...

Daniel Conseil, ostréiculteur « Marennes Oléron » : la cuisson qui se fait à vue...

Patricia Conseil, ostréicultrice « Marennes Oléron » : y me faut le calendrier des PTT c'est important :

Grégory Galiffi : ah bon ?

Patricia Conseil, ostréicultrice « Marennes Oléron » : oui.

Daniel Conseil, ostréiculteur « Marennes Oléron » : l'année importe peu mais faut le calendrier... C'est pour ventiler les cendres...

Grégory Galiffi : d'accord...

Daniel Conseil, ostréiculteur « Marennes Oléron » : c'est ce qui va le mieux.

Grégory Galiffi : quelle année celui-ci ?

Patricia Conseil, ostréicultrice « Marennes Oléron » : 2008 celui-là.

Grégory Galiffi : 2008.

Daniel Conseil, ostréiculteur « Marennes Oléron » : c'est un combustible qui va pas faire beaucoup de cendres. Parce que la cendre empêche la cuisson des moules qui sont dessous. (biegt stroh über die moules und zündet es an)

Grégory Galiffi : tu veux qu'on fasse paravent, comme ça... ?

Daniel Conseil, ostréiculteur « Marennes Oléron » : voilà ce serait bien que plusieurs personnes se mettent...

Grégory Galiffi : on va prendre les costauds qui sont là...

Daniel Conseil, ostréiculteur « Marennes Oléron » : et puis on va allumer ça..

Grégory Galiffi : vas-y Dani on est tous derrière toi, on pousse... C'est un peu comme au rugby, ça fait le pack...

Patricia Conseil, ostréicultrice « Marennes Oléron » : y a de la fumée...

Daniel Conseil, ostréiculteur « Marennes Oléron » : si y a de la fumée, doit y avoir du feu...

Grégory Galiffi : et maintenant à l'action, le calendrier...

Daniel Conseil, ostréiculteur « Marennes Oléron » : c'est parti, attention au retour de flammes !

Grégory Galiffi : ben, maintenant, c'est nous !

Daniel Conseil, ostréiculteur « Marennes Oléron » : aussitôt que la coquille commence à éclater c'est qu'elles sont cuites...

Grégory Galiffi : elle commencent à s'ouvrir... Magnifique ! et faut alimenter... t'alimente comme ça...

Daniel Conseil, ostréiculteur « Marennes Oléron » : voilà... l milieu de l'éclade est plus long à cuire parce qu'elle sont plus serrées...

Grégory Galiffi : c'est pour ça que t'en remet dessus...

Daniel Conseil, ostréiculteur « Marennes Oléron » : voilà...

Grégory Galiffi : en cuisson, on est bien là ?

Patricia Conseil, ostréicultrice « Marennes Oléron » : pas mal...

Daniel Conseil, ostréiculteur « Marennes Oléron » : alors tu vois comme elle est craquée, là ?

Normalement on n'a pas besoin de couteau ni de fourchette, suffit de faire ça et hop...

Grégory Galiffi : ça, ça, et banco ! (Daniel eats the moule)

Daniel Conseil, ostréiculteur « Marennes Oléron » : et voilà...

Grégory Galiffi : bon, ben, on y va...

Patricia Conseil, ostréicultrice « Marennes Oléron » : alors, ça se mange chaud ! Faut manger tout de suite !

Grégory Galiffi : je vais prendre un petit peu de pain, moi... (he bits of a piece of baguette)

Patricia Conseil, ostréicultrice « Marennes Oléron » : ça va très vite à refroidir ! vous pouvez y aller ! allez-y !

Grégory Galiffi : une petite première, là... (eats one moule) du pain... (eats more bread) C'est super bon ! Ah, ça a un goût ! (opens another moule, but one doesn't see him eat it ; the surrounding locals eat the moule)

Daniel Conseil, ostréiculteur « Marennes Oléron » : ah oui, ça ! Ça a un petit fumet qui est pas mal ! on s'en lasse pas...

Grégory Galiffi : Daniel, c'est bien dit ça : ça ne lasse pas ! Bon, écoute, à la tienne ! AQ la vôtre (raises the plastic cup) et encore merci pour cette découverte ! Ça c'est typiquement, tu le disais, de l'île d'Oléron...

Daniel Conseil, ostréiculteur « Marennes Oléron » : Marennes Oléron...

Grégory Galiffi : Marennes Oléron, voilà ! comme les huîtres ! à la vôtre, santé !

25 :11

Voix masculine, off, commentaire : dans quelques instants dans votre émission « A vos régions », Grégory prolongera son périple en Charente Maritime avec Jean-Louis Brossart, propriétaire d'un carrelet et vous allez voir qu'à l'intérieur de l'abri sur pilotis, on n'y fait pas que pêcher ! Puis passage incontournable à Rochefort où depuis quatorze ans se construit la réplique d'un mythique navire, l'Hermione, vous découvrirez avec Régis Piré tous les secrets de fabrication de la galette charentaise, les coquilles Saint-Jacques seront à l'honneur dans le coup de main du Chef puisqu'elles accompagneront le rizotto de Françoise. Grégory, lui se rendra dans les terres charentaises, chez Fabien Jacques, pour cuisiner la fameuse moquette. Un détour qu'il n'est pas près d'oublier avec les anciens rugbymen du stade rochelais, bonne humeur, franche rigolade et terroir, c'est tout de suite dans l'émission « A vos régions ».

[ADVERTISEMENT]

### *LE CARRELET*

Grégory Galiffi : votre émission « A vos régions », en Charente Maritime, eh bien, elle se poursuit toujours très proche des éléments, là on prend des embruns à pleins poumons. Là, maintenant on va s'intéresser à ces fameuses cabanes de pêcheurs qui sont l'un des symboles de ce département, les carrelets, à ne pas confondre avec le poisson. Nous allons voir Jean-Louis Brossart, il a reconstruit l'un de ces carrelets qui avaient souffert, notamment lors de la tempête de 1999 ou encore Xynthia l'an dernier parce qu'à chaque fois, elle sont un petit peu en sursis mais c'est vraiment un très, très beau symbole de la Charente Maritime. Jean-Louis Brossart, propriétaire d'un carrelet : bonjour.

Grégory Galiffi : comment ça va ?

Jean-Louis Brossart, propriétaire d'un carrelet : ça va très bien.

Grégory Galiffi : y a un peu de soleil, là... Parce qu'on joue avec le soleil, la pluie, tout...

Jean-Louis Brossart, propriétaire d'un carrelet : c'est extraordinaire, on a des lumières magnifiques !

Grégory Galiffi : les origines de ce carrelet, Jean-Louis, ça remonte à quand ?

Jean-Louis Brossart, propriétaire d'un carrelet : c'est juste après la guerre de 14-18 que ce sont construits vraiment les premiers carrelets parce que les Gueules Cassées sortant de la guerre de 14-18 et qui ne pouvaient plus aller à la pêche, eh bien, finalement, ont construit des cabanes avec des filets permettant de pêcher quand même et d'assurer la subsistance quotidienne. De plus en plus, les gens se sont approprié ce mode de pêche et de vie.

Grégory Galiffi : alors on va voir François avec qui tu as construit ce carrelet... Y nos attend, il est à l'intérieur...

Jean-Louis Brossart, propriétaire d'un carrelet : oui, il est à l'intérieur et il est en pleine activité, il est en train de remonter le filet.

Grégory Galiffi : bonjour François !

François : salut Greg... Ah je crois qu'y a quelque chose dans le filet !

Grégory Galiffi : attention ! Moi je vais tout casser ! Faut pas être grand ! bon, qu'est-ce qu'on prend dans ce carrelet, là ?

Jean-Louis Brossart, propriétaire d'un carrelet : ben c'est maigre...

Grégory Galiffi : mais au moins c'est frais !

Jean-Louis Brossart, propriétaire d'un carrelet : alors on a un mullet, un petit mullet, allez, acceptable...

Grégory Galiffi : allez, on l'accepte !

Jean-Louis Brossart, propriétaire d'un carrelet : on a de la belle crevette, c'est du bouquet...

Grégory Galiffi ; elle est superbe et elle est vivace, hop-là ! Bon, Messieurs, la pêche a été un petit maigre quand même mais le Charentais est prévoyant, il faut le savoir, il a prévu et y a ce qu'y faut !

Jean-Louis Brossart, propriétaire d'un carrelet : et y a des crevettes de notre pêche !

Grégory Galiffi : ah, ça c'est des crevettes d'il ya quelques jours...

Jean-Louis Brossart, propriétaire d'un carrelet : d'il y a quelques jours qui ont été cuites...

Grégory Galiffi : ben, du coup elle sont passées du translucide au rose et bien sûr y a des huîtres...  
(shrimps and huitres in plates with slices of lemon, probably ready to eat 28 :41)

Jean-Louis Brossart, propriétaire d'un carrelet : et on peut aussi en voir, peut-être directement sorties de la mer parce que nous avons mis quelques balances..

Grégory Galiffi : c'est quoi les balances ?

Jean-Louis Brossart, propriétaire d'un carrelet : venez voir ! Alors, une balance, c'est comme ça, tu vas voir tout de suite...

Grégory Galiffi : parce qu'une balance ça peut être mal interprété !

Jean-Louis Brossart, propriétaire d'un carrelet : regarde, tout simplement un cadre métallique dans lequel y a un filet rond, on met un appât...

Grégory Galiffi : c'est quoi, une tête de poisson ?

Jean-Louis Brossart, propriétaire d'un carrelet : c'est une tête de maigre.

Grégory Galiffi : une tête de maigre... voilà et regardez, y a de la belle crevette... (fish head to attract the shrimps to the net)

Grégory Galiffi : on a l'impression que la crevette apprécie le maigre... !

Jean-Louis Brossart, propriétaire d'un carrelet : eh oui...

Grégory Galiffi : ben voilà, on n'est pas mal au niveau de la pêche, là... C'est bon on a tout, on a nos crevettes, super ! Bon, ben, Messieurs, on passe à l'apéro ?

François : tout de suite...

Grégory Galiffi : moi j'aime bien, ça... qu'est-ce qu'on consomme de bon ? (29 :30-34 text on screen : 'L'abus d'alcool est dangereux pour la santé à consommer avec modération')

Jean-Louis Brossart, propriétaire d'un carrelet : ben, l'incontournable Pineau des Charentes...

Grégory Galiffi avec modération, bien sûr...

Jean-Louis Brossart, propriétaire d'un carrelet : voilà.

Grégory Galiffi : un petit Pineau, costaud quand même !

Jean-Louis Brossart, propriétaire d'un carrelet : la pêche au carrelet faut savoir...

Grégory Galiffi : t'en pêche pas beaucoup...

Jean-Louis Brossart, propriétaire d'un carrelet : non, faut faire contre bonne fortune bon cœur, parce qu'en général on pêche peu mais par contre, on aime partager et ça c'est l'essentiel !

Grégory Galiffi : ça c'est super important. (eating huitres and crevettes)

Jean-Louis Brossart, propriétaire d'un carrelet : exactement.

Grégory Galiffi : François, Jean-Louis, écoutez...

François et Jean-Louis : Santé !

Grégory Galiffi : santé à tous les deux et au carrelet et ça, c'est vraiment l'esprit des Charentes ! (none of them has drunken at all ; facing the camera : ) Alors, nous, on poursuit maintenant direction Rochefort, on va s'arrêter à l'arsenal. Il y a un très très beau bateau qui se reconstruit, l'Hermione.

### *L'HERMIONE*

Grégory Galiffi : alors nous y voici, nous sommes à peu près à une trentaine de kilomètres de la ville de La Rochelle, nous arrivons à Rochefort, à l'arsenal de Rochefort, en fait, la ville a été construite autour de cet

arsenal qui a été voulu par Louis XIV et son fameux ministre Colbert. Ici cinq cent cinquante bateaux militaires sont sortis de ces ateliers et aujourd'hui, y a la reconstruction d'un ancien bateau du 17e siècle, l'Hermione, où Lafayette a embarqué en direction des Amériques tout u symbole. Le chantier a commencé en 1997 et aujourd'hui le bateau est quasiment fini. On va voir ça de plus près.

Grégory Galiffi, voix off, commentaire : je rejoins Maryse Vital, membre de l'association Hermione – Lafayette, qui suit cette folle aventure depuis ses débuts.

Grégory Galiffi : comment a va ?

Maryse Vital, coordinatrice du chantier de l'Hermione : ça va très bien, bienvenue !

Grégory Galiffi : il fait très beau chez vous !

Maryse Vital, coordinatrice du chantier de l'Hermione : malgré le temps... Je vous ouvre..

Grégory Galiffi : allez, on y va !

Maryse Vital, coordinatrice du chantier de l'Hermione : alors là, on se trouve sur le pont de gaillard, voyez, le bateau fait 44m de long et 11m de large, c'est déjà...

Grégory Galiffi : c'est impressionnant...

Maryse Vital, coordinatrice du chantier de l'Hermione : ... un beau bateau même si on a fait beaucoup plus grand dans l'arsenal de Rochefort.

Grégory Galiffi : l'Hermione, c'est un bateau qui a coulé ou pas ?

Maryse Vital, coordinatrice du chantier de l'Hermione : oui. Alors quelques années après cette navigation jusqu'aux Etats-Unis, en fait le bateau a coulé en 1793 suite à une erreur de navigation sur le plateau du Four, pas très loin, à côté de Nantes.

Grégory Galiffi : là, on voit que c'est l'homme de la situation, c'est Jacques.

Maryse Vital, coordinatrice du chantier de l'Hermione : voilà, Jacques, c'est le chef des charpentiers. Il est là depuis 1997, il était là le jour de la pose de la quille...

Grégory Galiffi : tu nous rejoins ?

Jacques Haie, charpentier : oui, j'arrive... Bonjour, enchanté...

Grégory Galiffi : donc là les couleurs sont aussi les couleurs originales, originelles...

Maryse Vital, coordinatrice du chantier de l'Hermione : tout à fait. Jaune, rouge et bleu. Le bleu étant le bleu roi .

Grégory Galiffi : alors, le bateau quasiment que du chêne ? Principalement du chêne.

Jacques Haie, charpentier : le chêne, c'est notre matériau fétiche quoi qu'y a beaucoup de (incompris (37.32) y a beaucoup de choses à travailler quand vous avez un matériau comme ça, mais c'était le plus résistant à l'époque pour créer ce genre de vaisseau.

Grégory Galiffi : particularité quand même, c'est qu'à la proue y a toujours une scuPascaleture sur un bateau comme ça et là, c'est un lion.

Maryse Vital, coordinatrice du chantier de l'Hermione : eh oui.

Grégory Galiffi : ça fait un peu anglais, non ?

Maryse Vital, coordinatrice du chantier de l'Hermione : alors il était pas tout à fait comme les lions anglais, en fait le lion est un petit peu différent. Alors que les lions anglais montre leurs dents et ouvrent grand leurs gueules, nous, les lions français montrent juste les dents pour grogner, voilà, et dans une attitude un peu plus retenue alors que le lion anglais est un peu plus en avant.

Grégory Galiffi, voix off, commentaire : je poursuis ma visite avec Maryse, direction les cales du bateau et là on se rend compte de l'ampleur du chantier, ici, on travaille les matériaux selon les techniques anciennes.

Non loin du hangar de l'Hermione, Jérôme lui travaille le fer. Le bruit de l'enclume attire notre attention.

Nous décidons de pénétrer dans son atelier.

Grégory Galiffi : enchanté !

Jérôme Truchard, forgeron : enchanté.

Grégory Galiffi : la forge c'est un métier qui a quasiment pas bougé depuis... je dirais presque des milliers d'années ?

Jérôme Truchard, forgeron : oui parce qu'à part l'électricité, y a pas eu vraiment grands changements techniques au niveau des fabrications.

Grégory Galiffi : c'est toujours du feu, des marteaux...

Jérôme Truchard, forgeron : voilà marteaux, enclume et la forge qui est là. On va transformer la matière on va la chauffer, on va la modeler en fait, avec le marteau et l'enclume pour lui donner la forme et diriger la fibre pour augmenter sa résistance et arriver à la pièce voulue, au final.

Grégory Galiffi : est-ce qu'on peut s'y essayer en tant que novice ?

Jérôme Truchard, forgeron : pas de souci.

Grégory Galiffi : ouais, je veux bien un gant parce que...

Jérôme Truchard, forgeron : le métal est un peu chaud... donc avec le marteau, on reste vraiment dans l'axe... Oui comme ça...

Maryse Vital, coordinatrice du chantier de l'Hermione : c'est pas vraiment dans l'axe, là...

Grégory Galiffi : Maryse, tu me taquines... Effectivement je suis pas super dans l'axe, je porte légèrement à gauche mais on va y faire attention...

Jérôme Truchard, forgeron : bon, ben, c'est un métier...

Grégory Galiffi : on arrive à faire chanter l'enclume... Je la remets au feu parce que là elle est un petit peu... Elle a un peu bruni...

Jérôme Truchard, forgeron : elle est un petit peu froide...

Grégory Galiffi : merci à toi. Maryse on va aller voir la voilerie...

Maryse Vital, coordinatrice du chantier de l'Hermione : Anne.

Grégory Galiffi : un voilier faut des voiles, c'est assez logique... Merci Jérôme à bientôt ! Je te suis.

Maryse Vital, coordinatrice du chantier de l'Hermione : allez, on est parti ! On va s'approcher...

Grégory Galiffi : y a combien de ètres carrés de voiles ?

Maryse Vital, coordinatrice du chantier de l'Hermione : deux mille deux cents.

Grégory Galiffi : bonjour Anne !

Anne Renault, voilière : bonjour.

Grégory Galiffi : faut faire attention de ne pas marcher dessus...

Maryse Vital, coordinatrice du chantier de l'Hermione : ah non, attention, c'est son domaine.

Grégory Galiffi : Anne la matière première de la voile sur un voilier tel que l'Hermione ?

Anne Renault, voilière : du lin, on a choisi du lin ça se rapproche de très près au chanvre qui a été utilisé pour la toile à l'origine.

Grégory Galiffi : et pourquoi pas le chanvre, aujourd'hui ?

Anne Renault, voilière : c'était plus compliqué à remettre en tissage spécifiquement pour l'Hermione, donc là on a décidé de partir sur un matériau qu'on file encore et qu'on utilise encore...

Grégory Galiffi : ça, ça s'appelle comment ?

Anne Renault, voilière : ça c'est ma paumelle...

Grégory Galiffi : une paumelle... C'est pour éviter de s'enfoncer...

Anne Renault, voilière : y a un dé en métal à l'intérieur, quand je vais pousser mon aiguille, je vais pouvoir appuyer avec toute la force du bras pour enfoncer l'aiguille.

Grégory Galiffi : c'est un travail qui est titanesque, donc on fait tout à la main...

Anne Renault, voilière : mais j suis très très ...

Grégory Galiffi : c'est très très long !

Anne Renault, voilière : c'est très hyper long !

Grégory Galiffi : là cette voile-ci, c'est laquelle ?

Anne Renault, voilière : ça c'est le grand hunier, 220 m carrés, c'est une des voiles où y a le plus de finitions parce qu'en fait elles sont assemblées à la machine et moi je fais les finitions à la main.

Grégory Galiffi : très beau travail ! Merci à toutes les deux. Nous on va rester à Rochefort, on va s'intéresser à une spécialité sucrée de chez vous, c'est la galette charentaise... ça les fait sourire ! Allez, on part tout de suite ?? on va se faire une petite galette charentaise.



Grégory Galiffi, voix off, commentaire : et c'est un maitre boulanger, Régis Piré qui va me dévoiler tous les secrets de sa fabrication, je le retrouve dans sa boulangerie, non loin du chantier naval.

36 :03 (chef with half a bread in hand smiling Witing : Régis Piré boulanger `La grange au pain`)

Grégory Galiffi : alors là c'est vraiment un dessert charentais, Charente Maritime, de la région. L'avantage de la galette c'est qu'on peut l'agrémenter comme on veut. Y a une base et puis après on peut s'éclater.

Régis Piré, boulanger « La grange au pain » : y a une base et on peut mettre ce qu'on veut dedans. Le coin c'est l'angélique...

Grégory Galiffi : qu'est-ce que c'est ?

Régis Piré, boulanger « La grange au pain » : c'est une plante...

Grégory Galiffi : ah, c'est ça ? Elle est confite, non ?

Régis Piré, boulanger « La grange au pain » : confite, oui.

Grégory Galiffi : on commence par quoi ?

Régis Piré, boulanger « La grange au pain » : par les œufs...

Grégory Galiffi : alors les proportions ?

Régis Piré, boulanger « La grange au pain » : on pourrait mettre 250gr de farine, deux œufs, 250 gr de sucre...

Grégory Galiffi : semoule, classique... ?

Régis Piré, boulanger « La grange au pain » : tout à fait. 300 gr de beurre.

Grégory Galiffi : et puis, après, si vous voulez multiplier, vous pouvez multiplier... donc on mélange, on commence par les œufs entiers et...

Régis Piré, boulanger « La grange au pain » : tout à fait...

Grégory Galiffi : avec le sucre...

Régis Piré, boulanger « La grange au pain » : avec le sucre...

Grégory Galiffi : c'est quoi ? On blanchit ses œufs ?

Régis Piré, boulanger « La grange au pain » : on crème...

Grégory Galiffi : on crème...

Régis Piré, boulanger « La grange au pain » : oui, parce que là je vais intégrer le beurre.

Grégory Galiffi : alors là, ton beurre il est comment ? Il est pommade ?

Régis Piré, boulanger « La grange au pain » : il est en pommade.

Grégory Galiffi : donc, température ambiante...

Régis Piré, boulanger « La grange au pain » : on l'a fait revenir un petit peu...

Grégory Galiffi : tu l'as fait revenir ? C'est-à-dire ?

Régis Piré, boulanger « La grange au pain » : on le passe un petit peu au micro-ondes...

Grégory Galiffi : qu'est-ce que... ça va le ramollir ?

Régis Piré, boulanger « La grange au pain » : ça va le ramollir.

Grégory Galiffi : et ça, ça va aider ?

Régis Piré, boulanger « La grange au pain » : s'il est trop dur, on pourra pas le mélanger. Donc, là, on mélange délicatement.

Grégory Galiffi : c'est déjà chouette comme ça... tu me diras, des œufs, du beurre, du sucre et de la farine, on est des hommes heureux !

Régis Piré, boulanger « La grange au pain » : ça peut pas être mauvais. Donc, là on va mettre la farine.

Grégory Galiffi : tu vas pas tout mettre d'un coup, j'imagine ?

Régis Piré, boulanger « La grange au pain » : non. Donc, ça, c'est une recette qu'on peut faire chez soi sans aucun problème...

Grégory Galiffi : c'est surtout ça l'idée, recette très simple... Et ça, en Charente ou Charente Maritime ça se consomme toute l'année ?

Régis Piré, boulanger « La grange au pain » : toute l'année.

Grégory Galiffi : ça c'est une recette sans levure, sans chose comme ça...

Régis Piré, boulanger « La grange au pain » : y a un petit peu de levure chimique dans la farine mais c'est pas obligatoire, mais c'est conseillé.

Grégory Galiffi : c'est fortement conseillé... le petit sourire en coin.. ! Je sais pas je la devinais cette levure !

Régis Piré, boulanger « La grange au pain » : oui, c'est conseillé. Ça c'est une base, après on rajoute ce qu'on veut dedans...

Grégory Galiffi : des raisins secs, ça irait...

Régis Piré, boulanger « La grange au pain » : oui, à condition qu'y soient ramollis un petit peu avant.

Grégory Galiffi : avec un petit peu de rhum... ?

Régis Piré, boulanger « La grange au pain » : avec du rhum, beaucoup d rhum...

Grégory Galiffi : et là, la quantité de l'angélique ? Toujours sur nos proportions ?

Régis Piré, boulanger « La grange au pain » : y faut mettre 250gr au kilo de farine.

Grégory Galiffi : 250 gr au kilo de farine. Comme on a mis 250 gr de farine, on divise par quatre. Donc, là, l'appareil, Régis, il est homogène ?

Régis Piré, boulanger « La grange au pain » : tout à fait. Donc on va mettre ça dans les moules... Ensuite un petit peu de farine... Et voilà...

Grégory Galiffi : pour éviter que ça colle aux doigts, en fait.

Régis Piré, boulanger « La grange au pain » : ça colle beaucoup... Voilà tout simplement...

Grégory Galiffi : voilà ça va partir. Alors moi j'ai un four ménager, chez moi, Régis, combien de temps, quel thermostat, quelle température

Régis Piré, boulanger « La grange au pain » : normalement c'est 180°, thermostat 6/7 à la maison.

Grégory Galiffi : ça part, quoi ? Un quart d'heure, vingt minutes ?

Régis Piré, boulanger « La grange au pain » : c'est un quart d'heure normalement.

Grégory Galiffi : quoi ? C'est l'œil ? C'est la couleur ?

Régis Piré, boulanger « La grange au pain » : la couleur. On va peut-être la dorer peut-être avant !

Grégory Galiffi : ah, m'y a fait un méchant regard !

Régis Piré, boulanger « La grange au pain » : ça sera un peu plus simple...

Grégory Galiffi : moi je la connais pas la galette charentaise mais t'as raison elle sera quand même plus belle avec un peu de dorure ! (Bestreichen mit Eimischung ; pinsel) Bon, allez, c'est parti, au four on a dit thermostat 7... donc 180°... Un quart d'heure, vingt minutes... en fonction de la coloration.

Régis Piré, boulanger « La grange au pain » : oui...

Grégory Galiffi : bon, Régis ? donc 180°

Régis Piré, boulanger « La grange au pain » : je pense que c'est bon...

Grégory Galiffi : ça m'a l'air... alors on va vérifier... ça c'est classique, hop ! la petite pointe de couteau...

Régis Piré, boulanger « La grange au pain » : on vérifie... Nickel... ça colle pas. Impeccable. C'est que c'est cuit.

Grégory Galiffi : alors... T'as raison, ça se développe sacrément, quand même... Y a un petit peu de levure, ça joue... bon, Régis, on rappelle nos ingrédients... (ingredients list on screen 40 :10) Simplissime cette galette charentaise...

Régis Piré, boulanger « La grange au pain » : très simple...

Grégory Galiffi : du sucre..

Régis Piré, boulanger « La grange au pain » : 125 gr

Grégory Galiffi : 125 gr... du beurre...

Régis Piré, boulanger « La grange au pain » : du beurre, 250..

Grégory Galiffi : de la farine...

Régis Piré, boulanger « La grange au pain » : on va mettre les œufs en premier...

Grégory Galiffi : les œufs deux, entiers...

Régis Piré, boulanger « La grange au pain » : entiers...

Grégory Galiffi : la farine derrière...

Régis Piré, boulanger « La grange au pain » : 250 gr

Grégory Galiffi : avec ?

Régis Piré, boulanger « La grange au pain » : un petit peu de... 3 g de poudre levante.

Grégory Galiffi : nous on va bien sur rajouter l'angélique parce que là on est dans la tradition charentaise  
 Régis Piré, boulanger « La grange au pain » : mais y faut penser à mettre 250 à 300 gr au kilo de pâte.  
 Grégory Galiffi : c'st ça... alors on va s'en payer une petite tranche...  
 Régis Piré, boulanger « La grange au pain » : c'est surtout simple pour la maison...  
 Grégory Galiffi : c'est ça qui est important...  
 Régis Piré, boulanger « La grange au pain » : voilà...  
 Grégory Galiffi : ah, c'est magnifique !  
 Régis Piré, boulanger « La grange au pain » : donc on est sur un produit moelleux.  
 Grégory Galiffi : je me permets...  
 Régis Piré, boulanger « La grange au pain » : vas-y fais-toi plaisir !  
 Grégory Galiffi : je me fais plaisir... Régis je te remercie une fois de plus... Regardez-moi ça ! Allez, une petite tranche pour le patron, aussi, hein... Merci, nous, on part du côté de chez Françoise paraît-il qu'elle aurait quelques petits problèmes en cuisine. Nous, concernant la galette charentaise, on n'a, mais vraiment, aucun problème !

### *Recette*

Galette charentaise

(pour 4 personnes)

- 125 g de sucre
- 125 g de beurre
- 2 œufs
- 250 g de farine
- 3 g de levure
- 60 g d'angélique confite
- raisins in rum

### *RIZOTTO AUX SAINT-JACQUES*

Voix masculine, off, commentaire : quand Françoise n'est pas dans son jardin avec ses plantes et ses poules, c'est dans sa grande cuisine qu'elle passe tout son temps. Aujourd'hui, au menu, un rizotto avec le produit de la saison, la coquille Saint-Jacques.

Françoise Blanchard : j'espère que ça sera réussi, y a pas de raison. Y a que des bons ingrédients dedans, donc voilà...

Voix masculine, off, commentaire : et pour sa recette, notre cuisinière utilise du riz, bien sur, des oignons, un cube de bouillon de légumes, des Saint-Jacques, du vin blanc de Charente et de la crème fraîche.

Françoise Blanchard : je mets mon eau chauffer pour faire mon bouillon de légumes...

Voix masculine, off, commentaire : et à côté, Françoise fait revenir ses oignons dans une poêle bien chaude et y verse son riz à rizotto...

Françoise Blanchard : je mets à peu près 500 gr de riz...

Voix masculine, off, commentaire : 500gr, Françoise a bien les yeux plus gros que le ventre.

Françoise Blanchard : pendant ce temps je vais peut-être découper mes coquilles.

Voix masculine, off, commentaire : il est temps de verser le vin blanc et d'assaisonner le tout, du sel et du poivre. Pendant que Françoise s'affaire à la cuisson du riz, elle en oublie la casserole voisine et dépose donc deux cubes de bouillon de légumes dans son eau frémissante.

Françoise Blanchard : maintenant je vais en mettre un petit peu sur mon riz, jusqu'à ce qu'y soit absorbé.

Voix masculine, off, commentaire : alors que le riz nage dans le bouillon, Françoise doute un peu de sa recette.

Françoise Blanchard : ça m'a l'air un peu bizarroïde, mais bon... parce que je crois que j'ai mis un peu trop de bouillon... Bo, je vais quand même mettre mes noix de Saint-Jacques là-dedans.

Voix masculine, off, commentaire : son riz est devenu compact. Elle décide donc de rajouter de la crème fraîche et à nouveau du bouillon pour mouiller le tout.

Françoise Blanchard : j'ai rajouté un peu de bouillon parce que mon riz n'est pas assez cuit.  
 Voix masculine, off, commentaire : allez, la cuisson est finie, place à la dégustation.

Françoise Blanchard : c'est pas mauvais... Je pense qu'y doit y avoir mieux... ça je pense, j'en suis même à peu près sûre.  
 Voix masculine, off, commentaire : bon visiblement, Françoise n'est pas complètement déçue de son rizotto qui, avouons-le ressemble plus à une paella. (42 :57) Notre chef du jour, Rémi Massé (writing : Rémi Masse chef 'Bistrot Rémi Masse'), originaire de La Rochelle et spécialiste des fruits de mer va expliquer à notre cordon bleu comment réaliser un rizotto digne de ce nom.

Rémi Massé, Chef « Bistrot Rémi Massé » : c'est ça le rizotto ?  
 Françoise Blanchard : ben, oui...  
 Rémi Massé, Chef « Bistrot Rémi Massé » : un rizotto, Françoise ça doit être onctueux, crémeux, mousseux et là il est...  
 Voix masculine, off, commentaire : il n'est pas à la hauteur...  
 Rémi Massé, Chef « Bistrot Rémi Massé » : on va refaire ça Françoise parce que ça colle pas. Allez, on y va !  
 Françoise Blanchard : d'accord. On y va !  
 Rémi Massé, Chef « Bistrot Rémi Massé » : le rizotto c'est italien, on est d'accord ? Donc de l'huile d'olive, on est en Charente Maritime donc on met du beurre, on va donner du goût et tu fais des champignons de Paris que tu coupes, comme ça, qu'on a coupé, avec de l'échalote mélangée.  
 Voix masculine, off, commentaire : puis le chef fait suer son mélange pendant trente secondes.  
 Rémi Massé, Chef « Bistrot Rémi Massé » : pour le choix du rizotto tu prends un riz blanc, un riz rond, tu fais du riz au lait avec ça, tu prends le riz italien pour le risotto.  
 Voix masculine, off, commentaire : contrairement au bouillon de légumes et au vin blanc de Françoise, le Chef préfère le fond de volaille.  
 Rémi Massé, Chef « Bistrot Rémi Massé » : je suis de l'Île de Ré, donc je suis incontournable de la fleur de sel, tu connais la fleur de sel ?  
 Françoise Blanchard : oui, moi aussi.  
 Rémi Massé, Chef « Bistrot Rémi Massé » : donc un peu de fleur de sel, on fait attention au dosage.  
 Voix masculine, off, commentaire : le coup de cœur du Chef en matière d'assaisonnement, le piment d'Espelette.  
 Françoise Blanchard : c'est pas du tout la même chose...  
 Rémi Massé, Chef « Bistrot Rémi Massé » : ça respire pas la même chose... ?  
 Françoise Blanchard : ah non, pas du tout...  
 Rémi Massé, Chef « Bistrot Rémi Massé » : tu vois comment ça crépite, là ?  
 Françoise Blanchard : oui, ça sent bon...  
 Rémi Massé, Chef « Bistrot Rémi Massé » : tu vois là, regarde, regarde, y gonfle à vue d'œil, là, c'est impressionnant...  
 Voix masculine, off, commentaire : au bout d'une quinzaine de minutes, le risotto est fin prêt, place à la cuisson des Saint-Jacques. Notre Chef ajoute une pincée de fleur de sel et de piment d'Espelette et sur le riz deux cuillères à soupe de crème fraîche montée pour le rendre plus onctueux.  
 Rémi Massé, Chef « Bistrot Rémi Massé » : on va mettre maintenant... ça y es ton est dans la finition-là... le parmesan... on mélange... T'as vu comme elles sont colorées, là... Regarde...  
 Voix masculine, off, commentaire : et devant un risotto aussi appétissant, Françoise ne résiste pas à la tentation...  
 Rémi Massé, Chef « Bistrot Rémi Massé » : on est en Italie, là, ça y est on voyage !  
 Françoise Blanchard : hmmm... Holà, là, là  
 Rémi Massé, Chef « Bistrot Rémi Massé » : ça a du goût ?  
 Françoise Blanchard : Oui...  
 Rémi Massé, Chef « Bistrot Rémi Massé » : ben, voilà... ça y es tu peux éteindre ton risotto.

Voix masculine, off, commentaire : et maintenant, place au trésage, présentez votre risotto sur une grande assiette et disposez les Saint-Jacques autour. Rémi, lui apporte une touche végétale pour un peu plus de couleurs. Alors, Françoise, par rapport à votre recette ?

Françoise Blanchard : ah non...

Rémi Massé, Chef « Bistrot Rémi Massé » : j'ai mal vu, tout à l'heure, ah oui, effectivement, c'est une paella !

Voix masculine, off, commentaire : notre élève a donc toutes les astuces de Rémi pour préparer un risotto aux accents italiens le tout agrémenter des premières Saint-Jacques de la saison.

### *LES MOGETTES*

Grégory Galiffi, voix off, commentaire : je laisse Rochefort derrière moi et la côte charentaise pour le nord du pays de la mogette et, après quelques détours en pleine campagne je gare ma voiture à Landrais, on est vraiment dans l'intérieur de ce département de la Charente Maritime. Alors le personnage que nous allons voir tout de suite, Fabien Jacques (on screen : Fabien Jaques chef 'La ferme du bateau lavoire' ; Landrais sur le schild), est vraiment un authentique Gaulois, il est Charentais et surtout c'est un personnage emblématique de cette très belle région.

Grégory Galiffi : salut Fabien !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : ah ben, c'est à c't'heure-ci que t'arrives !

Grégory Galiffi : et en plus je me fais engueuler!

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : ah ben, oui, mais les mogettes sont ramassées déjà !

Ah, mon drôle, attends !

Grégory Galiffi : y faut te trouver !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : pour me trouver... ça se voit pas quand même ! Faut que je me peigne en rouge en plus !

Grégory Galiffi : tu devrais ! la balise tu sors en pleine mer !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : bon, on a fini...

Grégory Galiffi : eh, ça c'est pas de la mogette !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : non, les mogettes, elles sont là, tiens, on les a ramassées...

Grégory Galiffi : magnifique !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : parce que si je t'avais attendu pour ramasser les mogettes, on serait encore loin !

Grégory Galiffi : alors, tu nous les montre, un peu, ces mogettes ?

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : tiens, voilà...

Grégory Galiffi ; attends, je vais prendre le panier...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : voilà, ça c'est du rognon... Regarde si c'est pas beau ça !

Grégory Galiffi : donc ça, ça a été longtemps l'alimentation de base du Charentais ?

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : ah oui, avec la fève avant parce sue le haricot revient, lui, d'Amérique du Sud mais depuis le 17e siècle on mange de la mogette. Ça remplace aussi des fois le pain.

Grégory Galiffi : on y va, on a ce qu'y faut ? Allez, je prends le panier !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : maintenant faut écosser, mon drôle !

Grégory Galiffi : tu vas rentrer dans la Méhari ?

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : avec ta voiture de nain ! Eh, un tube de vaseline et un chausse-pied on peut y arriver ! En plus je suis dans les feuilles ! Ah ! p.... de fi de garce ! P..... de bagnole !

Grégory Galiffi : ah, il est rentré !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : ça y est je suis dedans !

Grégory Galiffi, voix off, commentaire : le premier challenge de notre chef, s'installer à bord de cette Méhari est réussi mais va-t-il continuer sur cette lancée, derrière les fourneaux ?  
(47 :05 au restaurant, Kohl, Bohnen gelb karotten, chard on the table)

Grégory Galiffi : on t'attends en cuisine !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : allez, on y va ! pour faire des mogettes dans les traditions charentaises, c'est simple : il faut d'abord des mogettes, tout le mode l'a bien compris ! ça commence déjà là... la tomate qui va avec, ça c'est donc la partie de l'été aussi...

Grégory Galiffi : il faut juste un petit peu d'ail...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : un petit peu d'ail... Voilà... Beaucoup de gens mettent de l'oignon, personnellement, je mets de l'échalion...

Grégory Galiffi : ah, de l'échalion...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : l'échalion c'est un mélange, ça c'est de l'échalion de Niort...

Grégory Galiffi : une grosse échalote...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : une échalote croisée avec un oignon...

Grégory Galiffi : d'accord ...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : y a eu un croisement sauvage... ! Et alors dans lequel on met des clous de girofle, mais pas trop donc là, des carottes, le lard mais et les talons de jambon cru... Les talons, quand on a fini un jambon...

Grégory Galiffi : uiais... ça c'est le meilleur !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : faut le garder, tout le temps...

Grégory Galiffi : on a tout ?

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : on attaque ?

Grégory Galiffi : on attaque :

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : allez, on y va Grégory... D'abord, couper le jambon ;.. On coupe en petits morceaux parce que ça permet d'exhaler...

Grégory Galiffi : il a une drôle de définition du petit morceau, quand même ! (5cm x 1,5 cm) (im Hintergrund hängen schinken an der Wand)

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : petit par rapport à un jambon ! Voilà... Allez, on va couper dans l'autre sens, comme ça...

Grégory Galiffi : bon, il en faut combien ?

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : oh... plus y en a meilleure que l'est...

Grégory Galiffi : c'est du Charentais ?

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : voilà... alors, nos mogettes on les a mises dans le bouillon, ici...

Grégory Galiffi : là, t'as fait de la moquette pour un bataillon ?

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : ben... tu sais on trois ou quatre copains qui arrivent, leurs femmes... Tu sais ce que c'est ...

Grégory Galiffi : des anciens du rugby on m'a dit...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : oui...

Grégory Galiffi : des garçons sérieux à table : (weisse kleine Bohnen mit wasser in einem Topf)

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : y savent se tenir... !

Grégory Galiffi : très bien... Avec des manières !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : alors, voilà, tu mets ton jambon dedans, l'ail, y faut beaucoup d'ail, les carottes... (puts all in with the white beans)

Grégory Galiffi : allez, vas-y, envoie les tomates !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : c'est pas de complications, voilà...

Grégory Galiffi : ta poupée vaudou on la met à quel moment ?

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : tu la mets maintenant...

Grégory Galiffi : la poupée vaudou elle y va aussi... hop !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : on met tout ça dedans... voilà...

Grégory Galiffi : entier, comme ça !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : oui, oui, oui, oui, c'est pas le peine de se compliquer la vie ! Après, y a la cuisson... doucement...

Grégory Galiffi : frémissements...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : frémissements, voilà... on va peut-être rajouter un petit peu d'eau...

Grégory Galiffi : oui parce que ça, ça va manquer !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : non, non mais on va rajouter ça tout doucement...

Grégory Galiffi : donc là, c'est cuisson cocotte...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : c'est tout simple...

Grégory Galiffi : ça c'est quoi ? c'est la cuisson, Fabien, traditionnelle ou pas ?

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : ben, c'es la cuisson quand on n'a pas de cheminée... si on a une cheminée...

Grégory Galiffi : qu'est-ce qu'on fait ?

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : là, la cheminée, on cuit au câlin...

Grégory Galiffi : là, c'est une cuisson super lente...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : là, y faut trois, quatre heures (small pot)... Ici, une heure et demie deux heures ça suffit...

Grégory Galiffi : une heure et demie à frémissements ?

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : on commence fort et puis après on met doucement...

Grégory Galiffi : on va câliner ? (he takes the small pot)

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : on est parti !

Grégory Galiffi : on va câliner ! (takes the ton topf and puts it in the fire, like cheminee)

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : on va faire un câlin tous les deux ! là, comme il est suffisant...

Grégory Galiffi : ça suffit comme ça ?

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : oui parce que quand y a du feu comme ça, y va cuire doucement, on va le tourner régulièrement...

Grégory Galiffi : ah, y faut le tourner...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : oui, tourner doucement... dès que le feu va être descendu, on va mettre les cendres et les braises dessus...

Grégory Galiffi : Fabien, nos ingrédient son les rappelle : y faut donc ces fameuses mogettes... (ingredients appear on screen 50 :10)

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : mogettes... Voilà...

Grégory Galiffi : haricots...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : haricots lingots, le rognon...

Grégory Galiffi : jambon... talon si possible...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : de préférence... Impératif...

Grégory Galiffi : échalotes, oignons, piqué au clous de girofle..

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : oui, chacun fait ce qu'y veut...

Grégory Galiffi : beaucoup d'ail...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : ah oui, beaucoup d'ail, ça c'est important...

Grégory Galiffi : carottes...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : carottes, tomates, clous de girofle... Voilà...

Grégory Galiffi : donc là on va attendre, bien, le temps que ça cuise...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : une heure et demie, deux heures... Allez, deux heures et demie avec ça...

Grégory Galiffi, voix off, commentaire : pendant que le Chef s'occupe de la cuisson des mogettes je suis parti chercher la viande... (piece of meat, blutt on a chariot de kitchen, adds the big pot with the beans and puts the small pot back into the fire)

Grégory Galiffi : Fabien...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : oui !

Grégory Galiffi : allez, hop là, un baron !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : ah ben t'arrives maintenant, toi !

Grégory Galiffi : regarde ça !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : un baron d'agneau... ça tout l'arrière, avec le train de côtes qui commence juste ici...

Grégory Galiffi : exactement... ça c'est chouette aussi...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : tiens, regarde-donc, là elles sont cuites à point, comme y faut. Dans le câlin on va attendre un petit peu, dans le câlin c'est un petit peu plus longtemps... Attention parce que c'est chaud !

Grégory Galiffi : hop-là ! Holà, là, c'est beau ça ! Direction la table...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : et ça roule, on y va !

Grégory Galiffi : c'est parti ! 51 :16 (the arrive in the resto with a long table where about six to eight men and have an aperitif)

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : et voilà, les enfants, la moquette !

Grégory Galiffi : bon, tu nous présentes un petit peu, moi je vais faire le service pendant ce temps-là !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : tous mes potes du rugby avec qui on a joué pendant des années et on continue toujours à jouer...

Grégory Galiffi : on attaque les mogettes... Tiens !... ah, ça c'est une belle assiette, ça !

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : eh les enfants, qu'et-ce ue vous en pensez, qui peut être de chez nous ? Vu comme y sert la moquette ! oh, on va t'adopter, toi !

Un invité : y pourrait être intronisé... !

Un invité : chevalier de la moquette !

Grégory Galiffi : (he serves the guests) bon, on termine comment cette émission, parce que là... c'est la fin de cette belle émission...

Fabien Jacques, Chef « la Ferme du Bateau Lavoir » : c'est la fin des haricots !

Grégory Galiffi : c'est la fin des haricots ! bon, allez, on termine cette émission de « A vos régions », c'es la convivialité en Charente Maritime... (he serves the guests) On s'est fait plaisir... (plate with heap of bird meat, the pieces seem to be distributed to the men to be eaten with the beans) Merci surtout à tous ceux qui nous ont permis de faire ce bel épisode dans cette belle région de Charente Maritime avec, bien sûr, Fabien et tous les beaux garçons qui sont là... Bon, allez, Messieurs on va manger ! Venez ici, y fait bon vivre ! Merci pour l'accueil ! (Fabien starts playing the harmonika and the men sing a la santé)

Grégory Galiffi et tous les invités en chœur : « le 31 du mois d'août, le 31 du mois d'août, buvons un coup, buvons en deux, à la santé des amoureux, la santé du roi de France et M.... pour le roi d'Angleterre qui nous a déclaré la guerre ! »

Recette

*Mogettes à la charentaise* (pour 4 personnes)

- 1,2 kg de mogettes (small white beans)
- 200 g de jambon
- 4 gousses dail
- 2 carottes
- 4 tomates
- 1 gros oignon
- Clous de girofle
- ½ l d'eau



## "Episode Marseille"

(Intro : meat, marché, légumes, animals, cooking, landscape)

Grégory Galiffi : bonjour à tous, bienvenue dans votre émission « A vos régions ». je suis ravi de vous accueillir à Marseille. La Bonne Mère, elle est juste là, elle nous accueille pour cette émission spéciale dédiée à cette très belle cité phocéenne. Alors une ville qui est multi-séculaire et multi-ethnique d'ailleurs ça va se voir dans les recettes d'aujourd'hui : la bouillabaisse, un incontournable à Marseille, une recette grecque, comme la ville qui a été fondée six cents ans avant Jésus-Christ par les Grecs anciens (fish with yellow jus/sauce). A l'honneur, également, la fougasse. Alors, là c'est avec les origines italiennes, fin du dixième siècle avec la fameuse focaccia (visual) et puis c'est une ville, également, qui est tournée vers l'Afrique du Nord, alors à l'honneur pour la recette sucrée, les fameuses cornes de gazelle (visual sweet preparation) et plein d'autres surprises, les traditions de cette ville de Marseille, son histoire également. Du sport, aussi, là, à mon avis on risque de vous surprendre. Quant à moi, je vais rejoindre, tout de suite Eric Baron, c'est l'un des cinquante pilotes du port de Marseille. Il m'attend, il est en cabine, on y va.

Grégory Galiffi : Eric...

Eric Baron, pilote du port de Marseille : bonjour, bienvenue à Marseille !

Grégory Galiffi : merci. Alors, là on est à l'entrée du port de Marseille.

Eric Baron, pilote du port de Marseille : à l'entrée du port de Marseille.

Grégory Galiffi : et ça c'est ton quotidien en tant que pilote. Alors, qu'est-ce que c'est un pilote du port de Marseille ?

Eric Baron, pilote du port de Marseille : un pilote c'est un service de la navigation et de la manœuvre donc en fait, on se présente devant le navire, on utilise ce navire qui est une pilotine et on monte à bord du navire pour assister le capitaine, pour conduire, en fait, le navire, à l'intérieur du port.

Grégory Galiffi : alors, là, Eric, on est... on a le Château d'If qui est juste à côté de nous. Ça c'est, bien sûr, Edmond Dantès, le Comte de Monte-Cristo...

Eric Baron, pilote du port de Marseille : ça c'est rigolo parce que, une anecdote, quand on sort les grands paquebots, on voit des gens de tous les pays, tout le monde connaît le Château d'If, à travers cette histoire d'Edmond Dantès qui n'est pourtant qu'un roman. Effectivement, le Château d'If était une prison, enfin, je connais pas tous les détails de l'histoire mais y a jamais eu d'Edmond Dantès, quoi.

Grégory Galiffi : c'est peut-être un petit peu romancé.

Eric Baron, pilote du port de Marseille : voilà.

Grégory Galiffi : qu'est-ce qu'on fait ? On va dans la cabine ? On va s'essayer au co-pilotage ?

Eric Baron, pilote du port de Marseille : on va dans la cabine...

Grégory Galiffi : ça c'est un vrai privilège... On y va...

Jean-Pierre : bonjour.

Eric Baron, pilote du port de Marseille : Grégory...

Grégory Galiffi : enchanté.

Jean-Pierre : enchanté.

Eric Baron, pilote du port de Marseille : on va faire cap sur le port de Marseille, si tu veux.

Grégory Galiffi : avec grand plaisir... On y va. Ah, ben, y a deux moteurs, là...

Eric Baron, pilote du port de Marseille : oui, y a deux gros moteurs.

Grégory Galiffi : deux gros moteurs, on a des chevaux !

Eric Baron, pilote du port de Marseille : c'est parti !

Grégory Galiffi, voix off, commentaire : à moi, maintenant de comprendre le métier de pilote qui permet aux capitaines des plus gros navires d'entrer sans encombres dans le premier port de France.

Grégory Galiffi : alors comment ça se passe le travail du pilote ? T'es là, t'es à côté du commandant et tu lui donnes les directives ?

Eric Baron, pilote du port de Marseille : eh ben, d'ailleurs, on va... si tu veux bien, tu vas jouer le rôle du commandant...

Grégory Galiffi : ah, ouais ! Je veux bien... Jean-Pierre, je peux ?

Jean-Pierre : allez-y.

Grégory Galiffi : merci beaucoup. Euh... donc là, c'est la barre...

Eric Baron, pilote du port de Marseille : la barre...

Grégory Galiffi : ça, c'est les gaz....

Eric Baron, pilote du port de Marseille : les gaz, les moteurs...

Grégory Galiffi : voilà... je vais pas toucher trop aux moteurs parce qu'y a quand même sept cents chevaux derrière ! Et on fait quoi, là ?

Eric Baron, pilote du port de Marseille : ben, on va venir doucement à droite... tu vois qu'on à 9,20 m dans la profondeur, on a suffisamment d'eau sous la quille et tu as un petit traceur GPS qui te montre la position de ton navire...

Grégory Galiffi : je suis ici, là.

Eric Baron, pilote du port de Marseille : voilà. Tu es là.

Grégory Galiffi : regardez, on a le cap qui est ici, qui se dessine en rouge, et nous on est juste là. Y a un bateau qui arrive en face, je fais quoi ? Je vais essayer de l'éviter quand même ! Ça vaut mieux !

Eric Baron, pilote du port de Marseille : alors... l'usage maritime, c'est que quand on rentre dans un port on doit suivre le côté droit du chenal donc si tu veux bien on va le laisser sur notre côté gauche côté bâbord.

Grégory Galiffi : donc quand on arrive comme ça dans le port de Marseille, on a le palais du Faro qui est magnifique et de l'autre côté qu'est-ce qu'on a avec la tour, là ?

Eric Baron, pilote du port de Marseille : le fort Saint-Jean avec un fanal qui a été construit sous Louis XIV. On raconte pour la petite histoire que Louis XIV avait pas vraiment confiance dans les Marseillais, il avait fait construire ce fort avec les canons tournés vers la ville parce qu'il avait peur des Marseillais.

Grégory Galiffi : au cas où, quoi.

Eric Baron, pilote du port de Marseille : il avait peur des Marseillais, de leur rébellion. Un fort qui a été construit pour protéger l'entrée du Vieux Port.

Grégory Galiffi : je suis bon sur la cap, là.

Jean-Pierre : oui c'est bien.

Grégory Galiffi : là, Messieurs, on arrive à quai.

Jean-Pierre : à quai, tout à fait. On va s'accoster, on va s'amarrer.

Grégory Galiffi : on est arrivé, là.

Jean-Pierre, et voilà on est arrivé.

Grégory Galiffi : eh, Jean-Pierre, travail de pro, là !

Jean-Pierre : bonne journée. Merci, au revoir.

Grégory Galiffi : merci pour la balade... Eric... tu me raccompagne à l'extérieur ?

Eric Baron, pilote du port de Marseille : oui. Je te raccompagne.

Grégory Galiffi : avec plaisir... Hop,... Eric, bonne journée, merci à toi.

Eric Baron, pilote du port de Marseille : de rien, un plaisir.

Grégory Galiffi : et Jean-Pierre, Eric Baron, pilote du port de Marseille, un des cinquante et ils ont de grosses et de lourdes responsabilités sur leurs épaules.

Eric Baron, pilote du port de Marseille : c'est vrai qu'on essaye de faire pour le mieux.

Grégory Galiffi : des pros avec le sourire... Bon, maintenant... encore un grand merci et nous on part à la découverte de la cité phocéenne, on y va !

### *MARSEILLE*

Grégory Galiffi : nous y sommes sur le Vieux Port de Marseille à la recherche de notre Chef, Stéphane Giacometti, alors il est originaire de Propriano parce qu'il y a beaucoup de corses à Marseille, grande, grande communauté dans cette cité phocéenne. Sa cuisine, eh bien, elle est méditerranéenne avec surtout des produits de proximité, il va nous faire une très bonne bouillabaisse traditionnelle. On y va ! (fish market)

*LA BOUILLABAISSE*

Grégory Galiffi : t'es en plein achats, là ! Stéphane, bonjour ! ça va Stéphane ?

Stéphane Giacometti, Chef du restaurant « Relais 50 » : bonjour !

Grégory Galiffi : bonjour Madame !

Poissonnière : bonjour, enchantée !

Grégory Galiffi : bonjour, Grégory.

Poissonnière : Cricri.

Grégory Galiffi : enchanté Cricri.

Stéphane Giacometti, Chef du restaurant «Relais 50» : je vais prendre les deux petits Saint-Pierre, là.

Cricri, Poissonnière : deux Saint-Pierre...

Stéphane Giacometti, Chef du restaurant «Relais 50» : y sont magnifiques.

Grégory Galiffi : là, t'en a besoin pour quoi, des Saint-Pierre, une bouillabaisse ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : ouais, la bouillabaisse, ouais. Je vais prendre des petits chapns, là. C'est typiquement le poisson de Méditerranée.

Grégory Galiffi ; complètement.

Cricri, Poissonnière : les chapons, les Saint-Pierre... deux kilos...

Stéphane Giacometti, Chef du restaurant «Relais 50» : deux kilos, très bien... je vais prendre une petite baudroie, aussi.

Cricri, Poissonnière : allez ! je gratte et je vide ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : euh... ouais...

Grégory Galiffi : effectivement... cricri, le marché aux poissons sur le port de Marseille, c'est tous les jours de l'année ?

Cricri, Poissonnière : tous les jours quand y a beau temps quand le temps nous le permet, bien sûr.

Grégory Galiffi : et là, le temps est un peu incertain...

Cricri, Poissonnière : non mais, la pluie c'est pas trop gênant, le plus c'est le vent... Je prépare tout ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : oui.

Cricri Poissonnière : allez, on y va !

Grégory Galiffi : tout ça c'est des poissons qu'on va pêcher en eaux profondes ou pas ?

Cricri, Poissonnière : pas spécialement, les petits chapons, poissons de roche, les Saint-Pierre, non, facilement on peut les trouver sur le devant...

Grégory Galiffi : et c'est un poisson qu'on trouve toute l'année en Méditerranée, Cricri ?

Cricri, Poissonnière : pas toute l'année, pratiquement, mais disons que la meilleure saison c'est le printemps.

Grégory Galiffi : bon, là on va laisser régler leurs comptes d'argent. Nous, après, on va partir en cuisine pour cette fameuse bouillabaisse, là, voilà c'est le port de Marseille. C'est vraiment un des moments forts de cette ville, le marché aux poissons et c'est tous les matins comme ça.

Grégory Galiffi : merci beaucoup.

Cricri, Poissonnière : de rien !

Grégory Galiffi : bonne journée ! A bientôt !

Cricri Poissonnière : merci !

Grégory Galiffi : au revoir, Madame...

Cricri, Poissonnière : de rien, bonne journée !

Grégory Galiffi : et nous on part en cuisine, on y va.

Cricri, Poissonnière : merci !

Grégory Galiffi merci à vous !

(8 :11 in the restaurant kitchen)

Grégory Galiffi : Stéphane, alors on la fait notre soupe de poissons !

Stéphane Giacometti, Chef du restaurant «Relais 50» : bé oui, y faut !

Grégory Galiffi : parce qu'y faut une soupe de poissons pour la bouillabaisse...

Stéphane Giacometti, Chef du restaurant «Relais 50» : voilà.

Grégory Galiffi : on commence par la soupe de poissons...

Stéphane Giacometti, Chef du restaurant «Relais 50» : tout à fait pour pouvoir pocher les poissons.

Grégory Galiffi : c'est très important. Donc on commence par la soupe avec les petits poissons de roche, bien évidemment de Méditerranée...

Stéphane Giacometti, Chef du restaurant «Relais 50» : y aura aussi des légumes qu'on va tailler et faire revenir avant de mettre les poissons de roche.

Grégory Galiffi : donc un poireau entier... tu mets quoi ? Deux fenouils ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : deux fenouils.

Grégory Galiffi : deux fenouils, y faut ce petit côté anisé ou pas ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : oui. Moi je mets pas de pastis, y en a qui mettent du pastis.

Grégory Galiffi : y en a qui mettent du pastis dans la bouillabaisse pour récupérer le côté anisé. Là, on va récupérer avec le légume, le fenouil... Qu'est-ce que t'as mis ? T'as mis un corps gras ou pas dans le fait-tout ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : de l'huile d'olive.

Grégory Galiffi : de l'huile d'olive, voilà... tu me diras, à Marseille on va pas cuisiner avec du beurre

Stéphane Giacometti, Chef du restaurant «Relais 50» : non, non, uniquement de l'huile d'olive.

Grégory Galiffi : y faut remuer ou pas ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : oui, s'il te plaît...

Grégory Galiffi : voilà... ça chatouille le nez... super ces petits légumes, là... tomates, t'en mets combien là ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : ah, tomates, tu mets... par rapport aux kilos de poissons que j'ai, je mets cinq tomates...

Grégory Galiffi : là, Stéphane, poissons on en a combien ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : là, y a deux kilos.. deux kilos pour la soupe.

Grégory Galiffi : Donc après faut réduire les proportions. Là, on vous donne les proportions vraiment pour une bouillabaisse comme il se doit, à la marseillaise... Alors nos petits poissons de pêche, de roche... oh, ça va mettre du goût tout ça... : oui... et là tes poissons tu les mets tels quels, y z'ont pas été revenus avant, à la poêle...

Stéphane Giacometti, Chef du restaurant «Relais 50» : non. Non, non, non.

Grégory Galiffi : concentré de tomate... deux belles cuillères à soupe de concentré de tomate...

Stéphane Giacometti, Chef du restaurant «Relais 50» : oui.. Après on va mettre le safran

Grégory Galiffi : ah, il en met, hein... Il est pas avare sur le safran !

Stéphane Giacometti, Chef du restaurant «Relais 50» : j'aime la cuisine de goût ! Donc là je vais mouiller avec mon vin blanc que je vais faire réduire légèrement après...

Grégory Galiffi : les écorces d'orange tu les mets ou pas ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : oui. Ça fait relever le goût du poisson.

Grégory Galiffi : et ça Stéphane, ça va bouillir combien de temps ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : vingt minutes.

Grégory Galiffi : vingt minutes... alors ce nom de bouillabaisse...

Grégory Galiffi : on veut les explications face à la caméra.

Stéphane Giacometti, Chef du restaurant «Relais 50» : en fait quand on poche le poisson et que la soupe se met à bouillir, dès qu'elle bout, on baisse...

Grégory Galiffi : très important. C'est ça, c'est bout, abaisse... bouillabaisse, ça bout et puis après on baisse.

Stéphane Giacometti, Chef du restaurant «Relais 50» : quand ça bout, tu baisses.

Grégory Galiffi : voilà ! simple... simple comme la bouillabaisse, quoi ! bon, Stéphane, notre soupe de poissons pour pocher, elle cuit. On en a préparé une autre, je la prends...

Stéphane Giacometti, Chef du restaurant «Relais 50» : faut pas la faire tomber...

Grégory Galiffi : je fais attention. on en a qu'une... notre soupe de poissons, c'est après l'ébullition, frémissements, vingt minutes de cuisson, qu'est-ce qu'on fait ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : on la retire...

Grégory Galiffi : on la retire...

Stéphane Giacometti, Chef du restaurant «Relais 50» : on la mixe...

Grégory Galiffi : on la mixe...

Stéphane Giacometti, Chef du restaurant «Relais 50» : on la passe au moulin...

Grégory Galiffi : et on récupère le bouillon...

Stéphane Giacometti, Chef du restaurant «Relais 50» : et on récupère le bouillon. Alors l'opération avec bouillon on va confectionner la rouille à base de pomme de terre.

Grégory Galiffi : donc on va commencer. Y nous faut de la pomme de terre, on en a... Après, y faut des pommes de terre crues ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : oui, crues.

Grégory Galiffi : donc tu vas cuire les pommes de terre avec la soupe de poissons...

Stéphane Giacometti, Chef du restaurant «Relais 50» : jusqu'à ce que la soupe soit évaporée... ça va nous faire une pâte, je vais rajouter une ou deux gousses d'ail entières.

Grégory Galiffi : là, ça va remettre du goût... donc, là, Stéphane, ça va prendre combien de temps de faire cuire la pomme de terre ? ça va être assez long quand même ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : vingt à vingt-cinq minutes...

Grégory Galiffi : vingt à vingt-cinq minutes... j'imagine que t'en as déjà ed prêtes ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : voilà.

Grégory Galiffi : pour obtenir ça, la pomme de terre qui va absorber, pomper comme ça, la soupe de poissons, sinon, après, ça se monte à l'huile d'olive. (rein giessen)

Stéphane Giacometti, Chef du restaurant «Relais 50» : oui. On va mettre un autre jaune d'œuf...

Grégory Galiffi : on va lier avec l'huile d'olive qui a un petit peu émulsionné et le jaune d'œuf...

Stéphane Giacometti, Chef du restaurant «Relais 50» : voilà, elle est prête...

Grégory Galiffi : elle est prête, là ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : oui, oui.

Grégory Galiffi : là elle est belle : écoute, Stéphane, je suis vraiment curieux parce que j'ai jamais mangé une rouille comme ça, je peux sur le fouet ?

Stéphane Giacometti, Chef du restaurant «Relais 50» : vas-y...

Grégory Galiffi : eh ben, je dis oui, Monsieur !

Stéphane Giacometti, Chef du restaurant «Relais 50» : hein !

Grégory Galiffi : alors !

Stéphane Giacometti, Chef du restaurant «Relais 50» : on est prêt, là.

Grégory Galiffi : on va pocher notre poisson... parce que les cinq poissons de la bouillabaisse qu'on va manger, y sont là... Là, on a nos petits filets...

Stéphane Giacometti, Chef du restaurant «Relais 50» : alors ça c'est un filets de grondins...

Grégory Galiffi et Stéphane Giacometti : le rouget grondin...

Stéphane Giacometti, Chef du restaurant «Relais 50» : ça c'est un filet de loup...

Grégory Galiffi : le loup ou le bar...

Stéphane Giacometti, Chef du restaurant «Relais 50» : ou le bar pour la Bretagne...

Grégory Galiffi : ça, on le reconnaît, il a le doigt de Saint-Pierre qui s'est posé dessus, un beau filet de Saint-Pierre... celui-ci...

Stéphane Giacometti, Chef du restaurant «Relais 50» : c'est de la vive...

Grégory Galiffi : attention ! Quand vous la désarêtée, celle-ci, elle se laisse pas faire ! et...(all fish without bones)

Stéphane Giacometti, Chef du restaurant «Relais 50» : et là, c'est de la lotte.

Grégory Galiffi : super poisson, ça ! Là, on est bien. Donc,, là, on va dresser...

Stéphane Giacometti, Chef du restaurant «Relais 50» : on va dresser...

Grégory Galiffi : et sur une assiette creuse.

Stéphane Giacometti, Chef du restaurant «Relais 50» : donc, moi, je vais faire une pomme de terre écrasée, à la place de la pomme de terre traditionnelle...

Grégory Galiffi : on va se faire plaisir, on va dresser, on a l'écrasé de pomme de terre, la tomate confite...

Bon, alors, le poisson c'est bon ! On va se rajouter la petite soupe de poissons.

Stéphane Giacometti, Chef du restaurant «Relais 50» : bé oui...

(ingrédients on screen 13 :52)

Grégory Galiffi : extraordinaire ! c'est magnifique, c'est magnifique ! J'y vais, je fais une petite trempette !

Ah, oui ! bon, écoute, on va passer à table, hein !

Stéphane Giacometti, Chef du restaurant «Relais 50» : merci.

Grégory Galiffi : merci pour cette recette. Nous, maintenant, on va rester dans l'ambiance marseillaise, direction un petit peu les hauteurs, on va se diriger vers la corniche, on va aller de l'autre côté du Vieux Port, on va s'intéresser aux navettes, c'est un viscuit typiquement marseillais et un biscuit quasi religieux.

Stéphane, encore un grand merci et, tout de suite, les navettes marseillaises.

### *Recette*

#### Bouillabaisse

(pour 4 personnes)

- 1 kg de poissons de roche
- 2 poireaux
- 3 tomates
- 1 gousse d'ail
- 2 fenouils
- ½ botte de persil
- 2 écorces d'orange séchées
- 200g de st-pierre
- 200 g de loup
- 200 g de rouget grondin
- 200 g de lotte

Pour la rouille :

- 200 g de pommes de terre
- 600 g de soupe de poisson
- 3 gousses d'ail
- Huile d'olive
- safran

### *LES NAVETTES*

Grégory Galiffi : on poursuit notre découvert de cette très belle ville de Marseille. Alors, après la bouillabaisse, y a aussi un symbole de la cité phocéenne, les fameuses navettes. C'est un biscuit, je ne vous en dis pas plus, d'ailleurs, on n'a pas la recette car c'est un secret, trois familles, deux cent-trente ans d'existence, c'est la plus ancienne boulangerie de la ville de Marseille, c'est le Four des Navettes, elle a même été fondée avant la révolution alors c'es pas peu dire ! trois famille se sont succédées. Aujourd'hui, c'est la famille Imbert et on a Nicolas qui nous attend pour nous expliquer un petit peu, une petite partie de son secret.

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : bonjour Grégory, comment vas-tu

Grégory Galiffi : bonjour Nicolas.

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : bienvenue !

Grégory Galiffi : écoute, merci. Bonjour Madame !

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : viens, je t'en prie...

Grégory Galiffi : bon, y fait chaud ici, ça sent tout de suite très, très bon. Je passe de l'autre côté dans les coulisses, on a cette chance. Ça les navettes c'est un des emblèmes de Marseille.

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : ah, on est dans le cœur des Marseillais, là. Voilà, la navette c'est la grande spécialité marseillaise.

Grégory Galiffi : c'est le seul endroit au monde où on a les navettes, la recette. Y paraît qu'elle est secrète ? On peut pas avoir deux, trois petits...

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : bon, allez, de la faine, un peu de fleur d'oranger et beaucoup d'amour, quand même. Là on en met beaucoup !

Grégory Galiffi : en fait le secret, c'est le beaucoup d'amour !

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : exactement !

Grégory Galiffi : donc ça c'est une tradition, notamment, de la chandeleur. Y a un côté religieux.

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : dans toute la France, pour le 2 février on mange des crêpes...

Grégory Galiffi : on mange des crêpes.

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : bon, nous à Marseille, on n'aime pas trop faire tout comme tout le monde, donc on mange des navettes. Donc c'est un biscuit, donc il se mange croquant et, en fait, à la chandeleur, quand on regarde un petit peu le biscuit, ça représente les barques qui ont amené les saintes sur les rivages de la Provence. Donc le fondateur du Four des Navettes qui était Monsieur Aveyrou, a créé ce biscuit en hommage à ces barques. Donc c'est pour ça que le 2 février...

Grégory Galiffi : c'est quasiment un biscuit religieux, aujourd'hui.

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : ah, c'est un biscuit religieux.

Grégory Galiffi : elles sont baptisées ou elles sont bénies.

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : elles sont bénies, le 2 février par l'archevêque de Marseille.

Grégory Galiffi : on rigole pas !

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : tout à fait. Donc y vient au Four des Navettes et y vient bénir les navettes et le four qui est là.

Grégory Galiffi : bon, alors on s'y essaie ou pas avant d'y goûter, quand même !

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : ben, on va s'installer...

Grégory Galiffi : ça c'est la mienne, je la garde, hop, elle est là. Alors, on prend quoi ? Les petits pâtons de pâte ?

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : on va prendre...

Grégory Galiffi : là ; on est vraiment en plein cœur de cette... C'est la plus ancienne ? C'est la plus ancienne de Marseille, celle-ci ?

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : c'est la plus ancienne boulangerie...

Grégory Galiffi : boulangerie !

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : deux cent-trente ans, cette année.  
(17 :10 the presenter starts to work on the paté)

Grégory Galiffi : Donc qu'est-ce que je dois faire là ? Arriver à ça en partant de ça ?

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : arriver à ça en partant de ça.

Grégory Galiffi : t'es sûr que la pâte elle est prête ?

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : ah, elle est prête !

Grégory Galiffi : y m'en a mis trop de la pâte, là ! Pas sympa Nico.

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : travaux pratiques !

Grégory Galiffi : y a une technique pour la rouler ou pas ?

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : ah, y a deux cent-trente ans de technique !

Grégory Galiffi : d'accord ! et alors ? mais encore ?

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : y a une technique.

Grégory Galiffi : ah, y disent rien, en fait, ici. Bon elle va être un peu balaise, hein... Ben, écoute, Hé ! Bon, Nico, dans le petit finish... Oh, elle est pas belle ma navette, regarde ça ! Un sacrilège ! Elle sera jamais...

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : franchement, moi je trouve ça pas mal.

Grégory Galiffi : non, mais elle sera jamais bénie !

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : je trouve ça pas mal.

Grégory Galiffi : il est sympa avec moi...

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : je trouve ça pas mal, vraiment. Donc, après, la dernière étape... c'est de tailler comme ceci...

Grégory Galiffi : donc en fait, c'est le petit coup, comme ça, de rasoir

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : donc y faut le tenir...

Grégory Galiffi : ouais ça c'est dangereux...

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : faut faire attention...

Grégory Galiffi : voilà...

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : exactement...

Grégory Galiffi : et on va avoir la forme comme ça...

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : le coup de rasoir fait que la navette, après, elle va s'ouvrir et qu'elle va vraiment bien cuire.

Grégory Galiffi : on aurait presque tendance à vouloir la garnir. A vouloir mettre quelque chose dedans. Ça ne se fait pas ? Ça doit se consommer comment la navette ?

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : il paraît que c'est très bon avec de la confiture d'orange. Moi, j'ai déjà essayé avec confiture d'orange et chantilly, c'est pas mal...

Grégory Galiffi : ça c'est pour les gourmands !

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : c'est pas mal. Après les vrais puristes vont la manger comme ça.

Grégory Galiffi : le Marseillais la mange comment ?

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : ah, y la mange comme ça !

Grégory Galiffi : on rigole pas avec la navette :

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : ah, non, non. Après elle se conserve une année. Alors, la petite anecdote : elle se conserve un an parce que dans la vraie tradition, le symbole de saint Victor est un cierge vert donc on prend à la chandeleur...

Grégory Galiffi : Saint-Victor c'est juste à côté.

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : ... un cierge vert... Oui, c'est l'Abbaye Saint-Victor. Donc on prend un cierge vert, on prend une navette qui a été bénie par l'archevêque...

Grégory Galiffi : important, si elle a pas été bénie, ça ne marche pas !

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : exactement.

Grégory Galiffi : très important :

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : donc on met ça sous sa pile de linge dans le placard. On garde ça toute une année et, à la fin, de l'année on mange la navette et on allume le cierge. Et ça, ça porte chance toute l'année.

Grégory Galiffi : la veille de la chandeleur qui suit.

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : exactement.

Grégory Galiffi : est-ce que ça marche ?

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : ça marche.

Grégory Galiffi : on les enfourne ?

Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : allez.

Grégory Galiffi : on regarde ce que ça donne ?

Grégory Galiffi : à mon avis la mienne... Ah, quoi que...



Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : ah, elle est pas mal, elle est pas mal...  
Grégory Galiffi : écoute, elle est pas si mal.  
Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : allez, un petit stage et on t'embauche !  
Très prometteur, bravo ! 19 :40  
Grégory Galiffi : écoute, merci Nicolas... y faut quand même qu'on les goûte, là elles sont toutes chaudes donc on va surtout s'attaquer à la montagne de navettes qui est devant nous... Le côté... ça, ça chante !  
Nicolas Imbert, Propriétaire de la boulangerie le Four des Navettes : ça chante la Provence ! on fait un beau métier ! (19 :20 mangeant)

Grégory Galiffi : hmm !

Grégory Galiffi, voix off, commentaire : dans un instant « A vos régions » part goûter à l'italianité de Marseille. Au menu, une savoureuse fougasse aux accents méditerranéens. A suivre, un sujet vous dévoilera les secrets de fabrication du véritable savon de Marseille. Côté sucré, c'est vers l'orientalité de la ville que je vous emmène pour préparer une pâtisserie emblématique du Maghreb, les cornes de gazelle. Et puis comment parler de Marseille sans évoquer l'OU, je partirai à la rencontre de Manuel Amoros, ancien joueur de l'Olympique de Marseille, qui m'accueille à la Commanderie pour m'en dire un peu plus sur l'équipe qui fait battre le cœur des Marseillais. Enfin, ne manquez pas le coup de main du chef, cette semaine, c'est Georgiana qui vient aider Ariane à réaliser un aïoli. Pour finir en beauté, je pars m'essayer à la pétanque aux côtés de la championne de France et d'Europe Anna Maillard. Sport, gourmandise et bonne humeur, c'est tout de suite dans votre émission.

Grégory Galiffi : votre émission « A vos régions » à Marseille, se poursuit, nous sommes dans l'un des quartiers les plus emblématiques de la cité phocéenne, le Panier, y a un petit côté italien et pour cause, c'était le quartier des communautés piémontaise, napolitaine et toscan, donc vraiment le quartier italien à Marseille. Nous, maintenant, on va s'intéresser à une recette inspirée de l'Italie, la focaccia, la fameuse fougasse à la Marseillaise. On va suivre un cours pour préparer une vraie fougasse traditionnelle.

#### *FOUGASSE AUX OLIVES TOMATES CONFITES THYM*

Hadjera Tazi-Habeba, professeur de cuisine : aujourd'hui, on va effectuer la recette de la fougasse aux olives, tomates sèches et thym. Ah bé voilà, on a notre retardataire ! C'est parfait on a trouvé celui qui va faire la vaisselle, aujourd'hui !

Grégory Galiffi : je vais me passer, peut-être les mains sous l'eau. Bonjour à tous !

Hadjera Tazi-Habeba, professeur de cuisine : mais bien sûr. Bonjour !

Grégory Galiffi : désolé pour le retard.

Hadjera Tazi-Habeba, professeur de cuisine : on attrape !

Grégory Galiffi : comment ça va alors, Hadjera ? C'est la forme, alors ?

Hadjera Tazi-Habeba, professeur de cuisine : ah oui ! il le faut toujours, ici.

Grégory Galiffi : vous m'avez l'air d'une forme olympique.

Hadjera Tazi-Habeba, professeur de cuisine : alors on va faire une petite présentation... Hadjera, je suis là pour vous donner le cours.

Grégory Galiffi : Sergent Chef Hadjera !

Hadjera Tazi-Habeba, professeur de cuisine : voilà, alors...

Grégory Galiffi : Grégory ou Greg.

Les élèves : enchantés !

Une élève : Julie.

Grégory : enchanté !

Un élève : David..

Grégory Galiffi : enchanté !

Une élève : Eva.

Grégory Galiffi : enchanté ! Alors on va faire une fougasse marseillaise.

Hadjera Tazi-Habeba, professeur de cuisine : voilà. Donc une fougasse aux olives, tomates sèches et du thym

Grégory Galiffi, voix off, commentaires :

Première étape, la pâte pour laquelle nous mettons dans une cuve :

- 150gr de farine,
- 4 cuillères d'huile d'olive,
- ½ cuillère de sel,
- 10 gr de levure boulangère diluée dans 1/8e de litre d'eau.

Hadjera Tazi-Habeba, professeur de cuisine : donc on commence doucement pour que la farine...

Grégory Galiffi : ne voltige pas partout.

Hadjera Tazi-Habeba, professeur de cuisine : ne voltige pas. Voilà.

Grégory Galiffi : combien de temps ?

Hadjera Tazi-Habeba, professeur de cuisine : Une fois qu'on a formé une boule, on arrête le robot, net...

Grégory Galiffi : net.

Grégory Galiffi, voix off, commentaires :

Deuxième étape la garniture. Si on met ce qu'on veut, aujourd'hui, Hadjira nous propose :

- des tomates séchées,
- des olives noires dénoyautées
- et du thym.

Hadjera Tazi-Habeba, professeur de cuisine : vous sentez les parfums ?

Grégory Galiffi : toute la garrigue qui est à côté de nous, là...

Grégory Galiffi, voix off, commentaires : une fois le tout haché finement on l'ajoute à la pâte.

Grégory Galiffi : moi j'ai l'impression qu'on a mis trop de garniture, là.

Hadjera Tazi-Habeba, professeur de cuisine : ben, c'est une impression.

Grégory Galiffi : c'est vrai ?

Hadjera Tazi-Habeba, professeur de cuisine : ben comme on dit. Alors, une fois qu'on a fini ça.

Grégory Galiffi : c'est facile à faire.

Hadjera Tazi-Habeba, professeur de cuisine : c'est très facile. S'il arrive, vous arrivez !

Grégory Galiffi : sympa, le raccourci !

Hadjera Tazi-Habeba, professeur de cuisine : alors on va débarrasser, on va mettre dans un cul-de-poule et on va laisser reposer notre pâte pendant une heure et demie... Voilà...

Grégory Galiffi : on a laissé reposer une heure et demie, la pâte. La levure elle travaille et on part de ça...

Hadjera Tazi-Habeba, professeur de cuisine : on part de ça...

Grégory Galiffi : et on arrive à ça.

Grégory Galiffi, voix off, commentaires : quand le mélange est prêt et reposé, il s'agit de donner forme à la fameuse fougasse.

Hadjera Tazi-Habeba, professeur de cuisine : on va mettre notre farine...

Grégory Galiffi : ça c'est une technique.

Hadjera Tazi-Habeba, professeur de cuisine : oui, c'est fleurir.

Grégory Galiffi : fleurir...

Hadjera Tazi-Habeba, professeur de cuisine ; oui...

Grégory Galiffi : j'en mets à côté, moi ! Je fleure chez le voisin, en fait !

Hadjera Tazi-Habeba, professeur de cuisine : donc on va poser notre boule...

Grégory Galiffi : y faut faire quoi ? un mouvement comme ça ?

Hadjera Tazi-Habeba, professeur de cuisine : un mouvement...

Grégory Galiffi : ouais...

Hadjera Tazi-Habeba, professeur de cuisine : comme ça, on y va...

Grégory Galiffi : là, vous avez ce côté un petit peu sensuel de la cuisine... non, mais c'est vrai, hein...

Hadjera Tazi-Habeba, professeur de cuisine : et on va essayer de donner... D'abord un coup en avant... un coup en arrière...

Grégory Galiffi : je vous avais dit que c'était sensuel tout ça !

Hadjera Tazi-Habeba, professeur de cuisine : et on va sortir nos pinceaux..

Grégory Galiffi : on n'en met pas beaucoup, de toutes façons...

Hadjera Tazi-Habeba, professeur de cuisine : oh, non, non, c'est seulement pour huiler la plaque. Et là, on taillade...

Grégory Galiffi : donc là, faut taillader, comme ça... en forme d'épi...

Hadjera Tazi-Habeba, professeur de cuisine : voilà. On taillade et on étire notre pâte. Est-ce que tout le monde a fini, là ?

Grégory Galiffi : presque.

David : non...

Hadjera Tazi-Habeba, professeur de cuisine : voilà... si on a fini, vous allez me suivre, on va mettre tout ça dans el four. Alors, temps de cuisson : quinze à vingt minutes...

Grégory Galiffi : quinze à vingt minutes. Et vous y allez si vous aimez la fleur de thym, allez-y on y va, on met de la fleur de thym... y en a à l'intérieur, y en a dessus, y en a en-dessous... ! Y en a partout... alors, moi e l'ai faite comme ça avec une petite encoche, comme ça je suis sûr que c'est la mienne, je le reconnaitrai.

Hadjera Tazi-Habeba, professeur de cuisine : avant...

Grégory Galiffi : thermostat 210.

Hadjera Tazi-Habeba, professeur de cuisine : on a préchauffé le four. On a préchauffé le four à 240 au début.

Grégory Galiffi : bien chaud, on baisse à 210, quinze à vingt minutes.

Hadjera Tazi-Habeba, professeur de cuisine : quinze, vingt minutes et notre fougasse est prête.

Grégory Galiffi : alors, après vingt minutes, le résultat. Celle-ci, je le reconnais, ça c'est la mienne, ça...

Ben, elle est sympa !

Hadjera Tazi-Habeba, professeur de cuisine : bien sûr... et les encoches c'est pour couper plus facilement !

Grégory Galiffi : d'accord !

Hadjera Tazi-Habeba, professeur de cuisine : on coupe pas avec le couteau.

Grégory Galiffi : alors la recette de la fougasse, simplissime, surtout avec un très bon prof comme toi (ingrédients on screen 26 :19)

Hadjera Tazi-Habeba, professeur de cuisine : merci, c'est gentil.

Grégory Galiffi : et on obtient ça et là c'est parfait pour l'apéro. Ecoutez, merci (26 :27 clinking glasses, 26 :30-36 'L'abus de l'alcool est dangereux pour la santé, à consommer avec modération')

### *Recette*

Fougasse aux olives noires et aux tomates confites

(pour 4 personnes)

150 g de farine

10 gr de levure boulangère

4 c. à soupe d'huile d'olive

½ c. soupe de sel

150 g de tomates séchées à l'huile d'olive

4 c. à soupe d'olives noires

4 branches de thym

Grégory Galiffi : écoutez, on va s'intéresser à l'un des classiques de Marseille, c'est bien sûr le fameux savon de Marseille et juste après, bien, on va partir en cuisine, on fera un recette sucrée, les cornes de gazelle et puis aussi pour montrer cette pluralité ethnique de Marseille et à la vôtre !

### *LE SAVON DE Marseille*

Voix féminine, off, commentaire : de grands chaudrons, une couleur verdâtre, d'épaisses fumées et un bouillonnement étrange. A première vue, une mixture de sorcières fort peu ragoutante et pourtant cela n'est autre qu'un mélange destiné à fabriquer du savon. Pas n'importe lequel, le savon de Marseille dont le processus de fabrication remonte au Moyen-Age. Ce n'est qu'au dix-septième siècle que Marseille s'impose comme le premier fabricant de savon. En 1688, par un édit de Colbert, Louis XIV fixe ses règles de fabrication selon lesquelles obligation est faite de n'utiliser que des huiles végétales. Règle respectées aujourd'hui encore pour la recette du véritable savon de Marseille.

Bernard Demeure, directeur de la savonnerie « Le Fer à Cheval » : pour fabriquer du savon selon la méthode qui est la vraie méthode marseillaise. C'est très simple on met très peu d'ingrédients. On va mettre dans le chaudron, de la soude et de l'huile et puis on va fabriquer une réaction chimique de base qui dit que de l'huile plus de la soude donne du savon et de la glycérine et on ne rajoutera rien d'autre derrière, ni colorant, ni parfum, ni conservateur, ni rien du tout.

Voix féminine, off, commentaire : et c'est sous le regard attentif et prudent du maître savonnier que la magie opère. Huile d'olive et soude se mélangent et démarre, alors, le processus de saponification. Une ébullition lente allant jusqu'à 115° pendant quatre à cinq jours.

Bernard Demeure, directeur de la savonnerie «Le Fer à Cheval» : et la réaction de saponification génère du savon et de la glycérine et cette glycérine, en fait, va être éliminée par les opérations de lavage, c'est-à-dire que cette glycérine, elle, est soluble dans l'eau salée donc on élimine pratiquement la totalité de la glycérine qu'on a généré et qui part dans les eaux de lavage.

Voix féminine, off, commentaire : si le maître savonnier veille le savon, la Bonne Mère le veille à son tour car lorsqu'il relance la chauffe, le savon expose parfois jusqu'au plafond. il macère, bulle et bloblete mais alors comment savoir s'il est réussi.

Michel Bianconi, Maître savonnier « le Fer à Cheval » : donc un bon savon, c'est quand il est bien cuit, bien saponifié. Ensuite, on commence les lavages. Il faut que le savon bout, de tous les côtés. S'il bout de tous les côtés, qu'il a repris sa toute sa lessive, il est en teneur de soude, en sel et en eau douce, c'est un très bon savon.

Voix féminine, off, commentaire : à l'origine, le savon de Marseille était surtout utilisé comme détergent. Puis au fil des siècles est apparue l'hygiène corporelle et le savon est devenu un produit hypoallergénique. Aujourd'hui, le vrai savon de Marseille se fait rare. N'ayant pas d'appellation d'origine protégée, n'importe quel savon peut s'appeler de Marseille. Néanmoins, certains signes permettront de reconnaître un savon fabriqué selon la recette originale.

Bernard Demeure, directeur de la savonnerie «Le Fer à Cheval» : je dirais que déjà si vous trouvez un produit qui est estampillé sur les six faces, vous avez, quand même, de bonnes chances qu'il vienne de chez un des savonniers traditionnels de la région. Aujourd'hui, on est quatre à revendiquer et à défendre cette image, ce produit qui a tout son avenir devant lui.

Voix féminine, off, commentaire : s'il a plusieurs siècles, ce savon a, en effet, de l'avenir. Il ne prétend pas sentir la lavande, la fraise ou la pomme mais il fait rimer simplicité avec qualité et c'est un produit idéal pour les vêtements et pour le corps, parole de Marseillais !

### *LES CORNES DE GAZELLE*

Grégory Galiffi : on poursuit, quant à nous, notre périple à Marseille. Nous sommes maintenant dans le sixième arrondissement, sous la pluie, elle s'est invitée sur la cité phocéenne. On va rejoindre Mina. Alors Mina (writing : Mina Rouabah-Roux, créatrice de 'Mina Kouk' 30 :16) elle est d'origine algérienne et on va réaliser avec elle, dans son restaurant salon de thé, une pâtisserie, les fameuses cornes de gazelle. (30 :30 nice pink and yellow pâtisserie)

Grégory Galiffi : bonjour Mina, comment vas-tu ?

Mina Rouabah-roux, créatrice de «Mina Kouk» : bonjour Greg, très bien.

Grégory Galiffi : bonjour : Nabila, ça va bien ?

Nabila : bonjour.

Grégory Galiffi : bon, eh bien, je suis ravi d'être à vos côtés et on va surtout faire une grande pâtisserie orientale que tout le monde aime ce sont les cornes de gazelle.

Mina Rouabah-roux, créatrice de « Mina Kouk » : c'est vrai que c'est un gâteau qui est énormément apprécié dans le Maghreb en arabe on appelle ça « t'cherek », voilà ce qu'on a à vous proposer. On va faire un t'cherek.

Grégory Galiffi : on commence par quoi ? Qu'est-ce qui nous faut comme ingrédients ?

Mina Rouabah-roux, créatrice de « Mina Kouk » : alors on va commencer par...

Nabila : la farine.

Mina Rouabah-roux, créatrice de « Mina Kouk » : la farine, donc là, on remplit trois fois...

Grégory Galiffi : le petit pot, c'est une unité de mesure.

Mina Rouabah-roux, créatrice de « Mina Kouk » : c'est une unité de mesure, donc, trois fois.

Grégory Galiffi : alors, là, donc y a une mesure de sucre.

Mina Rouabah-roux, créatrice de « Mina Kouk » : une mesure de sucre, trois mesures de farine...

Grégory Galiffi : de farine...

Mina Rouabah-roux, créatrice de « Mina Kouk » : et du beurre...

Grégory Galiffi : du beurre, sucre...

Mina Rouabah-roux, créatrice de « Mina Kouk » : beurre, sucre, qu'on dissout, tu vois.

Grégory Galiffi : une fois que le beurre, sucre, c'est bien mélangé avec le beurre, suite des opérations...

Mina Rouabah-roux, créatrice de « Mina Kouk » : on mélange la farine progressivement

Grégory Galiffi : d'accord.

Mina Rouabah-roux, créatrice de « Mina Kouk » : dans ce mélange, là...

Grégory Galiffi : alors un œuf entier.

Mina Rouabah-roux, créatrice de « Mina Kouk » : voilà...

Grégory Galiffi : là, notre pâte ça commence à donner quelque chose d'intéressant.

Mina Rouabah-roux, créatrice de « Mina Kouk » : elle commence à être homogène avec un œuf...(pate mouille by one hand in a low wide wooden bowl)

Grégory Galiffi : ça suffit comme ça.... ?

Nabila : un peu de fleur d'oranger, après. (from a silver Kanne)

Mina Rouabah-roux, créatrice de « Mina Kouk » : on va juste mettre un petit soupçon.

Grégory Galiffi : Nabila, je pense que la pâte...

Nabila : la pâte c'est bon.

Grégory Galiffi : alors maintenant, on enfarine ?

Nabila : un peu de farine.

Mina Rouabah-roux, créatrice de « Mina Kouk » : un tout petit peu.

Nabila : et on la laisse reposer.

Mina Rouabah-roux, créatrice de « Mina Kouk » : on laisse reposer.

Grégory Galiffi : alors, Mesdames, on a la pâte qui est prête, on va la laisser reposer un petit peu.

Mina Rouabah-roux, créatrice de « Mina Kouk » : pendant ce temps-là, on va préparer la farce.

Grégory Galiffi : la farce et la farce, les amandes....

Mina Rouabah-roux, créatrice de « Mina Kouk » : les amandes....

Grégory Galiffi : ça c'est impératif dans la corne de gazelle. Donc ça c'est quoi ? Deux mesures d'amandes ?

Mina Rouabah-roux, créatrice de « Mina Kouk » : deux mesures d'amandes.

Grégory Galiffi : Nabila et qu'est-ce qu'on met ?

Nabila : deux cuillères de...

Mina Rouabah-roux, créatrice de « Mina Kouk » : sucre glace...

Grégory Galiffi : ah, là, c'est du sucre glace. Qu'est-ce qu'on rajoute, là ?

Mina Rouabah-roux, créatrice de « Mina Kouk » : alors, une petite pincée de cannelle...

Grégory Galiffi : ah oui... !

Mina Rouabah-roux, créatrice de «Mina Kouk» : en poudre, bien entendu. Alors, on mélange bien et ensuite on humidifie pour ramasser...

Grégory Galiffi : avec quoi ?

Mina Rouabah-roux, créatrice de «Mina Kouk» : toujours avec la fleur d'oranger.

Grégory Galiffi : la fleur d'oranger. Elle est là, la petite fiole magique ! allons-y gaiement ! (she works it with both hands)

Mina Rouabah-roux, créatrice de «Mina Kouk» : allons-y...

Grégory Galiffi : là, on n'est pas mal. Alors, là on a la pâte...

Mina Rouabah-roux, créatrice de «Mina Kouk» : et la farce ...

Grégory Galiffi : la farce... la pâte d'amandes, on a les amandes émondées et concassées...

Mina Rouabah-roux, créatrice de «Mina Kouk» : tout à fait... on retire tout ça...

Grégory Galiffi : et là, je pense qu'on va pas être mal. Y faut une épaisseur de pâte ? (she makes triangles)

Mina Rouabah-roux, créatrice de «Mina Kouk» : y faut quasiment, que la pâte soit presque transparente, qu'on devine le plan de travail.

Grégory Galiffi : la finesse...

Mina Rouabah-roux, créatrice de «Mina Kouk» : donc après on met le petit gabarit...

Grégory Galiffi : c'est hyper délicat...

Mina Rouabah-roux, créatrice de «Mina Kouk» : Greg, tu veux essayer ?

Grégory Galiffi : ah, je veux bien...

Mina Rouabah-roux, créatrice de «Mina Kouk» : un peu de pâte... Hop...

Grégory Galiffi : c'est la pâte d'amande sauteuse !

Mina Rouabah-roux, créatrice de «Mina Kouk» : tu fais un petit roulé entre tes deux mains... Voilà, un petit cigare...

Grégory Galiffi : voilà... il est unif... voilà... à peu près... voilà...

Mina Rouabah-roux, créatrice de «Mina Kouk» : oui... et puis tu vas t'aider avec soit le couteau, tu soulèves la pâte...

Grégory Galiffi : et on va rouler...

Mina Rouabah-roux, créatrice de «Mina Kouk» : sur la farce... Voilà...

Grégory Galiffi : vous savez quoi ? La prochaine corne de gazelle que je vais manger, je vais m'en souvenir du travail parce que... il est là, hein ! C'est colossal !

Mina Rouabah-roux, créatrice de «Mina Kouk» : voilà, regarde, c'est comme la pâte à modeler...

Grégory Galiffi : un cauchemar !

Mina Rouabah-roux, créatrice de «Mina Kouk» : ça se colle... ça se colle ! Pour terminer...

Grégory Galiffi : c'est la dorure.

Mina Rouabah-roux, créatrice de «Mina Kouk» : c'est la dorure.

Grégory Galiffi : donc tu prends le jaune... ça, j'ai envie de le faire

Mina Rouabah-roux, créatrice de «Mina Kouk» : il est certain que tu as envie de le faire...

Grégory Galiffi : avec plaisir ! Hop...(streicht Eigelb mit Pinselö auf die Kipferl)

Mina Rouabah-roux, créatrice de «Mina Kouk» : un tout petit peu... alors, ensuite, tu prends une corne de gazelle l'une après l'autre et tu trempe la face où il y a le jaune d'œuf dans les amandes.

Grégory Galiffi : d'accord... super simple... donc on a dit la cuisson, peu près une vingtaine de minutes mais c'est surtout à l'œil...

Mina Rouabah-roux, créatrice de «Mina Kouk» : oui, dès que c'est doré et puis une vingtaine de minute, four 180°, 200.

Grégory Galiffi : voilà, ça c'est doré comme y faut... Hop là...

Mina Rouabah-roux, créatrice de «Mina Kouk» : donc après cuisson...

Grégory Galiffi : après cuisson on obtient ça...

Mina Rouabah-roux, créatrice de «Mina Kouk» : alors tradition oblige, on va déguster ça avec un bon thé à la menthe...

Grégory Galiffi : un bon thé la menthe , ça je dis pas non et le dernier... Mina, merci et puis surtout...

Mina Rouabah-roux, créatrice de «Mina Kouk» : je t'en prie...

Grégory Galiffi : on va les goûter !

(35 :03 ingrédients on screen)

### *Recette*

Cornes de gazelle

(pour 30 pièces)

- 3 mesure de farine T55
- 1 mesure de beurre
- 1 de mesure de sucre
- 1 oeuf
- 1 c. à soupe d'eau de fleurs d'oranger

Pâte d'amande :

- 2 mesures de poudre d'amande
- 1 mesure de sucre (deux cuillères de sucre glacé)
- 1 pincée de cannelle
- 1 c à soupe d'eau de fleurs d'oranger

Grégory Galiffi : merci Mina. Ça c'est toute l'équipe de « Mina Kouk ». Merci à toutes les deux, vraiment. Mina Rouabah-roux, créatrice de «Mina Kouk» : merci, au plaisir.

Grégory Galiffi : super. Vous savez quoi... Maintenant, on va s'intéresser, on va aller, là c'est un grand privilège, voir les joueurs de l'OM parce que Marseille, bien sûr, c'est le football, écoutez merci encore... On peut ?

Mina Rouabah-roux, créatrice de «Mina Kouk» : oui.

Grégory Galiffi : allez, j'y vais

Grégory Galiffi voix off, commentaire : allez direction la Commanderie pour retrouver l'ancien joueur de Marseille Manuel Amoros

35 :30

Manuel Amoros, ancien joueur de l'OM : bonjour Greg comment vas-tu . ?

Grégory Galiffi : fraîchement !

Manuel Amoros, ancien joueur de l'OM : oh, fraîchement, on se croirait en Bretagne, en Bretagne du sud

Grégory Galiffi : oui exactement avec le vent qu'on a ! Ecoute c'est vraiment un plaisir de t'avoir à nos côtés pour nous parler de l'OM. Alors l'OM c'est mythique à Marseille mais c'est mythique dans toute la France et même à l'étranger.

Manuel Amoros, ancien joueur de l'OM : c'est vrai que ça a pris une ampleur énorme depuis quelques années. Depuis, je dirais, l'ère Tapi même si l'OM commençait à être connue.

Grégory Galiffi : on dit qu'il y a quasiment un tier des supporters qui ne son t pas marseillais ?

Manuel Amoros, ancien joueur de l'OM : exactement, exactement.

Grégory Galiffi : c'est ça ?

Manuel Amoros, ancien joueur de l'OM : y a des clubs de supporters de l'OM à Paris ou alors il y a une rivalité énorme avec Paris.

Grégory Galiffi ; par contre, y a pas de club du PSG à Marseille, je ne crois pas !

Manuel Amoros, ancien joueur de l'OM : je crois pas, non.

Grégory Galiffi : mais c'est pas sûr ! tu parlais de l'ère Tapi, toi tu as été champion d'Europe, de Marseille, c'était la Ligue des champions.

Manuel Amoros, ancien joueur de l'OM : le Ligue 93...

Grégory Galiffi : ça a été le seul club français à remporter une coupe d'Europe, ça, ça avait été un événement national et ce que jouer quand on a été champion comme tu l'as été, porter le maillot de l'OM, y a quelque chose en plus ou pas ?

Manuel Amoros, ancien joueur de l'OM : obligatoirement y a quelque chose en plus.

Grégory Galiffi : pourquoi ? C'est le lien avec le public ?

Manuel Amoros, ancien joueur de l'OM : c'est d'abord une fierté, d'autre part y a un public extraordinaire...

Grégory Galiffi : au stade vélodrome c'est la folie.

Manuel Amoros, ancien joueur de l'OM : oui, c'est la folie parce que les gens ils adorent les joueurs, y veulent qu'y mouillent leur maillot, y veulent avoir des résultats, y veulent que tout se passe bien et que y veulent gagner des titres. Donc c'est vrai qu'y a un amour extraordinaire du poubile et des supporters à l'Olympique de Marseille.

Grégory Galiffi : bien sûr la rivalité t'en parlais avec le Paris Saint-Germain. Comment on l'explique ? est-ce que quand on joue... Quand on a joué, comme toi des matchs OM/PSG...

Manuel Amoros, ancien joueur de l'OM : mais c'est pas les joueurs où y a une grosse rivalité, c'est entre supporters parce qu'on se dirait le Sud et le Nord...

Grégory Galiffi : ça se chambre : le Sud et le Nord...

Manuel Amoros, ancien joueur de l'OM : c'est là où se trouve la rivalité. La rivalité aussi parce que Tapi était parisien, il a peut-être pas pu prendre le Paris Saint-Germain alors il est venu à Marseille et y nous disait toujours « moi, e sel match qui m'intéresse le plus c'est le Paris Saint-Germain »...

Grégory Galiffi : une petite revanche !

Manuel Amoros, ancien joueur de l'OM : donc il fallait faire des efforts pour gagner ce match-là.

Grégory Galiffi : Manuel, alors aujourd'hui on le voit, les joueurs de l'ouest y jouent partout... Le temps là c'est un peu la Bretagne qui s'est invitée à Marseille ! et on voit bien sûr Didier Deschamps qui est là-bas et les joueurs... Didier c'est un personnage que tu connais bien, ses qualités en tant qu'entraîneur ? On voit qu'il et là et qu'y lâche pas le morceau !

Manuel Amoros, ancien joueur de l'OM : si quelqu'un qui est un gagnant, apparemment quand qui jouait y lâchait jamais le morceau et maintenant qu'il est passé de l'autre côté de la barrière, je crois qu'il essaie d'inculquer cette mentalité qu'il avait...

Grégory Galiffi : on lâche rien !

Manuel Amoros, ancien joueur de l'OM : on lâche rien...

Grégory Galiffi : et comme dit la devise de Marseille c'est « Droit aux buts ». Manuel, écoute, un grand merci d'avoir profité de cet entraînement privilégié de l'Olympique de Marseille et puis on ne le sais pas mais Manuel Amoros est un grand amateur, un gastronome, alors...

Manuel Amoros, ancien joueur de l'OM : merci Greg. Jem'essaye un petit peu à la cuisine...

Grégory Galiffi : alors toi t'as des origines espagnoles, le plat préféré de Manuel Amoros c'est quoi ?

Manuel Amoros, ancien joueur de l'OM : ben, c'est la paella ! C'est ce qu'on fait chez nous, la maman fait toujours la paella le dimanche.

Grégory Galiffi : merci à toi.

Manuel Amoros, ancien joueur de l'OM : merci Greg.

Grégory Galiffi : on va aller voir Ariane, y pariât qu'elle a un problème avec l'aïoli, t'as peut-être une technique sur l'aïoli ?

Manuel Amoros, ancien joueur de l'OM : l'aïoli, c'est facile, surtout ici, on en mange pas mal c'est vrai que ça semble facile mais compliqué aussi.

Grégory Galiffi : un grand merci à Monsieur Manuel Amoros.

### *L'AÏOLI*

Voix féminine, off, commentaire : passionnée d'art et de surfsur le net, Ariane est aussi une amie fidèle et quand il s'agit de recevoir ses amis, elle n'hésite pas mettre la main à la pâte. Pour s'aider, direction les grimoires de la cuisine.

Ariane : alors, est-ce qu'y a une recette d'aïoli, là-dedans. J'ai invité un ami à dîner pour son anniversaire, samedi, y fête ses quarante ans et on m'a soufflé qu'il aimait bien l'aïoli donc je vais essayer de lui en faire



un ais je n'en ai jamais fait ! Et je ne sais pas si... Ben, voilà, je prends un peu des risque mais,... Ben, voilà...

Voix féminine, off, commentaire : allez, c'est parti pour l'aïoli et comme son nom l'indique, il faut de l'ail.

Ariane : alors là, je pense que je vais utiliser trois, quatre gousses... ça m'a l'air pas trop mal parti...40 :20

Voix féminine, off, commentaire : oui, pour le moment tout va bien. Reste encore à réduire les gousses en purée.

Ariane : je pense que ça se fait dans un mortier.

Voix féminine, off, commentaire : un mortier, quelle bonne idée ! Voilà une méthode assez archaïque, non ?

Ariane : alors j'ai jamais fait d'aïoli, écraser de l'ail dans un mortier, non plus, je me lance vraiment dans quelque chose d'un peu risqué... ça a pas l'air de faire vraiment une purée, ça...

Voix féminine, off, commentaire : alors que l'ail se lamente en filaments, Ariane s'évertue encore et encore.

Ariane : je connais même pas la gestuelle... ça fait de la musique mais...

Voix féminine, off, commentaire : en effet, côté musique tout va bien mais pour le reste...

Ariane : mon instinct me dit de peut-être essayer une autre solution... Le presse-ail.

Voix féminine, off, commentaire : ah, la modernité, ça c'est une solution.

Ariane : après, je sais pas si le presse-ail est autorisé dans la recette de l'aïoli.

Voix féminine, off, commentaire : l'ail est réduit en purée, Ariane ajoute un jaune d'œuf et commence monter son aïoli. Plutôt péniblement.

Ariane : alors j'ai commencé à mélanger à la cuillère mais je pense qu'il va falloir passer au fouet...

Hop... en gros, l'aïoli ça doit être une espèce de mayonnaise à l'ail. Alors, moi, je ne sais même pas faire la mayonnaise, donc...

Voix féminine, off, commentaire : aie, aie, pas de mayonnaise, pas d'aïoli, mais Ariane reste optimiste et reprend son combat en s'armant d'un tablier.

Ariane : pffou... ça prend pas même peut-être qu'y a pas assez de jaunes d'œuf... j'ai mis trop d'huile...

Peut-être que mon récipient n'est pas assez grand... Peut-être que ...

Voix féminine, off, commentaire : avec des peut-être on referait le monde mais visiblement pas un aïoli.

Ariane : je me demande si mon aïoli n'est pas compromis pour samedi...

Voix féminine, off, commentaire : Ariane commencerait-elle à capituler ?

Ariane : c'est aussi liquide qu'une vinaigrette.

Voix féminine, off, commentaire : il faut dire que l'aïoli a mauvaise mine. Cette fois-ci Ariane rend les armes.

Ariane : bon, qu'est-ce qu'on fait ? Vous vous y connaissez, vous, en mayonnaise ?

Voix féminine, off, commentaire : malheureusement, non, mais Georgiana, professeur de cuisine, arrive en renfort.

Georgiana, professeur de cuisine : Bonjour !

Ariane : bon, alors, Georgiana, je vous montre un peu...

Georgiana, professeur de cuisine : je pose mes affaires là... 42 :21

Ariane : l'état des dégâts... ça n'a pas du tout pris...

Georgiana, professeur de cuisine : mais qu'est-ce qu'y s'est passé ?

Ariane : ben, en fait, je ne sais pas monter une mayonnaise, donc...

Georgiana, professeur de cuisine : vous avez mis de l'ail, vous avez mis l'œuf... Je vais goûter...

Ariane : alors j'ai mis de l'ail, j'ai mis un œuf, j'ai mis deux gousses d'ail, trois gousses d'ail.

Georgiana, professeur de cuisine : le goût est pas mauvais.

Voix féminine, off, commentaire : voilà qui est déjà pas mal, enfin... pour une bonne vinaigrette....

Georgiana, professeur de cuisine : j'ai ramené des œufs, à température ambiante, parce que les œufs c'est bien qu'y soient à température ambiante, de l'huile d'olive j'ai pris, moi, et des gousses d'ail déjà épluchées.

Voix féminine, off, commentaire : première astuce, les ingrédients à la même température et pour le matériel, on laisse le mortier et on passe au modèle 21e siècle, le robot.

Georgiana, professeur de cuisine : moi, ma recette j'utilise cinq gousses d'ail pour un jaune d'œuf et environ 300 gr d'huile d'olive.

Voix féminine, off, commentaire : à partir de là, versez l'huile d'olive petit à petit et remuez avec un bon coup de fouet.

Georgiana, professeur de cuisine : donc là, je peux pas faire mieux, hein.

Voix féminine, off, commentaire : en effet, difficile de faire mieux !

Georgiana, professeur de cuisine : voilà, c'est prêt !

Ariane : je veux bien goûter... Hmmm !

Voix féminine, off, commentaire : Ariane est conquise.

Ariane : c'est très bon, je vais l'adopter.

Georgiana, professeur de cuisine : super !

Ariane : je vais essayer de refaire la même chose samedi.

Georgiana, professeur de cuisine : bon, ben, mission accomplie !

Voix féminine, off, commentaire : mission accomplie pour Georgiana, Ariane fera un heureux samedi prochain.

### *LA PÉTANQUE*

Grégory Galiffi : bien, on poursuit dans le sport. Regardez, c'est normal, on va jouer un petit peu aux boules. C'est une tradition à Marseille. Alors, il existe plus d'une centaine de terrains de pétanque dans la ville, y sont tous en plein air, comme celui-ci, il est rattaché aux 4e et 5e arrondissements de la ville, c'est le terrain de boules de Doria. On va rejoindre Anna Maillard, elle est championne de France, championne d'Europe et elle a fait médaille de bronze aux championnats du monde, c'est vraiment une spécialiste et aussi Armand qui est vice-président de ce club, vraiment que des spécialistes et c'est vraiment la tradition marseillaise. Alors, moi j'aime petites boules, enfin mes petites boules, raisonnables quand même ! 710 (44.38) gr chacune et le cochonnet, on est paré pour une belle partie de pétanque, on y va !

Armand Arslanian, vice-président de la « Boule Doria » : bonjour.

Grégory Galiffi : ça va ?

Armand Arslanian, vice-président de la « Boule Doria » : et toi ? Aujourd'hui, c'est un terrain lourd, et c'est un terrain de balourds !

Grégory Galiffi : et je me fais charrier, là ça c'est sûr !

Anna Maillard, championne d'Europe de pétanque 2010 : bonjour.

Grégory Galiffi : salut Anna ! ça va ?

Anna Maillard, championne d'Europe de pétanque 2010 : ça va bien

Grégory Galiffi : Messieurs bonjour ! Commença va ? La forme ?

Armand Arslanian, vice-président de la « Boule Doria » : vous voulez jouer avec nous ?

Grégory Galiffi : je veux bien, y paraît qu'on charrie plus qu'on ne joue à la pétanque !

Armand Arslanian, vice-président de la « Boule Doria » : on fait les deux !

Un joueur : Grégory, tu vas jouer avec Armand et Anna, d'accord ?

Grégory Galiffi : super ! J'ai deux spécialistes. Les conseils de la championne, Anna, le cochonnet la distance ?

Anna Maillard, championne d'Europe de pétanque 2010 Am : alors, entre six et dix mètres, y faut le lancer.

Grégory Galiffi : six et dix mètres, d'accord. Donc ça c'est au pif, quoi.

Anna Maillard, championne d'Europe de pétanque 2010 : allez, tu as trois lancers... Ah ben, c'est réussi du premier coup ! tu dois être à sept mètres, à peu près.

Grégory Galiffi : t'as l'impression qu'y ont des compas dans l'œil, quoi ! Après, le lancer, c'est celui qui lance le cochonnet qui envoie la première boule ?

Anna Maillard, championne d'Europe de pétanque 2010 : : voilà c'est ça, tu vas commencer par pointer et essayer de te rapprocher le plus possible du cochonnet.

Grégory Galiffi : et ya un mouvemenet particulier ou pas ?

Anna Maillard, championne d'Europe de pétanque 2010 : les pieds bien stables...

Grégory Galiffi : alors pourquoi y a le petit cercle, là... C'est pour éviter de...

Anna Maillard, championne d'Europe de pétanque 2010 : voilà, y faut pas mordre, tout simplement, c'est le règlement.

Grégory Galiffi : faut pas mordre...

Anna Maillard, championne d'Europe de pétanque 2010 : oui...

Grégory Galiffi : pétanque, Armand, ce mot pétanque ça vient d'où^?

Armand Arslanian, vice-président de la « Boule Doria » : pétanque ça vient du mot « pied tanqué », le pied tanqué de pas bouger, de pas tricher, de pas sortir du rond...

Grégory Galiffi : alors là, c'est pointer ?

Anna Maillard, championne d'Europe de pétanque 2010 : voilà.

Grégory Galiffi : alors là c'est pointer. qu'est-ce que je fais ? C'est vers le haut ? Vers le long ? Comment on la prend cette boule ?

Anna Maillard, championne d'Europe de pétanque 2010 : alors fais comme tu le sens. Tu peux donner une petite courbe en jouant debout puis en essayant de bien doser...

Grégory Galiffi : je la sens pas trop, en fait ! On va y arriver !

Anna Maillard, championne d'Europe de pétanque 2010 : allez Greg !

Armand Arslanian, vice-président de la « Boule Doria » : allez Grégory ! C'est pas mal !

Anna Maillard, championne d'Europe de pétanque 2010 : c'est pas mal ! Bien joué !

Un joueur : c'est la première boule de ta vie que tu as jouée ?

Grégory Galiffi : non, non... Voilà... Formidable... donc, on a gagné, là ! L'équipe !

Armand Arslanian, vice-président de la « Boule Doria » : on a un point.

Grégory Galiffi : ah, c'est treize ! ça se joue en treize ?

Un joueur : exactement... Ah, bé, tu vas devenir un spécialiste, là !

Anna Maillard, championne d'Europe de pétanque 2010 : un peu fort, un peu fort...

Armand Arslanian, vice-président de la « Boule Doria » : allez, Grégory montre-nous qui tu es... !

Armand Arslanian, vice-président de la « Boule Doria » : allez décontracté... Voilà.... Oui !

Grégory Galiffi : ben, j'ai un petit côté du sud, quand même !... On est mal barré : on est très mal barré !

Oui, magnifique, ça, oh pôvre ! bon, allez, à droite ?

Anna Maillard, championne d'Europe de pétanque 2010 : à droite ! bravo !

Grégory Galiffi : t'as compris ou t'as pas compris parce que je peux t'expliquer !

Un joueur : ici nous sommes à Marseille, pas à Lourdes, ça c'est un miracle !

Grégory Galiffi : ah non ! là, on est... On perd quand même, on est à 6/1. On va se ressaisir... là, on a treize !

Un joueur : vous avez été les plus forts, bravo, félicitations !

Armand Arslanian, vice-président de la « Boule Doria » : on n'est pas fanny...

Grégory Galiffi : on n'est pas fanny, heureusement !

Anna Maillard, championne d'Europe de pétanque 2010 : on a gagné !

Grégory Galiffi : maintenant c'est quoi, c'est le petit coup de l'amitié ou pas ?

Anna Maillard, championne d'Europe de pétanque 2010 : ben oui, on va se désaltérer...

Grégory Galiffi : maintenant on va avoir une petite récompense, le coup de l'amitié à Marseille !... face au Vieux Port, on n'est pas bien là !

Anna Maillard, championne d'Europe de pétanque 2010 : impeccable !

Armand Arslanian, vice-président de la « Boule Doria » : après une partie de pétanque... On prend le jaune ?

Grégory Galiffi : ah moi je veux bien... sauf pour Anna parce que sportifs de haut niveau...

Armand Arslanian, vice-président de la « Boule Doria » : nous aussi sportifs...

Grégory Galiffi : vos impressions... Anna, Armand ?

Anna Maillard, championne d'Europe de pétanque 2010 : bé, tu t'es bien débrouillé, hein, pour un débutant.

Un joueur : la chance du débutant.

Grégory Galiffi : je suis pas sûr, la chance c'est sur un coup, sur plusieurs coups c'est pas de la chance !

Anna Maillard, championne d'Europe de pétanque 2010 : oui, tu as le droit...

Grégory Galiffi : c'est une prédisposition à jouer à la pétanque...

Anna Maillard, championne d'Europe de pétanque 2010 avec un peu d'entraînement, pourquoi pas !

Grégory Galiffi : le plus dur c'est quoi en compétition ? un tournoi de pétanque, un championnat du monde comme tu as fait y a pas longtemps, ça dure combien de temps ?

Anna Maillard, championne d'Europe de pétanque 2010 : ça dure sur deux, trois jours, en fait...

Grégory Galiffi : deux, trois jours...

Anna Maillard, championne d'Europe de pétanque 2010 : donc le plus dur c'est quand même d'être régulière et de pouvoir jouer à son meilleur niveau tout au long de la compétition...

Un joueur : le mental aussi...

Anna Maillard, championne d'Europe de pétanque 2010 : et le mental aussi, la concentration.

Grégory Galiffi : et les Français, on est les meilleurs ou pas ? parce qu'on l'a inventée la pétanque, Armand ?

Armand Arslanian, vice-président de la « Boule Doria » : oui...

Grégory Galiffi : 1907, je crois...

Armand Arslanian, vice-président de la « Boule Doria » : oui je crois, je suis pas sûr...

Grégory Galiffi : c'était juste à côté, c'était vers a Ciotat.

Anna Maillard, championne d'Europe de pétanque 2010 : voilà, la Ciotat... alors au niveau, chez les garçons, oui, on domine quand même le monde, chez les filles on arrive mais là on a terminé troisième y a dix jours. On arrive à s'imposer...

Grégory Galiffi : j'ai entendu que la Thaïlande, aussi,

Armand Arslanian, vice-président de la « Boule Doria » : c'est dommage que c'est pas les Turcs qui ont inventé... parce que Istanbul... !

Grégory Galiffi : oh ! il l'a faite ! elle est bonne ; allez, santé ! e t puis un grand merci à Anna et puis Anna y faut préciser quelque chose c'est que la pétanque est sport reconnu officiellement depuis ?

Anna Maillard, championne d'Europe de pétanque 2010 depuis 2002, au ministère des sports, voilà. Donc c'est vraiment un sport.

Grégory Galiffi : de haut niveau avec des athlètes comme toi.

Anna Maillard, championne d'Europe de pétanque 2010 : voilà c'est ça.

Grégory Galiffi : écoutez merci à tous les quatre. Merci à tous ceux qui nous ont permis de faire cette très belle émission dans cette perle de la Méditerranée, Marseille. Alors on termine avec le pastis, ça fait un peu cliché mais c'est tellement bon et moi je vous invite à venir ici parce que y fait bon vivre à Marseille et on se retrouve très vite pour un prochain épisode de « A vos régions », à la vôtre !

### "Episode Paris ethnique"

(Vegetables, small lamb gigot, landscape, marché, herbs, red sweets)

Grégory Galiffi : bonjour à tous bienvenue dans votre émission « A vos régions ». Je ne suis ni à Pékin, ni en plein cœur de Hong-Kong mais à Paris au niveau du parc du Luxembourg au côté de Maître Fang et une partie de ses élèves pour une émission très spéciale « d'A vos régions » que j'essaie de suivre, un Paris ethnique. Nous allons voyager en plein cœur de la capitale avec différentes communautés qui font, eh bien, la pluralité de notre pays, à savoir : les communautés asiatique, africaine, maghrébine, également européenne avec les Portugais, et les Russes qui seront à l'honneur mais également la communauté indienne en plein cœur de Paris entre le dix-neuvième, le dixième et le dix-huitième arrondissement de la Capitale mais juste avant pour commencer cette émission, toute en souplesse, on va demander un conseil à Maître Fang.

Maître Fang pour bien... bonjour tout d'abord, alors qu'est-ce qu'il faut faire pour bien commencer une journée ?

Maître Fang Xiaofen (femme), Fédération française de Wushu : ah, alors bien, le matin, tout simplement on est là debout et, ensuite, on va lever les deux mains jusqu'au niveau des épaules et on (a ciné ? incompris) (01.29) et on pose tout doucement, voilà, inspire, très bien, et ... Voilà... ..

Grégory Galiffi : l'avantage du Taïchi, c'est quoi ? Y pas de traumatisme, on va pas courir, y a pas de force ?

Maître Fang Xiaofen, Fédération française de Wushu : on équilibre Yin et Yang donc renforcer le Yang et le Yin à l'interne donc ça fait... donne une force.

Grégory Galiffi : écoutez, merci. Nous, eh bien, on commence cette émission très spéciale « d'A vos région » consacrée au Paris ethnique... Encore un petit peu de souplesse et de respiration... C'est parti... Alors après notre petit préambule sportif mais zen, au niveau du jardin du Luxembourg, nous sommes maintenant dans le nord-est de Paris dans le secteur du métro La Chapelle, on va rejoindre Kirane dans le secteur de Little India, nous y sommes, la petite Inde de Paris. Alors Kirane elle est restauratrice indienne, ça fait plus de trente ans qu'elle est à Paris, elle est surtout Fourchette d'Or, elle nous a donné rendez-vous dans un petit café, salon de thé, vraiment, dans ce quartier où elle aime bien retrouver, eh bien, les odeurs de son pays natal. On va la rejoindre, elle est à l'intérieur, on y va.

Ça va Kirane ?

Kirane Grover (femme), Chef de « Kirane's » : hello, ça va, ça va et toi ?

Grégory Galiffi : je suis ravi de te voir.

Kirane Grover, Chef de « Kirane's » : moi aussi. (commande au serveur en langue indienne)

Grégory Galiffi : « chāi » c'est les thés, c'est ça ?

Kirane Grover, Chef de « Kirane's » : oui, voilà, tu vois c'est le fameux « chāi » (s'exprime en langue indienne envers le serveur)

Grégory Galiffi : alors il est au lait, sucré ?

Kirane Grover Chef de « Kirane's » : alors ça c'est le thé au lait, sucré, on met le thé ici, dedans, pour que ça refroidisse un petit peu et on boit comme ça.

Grégory Galiffi : D'accord. C'est vrai que, pour le coup, c'est original.

Kirane Grover, Chef de « Kirane's » : ah voilà !

Grégory Galiffi : ah oui, d'accord ! ça c'est le petit déj' ?

Kirane Grover, Chef de « Kirane's » : ça c'est petit déj' !

Grégory Galiffi : merci.

Kirane Grover, Chef de « Kirane's » : ça c'est le « dosa » c'est fait avec la farine de lentille et du riz mélangé.

Grégory Galiffi : par contre ça, c'est pas de la confiture... ?

Kirane Grover, Chef de « Kirane's » : non. Pas du tout, ça c'est les sauces et c'est hyper, hyper pimenté.

Grégory Galiffi : le petit déj' indien, il est salé ?

Kirane Grover, Chef de « Kirane's » : exactement.

Grégory Galiffi : on mange pas sucré.

Kirane Grover, Chef de « Kirane's » : non.

Grégory Galiffi : d'accord.

Kirane Grover, Chef de « Kirane's » : on mange pas de sucré.

Grégory Galiffi : ah oui... ! En plus c'est farci ! C'est de la pomme de terre...

Kirane Grover, Chef de « Kirane's » : là il y a des pommes de terre. Tu prends comme ça et tu trempe dans ça et après tu vas manger...

Grégory Galiffi : ah oui d'accord, donc les pommes de terre, la galette, ça c'est la coco, ça c'est le mélange de lentilles et de tomates...

Kirane Grover, Chef de « Kirane's » : hum, lentilles et tomates...

Grégory Galiffi : et c'est pimenté ?

Kirane Grover, Chef de « Kirane's » : hum...

Grégory Galiffi : pas de trop j'espère! C'est bon... oh, mais c'est fort! houlà là! houlà là! houlà là là !

Kirane Grover, Chef de « Kirane's »: alors on peut tricher, ça veut dire tu manges ça que tu manges qu'avec les pommes de terre...

Grégory Galiffi : ouh ! C'est du brutal ! Ah ouais, ouais, le matin t'es enforme avec ça ! C'est garanti grand teint ! Là vous dormez pas pendant vingt-quatre heures ! Bon, ben, nous on continuer de goûter notre petit déj' et puis après on va se balader dans Little India

Kirane Grover, Chef de « Kirane's »: oui, oui c'est bon !

Grégory Galiffi : mais c'est très bon ! Mais ça surprend un peu à neuf heures du matin...

Kirane Grover, Chef de « Kirane's »: mais c'est très, très bon.... Merci Monsieur, merci beaucoup ! (4 :47 they leave the restaurant)

Grégory Galiffi, voix off, commentaire : le petit déjeuner terminé, à présent, Kirane m'emmène pour une ballade dans le quartier indien de Paris, une communauté qui compte près de soixante mille personnes.

Kirane Grover, Chef de « Kirane's »: c'est pas mal, hein...

Grégory Galiffi : c'est hallucinant, ce quartier.

Kirane Grover, Chef de « Kirane's »: waouh c'est beau ! Ça c'est un sari du sud de l'Inde parce que c'est leur tradition...

Grégory Galiffi : houlà là quel travail ! Alors y faut s'envelopper là-dedans...

Kirane Grover, Chef de « Kirane's » : oui

Grégory Galiffi : c'est de la soie ?

Kirane Grover, Chef de « Kirane's »: oui c'est de la soie brodée et après on met comme ça, tu vois. Par exemple, on commence ici et on fait le tour...

Grégory Galiffi : on tourne...

Kirane Grover, Chef de « Kirane's »: et puis après on fait des plis... voilà...

Grégory Galiffi : et tout ça c'est fait à la main ?

Kirane Grover, Chef de « Kirane's »: oui, c'est fait à la main.

Grégory Galiffi (en commentaire off) : après notre shopping bolliwoodien, direction l'épicerie pour dégoter les ingrédients nécessaires à la préparation de beignet indiens.

Kirane Grover, Chef de « Kirane's »: ah ! ça c'est le magasin où on achète les légumes, les épices, tout ce qu'il faut. Voilà, regardez ! Il y a Monsieur Sendy (nom compris) (05.58) ! ça va Monsieur Sendy ? C'est l'endroit où je viens souvent... monsieur Grégory... Voilà.

Grégory Galiffi : bonjour.

Monsieur Sendy : bonjour.

Grégory Galiffi : alors qu'est-ce qu'on va acheter de bon, Kirane ?

Kirane Grover, Chef de « Kirane's »: comme tu vois ici tu as des aubergines, toutes fines, et je vais faire des beignets avec ça.

Grégory Galiffi : ah, elles ont une drôle de couleur, elles sont beaucoup plus claires que les nôtres.

Kirane Grover, Chef de « Kirane's »: oui. Et là, tu as les gombos, on va acheter ça aussi. On pourrait faire ça en légumes et aussi des petites croquettes avec. Et pour vérifier si ils sont vraiment frais, on casse ça...

Grégory Galiffi : la pointe ?

Kirane Grover, Chef de « Kirane's »: oui, la pointe, pour être sûr...

Grégory Galiffi : y t'en faut, ça ?

Kirane Grover, Chef de « Kirane's »: oui, il me faut ça... il me faut ça... c'est des haricots verts, ça arrive de l'Inde...

Grégory Galiffi : des haricots verts géants. Sendy, c'est quoi ça comme aubergine ?

Monsieur Sendy : c'est l'aubergine qui vient de l'Inde, l'Inde du Nord.

Grégory Galiffi : l'Inde du Nord ?

Monsieur Sendy : oui, oui.

Grégory Galiffi : toutes petites, comme ça, des bébés !

Monsieur Sendy : oui toutes petites...

Grégory Galiffi : ça pour tes petits beignets...

Kirane Grover, Chef de « Kirane's »: oui, oui, tu fais ça moi j'achète les gombos, ici.

Grégory Galiffi : qu'est-ce que c'est que ça ?

Kirane Grover, Chef de « Kirane's »: ça c'est les fleurs des oignons qu'on trouve pas ailleurs et moi j'achète toujours pour mettre dans les légumes ou en mélange, un goût frais et c'est très bon aussi.

Grégory Galiffi : on trouve des trucs, mais c'est impressionnant.

Kirane Grover, Chef de « Kirane's »: et là je voulais te montrer...

Grégory Galiffi : ça je connais, c'est du gingembre, non ?...

Kirane Grover, Chef de « Kirane's »: non, ça c'est pas du gingembre ! Regarde, ça c'est du curcuma frais, t'as vu la couleur orangée ?

Grégory Galiffi : ça c'aurait pu être de la carotte indienne, vu la couleur. Ça on en prend ou pas ? On en a besoin ?

Kirane Grover, Chef de « Kirane's »: oui on prend un peu.

Grégory Galiffi : okay. Bon avec ça on a ce qui faut !

Kirane Grover, Chef de « Kirane's »: merci (à Sendy)

Monsieur Sendy : merci, c'est bon...

Grégory Galiffi : merci c'est bon. Ciao.

Grégory Galiffi : après les courses, maintenant la recette. (8 :01 they enter the restaurant kitchen)

Grégory Galiffi : maintenant on est dans tes cuisines et on va préparer une sorte de beignets tempura comme tu me le disais au marché mais recette indienne.

Kirane Grover, Chef de « Kirane's »: oui.

Grégory Galiffi : alors on va faire des beignets. On a acheté des légumes...

Kirane Grover, Chef de « Kirane's »: on a acheté des légumes et on va rester sur la base des légumes...

Grégory Galiffi : de toutes façons le plus difficile, ça va être de quoi ? De faire la pâte pour la tempura, beignets...

Kirane Grover, Chef de « Kirane's »: oui. Pas vraiment très difficile mais on va essayer... voilà, vous mettez un petit peu de farine de pois chiches...

Grégory Galiffi : farine de pois chiches... là on met quoi ? deux cuillères et demie...

Kirane Grover, Chef de « Kirane's » : oui, deux cuillères et demi... on met une demi-cuillère, ça c'est farine de maïzena, je mets une petite pincée de mes épices gara masala qui est un mélange de plusieurs épices...

Grégory Galiffi : et on a combien d'épices dans le gara masala ?

Kirane Grover, Chef de « Kirane's »: on a la cardamome verte, cardamome noire, cannelle, macis, c'est ça, c'est celles qui couvrent la fleur de muscade qui est très peu connue, la coriandre en grains, du cumin en grain, vous avez le clou de girofle...

Grégory Galiffi : ça c'est l'Inde ! L'Inde c'est ça, c'est le pays des épices, c'est magnifique, hein ! donc garam masala.

Kirane Grover, Chef de « Kirane's »: oui.

Grégory Galiffi : qu'est-ce qu'on rajoute ?

Kirane Grover, Chef de « Kirane's »: alors, on va mettre nigelle, je mets un peu de sel... et voilà... je fais faire ma petite pâte...

Grégory Galiffi : c'est facile, hein.

Kirane Grover, Chef de « Kirane's »: Grégory, s'il te plaît, tu pourras me mettre un petit peu de curcuma, c'est l'épice jaune, avec une petite cuillère, là... (prepares in 'silver' ware)

Grégory Galiffi : j'en mets combien ?

Kirane Grover, Chef de « Kirane's »: juste un petit peu... voilà...

Grégory Galiffi : comme ça ?

Kirane Grover, Chef de « Kirane's »: comme ça, ça suffit... voilà... comme ça, ça donne une jolie couleur et puis en même temps le curcuma c'est une très bonne épice... voilà... n'est-ce pas... ça fait une jolie pâte...

Grégory Galiffi : est-ce que cette pâte-là, y faut bien la remuer ?

Kirane Grover, Chef de « Kirane's »: oui.

Grégory Galiffi : et surtout la laisser reposer.

Kirane Grover, Chef de « Kirane's »: exactement. Au moins dix minutes.

Grégory Galiffi : au moins dix minutes parce que là le résultat on l'a là aussi. Donc ça c'est la même chose, reposé, et bien mélangé.

Kirane Grover, Chef de « Kirane's »: oui, voilà. Merci.

Grégory Galiffi : ça c'est la magie, ça... nous, on aime bien comme ça.

Kirane Grover, Chef de « Kirane's »: voilà... alors je vais tremper mes beignets...

Grégory Galiffi : donc ça c'est les petites... euh...

Kirane Grover, Chef de « Kirane's »: aubergines...

Grégory Galiffi : aubergines... Elles sont magnifiques celles-ci... des petites bébés aubergines comme ça qu'on a trouvé au marché...

Kirane Grover, Chef de « Kirane's »: oui... on va commencer... voilà... je vais les mettre dans la friteuse... voilà...

Grégory Galiffi : super...

Kirane Grover, Chef de « Kirane's »: je veux juste vous montrer... (fries them in oil)

Grégory Galiffi : les petites crevettes, moi ça me dit bien !

Kirane Grover, Chef de « Kirane's »: les petites crevettes...

Grégory Galiffi : là, les petites crevettes, t'as mis quoi dessus ?

Kirane Grover, Chef de « Kirane's »: moi j'avais juste mis la pâte de l'ail et gingembre avec un peu de curcuma, d'accord ?

Grégory Galiffi : alors curcuma...

Kirane Grover, Chef de « Kirane's »: et un peu de citron... alors, là je vais mettre... juste saupoudrer un petit peu de farine de maïzena... moi je vais mettre un peu de garam masala... juste une petite pincée, comme ça ... un petit peu de curcuma...

Grégory Galiffi : elles sont comment, là, nos petites aubergines ? ça a l'air d'être pas mal, là-bas, ce qui se dit...

Kirane Grover, Chef de « Kirane's »: oui, c'est bon... je vais aussi vous préparer un petit peu...

Grégory Galiffi : les combos...

Kirane Grover, Chef de « Kirane's »: les gombos...

Grégory Galiffi : gombos...

Kirane Grover, Chef de « Kirane's » : et là je vais faire encore une fois quelque chose de très rapide... un peu de sel... tac, tac, tac... un peu de garam masala, tac, tac, tac...

Grégory Galiffi : avec Kirane, c'est sympa la cuisine, vous avez... tac, tac, tac...

Kirane Grover, Chef de « Kirane's »: tac, tac, tac...

Grégory Galiffi : c'est comme un peintre en fait...

Kirane Grover, Chef de « Kirane's »: ah, peut-être... Un peu de curcuma... qui est aphrodisiaque... on garde juste quelques minutes et ce sera fait, entre-temps... voilà, nos beignets sont faits... (she takes out the aubergines and puts the shrimps into the hot oli)

Grégory Galiffi : on a préparé, à côté, pour... euh... les éponger un petit peu, pour enlever l'excédent d'huile... ça, à l'apéro c'est parfait ! Donc, là maintenant on attaque nos crevettes... Kirane, pour être sûr à chaque fois, quand on a les tempuras, comme ça c'est quoi ? C'est la couleur ?

Kirane Grover, Chef de « Kirane's »: oui, c'est la couleur qui compte...

Grégory Galiffi : la couleur avant tout.

Kirane Grover, Chef de « Kirane's »: oui. (takes the shrimps out)

Grégory Galiffi : et ça sent super bon ! ah, les beignets de crevettes !

Kirane Grover, Chef de « Kirane's »: voyez, on le voit ils sont devenus tout roses, ça veut dire ils sont cuits, hein.

Grégory Galiffi : c'est aussi ton curcuma qui a mis la jolie couleur.

Kirane Grover, Chef de « Kirane's »: oui, aussi.



Grégory Galiffi : ça c'est la petite astuce indienne, le curcuma... Holà là ! Ça c'est tentant !

Kirane Grover, Chef de « Kirane's »; on va terminer avec ça... on va juste mettre quelques gouttes de citron... juste un petit peu, comme ça... et comme on avait déjà mis nos épices, vous avez vu, on n'a pas mariné longtemps, hein.

Grégory Galiffi : non...

Kirane Grover, Chef de « Kirane's » : Ça on n'a pas besoin, c'est rapide et c'est très bon, très, très bon... allez... (fries the okra)

Grégory Galiffi : magnifique !

Kirane Grover, Chef de « Kirane's »: voilà. Là, regarde ... tu as vu ? Elle est bonne la couleur... (takes the okra out of the frying fat)

Grégory Galiffi : elle est parfaite... ça donne envie de taper dans le plat !... les gombos... ils ont déjà... ils sont comme il faut, ils sont bien croquants...

Kirane Grover, Chef de « Kirane's »: oui... voilà, vous pouvez goûter, on a des beignets tout frais... et vous pouvez faire des beignets (ingrédients on screen 12 :53) comme ça, on peut faire des choux, on peut faire tout ce qu'on veut... vous pouvez faire tout ce que vous voulez... tiens, je pourrais vous faire ça si vous voulez...

Grégory Galiffi : des pommes de terre..

Kirane Grover, Chef de « Kirane's »: les pommes de terre en beignets.

Grégory Galiffi : les pommes de terre crues ?

Kirane Grover, Chef de « Kirane's »: oui. Regardez, je vais vous faire dans deux minutes...

Grégory Galiffi : c'est ça avec Kirane, ce qui est sympa c'est que ça s'arrête jamais... voilà, c'est qu'on va manger, pendant toute la matinée ! Ça c'est un morceau d'Inde à Paris parce que Kirane c'est vraiment une institution. Tu as été... euh... élue Fourchette d'Or.

Kirane Grover, Chef de « Kirane's »: exactement. Et ça fait longtemps maintenant, depuis 1977 je fais la restauration à Paris.

Grégory Galiffi : Et ça c'est vraiment une des meilleures adresses indiennes de la Capitale. Merci vraiment...

Kirane Grover, Chef de « Kirane's »: merci à vous.

Grégory Galiffi : merci pour ta gentillesse et pour la visite du quartier... d'un des quartier indien de la Capitale et surtout pour cette très, très bonne recette de petits tempuras à l'indienne, nous on va se régaler et tout de suite on va s'intéresser aux pains du monde et ils sont nombreux. Vous allez voir...

*Recette :*

Beignets de légumes et crevettes

(pour 4 personnes)

Pour la pâte à beignets

- 50 g de farine de pois chiches
- ½ litre d'eau
- ½ cuillère à café de garam masala (cardamome verte et noire, cannelle, macis, coriandre, cumin, clous de girofles)

*LES PAINS DU MONDE*

Voix off féminine, commentaire : aliment essentiel des civilisations, le pain trouve son origine chez les Egyptiens, en passant par les Grecs et les Romains dans l'Antiquité et puis, au fil du Moyen-Age, il commence à voir le jour dans les autres pays du monde.

Aujourd'hui toujours aliment de base, le pain traduit bien souvent la culture et l'histoire de son pays.

Jean-Michel LECAT, historien culinaire : par exemple, pour les Italiens le vrai pain , en fait, c'est la pâte, la pasta qui vient du blé. En Autriche ce sont les inventeurs du pain de luxe, c'est la viennoiserie. Les croissants qu'on mange tous les jours, que vous trouvez dans ces boulangeries, ils viennent depuis 1840, ils sont implantés en France.

Voix off féminine, commentaire : depuis sa création, la recette du pain est toujours confectionnée dans les règles de l'Art selon une tradition ancestrale et ce, quel que soit son pays d'origine. A commencer par le pain français surtout réputé pour sa forme allongée.

Adrien FAGES, boulangerie Julien : la baguette c'est l'évolution de la Société, en fait. Le fait que les gens vivent plus à la ville qu'à la campagne, la baguette c'est un produit qui va pas se conserver autant qu'une boule de pain donc c'est pour ça qu'on est parti, je pense, sur des formes allongées et tout ça.

Voix off féminine, commentaire : au Maghreb, le fameux pain rond connaît, lui aussi, une recette inchangée. Ce pain, à la farine de semoule, est généralement confectionné par les femmes, en cuisine.

D'ailleurs, ici, pas de four à pain, pour le faire cuire une simple poêle suffit.

Après l'Afrique du Nord, changement de décor, direction la Russie. Le blini, cette galette moelleuse et fondante était traditionnellement servie pour des fêtes religieuses et symbolisait le soleil par sa forme.

Florence KHAN, boulangère : le blini c'est une petite crêpe russe, à l'origine, que l'on mange principalement en Russie, donc avec le caviar, un peu de crème fraîche comme ça étalée dessus, c'est assez irrésistible, hein.

Voix off féminine, commentaire : à quelques milliers de kilomètres du blini, le Mexique : on y trouve un autre genre de galettes, ronde, elle aussi cette fine crêpe est composée de farine de maïs et fait office d'accompagnement et de couverts pendant le repas des Mexicains.

Paul ROJAS, Chef du « Casa Palenque » : la tortilla est prête on peut la manger avec de la viande, avec sauces... là, j'ai une sauce mexicaine, on prend comme ça, on utilise comme une cuillère et on la mange.

Voix off féminine, commentaire : en Asie centrale et du Sud, retrouvons le nan, farine de blé au rendez-vous, ce pain plat et rond à l'onctuosité redoutable est cuit sur les parois d'un four tandoori et alimenté au charbon de bois.

Ainsi, le pain reflète des cultures et des traditions prend, parfois, des allures d'avant-gardisme avec certains boulangers comme Gontran Cherrier. Ce boulanger féru de voyages n'a pas hésité un instant à réinventer la boulangerie en s'inspirant des saveurs du monde comme, par exemple, cette pâte fermentée japonaise, le miso, que l'on trouve dans ce pain. Pains miso, baguettes au curry, traditions et fantaisies sont au rendez-vous. (16 :34 writing : Gontran Cherrier, boulanger)

Gontran CHERRIER, boulanger : en mixant la tradition française du pain avec les parfums et les aromates, les épices, les graines d'ailleurs, on a un produit qui est une super combinaison avec, justement, des horizons d'ailleurs. Le pain c'est un ministre de la culture, chaque pays a son symbole à travers le pain. C'est la source de l'alimentation, donc, en fait, à partir de ça on peut y ajouter ce qu'on veut et ce qui est important c'est de se dire que même dans un pain français je vais pouvoir aller pêcher quelque chose au Liban, en Algérie ou en Chine ou au Japon, en l'occurrence.

Voix off féminine, commentaire : chef d'orchestre du fournil ou boulanger traditionnel, le pain restera, certainement, au fil du temps, le pilier de l'alimentation dans tous les pays du monde.

Grégory Galiffi : alors maintenant on va s'intéresser à l'une des trois communautés maghrébines de la Capitale avec un restaurant marocain, Essaouira, nous sommes dans le XVI<sup>e</sup> arrondissement, c'est un ami, Ali, vous allez voir la cuisine est vraiment magnifique, somptueuse et surtout l'endroit c'est un écrin, un morceau du Maroc à Paris et, surtout, on va se mettre au chaud parce que il fait... il fait froid ! Allez venez avec moi...

(17 :30 writing Ali El Mansouri chef du restaurant 'Essaouira')

Ali El MANSOURI, Chef du restaurant « Essaouira » : bonsoir mon ami Grégory.

Grégory Galiffi : ça va Ali ? Tu vas bien ?

Ali El MANSOURI, Chef du restaurant « Essaouira » : ça va bien, merci.

Grégory Galiffi : super ! On va se mettre au chaud ! Allez je te suis ! ah ben, attends, bonsoir !

Ali El MANSOURI, Chef du restaurant « Essaouira » : je vous présente ma famille.

Grégory Galiffi : merci.

Ali El MANSOURI, Chef du restaurant « Essaouira » : installe-vous...

Grégory Galiffi : ah, on est bien ici ! Alors qu'est-ce que tu nous a préparé de bon ?

Ali El MANSOURI, Chef du restaurant « Essaouira » : un tajine de keftas...

Grégory Galiffi : les petites boulettes, c'est des keftas.

Ali El MANSOURI, Chef du restaurant « Essaouira » : viande hachée, voilà, c'est un tajine traditionnel au Maroc, les gens y font beaucoup. Alors ça c'est des briouates farcies à la crevette, poulet, fromage...

Grégory Galiffi : ouais... ouais, ouais...

Ali El MANSOURI, Chef du restaurant « Essaouira » : alors là..

Grégory Galiffi : la pastilla je la connais, ta pastilla...

Ali El MANSOURI, Chef du restaurant « Essaouira » : ça parle !

Grégory Galiffi : ta pastilla elle est réputée dans tout Paris, hein !

Ali El MANSOURI, Chef du restaurant « Essaouira » : c'est vrai, hein... au pigeon...

Grégory Galiffi : au pigeon, c'est la vraie de vraie...

Ali El MANSOURI, Chef du restaurant « Essaouira » : la vraie c'est au pigeon... alors ça c'est un mélange de pruneaux aux coings, c'est la saison du coing, c'est de l'agneau... (with whole almonds)

Grégory Galiffi : là-bas, je reconnais c'est le caviar d'aubergines.

Ali El MANSOURI, Chef du restaurant « Essaouira » : là c'est aubergines...

Grégory Galiffi : donc là l'idée c'est quoi ? C'est une sorte d'apéritif... Au Maroc, mais dans tout le Maghreb c'est comme ça, la kemia on la retrouve en Algérie, on la retrouve en Tunisie...

Ali El MANSOURI, Chef du restaurant « Essaouira » : oui voilà toute l'Afrique du Nord même en Orient c'est des petites choses, pareil...

Grégory Galiffi : même les Libanais, ils font les mezzés, c'est une culture... Comme les Espagnols, on picore... les tapas... bon, ben, écoutez on va attaquer... tu sais quoi, Ali ? Nouria, oui, y a un truc qu'on consomme, qu'on aime beaucoup, en général on sait pas le faire, parce que je le vois ça c'est le thé à la menthe on le consomme après le thé à la menthe, c'est en général avec les pâtisseries... Nouria la technique pour faire un bon thé à la menthe ! On va le préparer comme ça il sera prêt pour après.

Nouria : ben, écoutez c'est simple il faut du thé, du thé vert, on en met une petite poignée, comme ça...

Grégory Galiffi : on a toujours rêvé de savoir le faire, ce fameux thé à la menthe...

Nouria : après un petit peu d'eau pour laver le thé en général, on fait comme ça... On le remue

Grégory Galiffi : d'accord. Ah ! Tu rinces le thé ?

Nouria : oui, faut le rincer...

Grégory Galiffi : et tu sais en Asie, ils rincent le thé également parce que comme ça on enlève de la théine et, comme ça, on peut boire beaucoup de thé sans être énervé... Okay, super... donc là on a la bouilloire qui est bien remplie... ah ben, voilà !

Nouria : vous la frottez un petit peu comme ça elle dégage le parfum... Voilà...

Grégory Galiffi : là on y est...

Nouria : et puis là vous mettez le sucre... Vous sucrez comme vous sentez...

Grégory Galiffi : tu vas la laisser infuser combien de temps ?

Nouria : deux minutes.

Ali El MANSOURI, Chef du restaurant « Essaouira » : c'est pas fini, j'ai une surprise pour toi...

Grégory Galiffi : une très belle surprise ! tu me présentes quand même Ali !

Ali El MANSOURI, Chef du restaurant « Essaouira » : alors, Yasmine...

Grégory Galiffi : bon, ben, on est bien là quand même ! ça fait plaisir, on va admirer ! Allez, on se fait plaisir !... Yasmine, merci beaucoup ! Bravo ! Ali, écoute, merci pour tout, merci pour la surprise parce que ça c'est quand même... ça a été un petit peu l'antichambre du paradis, hein ! On est entre amis, un très bon repas et comme ça un très joli spectacle et nous on va profiter de notre soirée. On se retrouve juste après la pub, ce sera demain matin pour la suite de cette émission « A vos régions » très spéciale. Merci à tous les deux. Allez, nous, on va goûter. 21 :36

Grégory Galiffi (voix off commentaire) : Dans un instant « A vos régions » continue son tour du monde au cœur de Paris, je vous emmène à présent, du côté de Lisbonne pour un déjeuner dominical en famille chez Manuelle qui m'apprendra à réaliser un poulet churrasco et un arroz seco

Je quitterai le Portugal et rejoindrai le Viêt-Nam pour relever mon défi, il tient en trois mot Viet vo dao.

A suivre une douceur pour panser mes plaies, un petit tour en Russie, chez Nicolas et Fabienne qui m'apprendront à préparer un délicieux gâteau de fromage, le Vatrouchka.

Et puis comme chaque semaine, ne manquez pas le coup de main du chef avec Vittorio Beltramelli qui apprendra à Jessica comment préparer une vraie panacotta italienne.

En fin d'émission je vous invite à me suivre dans un univers ben particulier, celui des sapeurs congolais de Brazzaville, pour une séance d'essayage haute en couleurs.

Exotisme, bonne humeur et découvertes sans jet-lag c'est tout de suite dans votre émission.

Grégory Galiffi : votre émission « A vos régions » spéciale Paris ethnique, eh bien se poursuit maintenant. A l'honneur la communauté portugaise et à mes côtés Augusto. Bonjour Augusto.

Augusto FRIAS, bar-restaurant « Le Lieutenant » : bonjour Monsieur Greg.

Grégory Galiffi : grande communauté à Paris et en France, les Portugais. Et là on est à cheval entre le XIVe arrondissement et Gentilly. (writing Augusto Frias, bar-restaurant 'le lieutades' 23 :04)

Augusto FRIAS, bar-restaurant « Le Lieutenant » : Gentilly, arrondissement, Val de Marne donc, 94 val de marne.

Grégory Galiffi : en plus ce qui est sympa c'est que y a ton restaurant, bien sûr mais juste à côté on a une pâtisserie portugaise et une churrasqueira...

Augusto FRIAS, bar-restaurant « Le Lieutenant » : rôtisserie...

Grégory Galiffi : rôtisserie, ça c'est ton frère... ah, bonjour, on met ça là...

Augusto FRIAS, bar-restaurant « Le Lieutenant » : on met toujours un peu de jambon pour les gens en apéritif...

Grégory Galiffi : ça c'est très important... ou un petit morceau de chorizo grillé...

Augusto FRIAS, bar-restaurant « Le Lieutenant » : chorizo... jambon cru maison...

Grégory Galiffi : maison... écoute, Augusto, merci pour ton accueil...

Augusto FRIAS, bar-restaurant « Le Lieutenant » : et à la santé...

Grégory Galiffi : à la santé des Portugais en France et à Paris et là on va rejoindre Manuella qui va nous préparer une recette 100% portugaise et nous on va quand même goûter à... parce que le petit chorizo grillé, ça me tente bien, allez...

Grégory Galiffi (voix off, commentaire) : à présent la maison de Manuella qui m'attend pour préparer un poulet churrasco, recette typiquement portugaise.

23 :55 in Manuela's kitchen

Grégory Galiffi : ce poulet, c'est quoi ? Churrasco ?

Manuella ROLLAND, auxiliaire de puériculture : churrasco.

Grégory Galiffi : ça veut dire quoi en portugais.

Manuella ROLLAND, auxiliaire de puériculture : grillé.

Grégory Galiffi : bon, est-ce que ça c'est une recette facile ?

Manuella ROLLAND, auxiliaire de puériculture : ça c'est très facile...

Grégory Galiffi : c'est très facile ! Très bien ! Bon, alors y faut un poulet...

Manuella ROLLAND, auxiliaire de puériculture : voilà, bon, on l'ouvre, ouvert au milieu, de l'ail...

Grégory Galiffi : ouais...

Manuella ROLLAND, auxiliaire de puériculture : du sel...

Grégory Galiffi : ouais...

Manuella ROLLAND, auxiliaire de puériculture : du vin blanc, du poivre et du piri-piri, c'est une épice portugaise.

Grégory Galiffi : bon, alors on commence par quoi, la préparation ? Parce que ça, tu dis y faut préparer ça la veille, la marinade.

Manuella ROLLAND, auxiliaire de puériculture : oui, faut préparer la veille, donc moi j'ai préparé d'avance...

Grégory Galiffi : normal.

Manuella ROLLAND, auxiliaire de puériculture : donc ils sont prêts.

Grégory Galiffi : prêts à manger...

Manuella ROLLAND, auxiliaire de puériculture : voilà et je vais montrer comment on fait la marinade...

Grégory Galiffi : ben, on t'écoute.

Manuella ROLLAND, auxiliaire de puériculture : donc je prends de l'ail.

Grégory Galiffi : il en faut combien à peu près ?

Manuella ROLLAND, auxiliaire de puériculture : pour un poulet, deux gousses d'ail.

Grégory Galiffi : deux gousses d'ail pour un poulet.

Manuella ROLLAND, auxiliaire de puériculture : voilà...

Grégory Galiffi : tu vas couper ça fin, fin, fin.

Manuella ROLLAND, auxiliaire de puériculture : fin oui, de toutes façon après ça se...

Grégory Galiffi : ça, c'est une technique bien à toi...

Manuella ROLLAND, auxiliaire de puériculture : oui, voilà...

Grégory Galiffi : parce qu'on a des techniques de chef, y font ça... Et ça marche vachement bien aussi, regardez ! Ça fait un peu serial killer quand t'attaques la gousse d'ail !

Manuella ROLLAND, auxiliaire de puériculture : là, du poivre...

Grégory Galiffi : ouais...

Manuella ROLLAND, auxiliaire de puériculture : j'ai les mains...

Grégory Galiffi : attends, attends, je vais t'aider...

Manuella ROLLAND, auxiliaire de puériculture : humides... voilà...

Grégory Galiffi : on est pas mal...

Manuella ROLLAND, auxiliaire de puériculture : on entame le piri piri, pas trop quand même...

Grégory Galiffi : faut pas en mettre trop, trop, trop, vous avez compris... ça dépend, si vous avez envie d'avoir chaud, vous pouvez en mettre. Qu'est-ce que c'est ça ? C'est du vin ?

Manuella ROLLAND, auxiliaire de puériculture : c'est du vin blanc.

Grégory Galiffi : vin blanc, vin blanc... ?

Manuella ROLLAND, auxiliaire de puériculture : vin sec. Alors je vais mettre au frais pendant...

Grégory Galiffi : on va le filmer...

Manuella ROLLAND, auxiliaire de puériculture : dans un... un Tupperware, avec un couvercle, à peu près huit heures.

Grégory Galiffi : voilà. Ben, la veille pour le lendemain. Okay. Magie, magie de la télévision... hop, le poulet !

Manuella ROLLAND, auxiliaire de puériculture : voilà, le poulet.

Grégory Galiffi : c'est beau. Le lendemain, je récupère mon poulet qui a mariné.

Manuella ROLLAND, auxiliaire de puériculture : voilà.

Grégory Galiffi : qu'est-ce que j'en fais .

Manuella ROLLAND, auxiliaire de puériculture : on met sur un grill, four thermostat 220 et mettra sur le grill trois quarts d'heure.

Grégory Galiffi : trois quarts d'heure, 220°.

Manuella ROLLAND, auxiliaire de puériculture : en tournant tous les quarts d'heure, à peu près.

Grégory Galiffi : tous les quarts d'heure on change les faces.

Manuella ROLLAND, auxiliaire de puériculture : voilà.

Grégory Galiffi : le résultat il est là.

Manuella ROLLAND, auxiliaire de puériculture : voilà.

Grégory Galiffi : ça... ah, ouais... ! on a envie de manger ça avec les doigts !

Manuella ROLLAND, auxiliaire de puériculture : ah ben, oui !

Grégory Galiffi : voilà, simple..

Manuella ROLLAND, auxiliaire de puériculture : très simple.

Grégory Galiffi : donc, là, on a préparé notre poulet churrasco. L'accompagnement en général, qu'est-ce qu'on va manger ?

Manuella ROLLAND, auxiliaire de puériculture : je vais faire un arroz seco

Grégory Galiffi : c'est quoi, ça arroz seco ?

Manuella ROLLAND, auxiliaire de puériculture : c'est un riz. Un riz à... un genre de riz à l'étouffée.

Grégory Galiffi : y faut des carottes ?

Manuella ROLLAND, auxiliaire de puériculture : oui.

Grégory Galiffi : râpées ?

Manuella ROLLAND, auxiliaire de puériculture : oui.

Grégory Galiffi : un oignon.

Manuella ROLLAND, auxiliaire de puériculture : je prépare mon oignon..

Grégory Galiffi : ça pique ?

Manuella ROLLAND, auxiliaire de puériculture : ça va !

Grégory Galiffi : ça va... ça va, elle est émue...

Manuella ROLLAND, auxiliaire de puériculture : l'huile d'olive et on va mettre sur le feu.

Grégory Galiffi : allez, go ! Donc, on va colorer l'oignon...

Manuella ROLLAND, auxiliaire de puériculture : colorer l'oignon... donc on met un petit peu de carottes râpées..

Grégory Galiffi : qu'est-ce qu'on rajoute, là .

Manuella ROLLAND, auxiliaire de puériculture : alors on rajoute un petit bouillon de volaille... on va pouvoir mettre le riz, là.

Grégory Galiffi : on en met combien ?

Manuella ROLLAND, auxiliaire de puériculture : au minimum trois.

Grégory Galiffi : trois verres, c'est pour combien de personnes ? Parce que le riz c'est traitre, hein.

Manuella ROLLAND, auxiliaire de puériculture : huit personnes. Et là, on aplatit bien et on couvre...

Grégory Galiffi : d'accord.

Manuella ROLLAND, auxiliaire de puériculture : et on laisse cuire dix minutes, un quart d'heure, à peu près.

Grégory Galiffi : okay. Bon, écoute, dix minutes, un quart d'heure, petit feu et après... on va commencer à ...

Manuella ROLLAND, auxiliaire de puériculture : voilà...

Grégory Galiffi : à dresser parce que les convives, la famille... vont arriver...

Grégory Galiffi (voix off commentaire) : Allez, le temps que le poulet et le riz à la portugaise mijotent, on dresse la table du dimanche et l'apéritif en attendant que la famille de Manuella nous rejoigne.

Un invité : bonjour Manuelle, je t'amène l'eau de vie.

Grégory Galiffi : l'eau-de-vie !

Un invité : c'est le bolo Rei

Grégory Galiffi : bolo Rei ? C'est quoi ?

Manuella ROLLAND, auxiliaire de puériculture : c'est ce qu'on mange en fait aux rois, c'est le gâteau des rois. Il est fait avec des fruits confits, il est très, très bon... Un pain au chorizo...

Grégory Galiffi : c'est portugais, ça.

Manuella ROLLAND, auxiliaire de puériculture : c'est portugais.

Grégory Galiffi (voix off commentaire) : au Portugal, pour l'apéritif, on trouve une spécialité assez particulière, une sorte de chorizo flambé à l'eau-de-vie. (they pass wine around; writing : L'abus de l'accool... 28:04-08)

Grégory Galiffi : bon, on y va, on attaque, à la bonne franquette ! Ça qu'est-ce que c'est Manuella ?

Manuella ROLLAND, auxiliaire de puériculture : ce sont des gésiers de volailles avec une petite sauce piquante.

Grégory Galiffi (voix off, commentaire) : à l'heure de trinquer, le poulet churrasco est enfin prêt, il est temps pour nous de passer à table mais avant il s'agit de dresser notre plat à la portugaise (on a big serving plate one third salade verte, one third poulet, one third carottes rapées). Pour ce poulet churrasco, cet arroz seco, (ingrédients on screen 28 :30) il nous fallait, pour quatre personés, un poulet fermier, une gousse d'ail, un verre de vin blanc sec, du piment et de l'huile d'olive. Pour le riz compter 400 gr de riz si vous êtes de bons mangeurs, un oignon, 200 gr de carottes râpées, de l'huile d'olive et un bouillon de volaille.

Grégory Galiffi : bon, écoutez, hein...

Manuella ROLLAND, auxiliaire de puériculture : bon appétit !

Grégory Galiffi : merci à toute la famille !

Manuella ROLLAND, auxiliaire de puériculture : j'espère que c'est bon.

Grégory Galiffi : nous on va prendre des forces et puis après direction la communauté vietnamienne, ce sera pour le défi, je vous en dis pas plus, ce sera, à mon avis, extrêmement sportif donc avant on va en profiter avec nos amis portugais, on va bien manger ce poulet, tu nous rappelles le nom... 29 :09

Manuella ROLLAND, auxiliaire de puériculture : frango churrasco.

Grégory Galiffi : et avec le riz juste à côté...

Manuella ROLLAND, auxiliaire de puériculture : arroz seco

Grégory Galiffi : merci encore pour l'accueil et on va se régaler ! Bon appétit ! On mange ça avec les doigts ?

Manuella ROLLAND, auxiliaire de puériculture : comme on veut !

*Recette :*

Poulet churrasco e arroz seco

(pour 4 personnes)

- 1 poulet
- 1 gousse d'ail 1 verre de vin blanc sec
- Piment
- Huile d'olive

Pour le riz :

- 400 g de riz
- 1 oignon
- 200g de carottes râpées
- Huile d'olive
- 1 bouillon de volaille

Grégory Galiffi : après nos amis portugais, eh bien place maintenant à un quartier de la Capitale multiraciale c'est bien sûr Belleville, on va rejoindre Michel Chapuis, il est expert en Viet Vodao c'est un art martial qui vient d'Asie du Sud-Est, c'est la séquence défi. Vous savez on les connaît, ils sont en pyjamas noirs, a priori, ça va envoyer !

Grégory Galiffi : ah ouais ! À mon avis, ça va être un peu brutal !

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : bonjour.

Grégory Galiffi : comment ça va ?

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : bien et vous ?

Grégory Galiffi : un peu impressionnant, quand même.

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : je sais pas mais on va essayer de s'entraîner normalement.

Grégory Galiffi : bon, alors ce Viet Vodao c'est un art martial vietnamien, comme nous le laisse supposer le petit préfixe « viet ». ? ça veut dire quoi en vietnamien « Viet voadao » ?

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : Viet, c'est la transcendance, c'est le préfixe du mot Vietnam donc la transcendance Viet, la caractéristique de la race Viet et Vo c'est tout ce qui est art martial ou arts martiaux au pluriel et « dao » c'est la voie comme « dao » en japonais.

Grégory Galiffi : donc c'est la voie de l'art martial vietnamien.

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : voilà, tout à fait.

Grégory Galiffi : la ceinture verte c'est la ceinture du débutant.

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : du débutant, l'équivalent de ceinture blanche...

Grégory Galiffi : au karaté...

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : au karaté, au judo, etc.

Grégory Galiffi : on alors qu'est-ce qui faut faire ? On va démarrer !

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : on va démarrer !

Grégory Galiffi : il est chaud... comme la braise !

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : (terme en vietnamien). Pas lâcher ! (répété quatre fois). Souffler !

Grégory Galiffi : mezzo voce : c'est pas évident !

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : le deux, vous lancez par là et vous tournez de côté.

Grégory Galiffi (mezzo voce) : c'était l'échauffement.

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : le deux, lancez là... La tête droite à l'horizon, le dos vertical, ancrez-vous en gardant la colonne bien droite et le regard bien à l'horizon.

Grégory Galiffi (mezzo voce) : j'ai les cuisses en feu !

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : respirez fort, lâchez prise jusqu'aux jambes puis vous expirez en tirant légèrement la langue comme un sourire et détendez-vous un peu avant d'expirer et en souriant légèrement...

Grégory Galiffi : souriant...

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : en ouvrant la bouche, en laissant la langue en suspens et vous laissez l'air. Okay (expression en vietnamien) (32.20)... debout ! voilà ! on va donner quelques coups de poing, simples, classiques... Un, deux, trois... Un, deux... Un deux... Dégagez !

Frappez ! On change de place, on bouge, on combat ! Voilà...

Grégory Galiffi : c'est très, très efficace, hein !

Grégory Galiffi : au Vietnam, la transmission du Viet Vodao c'est souvent dans les familles, ça s'apprend ...

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : au départ...

Grégory Galiffi : de père en fils...

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : voilà, c'est la famille, c'est l'affectif, c'est l'honneur avant tout, l'honneur et l'honnêteté et aujourd'hui on fait des championnats, on fait...

Grégory Galiffi : c'est moderne.

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : voilà, c'est moderne, c'est différent donc ça n'a rien à voir...

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : un peu de décontraction. Vous allez échanger quelques petits coups mesurés, contrôlés, etc... tout de suite pieds et poings... Allez, pieds et poings ! Oui, voilà, retournez ... Tournez, tournez... Oui, voilà et on rentre ! On essaie d'enchaîner ! Allez rentre, rentre, n'attends pas, il se remet voilà ! Voilà !

Grégory Galiffi : il arrête pas de bouger, y m'énerve ! Bien joué !

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : bien, soufflez, c'est bon ? On respire, on salue Grégory Galiffi ! merci.

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : très bien. Alors ?

Grégory Galiffi : il est bon ! il est très, très bon !

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : on va finir par un salut général.

Grégory Galiffi : combien d'années de pratique ?

Un membre du club : vingt ans.

Grégory Galiffi : t'as commencé à six ans, t'en as vingt-six ?

Un membre du club : voilà.

Grégory Galiffi ! faites vos comptes ! Moi, j'ai commencé aujourd'hui ! Merci encore.

Grégory Galiffi : Michel, écoute, merci à toi. Merci à tout le Viet Vodao Paris Club.

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : très heureux de te recevoir en tant que pratiquant.

Grégory Galiffi : c'est ça, nouveau pratiquant !

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : en tant que pratiquant mais très éclairé et doué, quand même, doué !



Grégory Galiffi : parce qu'il y a un prof. Ecoute, merci encore Michel. Nous on poursuit cette émission, cette très belle émission sur ce Paris ethnique parce que Paris c'est vraiment une mosaïque ethnique, il y a les Vietnamiens, toutes les communautés asiatiques mais pas seulement. Eh bien, maintenant on part du côté de nos amis russes... Eh ouais ?

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : le système A...

Grégory Galiffi : on va pas faire le système A, on va pas faire une émission uniquement sur les arts martiaux, maintenant on va se restaurer, on va faire un dessert « Vatrouchka »

Maître Michel CHAPUIS, « Viet Vodao Paris Club » : « Vatrouchka »... Nous on va chinoiser !

Grégory Galiffi : chinoiser ! Et tout de suite « Vatrouchka » !

35 :24

Grégory Galiffi : après nos amis vietnamiens du XXe arrondissement et le Viet Vodao, nous sommes maintenant dans le XIVe dans le secteur de Raymond Losserand, un bistrot russe, vous savez c'est vraiment ces bistrots intimistes, c'est Nicolas et Fabienne Novikoff et c'est le « Zakouski », on va vraiment se mettre à l'abri parce que là ça commence sérieusement à tomber !

35 :55 Bonjour, bonjour, comment ça va ?

Fabienne NOVIKOFF, « le Zakouski » : ça va bien.

Grégory Galiffi : ça va Nicolas, comment vas-tu ?

Nicolas NOVIKOFF, « le Zakouski » : chez les Russes on s'embrasse.

Grégory Galiffi : comme du bon pain et on fait trois bisous. Bon, ben, écoutez, après l'effort, le réconfort !

Nicolas NOVIKOFF, « le Zakouski » : allez donne...

Grégory Galiffi : nous allons en cuisine faire un gâteau typiquement russe, un gâteau au fromage.

Nicolas NOVIKOFF, « le Zakouski » : Vatrouchka.

Grégory Galiffi : Vatrouchka !

(35 :20they start cooking on a table in the restaurant)

Fabienne NOVIKOFF, « le Zakouski » : la Vatrouchka c'est un peu le dérivé du gâteau de Pâques russe, en fait, voilà. On fait avec le même fromage...

Grégory Galiffi : c'est du fromage blanc ?

Fabienne NOVIKOFF, « le Zakouski » : voilà.

Grégory Galiffi : on commence par quoi ? Qu'est-ce qui nous faut ?

Fabienne NOVIKOFF, « le Zakouski » : je commence d'abord par mettre ma pâte dans le moule. J'ai huit œufs, je vais séparer les blancs des jaunes, voilà et surtout je vais mettre seulement quatre blancs dans mon bol.

Grégory Galiffi : les Russes en France et à Paris, il y avait des quartiers notamment le XVe.

Nicolas NOVIKOFF, « le Zakouski » : nous on est des Russes du XVe mon grand-père était chauffeur de taxi dans le XVe.

Grégory Galiffi : l'amitié franco-russes elle remonte...

Nicolas NOVIKOFF, « le Zakouski » : loin... mais la France était...

Grégory Galiffi : à l'époque tsariste, hein...

Nicolas NOVIKOFF, « le Zakouski » : ah oui, la France était le pays de référence, mes grands-parents parlaient français.

Grégory Galiffi : toute la noblesse russe parlait français.

Nicolas NOVIKOFF, « le Zakouski » : oui, oui, c'était la langue... Ben, j'ai encore retrouvé un diplôme de Russie de ma grand-mère, un diplôme de français

Grégory Galiffi : comme quoi...

Nicolas NOVIKOFF, « le Zakouski » : comme quoi... non, non, mais c'était le pays de référence, la France.

Grégory Galiffi : donc on prend huit jaunes d'œufs et quatre blancs.

Fabienne NOVIKOFF, « le Zakouski » : oui c'est ça, huit jaunes d'œuf et quatre blancs. 400 gr de sucre, moi je la sucre un petit peu quand même parce que quelquefois on peut en mettre moins, voilà... je vais prendre le batteur, je vais commencer par faire les blancs donc là voilà...

Grégory Galiffi : donc là tu vas monter tes blancs, tu montes tes blancs...

Fabienne NOVIKOFF, « le Zakouski » : je monte mes blancs.

Grégory Galiffi : d'accord. Là j'y vais ! ça je sais faire !

Fabienne NOVIKOFF, « le Zakouski » : maintenant un tout petit peu de sel, voilà.

Grégory Galiffi : là on est bon ?

Fabienne NOVIKOFF, « le Zakouski » : on est bon.

Grégory Galiffi : là on va blanchir...

Fabienne NOVIKOFF, « le Zakouski » : on va blanchir les...

Grégory Galiffi : les jaunes...

Fabienne NOVIKOFF, « le Zakouski » : les jaunes avec le sucre. Voilà... il faut bien que ça épaississe, en fait. Voilà... on peut mettre de la vanille...

Grégory Galiffi : on en met combien de la vanille ?

Fabienne NOVIKOFF, « le Zakouski » : 7 gr à peu près... Vas-y, vas-y... voilà... voilà... donc là je mets la farine pour épaissir l'appareil... Enfin... pour que le fromage blanc... on puisse couper, après, le gâteau.

Grégory Galiffi : okay.

Fabienne NOVIKOFF, « le Zakouski » : donc là déjà c'est pas mal... Voilà... donc maintenant il faut que je mette mon fromage. Donc là, on va mettre tout le fromage...

Grégory Galiffi : on met pas tout d'un coup...

Fabienne NOVIKOFF, « le Zakouski » : voilà... Regarde si c'est pas trop liquide... de toute manière ça paraît quand même liquide cet appareil, c'est pas quelque chose qui devient dur, on est d'accord ?

Grégory Galiffi : d'accord. Mais là est-ce qu'y faut rajouter un peu de farine ?

Fabienne NOVIKOFF, « le Zakouski » : moi, j'en rajoute encore un petit peu, mouais, un chouille, mouais, un petit chouille...

Grégory Galiffi comment on dit un chouille, Nicolas en Russe ?

Nicolas NOVIKOFF, « le Zakouski » : tchut-tchut (mot compris) (38.03), c'est le chouïa...

Grégory Galiffi : tchut-tchut... C'est le chouïa.

Fabienne NOVIKOFF, « le Zakouski » : il me semble que ça va être bon...

Grégory Galiffi : ça me paraît pas mal, là.

Fabienne NOVIKOFF, « le Zakouski » : voilà...

Grégory Galiffi : là c'est bon le batteur, là ?

Fabienne NOVIKOFF, « le Zakouski » : c'est bon le batteur !

Grégory Galiffi : mes enfants, on est heureux !

Fabienne NOVIKOFF, « le Zakouski » : donc dans la Vatrouchka on met soit des raisins secs soit des fruits confits. Moi, j'ai choisi les fruits confits. Maintenant, on met les blancs...

Grégory Galiffi : okay.

Fabienne NOVIKOFF, « le Zakouski » : donc ça on va le mettre tout doucement.

Grégory Galiffi avec la maryse, hein. C'est pratique la maryse.

Fabienne NOVIKOFF, « le Zakouski » : Voilà... Faut pas que la Vatrouchka ce soit trop aéré. Après y nous reste à mettre tout ça dans notre plat...

Grégory Galiffi : ouais... hop...

Fabienne NOVIKOFF, « le Zakouski » : allons-y...

Grégory Galiffi : voilà... on fait un six mains, vous vous rendez compte, là ! Et c'est le grand luxe... là, qu'est-ce qu'on fait ? Au four ?

Fabienne NOVIKOFF, « le Zakouski » : hum.

Grégory Galiffi : hum... Combien de temps ? On va tous faire comme ça, hein Nicolas ? Hum...

Fabienne NOVIKOFF, « le Zakouski » : alors, le four on va dire 160°...

Grégory Galiffi : je la taquine, à ta femme !

Nicolas NOVIKOFF, « le Zakouski » : oui, vas-y, vas-y... ! Tu peux y aller !

Fabienne NOVIKOFF, « le Zakouski » : ...entre... oui 160°... euh... entre quarante, quarante-cinq minutes.

Grégory Galiffi : allez petit tour de magie, le voilà notre gâteau. Alors Fabienne une fois qu'il sort du four, celui-ci il est sorti du four y a belle lurette...

Fabienne NOVIKOFF, « le Zakouski » : voilà.

Grégory Galiffi : y faut que ce gâteau repose.

Fabienne NOVIKOFF, « le Zakouski » : oui. Il faut qu'il repose et qu'il refroidisse bien surtout. Qu'il soit bien frais.

Grégory Galiffi : bien frais... Bon... Nicolas pour le démouler, c'est facile ?

Nicolas NOVIKOFF, « le Zakouski » : oui, c'est facile.

Grégory Galiffi : et voilà, super ! Ah il est beau ! Donc les ingrédients, on le rappelle : les œufs...(ingrédients on screen 40 :19)

Fabienne NOVIKOFF, « le Zakouski » : huit jaunes, quatre blancs.

Grégory Galiffi : quatre blancs montés en neige... Alors y a les quatre qui restent, on peut se les garder pour se faire une petite mousse au chocolat, pourquoi pas, on ne perd rien.

Fabienne NOVIKOFF, « le Zakouski » : oui. Pourquoi pas.

Grégory Galiffi : on rajoute de la vanille.

Fabienne NOVIKOFF, « le Zakouski » : alors vanille liquide ou en poudre... C'est aussi une question de goûts la vanille

Grégory Galiffi : alors après, fruit confits ou raisins secs.

Fabienne NOVIKOFF, « le Zakouski » : après la farine, le fromage blanc, pour une plaque comme ça j'ai mis deux kilos de fromage blanc.

Grégory Galiffi : puis après y a plus qu'à trancher. Au maître des lieux et Nicolas, on accompagne ce gâteau avec un thé parce que les Russes consomment beaucoup de thé. Ils ont toujours le fameux samovar qui est... On en a un très beau qui est derrière, ça c'est pour avoir du thé toute la journée.

Fabienne NOVIKOFF, « le Zakouski » : oui.

Grégory Galiffi : c'est vraiment les gâteaux comme on les aime, vous savez... Ne serait-ce que le bruit... Ecoutez... Et un côté un peu mousse, mousseux...

Nicolas NOVIKOFF, « le Zakouski » : et ça, tu prends ça avec un thé...

Grégory Galiffi : ah, il est super bon !

Nicolas NOVIKOFF, « le Zakouski » : tiens...

Grégory Galiffi : merci. Ah il est vraiment... Fabienne, ton gâteau au fromage, c'est une tuerie ! Hein ! On mangerait la plaquette, du coup ! Ecoutez merci à tous les deux pour votre accueil...

Fabienne NOVIKOFF, « le Zakouski » : attention au poids...

Grégory Galiffi : ça réchauffe ce petit thé... hein, ça fait du bien... Allez nous on poursuit, ce Paris ethnique, émission très spéciale, maintenant à l'honneur l'Italie. Alors c'est le coup de main du chef, Jessica elle sait faire la panacotta mais un chef Vittorio Beltramelli va lui apprendre à faire la vraie panacotta italienne et c'est tout de suite. (41 :51)

Voix féminine off commentaire : Pour Jessica qu'il s'agisse d'architecture d'intérieur ou de cuisine le goût a son importance mais pour cette vraie working girl le temps manque et il faut trouver des compromis.

Côté cuisine, elle trouve son bonheur avec des recettes rapides à réaliser.

Jessica : la panacotta c'est une valeur sûre on peut la faire à plein de parfum.

Voix féminine off commentaire : et pour sa recette Jessica utilise de la crème, du sucre, de l'agar-agar et des bâtonnets de caramel pour la parfumer.

Jessica : je vais mettre le caramel dans la crème pour le faire fondre.

Voix féminine off commentaire : le tout à feu doux et en remuant un peu.

Jessica : moi j'aime pas quand c'est très sucré, donc, je vais juste mettre une petite cuillère.

Voix féminine off commentaire : on dirait pas vu comme ça.

Jessica : je vais juste goûter voir si c'est trop sucré ou pas. J'espère que j'ai pas eu la main trop lourde.

Ouais... je vais peut-être rajouter un peu de sucre.

Voix féminine off commentaire : la panacotta selon Jessica, un dessert vraiment sucré. C'est parti pour le dressage.

Jessica : c'est une catastrophe, y a de grumeaux. Et voilà ! Résultat des courses, dans une heure.

Voix féminine off commentaire : une heure après, Jessica sort ses panacotta pour enfin les goûter.

Jessica : c'est bon mais y a des petits grumeaux dedans. Si un chef pouvait m'aider ce serait sympa.

Voix féminine off commentaire : et pour vaincre les grumeaux de la panacotta, ce n'est pas n'importe quel chef qui arrive à la rescousse de Jessica, c'est Vittorio Beltramelli, un Italien pure souche pour qui la panacotta n'a aucun secret.

D'ailleurs, quand on voit son attirail, il semblerait que ce soit toute une symphonie italienne qui se dirige chez elle. (43 :33)

Jessica : bonjour Chef, bienvenue. Enchantée.

Voix féminine off commentaire : allez c'est parti pour une panacotta selon les règles de l'Art et pour sa recette, le chef utilise de la crème, du sucre, de la vanille et des feuilles de gélatine. Première règle : le grammage.

Vittorio Beltramelli, Chef du « Nolita » : alors même si c'est une recette très simple, il faut quand même se tenir au grammage. On va faire un demi-litre et on va utiliser quatre feuilles de gélatine.

Deuxième règle : un feu très doux pour ne pas faire bouillir la crème.

Jessica : pourquoi est-ce que ça ne doit pas bouillir ?

Vittorio Beltramelli, Chef du « Nolita » : Pour garder la légèreté de la crème.

Voix féminine off commentaire : le chef ajoute ensuite les feuilles de gélatine et 75 gr de sucre au demi-litre de crème ainsi qu'une gousse de vanille.

Jessica : donc la base classique de la vraie panacotta c'est...

Vittorio Beltramelli, Chef du « Nolita » : C'est de la crème, du sucre et de la vanille.

Jessica : d'accord<

Vittorio Beltramelli, Chef du « Nolita » : c'est tout.

Voix féminine off commentaire : et c'est presque fini puisqu'il ne reste plus qu'à mettre la panacotta au frais pendant une petite heure, le temps de déguster un vrai café italien. Il ne reste plus qu'à dresser les panacotta, caramel, chocolat ou fruits rouges, Vittorio ne manque pas de créativité.

Vittorio Beltramelli, Chef du « Nolita » : et voilà trois idées pour trois panacotta différentes, avec la même recette.

Jessica : super ! On peut les goûter ?

Vittorio Beltramelli, Chef du « Nolita » : Bien sûr.

Jessica : on y va !

Vittorio Beltramelli, Chef du « Nolita » : il y a aussi le côté croquant. Il y a les noisettes.

Jessica : c'est parfait.

Voix féminine off commentaire : mission accomplie pour notre chef, Jessica a maintenant toutes les clefs pour réussir une vraie panacotta italienne. (45 :00)

Grégory Galiffi, voix off commentaire : on poursuit notre périple ethnique chez les sapeurs congolais. De véritables arts de vivre, la sapologie est la science de l'habillement et de l'élégance à l'africaine. Elle prend racine au Congo mais trouve quelques foyers à Paris comme ici dans le XVIIIe arrondissement. Pour en parler, de vrais disciples en la matière, je vous présente Sergio, Dandy et Shaff et bien sûr le roi de la sape, le vénérable Bachelor.

Grégory Galiffi : Messieurs !

Bachelor : bonsoir Monsieur.

Grégory Galiffi : Bachelor comment tu vas ?

Bachelor : bienvenue dans (incompris) (45.37)... Des hommes élégants. Alors ici, tu vas aimer.

Grégory Galiffi : c'est vrai ? C'est que pour les hommes. C'est la sape.

Bachelor : c'est la sape ! La sinistrose et toi c'est fini ! Tu ne tomberas plus malade, garanti ! enlève ça, enlève ça ! Mais y a quelqu'un ici qui va bien t'aider... Monsieur Fauf (nom compris) (45.56) l'Ivoirien le plus élégant de Paris.

Monsieur Fauf : salut Greg.

Grégory Galiffi : comment va ?

Monsieur Fauf ; et toi ?

Grégory Galiffi : super !

Bachelor : et lui y va t'arranger, il va te faire souffrir, tu vas aimer !

Grégory Galiffi : tu vas me faire souffrir ?

Monsieur Fauf : il est un peu pâle.

Bachelor : l'élégance c'est ça.

Grégory Galiffi : un peu de bonne mine.

Monsieur Fauf : un peu de soleil.

Bachelor : tu en as besoin. Va souffrir là-bas, mon ami.

Grégory Galiffi : allez ça marche, on y va... Bachelor, dis-moi les sapeurs... parce que tu me dis qu'il est Ivoirien mais moi je me suis quand même un petit peu renseigné, j'ai vu que c'était surtout les Congolais de Brazzaville qui ont lancé ce mouvement de sapeurs.

Bachelor : c'est un pays de malades, dans la sape, mais le malade dans le sens noble du terme. Ce sont des gens qui ont apporté une touche à votre élégance à vous, l'élégance occidentale mais revisitée...

Grégory Galiffi : à l'africaine...

Bachelor : oui, parce que nous, actuellement, nous pensons que l'élégance à l'européenne commençait un peu à dormir.

Grégory Galiffi : c'est quoi, on est trop triste dans nos couleurs ?

Bachelor : trop triste ! C'est la dictature du noir, du bleu marine, du gris anthracite et on pense qu'avec ça la messe est dite, mais non mes amis, faites-vous plaisir ! On va essayer la sauce.

Monsieur Fauf : on attaque.

Allez !

Grégory Galiffi : c'est parti ! Parce que sapeur c'est bien sûr les vêtements mais c'est aussi un état d'esprit, une façon de se comporter ?

Bachelor : mais oui, mais la sape c'est un état d'esprit pourquoi ? Parce que tu te dis « je sors, je suis l'homme le plus beau du monde » va voir devant le miroir. Souffre un peu...

Grégory Galiffi : souffrir c'est ce...

Bachelor : là, tu vois je suis très content de te voir comme ça par rapport à la sinistrose que tu avais avant, là tu commences à vivre. Alors, mets-toi un peu comme ça, voilà, tourne-toi et... mes sapeurs là, y a un (inaudible) (47.33) Shaffino, Eric venez voir, venez un peu voir !

Grégory Galiffi ; ils sont très élégants. Shaff il a un petit côté british...

Shaff : bonsoir.

Grégory Galiffi : Eric il est plus flamboyant.

Bachelor : dites-moi comment vous trouvez ce charmant garçon ?

Eric : met-toi ici, comme ça...

Shaff : il est très classe.

Grégory Galiffi : super sympa...

Grégory Galiffi : on a un autre ami sapeur qui arrive.

Bachelor : un autre sapeur qui arrive ! C'est pas vrai, c'est Jo ! Ça se passe de commentaires.

Jo : bonsoir, enchanté.

Bachelor : et lui, y vient du Cameroun.

Grégory Galiffi : Un Camerounais, super ! faut qui se mette à de nous comme ça on va bien le voir.

Bachelor : ouais, mets-toi là.

Grégory Galiffi : de pied en cap comme on dit. Alors, Bachelor, notre mai là, trois couleurs.

Bachelor : trois couleurs.

Grégory Galiffi : ça c'est la règle de base de la sape ?

Bachelor : la règle de base de la sape parce qu'il y a que moi qui peut mettre mille couleurs ! Je vous décris ce qu'il a : il a mis un bleu, un peu classique mais la chaleur elle vient d'où ?

Grégory Galiffi : eh oui, les petites boutonnères qui sont de couleur.  
 Bachelor : boutonnères blanches, boutons blancs. Y a le rappel, ici. Vous tournez vous voyez quoi ?  
 Grégory Galiffi : les coudières blanches.  
 Bachelor : et alors le rappel, le pantalon il est blanc, ce qui rappelle boutonnères ouvertes, couleur blanche et là c'est ce qu'on appelle l'achèvement au niveau des couleurs. Le soft. Il vous a mis une couleur en marron très sobre...  
 Grégory Galiffi : mais c'est classe...  
 Bachelor : et qui rappelle la pochette ici...  
 Grégory Galiffi : et les chaussures.  
 Grégory Galiffi : bicolores...  
 Bachelor : et un petit peu de blanc qui rappelle le costume. A ce niveau on ne parle plus de sape, on parle de création.  
 Grégory Galiffi : très élégant ! Bravo !  
 Bachelor : merci beaucoup.  
 Grégory Galiffi : nous, maintenant on va essayer d'autres costumes. On a un spécialiste, il est là-bas, on va lui faire confiance, c'est parti. C'est comme un peu la pretty woman !  
 Bachelor, allez, c'est parti !  
 :Grégory Galiffi : c'est parti !  
 Grégory Galiffi : alors ?  
 Monsieur Fauf : je suis tenté de t'appeler Lord Greg.  
 Grégory Galiffi : moi je dirais Magicien Fauf, parce que vraiment, bravo !  
 Monsieur Fauf : merci beaucoup.  
 Grégory Galiffi : Bachelor le vénérable.  
 Bachelor : bienvenue dans le monde de la sape, on vient de le baptiser ! c'est Lord Greg.  
 Grégory Galiffi : tous les sapeurs, ils ont un surnom ?  
 Bachelor : normalement oui et aujourd'hui, le vénérable Bachelor te donne ton titre de Lord Greg. Et voilà, on va faire l'accolade. Applaudissons le Lord !  
 Grégory Galiffi : je suis adoubé !  
 Bachelor : il est adoubé !  
 Grégory Galiffi : on part en soirée !  
 Bachelor : là, c'est parti ! Nous partons en soirée.  
 Grégory Galiffi : là les sapeurs sont de sortie !  
 Bachelor : là, c'est fini !  
 Grégory Galiffi : c'est fini là.  
 Bachelor : là on va au bar pour l'ambiance. Venez...  
 Grégory Galiffi : bonsoir Mandsouka, ça va bien ?  
 Bachelor : mets-toi là...  
 Grégory Galiffi : Super, alors on y est, là ! Ça c'est les endroits africains à Paris ?  
 Mandsouka : ouais...  
 Bachelor : et le patron c'est lui. C'est vous dire Greg, l'élégance avec laquelle il travaille, voyez c'est Monsieur Eloge (nom compris) (51.08) Mandsouka, nous on l'appelle Mandsouka. C'est un diffuseur de joie !  
 Grégory Galiffi : bon, alors Messieurs quand on se retrouve dans des endroits comme ça, africains à Paris, qu'est-ce qu'on fait ?  
 Mandsouka : on boit une bonne bière et puis...  
 Grégory Galiffi : une bonne bière... ?  
 Bachelor : la bonne bière c'est l'élément festif qui vient celer une unité.  
 Grégory Galiffi : fédérateur.  
 Bachelor fédérateur.

Grégory Galiffi : voilà, merci Bachelor, Mandsouka, merci à toi, merci de ton accueil ! Allez, aux Congolais, aux Africains de Paris...

Bachelor : et que vive la France !

Grégory Galiffi : ah ça c'est très important ! Et vive la sape également et on se retrouve très vite pour un prochain épisode de « A vos régions » et puis nous on termine à l'africaine, vraiment c'est chaleureux et ça vient du fond du cœur ! Merci, merci encore pour l'accueil ! Santé !

52 :19

*Recette :*

Vatrouchka

(pour 8 personnes)

- 1 pâte brisée
- 8 jaunes d'œufs
- 4 blancs d'œufs
- 2 kg de fromage blanc à 20%
- 400 g de sucre
- 50 g de farine
- 7 g de vanille
- -fruits confits ou raisins secs

### "Episode Vichy"

Grégory Galiffi : bonjour à tous, bienvenue dans votre émission « A vos régions ». Nous partons, aujourd'hui, à la découverte de l'Allier. Nous allons commencer la visite de ce département qui se situe au nord de l'Auvergne par une séquence de pêche à la mouche avec deux passionnés, Michel et Patrice.

Direction, ensuite les cuisines du Chef étoilé Jacques Decoret, meilleur ouvrier de France, son restaurant se trouve à Vichy et il va nous réaliser une technique simplissime de truite fumée, technique paraît-il chinoise. Ensuite, vous saurez tout sur les eaux thermales de Vichy. Puis nous partirons dans la campagne, dans le Bourbonnais pour mettre à l'honneur, tout d'abord, eh bien la cueillette des champignons, on espère qu'on aura des cèpes pour réaliser une recette de volaille du Bourbonnais en cocotte.

Ensuite, eh bien, retour à Vichy, ville bonbonnière, dans tous les termes, l'architecture, bien sûr, mais également les confiseurs qui font un travail magistral.

Et puis, Vichy est une ville sportive, le défi de cette émission ce sera de s'essayer à l'aviron sur le plan d'eau. C'est parti !

### *LE PÂTÉ DE POMMES DE TERRE*

Grégory Galiffi : il fait pas très chaud, hein ! C'est l'Allier alors c'est plutôt vivifiant le matin ! Alors, là on est à deux pas du vieux Vichy et on est surtout à deux pas du parc Célestins. On va aller récupérer notre pâté de pommes de terre (Brandteig ?Kuchen mit chantilly, writing Marie-Pierre Jouannet, boulanger ; 2 :06) à la maison Jouannet, ils sont boulanger depuis 1832 donc vraiment tradition familiale.

Grégory Galiffi : Marie-Pierre, bonjour, Mesdames, tu vas bien ?

Marie-Pierre Jouannet, boulangère : et toi ? Ben écoute, super, il fait beau.

Grégory Galiffi : bon, alors on m'a dit que l'un des meilleurs pâtés de pommes de terre, c'était ici.

Marie-Pierre Jouannet, boulangère : écoute j'en serais fière, je serai contente !

Grégory Galiffi : attention, hein !

Marie-Pierre Jouannet, boulangère : on va le voir... Est-ce que tu passes en coulisse avec moi ?

Grégory Galiffi : c'est autorisé !

Marie-Pierre Jouannet, boulangère : c'est exceptionnel !

Grégory Galiffi : exceptionnel

Marie-Pierre Jouannet, boulangère : tu me suis...

Grégory Galiffi : on peut s'attarder deux minutes, là, c'est magnifique tout ça ! moi j'adore tout ce qui est travail de boulanger... Un petit croissant aux amandes, là...

Marie-Pierre Jouannet, boulangère : c'est quand tu veux mais après...(cake and bread visual)

Grégory Galiffi : après... du pain aussi, très beaux pains, alors !

Marie-Pierre Jouannet, boulangère : merci, c'est gentil !

Grégory Galiffi : alors, il est où ce pâté de pommes de terres,

Marie-Pierre Jouannet, boulangère : ben, il est là, regarde...

Grégory Galiffi : est-ce qu'on peut dire pâté de patates ?

Marie-Pierre Jouannet, boulangère : oui, on dit ça pâté de patates, c'est plus chic de dire pâté aux pommes de terre... du Bourbonnais, aux pommes de terre...

Grégory Galiffi : la pomme de terre, c'est quand même la truffe du pauvre...

Marie-Pierre Jouannet, boulangère : absolument...

Grégory Galiffi : il a une histoire ? Parce que c'est quand même spécifique à l'Allier...

Marie-Pierre Jouannet, boulangère : oui... ça a été dérivé ensuite dans d'autres régions mais c'est quand même spécifique à l'Allier. Alors, créé en 1989, (la Revolution c'était 1789) la Révolution, à l'époque, les paysans avaient pas grand-chose à manger, c'était la disette

Grégory Galiffi : c'était pas une bonne période...

Marie-Pierre Jouannet, boulangère : c'était pas une bonne période, donc, en fait, y cherchaient quelque chose qui tiennent au corps parce qu'y travaillaient dans les champs et le vendredi y z'avaient pas le droit de manger de la viande, ben, pourquoi, pour des raisons évidemment religieuse et y n'avaient pas le droit de pêcher dans les étangs, à l'époque y z'avaient pas le droit de prendre du poisson. Ce qui veut dire qu'ils ont cherché une alternative et c'était la pomme de terre et, en fait, les femmes ont créé cette tarte de pommes de terre, au départ, qu'ils ont eu l'idée de recouvrir d'un couvercle de pâte brisée. Parce qu'au départ...

Grégory Galiffi : là, c'est de la feuilletée, on dirait une galette des rois, presque...

Marie-Pierre Jouannet, boulangère : alors oui, c'est de la feuilletée parce que nous, on a retravaillé le produit et aussi notre clientèle a envie de choses plus légères...

Grégory Galiffi : parce que la pâte brisée plus la pomme de terre... !

Marie-Pierre Jouannet, boulangère : ça tient au corps ! Voilà... Alors, mais ceci dit, y encore des pâtisseries et des boulangers qui le font encore avec une pâte brisée, nous on a choisi ça parce qu'on trouve que c'est meilleur. Et on a la vraie recette parce que c'est pommes de terre, sel, poivre et crème fraîche, la vraie.

Grégory Galiffi : y a un petit peu de crème par-dessus...

Marie-Pierre Jouannet, boulangère : oui.... Tu préfères avec beaucoup, beaucoup,.. bien tiède.. hein !

Grégory Galiffi : oui, ça doit être pas mal ! Alors ça se mange que tiède ? Parce que moi pour aller à la pêche, ça va être difficile !

Marie-Pierre Jouannet, boulangère : non, ça se mange froid aussi, en casse-croûte... tu as tout ce qu'y faut pour le couper ?

Grégory Galiffi : euh.... Non, si tu as... on sait jamais...

Marie-Pierre Jouannet, boulangère : ben, on va trouver ça... Je te le donne... Je te donne un petit couteau, des fourchettes, des serviettes et tout... Allez, on y va, alors, bon appétit jeune homme !

Grégory Galiffi : merci bien... Une petite bise...

Marie-Pierre Jouannet, boulangère : bonne pêche ! Merci à toi...

Grégory Galiffi : merci pour tout et nous on part pêcher ! Bonne journée, Madame !

Grégory Galiffi : bon, allez, nous on est parti de Vichy avec notre pâté de pommes de terre. Alors, ce qui est sympa, c'est que dès qu'on sort de Vichy on est en pleine campagne et l'Allier c'est vraiment des routes magnifiques, des paysages extrêmement verdoyants, ça tournicote, ce n'est que du bonheur, surtout avec une voiture ancienne. Alors, on va s'essayer à la pêche à la mouche, on a le petit casse-croûte, et je pense que nos amis pêcheurs, ils ont prévu tout ce qu'y faut avec. Et là, on va s'équiper, les cuissardes, l'eau de



l'Allier elle est un petit peu fraîche... ! C'est ce qu'on appelle une livraison express de gâteau de pomme de terre...

Messieurs, bonjour, comment ça va ?

Les pêcheurs : ça va !

Grégory Galiffi : est-ce que ça mord un peu ou pas ?

Michel Gaillardin, moucheur : pas bien encore...

Grégory Galiffi : comment vas-tu . ?

Michel Gaillardin, moucheur : et toi ?

Grégory Galiffi : en forme... eh ! y a un peu d'eau

Michel Gaillardin, moucheur : tu veux faire une petite partie de pêche ?

Grégory Galiffi : Ben, écoute... Salut Patrice, ça va ?

Patrice Robinet, moucheur : ça va !

Grégory Galiffi : alors y avait que tout est dans le mouvement

Michel Gaillardin, moucheur : ouais... le mouvement est un petit peu particulier, donc...

Grégory Galiffi : on a l'hameçon, on a la mouche ... ?

Michel Gaillardin, moucheur : ouais... Y a ce qui faut au bout....

Grégory Galiffi : faut pas que je m'inquiète...

Michel Gaillardin, moucheur : donc y faut toujours, un coup en avant, un coup en arrière... comme ça, tu vois... donc on pense à une pendule, dix heures, deux heures...

Grégory Galiffi : dix heures, deux heures...

Michel Gaillardin, moucheur : et après on pose comme ça ... tu veux essayer ?

Grégory Galiffi : hop comme ça...

Patrice Robinet, moucheur : plus rapide, y faut...

Michel Gaillardin, moucheur : je vais te montrer... tu vois tu prends comme ça, un petit coup en avant, un petit coup en arrière et là tu poses...

Grégory Galiffi : et après, tu ramènes ... ?

Michel Gaillardin, moucheur : carrément à la main, comme ça...

Patrice Robinet, moucheur : normalement on pêche en remontant le courant, donc on pêche dans ce sens-là, comme ça...

Grégory Galiffi : donc là on est dans le mauvais sens... Je voudrais essaye là, je suis dans le bon sens...

Allez, on y va... donc, là c'est bien, j'ai ma soie, je la tiens comme ça...

Michel Gaillardin, moucheur : voilà...

Grégory Galiffi : j'ai un petit peu de mou... Allez...

Michel Gaillardin, moucheur : pense bien à un e pendule...

Grégory Galiffi : c'est mieux comme ça... ?

Michel Gaillardin, moucheur : voilà...

Grégory Galiffi : et alors l'idée, c'est de l'envoyer à combien de mètres ?

Michel Gaillardin, moucheur : ah ben, après, ça, ça dépend des capacités du moucheur...

Grégory Galiffi : et après, tu remontes pas, tu laisses vivre... ?

Michel Gaillardin, moucheur : voilà et puis la mouche va se déplacer sur l'eau, comme ça, et c'est là que le poisson y monte pour prendre la mouche, c'est-à-dire venir gober...

Grégory Galiffi : bon, les gars va falloir que vous me trouviez du poisson parce qu'on a une recette à faire, nous, c'est pas tout ça... Ben, y a un chef, sur Vichy, ben, qui m'attend avec de la truite... J'espère que lui, il est allé voir son poissonnier ! Oui parce que là on va pas l'avoir la recette ! Bon, écoutez, moi, je sais pas vous, mais j'ai rapporté un petit casse-croûte parce que là, à mon avis, la truite elle veut pas ! On y go ! On va s'en payer une petite tranche... Ah, il est beau quand même ! Non ?

Michel Gaillardin, moucheur : ah, super ! C'est le vrai pâté aux patates bourbonnais !

Grégory Galiffi : il a été fait avec amour... Je l'avais pas vu ! Alors ça j'adore, le petit flacon dans la rivière.

Michel Gaillardin, moucheur : ah ben c'est pour tenir au frais !

Grégory Galiffi : exactement, ça reste à température c'est mieux que le frigo ! Tiens, Patrice, vas-y... Y a un peu de crème...

Patrick Robinet, moucheur : ben, c'est normal c'est ce qu'y faut !

Grégory Galiffi : que bruit sympathique, franchement ! On n'est pas bien là, le petit soleil, la nature ! Mes mais...

Michel Gaillardin, moucheur : le petit bruit de l'eau...

Grégory Galiffi : voilà... c'est un peu comme l'été, au rugby, c'est la troisième mi-temps, quoi !

Michel Gaillardin, moucheur : voilà, pareil !

Grégory Galiffi : à votre santé !

Es deux pêcheurs : à votre santé, à la pêche à la mouche !

Grégory Galiffi : à la pêche, à la pêche à la mouche ! Allez... on y va !

Grégory Galiffi, voix off, commentaire : allez, retour à Vichy pour préparer la fameuse truite fario, cette truite d'eau douce très présente dans l'Allier. Même si vous l'avez vu, ma pêche me laisse un peu bredouille !

Grégory Galiffi : pour notre première recette, nous allons voir le chef étoilé de cette ville de Vichy, Jacques Decoret il est originaire de ce département de l'Allier, il est meilleur ouvrier de France et, alors, il a une technique, paraît-il, pour fumer un poisson en seulement trente secondes, c'est un chef alchimiste, on y va !

Grégory Galiffi : Messieurs bonjour... Salut Jacques ! Ah ça déborde ! je te laisse, je te rejoins...

Jacques Decoret, Chef de la Maison Decoret : salut Greg, ça va ?

Grégory Galiffi : arrivée en cuisine, allez on y va... bon on a de la fario recette hyper simple, tu m'as dit...

Jacques Decoret, Chef de la Maison Decoret : oui... c'est simple... j'ai voulu faire quelque chose que tout le monde connaît pour le poisson, pour le saumon et la truite, souvent c'est de la manger fumé mais moi, j'ai voulu faire fumé mais différemment puisque ça va être une fumée instantanée, on va fumer avec du sucre : trois éléments, cresson, truite, pommes et un petit peu d'huile de noisette, voilà

Grégory Galiffi : bon, on commence par quoi ?

Jacques Decoret, Chef de la Maison Decoret : on va commencer par faire le cresson... Y nous faut du gros sel pour saler l'eau pour garder la chlorophylle, le maximum et puis un petit peu de bicarbonate...

Grégory Galiffi : ça va servir à quoi ?

Jacques Decoret, Chef de la Maison Decoret : ça va nous accélérer la cuisson mais surtout on va garder la chlorophylle, la couleur très, très verte du produit.

Grégory Galiffi : d'accord... là, le cresson on le blanchit, ça va aller très, très vite...

Jacques Decoret, Chef de la Maison Decoret : ah, oui, ça va aller très vite...

Grégory Galiffi : bon, Jacques, le cresson on en fait quoi exactement ?

Jacques Decoret, Chef de la Maison Decoret : on va garder le cru juste pour avoir vraiment ce goût de piquant et, par contre, celui-là on va en faire un coulis... Alors l'essentiel c'est qu'il soit le plus froid possible... On rajoute une petite quantité d'eau pour arriver à mixer...

Grégory Galiffi : oui parce que sinon ça va être difficile...

Jacques Decoret, Chef de la Maison Decoret : voilà... dedans un petit peu de sel, un petit peu de poivre... et de l'huile de noisette... on va le mixer... alors voilà notre coulis... Alors, toujours important en cuisine...

Grégory Galiffi : ... y faut goûter...

Jacques Decoret, Chef de la Maison Decoret : oui y faut goûter... Très bien... alors, maintenant ce coulis on va en garder une partie pour faire notre fond d'assiette et l'autre partie, on va rajouter de l'eau dedans et puis une petite parcelle de beurre que l'on va émulsionner à la fin pour avoir uniquement la mousse...

Grégory Galiffi : maintenant... ? La truite, non ?

Jacques Decoret, Chef de la Maison Decoret : maintenant on va commencer la truite... Alors la truite...

Grégory Galiffi : enfilets... ça on peut demander à son poissonnier...

Jacques Decoret, Chef de la Maison Decoret : oui... on taille les extrémités et puis on va partager en deux... On a assaisonné notre filet de truite...

Grégory Galiffi : alors t'as mis un petit peu de sel, un petit peu de poivre...

Jacques Decoret, Chef de la Maison Decoret : poivre blanc et on va le fumer côté chair... On installe dessus...

Grégory Galiffi : donc tu as dit on met ça côté chair...

Jacques Decoret, Chef de la Maison Decoret : voilà... donc la fumée elle va être directement...

Grégory Galiffi : en-dessous...

Jacques Decoret, Chef de la Maison Decoret : en contact... donc notre sautoir, j'ai prévu quelque chose pour poser la grille dessus...

Grégory Galiffi : un petit emporte-pièces...

Jacques Decoret, Chef de la Maison Decoret : voilà... On met le sucre...

Grégory Galiffi : ça va faire ton caramel...

Jacques Decoret, Chef de la Maison Decoret : exactement... J'espère que je vais pas me brûler ! voilà... on ferme... On enlève...

Grégory Galiffi : et tu vas laisser ça combien de temps ?

Jacques Decoret, Chef de la Maison Decoret : là, c'est quoi... ? Trente seconds à peu près...

Grégory Galiffi : bon alors, l'incendie à proscrire... !

Jacques Decoret, Chef de la Maison Decoret : à proscrire !

Grégory Galiffi : parce qu'on va avoir les pompiers qui vont arriver très, très vite, hein !... Ah ouais.... Et là le poisson est fumé ?

Jacques Decoret, Chef de la Maison Decoret : le poisson est fumé...

Grégory Galiffi : ça marche !... Ah oui, vraiment ! et puis y a une odeur différente...

Jacques Decoret, Chef de la Maison Decoret : c'est un goût de fumé complètement différent

Grégory Galiffi : là maintenant on va entamer la cuisson...

Jacques Decoret, Chef de la Maison Decoret : on va faire la cuisson. Donc, là, on sait que simplement avec du beurre...

Grégory Galiffi : au nez...

Jacques Decoret, Chef de la Maison Decoret : on a déjà du parfum... Alors on dresse nos filets de truite... Là, on est sur un poisson très, très fin donc la cuisson est très rapide... Là, maintenant on va fixer plus le parfum avec le gras...

Grégory Galiffi : magnifique ! de la simplicité mais beaucoup de technique mais là vous allez avoir du goût... C'est très important le goût !

Jacques Decoret, Chef de la Maison Decoret : donc on va mettre à égoutter notre truite...

Grégory Galiffi : en plus on a conservé les petits points qui font la particularité de la truite fario... C'est très, très joli... On a le cresson avec... On a rajouté de l'eau et t'as mis une petite...

Jacques Decoret, Chef de la Maison Decoret : noix de beurre...

Grégory Galiffi : oh, ça sent l'émulsion, ça... !

Jacques Decoret, Chef de la Maison Decoret : voilà... le liquide nous intéresse pas, ce que je veux c'est avoir de la mousse...

Grégory Galiffi : et donc y fallait rajouter un corps gras, aussi...

Jacques Decoret, Chef de la Maison Decoret : voilà...

Grégory Galiffi : disons que c'est le beurre qui va permettre d'avoir cette mousse...

Jacques Decoret, Chef de la Maison Decoret : tout à l'heure quand on va dresser, on va récupérer comme ça... la truite elle est faite, on a fait le cresson, maintenant on va faire la pomme.

Grégory Galiffi : tu prends plutôt une pomme qui est acide, sucrée... ?

Jacques Decoret, Chef de la Maison Decoret : ben, c'est un poisson, on va chercher de l'acidité, quand même... les Granny qu'on passe à la centrifugeuse et on va les lier légèrement avec des feuilles de gélatine...

Grégory Galiffi : ensuite ce coulis de pommes...

Jacques Decoret, Chef de la Maison Decoret : on l'a mixé tout simplement et, là, au dernier moment sur nos pommes Granny, on va les couper à la mandoline pour faire une pomme crue... une assiette pour dresser...

Grégory Galiffi : et ça c'est... ?

Jacques Decoret, Chef de la Maison Decoret : une partie du coulis qu'on avait réservée... Nos truites, une demi-truite par personne... Maintenant notre pommes, on va les empiler les unes sur les autres, quelques dés de gelée de pomme...

Grégory Galiffi : bon, Jacques, merci pour cette recette, on va rappeler quand même nos ingrédients.

Alors, truite fario, très simple, de la simplicité, elle vient d'ici, elle vient de l'Allie et puis déclinaison autour de la pomme...

Jacques Decoret, Chef de la Maison Decoret : de la pomme et du cresson...

Grégory Galiffi : voilà...

Jacques Decoret, Chef de la Maison Decoret : des bonnes choses, simples et avec du goût.

Grégory Galiffi : Jacques un grand merci, Jacques Decoret, meilleur ouvrier de France et le seul chef étoilé de la ville de Vichy. Ecourtez, merci à tous les quatre... nous on va s'intéresser... Maintenant vous allez tout savoir sur ces sources de Vichy et encore un grand merci à notre chef Jacques Decoret.

Jacques Decoret, Chef de la Maison Decoret : merci beaucoup.

### *Recette*

Truite fumée, au cresson et à la pomme

(pour 4 personnes)

- 4 filets de truite
- 1 botte de cresson
- Huile de noisette
- Beurre
- 3 cuillères à soupe de sucre
- Bicarbonate de sodium
- 2 pommes vertes
- Gros sel et poivre blanc
- Gelatine

### *LES THERMES*

Voix féminine, off, commentaire : terre volcanique, l'Auvergne est depuis l'Antiquité, riche en sources, déjà les Romains avaient découverts les propriétés de ces eaux et furent les premiers à utiliser ces eaux à des fins thermales et bienfaitantes.

Jean-Luc Sicot, directeur des thermes : Toutes les sources que nous avons sur Vichy sont des sources qui remontent naturellement donc ce sont des eaux qui ont dix mille ans, des eaux fossiles peut-on dire qui viennent de trois, quatre mille mètres de profondeur qui vont remonter naturellement à la surface, poussées par les gaz. Elles sont nées dans la chaîne des Puys donc ce sont des eaux qui sont d'origine volcanique et qui, au cours des siècles passés, ont traversé l'ensemble des couches qui séparent la chaîne des Puys jusqu'à ici.

Voix féminine, off, commentaire : au fil de leur cheminement ces eaux se sont gorgées en sels minéraux et en oligoéléments qui leur confèrent des propriétés médicales et curatives pour être enfin exploitées de deux manières.

Jean-Luc Sicot, directeur des thermes : la première en cure de boisson parce qu'elles sont apporter un équilibre à l'organisme pour lutter contre l'acidité gastrique, une deuxième chose nous utilisons ces eaux dans les soins thermaux et c'est une eau qui a des propriétés anti-inflammatoire et qui va nous permettre, notamment, d'utiliser cette eau pour produire des soins en rhumatologie.

Voix féminine, off, commentaire : à Vichy, cette tradition thermale perdue depuis l'Antiquité. Les thermes des dômes construits en 1903 sont, aujourd'hui es plus anciens de la ville. A cette époque, les bains

thermaux étaient à leur apogée et les gens venaient du monde entier pour s'y baigner. Parallèlement aux bains, il y a les cures de boissons dans le hall des sources, cinq sources sont utilisées en cure : Célestins, Lucas, Hôpital, Chomel et grandes grilles.

Une curiste : alors voyez, pendant la cure y faut pas laver le verre parce que c'est les propriétés des eaux qui tachent le verre, voyez c'est gradué. Alors y a plusieurs sortes d'eaux c'est le docteur qui vous indique les eaux qu'y vous faut.

Voix féminine, off, commentaire : aujourd'hui, l'utilisation des sources a fait du chemin, les thermes ce sont par exemple mués en thermes à spa, comme dans cet établissement. Là-bas l'eau thermale est l'actrice principale qu'il s'agisse de bains bouillonnants, de douches massantes ou encore de jacuzzi. Danielle Lagrange, directrice du Vichy spa, hôtel «les Célestins» : dans notre thermal spa on a trois sources qui se retrouvent pour faire nos soins donc l'eau thermale dans notre spa est vraiment la star. On peut faire le tour du spa, où qu'on soit on est entouré d'eau, on fait vivre l'eau et l'eau est notre richesse. On remet au goûts du jour cette belle tradition qui sont les séjours des villes d'eaux avec tous les bienfaits de l'eau thermale pour le corps. Je crois qu'on peut vraiment dire que nous avons le sérieux du thermalisme et le glamour du spa.

Voix féminine, off, commentaire : de la même façon que pour les bains certaines sources on pu être amenées à une utilisation quotidienne. La source Célestins notamment est ainsi devenue une eau minérale bien connue qui depuis peu se déguste aussi à la pression.

Grégory Galiffi, off, commentaire : dans un instant, « A vos régions » s'offre une partie de campagne au cœur de l'Allier pour une petite cueillette de champignons. Puis, nous irons préparer un savoureux poulet du Bourbonnais à la moutarde de Charroux, moutarde dont on vous dévoilera tous les secrets de fabrication. Un sujet vous fera découvrir les friandises emblématiques de Vichy, la Bonbonnière. Je retrouverai, ensuite le chef Pierre-Yves Lorgeoux qui relève le défi d'une recette à base de pastilles de Vichy.

A mon tour de relever un défi sportif, celui-ci, une petite course d'aviron sur l'Allier.

A suivre le coup de main du chef, c'est Patrick Jonnet qui vous donnera une astuce pour réaliser une omelette légère et mousseuse à souhait.

En fin d'émission je vous emmène dans un bar, Napoléon III, pour y retrouver toutes ces personnes qui nous auront fait découvrir l'Allier, bonne humeur découvertes et gourmandise, c'est tout de suite.

### *LE BOURBONNAIS*

Grégory Galiffi, off, commentaire : Dans l'Allier, toujours, je pars à présent au cœur du Bourbonnais, autrefois terre des ducs de Bourbon pour une cueillette de champignons.

Grégory Galiffi : vous savez quoi, ce matin, y fait pas chaud ? on s'est levé de bonne heure pour cette cueillette de champignons, là, on arrive dans la forêt des Collets (nom compris), (18.52), c'est une forêt de chênes centenaires en plein cœur du Bourbonnais ? alors on a peut-être de la chance parce qu'il a plu cette nuit et en général ça fait sortir les champignons. On va rejoindre deux chefs le père et le fils, Patrick et Matthieu Omont, à mon avis je pense qu'ils ont des petits coins, en général ça ne se dit pas mais si on a de la chance, y vont peut-être nous livrer leurs secrets. Allez, on y va !

Grégory Galiffi : ah ben, y sont là ! Pas facile pour se retrouver !

Patrick Omont, chef du restaurant « Hôtel de France » : non

Grégory Galiffi : la prochaine fois faudra me donner un repère GPS ! comment tu vas bien ?

Patrick Omont, chef du restaurant « Hôtel de France » : tu vas bien ?

Grégory Galiffi : oui, super. La forme ?

Matthieu Omont, chef du restaurant « Hôtel de France » : oui et toi ?

Grégory Galiffi : oui... A priori, ça a donné... Qu'est-ce qu'on a... un petit peu de girolles...

Patrick Omont, chef du restaurant « Hôtel de France » : un petit peu de girolles, deux, trois cèpes et un petit peu de chanterelles ou de chanterelles grises...

Grégory Galiffi : moi, je n'ai vu que des amanites phalloïdes. ! Alors ça c'est très, très mauvais, c'est même mortel, on les reconnaît rouges avec les petits points blancs... Parce que là les girolles et les cèpes c'est dans le coin... ?

Patrick Omont, chef du restaurant « Hôtel de France » : ah, non...

Grégory Galiffi : à côté du mauvais champignon, y a aussi du bon...

Patrick Omont, chef du restaurant « Hôtel de France » : voilà... là on est sur un passage mais c'était pas là...

Grégory Galiffi : en fait, y me donne rendez-vous dans un endroit où vous n'allez jamais trouvé de bons champignons, vous n'allez trouver que ça ! Sympas les gars !

Patrick Omont, chef du restaurant « Hôtel de France » : non, on est dans le secteur où y en a un petit peu et avec la mousse et la fougère, en général c'est...

Grégory Galiffi : et puis l'odeur aussi...

Patrick Omont, chef du restaurant « Hôtel de France » : oui, on sent bien, là...

Grégory Galiffi : y faut qu'y ait quoi ? Un petit coup d'humidité comme là, maintenant... ?

Patrick Omont, chef du restaurant « Hôtel de France » : et derrière le soleil

Grégory Galiffi : y en a une qui va être contente c'est Valérie pour sa volaille du Bourbonnais en cocotte...

Patrick Omont, chef du restaurant « Hôtel de France » : tout à fait...

Grégory Galiffi : on va se remettre au chaud parce que la balade en forêt ça creuse ! Messieurs je vous emmène en Panhard ?

Patrick Omont, chef du restaurant « Hôtel de France » : oui...

Grégory Galiffi : allez ! on repart en Panhard, c'est parti !

Grégory Galiffi, vois off, commentaire : on part maintenant rejoindre Valérie, toquée d'Auvergne, la ferme Saint-Sébastien là-bas c'est un peu le temple du poulet du Bourbonnais.

Grégory Galiffi : Salut Valérie... Bon ben, tout le monde se dfait la bise, je te fais la bise aussi ! Ça va ?

Valérie, Chef Ferme Saint-Bastien : quelle cueillette ! Formidable ! on a prévu un petit apéritif sur la terrasse

Grégory Galiffi : on va en profiter ! quand même on a trois chefs des toques d'Auvergne... moi ce que j'amie bien, y sont tous les trois au-dessus du panier et y réfléchissent « qu'est-ce qu'on va bien pouvoir faire de bon avec tout ça... ». Bon, vous êtes inspirés ou pas ?

Valérie, Chef Ferme Saint-Bastien : oui...

Grégory Galiffi : moi, c'est le Saint-Pourçain qui m'inspire ! Au nez, comme on dirait, il est prometteur. Ben, écoutez, à la vôtre ! Après on part en cuisine pour ce poulet du Bourbonnais en cocotte avec Valérie, Matthieu et Patrick, les toques d'Auvergne, ça va très, très bien se passer !... Alors, l'acteur principal il est là-bas, c'est Patrick qui le détient, c's tle poulet du Bourbonnais et il est bleu, blanc, rouge, celui-ci

Patrick Omont, chef du restaurant « Hôtel de France » : couleurs des ducs de Bourbon.

Grégory Galiffi : Valérie, on va la préparer comment cette volaille ?

Valérie : tout simplement on va faire revenir juste les morceaux avec du beurre un petit peu d'huile, bien le faire dorer et le faire mijoter tout doucement.

Grégory Galiffi : les quantités, là, Patrick ? pour quatre personnes y faut compter combien de poulet ?

Patrick Omont, chef du restaurant « Hôtel de France » : quatre personnes, y faut compter un beau poulet, c'est des poulets qui font 2 kilos, 2,5 kilos...

Grégory Galiffi : champignons ?

Matthieu Omont, chef du restaurant « Hôtel de France » : on a commencé à les préparer... Valérie a déjà préparé les girolles et les girolles grises, je vais m'occuper des cèpes...

Valérie, Chef Ferme Saint-Bastien : on laisse bien colorer tranquillement, on assaisonne bien sûr

Grégory Galiffi : l'avantage en cuisson et en cuisine de ce poulet Bourbonnais, c'est quoi ? C'est une chair qui va rester onctueuse... ?

Patrick Omont, chef du restaurant « Hôtel de France » : oui, ça reste très moelleux.

Grégory Galiffi : Matthieu, c'est quoi ? C'est le petit torchon humide ?

Matthieu Omont, chef du restaurant « Hôtel de France » : voilà... Cèpes... On n'a pas les mêmes méthodes selon les champignons, là, en l'occurrence, le cèpe, moi je le nettoie juste avec un petit chiffon humide pour le chapeau. Là, sur un cèpe un petit peu ancien comme celui-là on va enlever la mousse...

Grégory Galiffi : bon, alors, Valérie...

Valérie, Chef Ferme Saint-Bastien : impeccable ! Là on va rajouter une petite garniture aromatique...

Grégory Galiffi : oignons, carottes...

Valérie, Chef Ferme Saint-Bastien : oignons, carottes, échalotes

Grégory Galiffi : ah, tu mélanges, oignons et échalotes ?

Valérie, Chef Ferme Saint-Bastien : oui. Ça amène un petit peu de douceur, l'échalote, c'est bien.

Grégory Galiffi : donc tu as mis à mi-hauteur le bouillon, le bouillon de volaille ...

Valérie, Chef Ferme Saint-Bastien , ça va réduire et après on ajoutera un petit peu de moutarde et la crème pour finir.

Grégory Galiffi : tu nous fais une petite poelée de champignons...

Matthieu Omont, chef du restaurant « Hôtel de France » : les cèpes, girolles et chanterelles...

Grégory Galiffi : pas de sel ?

Patrick Omont, chef du restaurant « Hôtel de France » : non, pas tout de suite parce que...

Grégory Galiffi : pourquoi ?

Patrick Omont, chef du restaurant « Hôtel de France » : parce que si on met du sel tout de suite, ça va rendre de l'eau tout de suite, on va faire bouillir et on saisit plus.

Grégory Galiffi : on commence par un petit peu de coloration... Donc t'as commencé par les cèpes, Patrick...

Patrick Omont, chef du restaurant « Hôtel de France » : oui ça c'est le plus long cuire, après on a la girolle...

Grégory Galiffi : y va remettre un petit de beurre... On a un feu comment là ? C'est assez vif ?

Valérie, Chef Ferme Saint-Bastien : c'est assez vif

Patrick Omont, chef du restaurant « Hôtel de France » : c'est assez vif, là, oui... Et en dernier je vais mettre la petite chanterelle grise.

Grégory Galiffi : qui est la plus fragile des trois... ?

Patrick Omont, chef du restaurant « Hôtel de France » : oui, alors ça, ça va cuire assez vite. On va retirer...

Grégory Galiffi : qu'est-ce qu'on fait maintenant ?

Patrick Omont, chef du restaurant « Hôtel de France » : maintenant, on va assaisonner...

Grégory Galiffi : Patrick, là on est bien au niveau des champignons .

Patrick Omont, chef du restaurant « Hôtel de France » : champignons, impeccable ! là on les a pas mélangé on les laisse séparés pour bien protéger le goût de chaque champignon...

Grégory Galiffi : Valérie, le poulet ?

Valérie, Chef Ferme Saint-Bastien : y mijote tranquillement...

Grégory Galiffi : le poulet il est bien, il est heureux ! Nous aussi d'ailleurs.

Isabelle Simonet, éleveuse de volailles : bonjour Valérie !

Valérie, Chef Ferme Saint-Bastien : bonjour Isabelle !

Isabelle Simonet, éleveuse de volailles : je viens livrer tes poulets.

Valérie, Chef Ferme Saint-Bastien : Isabelle, mon producteur de poulets Bourbonnais.

Grégory Galiffi : moi je pense que je vais aller faire un petit tour, comme le Bourbonnais, on vous laisse terminer la recette, quasiment et on verra pour le finish, pour la petite sauce à la moutarde de Charroux.

Voix masculine, off, commentaire : quant à nous on suit Isabelle, la pro du poulet du Bourbonnais pour en savoir un peu plus sur cette volaille blanche élevée en plein air et au grain.

Grégory Galiffi : Isabelle, les conditions d'élevage du poulet du Bourbonnais ? C'est en plein air exclusivement ?

Isabelle Simonet, éleveuse de volailles : ah oui, le poulet bourbonnais, il est très vif, c'est un poulet qu'on pourrait pas enfermer.

Grégory Galiffi : on, les reconnaît, ils ont un joli cou, là.

Isabelle Simonet, éleveuse de volailles : donc c'est un camail herminé...

Grégory Galiffi : c'est un peu royaliste... L'hermine, comme ça...

Isabelle Simonet, éleveuse de volailles : ah oui, on est dans le pays des Bourbons, donc le camail herminé, c'est des petites plumes avec des petites fossettes noires, à l'intérieur, et blanches autour du cou.

Grégory Galiffi : il n'est pas encore AOC ou AOP mais on y travaille et depuis sacrément longtemps ici parce qu'on y croit.

Isabelle Simonet, éleveuse de volailles : oui, on continue d'y croire, on y travaille depuis dix-sept ans

Grégory Galiffi : mais c'es toujours très long...

Isabelle Simonet, éleveuse de volailles : y paraît...

Grégory Galiffi : faut demander aux autres, ça a pris vingt ans ou vingt-cinq ans... Bon, on va retourner voir ce qu'y se passe en cuisine, parce qu'on a la matière première et on va voir le résultat avec le chef...

Isabelle : tu viens avec moi parce qu'on va goûter...

Isabelle Simonet, éleveuse de volailles : j'arrive...

Grégory Galiffi : on sait tout maintenant sur ce poulet bourbonnais... et nos amis les chefs ils en sont où là ? ça a bien réduit par contre... La cuisson ?

Valérie : impeccable...

Grégory Galiffi : maintenant tu le places en cocotte ?

Valérie : on va le mettre en cocotte parce qu'on va faire un plat convivial...

Grégory Galiffi : ah, ce petit jus qui a réduit là... Moutarde l'ancienne de Charroux...

Valérie : ici on va le lier...

Grégory Galiffi : on va nourrir tout ça...

Valérie : on va nourrir... et après, je vais laisser faire le grand chef avec ses champignons.

Patrick Omont, chef du restaurant « Hôtel de France » ; on va garder toujours la séparation, on va rassembler l'Allier dans la cocotte...

Grégory Galiffi : ben écoutez on a notre recette... on l'appelle comment ? L'intitulé précis ?

Valérie : poulet bourbonnais à la moutarde de Charroux... avec une poêlée de champignons

Grégory Galiffi : on va goûter et va rester à Charroux et on va s'intéresser à l'un des ingrédients, la fameuse moutarde de Charroux. On va rejoindre Simone et son fils Olivier.

### *Recette*

Poulet bourbonnais à la motarde de Charroux  
(pour 4 personnes)

- 1 poulet bourbonnais
- Bouillon de volaille
- 2 c. à s. de moutarde de Charroux à l'ancienne
- 1 botte de carottes
- 3 échalotes et 3 oignons
- 1 c. à s. de crème fraîche

Pour la poêlée de champignons

- Cèpes, girolles et chanterelles
- Beurre
- 1 c. à s d'huile d'arachide
- Sel et poivre

### *LA MOUTARDE DE CHARROUX*

Grégory Galiffi : nous on est toujours à Charroux et là nous sommes devant la seule moutarderie qui subsiste dans ce très joli village de France. On va y rentrer, venez !

Simone Maenner, moutarderie de Charroux : bonjour Grégory !

Grégory Galiffi : bonjour Simone, comment ça va ?

Simone Maenner, moutarderie de Charroux : bien. Bienvenue à Charroux dans notre établissement.



Grégory Galiffi : nous somme dans la seule moutarderie de Charroux.

Simone Maenner, moutarderie de Charroux : celle qui reste encore parce qu'y en avait trois qui dataient de la Révolution. Nous, on a relancé il y a une trentaine d'années. On a relancé cette moutarde qui existait et qui est une moutarde à l'ancienne au vin blanc de Saint-Pourcin... Pourquoi y avait des motardes ? Parce qu'y avait des vignes et comme les vignes étaient à Charroux, y avait des fabricants de moutarde.

Grégory Galiffi : systématiquement y faut de la vigne pour faire de la moutarde ?

Simone Maenner, moutarderie de Charroux : oui, puisqu'y vous faut du vinaigre et du vin blanc donc ces deux éléments étant rassemblés dans la vigne, y faut le vin.

Grégory Galiffi : bon, dites-moi Simone, y parait qu'il y a votre fils qui m'attend ?

Simone Maenner, moutarderie de Charroux : voilà, si vous voulez travailler un petit peu et savoir comment on fait la moutarde, vous allez voir Olivier qui va vous faire une petite leçon de fabrication de moutarde

Grégory Galiffi : bon, alors Olivier ?

Olivier Maenner, moutarderie de Charroux : voilà, c'est la meule avec laquelle on fabrique la moutarde. A la base, la graine de moutarde se trouve comme ceci...

Grégory Galiffi : c'est une toute petite graine...

Olivier Maenner, moutarderie de Charroux : ça s'appelle à la base la graine de sénevé

Grégory Galiffi : pour ceux qui ne connaissent pas la provenance de la graine de moutarde, c'est quoi ? C'est un petit arbuste ?

Olivier Maenner, moutarderie de Charroux : c'est un peu comme le colza, c'est jaune, mais un peu plus haut.

Grégory Galiffi : et là, la machine, elle date de quand, celle-ci ?

Olivier Maenner, moutarderie de Charroux : des années soixante-dix.

Grégory Galiffi : c'est impressionnant... Alors comment on fait ?

Olivier Maenner, moutarderie de Charroux : je vais t'expliquer, les graines je les ai déjà écrasées, j'ai fait la moitié du travail...

Grégory Galiffi : donc l'intérieur de la graine est jaune ?

Olivier Maenner, moutarderie de Charroux : voilà

Grégory Galiffi : c'est la couleur que l'on connaît...

Olivier Maenner, moutarderie de Charroux : voilà... qui donne le piquant... Après je rajoute ce qu'on appelle le verjus c'est un mélange d'eau, de vinaigre et de vin blanc de Saint-Pourçain, du cépage Tressallier parce que le cépage Tressallier est très fruité et c'est ce qui donne ce goût en plus à la moutarde de Charroux.

Grégory Galiffi : donc ce qui va donner le goût à la moutarde c'est quoi ?

Olivier Maenner, moutarderie de Charroux : le vin participe énormément par rapport au goût et le piquant vient avec l'eau et le vinaigre.

Grégory Galiffi : ben, écoute on y va..

Olivier Maenner, moutarderie de Charroux : je mets la meule en route, fais attention... donc tu la fais bien couler sur le côté, sur la paroi

Grégory Galiffi : fabrication en live de motarde c'est pas beau ça !

Olivier Maenner, moutarderie de Charroux : là y a assez de verjus, on va rajouter un peu de graines

Grégory Galiffi : c'est extraordinaire... T'as l'impression que ça prend vie !

Olivier Maenner, moutarderie de Charroux : voilà ! Et puis on sent déjà un petit peu l'effluve qui sort

Grégory Galiffi : là, on a envie de se manger une bonne pièce de viande, voyez ! Un peu saignante pour certains et là on se fait plaisir ! c'est dingue !

Olivier Maenner, moutarderie de Charroux : tu vas la goûter, c'est très fort, ça n'a pas de goût, faut le laisser travailler encore pour que le produit puisse travailler par lui-même...

Grégory Galiffi : quand tu dis travailler, c'est quoi travailler ?

Olivier Maenner, moutarderie de Charroux : travailler c'est qui se repose et qui se fasse par lui-même c'est-à-dire que le taux d'acidité redescend un peu le piquant se stabilise et le goût ressort

Grégory Galiffi : ça nous chatouille un petit peu les narines...

Olivier Maenner, moutarderie de Charroux : on va l'arrêter et après tu vas donc l'extraire...

Grégory Galiffi : Olivier, une fois qu'on la faite cette moutarde, on peut la conserver combien de temps parce que, là, on n'a rien rajouté, y a pas de conservateur, y a pas de colorants, c'est de la moutarde à l'ancienne dans tous les sens du terme.

Olivier Maenner, moutarderie de Charroux : nous, on la garantit pendant un an sans problème, on peut dépasser l'année après ce qu'y peut se passer c'est qu'elle perd un peu de son goût et qu'elle perd surtout de son piquant.

Grégory Galiffi : est-ce qu'on peut la goûter, là Olivier ?

Olivier Maenner, moutarderie de Charroux : elle n'a pas de goûts, elle est âcre...

Grégory Galiffi : je peux quand même ? Je suis curieux moi.

Olivier Maenner, moutarderie de Charroux : bien sûr !

Grégory Galiffi : ouh ! Elle est forte !

Olivier Maenner, moutarderie de Charroux : oui ! Là elle a pas encore son goût...

Grégory Galiffi : ouh ! c'est du brutal :

Olivier Maenner, moutarderie de Charroux : elle a pas encore son goût

Grégory Galiffi : j vous conseille pas de la consommer toute de suite ! merci pour ton accueil !

Olivier Maenner, moutarderie de Charroux : c'est moi qui te remercie...

Grégory Galiffi : nous maintenant on repart du côté de Vichy. On va faire une petite recette sucrée à base, notamment, de la fameuse pastille de Vichy, un petit peu mentholée mais avant ça, on va surtout s'intéresser aux confiseurs de cette très belle ville de Vichy.

#### *LES PASTILLES ET LES CONFISERIES DE VICHY*

Voix féminine, off, commentaire : art nouveau, art déco, néo-gothique, néo-classique ou encore mauresque, l'architecture de Vichy témoigne du carrefour culturel qu'elle fut à la Belle Epoque.

Estampillée Napoléon III, cette ville haute en couleurs et aux multiples facettes se fait appeler Vichy la Bonbonnière. D'ailleurs quand on pense à Vichy on pense bien souvent à sa pastille. Une pastille qui doit sa notoriété à son ancien rôle de médicament.

Gilles Michaille, directeur de Moinet-Vichy-Santé : la pastille Vichy a été créée en 1825 par un chimiste parisien qui s'appelait Monsieur Darcet et on peut dire qu' au 19e siècle la pastille Vichy c'était un moyen de continuer la cure à la maison, puisque le sels minéraux de eaux de Vichy, essentiellement, le bicarbonate, sont incorporés et à l'époque en quantités importantes, dans les pastilles Vichy et c'était bien plus pratique de ramener chez soi des pastilles Vichy que des bouteilles d'eau lourdes et encombrantes.

Voix féminine, off, commentaire : aujourd'hui confiserie, la pastille aux propriétés digestives et toniques, est constituée de sucre glacé, de sirop de glucose, de menthe mais on y incorpore toujours des sels minéraux et c'est, sans aucun doute, grâce à ses sels que la pastille de Vichy doit son succès depuis deux siècles. Aujourd'hui, seulement deux fabricants continuent de produire le bonbon octogonal, parmi eux, la famille Moinet qui perpétue la tradition depuis six générations.

Gilles Michaille, directeur de Moinet-Vichy-Santé : voilà, je prépare la septième génération et on est toujours familial et indépendant et on en est assez fier.

Voix féminine, off, commentaire : si les Moinet continuent à faire perdurer la fameuse pastille, ils ne sont pas les seuls, car à Vichy on compte bon nombre d'autres confiseries, sucres d'orge, pâtes de fruits, chocolats, fruits confits, pâte d'amande, sucettes, la ville bonbonnière fait aussi parler de son histoire au travers de ses spécialités sucrées comme par exemple les marocains.

Valérie Diot, confiserie « Aux Marocains » : cette confiserie date des années 1920, date à laquelle il y avait beaucoup de coloniaux qui venaient faire des cures sur Vichy et notamment vous aviez le pacha de Marrakech qui louait une suite... enfin, on voit beaucoup de vieilles cartes postales qui relatent de cette époque, on voyait des gens venus de là-bas dans les rues de Vichy donc le confiseur de l'époque a voulu leur dédier un bonbon et qu'il a appelé les Marocains.

Voix féminine, off, commentaire : depuis cette époque la recette est inchangée, on continue de faire fondre le sucre dans l'eau avec la crème fraîche et le beurre pour en faire un onctueux caramel qui sera, ensuite,

enrobé d'une coque dure en sucre. Vitrines de stuc et écrin de sucre, Vichy à bel et bien tout d'une vraie bonbonnière.

Grégory Galiffi : vous venez de le voir, à Vichy il y a une vraie tradition du sucre. Alors, nous, on s'est amusé à lancé un petit défi au chef de la région, c'est Pierre-Yves Lorgeoux qui va relever ce défi A mon avis, ça va être terrible ! Allez, on y va !

Grégory Galiffi : bonjour, bonjour Valérie, comment ça va ?

Valérie : bonjour Grégory. Ça va bien je vous remercie.

Grégory Galiffi : écoute, c'est franchement plus joli en vrai qu'en images ! Parce que la boutique est splendide, j'imagine qu'elle est classée ?

Valérie : elle est classée monument historique, elle date de Napoléon III, 1870, en fait ça a toujours été une confiserie ce qui est exceptionnel.

Grégory Galiffi : oui, vraiment cent quarante d'histoire du sucre.

Grégory Galiffi : Pierre-Yves, est-ce que tu es prêt pour notre défi ? Un gâteau pastilles Vichy, je crois même que t'as poussé le vice... !

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : j'ai poussé un peu plus loin parce que j'ai pastilles Vichy et marocains et puis un petit peu de carottes aussi parce que c'est incontournable à Vichy, je me suis dis on va s'amuser un peu...

Grégory Galiffi : la carotte Vichy ! il est joueur ! Bon, ben, écoute on part en-dessous dans le laboratoire ?

Valérie : voulez-vous déguster un petit allemand (mot compris) (36.11) avant de descendre ?

Grégory Galiffi : c'est si gentiment proposé... !

Grégory Galiffi : ah oui ! Là on est prêt ! c'est parti !... Messieurs, et Patrick et Dominique ! Bonjour, on vous laisse bosser, on les a vus travailler, y font un travail magnifique, on va y goûter...

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : bon, on y va ?

Grégory Galiffi : alors là tu me mets des carottes, des pastilles Vichy et des marocains, j'en fais rien ! Tu pars avec quoi, là ? avec la crème ?

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : je pars avec la crème...

Grégory Galiffi : crème normale...

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : ensuite je vais rajouter des petits marocains au café, hop!

Grégory Galiffi : ça bout...

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : là, ça bout, avec la chaleur, la coque en sucre autour du marocain elle va commencer un petit peu à fondre, donc tu fais un caramel là, ça va servir de glaçage aux carottes... Tu vois j'ai taillé les carottes...

Grégory Galiffi : elles sont pas crues, celles-ci ?

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : ah non, non, non, je les ai blanchies... et là je rajoute mes carottes...

Grégory Galiffi : donc ça aurait marché aussi avec du sucre, de la crème et un petit arôme café.. ?

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : et un petit arôme café, effectivement, et un petit peu de beurre... après regarde, j'ai glacé mes carottes... on va s'attaquer à l'appareil à cake... du beurre... je mets ça dans la cuve de mon batteur et je fais tourner et là je vais rajouter le sucre et la poudre de pastilles de Vichy... et là je mélange... Je rajoute...

Grégory Galiffi : on va remettre le petit robot ménager en route.

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : en route... et je rajoute la farine...

Grégory Galiffi : tu vas en mettre combien ?

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : là j'ai mis 250 gr de farine et un sachet de levure

Grégory Galiffi : important ça le petit sachet de levure... Pourquoi ? parce que comme c'est un cake, y faut que ça lève le cake et pour l'aider un petit peu de levure...

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : donc, là, hop, je rajoute de la farine, je fais travailler un peu ma pâte... je vais finir de tout réunir dans le fond et là maintenant je rajoute les œufs...

Grégory Galiffi : trois œufs entiers, un par un...

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : surtout... Allez un petit dernier coup comme ça...

Grégory Galiffi : juste pour terminer...

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : on va rajouter les raisins que j'ai fait macérer au rhum y a à peu près 30 gr de raisins

Grégory Galiffi : 30 gr macérés depuis la veille...

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : oui et au froid... on mélange..

Grégory Galiffi : là on a un appareil, il est magnifique on a presque envie de le manger comme ça avec le doigt... !

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : vas-y... !

Grégory Galiffi : non, non...

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : je vais rajouter mes carottes, je vais...

Grégory Galiffi : alors tu mets tes carottes et tu mets pas le caramel ?

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : pas tout...

Grégory Galiffi : Pierre-Yves il est en train de faire une recette pour les étudiants, vous allez comprendre pourquoi !

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : je remélange... mais j'ai mal à la main... tu peux pas...

Grégory Galiffi : si, si, je peux, ça veut dire que je fais pas grand-chose depuis tout à l'heure ! t'es un malin, toi...

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : pendant ce temps-là je vais beurrer le moule... on moule...

Voilà... regarde ces morceaux de carottes, les raisins...

Grégory Galiffi : là, c'est appétissant... : on parlait d'une recette quasiment pour les étudiants parce que regardez le four, celui-là il est de compétition international, il a brûlé deux, trois fois... Au four... et maintenant on va prier parce que là ! Donc quarante-cinq minutes, 170°... ça a marché puisqu'il l'a fait chauffer avec ce four-là, le résultat il est là... on va tendre le bras et ça c'est vraiment un cake hyper appétissant comme on les aime, on s'en paie une tranche... ?

Pierre-Yves Lorgeoux, Chef du « Pyl-Pyl » : on s'en paie une tranche mais je voulais te montrer quelque chose parce que tu sais, ça là ce que nous est resté, regarde... on va retrouver tout notre goût de carotte, de marocain...

Grégory Galiffi : bon, Pierre-Yves, faut le trancher maintenant ! on va demander deux experts avec nous !

Patrick et Dominique venez voir un petit peu par ici. Nous maintenant on part direction le plan d'eau, on va faire un petit peu d'aviron et on va le goûter ! il est comment, le verdict des confiseurs !

Patrick et Dominique : c'est vraiment super... top... étonnant...

Grégory Galiffi : très bon... Bravo Monsieur Lorgeoux !

### *Recette*

Cake aux carottes, pastilles de Vichy et bonbons marocain (pour 4 personnes)

- 250g de farine
- 125 g de beurre
- 125 g de sucre
- 3 œufs
- 1 sachet de levure
- 30 g de pastilles de Vichy
- 40 g de raisins macérés au rhum
- 10 bonbons marocains
- 1 dl de crème liquide

### *L'AVIRON*

Grégory Galiffi : maintenant on s'apprête à relever notre défi l'aviron qui est vraiment un sport emblématique de la ville de Vichy. Ici on le pratique depuis 1892, quasiment cent vingt ans, il est sport

olympique depuis 1896, initié par le baron Pierre de Coubertin donc vraiment c'est une ville spécialiste concernant l'aviron... On y va, on se prépare et à mon avis, ça va être tonique, on y va !

Grégory Galiffi : bonjour Paul

Paul Nyaud, club d'aviron de Vichy: bonjour Greg, tu vas bien ?

Grégory Galiffi : oui et toi ?

Paul Nyaud, club d'aviron de Vichy : oui ça va

Grégory Galiffi : on m'a dit que t'avais soixante ans d'aviron derrière toi ?

Paul Nyaud, club d'aviron de Vichy : eh oui, j'ai soixante-quatorze ans et demi...

Grégory Galiffi : tu es moniteur...

Paul Nyaud, club d'aviron de Vichy : moniteur, oui, des loisirs et puis moniteur des jeunes, barreur

Grégory Galiffi : bon, je n'en ai jamais fait ; c'est vraiment un défi pour moi !

Paul Nyaud, club d'aviron de Vichy : bien, écoute, en un quart d'heure tu vas devenir champion olympique

Grégory Galiffi : c'est vrai ? Attention, c'est ton défi ça... ! Allez, on y va !

Paul Nyaud, club d'aviron de Vichy : t'as le gabarit...

Paul Nyaud, club d'aviron de Vichy : je vais te montrer le mouvement... chose importante, quand je vais tirer l'aviron du bout du doigt, y va se déplacer dans l'eau... regarde la palette dans l'eau...

Grégory Galiffi : oui, elle est bien comme ça... comme une main...

Paul Nyaud, club d'aviron de Vichy : elle se déplace sur un plan horizontal, donc ta main qui est au bout doit se déplacer sur un plan...

Grégory Galiffi : ...horizontal...

Paul Nyaud, club d'aviron de Vichy : voilà, t'as tout compris ! Mets tes mains là ... à plat... tout ça, ça doit rester droit et tu vas amener tranquillement à la poitrine... tu renvoie tout de suite.... Tu reviens et tu recommences... un grand comme toi, ça va chercher l'eau là-bas...

Grégory Galiffi : c'est pas gagné pour le défi !

Paul Nyaud, club d'aviron de Vichy : encore vingt ans et c'est bon !

Grégory Galiffi : on y va ?

Paul Nyaud, club d'aviron de Vichy : oui... bon, eh bien, Greg, maintenant tu vas monter en bateau...

Grégory Galiffi : je suis à peine chaud !

Paul Nyaud, club d'aviron de Vichy : mais non, tu es dégrossi... !

Grégory Galiffi : tu m'avais dit qu'en quinze minutes tu ferais de moi un rameur prêt pour les JO...

Paul Nyaud, club d'aviron de Vichy : presque... Mais j'ai pas dit les JO de quelle année !... Alors Bertrand je t'envoie Greg...

Grégory Galiffi : je suis mais incandescent ! Salut Bertrand !

Bertrand : alors ce qu'y faut c'est mettre les pieds dans le cale-pieds et on va partir et maintenant le but du jeu, c'est de tout coordonner, les quatre personnes dans le bateau, y faut pas regarder les pelles de la personne qui est devant mais celles du chef de nage, du premier... C'est celui qui est en vout de bateau et qui dirige le bateau..

Paul Nyaud, club d'aviron de Vichy : allez, vas-y rame tout seul...

Bertrand : pas trop fort... voilà... un tout petit peu pus d'amplitude... Plie un peu plus les jambes... Voilà...

Paul Nyaud, club d'aviron de Vichy : amène les cuisses sur les mollets...

Grégory Galiffi : ah ben, c'est pas pareil quand on est plusieurs !

Chef de nage : allez, Grégory on accélère un peu... Maintenant...Envoie les voiles Grégory, maintenant !

Grégory Galiffi : ça, ça s'appelle du défi !... Nico, tu me dis, Muriel les filles, est-ce qu'on a réussi le défi ?

Les rameurs : oui !!!!

Grégory Galiffi : bon, on a réussi le défi ! On va repartir tout de suite en cuisine avec le chef des Célestins pour une petite astuce omelette, vraiment très sympa et vraiment y fallait y penser... ! et puis moi je vais essayer de récupérer mon souffle mais l'essayer c'est l'adopter, et puis un grand merci à toute l'équipe l'aviron !

## *L'OMELETTE*

Voix féminine, off, commentaire : mélomane au cœur tendre, pour Matthieu la journée commence en douceur et pour le petit déjeuner, il décide de concocter une omelette bien mousseuse.

Matthieu : donc pour faire une omelette on va prendre trois œufs...

Voix féminine, off, commentaire : et de un, et de deux et de trois.

Matthieu : on va rajouter un petit peu de crème en espérant que ce soit pas mauvais... un petit peu d'onctuosité à l'omelette...

Voix féminine, off, commentaire : et pour mélanger Matthieu semble préférer la fourchette au fouet. Du sel, du poivre et c'est parti. Matthieu sort la poêle qu'il arrose d'huile d'olive et sans attendre verse les œufs battus. Aïe ! Une erreur peut-être ?

Matthieu : je pense qu'elle va accrocher un petit peu en-dessous...

Voix féminine, off, commentaire : comme chacun sait, l'important pour une omelette, c'est la cuisson.

Matthieu : je vais baisser un petit peu le feu pour que ça ne brûle pas en-dessous parce qu'y faut que le dessus arrive à cuire et que le dessous ne brûle pas.

Voix féminine, off, commentaire : un peu comme pour les crêpes. Eh bien, oui, c'est une crêpe !

Matthieu : j'espère qu'elle sera bonne, au moins !

Voix féminine, off, commentaire : si on y ajoute un peu de confiture... bon, c'est le moment d'y goûter... alors Matthieu ? Cette omelette ? Dubitatif ?

Matthieu : y faut qu'elle soit un petit peu plus mousseuse, plus aérienne encore parce que ça fait, en effet... un petit peu... pas tout à fait pâte à crêpe mais...

Voix féminine, off, commentaire : mais on n'en est pas loin !

Matthieu : c'est pas la consistance qu'on attend d'une omelette... !

Voix féminine, off, commentaire : allez, Matthieu, pour la chandeleur ce sera parfait. En attendant le chef Patrick Jonnet arrive pour réaliser une omelette légère et mousseuse à souhait.

Patrick Jonnet, Chef du bistrot des Célestins : un petit souci avec ton omelette ?

Matthieu : un souci non, mais on peut faire mieux je pense... vous allez pouvoir goûter par vous-même...

Voix féminine, off, commentaire : pas moelleuse et visiblement difficile à mâcher.

Patrick Jonnet, Chef du bistrot des Célestins : oui, un peu sèche...

Voix féminine, off, commentaire : et pour remédier à ce problème d'omelette, notre chef n'est pas venu les mains vides : une bouteille de Vichy, trois œufs, du sel de Vichy ou bicarbonate de sodium. On commence par casser les œufs et la première astuce...

Patrick Jonnet, Chef du bistrot des Célestins : toujours les casser à part, pour les coquilles déjà et voir si l'œuf n'est pas abimé à l'intérieur.

Voix féminine, off, commentaire : et de un, et de deux et de trois. Même punition pour les œufs, sauf que cette fois-ci les œufs sont battus au fouet plutôt qu'à la fourchette.

Patrick Jonnet, Chef du bistrot des Célestins : le fouet ça permet aux œufs qu'y soient bien aérés et ce qui va faire le moussieux.

Voix féminine, off, commentaire : à la recherche du moussieux, l'astuce numéro deux : une cuillère à café de bicarbonate de sodium plutôt qu'une pincée de sel. Astuce numéro trois qui ne manque pas d'étonner notre hôte.

Matthieu : et donc là vous allez rajouter de l'eau dans l'omelette !

Patrick Jonnet, Chef du bistrot des Célestins : voilà, tout fait...

Matthieu : d'accord... C'est vrai que j'aurais pas eu l'idée.

Patrick Jonnet, Chef du bistrot des Célestins : voilà, deux cuillères à soupe.

Voix féminine, off, commentaires : ainsi le chef remplace la crème fraîche de Matthieu par de l'eau de Vichy pour la promesse d'une omelette légère et mousseuse. Deuxième étape la cuisson une poêle bien chaude, un filet d'huile d'olive un peu de poivre sur les œufs qui seront battus une deuxième fois avant de rejoindre la poêle.

Patrick Jonnet, Chef du bistrot des Célestins : donc, là, elle commence à mousser, c'est l'effet eau de Vichy et sel de Vichy.

Voix féminine, off, commentaire : un dernier coup de spatule pour cuire uniformément l'omelette qui ressemble vraiment à une omelette.

Matthieu : c'est bon on peut goûter, Chef ?

Patrick Jonnet, Chef du bistrot des Célestins : oui.

Voix féminine, off, commentaire : le chef ne résiste pas à goûter, lui aussi.

Matthieu : c'est vrai que ça a rien à voir. Excellente !

Patrick Jonnet, Chef du bistrot des Célestins : le petit mousseux dans la bouche...

Voix féminine, off, commentaire : recette adoptée par Matthieu, mission accomplie par le Chef. Il fallait y penser, une omelette légère et mousseuse grâce à deux cuillère à soupe d'eau de Vichy.

### *LES AMBASSADEURS - VICHY*

Grégory Galiffi : la nuit est tombée sur Vichy, notre émission se termine... Alors, là on est dans un très bel endroit, Les Ambassadeurs, bien sûr ambiance Napoléon III. Là-bas aussi l'endroit est classé, très, très belle déco authentique et puis y a un petit côté jazzy, la musique nous appelle et surtout nos invités qui nous ont vraiment permis de faire une très belle émission. Venez !... On a de la chance y sont quasiment tous là, ils nous ont permis de faire cette très belle émission.

Tout d'abord, eh bien, nos amis du sucré, Valérie, sa maman, Marie-Pierre son frère Richard et Olivier pour la moutarde, donc merci vraiment à tous les cinq on s'est régalé... On va poursuivre parce qu'on a fait un peu de sport, de l'aviron, j'ai quelques stigmates, quelques ampoules ! Y a Paul et puis tous ceux Nicolas, DePascalehine, Murielle... J'ai quelques petites marques, quand même ! Paul, y a pas un truc pour les ampoules ?

Paul Nyaud : si, l'eau de Cologne tous les matins !

Grégory Galiffi : Merci. Alors on a également nos amis de la pêche à la mouche, c'était quoi les mouvements, c'était dix heures, deux heures ?

Michel et Patrice : oui !

Grégory Galiffi : y a un de nos chefs, Pierre-Yves Lorgeoux, merci toi, c'était top : à très vite ! Et puis bien sûr un grand merci à Bruno (incompris) (50.38)... Bruno il nous a donné quelques petites clefs pour réaliser cette émission.

Bruno: ben, on est là pour ça, nous !

Grégory Galiffi : Bruno vraiment merci... et puis surtout un grand, grand merci à Danielle Lagrange, pour ton accueil, ta disponibilité et ta gentillesse... et puis le maître des lieux des Ambassadeurs il est là-bas, c'est l'homme à la moustache, un petit peu gauloise...

Sylvain : bonsoir ! Merci de venir te détendre chez nous après cette dure journée de travail... C'est un lieu extraordinaire comme partout Vichy.

Grégory Galiffi : merci à tous pour cette très, très belle émission. Vraiment, nous, on s'est régalé. On repart pour un nouvel épisode de « A vos régions » mais, moi, je vous invite vraiment à venir ici, dans ce département dans l'Allier et particulièrement dans cette très, très belle ville de Vichy, à très bientôt. Ciao, ciao, et nous, maintenant on va se détendre ... !

## Die Landfrauenküche

### Fränkische Schweiz (Daniela Schubert) - "Episode Upper Franconia"

I: ... geht es auch um einen Wettbewerb. Wer kochte das beste Drei-Gänge-Menü. Die Wertung kommt nicht von Profiköchen. Die Landfrauen beurteilen sich gegenseitig. Den Anfang macht heuer Daniela Schubert, eine Landfrau aus Oberfranken. Die Reise zu ihrer Gastgeberin führt die Frauen in Richtung Bayreuth, in den Naturpark Fränkische Schweiz. Ihr Ziel liegt in Egensdorf. Das ist eine Gemeinde am südlichen Rand von Oberfranken, ungefähr 20 Kilometer von Erlangen entfernt. Im Ortsteil Unterrüsselbach ist die Gastgeberin zu Hause. Und das sind die Landfrauen, die sich dem Kochwettbewerb in diesem Jahr stellen. Beate Schaller aus der Oberpfalz, Barbara Schober aus Mittelfranken, Gerlinde Hofer aus Schwaben, Dagmar Kiermeier aus Oberbayern, Gabriele Huber aus Niederbayern, Susanne Reck aus Unterfranken und natürlich nicht mit im Bus, die Gastgeberin Daniela Schubert. Sie hat schon alles für einen ersten Empfang am Hof hergerichtet und steht zur Begrüßung bereit, zusammen mit Mann Peter, ihrem ältesten Sohn Max und ein bisschen versteckt die Freundin Silvia.

W: Hallo.

W: Bin die Gabi aus Niederbayern.

W: Hallo.

I: Zum Kennenlernen gibt es einen kleinen Willkommenstrunk.

W: Ich freu mich riesig, dass ihr alle da seid und ich hoffe, dass wir heute einen wunderschönen Tag haben. Prost.

W: Danke schön.

W: Zum Wohl.

W: Zum Wohl.

I: Bei einem Glas Sekt mit frischen Erdbeeren geht das erste Kennenlernen gleich leichter. Man tauscht sich aus und wirft neugierige Blicke in die Runde. So viel geballte Frauenpower. Auch für Ehemann Peter eine besondere Situation.

W: Also ich verziehe mich jetzt in meine Küche, koche euch was Schönes und euch schicke ich jetzt mit unserem schönsten Gockel vom Hof, nämlich mit meinem Mann als Hahn im Korb sozusagen auf einen Ausflug in die Fränkische.

M: Da freue ich mich.

W: Wünsche euch viel Spaß.

I: Peter, der Hahn im Korb, übernimmt die Reiseleitung. Los geht es mit dem Ausflug in die Region.

Während Daniela mit dem Kochen beginnt sollen die Landfrauen die Heimat ihrer Gastgeberin kennenlernen, die Fränkische Schweiz, eine viel besuchte Urlaubsgegend. Zunächst führt Peter die Landfrauen ins Lillachtal, ein Naturkleinod, in dem man viele seltene Tiere und Pflanzenarten entdecken kann. Allein 120 verschiedene Schmetterlingsarten sind hier zu Hause, aber auch geologisch gibt es einiges zu entdecken.

M: Also was man da sieht, das ist die Villach, das ist ein einmaliges Naturdenkmal in der Fränkischen Schweiz. Hier ist besonders schön zu sehen diese Tuffsteinbecken und dieses Tuffstein wird gebildet durch den Kalk, der sich oben an der Quelle im Stein auslöst und dann wird er hier nach und nach abgesetzt und diese einmaligen Becken bildet.

I: Die Villach ist auch im Sommer erfrischend kühl. Für eine kulinarische Erfrischung haben Daniela und Peter aber auch gesorgt.

W: Was ist da?

M: Das verrate ich euch nicht.

W: Komm.

M: Nein, nein ich will nicht.

I: Des Rätsels Lösung, ein Eismann steht im Walde.



M: Grüß dich.

M: Hallo.

M: Schau mal was ich für euch habe hier.

W: Oh.

W: Eis.

M: Verschiedene Eissorten, frisch gemacht, alles ohne künstliche Farbstoffe. Und Fruchteis mit der jeweiligen Frucht drin.

W: Wie habt ihr das gemacht?

W: Mitten im Wald.

M: Und kein Kühlschrank hier.

W: Überraschung, Service.

W: Ich hätte gern vier Kugeln bitte.

I: Schön, die Überraschung ist gelungen. Das hausgemachte Eis findet begeisterte Abnehmerinnen.

M: So bitte schön.

W: Jetzt stehen wir mitten im Wald und essen Eis.

W: Aber echt.

M: Und, schmeckt es euch?

W: Super.

M: Freut mich.

W: Ich kann gar nichts sagen, ich muss schlecken.

I: Die Frauen genießen die Erfrischung, Daniela kümmert sich um ihre Vorspeise. Gebeizte Lachsforellenfilets. Dafür braucht sie Salz, Senf und Wacholderkörner, Dill und Pfeffer. Die Filets müssen mehrere Stunden ziehen. Zur Verfeinerung fehlt nur noch Danielas Tüpfelchen auf dem I.

W: So, jetzt mache ich noch ein bisschen geriebene Orangenschale drauf, das gibt dem Ganzen den gewissen Pfiff und dann packen wir die Lachsforelle ein, lassen sie schön durchziehen und dann hoffe ich, wenn die Landfrauen dann da sind, ist sie super mürbe und schmeckt fantastisch.

I: Der Landfrauenbus erreicht eine weitere Station der Erkundungstour. Es geht knapp über die Grenze nach Mittelfranken. Die kleine Reisetruppe wird im Brauereigasthof Wiethaler von der Braumeisterin persönlich empfangen.

W: Ein herzliches Willkommen in meiner Privatbrauerei Wiethaler, grüßt euch. Die tüchtigen Landfrauen aus allen Regierungsbezirken, grüßt euch, setzt euch her. Ja, Frauenpower ist bei uns angesagt, das heißt, ihr macht eine gute Küche, ein sehr gutes Essen und mein Privileg ist es gutes Bier zu brauen. Ich bin die Braumeisterin des Hauses Wiethaler. Ich bin mit Leib und Seele Bierbrauer, ich habe das von der Pike auf mit gelernt vom Vater her und mir macht das Spaß einfach das das Produkt schon im Feld wachsen zu sehen, die Gerste und dann zu veredeln und wir machen sehr viele Sorten Biere, also das heißt, für uns ist es eine Kunst als Kleinbetrieb auch verschiedene Biersorten herzustellen und jetzt probiert es einmal, schmeckt es, kostet und seht.

I: Der Einladung folgen die Landfrauen gerne. Die Fränkische Schweiz ist berühmt für ihre vielfältige Bierkultur. Nirgends auf der Welt gibt es in einer vergleichbar großen Region mehr Brauereien als hier.

W: Gut.

W: Schmeckt es?

W: Ja sehr.

I: Ein Prosit auf die Fränkische Bierbrautradition und eine kleine Stärkung gibt es auch.

W: Wir haben eine fränkische Brotzeit vorbereitet, Fränkische Kottensülze mit frischem Landbrot. Lasst es euch gut schmecken hier in Franken.

W: Danke schön.

I: Danielas Betrieb liegt am Rande der kleinen Ortschaft Unterrüsselbach. Die Landfrau steht täglich im wahrsten Sinne des Wortes mit den Hühnern auf. Gemeinsam mit ihrem Mann Peter betreibt sie seit 2002 eine Bio-Geflügelzucht.

W: Wir sind hier ein relativ kleiner landwirtschaftlicher Familienbetrieb. Wir betreiben hier eine Junghennenaufzucht, die seit vier Jahren komplett auf Bio-Richtlinien umgestellt ist, auch die Bio-Landwirtschaft, wir haben auch Ackerbau dabei. Wir haben Küken ab dem ersten Tag, ziehen die auf bis die dann circa 18 Wochen alt sind, das ist das Alter wo die Hühner dann anfangen Eier zu legen. Wir beliefern praktisch die Bauern mit den Hühnern, die später Eier legen sollen.

I: In Thüringen führen die Schuberts noch eine konventionelle Aufzucht. Daniela arbeitet aber nur daheim in Unterrüsselbach. Ihre neuste Idee für ihren Hof ist das Gockel-Projekt.

W: Das ganz Besondere hier ist, dass die Gockel, die wir jetzt da grade laufen sehen, eigentlich normalerweise gar nicht auf die Welt wären. Das sind praktisch die Brudertiere der Legehennen, die im Normalfall aussortiert werden nach dem Schlupf und zu Tierfutter verarbeitet werden. Kann eigentlich nicht sein, dass man ein Tier auf die Welt bringt um es dann anschließend gleich zu töten weil das Geschlecht nicht passt und wir haben einfach diese Methode von früher aufgegriffen, so wie es bei Oma war, die Hähne werden mit großgezogen, die dürfen leben, ein halbes Jahr lang mindestens laufen die draußen auf der Weide, dürfen krähen, scharren und werden dann letztendlich natürlich geschlachtet und das ist es so ein ganz ursprüngliches Produkt, das wir versuchen jetzt einfach wieder auf den Markt zu bringen.

I: Die Eier, die ihre Hühner am Hof legen, lassen die Schuberts außer Haus ausbrüten, dann kommen alle Pieperl planbar und gleichzeitig auf die Welt. Schon wenigen Stunden nachdem die Küken geschlüpft sind, werden sie wieder auf den Geflügelhof zurückgebracht.

W: 26 kommen hier drüben.

I: Bis zu dreimal im Monat erkunden bei den Schuberts hunderte von jungen Küken neugierig den warmen Stall. Sobald sie groß genug sind, dürfen sie auch ins Freie. Daniela und ihr Mann halten eine speziell für sie gezüchtete robuste Rasse.

W: Ich finde es natürlich ganz klasse in der Art und Weise wie wir das mittlerweile hier machen, auch den Kreislauf zu schließen, also das heißt, wir haben ja die Elterntiere hier auf dem Hof, haben die schon aufgewachsen sehen. Sehen wie sie ihre Eier legen, wie wir die Eier sammeln und nach 21 Tagen dann eben unsere Babys hier wieder kriegen und das ist eine tolle Sache.

M: Meine Frau ist die am Hof, die mich immer mehr in Richtung artgerecht und wesensgerechten Tierschutz, beschleunigt oder treibt und ich finde es absolut toll, dass sie so dahintersteht.

I: Vor über zehn Jahren haben die Schuberts ihren Hof in Unterrüsselbach peu à peu auf Bio umgestellt. Seither piken hier Junghennen gemeinsam mit Junggockeln um die Wette bei ausreichendem Platz für eine artgerechte Haltung. Mit dem ersten Hahnenschrei am nächsten Morgen ist auch Danielas zweitjüngster Sohn Franz schon aus den Federn. Er kümmert sich mit viel Liebe um seine eigene kleine Hühnerschar.

M: Das ist die Mutter, das ist die Isolde.

W: Das war die Barbara, die wo das jetzt wegläuft.

M: Die Bärbel.

W: Also unser Franzl ist, kann man so sagen, der Hühnerflüsterer hier vom Betrieb. Hat hier seine ganzen Pflegehennen. Angefangen hat es mit einem, irgendwann wurden es immer mehr. Ja und er kümmert sich recht ordentlich, füttert, mistet und was ganz erstaunlich ist, also Gockel werden ja normalerweise im Alter sehr aggressiv, das ist bei uns hier ganz anders, also der Franz kann sich den Hugo auch schnappen, der fährt manchmal mit ihm im Kettcar spazieren und das ist ein ganz lieber Gockel und wahrscheinlich weiß er auch, dass er dem Schlachthaus entronnen ist, sage ich jetzt mal und weiß das zu schätzen und ist deswegen so lieb.

I: Viel Zeit für die Schützlinge ihres Sohnes hat Daniela nicht. Der Betrieb hält sie ganz schön auf Trab. Wie viele Landfrauen setzt sie wirtschaftlich auf mehrere Standbeine. Sie betreibt einen Hofladen für den sie seit vielen Jahren hofeigene Eiernudeln produziert, mehrmals in der Woche. Frischer geht es nicht. Zuerst müssen die Eier aufgeschlagen werden, viele Eier.

W: Also für die normale Tagesproduktion für unsere Nudeln schlagen wir circa 6.500 Eier auf, das hört sich jetzt gar nicht schlecht an gell und dann so im Nachhinein hinten kommen dann circa 750 Kilo fertige Nudeln heraus.

I: Die Eier werden maschinell in Mehlteig eingerührt und anschließend durch Formdüsen aus Kupfer gepresst. Dadurch wird die Nudeloberfläche rauer und kann mehr Soße aufnehmen. Ein Schubertsches Qualitätsmerkmal. Die frische Frankenpasta muss trocknen und dann kann sie abgepackt werden. Danielas Kunden können aus verschiedenen Sorten wählen, von der fränkischen Bandnudel bis hin zu italienischen Rigatoni und weil die Landfrau durchdachte Gesamtkonzepte schätzt, gibt es zu den Nudeln die passenden Soßen à la Daniela.

W: Das passt schon, können wir eigentlich gleich die Gewürze rein geben. Nudelsoßen machen wir schon seit vielen Jahren jetzt. Wir verwenden vorwiegend regionale Zutaten aus dem Knoblauchland, also das Gemüse. Fleisch kommt aus dem Schlachthof in Lauf, hat auch den Hintergrund, dass wir viel Nudelsoßen über die Regionaltheke hier im Nürnberger Land vermarkten und natürlich auch in unserem Hofladen, wo die Kunden dann gleich zu der Nudel die passende Soße mitnehmen können.

I: Sind die Rezepte von ihr?

W: Also letztendlich habe ich natürlich alle Soßen selber kreiert, sage ich jetzt mal. Besonders jetzt hier die Gemüsesoße, die ist entstanden, weil meine Kinder ja irgendwann wie alle Kinder denke ich mal, nicht so der Gemüsefan sind und da bin ich hergegangen und habe das Gemüse einfach in der Nudelsoße versteckt, püriert und schon wurde es gegessen. So, dann probieren wir mal oder? Bitte schön. Passt. Dann machen wir den Deckel zu und die Soße kann noch was köcheln.

I: Franz und Georg liefern sich ein wildes Rennen. Sie sind noch zu klein für echte Aufgaben im Familienbetrieb. Ihre ältere Schwester Anne hilft im Hofladen immer mal wieder aus. Hier verkauft Daniela eigene Produkte, aber nicht nur. Besonders beliebt, Geschenkkörbe mit fränkischen Schmankerln, die die Landfrau auf Kundenwunsch ganz individuell zusammenstellt.

W: Schau mal, passt das so?

W: Ja wunderschön.

W: Ich habe es bunt gemischt, so wie immer eigentlich.

W: Super, sogar mit Schokolade.

W: Mit Schokolade. Wir haben früher einen ganz kleinen Laden gehabt, das war nur so ein kleiner Anbau, ein bisschen Eier, ein bisschen Nudeln in der Anfangszeit und seit zwölf Jahren gibt es den Laden so wie er jetzt hier dasteht. Das war ganz toll, weil ich von Anfang an dabei war, konnte das mit aufbauen und ja, da steckt mein ganzes Herzblut eigentlich drin.

W: Danke dir, servus.

W: Also ich würde jetzt hier niemandem irgendwas anbieten wollen wo ich nicht sagen kann, also das würde ich auch kaufen. Das ist so mein Anliegen. Ich möchte einfach, einfach nur das rüberbringen wo hinter ich selber stehe.

I: Der Hofladen, die Nudelproduktion, der große Geflügelhof und die Felder. Da gibt es immer viel zu tun. Daniela und ihr Mann haben selten Zeit miteinander auszugehen und sich in Ruhe auszutauschen. Die Lösung des Problems, möglichst oft zusammen arbeiten und dabei reden.

W: Wir haben natürlich sehr, sehr viel Arbeit, sehr zeitintensiv. Unser großer Vorteil ist, das wir halt zusammenarbeiten können, natürlich nicht den ganzen Tag, aber wenn man gemeinsam mal eine Stunde auf den Acker geht oder so, das muss man dann sich dann einfach rausnehmen und das genießen wir dann auch, wenn wir zu zweit sind. Ich glaube auf der einen Seite sind wir sehr, sehr gegensätzlich. Mein Mann ist eher der etwas Ruhigere und nicht ganz so aufbrausend. Ich bin relativ offen, manchmal vielleicht für manche Menschen ein bisschen zu offen und direkt, aber wer mit mir zusammen sein will oder auch bei uns arbeitet, der muss damit zurechtkommen. Ich denke, das tun sie auch alle, war uns einfach auch ganz gut in der Art und Weise.

M: Was der eine nicht kann, kann der andere und jeder hat seine positiven und seine Schwächen und wenn man sich dann gut ergänzt, ist das eigentlich eine tolle Sache. Anders, denke ich, kann man in so einem Betrieb gar nicht eine Partnerschaft länger aushalten, mit viel Toleranz und Liebe.

I: Einen Ausgleich zur vielen Arbeit auf dem Hof findet Daniela in der Natur. Die ist auch ihr liebstes Motiv. Sie ist eine begeisterte Fotografin.

W: Wir haben wunderschöne Natur hier in der Fränkischen Schweiz. Sehr viele Gegensätze auch, also es geht bergauf, bergab. Wir haben diese Juragesteine, man kann eigentlich praktisch überall ganz tolle Aufnahmen machen.

I: Ihre Streifzüge mit der Kamera unternimmt Daniela bei jedem Wetter und das ganze Jahr hindurch. Das Ergebnis kann sich sehen lassen. Mit Daniela durch die Jahreszeiten Oberfrankens.

W: Ich fotografiere wahnsinnig gern. Es passiert eigentlich ganz selten dass ich ohne Foto aus dem Haus gehe und manchmal fällt es mir mitten auf dem Weg ein, ich sehe ein tolles Licht, eine tolle Szene und dann muss ich ganz geschwind wieder heim und den Foto einfach holen und ja, ich genieße es einfach, die Ruhe, die Natur, die tollen Motive, ist eine ganz tolle Sache.

I: Während Daniela ihre Heimat gern am Boden erkundet, betrachtet ihr ältester Sohn Max die Welt lieber von oben. Er ist begeisterter Segelflieger. Hier startet er gemeinsam mit seiner Schwester Luisa in die Lüfte. Der Sportflugplatz Lauf-Lillinghof ist ein beliebtes Ausflugsziel der ganzen Familie Schubert. Heute ist die Thermik gut und Max und Luisa können die Freiheit über den Wolken voll genießen.

W: Ja mei, habt ihr es geschafft. Du bist ja gar nicht grün Luisa.

W: Haha.

W: Ist dir nicht schlecht geworden.

W: Nein Gott sei Dank, es war ganz schön ruppig.

M: Ich fliege halt gescheit.

W: Klasse. Können wir noch ein bisschen Brotzeit machen oder?

W: Ja.

I: Gemeinsam essen mit der ganzen Familie. Der Sonntag am Flugplatz ist eine schöne Gelegenheit dass alle sieben zusammenkommen.

W: Ja, die Familie ist natürlich die Basis von dem Ganzen, das ist ein miteinander, man muss Toleranz üben, man hat aber auch Rückhalt gegenseitig einfach, das heißt jeder kann sich eigentlich auf den anderen stützen und ohne diese Basis, denke ich, geht es gar nicht.

W: Wenn irgendwo Not am Mann ist oder irgendjemand jemand braucht, dann ist halt immer jemand da in so einer großen Familie und auch mit so viel Geschwistern, das nervt zwar ab und zu auch mal kleinere Geschwister zu haben, aber im Großen und Ganzen ist es total schön so viele, immer was los, ist immer jemand da.

M: Und dieses Miteinander, das ist das was zusammenhält.

M: Es ist halt die Beständigkeit, denke ich und das geht doch durch alle Höhen und Tiefen zu gehen, das ist ganz wichtig. Dass man auch was aushält. Man muss zusammenhalten und dann wird so eine Liebe auch was Langes, denke ich.

I: Zurück auf dem Hof in Unterrüsselbach macht sich Daniela bei der täglichen Arbeit erste Gedanken über ihre Tischdekoration, aber über ungelegte Eier spricht man ja bekanntlich nicht. Eins ist klar, Daniela will, dass sich ihr Betrieb in der Deko ihres Landfrauenmenüs widerspiegelt. Die Kinder unterstützen sie tatkräftig bei den Vorbereitungen.

W: Los, auf geht's.

I: Für das erste Essen der Landfrauenküche lädt die Gastgeberin in ihrem Hofladen, das gab es noch nie.

W: Passt.

I: Langsam zeichnet sich ab was sich die Oberfränkin für das Ambiente ausgedacht hat. Daniela überlässt nichts dem Zufall. Neben dem Drei-Gänge-Menü ist die Dekoration Teil des Wettbewerbs.

W: Schneidest du das mal das ab, dass das mit reinpasst. Klee könnten wir noch mit reinstecken. Den gibt's auch überall. Also ich bin eher so der schlichte und natürliche Typ. Was ich gar nicht mag, das ist irgendwie so überkandidelt oder jetzt so mords-aufgebrezelt oder so. Also ich mag es eigentlich mit ganz einfachen Materialien einfach was ganz Schönes machen. Okay, passt. Also meine Tischdekoration spiegelt natürlich so ein bisschen unseren Hof wieder. Also was hier so vorkommt ist verarbeitet worden. Geht los bei den Motiven der Servietten, dann einmal rund um den Hof über die Wiese, da sind Eierschalen dekoriert, einfach ganz natürlich wie es hier ist bei uns. Und jetzt bin ich natürlich ganz arg gespannt auf

die Landfrauen, die jetzt hier zum Essen kommen werden. Ein bisschen nervös bin ich natürlich auch und ja, toi, toi, toi, wird schon klappen.

I: Morgen werden die Landfrauen erwartet. Für ihr dreiteiliges Menü braucht Daniela noch fränkischen Spargel. Den bekommt sie ganz in der Nähe frisch vom Feld, im Nachbardorf beim Bauern Wölfel.

W: Servus.

W: Hallo Daniela.

M: Hallo Daniela, hallo.

W: Grüß dich.

W: Hallo Elke, ist das schon mein Spargel da?

M: Ja Daniela, wenn du ihn haben willst, kannst du ihn freilich haben.

W: Super.

M: Das ist ja ganz frisch, frischer geht es gar nicht.

W: Super, das ist ja klasse.

M: Elke, gibst du der Daniela noch Erdbeeren.

W: Ja.

M: Wunderbar.

W: Alles klar, danke dir.

I: Den Spargel braucht Daniela für die Vorspeise, frische Erdbeeren fürs Dessert. Als Nachspeise hat sie sich einen cremigen Schichtkuchen ausgedacht. Eine Lage bildet ein aromatisches Erdbeer-Rhabarber-Kompott. Natürlich wird die Qualität der Früchte gleich geprüft.

W: Ja okay, danke schön.

I: Schön wenn man es nicht weit hat zum einkaufen. Mit den Besorgungen geht es gleich nach Hause in die Küche. Neben Spargelsalat will Daniela auch Spargelnockerl zubereiten, beides auf der Basis einer besonderen Garmethode.

W: Das Besondere ist dran, dass der Spargel nicht gekocht wird, sondern in der Alufolie im eigenen Saft mit ein bisschen Butter, Salz, Pfeffer dünstet. Man hat dann eigentlich den Spargelgeschmack pur, funktioniert wunderbar wenn der Spargel eben ganz frisch vom Feld kommt, das wird klasse.

I: Ein Landfrauentipp wie er im Buche steht. Einfach, aber wirkungsvoll.

W: So, noch mal rein. Super.

I: Also zum mitschreiben, das ist Danielas Tipp. Spargel in Alufolie mit etwas Butter garen, das verstärkt das Aroma. Die eine Hälfte des gedünsteten Spargels verarbeitet Daniela gleich weiter zu Spargelnockerl. Zunächst püriert sie die gedünsteten Spargelstangen zu einer feinen Creme, dann kommt Gelatine dazu.

W: So. Salz noch.

I: Nach dem Abschmecken wird geschlagene Sahne untergehoben und das Ganze cremig vermengt.

W: In den pürierten Spargel noch ein bisschen Gelatine rein und geschlagene Sahne untergehoben. Jetzt stelle ich es in den Kühlschrank und lasse ihn schön festziehen.

I: Und schon ist er da, der große Tag. Die Landfrauen werden auf dem Geflügelhof Schubert zum Drei-Gänge-Menü erwartet. Daniela bereitet in aller Früh das Erdbeer-Rhabarber-Kompott für den Schichtkuchen vor. Freundin Elvira geht zur Hand.

W: Du, der Biskuitteig ist fertig.

W: Bin fast erschrocken, wunderbar, super.

W: Da hinten hin?

W: Ja, mach mal. Dann kannst du eigentlich gleich anfangen die Erdbeeren schnibbeln, in schöne kleine Stücke.

W: Ja genau.

I: Drei verschiedene Lagen hat der Schichtkuchen. Das Früchtekompott, Biskuit und eine süße Quark-Sahne-Creme.

W: Die sind ja klasse, die Erdbeeren.

W: Ja, die sehen aus wie gemalt, wirklich.

I: Die Quark-Sahne-Creme wird mit Vanille verfeinert.

W: So, die Erdbeeren sind jetzt fertig. Soll ich das Rhabarberkompott machen.  
W: Dann mach mit dem Rhabarberkompott weiter.  
W: Alles klar, okay.  
W: Ein bisschen Apfelsaft, Zimt und Honig. Muss man halt probieren.  
W: Okay, fange ich schon mal an.  
I: Ein Esslöffel Honig sorgt für etwas Süße und während der Rhabarber köchelt ist Zeit für eine erste Verschnaufpause.  
W: Jetzt gönnen wir uns was.  
W: Ja.  
W: Wenn sich der Peter da mit den Mädels amüsiert.  
W: Und der trinkt auch genug.  
W: Wahrscheinlich.  
W: Müssen wir mithalten.  
W: Super.  
W: Auf's Gelingen.  
W: Zum Wohl.  
W: Zum Wohl.  
W: Geht gleich viel besser, ja.  
I: Weiter geht es mit den Biskuitböden. Einmal Vanille, einmal Schokolade. Während Daniela die Böden aussticht mengt Elvira den noch heißen Rhabarber die frischen Erdbeeren bei.  
W: Gut.  
W: Gut?  
I: Jetzt der knifflige Teil, das Befüllen der Gläser, Schicht für Schicht in der richtigen Reihenfolge.  
W: Da wird jetzt erst.  
W: Nein, verdammt. Natürlich. So ein Mist.  
I: Und was sagen die Nerven?  
W: Jetzt werde ich nervös, weil jetzt hier schon mal das erste Glas versaut ist.  
W: Das ist gar nicht so wild, das passt schon. Spannung steigt langsam. Ja, ein bisschen nervös, glaube ich bin ich schon. Aber das kriegen wir schon oder?  
W: Du wirkst aber nicht so, das ist die Hauptsache.  
I: Und schließlich ist der kleine Patzer gehoben.  
W: So okay.  
W: Ja packen wir es.  
W: Alles klar.  
I: Die Schichtkuchen noch schnell in die Kühlung und gleich kann es weitergehen. Die Hauptspeise ist dran. Rouladen aus Gockelhaxerl. Zuerst die Haut abziehen und dann geht es ans Entbeinen, was gar nicht so einfach ist. Aber Daniela ist ja die Expertin schlechthin. Elvira schnippelt derweil Karotten, Zwiebeln, Sellerie und Petersilienwurzeln für die Soße. Mit Senf geht es bei den Rouladen weiter. Der wird gleichmäßig auf das schon leicht gepfefferte Fleisch gestrichen. Alles weitere erklärt die fränkische Geflügelbotschafterin selbst.  
W: Jetzt ordentlich Speck rein machen. Der Gockel ist ja an sich sehr, sehr mager, also da macht der Speck natürlich super Geschmack und das kommt dem mageren Gockel so ein bisschen entgegen. Das war so frisches Fasssauerkraut, nicht etwas aus der Dose. So, schon kann man es einwickeln.  
I: Gut gewickelt und fest verschnürt werden die Rouladen kurz in der Pfanne heraus gebraten. Elvira schneidet als letztes noch Petersilienkraut für die Soße klein.  
W: Oh, das riecht gut.  
W: Elvira, machst du mir dann mal bitte gleich das Gemüse (unklar 00:29:47)?  
W: Das sind jetzt Sellerie ne.  
W: Sellerie, Karotten, Zwiebeln, Petersilienwürfel.  
W: Genau und die Petersilienwürfel, genau.

I: Fehlt nur noch der fränkische Rotwein.  
W: Einen ordentlichen Schuss bitte.  
W: Die Hälfte so?  
W: Ja, mach mal.  
W: Noch ein bisschen?  
W: Wunderbar, passt.  
W: Oh, jetzt riecht das ja noch besser. Das sieht ja schon toll aus.  
W: Dann lassen wir die Gockel jetzt ruhen da drin, sage ich jetzt einmal.  
W: Jawohl.  
I: So, jetzt können die Gäste kommen. Der Wettbewerb beginnt.  
W: Ja schön das ihr wieder da seid. Und? Habt ihr einen schönen Ausflug gehabt?  
W: Ja.  
W: War mein Mann anständig, hat er es schön gemacht?  
W: Super.  
W: Klasse.  
W: Wir haben dir eine Kleinigkeit mitgebracht. Wir wünschen dir gutes Gelingen alle zusammen, nur als kleine Erinnerung.  
W: Vielen Dank. Ich muss euch auch noch ein Kompliment machen, ihr schaut klasse aus alle, echt.  
W: Das ist nur für dich.  
W: Ich wünsche euch guten Appetit. Bis später.  
I: Die Sechs sind gespannt auf Danielas Landfrauenmenü, das Erste in diesem Jahr. Doch jetzt wird erst mal über Daniels Idee gestaunt, den Esstisch im Hofladen herzurichten. Außer dem Essen bewerten die Landfrauen auch das Ambiente.  
W: Das sind die Nudeln aus der Nudelbude.  
W: Aber du hast das anders. Guck.  
W: Du hast noch mal anders.  
W: Du hast das Huhn mit den Eiern und ihr habt Hahn.  
W: Genau.  
W: Und der Mann.  
W: Ein echtes Huhn hat er auf dem Arm.  
W: Schön gemacht.  
I: Daniela bereitet den Teig für Serviettenknödel zu, die sie fränkische Semmelknödel nennt. Milch, Weißbrot, feingeschnittene Petersilie, in Butter gebräunte Zwiebeln und natürlich frische Eier vom Hof. Vermengt wird der Teig immer noch am besten mit den Händen.  
W: Mal probieren.  
I: Die Knödelmasse formt sie zu einem Laib und rollt ihn in ein Tuch, eine Serviette ein. Daher Serviettenknödel.  
W: Schaut schon lecker aus.  
I: Und wie geht es Daniela inzwischen?  
W: Es ist wahnsinnig spannend, sehr aufregend, ich bin aber ganz froh das ich es gemacht habe, weil es einfach ein ganz, ganz neue Erfahrung ist und ich denke man wächst mit seinen Aufgaben und ich bin wirklich, wirklich froh, dass ich es gemacht habe.  
I: Froh dabei zu sein sind auch Danielas Mitstreiterinnen. Die geben jetzt ihr erstes Votum ab für das Ambiente. Bis zu zehn Punkte können jeweils vergeben werden für vier Kriterien, Räumlichkeit, Dekoration, Originalität und Atmosphäre.  
W: Heute kriegt deine Mama mal Noten. So bitte schön.  
W: Das hat mir ganz gut gefallen in einem Hofladen zu essen. Ich glaube das war sogar noch nie da.  
W: Ja, dann drinnen mit den Strohhallen, das hat gepasst, mit den ganzen Hühner und das war einfach gemütlich. Da hat man sich wohlgefühlt.

W: Also man ist reingekommen in den Raum und man hat einfach gleich gesehen ach, da ist ein Talent da. Die Daniela kann das ganz souverän gut mit ihren Dingen, also ihre Hühner einfach ins Bild setzen.

W: Ins Auge ist mir gestochen von diesem Raum, also es dreht sich alles um Hühner und Nudeln. Das war sofort erkennbar. Ja.

W: Genau, wir sind auf einem Hühnerhof.

I: Trotzdem gibt es zur Vorspeise erst einmal Fisch. Die gebeizte Lachsforelle ist wunderbar durchgezogen und kann hauchdünn aufgeschnitten werden. Scheiben von Orangen und Zitronen dazu und dann gibt es noch ofenfrisches selbstgebackenes Brot, hoffentlich.

W: Scheiße das Brot. Nein, schnell. Schnell, schnell. Hier muss man abschneiden.

I: Aber nur die hintere Ecke. Vom kleinen Malheur in der Küche bekommen die Landfrauen am Esstisch nichts mit.

W: Ich bin ganz gespannt.

W: Mir knurrt schon der Magen.

W: Ja.

I: Die Vorspeise kommt gleich.

W: Der Rest vom Spargel, der von den Spargelnockerln übrig geblieben ist, da habe ich jetzt ganz einfach noch Spargelsalat gemacht.

I: Ja das heißt, er war über Nacht in Essig eingelegt, der Spargel. Freundin Elvira richtet an und sorgt sich ein bisschen.

W: Wie geht es dir denn so?

W: Frag mich morgen bitte. Ich rufe dich an. Ja, dann brauchen wir den Spargelschaum.

I: Gemeint sind die Spargelnockerln.

W: Fertig ne. Oh Shit, nein da.

W: Da fehlt noch einer, jetzt aber.

I: Endlich, die Vorspeise wird serviert.

M: Endlich was zu essen.

W: Guten Appetit.

W: Guten Appetit.

I: Ja, einen guten Appetit alle miteinander.

W: Ob sie die selber gebeizt hat, die Lachsforelle?

W: Fragen wir mal.

I: Auf zur Hauptspeise. Als Beilage gibt es karamellisierte Karotten. Die Gockelrouladen sind fertig und der Sud kann für die Soße abgeseiht und passiert werden.

W: Den Löffel weg. Das passiert du jetzt einfach durch.

I: Am Esstisch heißt es für die sechs Landfrauen nun Danielas Kochkünste zu bewerten. Auch bei der Vorspeise können jeweils bis zu zehn Punkte vergeben werden für die Kriterien Duft, Geschmack, Zusammenstellung und Präsentation.

W: Prost.

W: Das Spargelmus hat mich total überrascht, das war einfach so luftig und so leicht, so einzigartig. Ich habe das noch nie so gegessen, habe es halt nicht gekannt, also es war spitzenmäßig.

W: Also neu war einfach der Fisch mit dem Orangengeschmack, also das war was ganz Neues und diese Nockerln habe ich auch noch nie gegessen.

W: Da haben wir alle gerätselt wie sie den gemacht hat und der Spargelsalat war aber auch total fein, weil das mit so einem ganzen feinen Essig irgendwie auch gemacht war, ganz zart und zu dem Lachs hat das auch gepasst. Das war mit den Orangen, also das hat super harmoniert, also das ja, kann man nicht besser machen. Und dann natürlich sehr raffiniert der Lachs mit Orangen, also gebeizt mit Orangen, war sehr lecker.

I: Der Serviettenknödel ist fertig.

W: Kannst gleich die Rouladen holen, dann ziehe ich den Knödel aus da. Heiß.

I: Und wie ist er gelungen?



W: Ist ein bisschen krumm geworden. Schaut aus wie ein.  
W: Aufgeschnitten sieht man das nicht mehr.  
W: Wie ein fränkischer Presssack.  
I: Die Rouladen verströmen einen würzigen Duft und sind genau auf den Punkt gegart.  
W: Vorsicht Elvira. Muss ein bisschen mal schauen, ich glaube das passt schon noch. Magst du die Möhren.  
W: Ja, etwas gespreizt?  
W: Seid ihr da zum abholen schon? Weil, das wird jetzt nämlich ganz schnell kalt. Und ab der Fisch. Moment, Finger weg. Jetzt. Schnell, der letzte Teller, zack.  
M: Wunderbar. Guten Appetit.  
I: Die Tafelrunde freut sich über den Hauptgang und beäugt ihn mit kritisch interessiertem Blick wie es sich für Gourmets gehört.  
W: Senf.  
W: Guten Appetit.  
W: Aber was ist jetzt das Besondere an den fränkischen Semmelklöße.  
W: Sind auf alle Fälle Kräuter mit drin.  
W: Da ist was drin.  
W: Ja.  
W: Kräuter.  
W: Aber das ist kein Semmelknödel, sondern ein Serviettenkloß ist das.  
W: Aber da steht Semmelknödel.  
W: Ja Knödel sind ja rund und das ist ja lang und aufgeschnitten.  
I: Kloß oder Knödel, egal.  
W: Auf dich, du bist die neue Köchin.  
W: Wir sind noch nicht fertig.  
I: Jetzt die besonders schwierige Bewertung des Hauptgangs. Es gibt sieben verschiedene Kategorien. Auch hier ist die zehn jeweils die Höchstnote und was sagen die Landfrauen zur Gockelroulade?  
W: Das hat mich überrascht von einem Hahn überhaupt eine Roulade machen zu können und die war vom Fleisch so dunkel und so intensiv gutes Fleisch, das habe ich vorher noch nie gesehen gehabt so, dass es überhaupt geht.  
W: Die fränkischen Semmelknödel, da haben wir alle gerätselt, was könnte da jetzt Spezielles dran sein und dann haben wir diskutiert ja, das sind doch keine Semmelknödel, das sind doch Serviettenknödel, wenn man sich einen bayrischen Semmelknödel vorstellt, dass er rund ist und nicht auf Scheiben geschnitten.  
W: Die Hähnchen Roulade war mit Sauerkraut gefüllt, also das habe ich noch nie gegessen, also da war ich ja, habe ich gedacht, am Anfang haben wir gedacht alle, das wären Zwiebel was da rausschaut und dann essen wir es, haben gesagt, upps, ist ja Sauerkraut. Das kenne ich jetzt gar nicht.  
W: Die Karotten, die waren ja optisch auch so toll. Vor allem eben auch wie sie auf dem Teller gelegen sind und dann mit diesem bisschen Grün dahinten dran und dann waren die ja so leicht karamellisiert, genau, die waren sehr gut.  
I: Die letzte Runde wird eingeläutet. Der Schichtkuchen im Glas mit Erdbeer-Rhabarber Kompott, Biskuit und Vanillecreme erhält den letzten Schliff.  
W: Ist ziemlich weich. Das passt schon.  
I: Zum Schluss noch Pistazienkerne.  
W: Los ab damit, nicht lange warten bitte, nicht stoPascaleern. Nein, nein. Das klappt. Ja.  
I: Danielas Dessert ist der krönende Abschluss beim ersten Landfrauenmenü. Gemeinsam genießen die sechs Frauen den für heute letzten Gang des Wettbewerb Essens. Bewerten muss wieder jede für sich allein. Stift zücken und Punkte vergeben. Hat das Dessert fein geduftet, wie war es präsentiert und natürlich wie hat es geschmeckt?  
W: Hat es geschmeckt?

W: Ja sehr.

W: Die Nachspeise ja, auf die haben wir uns alle gefreut. Es war sehr viel, also das war ja fast schon wie ein großes Tortenstück.

W: Ich sage jetzt einmal, den Kuchen im Glas, das war mir schon bekannt und das war jetzt eigentlich das Wenigste, was für mich neu war. Aber trotzdem gut.

W: Diese Komponenten aus der Quark-Creme, der Frucht und dem Biskuit, das hat schon sehr gut zusammengepasst.

W: Ja, das mag ich so gern die Creme und das Süß und das Saure und den Biskuit dazwischen, das ist eine so gute Kombination, das schlecke ich gern weg. Da lass ich nichts auf dem Teller und wenn sie noch so groß ist.

I: Der Applaus kommt von Herzen. Endlich kann sich Daniela zu ihren Gästen an den Tisch gesellen.

W: Ich bin fix und alle.

I: Das Buch zur Sendereihe ist erhältlich im Fachhandel oder im BR-Shop. Die Rezepte finden sie auch im Internet unter [br.de/landfrauenkueche](http://br.de/landfrauenkueche).

W: Freut mich wenn es euch gefallen hat. Dann Prost.

W: Zum Wohl.

I: Der Wettbewerb zwischen den Landfrauen aus ganz Bayern geht weiter. Wer Siegerin wird, das erfahren sie in der letzten Folge. Also Servus. Beim nächsten Treffen der Landfrauen geht es zu Dagmar Kiermeier nach Oberbayern.

W: Grüßt euch, nächste Woche begrüße ich die Landfrauen bei uns auf dem Wendler Hof in Baierbach am Simssee. Wir haben einen Milchviehbetrieb mit Direktvermarktung und in meinem Menü gibt es als Vorspeise eine feine Suppe mit einem Simssee-Fisch, in der Hauptspeise natürlich Rindfleisch von uns und in der Nachspeise gibt es was Süßes vom Honig aus unserer eigenen Imkerei.

### **Oberbayern (Dagmar Kiermeier) - "Episode Upper Bavaria"**

I: Dieses Mal kocht Dagmar Kiermeier, eine Landfrau aus Oberbayern. Heute sind die Landfrauen zum zweiten Mal gemeinsam unterwegs. Von Oberfranken, wo das Wettkochen letzte Woche begann, geht es jetzt in den Süden, genauer in den Landkreis Rosenheim. Der Oldtimer-Bus fährt in Richtung Simssee. Am Südufer liegt die Gemeinde Stefanskirchen, wo die sechs Frauen im Ortsteil Baierbach schon erwartet werden. Auf einen aufregenden gemeinsamen Tag und das zweite Wettbewerbsmenü freuen sich Gabriele Huber aus Niederbayern, Susanne Reck aus Unterfranken, Beate Schaller aus der Oberpfalz, Daniela Schubert aus Oberfranken, Barbara Schober aus Mittelfranken und Gerlinde Hofer aus Schwaben. Dagmar wartet bereits am Simssee. Auf dem hofeigenen Seegrundstück werden die neu gewonnenen Freundinnen und Mitstreiterinnen begrüßt.

W1: Willkommen bei uns am Simssee.

W2: Hallo.

I: Dagmars Schwiegereltern und ihr Mann Markus sind natürlich mit dabei. Zur Begrüßung gibt es Käse aus eigener Milch und Weißbierbowle mit Früchten.

W1: Wem zu warm ist, tut euch keinen Zwang an. Der See hat über 20 Grad.

W2: Oh, super.

W3: Echt?

W4: Könnte man rein.

W1: Schön, dass ihr da seid bei uns am Simssee, ich freue mich.

W2: Ja, wir auch.

W1: Und, zum Wohl.

W2: Schön, dass wir da sein dürfen.

W3: Da hast du auch einen schönen Tag.

W1: Prost.

W2: Genau.

W4: Prost.

I: So lässt es sich aushalten. Und? Ist die Köchin bereit?

W1: Heute drehen wir es um, oder? Weil die Curry-Wurst mit Pommes, die bringst du auch hin.

M1: Ja, richtig, genau.

W2: Ihr zwei?

W3: Currywurst?

W4: Nein, ich nicht.

W3: Ich bleib schon da, weil...

M1: Na, geht ihr in die Küche und wir machen einen Ausflug. Packen wir's, oder?

W: Ja. Tschüss.

W1: Pfiat euch, bis heute auf die Nacht, ich freu mich.

I: Gemeinsam mit Markus brechen die Landfrauen auf, um die Gegend zu erkunden. Dagmar hat Ziele rund um den Simssee ausgewählt. Zuerst geht es nach Stefanskirchen zum Gockelwirt. Hier gibt es Kurioses zu bestaunen. Die berühmteste Sehenswürdigkeit des Hauses stellt der Wirt, Billy Huber, den Landfrauen höchstpersönlich vor: die Weltuhr, ein mechanisches Wunderwerk aus dem neunzehnten Jahrhundert.

M2: Liebe Landfrauen, die größte Kunstuhr der Welt, mit Betonung auf Kunstuhr, denn der Erbauer hat alles selbst gemacht und auch selbst geschnitzt. Sein Name war Josef Greß. Leider hat sich der Erbauer seines Kunstwerkes damals nicht lange erfreuen können, er ist in sehr jungen Jahren verstorben. Sein Bruder Wilhelm Baptist Greß ist nach dem Tod des Erfinders 30 Jahre mit dieser Uhr durch die Lande gezogen und hat sie öffentlich vorgeführt. In seiner Begleitung war übrigens ein sehr interessanter Mann, der in der Begleitung von dem Baptist Greß, der war nämlich von Beruf aus Barträger und hat den längsten Bart der Welt besessen. Dafür war er aber auch nicht verheiratet. (Lachen)

I: Auch nach über hundert Jahren tickt die Weltuhr immer noch richtig. Sie zeigt den Mond- und Sonnenstand an, ein Glöckner erinnert an die Sterblichkeit, eine Figurengruppe versinnbildlicht die vier Menschenalter und die Leiden Christi werden in allen Stationen dargestellt. Nicht zu vergessen: die Sternzeichen. - Zeitgleich steckt Dagmar schon mitten in den Vorbereitungen.

W1: So, jetzt habe ich ein selber gemachtes Bärlauch-Pesto für die Bärlauch-Butter. Die gibt es nämlich dann zum Hauptgang. Also in dem Fall habe ich jetzt 100 Gramm Butter und 100 Gramm Frischkäse, also halb-halb einfach, und dann tue ich noch einen Teelöffel Bärlauch-Pesto dazu.

I: Die Masse wird in eine Form gestrichen und tiefgefroren. - Unterdessen sind Dagmars Gäste beim nächsten Ausflugsziel angelangt.

M3: So, Markus, grüß dich.

M1: Ich bringe dir die Landfrauen mit.

M3: Ja, super. So, grüßt euch beieinander. So, ihr seid hier bei mir in der Hirschhornschnitzerei. Das ist ein ganz ein altes seltenes Handwerk, und was da gemacht wird und was man daraus machen kann, das sieht man dann bei mir in der Werkstatt. Kommt rein.

I: Das lassen sich die Landfrauen nicht zweimal sagen. Siegfried Stuhlmüller ist für sein filigranes Kunsthandwerk und sein Können weithin bekannt.

W4: Dann werde ich das mal probieren. Wenn es passt, dann passt es.

W2: Bei mir nicht, schau her, das ist zu klein.

I: Sämtliche Objekte sind aus Hirschhorn gefertigt, allesamt in Handarbeit.

W3: Geht zu mir her. Und zwar machen wir das meiste aus Hirsch- oder Rehgehirnen, und ich verarbeite praktisch den nachwachsenden Rohstoff, Naturmaterial. Das könnt ihr jetzt mal rumgehen lassen, jaja. Das ist aber jetzt gerade die Krone oben, das ganz Oberste.

W4: Ah, ja, darum haben die Männer so schwer zu tragen, wenn man ihnen Hörner aufsetzt, oder?

M3: Genau, genau. (Lachen)

W2: Das ist ja ein mörderisches Gewicht. Ja, das ist ziemlich schwer.

M3: Das tut jetzt ein bisschen wie beim Zahnarzt, aber es tut nicht weh, gell? Schau her, da mach ich jetzt dem Steinbock mach ich jetzt die (unklar 00:06:08) drauf. Siehst du (unklar 00:06:16). Wenn wir das umdrehen, dann haben wir da die (unklar 00:06:21). Weil wenn man das nämlich nicht weiß...

W4: Und was ist jetzt, wenn du dich verschnitzt?

M3: Dann schmeiß ich es über die Schulter und nachher fang ich wieder neu an. So.

I: Die Frauen dürfen ihr Talent als Hornschnitzerinnen gleich ausprobieren. Ein selbstgeschliffenes Harzer soll es werden.

M3: Da festhalten und dann durchfahren. Nicht zu viel. Das war's schon.

W2: Das ist bei mir auch gar nicht so schlimm, ich habe schon gekocht, also ich kann mir jetzt ruhig ein bisschen in die Finger bohren, gell?

M3: Gut, alles klar. Jawohl. Du hältst es dann da hin und tust entgraten. - Gut festhalten.

W3: Perfekt.

M3: Super, ja.

W4: Individuell.

W2: Des hab ich gut gemacht, oder?

W3: Ja, genau.

W1: Das ist schön, dass wir da was mitnehmen können.

W2: Ein richtig schönes Anhängerchen. Komm Markus, komm her, kriegst auch ein Herzchen von uns.

M4: Uh. Dankeschön.

W3: So, überreicht. (Lachen) (unklar 00:07:24).

W4: Genau.

W2: Herz Bube.

W4: Ja, genau.

I: Dagmar ist mit ihrem Mann Markus und ihren zwei Kindern Dominik und Miriam im kleinen Baierbach am Simssee zu Hause, auf dem Wendlerhof. Die Familie bewirtschaftet einen Milchviehbetrieb der besonderen Art.

W1: Ja, ich bin die Dagmar Kirmeier, ich bin 33 Jahre alt. Also ich komm gar nicht aus der Landwirtschaft. Ich habe Hotelfachfrau gelernt, habe dann in vier Semestern noch einen Hotelbetriebswirt gemacht und dann habe ich in Teilzeit noch die Ausbildung zur staatlich geprüften Hauswirtschafterin gemacht. Wir haben einen Milchviehbetrieb mit 20 Milchkühen, haben eine Kleinpasteuranlage, wir pasteurisieren unsere eigene Milch und liefern die dann an ein paar hundert Milchkunden im Landkreis Rosenheim direkt vor die Haustür.

I: Dagmar arbeitet in allen Bereichen des Betriebs mit, natürlich auch auf den Feldern und Wiesen. Das Futtergras für die Kühe muss heute schnell eingebracht werden, schlechtes Wetter kündigt sich an im APascaleenvorland. Natürlich gibt es auf dem Wendlerhof immer etwas zu tun. Bei jedem Wetter läuft die Pasteurierungsanlage auf Hochtouren. Wöchentlich werden an die 3.000 Liter Milch aus dem eigenen Betrieb und von einem Nachbarbauern verarbeitet und wieder ausgeliefert. Dabei arbeiten Dagmar und Markus Hand in Hand. Beim Pasteurisieren wird die Milch kurzzeitig erhitzt, so werden Mikroorganismen, die die Milch verderben könnten, abgetötet. Abschließend geht es ans Abfüllen. In der Hofmolkerei ist Sauberkeit oberstes Gesetz und alle Arbeitsschritte werden sorgsam ausgeführt. Denn Dagmars und Markus' Ansprüche an ihre Endprodukte sind hoch.

W1: Die Milch von uns, die schmeckt einfach noch naturbelassen. Also die hat diesen runden, vollen Geschmack, da ist alles drin. Das kann man nicht vergleichen mit der H-Milch.

M1: Na, das ist schon ein riesen Unterschied. Das ist halt natürlich auch nur machbar, weil wir es halt direkt vertreiben, relativ schnell und kurze Wege.

W1: Wir haben Kunden, die auf uns gekommen sind und die, wenn die dann das erste Mal die Milch kriegen, die rufen sofort an und sagen, ach, das freut uns so, endlich haben wir mal wieder eine Milch, die schmeckt wie früher. Die erinnern sich an die Kindheit zurück, wo sie eben damals zum Nachbarn, zum Bauern, rübergegangen sind und die Milch getrunken haben und genauso schmeckt es bei uns eben auch

noch. Und das gibt uns dann die Bestätigung, dass wir da auch weitermachen. Also dass wir da auf dem richtigen Weg sind, dass das richtig ist, was wir machen.

I: Dagmar liebt es, möglichst viel selbst anzupacken.

W1: Ich fahre selber auch die Milch aus, das macht auch Spaß, du bist direkt am Kunden. Wenn die Kinder sehen, dass du die Milch bringst, dann kommen sie dir schon entgegengeläufig mit den leeren Flaschen. Das macht schon Spaß.

I: In einem Umkreis von über 20 Kilometern wird ausgeliefert. Rund um den Simssee gibt es die frische Milch vom Wendlerhof.

W1: Dominik, das passt schon. Kannst du ihn noch bitte aufwickeln?

M4: Ja, ja.

W1: Danke.

I: Dagmar genießt es, dass sie ihre Kinder bei der Arbeit um sich haben kann. Dann geht alles gleich leichter von der Hand. Natürlich teilt sie sich die meisten Aufgaben mit ihrem Mann Markus. Heute müssen der Weidezaun umgesteckt und die Kälber mit Wasser versorgt werden. Wie würden die beiden ihre Partnerschaft beschreiben?

W1: Wir sind ein starkes Team. Also immer, wenn es darauf ankommt, dann halten wir zusammen und dann bewegen wir auch einiges. Wir streiten nicht, sondern...

M1: Wir sind uns oft einig.

W1: ... er sagt immer, ich rege mich auf.

M1: Ja, die Dagmar steht mit beiden Füßen im Leben, die weiß, was sie will. Sie ergänzt mich in manchen Sachen, muss ich ehrlich sagen. Also man sucht sich ja schon immer das, jetzt sage ich mal, ja, der Deckel zum Topf. Also das passt recht gut.

W1: Wir haben uns närrisch gern, wir haben zwei wunderbare Kinder, die uns auch zusammenschweißen, und irgendwie jedes Ereignis oder alles, was wir anpacken, was wir wieder irgendwie geschafft haben, das schweißt uns zusammen. Also, dass man nicht klein beigt, wenn mal ein Problem ist, sondern da ist auch jeder dahinter, dass da nichts zwischen uns steht, dass da alles bereinigt ist, oder alles passt.

M1: Na, das stimmt schon so.

W1: Die Frau hat recht! (Lachen)

M1: Die Frau hat recht. (Lachen) Ja. - Auf geht's.

W1: Packen wir's.

M1: Jetzt packen wir's.

I: Die Kirmeiers haben von alters her das Fischrecht am Simssee. Heute ist es vor allem die Leidenschaft von Opa Franz, der am liebsten mit seinem Enkel Dominik auf den See hinausfährt. Aber auch Dagmar hilft immer mal wieder gerne beim einholen der Netze. Einfach, weil es hier draußen so schön ist.

W1: Der Opa fährt eigentlich jeden zweiten Tag, so was, raus und schaut die Netze nach. Und die Leidenschaft hat er an unseren Sohn übergeben, sozusagen, der fährt auch total gerne raus.

M4: Ah, da kommt einer.

M2: Jetzt kommt ein Fisch. Eine schöne Renke.

I: Und, was sagt der Opa Franz zur Schwiegertochter?

M2: Die Dagmar ist eine zähe Frau, die kann schon was durchbeißen, da fehlt sich nichts, sagen wir mal so. Sie ist nicht aus der Landwirtschaft. Sie bringt dadurch neue Ideen rein, ganz was anderes, die sieht den Betrieb ganz anders, wie eine Bäuerin, die aufgewachsen ist.

W1: Jetzt kommt wieder einer.

W2: Die Dagmar, die ist ein Gemeinschaftsmensch. Das ist das Wunderbare, sie ist in der Familie drin, sie hat die Kinder gern, und auch wenn es Lumpen sind, unsere Kinder manchmal, aber das gehört dazu, sagen wir mal so. Sie verliert nicht gleich die Geduld. Also es passt schon. Es ist auch wichtig, dass man eine Freude hat, und das hat sie.

I: Auf dem Wendlerhof wird die Tradition gepflegt und die Bayerische Fahne hochgehalten. Gemeinsam mit ihrer Schwiegermutter Resi richtet Dagmar eine Brotzeit mit Käse her. In einem ausgebauten Zuhäuschen der Kirmeiers können sich kleinere Gruppen einmieten für Ferien auf dem Bauernhof.

Dagmars Schwiegereltern haben schon vor über 30 Jahren auf Gästewohnungen als zusätzliches wirtschaftliches Standbein gesetzt.

W1: Käse aus unserer Milch und Milch für den Kaffee. Also, viel Spaß beim Essen. Servus.

Gruppe: Servus.

I: Hoch in den Chiemgauer APascaleen in der Nähe von Aschau liegt die Gemeinschaftsalm, auf der die Kirmeiers ihre Kälber den Sommer über halten. Hier muss immer mal nach dem Rechten geschaut werden, eine Arbeit, die der gesamten Familie Spaß macht.

W1: Ja, jetzt sind wir da im Geigelstein-Gebiet und da unten ist die Ackeralm und da haben wir unser Vieh jeden Sommer. Und das tut unserem Vieh total gut, also wir machen das wirklich aus Überzeugung. Wir haben dieses Jahr elf Kälber hier oben und das ist einfach gut für die Klauen, da gibt es ein super Gras und das ist einfach schön auch für die Kühe. Was Schöneres gibt es nicht, wenn man mit der Familie dann mitten in der Natur ist und das genießt, dass man mal Zeit hat. Schön. - Soll ich dir einen Kaffee bringen?

I: Zurück auf dem Wendlerhof müssen die Tiere versorgt werden. Auch ein paar Pferde gehören zum Hof.

W1: Jetzt, haben wir alles? Wer mag ein Stück Brot?

I: Den Feierabend genießt die Familie heute gemeinsam. Es wird eine gemütliche Runde ums Lagerfeuer. Auch Nachbar Toni schaut auf ein Bier vorbei.

M3: Wo darf ich mich hinhocken?

W2: Wo noch frei ist.

M2: Wo frei ist? Da haben wir noch ein Plätzchen für dich frei gelassen.

M3: Ja, ich habe meine Polster drin. (Lachen)

M1: Magst du eine Halbe?

M3: Freilich.

W1: Prost.

M3: Also, einen Guten!

W2: Der ist ja noch nicht fertig.

I: Der Toni hat seine Ziehharmonika mitgebracht und lässt es sich nicht nehmen, mit Markus' Bruder Johannes ein bisschen aufzuspielen. Ziehharmonika und afrikanische Trommeln, das ist mal eine besondere Kombi. - Am nächsten Morgen in aller Frühe hat Dagmar Zeit für sich. Als Ausgleich zur Arbeit im Betrieb hat sie ein Hobby gefunden, das ihr sehr gut tut: Yoga. Früher war die Oberbayerin begeisterte Fußballspielerin, aber dafür fehlt ihr momentan schlichtweg die Zeit.

W1: Voll abschalten, das kann ich dann bei Yoga. Da denke ich überhaupt nicht an den Hof, da bin ich dort, ganz weg mit meinen Gedanken vom Hof, und atme durch und entspanne. Also ents... ja, also da bin ich wirklich total weg vom Hof, total weg von der Arbeit.

I: Die Auszeit tat gut. Schließlich muss Dagmar ihre Kräfte bündeln. Das große Landfrauenmenü steht bevor und viele Dinge wollen noch erledigt werden. Als Erstes geht es zur Töpferin Manuela.

W1: Sind die Teller fertig?

W2: Die Teller sind schon fertig.

W1: Ah ja. Das da, oder? Ja, ganz schön.

W2: Die anderen Kisten hab ich schon zusammengepackt.

W1: Ja super. Toll. Die sind ein bisschen warm verbrannt, gell?

W2: Ja, toll.

W1: Aber kann ich mitnehmen, oder?

W2: Ja, die kannst du mitnehmen.

W1: Super.

W2: Du musst jetzt das Kistchen unten halten, damit es nicht durchkracht.

W1: Ja, das kriege ich schon. Gut.

W2: Bist du schon nervös?

W1: Nein, eigentlich noch nicht. Das kommt wahrscheinlich noch. Dann halte ich dich nicht länger auf.

W2: Ja, das ist nett, weil ich habe jetzt auch einen Haufen zu tun, genau.

W1: Und du? Dir auch gutes Gelingen, gell?

W2: Dankeschön.

W1: Genau, und Merci nochmal.

W2: Und lasst es euch schmecken.

W1: Danke, Servus.

W2: Pfirti.

I: Das Teller-Abholen kann Dagmar als schon geschehen abhaken. Unzählige kleine Helfer haben sich im Vorfeld um Dagmars nächsten Punkt auf der Besorgungsliste gekümmert: um den Honig. Den gibt es bei Dagmar direkt am Hof. Um die Bienen kümmert sich Imker Tobias, ein Freund der Familie.

M3: Da haben wir schön Honig drin. Da haben sie einen frischen reingetragen. Super, ganz schön.

W1: Servus Tobias.

M3: Grüß dich.

W1: Alles klar?

M3: Na freilich. Jetzt habe ich am Wochenende den ersten Teil geschleudert.

W1: Hast du schon? Ah gut.

M3: Ja. Ein bisschen was ist schon rausgegangen.

W1: Aber nicht so viel, wie letztes Jahr, gell?

M3: Nein, heuer war die Natur nicht ganz auf unserer Seite. Aber...

W1: Aber für mein Menü reicht es, oder?

M3: Für dein Menü reicht es. Den habe ich dir schon hergerichtet.

W1: Ah ja, super, genau.

M3: Kannst schon reingehen.

W1: Ja.

M3: Nimmst ihn dir selber.

W1: Gerne. Einmal einen Waldhonig, einmal Blüten-, ah, und Frühstück- brauchen wir auch wieder einen. Super.

M3: Genau. Nimm ihn dir mit.

W1: Merci. Dann...

M3: Dann wünsche ich dir viel Erfolg.

W1: Ja, schönen Tag, dankeschön.

M3: Gell? Danke. Pfirti, Servus.

W1: Also, mach's gut, Servus.

I: Während Dominik ein Kälbchen ausführt, beziehungsweise das Kälbchen ihn, kümmert sich seine Mutter um ein zuckersüßes Extra für die Nachspeise: essbare Ringelblüten.

W1: So, jetzt richte ich die Blumendeko her für die Nachspeise. Und zwar, wenn man ein Eiweiß mit der Gabel ein bisschen aufschlägt und dann kommen essbare Blüten, wie zum Beispiel jetzt die Ringelblume, oder man kann auch Gänseblümchen nehmen oder Veilchen, einfach essbare Blüten, die tunkt man dann ein bisschen in das Eiweiß rein und dann tut man es in ganz feinen Zucker. Und die halten dann auch ein paar Tage, also das wird dann fest, und dann kommen die als Deko dazu da, und die kann man dann auch essen.

I: Also, essbare Blüten werden haltbar, indem man sie in Eiweiß und feinen Zucker taucht. Auch in der Küche gibt es schon etwas vorzubereiten. Für das Dessert hat sich Dagmar ein Parfait-Rezept überlegt.

W1: Also das wird jetzt das Honig-Parfait, und da nehme ich erst mal ein ganzes Ei und die restlichen vier, die trenne ich und nehme nur das Eigelb her. Und dann, da muss man halt wirklich schlagen, da darf man jetzt nicht aufhören, weil sonst sich das Ei an die Schüssel unten anlegt, und weil das dann zu heiß wird. Und dann klappt das Ganze nicht mehr. Jetzt tue ich da nochmal echte Vanille rein.

I: Und natürlich den hofeigenen Honig.

W1: So, jetzt, das wird jetzt die Masse, abkühlen. Das schmeckt. - Süß.

I: Das Ganze wird mit Sahne vermengt und cremig gerührt.

W1: Das geht relativ schnell und das wird halt jetzt schön cremig. So, das war es jetzt. Und jetzt ab mit euch in die Tiefkühltruhe.

I: Der große Tag des Landfrauenmenüs ist gekommen. Schon in aller Hergottsfrühe hat Opa Franz seine Netze und Reusen kontrolliert, aus gutem Grund. Dagmar will die Landfrauen mit einer ganz besonderen Simssee-Spezialität verwöhnen.

M2: So, jetzt. Jetzt sind wir da.

W1: Hast du alles?

M2: So ist es.

W1: Jetzt bin ich neugierig.

M2: Ja.

W1: Ah, super, da sehe ich schon was.

M2: Ja, tun wir es gleich rein, ja. Schauen wir mal. Vorsichtig, dass einer von der wertvollen Ware nicht reinfällt wieder. So, jetzt.

I: Flusskrebsfleisch ist eine echte Delikatesse. Dagmar braucht die Tiere für ihre Vorspeise, eine Kräutersuppe mit Krebsen.

M2: Siehst du ein bisschen.

W1: Über zehn hätten gereicht.

M2: Über zehn sind das ja leicht.

W1: Perfekt.

M2: Jaja. Da.

W1: Schön, da werden wir selber auch einen essen.

M2: Gut.

W1: Dann bis später, Merci.

M2: Pfirti.

W1: Servus.

I: Frische Biokräuter besorgt sich Dagmar im Nachbardorf bei ihrer Freundin, Gemüsebäuerin Dimi. Sie braucht Petersilie, Rucola und Dill.

W1: Ja, so ist es auch gut, genau. - Hm, der riecht gut. Was meinst du, wie das riecht auf dem Tisch?

W2: Ja. Die werden dir alles aufessen.

W1: Du meinst, die essen auch die Tischdecke?

W2: Wollen Sie noch etwas nehmen?

W1: Nein, das passt.

W2: Okay, gut. Dann haben wir es, oder?

W1: Ja, genau. - So. Ungewöhnliche Blumendeko.

I: Wieder daheim auf dem Wendlerhof verliert Dagmar keine Zeit. Gemeinsam mit Freundin Melanie, die ihr auch beim Kochen helfen wird, beginnt sie, den Esstisch zu schmücken.

W2: So, also jetzt. Ja, ich finde es ganz gut.

W1: Wird schon herhalten.

W2: Gut, oder? Alles gut?

W1: Ja. Also wir sprechen da jetzt nicht nur den Sehsinn an, sondern auch den Geruchssinn, weil die Kräuter, die riechen ganz intensiv, also der Dill und der Rucola vor allem, und wenn dann die Bienenwachskerzen an sind, dann, glaube ich, kommt da auch nochmal so ein Duft, und das Holz, das riecht ja auch nach dem Harz, wie wenn man durch den Wald geht, und das finde ich super. Und jetzt, das steht und da ändern wir jetzt nichts mehr dran, das passt.

W2: War es das?

I: Weiter geht es mit dem Sommergemüse für die Hauptspeise. Kohlrabi und verschiedenfarbige Zucchini müssen in gleich große Stücke geschnitten werden. Der Fachmann nennt das tournieren.

W2: Ja, das passt ganz gut zu dem Test.

I: Auch scharfe Radieschen werden in Form gebracht. Anschließend ist die Kräutersuppe an der Reihe. Dagmar schmort Zwiebeln und rührt eine sämige Mehlschwitze an. Aufgegossen wird die Suppenbasis natürlich mit der eigenen Frischmilch.



W1: Und jetzt kommen eigentlich die Kräuter noch rein, ein bisschen ein Kräutersalz habe ich reingetan, Bärlauch, das ist jetzt ein eingefrorener noch, aus dem Garten.

W2: Einfach rein damit.

I: Gefolgt von Rucola.

W1: Der Dill, den sollte man ja raus schmecken, weil der passt ja super zum Fisch. Ja, das wird ein ganz ein kräftiges Grün.

M1: Ich habe deine Krebse dabei.

W1: Ah, perfekt, super.

M1: Und, wie läuft es?

W1: Ja, gut, passt.

M1: Aufgeregt?

W1: Jetzt geht es wieder, jetzt haben wir angefangen, jetzt passt es. Jetzt schauen wir nur, dass die Krebse schnell reinkommen.

M1: Passt, dann schaue ich draußen derweilen.

W1: Gut. Servus.

I: Die Flusskrebse werden wie Hummer in einem Sud mit Lorbeer und Wachholderbeeren zubereitet.

W1: Und jetzt zehn Minuten, und dann sind die ganz fein.

I: Nun noch die Kräutersuppe pürieren.

W1: So. Ich glaube, das passt. Schau mal, Melanie, das ist ja jetzt total schön saftgrün, wie letztes Mal.

W2: Ja super.

W1: So ein bisschen die Kräuter, die sieht man noch. Ein bisschen ein Kräutersalz, gell? Mit dem bin ich immer vorsichtig, weil ich letztes Mal zu viel reingetan habe.

I: Und schon gilt es. Die Landfrauen sind da.

W1: Schau wie fesch, nur wegen uns. - Grüßt euch!

M1: Grüßt euch miteinander.

W1: Ja, dann können wir gleich anfangen.

W3: Wir haben dir auch was mitgebracht.

W1: Ah, dankeschön. Das ist aber schön.

W3: Schön, dass wir da sein dürfen.

W1: Ja, ich freue mich und ich hoffe, ihr habt einen Hunger mitgebracht?

W3: Klar doch.

W1: Super. Packen wir es. Geht bitte voraus.

I: Hunger und vor allem Neugierde haben die Landfrauen auf jeden Fall dabei. Zuerst wird der Esstisch bestaunt. Sofort nimmt die Jury auch die Details in Augenschein. Die Bewertung des Ambientes ist schließlich ein Teil des Wettbewerbs. Jedes Element der Deko, wie die duftenden Kräuter, ist also wichtig.

W3: Das ist schön hier.

W4: Das ist schon schön hier.

W5: Das beneide ich, das könnte ich nicht so gut.

W4: Simsseekrebse ist aus dem See. Da kriegen wir wirklich was vom Schwiegervater geangelt, was ihm ins Netz gegangen ist.

I: Aber zunächst gilt es, das Ambiente zu bewerten. Wie viele Punkte gehen an die Landfrau aus Oberbayern? Zehn ist die jeweilige Höchstnote für die Kriterien: Räumlichkeit, Dekoration, Originalität und Atmosphäre.

W3: Da könnten wir auf die Dagmar anstoßen.

W4: Ja.

W3: Oder auch für den schönen Tag heute.

W4: Ja, das war echt ein schöner Tag.

W3: Ja, hallo Dominik. Du bist ja ein Großer. Und du hast aber uns jetzt die Karten eigentlich, gell?

M3: Mhm (bejahend).

W4: Wie machen wir es denn? Links, rechts?

I: Was ist den Landfrauen bei der Dekoration denn besonders ins Auge gefallen?

W3: Ganz besonders war natürlich das Tischset, sage ich jetzt mal. Also so was habe ich noch nie gesehen. Auf die Idee zu kommen, da mit Baumrinde zu arbeiten, das war eine super Idee, also echt klasse.

W4: Es war alles stimmig, auch diese Kräuter als Blumen. Weil diese Kräuter sind in der Suppe wieder vorgekommen. Also es hat das Ganze wieder abgerundet. Also es war hervorragend durchdacht. Bei der Deko wurden wir überrascht, weil ja die Dagmar die jüngste ist von uns, das Bodenständige, das Erdige, ein wenig das Gedeckte. Ich habe mehr gemeint, ja, Dagmar wäre vielleicht ein wenig flippiger, ein wenig so hellere Farben. Ja, nicht grell, aber halt irgendwie, wie soll man sagen, ein wenig heller und ein wenig jünger.

W5: Also mir hat es farblich sehr gut gefallen, muss ich sagen. Es war also ganz eigentlich, im Grunde genommen, sehr schlicht gehalten. Und auch zu der Einrichtung. Also das ist ja eh' alles mit Holz, hat dieses Holz auf dem Tisch auch ganz gut gepasst, das war alles ein Bild.

I: In der Küche hat Dagmar alle Hände voll zu tun.

W1: Die sind jetzt fertig, die werden jetzt in kaltem Wasser geschwenkt. Genau, dann knacken wir die doch auf, oder?

I: Unter der harten Schale verbirgt sich ein weicher, sehr schmackhafter Kern: das Krebsfleisch. Sieben Krebse bereitet Dagmar fast mundgerecht vor.

W1: Schau, wie findest du denn das?

W2: Gut, super.

W1: Gell?

W2: Ja, ganz gut.

W1: Genau. Der hat eine super Farbe. - Hm, oh, Melanie, der schmeckt so gut. Wenn ich nochmal einen versemme, dann darfst es du probieren.

W2: Konzentriere dich nicht so.

I: Die Krebse sind bereit, jetzt geht es ans Anrichten.

W1: Jetzt, Melanie, komm.

W2: Ja, die Suppe ist heiß.

W1: So, genau. Jetzt.

W2: Ich muss schauen, dass ich nicht kleckere.

W1: Ich habe ein Tuch da, wenn es wäre.

I: Dagmar serviert die Suppe in kleinen Einmachgläsern. Mal was anderes.

W1: So, von der Menge her, glaube ich...

W2: Hm, ein bisschen weniger vielleicht, oder?

W1: Weniger?

W2: Als mehr würde ich jetzt nicht reintun.

W1: Gut. Dann tun wir das weg. Einmal... so.

W2: Jetzt hast du Übung, gell? Jetzt wird nicht mehr gepatzt.

W1: Jetzt wird es besser. Die hole ich auch gleich raus.

W2: Tun wir die zuerst rein in die Suppe, oder, falls du nochmal patzt?

W1: Genau.

I: Die Hauptattraktion, der leuchtend rote Flusskrebs, nimmt den ausgefallensten Platz auf dem Teller ein. Die vollständig ausgepulsten Krebschwänze werden auf die Suppen verteilt.

W1: Eins... zwei... Die Sahne, die Sahne brauchen wir.

W2: Soll ich die Blümchen schon rauf tun?

W1: Die Blümchen kannst du schon drauf tun.

W2: Alles von vorne?

W1: Da so unten, wo wir gesagt haben. So. So vorne hinstellen, okay? Immer zwei nehmen, und zwar tust du es so schön vorn hin. Die Blume schaut zu den Leuten.

W3: Oje, jetzt geht es los.

W4: Oh.

M1: So, eine Kräutersuppe mit Simsseefisch... ah, -krebs.  
W3: Dankeschön.  
M1: Jawohl.  
W3: So große Krebse schwimmen in dem Simssee? Wahnsinn.  
W1: Markus, wo bleibt ihr? Froni! - Also, die letzten zwei, genau. Die Blume zum Gast.  
W2: Ja, mache ich.  
W1: Danke. Huh. (Lachen) - Sechs.  
W2: Sechs, okay.  
W1: Ja? Ja, weiter geht es.  
I: Gespannt probieren die Landfrauen die Kräutercremesuppe.  
W3: Ich muss sagen, riechen tut es fantastisch.  
W4: Also Krebs habe ich noch nie gegessen, ich kenne das gar nicht.  
W5: Nein, wir auch nicht.  
W6: So, und wie machen wir das jetzt?  
I: Einfach mit den Händen. Und mit Entdeckerfreude.  
W3: Das war es?  
W1: Also wenn man da drauf beißt, dann kommt noch ein bisschen Fleisch raus. Die, wo nichts. Hat schon geschmalzt.  
W3: Schöne Sauce.  
I: Während am Esstisch noch die Krebse geknackt werden, kümmert sich Dagmar um die Gemüsebeilage zur Hauptspeise, geschmort in Butter und Honig.  
W1: Radieschen, das ist jetzt ein bisschen ungewöhnlich, aber ich wollte da noch irgendeine kräftige Farbe dazu. Und ja, dann haben wir die Radieschen reingemacht und dann habe ich mir gedacht, wie wird denn das wohl schmecken, und dann haben wir es ausprobiert und die sind total gut eigentlich.  
I: Dann werden die Zucchini und Kohlrabi gedünstet. Die Landfrauen bewerten derweil Dagmars Vorspeise. Wieder können sie maximal zehn Punkte vergeben, dieses Mal für die Kriterien: Duft, Geschmack, Zusammenstellung und Präsentation.  
M3: Hat es euch geschmeckt?  
W3: Ja, sehr gut.  
W4: Ganz toll war es.  
W5: Kocht die Mamma immer so gut, oder?  
W4: Gibt es bei euch öfters Simsseekrebse? Hast du das auch schon gegessen? Ja?  
W5: Wow.  
W3: Die Krebsanteile, die in der Suppe waren, habe ich auch schon mitgegessen, die waren auch gut. Ich habe es nur nicht so mit dem Auseinanderschälen von einem Schalentier, wenn da noch die Augen drin mich angucken.  
W4: Also die Krebse waren natürlich eine tolle Überraschung. Ich habe noch nie in meinem Leben Krebse gegessen, also wohl Garnelen, Scampi und so weiter, aber so einen richtigen Krebs noch nie. Das war sehr fein, sehr lecker, und, ja, das Gepule ist halt interessant. Nicht jeder mag das, aber ich mag das eigentlich total gerne.  
W5: Ich habe als Erstes gedacht, oh Gott, wie isst man die Dinger? Ansonsten, ja, wir haben es halt dann probiert. Also ich meine, Scampis oder so was, das kennt man ja. Und dann haben wir halt versucht, diese Flusskrebse da auseinanderzunehmen irgendwie.  
W6: Also ich habe den ganzen Krebs zerlegt, ich habe ihn auseinandergelöst. Also da waren die Scheren, die Beine, auch das Innere, der war gut, der hat gut geschmeckt. Ich würde ihn wieder essen.  
W7: Es war eine Herausforderung, war was Neues. Ich habe mich eigentlich noch nie getraut, einen Krebs zu essen, aber er war toll.  
W1: Heiß, heiß, heiß.  
I: In der Küche brutzeln jetzt die Reiberdatschi, die zweite Beilage.  
W1: So, die kommen jetzt in den Ofen, dass sie schön warm bleiben. Weiter geht es mit Fleisch.

I: Als Hauptgang gibt es Rinderfilet, das in Bärlauchöl eingelegt war.  
W1: So, und das wird jetzt kurz von jeder Seite scharf angebraten und dann kommt das für zehn Minuten zum Warmstellen.  
I: Das Sommergemüse ist fast fertig und in der Fleischpfanne wird die Sauce aufgekocht, zuerst mit süßem Portwein.  
W2: Hey, die haut rein.  
I: Dann kommt tiefgefrorene Rinderbrühe hinzu. - Sahne dient der kräftigen Sauce als Geschmacksträger und lässt sie sämig werden.  
W2: Hilf mir mal.  
W1: Jetzt kommt mein selber gemachtes Pesto ins Spiel.  
I: Ein Bärlauch-Pesto, um genau zu sein.  
W1: Genau.  
I: Das Gemüse kann schon angerichtet werden. Ob es den richtigen Biss hat? Und dann gleich zur Sauce.  
W1: Ja, wir haben ein Problem. Die Sauce reicht nicht. Shit, ich hab es gewusst.  
I: Doch Dagmar weiß sich zu helfen. Mit dem feinen Gemüsesud streckt sie die Sauce. Mangel behoben.  
W1: Kannst du schon mal das Fleisch rausholen?  
W2: Meinst du nicht, erst die Reiberdatschi?  
W1: Oder die Reiberdatschi. - So, dann die Blumen und die Sauce drauf. Zackig muss das gehen jetzt. So. Ja die, normalerweise... das kann man ja sagen.  
W2: (unklar 00:37:54) aufs Fleisch, ist der Toni da?  
M1: Ja.  
W1: Toni ist schon da?  
M1: Mhm (bejahend).  
I: Oben auf das Fleisch die selbstgemachte Kräuterbutter. Und schon kann serviert werden  
W1: Ja, dabei das Fleisch zum Gast. Also genau so und genau so.  
W2: Okay.  
M1: Geschlossen, aber die ist essbar.  
I: Die Hauptspeise hat es ins Esszimmer geschafft und die Landfrauenrunde freut sich auf das Rinderfilet à la Dagmar.  
W3: Punktgenau gebraten.  
W4: Sagt ihr auch (unklar 00:38:31) So?  
W5: Ja.  
W4: Gut geht es uns.  
W3: Das Glück der Landfrauen.  
I: Den Gästen geht es gut. Und Dagmar?  
W1: Gut. Eigentlich super. Nur das kleine Malheur mit der Sauce, das ärgert mich. Aber sie haben eine und besser wie keine.  
W2: Zum Wohl. Ich hoffe, es schmeckt. Halt auch die Sauce.  
W1: Genau, Prost.  
I: Am Esstisch werden zur gleichen Zeit schwierige Entscheidungen getroffen. Auch die Hauptspeise soll kritisch, aber fair bewertet werden. Nach sieben Kriterien bewerten die Landfrauen die Kochkunst ihrer Gastgeberin und vergeben jeweils Punkte von null bis zehn.  
W3: Also das Gemüse war fein, die Reiberdatschi waren noch besser, weil die waren super-knusprig. Dann das Fleisch war auch ganz toll, also genial, weil das war eigentlich punktgenau super-zart. Und die Sauce war ja der absolute Hammer.  
W4: Und das Rinderfilet auch, das war so fein und so gut. Und die Sauce dazu. Und sie hat es so schön angerichtet gehabt. Das mit den Gläschen hat sie es immer. Das war einfach eine schöne Idee.  
W5: Das Gemüse zum Radieschen. Radieschen habe ich noch nie so gegessen, wie jetzt da. Aber das war hervorragend.

W6: Ganz interessant war die Sauce. Wir haben ja da immer gerätselt, was da drin gewesen ist. Die hat hervorragend dazu gepasst. Auch das Filet war ganz gut abgeschmeckt.

W7: Also es war auf alle Fälle so, also, wir waren alle ganz still beim Essen. Wir haben das einfach genießen müssen, weil wir konnten gar nicht so viel reden, weil es einfach so gut war.

I: Mit einem klassischen Bierteig für die Hollerküchli geht es in die letzte Runde. Außer dem bayerischen Nationalgetränk braucht man dafür nur Mehl, Eier, ein bisschen Salz...

W1: Jetzt kommt noch das geschlagene Eiweiß unter den Teig.

I: Das macht den Teig und damit die Kücherl etwas luftiger.

W1: Schön fluffig.

I: Oder so. Die bereitgelegten Hollerblütendolden müssen schnell in den Teig getaucht, damit der seine Fluffigkeit nicht verliert. In heißem Fett geht dann alles sehr schnell.

W1: Ja. Der ist gut. Der ist super.

I: Es kann angerichtet werden.

W1: So, und jetzt kommen die Ringelblumen, die kann man auch wieder mitessen.

W2: Au.

I: Dann folgt das Honigparfait.

W1: So. So ist es recht, weil du es sonst nicht tragen kannst.

W2: So. Sehr schön. Ja, das habe ich mir jetzt einfacher vorgestellt.

W1: Jetzt, das Eis läuft schon davon. Das Eis läuft schon davon. So, gell?

M1: Ja.

W1: Gut.

M1: Okay, das habt ihr gut gemacht.

W1: Ja. Schnell!

W2: (unklar 00:41:22) sind fertig.

W1: Ah. Geschafft.

W2: Dagmar, jetzt haben wir es dann.

W1: Vielen Dank.

W2: Das war super, ehrlich.

W1: Stark!

I: Auf zum letzten Gang. Erst das Vergnügen, dann die Arbeit. Ums Bewerten kommen die Landfrauen nicht herum. Präsentation, Duft, Geschmack und Zusammenstellung. Auch hier ist die zehn jeweils die Höchstnote.

W3: Hast du das auch schon mal probieren dürfen? Und hat es dir geschmeckt?

W4: Komposition, also zwischen diesem heißen Gebackenen und dem Eis, das finde ich ganz toll, also das kommt ja immer gut. Und das Honigparfait, das hat mir sehr gut geschmeckt. Das war jetzt nicht so süß und war schön cremig. Und war lecker.

W3: Dieses Parfait dazu, das war... also das hat richtig abgerundet, mit den Früchten dann noch. Es war in meinen Augen perfekt.

W5: Und was mir auch aufgefallen ist, dass ja die Dagmar dann bei jedem Essen eine Blüte dabei gehabt hat. Das war irgendwie so das Blütenhafte, das hat ja irgendwie so was Freudiges oder so, ich glaube, da hat sie so schöne Freude reingebracht ins Essen.

W6: Die Nachspeise, die hat einfach so gut geschmeckt, die... einfach der Geschmack war ganz Klasse. Es hat alles so schön zusammengepasst. Also ich finde spezielle diese Ringelblumenblüte, die hat es noch... die war der letzte Pfiff.

(Applaus)

I: Zeit für Dagmar, ihren Gästen aus allen bayerischen Regierungsbezirken Gesellschaft zu leisten und sich ein wenig hochleben zu lassen.

W3: Super!

W4: Bis auf die nächste.

I: Reihum wird jede Landfrau für die anderen sechs aufkochen. Das Buch zur Sendereihe ist erhältlich im Fachhandel oder im BR-Shop. Die Rezepte finden Sie auch im Internet unter [br.de](http://br.de) Landfrauenküche.

### **Mittelfranken (Barbara Schober) - "Episode Middle Franconia"**

I: Dieses Mal kocht Barbara Schober, eine Landfrau aus Mittelfranken. Bereits zum fünften Mal machen sich die Landfrauen auf den Weg zu einem Wettbewerbsmenü. Von Niederbayern, wo die Gruppe das letzte Mal zu Gast war, geht es jetzt nach Mittelfranken, genauer nach Trautskirchen. Im Ortsteil Buch wird die Gruppe auf dem Ziegenhof Schober bereits erwartet. Die Frauen sind gespannt, was der heutige Tag an Überraschungen für sie bereithält. Beate Schaller aus der Oberpfalz, Daniela Schubert aus Oberfranken, Gabriele Huber aus Niederbayern, Susanne Reck aus Unterfranken, Gerlinde Hofer aus Schwaben, sowie Dagmar Kirmeier aus Oberbayern. Und schon ist der Landfrauenbus am Ziel. Willkommen bei den Schobers. Barbara öffnet ihren Gästen Tür und Tor und heißt die Reisegruppe willkommen.

W1: Hallo!

W2: Servus Barbara! Da bist du ja wieder.

I: Zur Erfrischung reicht sie einen salzig frischen Gurkenmilch-Shake.

W1: Herzlich willkommen bei uns auf dem Ziegenhof. Das ist mein Mann, der Heinz.

W2: Hallo.

W3: Servus.

W4: Grüß dich.

W1: Das ist die Emma, meine Nichte, und das ist die Mamma, meine Schwester, die Anita.

W2: Hallo.

W3: Hallo.

I: Zum Knabbern gibt es Dinkelstangen. Also, auf einen spannenden Tag in Mittelfranken. Wohl bekomme es.

W3: Schön, dass wir da sind.

W1: Ein bisschen was Erfrischendes.

W3: Da ist aber eine Mords-Schärfe drin.

W4: Ja.

W1: Ja, da ist Schärfe drin.

W5: Das ist schön.

I: Bei Barbaras Gästen kommt der scharfe Sommerdrink gut an. Und bei Nichte Emma?

W3: Ist das lecker... (Lachen)

W1: Ja, ich muss jetzt wieder in die Küche, weil ich koche ja auf dem Holzherd, das dauert ein wenig länger. Und ich schicke euch jetzt mit dem Heinz fort, der führt so gerne die Karawane durch Mittelfranken und freut sich schon ewig auf euch Frauen.

M1: Ja, ja.

W1: Und...

M1: Dass ich euch mal ausführen kann.

W1: ... ich wünsche euch einen ganz schönen Tag, dass ihr schöne Erlebnisse habt, dass ihr schön die Gegend sehen könnt.

M1: Und Überraschungen gibt es auch.

W1: Und gute Überraschungen habt. Und heute Abend habe ich welche für euch.

I: Na, das ist doch ein Wort.

W3: Servus.

W1: Tschüss, macht es gut.

I: Gemeinsam mit Heinz brechen die sechs Landfrauen auf. Und Barbara verliert keine Zeit. So ein Drei-Gänge-Menü will gut vorbereitet sein. Im Oldtimerbus geht die Fahrt ins Nachbardorf Neuhof an der Zell.

Der Garten der Eichenmühle ist der SkuPascaleturenpark des Bildhauers Kurt Keller. Seine Frau Heike, selbst Künstlerin, übernimmt die Führung.

W2: Also das ist jetzt eine der größte Figuren, die man hier so rumstehen sieht. Und der Mann ist ein bisschen angelehnt an den Christophorus. Also ich denke, jetzt ist es ganz gut, wenn jeder sich ein bisschen durch den Garten bewegt und mal schaut, ob er irgendwas entdecken kann, was ihm gefällt, dass ihr euch einfach mal umschaute, ja? Okay? Also los geht es.

W3: Schöner heller Stein.

W4: Ja.

W5: Schön.

W4: Das fühlt sich toll an.

I: Der kleine Rundgang ist Auftakt für die Frauen, selbst kreativ zu werden.

W3: Eine Vogeltränke oder so was.

I: Von den Kunstwerken inspiriert sind sie gespannt, was Heike Keller für sie vorbereitet hat.

W2: Wir haben gedacht, wir modellieren und drücken was in Ton, und gießen das dann in Gips aus. Also das sind verschiedene Sachen hier aus dem Garten, Eicheln oder Holunder, je nachdem, was man gerne... wo es einen hin zieht, welche Form man gerne machen möchte, kann sich jeder was überlegen.

I: Eine hübsche Idee mit großer Wirkung. Aus den verschiedenen Fundstücken entstehen schnell und einfach die tönernen Gussformen.

W3: Okay.

W4: Ob ich das wieder raus kriege?

W5: Ja, ich spiele gerade rum.

I: Wenn die Gussformen geprägt sind, einfach mit flüssigem Gips auffüllen und warten. Schon nach ein paar Minuten können die ersten Ergebnisse bestaunt werden.

W3: Hey! Schön.

W4: Toll. Stimmen die Initialen überhaupt?

W5: Die stimmen.

W4: Uh. Wow.

W3: Schön.

W4: Schön ist das geworden.

I: Na da schau her, wenn das keine nette Erinnerung an den Ausflug nach Mittelfranken ist? Währenddessen wird in Barbaras Küche schon gena... Entschuldigung, gearbeitet.

W1: Ich zeige jetzt, wie man das macht. Das tut man jetzt so Auswalgen, gell? So. Und dann darfst du so kleine Ziegen ausstechen.

I: Die Mürbteigziegen gehören zum Dessert.

W1: Das darfst du jetzt machen. Ich mache da drüben die Beeren.

I: Ein rotes Pfefferkorn als Auge sorgt für einen würzigen Kick. Überhaupt spielen Gewürze in Barbaras Küche eine große Rolle. Hier vermischt sie eine frische Chilischote mit Zimt, Kardamom, Nelken und Sternanis. Das Ganze wird mit Holundersaft aufgegossen und bildet die Aromaessenz für die Nachspeise.

W1: Das wird jetzt aufgekocht und kann ziehen.

I: Und was hat Heinz noch für die Gäste parat?

M1: Ja, ich möchte euch einen besonderen Menschen vorstellen und ich glaube, der hat da eine interessante Überraschung für euch.

W3: Das schaut interessant aus, ja.

W4: Orientalisch schaut das aus.

M2: Mein Name ist Moshe Karlo, der einzige, der letzte und deshalb der größte heisere maghrebinische Zauberkünstler, wo gibt überhaupt auf der ganzen Welt. Hier kommt immer der Begrüßungsapplaus, so spontan. Darf ich Sie mal bitten. Darf ich Sie mal anschauen? Susanne, stimmt's? Ja, das wusste ich doch. Susanne, darf ich mal Ihren Ring sehen? Platin vergoldet, dass er nicht so rostet. Ich gebe den Ring jetzt in meine Ringmühle hinein. Das war der Brillant. Susanne, das ist jetzt der Rest von Ihrem Ring, okay? Also, bereit? Vorsicht. - Susanne, also normalerweise kommt hier immer ein Ring. Aber das ist halt live heute,

nicht? Da müssen wir halt weitermachen. Susanne, sehr wenig applaudiert wurde auch immer bei folgendem Kunststück. Ziehen Sie mal hier an dem Griff. Das passt doch. Würden Sie das mal mit dem Gummi hier über die Ohrwaschelchen ziehen? Susanne, in meiner Hand ist ein Kästchen mit einem Schlösschen. Vielleicht passt der Schlüssel hier? Jetzt schauen wir mal nach.

W3: Passt.

M2: Vielleicht ist da drin das Ringelchen, Susanne. Oh. Das ist ein sehr schöner Auftritt in dem Land, das muss ich direkt mal sagen. Hier, noch eins.

W3: Da passt doch gar kein Ring mehr rein. Oh!

M2: Oh. Ja, liebe Landfrauen, ich hoffe, euch hat meine kleine Vorstellung gefallen, und weil ihr so nett ward, mache ich jetzt am Schluss meine berühmte Verschwindungssillusion.

I: Das ist wohl Magie. Da geht es in Barbaras Alltag schon viel realistischer zu. Der Betrieb der Schobers liegt inmitten der kleinen Buch, die zu Trautskirchen gehört. Gemeinsam mit ihrem Mann bewirtschaftet Barbara einen Ziegenhof nach ökologischen Richtlinien. An die 40 Tiere sind zu versorgen. Barbara führt sie täglich auf die Weide.

W1: Na komm. Hopp, hopp, hopp. Hopp, hopp, hopp.

I: Wie wurde die geborene Schwäbin zur fränkischen Ziegenbäuerin?

W1: Also ich bin auf einer Landwirtschaft aufgewachsen, habe auch gewusst, dass das ganz schön viel Arbeit ist, und habe als Jugendliche gesagt - ich bin gefragt worden von meinen Eltern, nimmst nicht du unseren Hof? Ich habe gesagt, nie im Leben. Ich wollte keinen Bauernhof. Ich wollte auch keine Landfrau werden. Ich bin in die Stadt gezogen und habe Ausbildung gemacht, habe hauswirtschaftliche Ausbildung gemacht, habe Hauswirtschaftsleiterin gelernt, und so nach zehn Jahren Stadt habe ich irgendwie schon gewusst, was meine Eltern so mir vermitteln wollten, was das Landleben... oder, ich habe das Landleben dann vermisst. Bin wieder zurück und bin dann nach Mittelfranken gekommen, habe meinen Mann kennengelernt. Wir haben beide den Wunsch gehabt, einen Ziegenhof zu bewirtschaften, und wir haben jetzt heute 40 Ziegen. Und wir machen natürlich den Käse, wir haben eine Hofkäserei. Desweiteren haben wir eine kleine Backstube und wir machen auch aus unserem Obst und aus unseren Beeren Kleinigkeiten, Marmelade oder Chutneys oder so, einfach so feine Sachen, was man mit auf dem Markt verkaufen können. - Du bist die kleinste und oben drauf, wie gibt es denn das? Die kleinste und oben drauf. Also meine Ziegen sind schon eigenwillig, aber das ist ja gerade das Schöne daran. Also sie sind raffiniert und wissen schnell mal, einen auszutricksen, und das fördert einen, aufzupassen. Das ist gut, das gefällt mir. Ich möchte keine langweiligen Tiere.

I: Die Herde hält Barbara ordentlich auf Trapp und nimmt Zeit in Anspruch. Jedes Jahr hat sie auch viele Zicklein zu versorgen, die in einem eigenen Stall untergebracht sind.

M1: Barbara, könntest du mir helfen, den Ziegenbock mal auszuschneiden?

W1: Willst du das jetzt machen?

M1: Das will ich jetzt machen, ja.

W1: Okay.

I: Auf Pediküre hat das stattliche Männchen meist keinen richtigen Bock, aber was sein muss, muss sein. Auf den Weiden nutzen sich die Hufen nur sehr langsam ab und werden deshalb regelmäßig gekappt. Für den Fall, dass der Ziegenbock nervös wird, schadet es nicht, wenn Barbara bei der Hufpflege dabei ist.

M1: So. Das ist fertig. Da bleibst du.

I: So, geschafft. Für Mensch und Tier ist jetzt erst mal Feierabend. Die Gänse schlagen erst am nächsten Morgen wieder Alarm. In ihrem Gemüsegarten pflückt Barbara Königskraut, besser bekannt als Basilikum. Der soll mit seinem intensiven Aroma einem Ziegenfrischkäse die besondere Note verleihen. Barbaras Vorspeise.

W1: Ich habe heute einen Frischkäse, den habe ich heute angesetzt und mache Basilikum rein. Der Basilikum-Frischkäse ist schon für das Dinner. Der muss jetzt einen Tag abtropfen, der wird bis zur Hälfte... geht da die Molke jetzt raus, und das werden dann schöne kleine Käschen. Und 24 Stunden tropft der ab, dann wird er gesalzen, gewendet und bleibt nochmal zwei Tage in der Form, wird gekühlt und dann wieder aus der Form genommen, und dann kann man ihn auch essen.



I: Außer Ziegenfrischkäse mit Basilikum hat Barbara noch viele andere Sorten im Angebot, alle von ihr liebevoll verziert.

W1: Ein bisschen was Rotes drauf.

I: Nebenan in der Reifekammer lagern ihre Laibe.

W1: Ja, wir machen Frischkäse, Camembert, wir machen Münster, wir machen Schnittkäse, wir machen Hartkäse, ein großes Angebot. Man kann den Käse ganz natur verkaufen - das ist jetzt ein Schnittkäse - man kann aber auch die Rinde mit Rotwein zum Beispiel bearbeiten, dann kriegt er einen ganz anderen Charakter, auch im Geschmack. Und je älter, umso besser werden sie. Die Ziegenmilch ist immer der Anfang. Das ist auch die Faszination, dass man eigentlich aus einer Zutat so eine Vielfalt machen kann.

I: Naturbelassene Produkte sind Barbaras ganze Leidenschaft. Auf ihren Garten, die Obstbäume, das Gemüse, die Beeren, ist sie sehr stolz.

W1: Also das gefällt mir, da auf die Bäume zu klettern und schon was so perfekt Gutes zu haben. Man braucht eigentlich nichts mehr machen, man kann sie gleich in den Mund stecken. Im Juni, wenn die Erdbeeren reif sind, dann sage ich, ah, Erdbeeren sind das Beste. Dann kommen die Kirschen, dann sage ich, Kirschen sind das Beste. Dann kommen die Himbeeren, dann sind die Himbeeren das Beste. Aber jetzt gerade sind die Pflaumen das Beste.

I: Die Ziegen müssen zurück in den Stall. Sie werden zweimal gemolken, in der Früh und am Abend. Dabei hat Barbara manchmal Hilfe von ihren Hofgästen. Für viele ein gewünschter Ausgleich zur Büroarbeit daheim, eine Art Auszeit vom Stadtleben. Die Schobers haben sich dafür ein besonderes Konzept ausgedacht. Wer viel auf dem Hof hilft, zahlt weniger für Unterkunft und Verpflegung.

W1: Da ist dann da hinten, da mache ich die Tür auf, dann gehen die Ziegen rein, dann (unklar 00:14:51).

I: Auch das Melken gehört zu den Aufgaben der Hofgäste. Den Neuankömmlingen erklärt Barbara genau, wie es geht.

W1: Wir haben 40 Ziegen, wir haben Liter morgens und abends. Wenn ich so 120 Liter verkäse, einen Camembert zum Beispiel, dann kriege ich so zwölf bis vierzehn Kilo Camembert. Also im Verhältnis, was die Ziege gibt zu einer Kuh, ist der Ziegenkäse eigentlich günstig, weil man hat einfach bei einer Kuh 20 Liter Milch am Tag und von der Ziege zwei.

I: Langsam senkt sich die Abendsonne über den Schoberhof. Barbara geht oft früh zu Bett, vor allem dann, wenn sie am nächsten Morgen früh raus muss. In ihrer Backstube beginnt der Tag schon um fünf. Seit einigen Jahren bietet die Landfrau ihren Kunden auch selbstgemachtes Brot an. Natürlich ohne Zusatzstoffe. Ihr herzhaftes Natursauerteigbrot ist eine Besonderheit, denn Barbara fügt nicht nur verschiedene Körner hinzu, sondern auch ein anderes wertvolles Produkt.

W1: So, das ist jetzt die Molke vom Frischkäse, ganz schön sauer, und das nehme ich zur Unterstützung vom Brot. Also ich backe ein ganz typisches Molkebrot, ein Sauerteigbrot, wie man es früher gemacht hat, schön kräftig, schönes Roggenbrot.

I: Die Landfrau hat in der Backstube Hilfe von Mitarbeiterin Klaudia. Das Brotbacken hat für Barbara eine ganz besondere Bedeutung.

W1: So Teig kneten ist was ganz schönes, wenn man so mit den Händen noch richtig was in den Teig rein gibt, mit den Händen und mit den Gedanken. Das ist Handarbeit, und ich glaube, das ist etwas, was ganz elementar ist. In unserer Gesellschaft wird so viel mit Maschinen gemacht. Eine Maschine kann ihre Gedanken nicht reinpacken in die Sachen. Und das will ich eigentlich, solange ich Hände habe, solange ich lebe, auch machen. Ich will meinen Sinn in meine Arbeit bringen.

I: Mit ihrem Sortiment an verschiedenen Broten, Semmeln und Käsen fährt Barbara zweimal in der Woche in der Früh zu Bauernmärkten. Heute geht es nach Erlangen. Seit vielen Jahren ist ihr Stand auf dem Schlossplatz eine beliebte Anlaufstelle für Genießer.

W1: Ja, guten Morgen.

M2: Guten Morgen, ein Stück Pecorino hätte ich gerne.

W1: Ein Stück Pecorino?

M2: Ja.

W1: So. Und außerdem?

M2: Dann würde ich noch gerne den nehmen, weil der so hübsch garniert ist.  
W1: Ja. Das ist ein Bärlauch-Frischkäse.  
M2: Bärlauch-Frischkäse?  
W1: Der ist jetzt auch ganz schön sommerlich und frisch, da braucht man auch nicht viel im Sommer. Ein bisschen Tomaten dazu.  
M2: Ja. Wunderbar. Ja, danke.  
W1: Dankeschön. Die Tüte.  
M2: Wiederschaun.  
W1: Wiederschaun. Ade.  
I: Die Schobers sind gerne auf dem Bauernmarkt. Ihr Erfolgsrezept neben guten Produkten?  
W1: Ganz Wesentlich ist, dass wir unsere Arbeit gerne machen, und dass wir hinter dem stehen, was wir machen. Und ich glaube, das merkt der Kunde, und das schätzt der Kunde auch. Und so, ich glaube auch, dass es einfach wie so eine kleine Botschaft ist, ach, ich könnte das auch machen. Also das, wo ich gehe und stehe, das ist eigentlich... muss ich dahinter stehen.  
M1: Es müssen zwei Pferde ziehen am Pflug, dass auch das, was man macht, Erfolg hat oder funktioniert. Das ist eigentlich das Schöne, mit der Frau gemeinsam so einen Hof zu machen. Also solange wir hier stehen, am Markt, machen wir das gerne.  
W1: Es gibt halt manchmal so Momente und dann stehen der Heinz und ich zusammen, und dann sagen wir, also was wirklich dahinter steht, was wirklich zu stemmen ist, was wirklich zu machen ist, das wissen nur wir zwei.  
I: Das gilt auch für das bevorstehende Wettbewerbsmenü. Der Einkauf dafür beginnt.  
W2: Ja, das freut mich aber.  
W1: Das brauche ich für mein Beerensüppchen.  
W2: Ah, super. Du machst aber gute Sachen.  
W1: Ich nehme die Erdbeeren  
W2: Halt, warte, ich geb dir ein wenig ein Kistchen.  
W1: Und ich brauche die roten Johannisbeeren.  
W2: Ja.  
W1: Die sind so schön von den Streifen her. Die Heidelbeeren, die sind bestimmt aromatisch.  
W2: Ja, die sind super. Was ist denn das für ein Süppchen?  
W1: Ach, das habe ich selber kreierte, das ist ein Süppchen mit Beeren und Gewürzen.  
W2: Ah, ja, da muss ich auch mal einkehren bei dir.  
I: Außer den Beeren besorgt Barbara gleich noch das Getränk zur Hauptspeise. Das bekommt sie in der kleinen, aber feinen Brauerei Reuter in Unternbibert.  
W1: Das schenke ich meinen Gästen, meinen Landfrauen ein. Das ist ja das Problem. Wie heißt denn das?  
M3: Das ist so ein halbdunkles Bier von Unternbibert, mit Gerstenweizen hergestellt.  
W1: Mit Gerste? Ei das passt zu meinem Gerstenbraten, bestimmt gut.  
M3: Super.  
W1: Also, Tschüss.  
M3: Tschüss.  
I: Zuhause in Buch geht es gemeinsam ans Holzschneiden. Zu zweit arbeiten, das kommt selten vor bei den Schobers. Die meisten Aufgaben haben sie unter sich aufgeteilt. Und wie funktioniert das zusammen Leben?  
W1: Ich glaube, dass wir ein Paar sind, wo man sagen kann, wir wachsen ständig, oder wir entwickeln ständig. Es bleibt nicht so, wie es ist. Und ich möchte auch nicht in so einer Beziehung leben, dass ich sage, du gehörst mir und ich gehöre dir. Das wäre mir zu dual. Also insgesamt sage ich, wir sind ein gutes Paar. Ich freue mich am Heinz, wenn er so neue Sachen irgendwie, wenn er manchmal so... er kommt manchmal so spitzbübisch daher und hat so eine neue Idee oder so, und ich denke, ach, jetzt fängt was Neues wieder an.

M1: Und ich schätze es auch bei ihr, dass sie so lebendig bleibt, eben gedanklich lebendig bleibt, und dass sie auch so offen ist. Das gefällt mir gut von ihr, dass sie mich nicht einengt.

W1: Wir sind ein Paar, wo nicht so fixiert aufeinander sind. Unsere Beziehung...

M1: ... lebt.

W1: Sie lebt so, wie das normale Leben ist. Das ist mal gut, mal schlecht, mal rund, mal eckig. Passt schon.

I: Das Brennholz wird in der Küche gebraucht. Barbara wird ihr gesamtes Drei-Gänge-Menü auf einem Holzfeuerherd kochen. Sie mag die natürliche Energie, die das Feuer ausstrahlt. Heinz schürt ein und die Gastgeberin legt mit den ersten Vorbereitungen los. Morgen kommen die Landfrauen. Als Hauptspeise gibt es einen Braten, einen Gerstenbraten. Die Gerstenkörner werden mit einem Lorbeerblatt als erstes aufgekocht. Frischer, kleingeschnittener Salbei aus dem Kräutergarten soll später die Bratenkruste bilden.

W1: Also ich brate jetzt den Salbei an mit Knoblauch und mit Zwiebeln, und das muss schön rösch werden, darf nicht zu braun werden, aber es muss rösch werden. Dann wird es gesalzen und gepfeffert, und dann wird es wieder zurückgegeben und das muss kalt werden. Und es soll ein bisschen durchziehen, weil das gibt die Panade für meinen Gerstenbraten. - Ich habe hier in der alten Küchen schon immer einen Holzofen und mir gefällt das sehr, sehr gut, auf dem Holzherd zu kochen, man hat mehrere Töpfe und kann überall reinschauen, man zieht es ein bisschen hin, wenn man es heißer braucht, man zieht es weg, wenn man es kühler braucht.

I: Kühler braucht es jetzt die Salbeipanade für den Braten. Sie ist fertig. Auch die Gerste ist inzwischen weichgekocht.

W1: Es ist jetzt wichtig, dass die Gerste abkühlt, damit ich die Eier dazugeben kann. Die würden sonst schon gerinnen.

I: Während der Bratenteig kalt wird, kümmert sich Barbara um die Schokosahne für die Nachspeise, dazu verrührt sie süßen Kakao und Sahne, fügt Blockschokolade hinzu und dann ab damit auf den Herd, bis alles zu einer Creme verschmilzt. - Weiter geht es mit der Gerste. Hinzu kommen in Milch eingelegte Semmeln, angebräunte Zwiebeln und ganze Eier.

W1: Dann Gewürze, jetzt haben wir einen Majoran.

I: Gefolgt von mediterranen Kräutern, Salz und natürlich Pfeffer.

W1: Also es ist schon ein Anliegen von mir, dass viele Leute mehr vegetarisch essen, als viel Fleischkost. Wir selber essen viel vegetarisch und ich meine jetzt nicht ausschließlich, dass man gar kein Fleisch isst, aber dass man doch in bewussterer Form Fleisch zu sich nimmt. Also ich würde mich richtig freuen, wenn da... also wenn das vegetarische Gericht so gut ankommt, wie ein Fleischgericht.

I: Und selbstverständlich soll auch die Nachspeise die Landfrauen begeistern, einen Beerensuppe. Barbara vermischt verschiedene Früchte, die sie mit Kandiszucker bestreut. Durch den süßsaurigen Saft der Beeren wird sich der Zucker langsam auflösen und über Nacht kann alles noch schön durchziehen. - Den Abend vor dem großen Wettbewerb verbringt Barbara in aller Ruhe mit ihrem Mann. Beide lieben das Reisen, manchmal allein, manchmal zusammen, wenn es die Arbeit zulässt. Barbaras letzter großer Trip ging nach Indien.

W1: Man hat ganz viele Eindrücke und irgendwie geht es immer so, dass man so von fremden Kulturen oder von fremden Ländern einfach so Dinge sieht, wo man sagt, ach, das gibt es eigentlich bei uns gar nicht, oder bei mir selber, das kenne ich noch nicht, aber das finde ich einfach gut, das will ich probieren, auch irgendwie umzusetzen. Das wird dann vielleicht anders oder so, aber die Idee ist auf jeden Fall im Ausland geholt.

I: Der Tag des Wettbewerbs ist da und die Gänse melden Eindringlinge im Gemüsegarten. Die Landfrauen sollen mit frischesten Zutaten verwöhnt werden.

W1: Guck, das sind meine Bohnen. Die brauchen wir heute. Blaue Bohnen, kennst du die blauen?

W3: Ja.

W1: Wenn du eine hast, dann tust du sie in den Korb rein. - Ich habe jetzt schon ein paarmal die blauen Bohnen, Stangenbohnen, gesäht, weil die so aromatisch sind und doch so... also nicht holzig werden. Die sind echt super.

I: Blaue Bohnen, die gekocht grün werden. Welche Farbe kommt jetzt?  
W1: Jetzt haben wir die Rote Beete. Wenn du Rote Beete isst, dann kannst du gut in der Schule werden.  
W3: Mir schmecken aber keine Rote Beete.  
W1: Dir schmecken sie nicht?  
W3: Mhm (verneinend).  
W1: Das ist nicht gut. Aber dann musst du Karotten essen, weil Wurzelgemüse sind gut zum Lernen, da kann man sich gut konzentrieren. - So.  
I: Nach der Gemüseernte geht es in der Küche mit dem gezuckerten Beerensüppchen weiter. Barbara hat den Aromatipp.  
W1: Also Beeren kriegen ihr volles Aroma, wenn man die mit Kandiszucker einlegt. Der Kandis der bringt eine schöne Süße, aber der hält sich zurück und die Süße von den Beeren kommt so gut durch.  
I: Also nochmal, das ist Barbaras Landfrauentipp. Für natürlich fruchtige Süße Beeren mit Kandis zuckern. Die Beeren gießt Barbara nun mit dem eingekochten würzig scharfen Hollersud auf. Und dann taucht sie in den Garten ab. Gemeinsam mit ihrer Schwester Anita geht es an die Tischdeko. Zutaten ihres Menüs sollen sich darin wiederfinden.  
W1: Die Gerste muss mit rein und der Salbei muss mit rein. Das ist schon mal so wichtig, also Beeren, Gerste und Salbei zum dekorieren.  
W2: Barbara ist schon sehr naturverbunden und versucht das auch immer, so in ihr... egal ob Essen oder in ihre Deko so mit reinzubringen, und das gefällt mir schon.  
I: Barbara deckt im Esszimmer. Sie setzt auf zurückhaltende Farben. Akzente bringen ein paar rote Früchte, sorgsam auf dem Tisch und im Raum verteilt. Wie werden die Landfrauen urteilen? Das Ambiente ist ebenso Teil des Wettbewerbs, wie das Drei-Gänge-Menü.  
W1: Jetzt müssen wir den Holunder noch holen und dann haben wir es ja.  
W2: Und dann haben wir es, ja, super.  
W1: Jetzt gehe ich in die Küche.  
I: Für ein Chutney zur Vorspeise schneidet Anita gekochte Rote Beete, während Barbara Zwiebeln andünstet und würzt.  
W1: Das ist jetzt ein ganz scharfes Chili, und ich gieße jetzt auf mit dem Holundersaft.  
I: Dann die fein geschnittene Rote Beete dazu und verrühren.  
W1: So, die Masse ist schon schön gebunden. Jetzt kommt ein Lorbeerblatt rein, dann brauchen wir Nelken, drei Nelken, dann kommt ein bisschen Ahornsirup. Das gibt so eine Mischung von wirklich von Würze, Süße, pfeffrig, scharf, was ganz Wunderbares. So wie es aussieht, so wie es in der Farbe schon raus lacht, so schmeckt es auch.  
W2: Sehr gut.  
W1: Sehr gut?  
I: Jetzt zum Gerstenbraten. Der muss noch geformt und paniert werden. Anita bindet derweil Kräuter und Salatblätter zu einem Sträußchen, für die Vorspeise.  
W1: Also ich glaube, wenn man für jemanden kocht, ob es jetzt für den Mann ist oder für Kinder oder für die Landfrauen, dann ist einfach wichtig, dass ich weiß, ich koche jetzt für die, und an die denke ich auch, weil ich mich auch freue über sie, dass sie heute Abend kommen.  
I: Die Bratenlaibe haben ihre Salbei-Zwiebel-Panade erhalten und können in den Ofen. Im Esszimmer kümmert sich Heinz um einen für Barbara wichtigen Aspekt ihres Ambientes, eine Rauchmischung. Die sorgt für einen exotischen Duft, der die Landfrauen am Hof willkommen heißt.  
W1: Hallo.  
W4: Hallo.  
I: Hallo und hereinspaziert. Wie immer wird zunächst der Raum genauestens inspiziert.  
W3: Schau dir mal die Ziege da drüben an, die ist ja schön.  
W4: Au ja, schön.  
W5: Bäh.

I: Der Wettbewerb beginnt mit dem Ambiente. Zu dem gehört auch die Menükarte. Und? Neugierde geweckt?

W3: Auf den Gerstenbraten bin ich jetzt am Meisten gespannt.

W4: Ja.

W5: Ja, genau.

W6: Ja.

I: Die Gäste haben Hunger. Die Vorspeise muss auf den Tisch. Also, den selbstgemachten Basilikum-Frischkäse kurz in den Ofen und zügig die Salatsträußchen mit einer dunklen Vinaigrette nur benetzen. Die Landfrauen stellen sich derweil ihrer ersten Aufgabe, das Ambiente zu bewerten. Bis zu zehn Punkte können sie jeweils vergeben für die Räumlichkeit, Dekoration, Originalität und Atmosphäre.

W3: Ich bin die Sonja und ich mache heute Abend den Service. - Danke.

W4: Die Deko war im Alternativstil, würde ich jetzt mal sagen.

W5: Also die Barbara ist jemand, die alles so ein bisschen weniger, aber durch das weniger hat das dann ganz edel und schick gewirkt.

W6: Also im Ambiente hat sich die Barbara eigentlich sehr gut widerspiegelt, finde ich jetzt, relativ klar, relativ schlicht, aber schön, nicht viel Schnickschnack.

W7: Es war sehr gemütlich, aber auch sehr edel, fein, es war einfach, einfach und schlicht, aber es hat trotzdem irgendeinen Glanz gehabt.

W8: Wie ich da in den Raum reingegangen bin und wie ich mich hingesetzt habe, wie ich den Tisch gesehen habe, das war einfach die Barbara.

W4: Stoßen wir gleich mal an.

W5: Auf die Barbara.

I: Jetzt gibt es gleich was zu essen. Die Vorspeise wird angerichtet. Das Rote Beete Chutney soll lauwarm gereicht werden, der Ziegen-Frischkäse heiß.

W1: Ich richte das jetzt hier aus. (unklar 00:33:05) und am Schluss... - Gelangt schon. Nimm zwei.

W3: Nein.

W2: Nimmst du alles auf einmal?

W1: Aber... Nein, nein, nein. Der Heinz nimmt zwei. Sonja, bitte nimm zwei und komm nochmal.

M1: Ja.

W1: Nimm zwei und komm nochmal.

W3: Okay.

W1: Ja, ich will nicht, dass das runterfliegt.

W2: Das wäre schade, oder? Für die Mühe?

W1: Ja. Und... also zweimal laufen ist nicht zu weit. - Jetzt kommen sie doch nicht, hätten sie doch drei mitnehmen sollen?

W3: So, dann nehme ich das.

W1: Dankeschön, tschüss.

I: Der erste Gang ist serviert.

W4: Dankeschön.

W5: Dankeschön.

I: Den Jurorinnen einen guten Appetit.

W4: Jetzt müssten wir mal das Kräuterbüschel da ein wenig unter die Lupe nehmen.

W5: Also auf alle Fälle mal Süßbohnen?

W6: Ja.

W7: Gell?

I: Das Gemüse zur Hauptspeise ist an der Reihe. Barbara dünstet schon mal den Mangold. Gleichzeitig kocht sie Bohnen und brät Zucchini-scheiben. Dazu gibt es eine kalte Sauce.

W1: Anita, du nimmst einen Joghurt und einen Frischkäse dazu. Den größten, den wir haben.

W2: Okay.

W1: Und dann mit dem Zauberstab richtig gut durch. Aber sonst kommt nichts dran.

W2: Okay.

I: Der Ziegen-Frischkäse und der Joghurt werden nur verrührt. Blitzschnell ist die Sauce zum Gemüseallerlei und dem vegetarischen Braten fertig.

W1: Anita, könntest du mir das Kräutersalz geben?

I: Weniger ist mehr, das ist Barbaras Würzmotto für den vollen Gemüsegeschmack bei der Beilage. Am Esstisch folgt auf den Genuss das Bewerten der Vorspeise. Duft, Geschmack, Zusammenstellung und Präsentation, das sind die Kriterien. Die zehn ist die jeweilige Höchstnote.

W3: Hat es euch denn geschmeckt?

Alle: Sehr gut.

W4: Ganz toll, mit der Rote Beete.

W5: Ein Gedicht.

W6: Danke.

W4: Also das Highlight heute bei der Barbara das war für mich ganz eindeutig die Vorspeise, da hätte ich mich reinlegen können. Das war genau mein Fall.

W5: Wenn man das dann quasi im Weiteren vermischt hat, den Geißkäse und die Roten Beete, das war für... also ein ganz ein guter Geschmack, also ein sauguter Geschmack für mich.

W6: Also von der Vorspeise hätte ich auch nochmal so viel gegessen, dann hätte ich auch... das andere hätte ich auch weglassen können. Ich hätte das... da hätte ich mich reinsetzen können. Vor allem in die Rote Beete.

W7: Das war einfach der Hammer. Dafür gibt es gar nicht mehr zu sagen. Das war einfach der Hammer.

I: Von den Lobeshymnen ihrer Mitstreiterinnen bekommt Barbara in der Küche nichts mit. Ruck zuck soll der Gerstenbraten heiß und fein auf den Tellern angerichtet werden. Wie geht es denn so, wie ist die Verfassung?

W1: Das ist schon ein wenig anstrengend, weil mir der Braten nicht ganz so zusammen bleibt, wie ich es möchte. Aber es geht noch, es hält sich noch im Rahmen. Ich hätte vielleicht ein Ei mehr nehmen können. Aber es geht noch.

W3: So. Zum Hauptgang gibt es eine Spezialität aus einer ganz kleinen Brauerei aus dem Nachbarort, aus Unternbibert, und zwar ist das ein Gerstenbier. - So.

W4: Auf die Barbara.

W5: Barbara, prost.

W6: Prost.

I: Der Hauptgang ist kleinteilig, zum Gerstenbraten werden der Mangold und die Zucchini angerichtet. Zum Schluss noch die mittlerweile grünen blauen Bohnen und natürlich die Joghurtsauce. Die wird mit einem Schuss selbstgemachter Brombeermarmelade aufgepeppt.

W1: Das Messer zum Verzieren. So. - Die Hauptspeise ist geschafft.

W2: Ah, super.

W3: Das kann ich schon nehmen?

W1: Nein, zwei nur.

W3: Okay, ist alles klar.

W1: Vorsicht. - Jetzt ist es draußen.

W2: Jetzt ist es draußen. Und jetzt?

W1: Das Beerensüppchen, das süße. Süß ist gut.

W2: Jetzt kommt der Nachtisch.

W1: Das Süße ist immer was Schönes. Aber wir haben ja noch gar kein... (unklar 00:37:43)

I: Eine bewusste Entscheidung für eine voll vegetarische Hauptspeise. Ob es den Landfrauen schmeckt?

W4: Das ist schon ein bisschen ausgefallen und extravagant, aber trotzdem ganz bodenständig eigentlich, gell?

I: Derweil arbeiten die Geschwister an der Nachspeise. Anita formt aus einer Creme aus Frischkäse, Sahne und wenig Vanillezucker kleine Nockerl.

W1: Die müssen jetzt schnell in den Kühlschrank... in den Gefrierschrank.

W2: Wie lange?

W1: Fünf bis sieben Minuten.

I: Währenddessen schlägt Barbara die Kakaosahne. Nichte Emma darf vorkosten. An der Tafelrunde zeigt sich jetzt, ob Barbaras Mut zur vegetarischen Hauptspeise mit vielen Punkten honoriert wird.

Alle: Hey.

W4: Emma!

W5: Schön, dass du bei uns vorbeischaust.

W6: Ja, das finde ich auch ganz lieb.

W7: Schön.

W3: So, vielen Dank.

W4: Mutig gewählt war es schon, dieser Gerstenbraten, weil es ist ja... isst nicht jeder, sage ich mal, aber auch Ziegenkäse isst ja auch nicht ein jeder.

W5: Da habe ich was gelernt oder was dazu gelernt, werde ich auch zuhause ausprobieren, werde ich mal meiner Familie vorsetzen und mal testen, was die dazu sagen. Mal was ohne Fleisch.

W4: Zum Nachkochen würde mich der Gerstenbraten interessieren, weil das hat schon einen bestimmten Reiz. Also ja, wie sie es ganz genau gemacht hat, den Salbeimantel dazu, weil der Salbei hat ja trotzdem einen rassen Geschmack.

W6: Die Krönung für mich war absolut, so wie wir Franken sagen, das Zwickelbier, also diese ungespundete Bier, Gerste am Anfang, Gerste am Ende. Supergut.

W7: Also ich fand es super, dass es heute mal zur Hauptspeise kein Fleisch gegeben hat. Mir hat das gut gefallen, mal was Vegetarisches und diesen Gerstenbraten mal zu essen, das fand ich gut.

I: Mit der kochend heißen Beerensuppe geht es weiter. Zunächst muss sie abgeseiht werden. Das Rezept für den süß-würzigen Nachtisch hat sich Barbara selbst ausgedacht.

W1: Super.

W2: Perfekt?

I: Kurz vor dem Servieren gibt sie noch tiefgefrorene Beeren in die Suppe. Der Gegensatz aus heiß und kalt gibt dem Dessert noch einen zusätzlichen Kick. Jetzt können die Nockerl und die Schokosahne dazu. Zuguterletzt ziert noch eine Ziege die süßen Vanillekipfel.

W1: Also, die gehen ganz schnell raus. Und ihr tut ganz vorsichtig. Die Ziege muss nach vorne schauen.

W3: Oh, ist das toll.

W1: Nur zwei nehmen. Also so reinstellen, dass das so hinschaut, nicht?

M1: Ja.

M3: So, meine Lieben.

Alle: Oh.

M2: Der Nachtisch... jetzt ist es geschafft.

I: Das Ah und Oh ist groß. Barbara hat allen Grund, sich zu freuen. Das selbstkreierte Beerensüppchen gefällt. Da gibt es nichts zu meckern.

W4: Mai ist das schön gemacht.

W1: Also ich habe es geschafft und das ist gut. Und ich freue mich, dass es so gelaufen ist.

W4: Hat jemand an der Uhr gedreht, oder?

Alle: (Singen) Wer hat an der Uhr gedreht, ist es wirklich schon so spät? Soll das heißen, ja ihr Leut, mit den Landfrauen ist Schluss für heut! (Lachen)

I: Mhm (verneinend). Noch nicht ganz. Das Dessert will noch bewertet werden. Duft, Zusammenstellung, Präsentation und Geschmack erhalten je bis zu zehn Punkte.

W4: Also die Barbara hat auch versucht, in der Nachspeise natürlich ihre Ziegen mit unterzubringen. War jetzt für mich so ein bisschen gewöhnungsbedürftig, den Ziegenquark.

W5: Und dazu diese Beeren, dieses säuerliche, hat den Ziegengeschmack ein bisschen unterdrückt, aber das herbe und das säuerliche mit dem Schokoladenmousse mit dazu, und am schönsten, die Krönung, war die Ziege, die gebackene Ziege.

W6: Ich hätte sie gerne wirklich mit einem großen Löffel gegessen, aber war gut. War leider ein bisschen zu viel.

W7: Also bei der Nachspeise, die Schokoladensahne, die war mir zu wenig. Die war nämlich total fein, also die war ganz cremig und total gut schokoladig, und das war leider nur so ein kleiner Klecks. Also da hätte ich gerne mehr davon gehabt.

W8: Ich habe es ein wenig verrührt mit der Suppe und das halt dann gelöffelt, und das alles miteinander hat halt gut harmoniert. Das war gut.

I: Endlich kann sich Barbara von ihren Gästen feiern lassen.

W1: Ja, jetzt geh ich nicht mehr von euch weg. Und dazu einen Kaffee für euch.

W4: Gerstenkaffee?

W1: Ja, das ist ein Gerstenkaffee.

W4: Der dritte im Bunde?

I: Das war die Landfrauenküche aus Mittelfranken. Das Buch zur Sendereihe gibt es im Fachhandel oder im BR-Shop. Die Rezepte finden Sie auch im Internet unter br.de Landfrauenküche. Nur müssen nur noch zwei...

### **Schwaben (Gerlinde Hofer) - "Episode Swabia"**

I: Sieben Landfrauen aus den sieben bayrischen Bezirken. Sie kommen zusammen um sich kennen zu lernen und, und das vor allem, um sich gegenseitig zu bekochen. Dabei geht es auch um einen Wettbewerb. Wer kocht das beste Drei-Gänge-Menü? Die Wertung kommt nicht von Profiköchen. Die Landfrauen beurteilen sich gegenseitig. Heute kocht Gerlinde Hofer, eine Bäuerin aus Schwaben. Das dritte Wettkochen führt die Frauen von Oberbayern nach Schwaben, genauer ins Allgäu. Ihr Ziel liegt ungefähr 15 km östlich von Kaufbeuren. Der Hof der Gastgeberin steht in Aufkirch, einem Ortsteil der Marktgemeinde Kaltental. Auf einen spannenden gemeinsamen Tag in Schwaben freuen sich Beate Scholler aus der Oberpfalz, Barbara Schober aus Mittelfranken, Susanne Reck aus Unterfranken, Gabriele Huber aus Niederbayern, Dagmar Kiermeier aus Oberbayern und Daniela Schubert aus Oberfranken. Einem freudigen Wiedersehen der Landfrauen steht nichts entgegen. Das Wetter ist herrlich und die Gastgeberin bestens vorbereitet.

M: Perfekt, perfekt.

W1: Hallo grüß dich, herzlich willkommen.

W: Danke.

W1: Grüß dich, heute mal im Schwabenländle gell. Da wolltest du ja schon immer rein oder? Grüß dich. Also ein herzliches Willkommen an alle. Ihr seid hier jetzt in Schwaben und zwar im Landkreis Ostallgäu und ihr seid jetzt praktisch in dem Landkreis, wo das bekannteste Schloss Deutschlands ist, nämlich Neuschwanstein. Und jetzt kriegt ihr gleich was.

I: Es gibt Prosecco mit Rosenblütenlikör.

W: Ist eine schöne Farbe, Gerlinde.

M: Also ihr bekommt grade noch einen Käse von uns, dürft ihr einfach nehmen. Der ist würzig, der ist kräftig. Ich kenne jede Kuh per Namen, die sind Tag und Nacht draußen. Das heißt, es ist ganz viel Omega 3 drin.

W1: Das ist nichts Gefährliches gell. Ich habe ganz vergessen, ich habe ganz vergessen, das ist mein Mann. Das habt ihr euch wahrscheinlich gedacht. Vor lauter Aufregung habe ich das jetzt vergessen zu sagen, Entschuldigung.

M: Ich bin sehr gerührt, ich bin halt am Wasser gebaut und deswegen freue ich mich wenn so hoher Besuch kommt.

W1: Auf euer Wohl. Ich muss jetzt mal zum Kochen. Ich gebe euch meinen Mann mit. Passt gut auf ihn auf. Jetzt komm mal her, ich muss dir noch was sagen.

M: Ja.

W1: Also ich muss rein. Macht es gut, einen schönen Tag wünsche ich euch.



W: Servus.

W: Bis später.

W1: Gell Luis und sauber bleiben.

I: Nach diesem fröhlichen Auftakt kann es losgehen mit der Exkursion durchs Ostallgäu. Da Appetit bekanntlich durch Bewegung kommt, hat sich Reiseleiter Alois Hofer eine Wanderung für die Landfrauen ausgedacht. Ziel der kleinen Tour ist ein historisches Gemäuer im Kaltentaler Wald.

M: Jetzt gehen alle rein und ich mach hinten die Türe zu. Bitte schön rein. Türe zu. So.

I: Der Turm ist nicht so alt wie sein Name vorgibt. Er ist ein Überbleibsel der mittelalterlichen Burg Helmishofen.

M: So meine Damen, jetzt seid ihr am Zentrum des Ostallgäus. Wenn ihr da oben jetzt in die Richtung rüber schaut Süden, Westen, das ist das Ostallgäu. Man sieht da drüben schon an der Gabelung das Kaufbeuren, an der einen Kante Oberbeuren und der Himmel ist trotzdem weiß blau.

W: Extra für uns.

M: Das kann man nicht besser bekommen.

W: So Mädels, machen wir mal noch ein Foto oder?

W: Ja genau.

W: Sollen wir den Mann in die Mitte nehmen.

W: Das ist der Hahn im Korb.

W: Und alle.

I: Und während die Landfrauen aus ganz Bayern zum nächsten Ausflugsziel fahren, bereitet die Gastgeberin als Vorspeise ein herzhaftes (unklar 00:04:50-7) für das Wettbewerbsmenü vor. Einen Aufstrich gemixt aus Kräutern, Butter und Salz, der bis zum Abend kühl gelagert fest werden kann.

W1: Kann man noch salzen und noch Knoblauch. Knoblauch ist immer ganz gut in Kräuterbutter.

I: Nächste Station für den Landfrauenbus Kaufbeuren-Neugablonz.

M: So meine Damen, bitte raus aus dem Bus.

W: Danke schön.

I: An der Staatlichen Berufsfachschule für Glas und Schmuck erwartet die Frauen ein Kreativschnellkurs. Hier werden Glas- und Porzellanmaler, Graveure, Gold- und Silberschmiede ausgebildet. Einzigartig ist, dass nur hier noch das Glasperlenwickeln nach alter böhmischer Tradition gelehrt wird. Ein traditionelles Kunsthandwerk, das in den letzten Jahren eine Renaissance erfahren hat. Expertin für die Glasperlen ist Susanne Kindler-Bodam.

W: Das ist so wie morgens der Honig und den drehen sie ja auch um einen Löffel und hier haben sie den Draht hin der Hand und fangen damit das weichfließende Glas auf. Sie haben geknobelt und jetzt ran an das Feuer.

I: Gabriele Huber darf ihr Talent als Erste ausprobieren. Die Technik des Glasperlenwickelns brachten vor rund 60 Jahren die Sudetendeutsche mit. Der böhmische Handwerksgeist war die Grundlager ihrer Existenz in ihrer neuen Heimat. Das Rohmaterial für die Perlen stammt aus der Region, aus einer Farbglasshütte in Kaufbeuren. Gerlinde Hofer ist eine leidenschaftliche Bio-Bäuerin. Sie lebt mit ihrer Familie im hügeligen APascaleenvorland in Aufkirch, einem Ortsteil der Gemeinde Kaltental. Im älteren Teil des Hofes sind Stall und Hofladen untergebracht. Vor 19 Jahren haben die Hofers ihr Wohnhaus aus Holz gebaut. Mit ihrem Hofladen war Gerlinde eine Vorreiterin für Bio Produkte in der Region. Mittlerweile verkauft sie zum Beispiel Käse Deutschlandweit. Lieferanten der Milch sind ihre 40 Kühe. Die Stallarbeit teilt sie sich mit ihrem Mann.

W1: Ich brauche unbedingt die Arbeit mit der Hand. Also ich tue echt auch gerne mit der Hand arbeiten, also was weiß ich, Heu reinziehen bei den Kühen oder von mir aus auch auf dem Feld mal nachrechen. Für mich ist es ganz wichtig einfach körperlich auch zu arbeiten.

I: Voraussetzung für gute Milch ist das richtige Futter. Deshalb werden die Kühe ausschließlich mit Heu und Gras gefüttert. Gelegentlich gibt es Leckerlis.

W1: Alice ist unsere Star Kuh, also die meint manchmal eher sie ist ein Mensch. Das kommt nämlich daher, weil die ist nämlich wo sie ein kleines Kälbchen war ist sie spazieren geführt worden von einer

Freundin von unseren zwei Söhnen, die wollte unbedingt immer ein Pferd und die hat sie rausgenommen, ist auf die Weide gegangen, hat sie überall nach geführt. Deswegen ist einfach eine ganz andere Kuh wie die anderen und manchmal war sie auch ziemlich überlästig, grade im Jugendalter, da habe ich manchmal ein bisschen Schiss gehabt vor ihr, weil sie so frech war wie keine andere Kuh. Aber ist eigentlich eine ganz Tolle.

I: Nach der Stallarbeit gehört das gemeinsame Frühstück bei den Hofers zum festen Tagesprogramm. Berner Sennenmischling Lukas ist nicht nur Hofhund, sondern auch ein Familienmitglied, das sich gerne nützlich macht.

W1: Lukas, hol die Hausschuhe. Die Hausschuhe, Lukas. Gut. In die Hand. Ja super, gut gemacht.

I: Das Weideland der Hofers liegt nur wenige Gehminuten vom Betrieb entfernt. Gestern ist hier ein Kälbchen zur Welt gekommen, ohne Tierarzt. Das ist die Regel im Betrieb. Ein Ergebnis der Tiergerechten Haltung. Auch heute Morgen war es wieder so weit. Den Bauern braucht es nur noch für die Ohrmarken.

M: Alles klar, gut. Ja. Monika, ist alles okay, ist alles okay. Das macht Spaß, wenn du in der Früh da reinkommst und du siehst, da springt einer umeinander und dann schau ich immer ob alles okay ist, ob das Euter okay ist, ob es gut ist, ob es nicht in Graben fällt. Gestern ist von ihr das Kalb in den Graben gefallen. Deswegen schaut sie auch so kritisch da rum, die Marlene. Und dann haben wir das gerettet und wir haben also sehr hohe Kalb Rate. Die ganzen Reinigkeiten ohne Hilfe und das ist eindeutig hat das was mit eigener Bewegung zum Teil, mit Sonne, mit Mutter Erde und die legt sich solange und dreht sich solange bis sie so da liegt, dass sie gebären kann. Und das ist absolut der Vorteil. Esmeralda komm, geh mal auf Seite. Also bei uns hat jede Kuh einen Namen. Je nach Stimmung und Frauenbeziehung zur Betriebsleitung, Betriebsleiterin. Aber prinzipiell hat jede einen Namen, ausschließlich. Also die (unklar 00:11:21-1) also das ist der deutsche Verwaltungsakt. Der deutsche Mensch braucht das.

I: Auf der Weide nach dem Rechten zu schauen, das ist Alois Aufgabe. Gerlinde kümmert sich um den Direktvertrieb. Sie war eine der ersten in der Region die einen Bio Hofladen auf die Beine gestellt und durchgehalten hat. Neben Käse aus hofeigener Milch, den sie bei einem Käser herstellen lässt, bittet Gerlinde Brot und andere Bio Lebensmittel an. Den Laden organisiert sie gemeinsam mit ihrem zweiten Sohn Lorenz. Der Bio Gedanke lag Gerlinde von Anfang an am Herzen.

W1: Also ich war absolut überzeugt, dass es eigentlich nichts anderes gibt als Bio Landwirtschaft, weil die Liebe zur Natur, die ist einfach schon immer da gewesen bei mir. Und mir haben aber festgestellt, dass da doch große Bedenken gegeben hat von verschiedenen Menschen, aber wie man jetzt einfach sieht, Bio ist jetzt ja eigentlich voll der Trend und ich denke, jetzt gibt es so viele Menschen, die davon überzeugt sind, dass das das Richtige ist. Ich glaube, dass das in eine gute Richtung sich weiterentwickelt.

W: Ich bin vor 13 Jahren hierhergezogen und kannte niemand. Nach einem halben Jahr kannte ich viele und viele habe ich hier kennengelernt.

W1: Ganz genau, mir ging es nicht anders. Wir sind ja zeitgleich hierhergekommen.

W: Ja.

W1: Ich aus dem Rheinland darunter und das war einfach schön. Da trifft man sich nicht nur zum Einkaufen, sondern mal zum Ratsch, weil durch die Arbeit man sich auch nicht trifft.

W: Genau. Es gibt ja noch eine Besonderheit hier im Laden und zwar wenn ich Computerprobleme habe, der Lorenz ist ja auch Computerfachmann und wo gibt es schon im Bio Laden, wo man Käse kaufen kann und gleichzeitig noch die neuen Windows Probleme lösen kann.

I: Und noch eine Vermarktungsstrategie hat sich die Allgäuer Landfrau ausgedacht. Die Bio Kiste. Ihre Kunden bestellen per Fax oder E-Mail saisonales Obst und Gemüse, Brot und Käse je nach Wunsch Gerlinde liefert direkt an die Haustüre. Jede Woche finden rund 30 Bio Kisten im Umkreis von 15 km ihre Abnehmer.

W: Grüß dich Gerlinde.

W1: Hallo grüß dich. Guck mal was ich da mitgebracht habe.

W: Danke super. Mach es gut.

W1: Bis zum nächsten Mal.

I: Gerlinde und Alois teilen nicht nur die Freude an der Arbeit. Wenn es ihre Zeit erlaubt genießen sie die gemeinsamen Fahrten mit ihrem Motorrad Oldtimer, einer 30 Jahre alten Honda. Die schönste Strecke und die lauschigsten Plätze kennen die zwei schon viele Jahre.

M: So.

W1: Ist das nicht wunderschön da gell.

M: Wie viel Jahre ist das her, dass wir das erste Mal angeschaut haben? 93, 13, 31 Jahre, dass wir das erste Mal miteinander angeschaut haben.

W1: Ach so meinst du das.

M: Ja, das werde ich nie vergessen (unklar 00:14:40-4)

W1: Ich habe gesagt und gefällt er dir, dann hast du (unklar) oder was du noch gesagt hast Herrschaftszeiten, da ist doch gar kein schönes Mannsbild heutzutage.

I: Bäuerin zu sein ist für Gerlinde kein Beruf, sondern Berufung. Als Kind hatte sie andere Pläne.

W1: Als Kind habe ich mir immer gedacht es wäre eigentlich ganz toll, wenn ich Malerin werden tät. Aber ich habe das als so absurd und extrem weit weg gesehen, dass ich das überhaupt nicht vor meinen Eltern hätte formulieren wollen, aber der Traum war trotzdem da. Ich glaube bei einem Mann wäre das vielleicht noch eher zu akzeptieren gewesen, aber als Frau habe ich mir gedacht, kann ich das eigentlich gar nicht machen. Und so habe ich diesen Traum halt ganz in mir drinnen gelassen und den ganz fest verschwiegen auch. Ich hätte mich, glaube ich, geschämt, wenn ich es gesagt hätte. Und jetzt auf einmal habe ich mir gedacht, es ist jetzt wurscht ob das Bild schön ist oder nicht, jetzt male ich einfach, weil ich es einfach machen will. Weil mir die Farben gefallen und ob das jetzt gut wird oder nicht, ist mir eigentlich völlig wurscht, Hauptsache ich habe Spaß gehabt dabei.

I: Die Milch der Hoferschen Kühe wird nicht am Hof, sondern ganz in der Nähe in einer Käserei mit Bio Zertifizierung verarbeitet. In Albert Kraus hat Gerlinde einen Käser mit Herzblut gefunden. Er veredelt ihre Milch zu Emmentaler und Bergkäse der Extraklasse.

M1: Ich glaube, der ist gut. Probier mal, der ist ja (unklar 00:16:52-6)

M: Ende April, Anfang Mail.

M1: Genau.

W1: Schön und so ein schönes Lock gell.

M1: Und?

W1: Schön hm.

M1: Schön rahmig oder?

W1: Hm.

M: So sollte das Ganze aussehen.

M1: Ja.

W1: Ja, ganz gut. Das ist mein Lieblingskäse.

M1: Frische Gräser.

I: Der Käse aus hofeigener Milch ist ein wichtiges Standbein in Gerlindes Betrieb. Die Laibe verkauft sie via Internet, auf Messen und auf Märkten. Der zwei Jahre alte Bergkäse ist der Renner. Um ihren Kunden vor Ort immer wieder etwas Neues zu bieten lädt Gerlinde regelmäßig zu speziellen Veranstaltungen ein und ist dabei durchaus experimentierfreudig. Heute findet eine Käse und Whiskey Verkostung statt. Allgäu trifft Schottland.

W1: Also der Käse ist jetzt zwischen sieben und acht Wochen alt. Das ist jetzt ein Emmentaler und der hat eine kleine Lochung und ich wünsche euch, dass der jetzt zu dem Whiskey auch sehr gut schmeckt.

W: Wir haben uns ausgesucht einen (unklar 00:18:18-7), der zeichnet sich aus, das er auf der einen Seite eine schöne Süße hat, aber durch das, das er von der Insel (unklar) kommt, hat er auch einfach sehr viel von der Seeluft mitbekommen, hat also auch so ein bisschen so diesen salzigen Touch und das in Kombination passt einfach ganz, ganz toll zu dem Emmentaler.

I: Den Käse immer wieder neu in Szene setzen und ungewöhnliche Geschmackskombinationen zu wagen, daran liegt Gerlinde viel. Wie man sieht harmonieren Allgäu und Schottland recht gut und welcher Whiskey ist Landfrau Gerlindes Favorit?

W1: Also der (unklar 00:18:50-3), der hat mich total überrascht. Weil, ich habe nicht gedacht, dass Whiskey so mild sein kann. Ich habe Whiskey also immer als viel kräftiger empfunden. Aber super Überraschung.

I: Der Wettbewerb rückt näher. In zwei Tagen ist es soweit. Am nächsten Morgen ist es Zeit für die Köchin die Einkäufe zu erledigen. Eine Zutat für die Vorspeise bekommt Gerlinde im Nachbarort Frankenhoven bei Konrad Ock, eine Wildkräuterföhre. Wo früher Konrads Kühe grasten wachsen heute über 60 heimische Wiesenkräuter. Gerlinde will ihren Gästen Mozzarella mit heimischen Wildkräutern servieren.

M3: Da schau mal her, das ist echt (unklar 00:19:57-0), also das (unklar) das hat nur mehr Wirkstoff drin. Ist durch dies natürlich ein bisschen bitterer und säuerlicher. (unklar) wie Honig eigentlich.

W1: Muss man vorher schon (unklar 00:20:13-0)

M3: Da kann man Blüten nehmen und eben das Kraut, da die zarten.

W1: Kann man die auch essen?

M3: Das kann man essen, das hat sogar eine sehr positive Wirkung und zwar bewirkt es, dass der Harnstoff besser ausgeschieden wird. Also wenn du irgendein Problem hast mit Gicht oder so, ist ...

W1: Das riecht aber gar nicht ne.

M3: Nein riecht (unklar 00:20:32-9) ein bisschen Kraut nehmen, von den Trieben.

I: Und schließlich ist der Tag des Wettbewerbs da. Frühmorgens schon kümmert sich Gerlinde in Ruhe um die Dekoration. Ihre Besonderheit für den Esstisch, ein Heuteppich unter einer Glasplatte. Das Motto der Gastgeberin fürs Ambiente, speisen wie König Ludwig auf der APascale. Sie kombiniert deshalb bäuerliche Komponenten wie Holz und Heu mit edlem Glas und Silber. In wenigen Stunden sind die Landfrauen von ihrem Ausflug zurück und bringen hoffentlich ordentlich Hunger mit.

W1: Super.

W: Grüß dich.

W1: Kommst genau zur richtigen Zeit.

W: Du ich habe gleich (unklar 00:21:34-3) und jetzt packen wir es gell oder?

W1: Genau.

W: Ich wünsche dir heute viel Glück gell. So, jetzt ziehe ich mir gleich die Schürze an.

I: Eine helfende Hand in der Küche ist erlaubt. Freundin Alexandra steht Gerlinde gerne zur Seite.

W: Und passt es, hast noch Luft?

W1: Ja okay. So, dann fang ich gleich mit dem Wein an. Jetzt machen eben gleich die Nachspeise, dass sei abkühlen kann. Das wäre jetzt ein Rotwein. Da tun wir jetzt noch ein Zimt rein. Jetzt brauchen wir noch ein wenig Zucker.

I: Davon gibt Gerlinde drei gehäufte Esslöffel in den Rotwein.

W1: So und dann brauchen wir Birnen. Kochen, also der Rotwein, das muss ein ganz kräftiger sein, da kriegen die Birnen einen richtig guten Geschmack und das ist jetzt einer aus einem Eichenfass. Ein Master...

I: Bei den Birnen hat Gerlinde drauf geachtet, dass sie nicht zu reif sind. Die Früchte zerfallen sonst leicht beim Kochen. Wichtiger Bestandteil der Nachspeise, geröstete Mandelstifte, die noch mit Schokolade überzogen werden. Ein süßer Knusperguss zur Rotweibirne.

W1: Jetzt müssen wir noch die Schokolade schmelzen, tun wir ins Wasserbad, damit sie nicht zu heiß wird.

I: Am besten eignet sich Schokoladenkuvertüre mit 30 Prozent Fett und mindestens 34 Prozent Kakaoanteile. Für sechs Personen rechnet Gerlinde je 100 g Bitter- und Vollmilchschokolade. Sobald der Guss flüssig ist, kann er vorsichtig mit den Mandelstiften vermennt werden. Die überzogenen Taler brauchen dann noch mindestens drei Stunden zum Trocknen, darum rechtzeitig anfangen.

W1: Das muss jetzt einfach ein bisschen flott gehen, damit wir die die nachher schön aufs Papier setzen können.

I: Die Teelöffelgroßen Mandeltaler am besten auf Back- oder Butterbrotpapier setzen.

W1: Das drücken wir jetzt ein bisschen flach.

I: Sie kleben dann nicht fest und trocknen zügig durch.

W1: Machen wir jetzt helle und dunkle, dass sich jeder das aussuchen kann was er lieber mag.

I: Inzwischen sind die Rotweibirnen gar, aber trotzdem noch bissfest und können zusammen mit den überzogenen Mandeln abkühlen.

W1: Am besten tun wir da die gewaschenen Beluga Linsen hinein.

I: Die sind ein Teil des Hauptgangs.

W1: Und die Linsen werden jetzt ohne Salz gekocht und so ca. 20 Minuten bis sie weich sind.

I: Weiter geht es mit dem eigentlichen Hauptgericht, dem Käsefondue.

W1: Ja haben wir jetzt den Bergkäse, der ist schon zwei Jahre alt. Da schneiden wir jetzt einfach mal ein Stückchen runter.

I: Gerlinde verwendet ausschließlich Bio Käse.

W1: So, dann haben wir einen Grandier, den finde ich immer ganz wichtig vom Geschmack. Der gehört einfach ins Käsefondue hinein.

I: Für ein Käsefondue eignen sich vor allem würzige Hartkäsesorten. Gerlinde rechnet für die sechs Gäste mit einem guten Kilo. Am besten reibt es sich wenn die Stück frisch aus der Kühlung kommen.

W1: Wir machen ja jetzt ein Essen so wie es auf der Alm wäre. Auf der Alm gibt es ja auch Käse, gibt es auch Käsefondue und das Fondue Rezept, das ist einfach so von mir so erfunden. Das ist schon ganz speziell Hofer. Jetzt hoffe ich, dass es im Sommer genauso gut schmeckt wie im Winter.

I: Die Allgäuerin ist mutig mit der Wahl ihres Hauptgangs, aber sie hat Fondue bewusst gewählt. Sie kann dann mit ihrem Käse aus ihrer Milch gut präsentieren und sie schätzt das gesellige Zusammensein beim Essen. Zum Fondue gibt es die Linsen, allerdings unter einem Decknamen.

W1: Ich habe mir gedacht diese Beluga Linsen, die sind so schön dunkel, die könnte man auch mit Kaviar verwechseln und da bin ich irgendwie dann auf die Idee gekommen, das probieren wir einfach aus.

W: Genau.

W1: Schauen wir mal.

W: Wie das schmeckt.

W1: Wie das schmeckt. Ich habe sie auch als Hochland Kaviar bezeichnet.

W: Genau.

W1: Nicht Tiefsee, sondern Hochland. Muss noch Salz rein.

W: Und die Kräuter.

I: Nun wird ein Teil der Vorspeise vorbereitet.

W1: Und schaut das jetzt schön aus, sag einmal?

W: Oh, das schaut echt richtig schön aus.

W1: Das Gelb und das Rot gell, das sieht doch klasse aus.

W: Ja und auf dem Teller wird das dann toll ausschauen, das kann ich mir gut vorstellen.

W1: Mit den Sachen werden wir nachher dekorieren.

W: Ja.

W1: Und da aus dem, das ist der Bärenklau und aus dem Spitzwegerich, da machen wir nachher die größere Menge an Salat.

W: Ja, der schmeckt bestimmt intensiv oder.

W1: Der schmeckt so ganz leicht nach Pilz, ganz runder Geschmack.

W: Was ist denn das?

W1: Das ist der wilde Thymian.

W: Das riecht richtig intensiv.

W1: Gell riecht ganz gut auch und der ist eben von den Stengeln her feiner als wie der andere.

W: Und da tut man Blüten und Blättle.

W1: Da kannst du die Blätter und die Blüten, genau.

I: Jetzt geht es ans Fondue.

W1: Also am Anfang fang ich an den Topf mit Knoblauch auszureiben, weil einerseits kriegt es dann den Knoblauchgeschmack, aber die Knoblauchzehe ist nicht dabei, das heißt, deswegen ist es trotzdem bekömmlich dann. Knoblauch ist doch nicht für jeden Magen geeignet.

I: Die richtige Konsistenz, das ist die große Kunst beim Fondue. Die Käsemasse soll nicht zu dick, nicht zu dünn sein und muss gut am Brot haften, deshalb Vorsicht mit dem Mehl.

W1: Dass das ganze Fondue nachher gescheit gebunden wird. Ich nehme da immer Dinkelmehl. Jetzt kann man den Traubensaft noch ein bisschen anwärmen.

I: Der Traubensaft ist Gerlindes ganz spezieller Kniff bei der Hauptspeise.

W1: Ich habe einen ganz besonderen Tipp fürs Käsefondue. Ich mache das immer mit Traubensaft. Erstens mal mag ich das lieber, wenn es ein bisschen süßlich schmeckt und der Alkohol nicht so richtig raus schmeckt und dann wird es ein bisschen bekömmlicher und es schmeckt einfach besser.

I: Also noch mal, für feineren Geschmack und bessere Bekömmlichkeit Traubensaft ins Käsefondue einrühren. Das Käsefondue wird nur dann schön cremig, wenn man zunächst die Mehlschwitze aus Butter, Traubensaft und Mehl solange gleichmäßig rührt bis keine Klümpchen mehr zu sehen sind. Deshalb gibt Gerlinde erst dann den geriebenen Käse dazu und rührt bei mittlerer Hitze alles zu einem glatten Teig.

W1: So kommt Pfeffer rein und ein bisschen Muskat. Vor allem ein Kümmel.

I: Auch als Kreuzkümmel bekannt und übrigens gut für die Verdauung.

W1: Und eine ganz kleine Prise (unklar 00:29:44-0) passt besonders gut zum Käse. Gut, schaut gut aus. Das gibt eine Sauerei.

I: Jetzt können die Gäste kommen. Sie werden von der Aufkircher Saitenmusik empfangen.

W1: Ja seid ihr denn schon wieder da? Ich weiß ja gar nicht was euch bei mir so gefällt.

W: Wir Landfrauen haben dir was mitgebracht, da zündest du eine Kerze an und denkst an uns.

W1: Ja, das ist ja schön, das freut mich, vielen Dank.

I: Der Wettbewerb beginnt beim Eintreten. Bereits der erste Eindruck der Tischdekoration zählt für die sechs Jurorinnen.

W: Super.

(unverständliches Durcheinander)

W: Bio halt.

W: Kaviar, Hochlandkaviar? Was ist das?

W: Werden wir ja sehen.

I: In der Küche wird am ersten Gang gearbeitet.

W1: Ja, jetzt ist das dünn geschnitten, aber das schaut ja gut aus.

I: Geräucherter Schweineschinken an Wildkräutern und Mozzarella aus eigener Milch, das gibt es zur Vorspeise. Jetzt die erste Bewertung im Esszimmer, das Ambiente. Bis zu zehn Punkte können jeweils vergeben werden für die Räumlichkeit, Dekoration, Originalität und Atmosphäre.

M: So liebe Landfrauen.

W: Ja.

M: Gefällt es euch?

W: Super.

M: Und damit ihr heute eine wirklich faire Bewertung kriegt, haben wir extra die höchste Justiz in Bayern organisiert und da kommt extra der König Ludwig und sammelt eure Karten ein.

W: Die hat sich da echt viele Gedanken gemacht und ich glaube sie hat total Freude dran gehabt und ja, die hat da super Ideen gehabt und so schön den Tisch gedeckt und so geschmackvoll, edel, aber auch die Kombination von Holz zu Edel, also wirklich gekonnt. Schön gemacht. Das Highlight war ja absolut unter der Glasplatte die Heuwiese quasi, das war also absolut genial.

W: Auf das edle Haus hier.

W: Ja.

W: Zum Wohl.

I: Konzentration in der Küche. Der erste Gang ist servierfertig. Ihre königliche Hoheit und Mitarbeiterin Verena übernehmen den Service.

M: So, hier haben wir hofeigenen Mozzarella mit Schweineschinken und Wildkräuter.

I: Dann bleibt nur noch allen einen recht guten Appetit zu wünschen. Ob die Frauen erkennen was da serviert wurde?

W: Und das Gelbe ist?

W: Das ist (unklar)

(unverständliches Durcheinander)

I: Mal sehen ob die Blüten auch geschmacklich überzeugen können.

W: Schmeckt gut.

I: In der Küche wird bereits ein Teil der Hauptspeise angerichtet. Gerlindes Hochlandkaviar auf einem Klacks Creme Fraiche. Derweil bewerten die Gäste die Vorspeise. Hier gibt es maximal je zehn Punkte für vier Kriterien, Präsentation, Duft, Geschmack und Zusammenstellung.

W: Wir bitten um die königliche Hoheit.

W: Das Highlight von dem ganzen Menü war absolut die Vorspeise. Dieser bunte Wildkräutersalat mit diesen ganzen vielen verschiedenen Blüten, die noch dabei waren, also das war das Absolute und der Mozzarella natürlich, weil das auch ein selber gemachter Käse war, das war absolut ein Augenschmaus und geschmeckt hat es auch total super.

W: Der Schinken, der Schweineschinken, sehr zart und auch vom Geschmack her, hat gut zusammengepasst, das Ganze.

W: Die Vorspeise war natürlich ein Highlight, also das war ja wie ein Gemälde kann man sagen. Man hat sich ja fast nicht getraut das zu essen. Super schön optisch und von der Zusammensetzung, das hat super toll geschmeckt.

I: Jetzt beginnt die heiße Kochphase in der Küche. Gerlinde rundet das Fondue mit einem Schuss Weißwein ab und Alexandra karamellisiert Walnüsse mit Löwenzahnhonig für den Beilagen Salat. Die süßen Nüsse sind das kulinarische I-Tüpfel auf einem Salat Weintrauben.

W1: Probier einmal wie dir das Käsefondue schmeckt.

W: Hm, schmeckt ganz gut.

W1: Gut.

W: Schmeckt ganz gut.

W1: Super.

W: So kann man es lassen ja.

I: Der zweite Gang, die Hauptspeise kann serviert werden.

M: Walnüsse und Salat.

I: Schnell erfüllt das Käsearoma den ganzen Raum und jetzt heißt es Spießgesellen an die Waffen und bloß das Brotstückchen nicht verlieren. Für einige Landfrauen ist das das erste Käsefondue. Schnell werden die strengsten Tischsitten großzügig vernachlässigt. (unklar 00:37:34-5) oder her.

W: Jede hat sein Straßenzugang. Wenn früher das Gries auf den Tisch gekommen ist und jeder hat seinen Löffel gehabt und dann ist das ausgelöffelt worden und dann hat jeder seinen Straßenzug gehabt.

W: Super.

(unverständliches Durcheinander)

I: In der Küche ist Gerlinde nun bei der Nachspeise mit Schuss.

M: Ich kann da (unklar)

I: Der edle Tropfen verfeinert die Schokosahne, den cremigen Tupfer zur Rotweibirne.

W1: Und ist der gut?

M: Weißt du was da drauf stand? Paradies. Ich komme mir jetzt vor wie im Paradies.

W1: So Alexandra, kannst du das jetzt auf Teller machen.

W: Ja mache ich.

I: Im Esszimmer bewerten die Jurorinnen die Hauptspeise nach Präsentation, Duft, Geschmack, Zusammenstellung, Biss, Garpunkt und den Getränken.

W: Hauptspeise Käsefondue war für mich Premiere. Ich habe es noch nie gegessen, muss ich gestehen. Ja, ist vielleicht ein bisschen gewöhnungsbedürftig, es ist sehr wupp, also es macht unheimlich schnell satt.

Ich glaube viel kann man davon nicht essen, aber geschmacklich war es hervorragend. Also es hat mir sehr, sehr gut geschmeckt.

W: Also ich habe dieses Käsefondue eigentlich nicht so schwer wahrgenommen, also für mich hat das gepasst. Es war sehr gut.

W: Und interessant war für uns dann auch dieser Hochlandkaviar, weil wir irgendwas von keiner Kuh, keine Ahnung und dann ach ja, die Linsen genau und, also ich mag Linsen total gerne, also bei uns gibt es saure Linsen, auch früher schon und ja, von dem her, hat gut geschmeckt, es hätte ein bisschen mehr Pepp haben können.

M: So meine Damen, es geht jetzt schon eher in den Endspurt und da kriegt ihr jetzt eine Nachspeise und zu der Nachspeise gibt es einen Gewürztraminer, der ist fruchtig, der ist spritzig, sind (unklar 00:40:08-2) der musiert ein bisschen und es ist definitiv eine super Auswahl anschließend jetzt zu der Nachspeise. Und jetzt müsst ihr aber bitte euch einfach noch einen Moment gedulden und den vor euch stehen lassen, das schöne Glas anschauen, den Moment der Entschleunigung voll ausfahren.

I: Das Kochduo läutet die letzte Runde ein.

W1: Die Birnen sind schon noch ein bisschen fest, aber gut zum schneiden und ein bisschen bissfest sollen sie ja auch noch sein. Wenn sie jetzt zum Beispiel (unklar) dann könnte man schon ein bisschen ein Schwitzen kriegen.

I: Dazu gibt es die überzogenen Mandeln und Schokosahne mit edlem Cognac.

W1: Alexandra, machst du die rasch drüber?

W: Ja.

W1: Ja, dann haben wir es eh schon gell.

I: Die Köchin hat es geschafft, das süße Kunstwerk darf zu den Gästen.

M: Gern. Jetzt können sie die Rotweibirne mit Schokocreame und überzogenen Mandeln genießen.

W: Könnte auch Rote Beete sein.

W1: Gut, sind wir erleichtert.

W: Ja.

I: Stilles Genießen an der Landfrauentafel. Die Nachspeise und der Wein scheinen gut anzukommen.

W: Passt gut.

W1: Also ich bin jetzt richtig froh dass es vorbei ist und das jetzt doch alles gelungen ist. Ein bisschen habe ich gezittert, ob alles auch wirklich so wird und trotzdem, wo die Landfrauen heute gekommen sind, da habe ich mir gedacht klasse, für die möchte ich jetzt heute wirklich was richtig Gutes kochen.

I: Wie gut es war, die Landfrauen sagen es in Punkten. Für heute zum letzten Mal, nämlich für die Nachspeise.

W: Die Birne war relativ herb, sage ich jetzt mal und dann der doch fruchtige Weißwein dazu, das war eine ganz tolle Komposition, auch mit diesem Schokoladenschaum, also das hat perfekt gepasst, hätte ich mal gesagt.

W: Dominant war der Zimt und ich glaube sogar Nelken oder war mit drin. War schön im Biss, also nicht lätschert. Das war gut.

W1: Also jetzt möchte ich mit euch anstoßen.

W: Ja gern.

W1: Danke schön. Jetzt bin ich ruhiger. Ich habe mich heute so gefreut, dass ihr gekommen seid, muss ich wirklich sagen. Könnt öfters kochen, (kommen?) aber dann kochen wir nicht so ...

I: Geschafft, die sieben Landfrauen bei ihrem dritten Wettbewerbsessen. Das Buch zur Sendereihe ist erhältlich im Fachhandel oder im BR Shop. Die Rezepte finden sie auch im Internet unter br.de-landfrauen-kueche. Der Wettbewerb geht weiter. Wer Siegerin wird, das erfahren sie in der letzten Folge. Beim nächsten Treffen geht es nach Niederbayern zu Gabriele Huber. Bis dahin heißt es Pfuat di Gott aus dem Allgäu.

W: Wenn die Landfrauen zu mir kommen auf den Heidehof in Niederbayern gibt es Mozzarella Variationen mit Kalbfleischsülzchen, falsche Kalbsbrust und als Nachspeise Topfennudeln aus echtem Topfen.



### **Niederbayern (Gabriele Huber) - "Episode Lower Bavaria"**

I: Heute kocht Gabriele Huber, eine Bäuerin aus Niederbayern. Auch das vierte Wettbewerbsessen findet im südlichen Bayern statt. Der Bus fährt von Schwaben nach Niederbayern, genauer ins Rottal. Das Ziel liegt ungefähr zwölf Kilometer südwestlich von Passau. Der Hof der heutigen Köchin steht in Untereichet, einem Ortsteil der Gemeinde Fürstenzell. Auf die gemeinsame Landpartie freuen sich Beata Schaller aus der Oberpfalz, Daniela Schubert aus Oberfranken, Dagmar Kirmeier aus Oberbayern, Barbara Schober aus Mittelfranken, Susanne Reck aus Unterfranken und Gerlinde Hofer aus Schwaben. Das Wetter meint es in der Früh noch nicht allzu gut mit den Landfrauen, aber die Gruppe lässt sich die Laune nicht verderben. Bester Stimmung kommen sie auf dem Haindlhof an, wo das Empfangskomitee Huber schon bereit steht.

W2: Jawohl. Ja, Wahnsinn.

W1: Hallo.

W2: Super schaust du aus.

W1: Danke dir.

W3: Servus.

W1: Das ist meine Schwiegermutter.

W4: Hallo.

W5: Hallo.

W1: Unser Bub, der Andreas, unsere Tochter Annerl, der Schwiegervater.

W4: Hallo.

W6: Ja.

M2: Grüß Gott.

W1: Meine bessere Hälfte, mein Mann, der Loisi.

W2: Das sieht man, dass ihr gut zusammen passt.

W1: Ich hab mich ja so in Schale geschmissen, weil wenn Prominenz kommt, dann zieht man das an und dann wird von einer Goldhauben-Frau begrüßt.

W2: Und die Goldhaube hast du auch selber gemacht?

W1: Die habe ich auch selber gemacht. Also mir war es wichtig, dass ich sie mir selber mache.

W2: Ach toll.

W1: Und jetzt genug geschmatzt, trinken wir mal.

W2: Genau.

W3: Häppchenweise, für jeden eines.

W1: So, das ist jetzt bei uns auch so. Also bei uns ist halt der Most daheim, also wir haben so eine Most-Region, der ist halt schon eine ein wenig herbe Angelegenheit. Und jetzt habe ich den ein bisschen euch verüßt mit einem Holundersirup.

W2: Ah.

I: Most mit Hollersirup, sozusagen ein Niederbayerischer Hugo.

W2: Ich darf das, gell?

W3: Prost.

W4: Prost.

W5: Prost.

W1: Dann wünsche ich euch einen schönen Tag, dass das Wetter aushält.

W2: Wir bringen die Sonne mit, gell?

W3: Genau.

W4: Prost.

W3: Zum Wohl.

W5: Das kann man gut trinken.

I: Als kleinen Vorgeschmack auf den heutigen Abend gibt es hausgemachte Leckerbissen aus Gabrieles Käseküche. Frischkäsebällchen in Cranberry- und Pistazienmantel.

W1: So. Jetzt schicke ich euch fort, ein wenig ein Ausflug. Meinen Mann gebe ich euch mit, dass ihr dann wieder her findet, das ist eh' ganz klar. Ich hoffe, ihr habt viel genug Zielwasser getrunken, weil das könnt ihr nämlich jetzt brauchen. Bis später.

I: Nach der kulinarischen Stippvisite auf dem Haindlhof starten die Frauen jetzt ihr Ausflugsprogramm. Reiseführer Alois und Gastgeberin Gabriele haben sich eine besondere Überraschung ausgedacht. Es geht um Geschicklichkeit, Augenmaß und Koordination. Die sechs Ausflüglerinnen bekommen einen exklusiven Golfkurs im ersten und einzigen Feng Shui Golfklub Deutschlands.

M1: So, meine Damen, jetzt werden wir gleich mal sehen, was für eine Zielsicherheit ihr habt.

I: Bruno Bacher weist die Frauen ein.

M3: So, ich bin für heute euer Golflehrer. Ich habe euch noch ein bestimmtes Outfit mitgebracht, damit ihr auch nach Golf ausschaut, und wir gehen dann gemeinsam auf die Übungsanlage und starten mit dem Golf.

I: Der Panorama-Golfklub liegt in Fürstzell und ist nach Feng Shui Richtlinien angelegt. Das Ziel der Fernöstlichen Lehre ist die Harmonisierung des Menschen mit seiner Umgebung. Die Abschläge sind an besonders kraftvollen Stellen angelegt, und an ausgewählten Plätzen wurden Bergkristalle in den Boden eingelassen. Die Steine sollen das Energieniveau heben und bei Stress und Hektik ausgleichend wirken. Ob es die Landfrauen spüren?

M3: Wir sind am Heiligtum der Golfer angelangt, das ist das Grün. Das ist das intensivste beim Golf, weil da entscheidet sich: Sieg oder Niederlage. Ihr seht... das, was ihr da seht, das schaut so künstlich aus, das ist aber alles Natur, wird jeden Tag geschnitten, und da gibt es die unterschiedlichen Längen, die geschnitten werden. Wenn es tief geschnitten wird, ist das Grün schneller, und die Kunst ist das, das Erfühlen, Erahnen, Ersehen wie wir mit welcher Geschwindigkeit den Ball von hier nach da befördern sollen.

I: Jetzt heißt es Abschläge trainieren.

W2: Oh, Wahnsinn.

M3: Okay? - Okay, und...

I: An manchen Stellen versagt das Kraftfeld.

W3: Oh.

W4: Das ist noch weniger.

M3: Jawohl, das wird schon. (Lachen) Ja.

I: Schaut doch schon ganz gut aus? Harmonisch in jedem Fall.

M3: Super, super. Okay, Wettrennen! Juhu. - Ja? Für wen ist die Brücke? Gell, die bremst nicht. Wer bremst, verliert.

I: Während die Frauen das Gelände unsicher machen, bereiten Gabriele und ihre Tochter Anna einen Teil der Nachspeise vor. Kaffee- und Schokoladencreme, die Füllung für eine feine Praline.

W2: Jetzt müssen wir aufpassen, nicht dass es gleich davon rinnt.

W1: Wohin?

W2: Ja, dass es halt unten raus rinnt.

W1: Ich habe ja schon zugehalten.

W2: Ach so, na dann. - Ich glaube, das würde eh' schon gelangen.

W1: Schauen wir mal.

W2: Schauen wir mal, klar.

W1: Ups.

W2: Ist schon danebengegangen.

I: Die süßen Kugeln sollen gleich in die Kühlung und die weißen Kugeln direkt ins Loch.

M3: Wenn ich die Fahne rausgebe, kannst du den rein rollen. - Okay. Wenn ich die Fahne rausgebe, kannst du ihn rein rollen. - Okay. Wenn ich die Fahne rausgebe, kannst du ihn rein rollen. - Ja!

Alle: Ja!

M3: Super! Das ist Perfektion.

W4: Gleich beim ersten Mal. (Lachen)

I: Gabriele Huber lebt mit ihrer Familie in Untereichet, einem Ortsteil von Fürstzell. Vor 27 Jahren hat sie auf den Haindlhof eingeheiratet. Hier leben und arbeiten drei Generationen. Gabriele ist eine passionierte Käserin. Ihre Laibe vermarktet sie selbst.

W1: Also bei uns auf dem Hof kommt die Milch so, wie sie von der Kuh rauskommt, so kuhwarm, wie man sagt, direkt zu mir in den Käsekessel rein. Da sind die ganzen guten Inhaltsstoffe noch alle vorhanden.

I: Wovon das Käsearoma profitiert.

W1: 1990 haben wir angefangen mit der Direktvermarktung, im ganz Kleinen, auf einem Holzofen in der Küche, im zehn- und 25-Liter-Topf habe ich da das pritscheln angefangen, und dann waren wir eben so, ja, man kann sagen, so vier, fünf Jahre, ein wenig so ein Geheimtipp, Mensch, da gibt es einen guten Käse, da müsst ihr mal rauffahren. - Jetzt schauen wir da mal ein schönes Bruchkorn an. Wenn man da so rein langt, das merkt man, dass das schon wesentlich fester ist. Und das dauert jetzt gar nicht mehr lange, dann können wir raus schöpfen.

I: Hinter der starken Frau steht auch ein starker Mann.

W1: Mein Mann, der Lois, der ist für die Landwirtschaft zuständig. Mein Reich ist schon die Käserei, die Direktvermarktung, das ist mir schon auch wichtig, dass ich eben da meine Chefin bin. - Ja bitte?

M1: Du, Gabi, der (Gottschalk? 00:08:36) hat angerufen, du sollst Mittag zurückrufen, ich glaube, wegen der (unklar 00:08:42).

W1: Ah so. Habe ich vielleicht wieder was vergessen oder es ist irgendwas. Ja, das mache ich dann.

M1: Okay.

W1: Danke.

I: Jahrelange Erfahrung und vor allem Intuition helfen Gabriele beim Käsen.

W1: Also Rohmilchkäse machen, finde ich, ist schon eine Kunst. Gefühl ist da mit im Spiel, beim Käse machen. - Dann setzen wir das weiter. Und so macht man Sorte für Sorte. Man ist immer voller Überraschungen. Die Kühe sind nicht jeden Tag gut drauf, die Milch ist immer ein wenig anders von den Inhaltsstoffen, ist das Sommer oder ist das Winter. Man möchte das schon ein bisschen standardisieren von der Qualität her, aber der Käse wird immer ein bisschen unterschiedlich schmecken.

I: Gabriele bietet alle Arten von Käse an. Frisch, weich und hart. Je nach Saison gibt es um die 25 Sorten. Die Lieferanten für die Milch halten die Hubers in einem Laufstall.

W1: ich muss ja die Kühe auftreiben und runtertreiben, mit meinem Mann, zum Melkstand hin. Die haben unterschiedliche Charaktere. Die eine, das ist eine recht eine verschmuste, die kommt und schleckt dich ab von oben bis unten, die andere, das ist eine ganz eine sture, die mag schon gar nicht aufstehen. Ich bin gerne unter den Kühen, mit den Kühen, lieber, als wie mit den Säuen.

I: Ein Drittel der Milch wird am Hof zu Käse veredelt, der Rest geht an eine Molkerei.

W1: Loisi, passt alles?

M1: Ja, ich habe die Kälberkuh schon da, die kannst du dann mitnehmen für oben. - Da pressiert es schon, da ist der Melker wieder zu langsam.

I: Gabriele und Alois betreiben den Haindlhof in vierter Generation. Also die Landfrau eingezogen ist, hat das Paar den alten Stall umgebaut und ein Melkhaus errichtet. Das Getreide für die Tiere bauen die Hubers selbst an. Mit der Direktvermarktung kam ein zweites Standbein hinzu.

W1: Ja, das ist männlich, und der kommt dann zur Mast fort, also auf einen Mastbetrieb. Die weiblichen bleiben bei uns auf dem Hof, das werden wieder unsere Milchkühe. Und zwischendurch futtert man auch ein Milchkalb, das was dann im Hofladen vermarktet wird.

I: Fruchtbarer Boden und Regen in der richtigen Menge sind gute Bedingungen für den Getreideanbau im Rottal. Die Hubers bauen Wintergerste, Winterweizen und Mais an. Auf den hofnahen Feldern wächst außerdem Elefantengras, ausgangsmaterial für Hackschnitzel zum Heizen. Gabriele's ganzer Stolz ist ihr Hofladen, in dem sie selbstgemachte und zugekaufte Produkte anbietet.

W1: Also momentan geht ja der Trend wieder auf Regionalität. Die Kunden legen schon wieder mehr Wert und schauen, wo kommt das Produkt her. Die Bevölkerung sollte hat wieder mehr regional einkaufen und das Regionale wieder unterstützen.

I: Auf dem Haindlhof geht die Arbeit nie aus. Wenn die Niederbayerin nicht in ihrer Käserei, im Stall oder im Hofladen herumtut, trifft man sie in der Wurstküche an. Einmal pro Monat bereitet sie ein altbayerisches Grundnahrungsmittel zu.

W1: So, ich tue ja nicht nur Käse machen, sondern auch Presssack machen, und für den Presssack braucht man einen Schweinskopf, eine Backe und eine hintere Schweinshachsen. Das tue ich immer noch recht gerne rein, das ist ein schönes mageres Fleisch.

I: Auf dem Haindlhof hat das Presssack-Machen Tradition. Ein geschriebenes Rezept gibt es nicht. Hier geht alles nach Gefühl und Erfahrungswerten.

W1: So, das wird jetzt dann noch eineinhalb Stunden gekocht und ich tue das Fleisch warm verarbeiten.

I: Das Anwesen ist um die 700 Jahre alt. Schwiegervater Alois hat ein Erinnerungsstück, wie der Hof zu seiner Zeit aussah.

M2: Ja, das ist ein solches... da war ein Maler da und der hat damals gemacht da, das. So hat der Hof dann ausgeschaut. Da war der Misthaufen im Hof drinnen, direkt der kurze Weg vom Stall auf den Mist, nicht? Weil man ja mit Schubkarren den Mist rausfahren hat müssen.

I: Die Arbeit mit der Natur und die Verbundenheit mit den Tieren prägen seit jeher das Leben der Hubers. In früheren Generationen waren die Familien größer und die tägliche Arbeit anstrengender, sowohl auf dem Feld, als auch im Haus.

W3: Die erste Erleichterung war der Kühlschrank, dass man auch mal gewusst hat, wo man Sachen aufheben kann. Das war schwierig. Und die zweite die Spülmaschine, dann...

M2: Ja, da muss ich jetzt was dazwischen sagen. Da war sie krank und da sollte ich das Geschirr abgewaschen haben. Dann bin ich ins Auto eingestiegen und bin auf Fürstzell gefahren zum (unklar 00:14:19) und habe einen Geschirrspüler gekauft. Das war unser erster Geschirrspüler. Da haben viele noch keinen Geschirrspüler gehabt da in der Umgebung.

W3: Und die Melkmaschine?

M2: Die Melkmaschine, ja.

W3: Mit der Hand... Ja, die Zeiten werden eigentlich immer besser. Es gibt viel Stress, aber nicht mehr so viel Schinderei. Stress haben sie schon viel, das muss man schon sagen. Aber von der Schinderei her ist es ganz besser geworden.

I: Weiter geht es in der Wurstküche mit dem Presssack. Das Schweinefleisch ist mürbe und kann verarbeitet werden.

W1: Die Backe da.

I: Eine Aufgabe, die nicht jeder mag. Aber für die Landfrau und ihre Schwiegermutter Fannerl kein Problem. Von ihr hat Gabriele die Geheimnisse des Presssack-Machens gelernt. Die deftige bayerische Delikatesse sollte aus einem Teil fettem und drei Teilen magerem Fleisch bestehen. Die hofeigene Gewürzmischung und ein Schweineherz sind der Clou des Rezepts. Aus der Kühlung kommt eine Zutat, die aus einem weißen einen roten Presssack macht. Ein ordentlicher Schuss Schweineblut.

W2: Schütte einmal her. - Zwei Drittel Brühe und ein Drittel Blut. Tue mal noch ein wenig was her. Sonst wird's nichts.

W1: Jetzt musst du mich ja fragen, gell? (Lachen)

W2: Sodala. So, jetzt probieren wir mal. Probier du zuerst und dann ich.

W1: Ja.

W2: Für mich passt es.

W1: Ja, der Pfeffer reicht schon.

W2: Ja. Also ich glaube...

W1: Ja.

W2: Ich glaube, da fehlt nichts mehr.

W1: Auf Anhieb wieder hingehauen. Dann füllen wir ihn ab.

I: Die flüssige Wurstmasse wird nun in Kunstdärme abgefüllt und zieht anschließend zwei Stunden im heißen Wasserbad. Auf dem Haindlhof isst man den roten Presssack am liebsten mit süßem Senf, aber ihren Gästen von der Landfrauenküche wird Gabriele andere Spezialitäten kredenzen.

W1: Also das Fannerl, wie sie gehört hat, dass ich bei der Landfrauenküche mitmache, da hat sie immer gesagt, nein, ich hätte das nicht gemacht. - Das heißt immer so schön, der Betrieb nimmt die ganze Zeit, die was man ihm gibt. Also wenn man sich da nicht selber ein wenig zurücknehmen würde oder ein wenig bremsen würde, dann würde einen der Betrieb auffressen. Wer mich daran erinnert, dass wieder die Käserei und die Direktvermarktung mich wieder so zieht, das ist mein Mann. Also der holt mich dann wieder runter und sagt, Gabi, ein wenig langsam, langsam reiten, sagt er immer. (Lachen) - Grüßt euch.

Alle: Grüßt euch.

I: Die wöchentliche Tanzstunde in Passau ist für das Paar ein fester Termin. Seit sie sich kennen, tanzen sie, am liebsten die lateinamerikanischen Tänze.

W1: Aber er hat ja eine ganz eine komische Anmache hat er gehabt. Vielleicht hat mir das gefallen. Ich bin da so am Tisch da so da gehängt, wie jetzt auch, und dann ist er... mach das mal.

M1: Das ist schon so lange her.

W1: Ja, und dann... mach mal! Dann hat er gesagt...

M1: Da ist der Tisch gar.

W1: Und dann hat er gesagt, da ist der Tisch gar. (Lachen)

I: Beruflich wie privat ist das Paar ein eingespieltes Team. Aus dem Takt bringen lassen sich die beiden durch fast gar nichts mehr. Für Alois ist seine Gabriele immer noch der persönliche Hauptgewinn.

M1: Für mich ist die Gabi rundum toll. Nein, was ich besonders an ihr schätze, das ist eigentlich, sie ist eigentlich ein recht ein gefühlvoller Mensch und hat eigentlich immer ein Gespür für Situationen oder für einen Menschen, oder... und da ist sie mir weit voraus, und das ist eigentlich das, was ich schon gut finde an ihr.

I: Zurück auf dem Haindlhof. Am Fischweiher hinter dem Haus gibt es bei den Hubers regelmäßig eine Brotzeit.

W1: Ich bin es nochmal. Hallo, Nachschub kommt nochmal.

I: Da darf der Presssack natürlich nicht fehlen.

W1: Also wir sind ja drei Generationen auf dem Hof und es ist nicht immer leicht. Ich glaube, die Jungen müssen ein bisschen Verständnis haben für die ältere Generation, für Oma und Opa, mein Mann und ich, wir sind momentan ein wenig so ein Sandwich, wir kriegen das ab von den Jungen und von der älteren Generation, und dass es einfach funktioniert, das ist, dass man sich zusammensetzt, dass man es sich ausschmatzt und dass man zusammenhilft, weil wir alle an einem Strang ziehen, und dann funktioniert das auch.

I: Morgen kommen die Landfrauen. Als Hauptspeise gibt es eine falsche Kalbsbrust. Für die Fülle braucht Gabriele frische Saiblinge. Die holt sie bei Fischer Josef Jodelbauer in Heigerting. In der Region zu kaufen ist ihr sehr wichtig.

W1: Hallo, jetzt zeig mir mal einen.

M4: Schau mal her, ein richtiges Prachtexemplar.

W1: Ah ja. Das ist eine schöne Größe, ja.

M4: Genau.

W1: Wunderbar.

M4: Super.

W1: Den nehmen wir mit. Ja, dann helfe ich dir tragen. So. - Jetzt filetierst du ihn mir noch, gell?

M4: Genau.

W1: Weil ich brauche da ein Filet und du kannst das besser wie ich, ich kann das nicht.

M4: Die Gräten, alles raus, gell?

W1: Du hast das ja (unklar 00:20:33). Mach schön die Gräten raus, gell? Dass sich da keine sticht, morgen auf die Nacht beim Essen. - Der Kamm da, das ist ein direktes Fisch-Werkzeug?

M4: Ja, extra zum Filettieren. Ja, weil du siehst es eh', da tust du dich schon ein Drum leichter, gell?

W1: Das geht schon leichter, gell? Interessant, wenn ich dir dabei mal zuschaue. Siehst du? Da lerne ich auch, wie man das macht. - So, das wäre es dann schon.

M4: Gut. Dann packen wir das ein.

W1: Rein da.  
M4: Jawohl. Schau her, so.  
W1: So ist es, danke, gell?  
M4: Alles klar.  
W1: Und schreibst du das auf, gell?  
M4: Jawohl, das mache ich sowieso. Pfirti.  
I: Einkauf erledigt. Jetzt muss sich die Gastgeberin um die Tischdekoration kümmern. Gabrieles Motto für das Ambiente, bäuerlich, farbenfroh und elegant. Maisblätter vom eigenen Feld werden zu Platzkarten. Tochter Anna ist ausgebildete Hauswirtschafterin. Sie wird ihrer Mutter beim Kochen helfen und steht ihr auch bei der Vorbereitung der Tafel mit Rat und Tat zur Seite.  
W1: Anna hat gesagt, ich decke falsch ein. Ich hätte es jetzt so gemacht und die Anna hat gesagt, die Gabel gehört da rüber, also, und dann gehört das so.  
W2: Nein, jetzt hast du es schon wieder verkehrt, Mamma. Der Löffel gehört dahin, schau her.  
W1: Ja Herrschaft...  
W2: Weil der Löffel ist der Saucenlöffel.  
W1: So Anne, jetzt passt es aber, oder?  
W2: Ja, lass mich nochmal drüber schauen. Nein, schau her, da hast du es schon wieder falsch.  
W1: Ah geh, das gibt es ja nicht.  
W2: Jetzt gebe ich dir einen Tipp.  
W1: Ja, gut.  
W2: Er liegt auf ihr. Der Löffel liegt auf der Gabel.  
W1: Ach so. Ja, das ist eine gute Eselsbrücke.  
W2: Genau.  
W1: Er liegt auf ihr.  
W2: Und jetzt, denke ich, passt es.  
W1: Dann passt es. Danke.  
W2: Bitte.  
I: Ein Drei-Gänge-Menü will gekocht sein. Gabriele beginnt deshalb schon am Vortag.  
W1: Dann fangen wir mal an. Als Erstes eine Überraschung von meiner Tochter, der Anna, extra zum Kochen für die Landfrauen.  
I: Los geht es mit einem schönen Stück Kalbsfilet. Zusammen mit Suppengrün muss es rund 40 Minuten sieden.  
W1: So, das ist jetzt ein Teil von meiner Vorspeise für morgen, das wird das Kalbsfleischsülzchen. Und das muss ich heute schon machen, weil das muss fest werden, dass wir es morgen stürzen können.  
I: Von deftig zu süß. Weiter geht es mit einer Schmand-Mousse, einem Teil der Nachspeise. Auch das muss am Vortag zubereitet werden, damit es bis zum Wettbewerb die richtige Konsistenz hat. Das Mark von drei Vanillestangen sorgt für ein feines Aroma. Die Köchin verrührt die Vanille mit Schmand, Joghurt und Honig zu einer glatten Masse.  
W1: So.  
I: Für die Cremigkeit gibt sie geschlagene Sahne hinzu. Bis auf die Vanille sind alle Zutaten vom Hof. Darauf ist Gabriele stolz. So kann sie ihre Erzeugnisse gut präsentieren. Gelatine hilft, dass die Mousse stockt.  
W1: Also die Gelatine habe ich jetzt aufgelöst und da muss man natürlich ein wenig warten, dass sie abkühlt. Die muss die gleiche Temperatur haben, ungefähr die gleiche Temperatur haben, wie die andere Masse, weil sonst gibt es Gummibärchen.  
I: Die Gelatine und der Schmand müssen unter ständigem Rühren behutsam miteinander vermengt werden, bis sich eine gleichmäßige Masse gebildet hat. Gabriele füllt das Dessert in Gläser. Die sollen die Nachspeise aber nur in die richtige Form bringen. Zum Anrichten wird die Mousse gestürzt. Jetzt ab damit in die Kühlung. Die Sülzeneinlage und das Fleisch sind durch und können in feine Stücke geschnitten werden. Für sechs Personen rechnet Gabriele etwa 300 Gramm mageres Kalbfleisch und 400 Gramm

Suppengemüse. Das Geheimnis einer guten Sülze ist der Sud. Der muss sehr kräftig abgeschmeckt werden, da sich der Geschmack später wieder neutralisiert. Also lieber noch einen extra Schuss Essig dazugeben. Und wieder braucht es Gelatine für die Festigkeit. Gabriele löst sie langsam im Sud auf.

W1: Man schaut einfach, dass jetzt da dann keine Bezerln nicht drin sind und dann kann man es über das Kalbfleisch und über das Gemüse drüber schütten.

I: Damit sich die Sülze gut lösen lässt, hat Gabriele die Form mit Frischhaltefolie ausgelegt. Hat die Köchin eigentlich Lampenfieber?

W1: Also ich bin allweil nur aufgeregt, aber ich merke schon, es wird allweil besser, ich werde allweil ruhiger. Weil ich sehe, dass es ganz gut hinhaut. So, und dann tun wir den Sud rein. Und bei dem kommt es darauf an, dass er einfach gut abgeschmeckt ist. Das macht eigentlich dann die Sülze aus.

I: Und weil das Auge mitisst, beim Schichten immer mit dem Fleisch beginnen, das Gemüse kommt oben auf.

W1: So, das hat genau gepasst. Und jetzt kommt das bei mir in die Kühlung.

I: Die Vorbereitungsstage sind schnell vergangen. Heute gilt es. Aus Gemüse, Zwiebeln und Kalbsknochen köchelt Gabriele die Sauce für den Hauptgang, der falschen Kalbsbrust.

W1: So, und jetzt kommt das Wichtigste von unserer guten Sauce, der Sherry.

I: Jetzt kommt der Saibling zum Einsatz. Der Fisch ist zusammen mit frischen Pfifferlingen ein Teil der Füllung für die falsche Kalbsbrust.

W1: Und da habe ich einen kleinen Tipp mit dem Mehl. Die sind jetzt im Wasser drin, da staube ich jetzt das Mehl drüber, dann muss ich das... mit den Händen tue ich das ein wenig vermischen, dass sich das mal auflöst, und dann bleibt das ganze (unklar 00:27:25), bindet sich mit dem Mehl, und das Schwammerl kommt ganz sauber raus.

I: Also nochmal, um Pfifferlinge gründlich und schnell zu putzen, Mehl im Wasser auflösen. Die Pfifferlinge kurz zusammen mit Petersilie und Zwiebeln andünsten. Achtung! Pilze brennen leicht an.

W1: Durchrühren und dann wäre das eigentlich auch schon fertig. Ich würze das jetzt noch mit Salz und Pfeffer.

I: Für die Fülle muss der Saibling püriert werden. Danach lässt sich die Farce gut in der falschen Kalbsbrust verteilen.

W1: Jetzt kommen die Schwammerl dazu.

I: Und fertig ist die Füllmasse. Mal sehen, ob die Landfrauen alles herausschmecken. Und hoffentlich haben sie genügend Hunger vom Golfplatz mitgebracht.

W3: Wird schon jemand da sein.

W4: Jetzt sind wir da.

W5: Die sind auch fertig, ha?

W4: Die werden noch in der Küche stehen. Sind wir zu fünft?

W5: Wahrscheinlich (unklar 00:28:30)

W1: Grüßt euch! So, wieder da?

W3: Ja, wieder da.

W4: Wieder da.

W5: Ja.

W6: Hallo.

W1: Haben sie euch nichts getan heute?

W3: Nein. Uns geht es gut.

W7: Grüß dich.

W4: Das war ein schöner Ausflug.

W5: Schön war es mit deinem Mann.

W1: Ja?

W3: Wir haben dir was mitgebracht, Gabi, für deinen Bauerngarten.

W1: Oh, schön! Ja toll!

W3: Und schöne Grüße von allen (unklar 00:28:54)

W1: Ah, ist das was Schönes.

I: Der vierte Wettbewerb beginnt. Die sechs schauen sich um, wie ihre Gastgeberin den Tisch und den Raum gestaltet hat. Auch für das Ambiente werden Punkte vergeben.

W3: Ja, mhm (bejahend). Schön.

W4: Ich glaube, da können wir es aushalten.

W5: Sehr gemütlich, ja.

W6: Ach, die Namen draufgeschrieben auf die Maisblätter.

W4: Habt ihr das Menü schon gesehen? Da können wir essen, mein lieber Mann du.

W3: Ach, echt?

W4: Ja.

W3: Das ist Majoran, das erkenne ich. Und das eine Zinnie da. Und das sieht aus, wie so eine (unklar 00:29:34) in einer anderen Farbe.

W4: Alles Getreide da, gell?

W5: Nein, Weizen und Gerste.

I: Das Kochteam arbeitet an einem Teil der Vorspeise, Mozzarella-Dreierlei. Eine Variation enthält gebratene Auberginen. Gabriele paniert die Käsekugeln für Variante Nummer zwei.

W1: Jetzt, erst wendet man sie in Ei und dann in so einer Panade aus Vollkornmehl und Sesam und Semmelbrösel. Und jetzt werden sie in Butterschmalz, weil dann kriegen sie nochmal einen ganz einen guten Geschmack, werden sie jetzt ausgebraten.

I: Warme Sesam-Mozzarellakugeln. Den Käse hat Gabriele selbst gemacht. Anna bereitet jetzt die dritte Variation zu, Mozzarella-Sticks mit Zucchini. Dreimal Käse zur Vorspeise, da ist sicher für jeden Geschmack etwas dabei. Die Jurorinnen bewerten derweil das Ambiente. Räumlichkeit, Dekoration, Originalität und Atmosphäre stehen auf dem Prüfstand. Jeweils zehn Punkte heißt, besser geht es nicht. Gabrieles Sohn Andreas sammelt die Stimmzettel ein.

W3: Das Ambiente in dem Wintergarten, das war ein Traum, finde ich. Also das war ganz nach meinem Geschmack. Relativ eigentlich schlicht, einfach, gleich zu greifen und ja, weshalb ich einfach richtig überwältigt war. Superschön.

W4: Ordentlich, alles aufgeräumt, genau, alles an seinem Platz, genau. Das, ja, das, glaube ich, war einfach die Gabi, genau.

I: Die Kalbfleischstülze ist prima gelungen und lässt sich gut schneiden. Als Akzent kommt noch ein Klacks Sahnemeerrettich oben drauf. Dazu serviert Gabriele ihr Mozzarella-Dreierlei, eine spannende Komposition aus warm, kalt, sauer und mild.

W2: Das schaut gut aus.

W1: Super. Mädels, auf geht's, servieren.

W3: Wir sind schon da.

W1: Jetzt aufpassen, gell? Also die Stülze oben rechts, und tut mir nichts runterhauen.

I: Tochter Johanna und die künftige Schwiegertochter Kati übernehmen den Service.

W1: Jawohl.

W2: Jawohl.

W1: Der erste.

W2: Das war der erste Streich.

W1: Der zweite folgt sogleich.

W2: Genau.

W4: So, schön.

W5: Dankeschön.

I: Der erste Gang ist serviert. Guten Appetit.

W4: Das ist Mozzarella mit... Sesam und...

W5: Ja, mal sehen.

W6: Also Bällchen, gell? Mozzarella.

W3: Eine schon ungewöhnliche Kombination, die Stülze mit Mozzarella, gell?



W4: Habe ich auch noch nicht gegessen.  
W3: Aber das ist schön mundig und leicht.  
W5: Die Aubergine schaut aus wie Speck, gell? W6: Wie macht man das denn auf? Einfach aufschneiden, nicht?  
W4: Wie ein Bändchen.  
W5: Ja, wirklich. Schneiden.  
W6: Kommt da eine Überraschung raus? Ah ja, wickelt sich auf. Hm, lecker.  
W3: Das ist auch ganz interessant.  
W4: Interessant.  
I: Auf zum Hauptgang.  
W1: Und jetzt tun wir da die Fischfülle rein.  
I: Warum hat sie sich eigentlich für diese Fülle entschieden?  
W1: Das war ein wenig ein so ein Tipp, weil man spekuliert hat, weil was macht man denn für eine Fülle, dann haben wir gedacht, Mensch aber das, also mit Fisch und die Rehgeislein, das hört sich närrisch interessant an, und das probiere ich mal aus. Und, ja, und dann hat es uns aber auch wirklich ganz gut geschmeckt, und dann habe ich mir gedacht, das ist jetzt für das Essen und das mache ich.  
I: Eine mutige Entscheidung. Statt der klassischen Fülle aus Knödelbrot, Ei und Petersilie Pfifferlinge und Fisch. Respekt. Vorsichtig brät Gabriele die gut verschlossenen Kalbfleischtaschen kurz an. Im Esszimmer genießen die Frauen ausgiebig den ersten Gang.  
W4: Stoßen wir an auf den schönen Tag.  
W5: Prost.  
I: Damit Fleisch und Fülle gut durchziehen können, gart der Hauptgang noch fünfzehn bei 160 Grad im Rohr nach.  
W2: Ja, das geht schon aus.  
W1: Ja. So, jetzt pass auf, dass es die Folie nicht durchsticht, und dann rein in den Ofen.  
I: Im Esszimmer wurde bereits die zweite Bewertungsrunde eingeläutet. Für die Vorspeise gibt es maximal je zehn Punkte zu vergeben, für vier Kriterien: Präsentation, Duft, Geschmack und Zusammenstellung.  
W3: Schön sommerlich und schön leicht.  
W4: Das war sehr einfallsreich, was die Gabi da gemacht hat, Mozzarella auf so verschiedene Art und Weise zu präsentieren.  
W5: Die Sülze war sehr gut, weil sie sehr gut abgestimmt war. Also das Gewürzverhältnis, dann das Kalbfleisch, was mit drin war, dann waren noch Karotten und Gurken drin. Also das hat vom geschmacklichen her ganz genau gepasst.  
W6: Einmal diese bayerische Sülze, herzhaft, und dann diesen milden Mozzarella, den man ja eigentlich jetzt eher aus der mediterranen Küche kennt. Ja, und ich finde aber, die Kombination war sehr gelungen.  
I: Auch bei den Beilagen zur Hauptspeise geht Gabriele eigene Wege. Grießknödel und Rübenpapardelle. Das sind dünn geschnittene gelbe Rübenstreifen, gedünstet mit Zwiebeln und Kümmel. Zuckerschoten sind die dritte und letzte Beilage. Das Servierteam ist schon bereit. Gutes Timing ist jetzt gefragt. So viele Beilagen gleichzeitig auf einen Teller zu bringen, ist wahre Kochkunst. Die Sauce für die falsche Kalbsbrust kann passiert werden. Auch das Knödelwasser ist heiß. Grießknödel bestehen übrigens aus Grieß, Butter, Eiern und Milch.  
W2: Schau her, (unklar 00:35:55).  
I: Das Gemüse schaut gut aus. Und wie steht es um die falsche Kalbsbrust?  
W1: Das geht ja.  
W2: Schauen wir uns erst mal eins an. Schneide sie einmal auf.  
W1: Schau hin.  
W2: Klarer Saft.  
W1: Man erkennt das, wenn das Fleisch fertig ist, wenn man mit der Gabel so rein sticht und es kommt ein schöner klarer Saft raus. Wenn es noch nicht so weit wäre, dann... ja, entweder es wäre rot oder dann kommt so wie was Gekochtes raus. Das schaut so gekocht aus.

W2: Genau.

W1: So ein...

W2: Das ist halt nicht klar, das ist trüb.

W1: Ja, genau, so eine trübe Brühe. (Lachen)

I: Der zweite Gang, die Hauptspeise kann angerichtet werden. Mal sehen, wie die Kalb-Fisch-Pilz-Kreation bei den Landfrauen ankommen wird. Abgerundet wird die Komposition mit der Sherrysauce. Und das Gemüse bringt Vitamine und Farbe auf die Teller.

W1: So, was kommt sonst noch hin?

W2: Ja, Scheiße Mamma, schau her.

W1: Mhm (bejahend).

W2: Super...

W1: Dann? Tun wir es raus? Dass es jetzt nicht kalt wird. Und Vorsicht, der Knödel ist rund.

W3: Ja, ich merke es schon. Dass wir ihn nicht verlieren.

W1: Ja. Danke.

W4: Hmm.

W3: So, schaut her. Jetzt gibt es das Hauptgericht.

W5: Oh, ist das gut.

W6: Dankeschön.

W7: Wow.

W8: Das ist ja toll.

I: Der erste Eindruck vom Hauptgang stimmt schon mal. Welche Zutaten werden die Frauen herausschmecken?

W4: Das könnten Semmelbrösel sein, nicht? Jetzt schauen wir mal.

W5: Pilze sind drin. Zwiebeln

W6: Das sind Pfifferlinge.

W7: Das sind Pfifferlinge.

W4: Fisch...

W5: Schmeckt wie Fisch.

W6: Brät?

W5: Fisch, sage ich noch.

W4: Also mit Fisch finde ich jetzt nicht wirklich. Ich hätte jetzt eher gesagt, Bier.

W5: Also jedenfalls schmeckt es sehr gut.

W6: Mal schauen, ob wir da noch draufkommen.

W7: Ich stoße noch mal an.

W5: Wir stoßen jetzt mal an.

W6: Genau, wir haben ja auch einen Wein.

W4: Prost.

W5: Im Wein liegt die Wahrheit, heißt es.

W6: Genau.

I: Auf zum letzten Gang, der Nachspeise. Aus Semmelbröseln, Topfen, Butter und Eiern rührt Gabriele einen Teig für echte niederbayerische Topfenknödel zusammen. Die Semmelbrösel geben der Masse eine bessere Konsistenz. Der Topfen stammt selbstverständlich aus der eigenen Käserei. Den Eischnee gibt Gabriele noch dazu, weil die Knödel dann schön luftig leicht werden. - Zeit für das zweite Votum. Beim Hauptgang gibt es dieselben Bewertungskriterien, wie bei der Vorspeise, plus Biss, Garpunkt und Getränk.

W4: Von der Menükarte her war es schon ein bisschen viel und verwirrend, so wo man gedacht hat, falsche Kalbsbrust, was ist denn das jetzt, falsche Kalbsbrust, warum, was, nimmt sie jetzt irgendwie Rindsbrust oder nimmt sie irgendwie Hasenbrust, oder was macht sie denn jetzt?

W5: Dann haben wir es probiert, als erstes die Pfifferlinge, die Zwiebeln, Petersilie und dann noch irgendeine Masse. Ich hätte jetzt gesagt, klassisch Semmelknödelteig, aber dann wäre es ja nicht falsch. Und Susanne ist eigentlich als einzige drauf gekommen mit dem Fisch.

W6: Hätte das vorher jemand gesagt, ich glaube, wir hätten alle gesagt, das geht nicht, das kann man nicht essen. Aber das hat gepasst.

I: Die Schmandmousse konnte erfolgreich gestürzt werden, sie ist über Nacht schön fest geworden. Ein Marzipan-Tupfer als Fixierung, das ist der Trick, damit die Löffel für die Pralinen nicht wegrutschen. Schnell noch die Topfenknödel ins heiße Wasserbad und weiter geht es mit dem Anrichten. Himbeeren und ein selbstgemachter Aprikosenspiegel sorgen für die fruchtige Komponente im Dessert. Schon sind die Knödel durch und schön heiß. - Fehlt nur noch die von einer Lavendelblüte gekrönte Kaffee-Schokoladen-Praline. Fertig.

W1: Ja, jetzt schau her. Dass nicht noch was passiert zum Schluss. - Ja? Wie haben wir gesagt?

I: Mutter und Tochter haben es geschafft. - Ein letztes Mal dürfen die Landfrauen staunen und genießen.

W4: Geht schon.

W5: Mit Marzipan.

W6: Da ist ja auch so ein Blümchen drauf, das ist der Majoran?

W4: Ja? Genau.

W5: Auf der Praline? Echt? Den esse ich jetzt nicht, oder?

W6: Ich weiß es nicht mehr, aber ich glaube, dass das auch so zartbitter war.

W4: Dunkel halt. Dunkelschokolade. Hätte ich jetzt auch gesagt, gell?

W5: Topfenknödel.

W6: Topfenknödel? Echter Topfen, gell?

W4: Interessant, gar nicht so süß, gell?

W5: Habe ich noch nie selber gemacht. Da ist auf alle Fälle Gelatine drin, oder? Die sind zu gut.

W1: Ein solcher Brocken ist mir vom Herz runtergefallen, und jetzt ist es so richtig gut. Ja, das war halt schon ganz schön anstrengend. Von in der Frühe bis auf die Nacht, zack, zack, zack.

I: Letzte Bewertungsrunde am Esstisch. Die Frauen rechnen ihre Eindrücke von der Nachspeise in jeweils null bis zehn Punkte für vier Kriterien um und finden dann auch Worte.

W4: Also den Kaffee danach, den hat man sich ja praktisch sparen können, weil der war ja schon und lecker verpackt in der hausgemachten Praline. Und Kaffee mal auf die andere Art und Weise, nämlich kalt und so zart schmelzend herb, sehr fein.

W5: Der war super. (Lachen) Ich glaube, das war die Nachspeise, der ich bisher, glaube ich, am meisten Punkte gegeben habe.

W6: Bei der Nachspeise, da habe ich die Topfenknödel ein bisschen zu wenig süß gefunden. Ansonsten, die Praline war ganz klasse, war sehr außergewöhnlich, wenn sie selber gemacht war, also spitzenmäßig.

I: Entsprechend ist der Applaus für die Gastgeberin.

W1: Also jetzt trinken wir einen, oder?

W4: Na klar.

W5: Ja.

W6: Gib mal her.

W1: Nehmt es euch, könnt hier hingelangen?

I: Geschafft. Sieben Landfrauen aus den sieben bayerischen Bezirken bei ihrem vierten Wettbewerbessen. Das Buch zur Sendereihe gibt es im Fachhandel oder im BR-Shop. Die Rezepte finden Sie auch im Internet unter [br.de/Landfrauenküche](http://br.de/Landfrauenküche). Wer Siegerin des Kochwettbewerbs wird, das erfahren Sie in der letzten Folge.

W1: Also, pfirt euch!

W3: Tschüss.

### 3. Epic Cooking Competition

#### MasterChef Britain

##### "Series 8, Episode 6"

###### Key:

N = Narrator	J = John Torode	G = Greg Wallace
Ja = Jay Tinker	T = Tom Rennolds	S = Shelina Permalloo
A = Andrew Kojima	Ak = Aki Matsushima	E = Eamonn Hunt
As = Ashvy Dale	Em = Emma Russell	St = Steve – Factory Chef
M1 – M8= Male factory workers	W1 = Female factory worker	W2 – 3 = Female critics
M9 = Male chef	s.l. = sounds like	

- N: Over the last few weeks dozens of amateurs have been battling to stay in the Master Chef competition. Tonight the fight continues.
- G: We have nine fantastic cooks John and we are about to turn the heat up.
- J: Just think, one of these nine is our champion. Boom.
- N: Last week the ten contestants were thrown into the world of mass catering.
- J: You will be feeding one hundred people.
- A: Backs, backs, backs, backs, backs, hot.
- N: Split into two teams, Andrew took charge of Ashvy, Afsaneh, Jay and Eamonn. While Shelina was the team leader for Tom, Emma, Aki and Jonathan.
- G: You're supposed to stuff the apples, not stuff the oven.
- J: Such a shame isn't it, bottom burnt, all that work.
- As: Ow, watch out, watch out, watch out.
- J: This is when people realise cooking in volume is really difficult.
- Ja: I need a meat mallet.
- G: Oh crying out loud.
- N: Shelina's team impressed with an adventurous menu.
- J: It's a really lovely dish, actually considering the volume of people they've just served it's extraordinary.
- G: It's a very ambitious dish and I love the salmon inside the pastry, I think that's yummy.
- N: While Andrew's team didn't quite hit the mark.
- J: The vegetarian just doesn't work.
- G: Guys, where's the custard? Oh. The winning team is going to prepare a special dinner with the amazingly talented Jason Atherton. The best team is Shelina's.
- S: Yes, yes.
- E: What an opportunity missed.
- N: To stay in this competition all the contestants will have to cook one dish to demonstrate all they have learnt. But first, Andrew's losing team will have one more chance to hone their skills and redeem themselves. They're being set the ultimate mass catering challenge. Feeding the 350 workers here at Basildon Tractor Plant in Essex.
- St: Morning everyone.
- All: Morning.
- St: Welcome to my kitchen, my name is Steve. Our service today will be at half past twelve, it has to be on time, it has to be on point guys. This is our ingredients for the day, meat is behind you. I'm going to need a menu from you in about twenty minutes so get cracking please guys, yeah?
- As: Great, thanks.

N: The contestants must cook two meat main dishes and one vegetarian option.

J: Three hundred and fifty portions of food for lunch and only two and a half hours to do it in. That is a massive task, a big ask.

As: I have no idea about the quantities.

J: This is just beyond the scale of most people's comprehension.

A: So couscous, cucumber.

Af: Just, just think what goes with what.

Ja: I want to do the Lancashire hotpot. In the hotpot, [unclear 03.48] turnips.

E: Turnips?

Ja: Yeah, yeah, yeah. You see there is an argument on the hotpot-

E: Yeah.

Ja: - I'm a Lancashire man.

E: I'm not, I'm not a fan of turnip.

Ja: Are you not?

J: Today they really need to choose the right leader and they've got to get themselves properly organised.

As: So who's going to be team leader?

Ja: Who wants to be team leader? Right, I'll do it, I'll do it. You've been having a look, what do you think?

As: I'm going to make a chicken curry.

E: You can do that in the time allotted yeah?

As: As long as I've got a bit of assistance in just cutting the chicken in half, that's all.

Ja: We'll take care of that, we'll take care of that.

As: Yeah and taking the skin off.

Ja: That'll get sorted.

As: Then I'm done.

Ja: Eamonn what's your thoughts?

E: I want to do a traditional English dish and I'd just like to do sort of, my version of a Lancashire hotpot.

As: OK.

E: Just layers of potato, onion, maybe some turnip.

Ja: What's your thoughts Andrew?

As: Have you got enough [unclear 04.39]

A: Vegetarian tagine with courgettes, aubergines, peppers with couscous.

St: Couscous, maybe a little bit hit and miss with these guys so I'll leave that with you guys.

Ja: Right so. The vegetarian dish, what's your thoughts? Vegetarian moussaka? [unclear 04.57] vegetarian

Af: Vegetable moussaka we can make [unclear 04.59]

A: [unclear 04.59]

Ja: What I was thinking then-

Af: With garlic.

Ja: - what about vegetarian moussaka?

St: Alright yes, sounds a little bit better to me, sounds a little bit better.

Ja: Yeah?

St: Yeah.

Ja: Happy with that?

A: Yeah alright.

As: I'm just a little bit nervous about the sheer number of people and the time that we've got to do it.

J: Ashvy, what is the most people you've ever made a curry for?

As: About forty, fifty.

J: Forty or fifty?  
As: Yeah.  
J: And do you remember how many big tins of tomatoes you used?  
As: Eight to nine I think, so that's about.  
J: So at the moment I reckon we're up to about sixty portions so far in there.  
As: Really? Well I'm going to add loads of water as well, it's not going to be a really tomatoey curry.  
J: One hundred and fifty.  
As: I know, I know, I know.  
J: One hundred and fifty.  
As: Well that's, OK well I'll add some more tomatoes then.  
J: Well then the other thing is you're spicing it, yeah?  
As: Yeah, yeah, yeah.  
J: Ashvy is making chicken curry which is a really wonderful idea. But Ashvy, it's for one hundred and fifty, not fifteen.  
G: Alright what's, what's your dish?  
Af: I'm doing a moussaka. Hopefully if I get time I'm going to make some béchamel for the top.  
G: What do you mean if you've got time, you've got to have time. Otherwise it's not a moussaka is it? What's the biggest amount of béchamel you've ever made?  
Af: About that size. That's optimistic isn't it? I'm going try.  
G: You've got to make the béchamel because otherwise it's just a messy stew.  
Af: Yes I know, I know, I know.  
G: Honestly.  
Af: You've absolutely right. I agree.  
G: Alright.  
Af: I haven't done this for ages actually, I think I've done it once before. So I don't feel that confident but I have to get on and just do my best.  
G: The moussaka for the vegetarians I think is a fantastic menu. And I can see it, I can see it look pretty, I can see it being well flavoured.  
E: I'm just trimming the lamb at the moment as long as we can have it in within the next half hour we'll be fine.  
Ja: Are you on time, yes or no?  
E: Yeah, yeah I'm doing alright mate. I'm doing alright.  
Ja: You're on time?  
E: Yes.  
Ja: Okay.  
St: Jay seems like quite a confident guy with the leadership side of things.  
Ja: Start peeling these veggies because you start frying off that lamb you're going to need the carrots and everything else.  
St: You've got some strong personalities.  
E: I need the potatoes peeling.  
Ja: I wouldn't.  
E: No, no I need it because I, we're setting this up now.  
St: Bit chaotic at the moment.  
Ja: You're putting potatoes in it and not on top? That's not a hotpot.  
St: Fingers crossed they'll chill it out and get it right, hopefully.  
Ja: I'm used to organising a hundred men you know what I mean? But they're easy, they do as they're told.  
G: Hotpot?  
E: Hotpot.  
G: The bits are massive.

E: Yes.

G: It's like a, a Lancashire hotpot chop. Lovely dish, the sort of dish I'd have. I reckon this might be the centre piece of the menu, are you up to it?

E: Yeah, always up for it.

N: While Afsaneh, Ashvy and Eamonn concentrate on the mains Jay and Andrew are prettying Eamonn's veg for his hotpot.

A: I'm utility chef. I'm floating around various different dishes so I'm on hotpot at the moment.

G: Andrew what's happening? Are you the kitchen porter?

A: Yeah I'm, I'm doing a lot of the jobs that need to get done early. I'm quite pleased not to be in charge today. There's a lot to do and I quite like losing myself in jobs like this. We've got people to feed so there's no time to be precious about peeling potatoes.

G: I mean if this was the army, this would be a punishment.

J: Right now I think Andrew's becoming a bit of a whipping boy. But you know what, he's got his head down and he's doing it, and he's actually working really, really fast.

N: But fifty minutes in and Ashvy's yet to receive any hePascale.

As: Jay, Jay.

Ja: Give me one second please Ashvy.

As: Do you know what's going to happen Jay, that hotpot's going to be cooked but nothing else because everyone's on the hotpot.

Ja: He's on the chicken now.

As: Like, look how much chicken I've got to sort out.

Ja: He's on the chicken now, leave him to it.

As: And the rice and the salad and the sauce.

Ja: I just said leave the chicken to him.

As: No but I needed it like twenty minutes ago.

A: Well, well I'm getting on it, let me on it.

G: The chicken which you pretty much need for a chicken curry hasn't even got it's skin off.

As: You know what, the chicken needs to go in to cook.

Ja: I understand that, that's why I took him off-

As: So those-

Ja: -and put him on it straight away.

As: -the hotpot and the chicken are the two most important things.

Ja: I understand that.

St: Okay guys, we've got an hour and a half to go and you are making me nervous.

As: As long as the chicken gets in in the next fifteen minutes, because it's going to need an hour to cook, that's all I'm worried about. I don't want to serve them undercooked chicken.

A: I'm worried, raw chicken at eleven o'clock is not good.

G: How long do you want that in the oven?

E: Ten minutes ago.

G: And they're big chunks as well.

E: They are big chunks yes. It's a worry but we've got to go. We'll be alright, we'll be alright.

G: That hotpot should have been in ages ago, ages ago. And the chunks of lamb are a little bit big for me, I'm not sure whether Eamonn's actually going to get that hotpot out.

As: Andrew how are you getting on? I don't mean to hassle you buddy I'm just asking.

A: I'm not quite finished this first box to be honest.

As: We need that chicken cooked.

N: Finally Eamonn's lamb is browned but before the hotpot can go in the oven he still has to make the onion gravy.

E: Yes mate.

Ja: How many more carrots are you going to need?

E: I'm fine for carrots, I need more onions yeah. I need loads more onions mate, this is ridiculous.  
G: We've got more onions coming haven't we?  
Ja: Give me five minutes and you'll have it.  
E: Onion, onions.  
G: Give me what you've got.  
E: Onions. Oh a grand sight.  
G: Can I just say ah.  
As: [unclear 11.17]  
E: Ow. I need to start assembling some of these trays and getting them in.  
G: They're starting to run behind. You can feel the pressure, you can feel the tension. And they're starting to crack a little bit.  
E: Chef.  
J: Tell him to stop panicking, he's panicking everybody okay.  
Ja: I've just come to say stop panicking. Take a deep breath.  
E: No, I'm alright mate, I'm alright.  
Ja: I know but, I know that-  
E: All I want is hot water and I'm cool.  
Ja: -take a breather.  
E: Yeah.  
Ja: There is some feisty characters but you know, you know you've just got to roll with the punches really haven't you.  
N: While the others try to bring the meat mains together Asfsaneh's working alone on the moussaka.  
As: I'm just jumping from here to there, to there because I'm using the grills, I'm using the steamers, I'm using the oven, I'm using the hob. So I'm just everywhere.  
St: Yeah it's looking good and you haven't shouted at anyone yet, you're doing really well.  
As: Not yet but give me time.  
St: Good girl, that's what I like to hear.  
N: With only an hour until service Eamonn is finally layering the hotpots.  
E: Ah, it's just a nightmare my friend. It feels like a blind panic right now. I just want to get these people fed and this stuff needs to be in the oven. Okay I've got two ready for the oven chef.  
G: Eamonn has made this hotpot and is cooking it in batched so he's got one ready sort of every ten to fifteen minutes.  
J: Now what he's got to do is make sure those potatoes are through and the starch of the potato thickens the sauce.  
St: Okay so we've got about forty-five minutes realistically for us to start putting it out on the servery.  
Ja: There's forty-five minutes to go, this chicken should take about thirty minutes.  
G: The chicken curry is underway.  
Ja: Yeah I'm sure they're going to like it, I'm sure they're going to like it.  
G: But have they done enough and has anybody tasted it?  
As: It's good.  
Ja: I'd say it needs a touch more salt Ashvy.  
As: A bit more salt?  
Ja: A little bit.  
As: Wow, oh my god. That much?  
Ja: Yeah, yeah.  
J: It's pretty thin isn't it?  
As: It is, it is.  
J: What are you going to do about that?



As: Well we're just going to put it through the next half an hour, crack the heat up, hopefully it will reduce down and thicken up a bit.

J: Hopefully?

As: What, what I normally do at home is, the water reduces and what you're left with is a thick curry because of the onions basically. Because there's about fifteen onions in there.

J: You can boil chicken for as long as you like but there'll still be water.

As: I don't know what to suggest.

J: Well you have to think about how you're going to get it thickened up. I asked how it gets thickened and I'm being told it's thickened with onions. I've never known an onion to thicken anything in my life.

Af: I've got all my moussaka in.

Ja: Right that's on full pelt now, yeah?

Af: Okay thanks. I'm going to get there but maybe just about five minutes before time, maybe.

G: Afsaneh is the only one who's kept a smile on her face. I think it's sort of a nervous giggle.

E: First ones are starting to look good now and of course that's, that's forty portions straight off but I won't lie and say it's not close.

G: Guys, in about ten minutes you should be putting some dishes outside, are we going to do this?

Ja: Definitely.

J: Jay.

Ja: Yes.

J: Mate, this is too thin.

As: I'm just glad the chicken's cooked. I'm glad it tastes good.

Ja: At this time and with the time we've got left I'd go with corn flour.

J: But just remember every time you add some thickening to it then you take away a bit of the flavour. But the other issue right now is you keep on boiling the chicken in that and all you'll end up with is very, very dry chicken.

Ja: How about we take all the chicken out, put it in the pans ready to go, thicken up the sauce and then pour that over the top of the chicken?

J: Up there for thinking, down there for dancing, well done mate.

As: It's a bit runny to be fair but you're speaking to an authentic Indian. There's no rules with curry. You make a runny sauce, you make a thick sauce. There's absolutely no rules and it takes nice so I'm really happy with it. Really happy.

A: It should be a sauce not a watery mess.

As: I'm not happy at everyone telling me how a curry should be made, it's the reason why I chose a curry. I know how it's cooked.

St: Can we get the food out on the pass ASAP, we've got five minutes.

Ja: Eamonn.

E: Yeah.

Ja: We need these hotpots out. It's twenty-five past, we need these hotpots out, the first customer's come in.

E: Hot food coming through.

A: Could be a little bit firier, just a little bit more seasoning I think.

St: Overall I'm twitching, twitching.

G: The chef says he's twitching which is a pretty good description actually because I'm beginning to twitch myself.

J: Jay, your moussaka's out, your rice is out, so that to go and you got three minutes yeah?

G: Move, move, move.

Ja: Everything's done yeah? There's stuff out. I'm just really hoping they like it. It'll be a done deal then.

N: The three hundred and fifty workers have just an hour for lunch so the contestants need to serve them as fast as possible.

E: Thank you very much indeed. Are you being served sir? Hotpot?

As: Anybody want some authentic Indian curry?

M1: Yes please.

As: There you go.

M1: Very nice, thank you.

Af: Anybody, moussaka?

E: Hotpot yeah? There you go buddy. Enjoy mate.

Af: Anybody for moussaka?

As: Just hePascale yourself to some side salad as well yeah?

E: Are you being served sir?

M2: Can I have hotpot?

Af: This lamb is popular.

El: I went for the hotpot, actually tastes good. It's not greasy I think because I don't like greasy food. I think it's good so thanks to you.

G: I was worried that that lamb wasn't going to be cooked but it is. It's very nice, it's tender and there's seasoning in there. I like the onions, the potatoes are falling apart. My sort of dish. I'll be very surprised if that's not selling very well out there.

J: It's a good dish.

As: Authentic Indian chicken curry?

M3: Yes please.

As: So it's got the bones on yeah so be careful.

M3: Okay.

As: Don't want any cracked teeth. There you go.

M3: Thank you.

As: Please hePascale yourself to some side salad as well.

M4: I had the curry, could have done with a bit more spice for my liking but other than that, tip top.

M5: I'm not one of these people that likes a burning curry so for me this is nice.

J: There's not very much spice in the sauce. The chicken is a bit dry and the dish is a bit bland. What a shame.

G: I've got no sauce. It's not curry, look.

N: Lunch service is more than half way through. The hotpot and curry are selling well but not the moussaka.

Af: Anybody for moussaka? Nice vegetarian moussaka, healthy.

M6: Do we look healthy? Can I have the unhealthy lamb hotpot please.

E: There you go buddy.

As: Chicken curry.

E: I hope you enjoy it. Are you being served? Hotpot?

M7: Yes please.

Af: Because it's vegetarian it's got no meat in and obviously there are not many vegetarians. Anybody for moussaka? Please say yes. If they don't want it you can't force them to have it.

M8: It looks nice anyway.

Af: Moussaka? Thank you. You can have your five a day on one plate.

M8: Throw it all on darling, throw it all on.

Af: Thank you, enjoy. Moussaka.

E: Yes darling.

Af: I've got some customers. He brought me some good luck.

M8: I had the moussaka, first time I've had it, it was lovely. Aubergines really nice, nice and tasty. Absolutely terrific.

J: It looks pretty unattractive and a bit of a slop on a plate but actually it tastes good.

St: Okay guys, that's it. Well done. Service is finished now so if you wouldn't mind could you clear up my kitchen.

Af: Yes chef.

E: Yes chef.

G: We got some good food out of there today. I'm not sure everybody works perfectly as part of a team. Some did, some didn't. Management style was good. Jay stayed completely in control over what was happening. He was aware.

Ja: It's one of them things, you know when it's going on you're like what have I got myself into you know, but when it's done, fantastic feeling.

G: As far as I'm concerned Eamonn presented the dish of the day. That hotpot I thought was fabulous. But it didn't come without a fair bit of shouting, screaming, a little bit of panicking and a lot of hePascale from the other team members.

E: I have to say I've been quietly thrilled about the day we've had here today. You learn every time you go in a kitchen.

G: Ashvy needed a lot of hePascale to get her chicken curry out and we had a couple of issues. To coin a Torode phrase, her curry lacked a bit of oomph.

As: It was very stressful obviously, the little blip with the sauce being a little bit thin but we worked around that. Really good team effort again.

G: Afsaneh got her dish out without any hePascale from anybody. Just went about her business, got the dish out and I really enjoyed the moussaka.

Af: I've never done anything like this before and we actually did it.

G: Andrew worked today like a demon. Picked up all the difficult jobs nobody else wanted, kept a grin on his face and just worked, worked.

A: I had a good day. I got on with all my jobs. That was good, really enjoyed that actually.

G: The guys that had the say with Jason Atherton, I mean they'll be buzzing but these five will be absolutely desperate to get back in that kitchen and prove they've got it.

J: Let the proper fight begin.

N: The team events are over and all the contestants are returning to the Master Chef kitchen to face their next challenge. To stay in the competition they will have to cook just one dish to prove that they have progressed.

Em: The last challenge was just such an amazing experience. Cooking in a tent, working with Jason Atherton was just a dream come true. I want to stay in because I want to keep having those experiences.

Ja: Two team challenges on the bounce we've had. Now it's individual, it's cooking to stay in the competition so it's like the best plate out there now.

T: I've definitely improved already. You know every little thing that I'm doing I'm getting better at and if I nail my dish today I will stay.

J: We have really talented cooks, brilliant cooks. And for us now it's time to see what they're really made of.

G: Time I think to just turn the heat up a little bit. Welcome back to the Master Chef kitchen. Unfortunately Ashvy is really unwell and she can't join us today. It's been quite a journey and you have been on a steep learning curve.

J: Every time you step in this Master Chef kitchen you have to perform. We will only take the best cooks with us. One dish, your own food, one and a half hours, let's cook.

G: Afsaneh, she grew up in the Middle East and her food is from the region. And it's beautiful and it's different, and it is absolutely heavenly.

J: Pucker your lips, you're about to get a big kiss because that is just delicious.

G: Afsaneh, what's your dish?

Af: I'm doing rack of lamb and pomegranate juice reduction. Serving it with kidney ragout and fried liver. This is the sort of food I don't regularly cook, I don't really like.

J: You don't what?

Af: I don't really like.

J: You don't like something and you're going to cook?

Af: No. I don't like offal.

J: Why would you risk your Master Chef career cooking something you don't like?

Af: I've got to take risks if I want to stay in this competition. I've got to get out of my comfort zone and just go for it.

G: Whoa, love it.

Af: The trickiest part of this dish is the timing. Obviously with the offal you don't want it overcooked, you don't want it undercooked. God knows how it's going to turn out.

G: Tom is a twenty-six year old plasterer, some of his creations have been daring and bordering on brilliant.

J: It shouldn't work but it does. It's very, very, very clever.

G: But he also makes lots of silly mistakes. Where's the sauce? Is there somebody out there with a jug of sauce under their bench?

J: Today he's got to deliver really good quality food, free of mistake. Tom by the looks of your ingredients you are cooking for us a desert and we have not seen one from you yet.

T: You haven't no. I'm doing a chilli and pineapple soufflé an a coconut and ginger ice cream.

G: I've never seen a pineapple soufflé.

T: No neither had I, it's why I wanted to do it.

G: Exciting, daring.

T: Yes.

G: Why do you cook on the edge Tom?

T: If you're not cooking on the edge, if you're not trying to create new things then it's just repetition.

J: Dangerous doing a soufflé.

T: I haven't had one sink yet.

G: Not one's gone wrong?

T: Not one hasn't risen.

G: I've never seen a pineapple soufflé, never ever, ever. It's exciting, it's original, it's difficult.

J: He says it's never gone wrong so far, there's always a first time.

T: I realise it's make or break today. If I don't deliver perfection then I think I'll pretty much be going home.

G: You've had twenty minutes. Eamonn is a forty-seven year old joiner from Lincoln.

J: His food is absolutely beautiful.

W2: That combination is really stunning. It's like tasting a mouth of fresh sea, it's really, really wonderful.

G: Eamonn's a great cook but he needs to believe in himself and stop getting so stressed. Just get your head down and present the food as well we know you can.

E: Every day you learn a little more and push a little more, it's a real thrill. Quite frankly I've done things that, had you said I'd do them three, four weeks ago I would have thought no way.

G: Lot of stuff on this bench Eamonn. What's your dish?

E: I'm doing a stuffed chicken breast, stuffed with goat's cheese, chicken liver. Served with a mushroom veloute and a baked onion.

G: Whoa, loads of work for an hour and a half.

E: Yeah I know.

G: Too much work?

E: No. I don't feel in a flap but come back in twenty minutes, but right now I'm kind of happy with the way things are going.

J: What have you sacrificed to actually be here?

E: I miss my wife and kids. We're very rarely away from them so. I know plenty of people are away from their families for a lot for work purposes but I'm not normally and its, that's a struggle, I'll be honest with you. I miss them.

G: Eamonn is doing a chicken breast that he is stuffing with goat's cheese and wild mushrooms and a stuffed onion. Pull it off Eamonn, get the work done in time, get those big flavours balanced and it could be very good indeed.

J: Aki, there is somebody who understands the food of Japan.

G: The flavours are quite sensational.

J: Aki, you can cook.

G: Aki needs to take that beautiful food that she does and use that as a foundation to grow.

J: Aki, what are you going to cook for us?

Ak: I'm making a green tea gateau with some red bean sweet paste, plum wine jelly and some warm black syrup.

G: What do you hope to prove here today? What, what point do you want to make?

Ak: I want to show today that I've grown so much, especially in terms of presentation. I've become meticulous and it's going to be very evocative. I'm going to take you to Kyoto right now.

G: We're seeing sweet things from Aki today, she's got a lovely sounding green tea gateau.

Ak: I haven't brought all of these different flavours together before. And I haven't seen them served together before. It's my imagination, I'm very excited to see what John and Greg think of it.

J: Ladies and gentlemen, forty-five minutes gone. You are half way.

G: Jay from Southport is a big guy but he does very good presentation and good classic food. There have been times where he has been the best cook in the room. A beautifully cooked scallop. That's nice, that's lovely. If he's got a weakness it may be he plays it safe. I think he needs to be a bit bolder.

Ja: I've been competitive all my life. It's great working as a team but I'm glad to be on my own now. I'm on my own and I'm competing, fantastic.

J: Today what are you going to cook for us?

Ja: Filet of beef, I'm doing a Roquefort butter. I'm doing an asparagus crown with a savoury asparagus custard in the middle and I'm doing ceps and a few buttered greens.

G: Are you crowding that plate Jay?

Ja: You only crowd it if there's too many flavours bouncing round. If, if you've nicely balanced them out, not crowding. I don't think there's too many flavours, no I don't think so. At the end of the day you've got to perform it and that's the end of it so I'm hoping it comes together.

J: I admire the fact he's trying something new, but can he make those flavours work together? Shelina, there is a girl who is really driven. Her food of Mauritius gives us sunshine. The flavours of that dish I think are simply stunning.

G: It's all a little bit sloppy, texture's a little bit wet. She can be inconsistent. Today we need her to be on the top of her game.

S: The experience with Jason Atherton and being in the kitchen with him was fantastic. I learnt so much about having finesse and detail in the way that you deliver food. I'm going to just try and make sure it looks a little bit pretty on the plate.

G: Shelina, an Alfonso mango, one of my favourite things in the world. What are you doing with it?

S: I am making a mango and cardamom trifle with a mango and lime sorbet and a Mauritian rum spiced bar-bar.

J: Your food sounds fantastic.

S: Thank you.

J: Shelina, are you married?

S: I am, he doesn't appreciate my cooking so, I'm joking.

J: I tell you what, he better now.

G: How ambitious are you now feeling?  
S: Well this is the most ambitious dish I've ever tried to put together in the time that I've had.  
G: I expect you to do that mango justice. We know I like puddings but that's not just the point for me John, what she's doing there, I think I'm just about to take Shelina by the hand and elope with her.  
J: Just under twenty minutes to go guys. Andrew, there is a man who dares to put the unusual together and makes them truly work. It makes my head spin in a really good way. I want to see Andrew today put his head down and produce something truly delicious because I want that boy to stay in this competition.  
A: I will feel very upset if I leave today. If I pull this off the dish is going to be wonderful and I just hope John and Greg will leave me some so I can finish it.  
G: Big smile on your face Andrew.  
A: Yes big smile.  
G: What are you cooking?  
A: Pan fried quail with a potato pancake and a stuffed courgette.  
J: Whenever you say a dish we know that there is going to be a lot more to that dish than that. Presently we have figs in syrup, we've got pomegranate, lemons, we've got [unclear 35.44] sitting in butter. Where does it all come from?  
A: From Afsaneh because she cooks these, these kind of ingredients beautifully.  
J: So you're starting to watch your competition and understanding what you can learn from them.  
A: Absolutely yeah, I mean I've learnt so much from Afsaneh from the two team challenges.  
J: Andrew, it sounds exciting.  
G: I'm really looking forward to Andrew's dish, he's used the legs to stuff a yellow courgette. I do hope he pulls it off. Emma is a twenty-nine year old from Scotland. She like me has got a sweet tooth.  
J: When she gets it right she really gets it right.  
W3: For me this is definitely the nicest thing that I've eaten today. I think it's absolutely fantastic.  
J: But when she gets it wrong it does go a little bit strange. For me it's all too sweet. The vibrancy of those scallops is completely lost. Now it's time for her to come back in here and really prove herself.  
Em: I don't think I've shown John and Greg my best yet. I've already got so many new ideas that I haven't tried out yet. I think I've got an awful lot more still to give. I just hope that John and Greg see that as well.  
J: Emma, what are you going to cook for us?  
Em: I'm basically making steak and mash and onion ice cream. What I'm trying to do is add my own little twist to it and show you the skills that I learned from working with Jason.  
J: You've made onion ice cream to go with the steak. Very interesting.  
G: Have you had onion ice cream before?  
Em: Yes. Yeah I had it in a restaurant and thought oh that's quite interesting so I thought I'd give it a shot.  
G: Steak and mash and onion ice cream is, is pretty out there. It's pretty left field.  
Em: Not if it's good.  
J: I think it's a risky dish.  
Em: I think so too.  
J: I think it's a really risky dish but hey, let's see what happens.  
Em: Yeah, yeah, thank you.  
J: Good luck.  
G: Am I missing something John? Or did she honestly say she was going to serve an ice cream made of onion with a piece of beef?

J: It's about hot and cold, it's about acidity and about sweetness. I get what she's trying to do. I hope it works.

G: If I like it I'm going to have myself certified. You have just four minutes.

J: Ninety seconds.

G: Come on, thirty seconds. If it's going to go on a plate it needs to go on now. That's it, stop.

N: Emma has made a slow cooked beef fillet with bone marrow persillade, carrots, horseradish pomme puree, red wine jus and onion ice cream.

J: That piece of beef is absolutely beautifully cooked and I really enjoy that rich, sweet sauce and then the textures come in from the creamy mashed potato and the coldness of your onion ice cream. The one thing that is not standing up to it all.

Em: Is the beef.

J: Is the beef. I think it's cooked really well I would have just liked to have tasted the beef a bit more.

G: Love the slippery beef and the strength of your sauce, and I love the tang of the horseradish in the mashed potato. Don't like the ice cream one bit, not one bit.

Em: You either love it or hate it.

J: Thanks.

Em: Thank you, cheers. The ice cream is something where you either hate it or you love it. John didn't seem to mind it, Greg didn't like it at all.

N: Jay has also made filet of beef, served with Roquefort butter, seps, an asparagus crown filled with a savoury asparagus mouse and a seps sauce.

G: Yeah, that'll do for me. That's, that's good and I'm surprised. It balances very well, nice. My only complaint is I think that would have looked a lot smarter if you'd have sliced that beef. It could look more elegant.

Ja: Thank you.

J: Jay you have an extraordinary touch, that asparagus mouse is really light, really velvety. The beef, beautifully cooked. I can taste every single part of that dish individually and it's a really, really good dish. Thanks Jay.

Ja: Thank you very much. I put a fair bit of effort into that dish, getting it right, balancing it. I mean okay you know he said the beef was a bit too big but I usually cook for myself, I'm a big bloke you know what I mean.

N: Andrew has made pan friend quail served with potato pancake, quail's leg stuffed courgette with a pomegranate and parsley salad, prune and caper jam and a quail sauce.

J: Boom. Boom, that amazing sweet but sharp caper and fig jam is just brilliant. The stewed quail inside the courgette is full of flavour with the wonderful quail sauce. All those lovely big bits of flavour on there are wonderful together but there is no taste of that quail breast.

G: There is so much to admire there. I love the sweet potato pancake with that sweet jam underneath. Altogether, on a fork full, you lose the quail.

J: I think you've got amazing skill, I think you've got amazing knowledge. I know you're trying to invent every single dish, maybe a little bit more plagiarism. Okay?

A: Yeah.

J: Andrew thank you very much.

N: Shelina has made an Alfonso mango and cardamom trifle, a spiced Mauritian rum bar-bar and a mango and lime sorbet.

G: Beautiful. That's beautiful. That perfumed sweet, sweet mango and a bit of sharpness of lime is heaven. Oh that is even better. It's mango, it's cream, there's vanilla, there's the warmth of booze. That is beautiful. Right rum bar-bar. This sort of a dish at the end of a meal would have me coming back and coming back, and coming back. I think that is an absolute delight. That may well be one of the best deserts I've had ever. I'm serious, that is just absolutely knock out.

J: Shelina your desert I think is close to faultless. I think as one it's absolutely delicious. Beautifully flavoured, beautifully defined, beautifully made and looks beautiful.

S: Thank you.

G: Ooh well done, very well done.

S: Thank you. Thank you very much. Amazing, I'm feeling amazing right now. I'm in shock, I'm in shock about the comments. It's the best feedback any girl could ever ask for.

N: Eamonn has made chicken breast stuffed with goat's cheese and chicken liver, served with a pancetta wrapped baked onion, [s.l marelle 45.44] sauce and parsley vinaigrette.

G: I like the moist chicken against those big flavours. They are powerful, they're rich but you do pull them off. I believe you need to do a little bit of work on the presentation, find a way somehow of not having great big lumps in the middle of the plate. But the flavours, the textures are knocking on the door of wonderful.

J: We are allowed to disagree with each other. I think it looks great. That rich, earthy, silky mushroom sauce, it tastes rich but at the same time adds saltiness to that really strong liver inside the chicken. It's well seasoned, it's well presented, it's well cooked, it's well thought out.

G: Well John incorrectly likes the look of the plate but we both agree it tastes great Eamonn.

E: Okay, thanks.

J: Thanks mate.

E: Cheers, thank you.

N: Aki has made green tea gateau, layered with red bean paste and chestnuts, served with plum wine jelly and a warm black treacle syrup.

G: Aki that is so pretty and so elegant, it's so smart. Love the jelly, like the flavour of the cake, don't particularly enjoy the texture of the cake. The sponge and those chestnuts also, this bean centre make the whole thing a little mealy and a little dry.

J: The jelly, delicious. Love the gold leaf, love the home made treacle. I think the cake is beautifully made and I think the whole thing works very well together but the texture of those sweet chestnuts.

G: Aki, thank you.

Ak: Thank you very much. I thought it worked but I was worried but it's, it's not conventional combination of ingredients. But they liked the flavours so I'm very pleased about that.

N: Tom has made chilli pineapple soufflé served with ginger coconut ice cream inside a pistachio basket.

G: That's lovely. That's lovely. Dainty, elegant, beautiful. Stunning, absolutely stunning. As light as a feather, sunshine sweet of pineapple and a little bit of chilli heat prickling your tongue. Stunning.

J: What I really like about it is it reminds me of a Thai pineapple curry but in desert form.

G: Yeah.

J: It's sort of a weird thing that it's a desert but it's sort of almost heading towards sort of a savoury desert and I think it's really exciting.

G: If we both like it you've got to smile. Deal?

T: Yeah.

G: Right good, stop messing about.

T: Thanks very much.

J: Thanks Tom.

G: Grumpy git.

T: We cooked for a hundred people in bath and then to cook with Jason Atherton. I mean I learnt so much and then to bring that forward into today and you know, get positive feedback is just, it's brilliant.

N: Afsaneh has made rack of lamb, crusted with toasted pine nuts, served with ragout of kidney, fried lamb's liver and onions, mashed potato, wilted spinach, a pomegranate reduction and lamb jus.



J: Your rack of lamb is cooked absolutely beautifully and I really enjoy the sweetness of the pomegranate and your wonderful rich lamb sauce. But both the kidneys and the lamb's liver is cooked way beyond anything which should be eaten. That lamb's liver, honestly, that is cooked so hard that should you put that into a gun it would be able to kill a pheasant.

Af: You're right.

J: Look at it. Honestly. I know that you're a good cook, I know that you can actually cook things that you love to cook very, very well. There's two things on that plate that aren't cooked very well because you don't like them.

G: Good, good flavour combinations but I'm chewing kidneys and I'm chewing the liver and that's wrong. But the sweet tangs that you've got from your pomegranate reduction with meaty flavours I think is really good.

J: Thank you.

Af: I'm very down actually and disappointed with myself. I knew the, they were overcooked and I shouldn't have put it on the plate.

J: I have to say that we admire your ambition today and some absolutely extraordinary food. But of course some not without fault. We now have a very difficult decision to make. Thanks very much, off you go.

G: The cooks in the room today did really well and you can see the progress they've been making. My two favourite dishes were the deserts from Tom and Shelina. And both Tom and Shelina did deserts with Jason. They didn't copy his deserts but it's definitely inspired them John.

J: Good, that's the way it should be.

G: Jay had a really big flavoured dish. I thought the beef was a little too big but I didn't expect that sort of flavour explosion.

J: Everything was cooked really well, everything was seasoned really, really well. It was really delicious. Today I think that Eamonn actually came up trumps. That stuffed onion with goat's cheese and bacon I thought was a great looking thing. It just delivered on all sorts of levels. So the people who truly impressed us today were Tom, Eamonn Jay and Shelina. Andrew did a huge amount of work but didn't quite pull it off. The quail couldn't stand up but you know, the guy is a grafter. We now know that. We know that he's determined and that he'll work really, really hard.

G: I want to talk about Aki. Aki's dishes always have style and elegance John, they're so beautifully presented. But the cake itself I thought was a little disappointing. The jelly however was a knockout.

Ak: If I had to go home today, of course I'll be really, really devastated.

G: I'm pleased for Emma in a way, I know I didn't agree with the dish but it was a beautiful piece of beef, really nice sauce and the horseradish and mashed potato, great. No need at all to stick a big lump of raspberry ripple on the site.

Em: The competition is really tough and everybody's an amazing cook. I, I don't know whether what I've done is enough to keep me in.

G: Afsaneh I hope today got a big wake up call. She shouldn't go anywhere near things that she doesn't like to cook. She was right on the flavours but she didn't have the knowledge to cook the offal because she doesn't like offal. Afsaneh, please, please. Master Chef is not a time to experiment with stuff that you don't like.

Af: I want it so much but I'm, I'm not happy at all today. I think if somebody is going out it's going to be me.

J: At risk we have Afsaneh, Aki, Andrew and Emma. Who out of those four doesn't have the ability to win the competition?

G: Ah, ah.

J: Tough decision.

G: It's easy to see the progress that's being made here. But some are stronger than others. Shelina, Tom, Jay, Eamonn, brilliant work. Well done, you're staying with us.

J: For you four there were ups and downs. For us the decision is who can cope with the competition, who has what it takes. Who doesn't have what it takes. And the answer to that question is we couldn't make a decision so all four of you are staying with us. Congratulations.

Em: They've given me another opportunity so I've just got to make sure I nail my next dish.

Af: I'm really relieved. Excited at the same time that I'm still here.

Ak: I feel really lucky that I've got another chance and I think today was a wakeup call for me.

A: I can understand that no one really deserved to go home but that just means that the challenges are going to get tougher because they've got to find some way of whittling us down.

N: Ashvy was unable to return to Master Chef. Despite her commitment to the competition unfortunately she had to withdraw. Next week there is just one challenge. To master the cuisines of Europe.

M9: Out, out, out, out.

Ak: I'm really happy

N: Their place in the competition comes down to just one dish.

G: I think this may be the best cooking you've done so far.

N: One of them will be going home.

### "Series 8, Episode 7"

#### Key:

N = Narrator	J = John Torode	G = Greg Wallace
Ja = Jay Tinker	T = Tom Rennolds	S = Shelina Permalloo
A = Andrew Kojima	Ak = Aki Matsushima	E = Eamonn Hunt
Af = Afsaneh Kaviani	Em = Emma Russell	F = Francesco Mazzei
B = Ben Tish	Br = Bruno Loubet	Si = Simon Rogan
To = Tom Kitchin	s.l. = sounds like	

N: These eight contestants are some of the best amateur cooks in the country. They're here because they have proven they can create food with its own individual style and flare. Tonight they will have to show another side of their skill. They have each been asked to cook just one dish from the European cuisine that inspires them the most. Spanish, French or Italian.

J: These three countries have had a huge amount of influence on this country's own cuisine and now we want to expose our eight cooks to that great influence.

N: At the end of this challenge one of them will be going home.

Ja: I've got to keep learning, if I don't. I mean if there's one day where you're only half in, that could be your day.

Em: I have an awful lot to prove. I really do feel that I am in the danger zone at the moment, especially with my last dish.

S: I would be in tears if I had to leave today. I just feel like I'm getting my, a spring in my step. I don't want this journey to end just yet.

N: There is just one challenge today. To cook the best dish they can. But before they do the eight are being sent to a master class in their chosen cuisine.

G: They are going to learn from chefs who have breathed, eaten, lived nothing else but the cuisines that they love.

N: Tom, Shelina and Aki have chosen Italian.

S: I'm feeling really good about going to an Italian restaurant. My husband's Italian so I've learnt a lot but I think being in the actual kitchen with an Italian chef is going to be a real kind of, eye opener I think.

- N: The contestants will be under the tutelage of chef Francesco Mazzei. His restaurant, L'Anima is famous for its contemporary interpretation of rustic Italian fare.
- F: Italian cooking is about you know, family. If I go to my mom and have the Cappelletti they taste one way. If you go to my aunt and she does Cappelletti they taste a different way. This is the power of Italy okay, this is why I think it's the best, this is why I think it's the most satisfying and this is why it probably is the most popular around the world.
- Right, boun giorno. What we got today, we've got some very interesting pasta called Malloreddus. As you can see we've got like five ingredients to create a fantastic dish. This is the philosophy of Italian cuisine okay. Simple ingredients, treat them with respect okay. This is what mamma teaches you. What we need to create is this beautiful, smooth, lovely textured pasta. I'm just going to mix it slowly, slowly yeah.
- Pasta, people thinks it's a simple dish to do and everybody can do it. No, there is so many different kind of pasta. Italy is not just spaghetti, it's not just pizza. There is Malloreddus, there is Cappelletti, there is [unclear 03.20]. Pasta is like a muscle okay. The more you work, the more it gets nervous so when you have your pasta dough you have to leave it to rest but then you achieve this. The pasta goes down and it doesn't come up so that means the pasta is ready to be used okay, as I'm going to show you now alright?
- Fantastic, look at that. Beautiful, small piece of pasta. What we need to do guys is this, with your thumb just turn the pasta round, you have this kind of shape, okay? This is what we call Malloreddus okay.
- Ak: It's amazing how you can make those shapes out of such simple things. It's beautiful.
- F: Do you guys want to try? Come over to the dish. You have to be confident. Just roll it, roll it, nice. Do it again. That's it, perfect. Shelina come on.
- S: [unclear 04.18]
- F: You've got bits of you know, Sardinia in you so come on.
- S: [unclear 04.20]
- F: That's well done, well done with that. Just roll it, that's good, quite happy with it. Tom crack on. Well done Tom. When you roll your Malloreddus shaped pasta, you have to cook it within four or five minutes. If they stay at room temperature they get very hard, very dry and they feel hardness too much, which we don't want that. Another very important thing. When we cook the pasta, always boiling, salted water. Just get the clams, just going to put inside olive oil. We're going to add these beautiful cherry tomatoes as they are, okay. Again quite rustic. Just a few, okay just a few. Have a look now, look they all open up. This is Italian cooking okay? Simple, great ingredients, okay. And that's the result.
- S: This is the first time I've wanted pasta at nine in the morning.
- F: Your beautiful Malloreddus with clams, [unclear05.28] is ready for you. Try it.
- T: The pasta's phenomenal, I mean tech, it's like nothing I've ever had before, fantastic.
- S: It's got such a lightness to it, its fan, it's just delicious.
- Ak: The best pasta I've ever had.
- F: Wow.
- Ak: So delicious.
- F: Is that a compliment.
- Ak: I'm going to cry.
- F: Oh don't please, it's a long day darling. If you start to cry we'll have trouble.
- N: To drive the lesson home the contestants now have to cook in service. Tom has to make the spinach and ricotta tortelli.
- F: I think I want that one a little bit bigger now, yeah?
- T: Bigger?
- F: Look, quite regular as well. Not like this, like this.
- T: Yeah.

F: Okay.

T: No problem. Quite hard, well very hard.

N: Shelina has been given the crab salad on passata.

S: Chef I'm ready with the crab.

F: I feel, a little bit more movement, I don't want a pyramid.

S: Ah, okay, okay.

F: I don't want nothing precise okay.

S: Okay.

F: Rustic, the way it should.

N: And Aki, the Sardinian seafood fregola. A toasted couscous dish.

F: Grand. Tom, well done, proud.

T: Today has done me the world of good and I think I'll be able to take what I've learnt today and I think they'll be able to see it, that it'll show in my food.

F: I'm happy with this, okay I didn't taste it.

S: Thank you.

F: So I'm going to go and ask the customers now.

S: Okay.

F: Okay if they're not happy, I'm not going to be happy.

S: Okay chef.

F: Okay carry on. Service. The customers at the table say they're quite happy with the crab.

S: Were they happy with it?

F: They loved the taste, they loved the look.

S: Okay.

F: So well done so far.

S: Thank you chef. The biggest thing about Italian cooking is that the people who cook the food are passionate and really love what they do and that's what makes the difference really.

F: Bravo, bravo, bravo okay let's go.

Ak: Really happy. My Italian cooking skills were zero at the beginning of the day and now it's somewhere so that's a factor of infinity improvement.

N: For their master class Eamonn and Andrew have chosen Spanish.

E: I've loved consuming Spanish food so really looking forward to what lies ahead. I'm hopefully going to learn a lot.

N: They will be taught by chef Ben Tish at The Salt Yard which is renowned for its modern take on Spanish tapas elevated to new levels.

B: What I really love about Spanish cuisine is there's some amazing ingredients and produce, you know big hits of flavour. It kind of lets you play a bit more. They've just got some really, really amazing stuff going on. Okay guys, so master class today is my take on a Spanish tortilla. It will show you kind of the essence of Spain. Every tortilla you make will be different due to the water content of the onions, the size of the egg. Really it's all about using your eye and kind of, you know, kind of tasting.

I've got some good olive oil here. This is [unclear 09.20] olive oil so it's really, really important. All the ingredients need to be really, really good, because it's so simple you can't hide any flavours yeah? Okay so [unclear 09.28] olive oil in the pan and we're going to add onions into that. Don't really want any colour on them, just soften them. Potato in the fryer, again cooking them without colour. I'm just going to transfer the onions into this bowl here. If you just want to look at these potatoes and see they're ready straight away right and into the tortilla mix. This is really, really crucial this stage, check the consistency but it's quite loose but not so loose that it's watery. That's your perfect consistency. Got the [unclear 10.04] and then here I've got some [unclear 10.07] cheese. And it's important that you get that pan very, very hot otherwise it'll stick straight away. Nice sizzle there, you know the pan's hot enough. This tortilla's going to

be delicious, I'm very, very happy with this one I think. There we go. So have you guys eaten many tortillas in your time?

E: A few, a few bad ones, just at friends houses going around for like tapas evenings and stuff, but it's, always overcook the eggs.

B: Yes. Well hopefully this one will impress you. So I'm going to make a really simply little salad and it involves fennel. I love raw fennel in salads, I think it's delicious and then here I've got some beautiful Spanish Cape berries. Because the tortilla's so rich this salad will kind of just lift it, add a freshness to it and, it will just make the dish complete. That's looking good. If I can show you guys here, feel nice and soft in the middle but set around the outside.

E: Yes.

B: And there you go, that's it. That's my [unclear 11.12] tortilla with fennel and cape salad. Spain on a plate.

E: That's stunning, absolutely stunning.

B: That's a pretty good tortilla I'd say.

E: To compare that to the ones I've had previous, it quite literally is-

B: What is it off [unclear 11.35]

E: - like chalk and cheese.

B: Well now you know how to do it you can create that at your dinner parties or whatever.

E: I will be inviting my Spanish friends round.

B: Yeah.

E: And showing them, showing them how to do it.

B: Yes, yes.

N: Service has begun and chef has given Andrew the lamb rump with honey roasted pumpkin and Moho [s.l. vahvey 12.02].

B: Okay, lovely lamb, that's cooked. Well let's get this plate clean though yeah? The presentation you need to work on a little bit yeah.

A: Yeah.

N: Eamonn is on the char grilled octopus with pepperanata.

B: Okay that's enough, that's enough, that's enough. Put it back over there and let's get that octopus off, let's get it cut. Come on we want this plate in now yeah.

E: Octopus away chef.

B: Okay very good, thank you.

E: Just wonderful. I've just thoroughly, thoroughly enjoyed myself today. The dish that I've, I've got coming up. I'm already rethinking some of the ingredients but the, it's the presentation as well that's, I've really learnt a lot today.

B: Okay, good, nice.

A: It's massively inspired me and I've learnt a lot about all these wonderful Spanish ingredients and knowing how to, how to put them all together in very simple ways that really lets the ingredients speak for themselves. Really good time, I hope I can show John and Greg that.

N: Finally it's Afsaneh, Emma and Jay, who have chosen French for their master class.

E: I can't wait to find out which French chef we're working under. We really can't wait. I love French cooking, love French chefs, so it'll be a great experience.

Af: I'm hoping to learn a lot about fine cuisine.

N: They will be under the guidance of chef Bruno Loubet. His modern bistro is heavily influenced by the techniques of regional French cuisine.

Br: I think it's very important to have some, the French philosophy about the food, especially for the techniques. If you understand the foundation then you can build from it. Okay today I'm going to show you how to do the [unclear 14.05] le'boeuf bourguignon. To me this is the essence of French cooking because this is a build up of flavours. So we are going to start with the beef. We give a nice colour and in the same pan now I'm going to cook the vegetables. Again we're going

to give a nice colour. The cooking [unclear 14.26] goes in the veg as well. Do you guys love French cuisine?

Ja: Yes. Yeah I used to have a French girlfriend.

Br: And she was cooking for you?

Ja: Yeah. I used to like more the home cooked stuff like casaes and like that.

Br: You say you used to have a girlfriend.

Ja: Yeah, yeah.

Br: She wasn't cooking very well then.

Ja: That was a lot of years ago chef.

Br: And we add the red wine, it's a lot of red wine. We get to bring to the boil, this will take away the harsh flavour, especially of the alcohol and also the customer won't get drunk. They can buy a bottle of wine as well. We add the stock.

Em: How long would that cook for?

Br: Now we're going to bring to the boil, and braise in the oven and that will take about three hours. As always I have one which I prepare early okay. I was here at five o'clock and I prepare this. You can see the beef is very tenderised and this [unclear 15.30] very nice. Now we're going to finish the sauce. Then we put the sauce to reduce. During this process we need to skim the top, always take out all the impurities and the fat on the top yeah. And to hePascale the process we add some ice cubes. So with this we lower the temperature of the sauce and it will have a natural clarification. Everything will come to the top, we just need to skim it. My sauce is reduced, I need some pepper. I worked three years for Raymond Blanc and that's, if I learn one thing from him it's this you know. Never be content with what you do. Always test and test again because sauce is very important in dish. To me when you eat a dish, you have a piece of meat, you have a beautiful sauce. That's French cooking. Beautiful shiny sauce you know and that's a result of eight hours of work. Okay there you go guys. [unclear 16.34] le'boeuf bourguignon. I hope this inspire you. Please taste and tell me what you think. That's good, I see a bit of smile on your face.

Af: I'm speechless [unclear 16.55]

Br: Speechless.

Af: It's fantastic.

Ja: Absolutely delicious.

Br: Good, okay we all happy? You see the result? So that's what we're looking for, beautiful depth of flavour. But let's do some work now, let's go.

N: Jay has been given the roast lamb with gratin a'la grecque.

Br: Okay, come on guys, come on. Don't forget French cuisine, good sauce. You know, you test your sauce?

Ja: Yeah

Br: Okay good.

Ja: Chef what about that one?

Br: Good cooking, good finish, Jay very nice.

Ja: Thank you chef.

Br: Maybe you can start work next week.

N: Afsaneh is on the roast wood pigeon with Brussels sprouts and a green pepper sauce.

Af: Chef, one pigeon.

Br: Okay that's good, that's good. You get it right.

Af: Good, thank you.

N: And Emma has been asked to make the black leg chicken with Swiss chard.

Br: Well done, that's good, that's good. You're getting there.

Em: Thanks chef. I've had a wicked time in the kitchen. I really enjoyed it. I've learnt an awful lot, especially around how to get more flavour into something. Hopefully I'll do French cuisine justice.

Af: I've learnt a lot from today about French cuisine, about how passionate they, they are about their food. It was great, good day.

Ja: That guy in there is awesome and you learn a lot from him in such a short time. Tomorrow I've got to go in there and nail that French, French dish, more the French sauce, impress John and Greg and stay in this competition.

J: Our cooks have just had an extraordinary master class. Now it's time to come back and show you and I how good they've become.

G: Let them create one dish. If they don't send me to either France, Spain or Italy, we will send them home.

E: Being in a Spanish restaurant has kind of lit a fire under me. Today I've got to deliver.

Em: I've taken an awful lot from the experience of working under Bruno. I really want to show what I have learned.

T: I'm very nervous today about cooking this dish. If I didn't go through after this round I'd be absolutely gutted.

F: You've been to my restaurant yesterday and you cooked my food, my Italian food of course, so today I want to see your Italian food. I want a fantastic dish and you've got one hour and ten minutes to do that, so let's crack on.

G: Italian food is my favourite, favourite cuisine in the world. A French chef will take a nice product and he'll make something technically brilliant out of it. An Italian will just kiss it gently, put it in a pan, stick it on a plate.

J: It tastes extraordinary, it's got wonderful texture. It just makes you alive.

S: Today what I want to show John and Greg is that I have the ability to cook outside of Mauritian food. So the dish that I'm cooking is chestnut tagliatelle with a wild mushroom sauce, with wild truffles. I think my dish is a lovely, lovely pasta dish. So as long as I don't shake too much hopefully my tagliatelle will be straight.

F: Oh Shelina, your pasta looks good.

S: Thank you chef.

F: You have to clean that you know.

S: Oh.

F: There's a lot of sand here and as you know this, the most expensive ingredient in the world, okay. You don't want your beautiful pasta to taste like sand. It would feel like [unclear 21.03] on your teeth yeah so make sure nice and clean, then you [unclear 21.06] at the end. But I'm very happy about your pasta.

S: Thank you chef.

F: Shelina, she, I think she's really trying to impress and because she's got half of the family Italians but I do not understand why she's going to use white truffle on top of other ingredients. White truffle is a king, it needs to be used by himself. We'll see the result and we'll make a judgement at the end.

T: Today I'm doing a roasted pheasant and a porcini mushroom risotto. What I learnt in Francesco's kitchen was simplicity, the love and care for the food and I've actually stripped back my recipe somewhat so that, you know I can give it the attention it deserves and, and hopefully my dish will be better for it.

F: Taste a bit, taste a bit. Can you feel the white wine? [unclear 22.10] make sure the wine evaporates completely.

T: Yes chef.

F: Okay, a bit of acidity is good for risotto.

T: Yeah.

F: Okay but it is a bit too much.

T: Yeah, ow.

F: Tom is doing pretty well. He's doing a good risotto. I've just given him a little tip how to cook risotto. It's also quite a difficult dish but he's doing pretty well. Alright guys, you've got thirty-five minutes from now okay and then you are ready to go, yeah?

Ak: I'm cooking sea urchin spaghetti and some truffled green salad. It's going to be simplicity itself. It's going to be exactly 100% southern Italian.

F: A lot of garlic yeah?

Ak: A bit too much?

F: No, it's fine. Smell of it great, it goes very well with that. Careful when you put the sea urchin inside.

Ak: Yeah

F: So, we don't want oil to go on your beautiful face yeah? Okay.

Ak: Thank you.

F: Aki, not sure about the combination to be honest. We don't serve pasta and salad, at all. Okay, use a salad as a starter, next to steak or next to grilled fish, but not next to pasta. Come on guys, you've got eleven minutes. Make sure you go enough time to plate properly.

S: I lost my truffle.

F: Have you cleaned your truffle?

S: Sorry?

F: Have you cleaned the onion there? Because the white truffle's on the chopping board.

S: I know, I took it from there and put it on this chopping board because I didn't want him, with the meat being there.

T: I've emptied this chopping board into the bin.

S: So I left it here.

F: You've emptied?

T: I've emptied this chopping board into the bin.

F: Where? So you better check inside there. The truffle is there, want to bet?

S: Oh my god.

F: Don't worry about it, we find it. Now we clean it even better than before and then we'll taste it.

S: My truffle was on the chopping board, over on that chopping board, and Tom cleaned his chopping board and the white truffle in the bin. Oh god, it's like a near death experience for me.

F: Two minutes guys and I want the food over here to look beautiful. Two minutes from now. Okay, three, two, one, done. Come here, stop it, stop it, stop it. Good. It's looking good. Well done. I'm going to the dining room now to test your food. Ciao boys. [unclear 25.45] good.

J: Very exciting.

F: Yeah very exciting. The, there is a few interesting combinations but so far so good.

J: That's not filling me with confidence. Tom we're going to start with you.

N: Tom has roasted a pheasant and served it on a wild mushroom risotto with fried porcini mushrooms and crispy bacon.

J: I think it looks simply stunning. I think it's a beautiful example of the pride of the ingredients the Italians have.

F: Everything is cooked profession. The seps nice, the [unclear] beautiful, the pheasant as well. Overall it's a good job.

J: The combination of the roast pheasant, the thyme, the mushrooms and that rice underneath which is perfectly cooked. I think is absolutely, perfect combination. For me it lacks a dimension and that dimension I think simply is some pepper. Otherwise I think it's a very, very good dish indeed.

G: This dish is brilliantly well made and brilliantly conceived because I didn't know how you were going to serve a risotto with a pheasant. Brilliantly, brilliantly well made.



N: Shelina has made chestnut tagliatelle with a porcini wild mushroom sauce and chilli, topped with white truffle shavings.

G: For me it's perfect. It's absolutely perfect. There's almost a sweetness in there. I can pick out the strength of the wild mushrooms. My only issue is I'd like some more truffle on there. Apart from that well done. You're on a roll sugar plum.

S: Thank you.

G: Aren't you.

S: I think I'm getting into the zone.

F: This is, the Italian dish okay. The kind of dish that your mom gives to you. The combination with your mushroom which it brings through the sweetness of the chestnuts itself is pretty spot on. I like the hint of chilli as well which also need to know, chilli doesn't go very well with truffle also. You know, just a few tips. Next time, stick to mushroom, garlic, chilli and perfect Italian dish.

J: I think your chestnut pasta is beautifully made. It still has that wonderful bite to it and the chestnut sweetness I think is fantastic against the smokiness of the mushrooms and it's not just made technically, it's made with feeling. I said that good Italian food makes you emotional and that for me makes me emotional, so good on you, well done.

S: Thank you very much.

N: Aki's dish is sea urchin spaghetti and a salad of asparagus, broccoli, baby spinach, tomatoes and mooly dressed with truffle oil.

F: Pasta and salad together in Italian cuisine doesn't work. The problem I've got with this dish today Aki is that we got too many things, too many ingredients going on here. If you taste the garlic, chilli of sea urchin and then you go to the salad you have truffle vinaigrette so in your mouth there is really a big confusion. To say that though, the pasta you did, is a very, very, very good.

J: This sea urchin spaghetti actually, for me is surprisingly delicious. I didn't expect to like it, I think the pasta is beautifully made, I like the sea urchin. I like the spice of it, I think it's really well seasoned. I think it's a really lovely spaghetti dish and I wish you hadn't put the salad anywhere near it.

G: I really wish you'd have had the confidence to go with a bowl of pasta Aki because right now I think all three of us would be saying good job.

Ak: In Japan you do have lots of different courses all served at the same time, that's the way I enjoy things, so I guess I couldn't break out of that mentality and I really regret that. And if that sends me home oh well.

G: That was honest Aki, that was really honest. It's what we thought was happening and we really respect your honesty.

J: Thank you, all three of you, some great food. We will see you soon.

G: You can see what they've picked up from working with you because actually all of these dishes are very skilled, all of them.

F: You can tell these guys, they've got passion and don't forget they've been in my kitchen for one day, not even a full day. And what they, what they've learnt is, make me happy, so I'm proud.

J: They're three people who've learnt a huge amount in a very, very short amount of time.

Ak: I've learnt a really big lesson today, one dish is one dish and the, the flavours need to all go together which is different to Japanese food. I hope they keep me in and give me another chance.

J: Beautiful Italian food, now bring on the Spanish.

B: Okay guys. You've got an hour and ten minutes to cook your dish. Let's go.

J: For me, of the three cuisines, this is definitely the most exciting. It has that spice background that I truly love. It is an exciting cuisine which just fills your mouth with joy.

G: The main job for our contestants today is to recreate some of my loveliest holidays. Give me sunshine, give me tomatoes, give me spice. Give me the soul of Spanish food.

A: My dish today is, is hake. I've also got red peppers, I've got chorizo, patatas bravas and aioli. There are lots of strong flavours on that plate so it's going to be a bit dangerous but I've got to use what I learnt in the Salt Yard to, to let those ingredients shine with each other.

B: So there's a lot of elements to, to this dish. Just seems you've kind of cherry picked all your, all your favourite tapas dishes.

A: That is how I started and, and there were a lot more to start with. I've actually brought this down from a-

B: But Spanish flavours are very bold.

A: Yes.

B: And that's why there usually aren't many elements on the plate in Spanish food.

A: Yes.

B: So you know, I'm going to be quite interested to see how it all pulls together.

A: Yes.

B: There's a lot going on with Andrew's dish. I think he's a very good cook, I think each individual element will probably work but its how it works as a plate, that's going to be the interesting thing. Okay guys, half an hour to go yeah so we really need to kind of step it up. Eamonn, how are you going over there?

E: Good chef, I'm on time.

B: On time.

E: The dish I'm cooking is pan fried bream fillets with a romesco sauce with some broad beans on the side with iberico ham running through it. And I'm hoping that the whole thing will just be beautifully balanced.

B: So what are you doing here?

E: At the moment I'm pin boning the bream.

B: Yeah.

E: And I'm also making stock-

B: Yeah I saw that, it's good.

E: - which I'm hopefully going to add a little bit just to give it a little bit of background. How much it's going to work today I don't know, depends on time.

B: Okay that really needs to reduce right down so, do you think you've got enough time for that?

E: Like I say I might not be able to add enough of that in as I'd like, as I'd like to. That's got to be the right consistency.

B: Good.

E: That's the plan chef.

B: Excellent. Eamonn, I think his dish is much more in line with what we do at our restaurants and I like the fact that he's using sea bream. I'm actually quite excited about Eamonn's dish. Okay guys, fourteen minutes left. You've got to bear in mind you've got plating up to do and put it on the pass so things should really be coming together now. Come on let's go, Andrew quickly please. Stop. I will see you in the dining room shortly yeah?

E: Yes chef.

B: Thank you.

E: Thank you chef.

A: Thank you.

B: How are you?

G: Good.

J: How are they getting on?

B: They got it together in the end, couple of seconds to spare, but no all good.

N: Andrew has made crumbed hake with aioli filled patatas bravas, served with Padron peppers, roast red peppers, a chorizo, orange and saffron sauce and a squid ink beurre blanc.

J: Beurre blanc's French where I come from.

B: I agree John.

G: I love it. I absolutely love it. I think this may be the best cooking you've done so far Andrew. Because it centres around flavour and not just your eye for presentation. That's lovely. I quite like it guys.

J: I can tell.

B: Yeah.

G: I think its wonderful Andrew.

B: It is Spain on a plate you know, the colours, it's vibrant, exciting, it's fun. The patatas bravas I was concerned about, I actually like those. Again fish is beautifully cooked. If I got a piece of fish cooked like that by one of my chefs in my restaurant I'd be more than happy.

J: You have all the elements of sunshine and sea and the colours that go with, I think fun, exciting, Spanish food. I think it's really well made and what I'm more pleased about is you have actually taken the essence of Spain and used your style, rather than your style and dropping some Spanish flavours in there. And that for me was the exercise today. So good job, really good job.

N: Eamonn served with sea bream on a romesco sauce, topped with paprika and olive oil and broad beans with Iberico ham.

B: Really enjoyed that. The beans and ham of iberico mix, a classic. Really, really good. I was slightly concerned about the bream standing up against that romesco sauce but I don't think it's too pungent, the romesco, I think it's nicely balanced. For me that was a lovely, lovely plate of food.

E: Thank you chef.

G: A good looking dish, some brilliant flavour combinations. That beans, ham and onion is delightful. All in all, good cooking.

J: I think the cooking on your dish today has proved that you've taken a lot from that restaurant experience. You're learning little things that make a difference. That fish, crispy all around the edges as well as the skin, but still soft in the flesh. I think that for me is where I'm starting to see some great growth and that excites me.

G: I believe the pair of you have really understood the flavours and ideas of Spain brilliantly. I really do.

J: Gentlemen, thank you very much indeed.

E: Thanks chef.

B: I think at this level and you know, they are amateurs, everything has been amazing.

J: These two I think are on a pretty fast learning curve.

G: Mate I'm there, I'm on holiday. I'm looking for the bloke with the pedalo.

E: I would go as far as really well. Just nice to hear them almost confirm what you know and that's that you're picking things up.

A: To hear Greg say that's my best cooking ever is, well it's exactly what you want to hear at this stage in the competition.

N: Last to cook is Afsaneh, Jay and Emma with their take on French cuisine.

Br: You have one hour and ten minutes, please cook.

J: I admire French food but for me it's very rich, it's very heavy, it's very big. I want sunshine in my life, I want some really, make my heart thump. Rather than actually fill me with rich.

G: You can keep your sunshine, give me butter and cream, and sugar.

Ja: I want to show that I have learnt a lot from, from being with Bruno yesterday. So today I'm doing a bouillabaisse. Now, that, a bouillabaisse to the French, like fish and chips to the English. You know what I mean, they absolutely love it. It's a fish stew but I'm going to refine it, it's a fantastic dish.

Br: So this is your version of the bouillabaisse.

Ja: Yes.

Br: And I see your stock is quite loose and quite clean.

Ja: Yeah.

Br: Usually we, there is more body to it.

Ja: Well I'm going to reduce the stock so it's just a stock. I've also got some, I've made a [unclear 41.21] and I've got some orange zest in there.

Br: Oh.

Ja: You know for a little bit of citrus.

Br: It's a bit of a reinterpretation of a bouillabaisse. All the lemons, citric, build up together.

Ja: That's exactly it, that's exactly it. I mean you know, it's a classic dish but it's Master Chef, I've got to put my interpretation on it.

Br: Of course, of course. I understand, well I'm waiting for that.

Ja: Thank you very much.

Br: Thank you. Today he kind of deconstruct a bit. I'm not sure, I mean it will be interesting to see the end result. If he managed to put it together that would be fantastic.

Em: Today I'm cooking chocolate and banana profiteroles with ice cream and a caramel sauce. I haven't yet decided what flavour of ice cream I'm going to make, it may be caramel ice cream. It may just be vanilla, it may be banana, we'll wait and see what happens during the hour and ten.

Br: So your choux is going to be nice and crisp outside and nice and soft inside.

Em: Yes, hopefully.

Br: Hopefully?

Em: Hopefully if it works out.

Br: And what ice cream are you doing?

Em: I'm not 100% sure yet. What I'm thinking is with the caramel that I'm going to make with it, which is a kind of banana caramel, then I might swirl that through vanilla ice cream.

Br: Yes.

Em: But I've never done that before.

Br: Okay.

Em: So, I think that will work.

Br: Emma, she seemed to be concerned about what she's doing, she. I don't think she knows really what the result will be, so that's a bit of a concern. Thirty minutes gone, forty minutes left.

Af: Today I'm cooking apple and cinnamon flan cake with vanilla and calvados ice cream. I'm worried about the cake, I'm worried about the actual ice cream because when you put alcohol in the ice cream it doesn't set as quickly. So I've got a few things to worry about.

Br: So can, can you explain to me a bit about the desert because, I'm not sure if it's a flan or-

Af: I think if it doesn't rise as much as a normal cake so it stays sort of shallow and-

Br: Yes.

Af: - looks like a flan but it's not like a flan base-

Br: Yes.

Af: - or anything like that. And-

Br: It's a bit spongy and moist, very moist.

Af: Yes.

Br: Okay.

Af: I've also-

Br: Does it look like a flan or like a pancake for the moment?

Af: Well it looks like a flan at the moment, I hope it's going to stay like that.

Br: Afsaneh is doing a desert. I'm not sure what it's going to be. It sounds like a hybrid between a sponge cake and a clafouti. So I don't know, I mean we'll see. I mean hopefully will be soft and moist and beautiful. Okay guys you have only seventeen minutes left. Make the most out of it. I want to see something fantastic today.

Af: I've just noticed the ice cream is not setting.

Br: Three minutes and three portions.

Ja: Yes chef.

Br: Emma, come on, come on, come on. This is the end.

Em: Chef, my ice cream, it was done and then what I tried to do was make it into a caramel swirl and the caramel melted it all. So it didn't work.

Br: Okay. It's time to stop now, finished. We go.

J: Let's start with yours Jay.

N: Jay has made his take on a bouillabaisse consisting of pan fried monk fish and gurnard, mussels, fennel and saffron potatoes.

G: I love the way you've cooked the fish and the potatoes are cooked perfectly, everything is cooked really well. And I can pick the saffron out of the base of your bouillabaisse but it lacks the depth of a proper French bouillabaisse.

Br: It's all very well done, I mean the fish is perfectly cooked, the fennel is good. All the elements individually are good but together it's too many ingredients, hard to separate it I think.

J: You have that wonderful tininess of the saffron, the soft waxy potatoes, the richness of your broth with the strength of fish which is not overpowering and I like the mussels. But for me, the joy of the bouillabaisse has sort of been lost by taking it apart and putting it back together again.

N: Afsaneh has made an apple and cinnamon flan cake, served with calvados ice cream.

Br: This is a very much a classic marriage of flavour, never the less there is quite a few mistakes there. The cream is very, very loose, maybe not enough egg yolks. So overall this is a dish, so simple that it should be, could be only perfect to be French.

J: I think that today your technique has let you down. The apples should have had a lot more colour, a lot more butter on them before they went on top of that sponge, and the ice cream. You should have burnt away the alcohol before you tried to churn it. What we know you're capable of isn't really on show.

G: As a concept I think an apple tart with a calvados ice cream is a brilliant idea and it's such, such a wonderful combination of flavours if you'd have pulled it off.

N: Emma has made profiteroles filled with banana cream mousseline, topped with milk chocolate and spun sugar, served with a caramel and vanilla ice cream, caramel sauce and banana slices.

Em: What happened was I made the vanilla ice cream and then put some of the caramel in it, with the idea to do that, and then that melted it.

G: So what we've got is ripple puddle.

Em: Yes.

G: I quite like your choux pastry, they're irregular shapes. I'd like them to be a little bit bigger but the whole thing is too sweet, even for me.

Em: Yes.

Br: For me what's the trouble is the soft chocolate on the choux which makes it sticky and very sweet. I will have seen, in a French way, we probably will have done a caramel and dipped them so you have the crunch. Choux pastry is about the texture, you know the crusty pastry outside, soft inside. If you had the caramel on the top you even have this extra bite. Just really, too sweet and too sticky for me.

J: Emma I've got to applaud the amount of work you put into this dish. Making choux pastry, making a proper crème patissiere to fill up the centre of those which is actually lovely and thick. Making a custard base for your ice cream, a chocolate topping, a caramel sauce. There's lots of work in here but in that small amount of time you've had it means the detail is not quite there.

G: Thank you very much, that was a fascinating and new journey around the dishes of France. Thank you very much, off you go guys.

J: The only dish today that I think has actually captured France at all is Jay.

Br: I completely agree with you, I mean to me, these deserts really are more English, even if they were done perfectly, than French. You know, the creamy things, the sweetness. There's not enough difference of texture and, and technical aspect to it.

Af: I'm disappointed because I wanted my ice cream to be there as an ice cream, not like a runny custard. But obviously you make mistakes and you need to correct it, and deal with it and get on with it, and carry on.

Em: No, that didn't go very well for me today at all. And it may cost my place in this competition.

G: We have brought the best bits of Europe into our own kitchen. Around Europe in eight plates, it was brilliant. Well it wasn't all brilliant but I've had a brilliant time, and the Spanish food was my favourite round. I think Andrew and Eamonn completely and utterly nailed it. They evoked the flavours of Spain, the spirit of Spain and they deserve a place in the next round.

J: Andrew and Eamonn, safe.

G: Can we go to Italy next? Because I thought Shelina did a brilliant job.

J: For Shelina it seems the food of Italy really got hold of her. She understood the principles, cooked with sympathy and just delivered with absolute singular majesty.

S: I feel, yeah I feel proud right now. I feel pretty happy and hopefully my Italian family will be proud as well.

J: Tom cooked for us a risotto of wild mushrooms with pheasant and seps. And I've got to say it was stunning. Absolutely stunning.

G: So in the Italian round the cooks we really like are Shelina and Tom.

J: Yes, they're definitely safe.

G: Aki, I really liked the salad and I really liked the spaghetti, just no way did they ever work together.

Ak: The components of the dish were actually good, just the one thing that I put it together, so that's why I'm really, really gutted. It's like saying I love chocolate, I love anchovy and put them together, boom.

G: If you are willing to forgive her I am because it thought her spaghetti was very, very well made.

J: Okay fine then, Aki stays. Shall we move to France?

G: France was, was a different kettle of fish for me, I was quite disappointed in France. Apart from Jay. Jay made a bouillabaisse, a fish stew of sorts.

Ja: It didn't go as good as I thought it would. It's a classic dish, I shouldn't have played around with it.

J: He was disappointed by it but the flavours were there and it really embraced what France was about. It was opulent, it was exciting, it was rich, it was vibrant. Jay has made the grade. As for Emma I don't think she went anywhere near a Parisian café, more towards a major supermarket.

G: Emma's profiteroles weren't quite perfect but they were passable but she filled them with banana cream, you had a toffee sauce, and we had an ice cream which didn't quite work. But for all Emma's twists John, we kind of like that dangerous side of cooking. We like people who push themselves.

Em: I'm feeling disappointed in myself. Very disappointed in myself. I've just got to hope and pray that they give me another chance.

G: Afsaneh's apple flan cake was neither a flan nor a cake and she promised us ice cream that turned into cream. I mean we had issues there.

J: Afsaneh's dish wasn't that good. Slices of apple on top of a batter, almost a cake mixture, served with some ice cream. And I don't see what it displays about France.

Af: I'm hoping that they're going to see that I cook from heart and I've got the potential and I'm going to be kept in the competition.

G: Both of those ladies had, had weak rounds. It happens. But who's done enough to, to warrant a lifeline?

J: We are in a real quandary here, who has the promise? Who can turn themselves around, pick themselves up quick enough, to be able to cope with the strength of the competition? For us as judges, an extraordinary challenge. A real insight into your potential. Eamonn, Andrew, Shelina, Tom, Jay. You're staying with us. Well done.

G: Aki, you've done enough to stay with us Aki, well done. The contestant leaving us is Afsaneh.  
 Af: I know it's a competition, you've got to go out at one point or another but to be honest, it's hard, it's hard. But I've had a wonderful time, just being part of it is fantastic. I found so many things about myself that I never knew. I wouldn't change any part of it for anything, apart from the last moment. All the best for the rest of them, they have a huge journey in front of them and it's going to be exciting.  
 Ak: I feel absolutely elated. I can't believe it. I'm incredibly, incredibly lucky to be here right now.  
 Em: I'm just really pleased I've been given another opportunity to cook and redeem myself.  
 Ja: Magnificent seven. I can't believe it. Do you know what I mean? Has it whittled down quick or what? Do you know what I mean?  
 N: Next week the contestants take to the wild.  
 Si: Welcome to a very windy Cumbria.  
 N: And have to impress two of the country's most exciting chefs.  
 To: They've got to think outside the box. I'm looking for perfection.  
 G: In my mouth now I've got a floral, oaty, sweet, fish biscuit.  
 To: You've broken my heart here today. This is really wrong.  
 N: For one contestant the dream will be over.  
 J: The person leaving us.

### "Series 8, Episode 8"

#### Key:

N = Narrator	J = John Torode	G = Greg Wallace
Ja = Jay Tinker	T = Tom Rennolds	S = Shelina Permalloo
A = Andrew Kojima	Ak = Aki Matsushima	E = Eamonn Hunt
Em = Emma Russell	To = Tom Kitchin	Si = Simon Rogan
F = Francesco Mazzei	W1 = Female critic	M = Michael Gray
L = Lord Cavendish	K = Kate Nicholson	Ju = Judith Wren
N = Naomi Darbshire	Mi = Mick Wren	C = Charlotte Sharphouse
Al = Alex Sharphouse	U = Usher	Mc = Michel Roux Junior

s.l. = sounds like

N: Seven talented cooks have made it this far through the competition.  
 G: Move, move, move.  
 J: Absolutely love it.  
 G: Oh crying out loud.  
 F: Tom, well done, bravo.  
 G: I think this may be the best cooking you've done so far.  
 N: Tonight their challenge is to bring the best out of the great British larder. Cooking for the champion of local produce, Michelin starred Tom Kitchin.  
 To: We have so much going on from Cornwall and the seafood right up to the highlands of Scotland with the fantastic produce that we have.  
 N: And Cumbria's expert forager, Michelin starred chef Simon Rogan.  
 Si: British ingredients are better than anything else in the world.  
 N: But for one contestant the dream will be over.  
 A: To be facing elimination is a tough prospect. One strike and you're out.  
 Ja: Margins for error, none. You've got to be right on your game.  
 Ak: I'm under a ridiculous amount of pressure right now. It's serious business.

G: Today we want a bit of a spirit of John [unclear 1.24]. We want something that screams Rule Britannia at us.

J: Today is a celebration of the great British larder. And to hePascale Greg and I judge today we have a very talented man who takes the fantastic ingredients on his door step and elevates it to dizzy heights. Ladies and gentlemen, Mr Tom Kitchin.

To: Behind me we've got an array of fantastic produce. I'm looking for something really special today.

J: One plate of food, one and a half hours, ladies and gentlemen, come and collect your ingredients.

N: Tom's larder includes Scottish lobster, spider crab, razor clams from the north sea, creamy scallops, North Atlantic red mullet, oysters, langoustines and highland beef. And a range of fresh vegetables, fruits and store cupboard ingredients.

J: The inspiration on their faces when Tom walked through that door. They realised how serious it is, I think this is going to be a brilliant round.

Em: Tom's such an amazing chef. He's from Scotland, it's great. But I've got to cook a brilliant dish.

G: Guys two minutes left please.

J: Your destiny is in your own hands. Impress us because at the end of this one of you will be leaving us. One hours, thirty minutes, ladies and gentlemen, a brilliant plate of food. Let's cook.

To: I'm really excited about today but I'm looking for perfection. They've got to think outside the box, push themselves to the next level. Make me sit back and think whoa you've really showcased the Scottish produce today.

Ak: I feel a lot less confident when I'm in challenges where I don't have Japanese ingredients, when I'm restricted to cooking western food.

G: I really wish you'd have had the confidence to go with a bowl of pasta because I think all three of us would have been saying good job. Aki why've you got five times more ingredients than anybody else?

Ak: Because I was just grabbing anything that looked remotely nice. So today I'm trying to do a picnic with an onion tart, and croquettes with black pudding, potatoes around breadcrumbs, fried. And a nice salad.

J: The last couple of tasks have been quite tough for you.

Ak: Yes.

J: How are you feeling about the competition right now?

Ak: I don't have ingredients that I ideally want right now but I'm struggling through an I think I'm learning a tremendous amount.

J: Do you want to stay with us?

Ak: I love you John and Greg. I want to stay with you forever and ever.

G: You know that may have worked if you'd have said Greg and John, as it is, you're out of here.

To: Aki's got to be really careful. There might be some sense in that madness but the mess, if that was one of my chefs, boy.

S: Now I think I'm a strong contender, I think I've been able to show John and Greg adaptability.

J: I said that good Italian food makes you emotional, and that for me makes me emotional. So good on you, well done.

S: Being around some of the greatest chefs in the UK has just made me realise I want to be part of the best. There's no question about it.

J: Shelina what dish are you going to cook to either knock you out or keep you in the competition.

S: So I'm doing crab stuffed zucchini flowers [unclear 6.19] and pan fried fish. So it's going to be like a fish and seafood medley.

G: What's it about having Tom Kitchin in here?

S: That's very scary. I don't know if you could hear my heart racing when he walked through the door. It's going to be challenging. I've got to impress everyone today. Hopefully this dish will turn out how I'm thinking about it in my head.



J: Good.

To: Shelina has really impressed me. If she gets that dish right it could be a winner.

T: If I'm totally honest I'm extremely competitive and have been from day one.

J: The roast pheasant, the thyme, the mushrooms and that rice underneath which is perfectly cooked, I think is absolutely a perfect combination.

T: Now I'm only competing against six people, I want to beat them all.

J: Good old fashioned invention test, British produce. Right up your street isn't it?

T: Yeah I'm happy with this, today's task, really happy.

G: As soon as John introduced Tom Kitchin you started grinning.

T: I did yes, it was a nervous smile because he doesn't tolerate anything other than excellence. What I produce I produce today has got to be, you know, really top drawer.

G: What is the dish?

T: Filets of the mullet with scallops and a warm fennel and tomato salad with a fennel sauce. Let's hope that my plans are good.

G: I'm quite looking forward to Tom's dish because he's cooking for the first time with a huge smile on his face, and I love the sound of his fennel salad with the red mullet, I think that's lovely.

A: The closer you get you know, you can feel your finger nails on the title. At this stage in the competition there's no place for a major screw up.

G: There is so much to admire there, but all together you lose the quail.

A: You're cooking so much that you're learning so fast. And that feels really satisfying.

G: I absolutely love it. I think this may be the best cooking you've done so far Andrew. Andrew you look absolutely delighted.

A: I am, I am pleased. I'm half Scottish so hopefully all my mom's teaching will come flooding back.

J: What dish are you going to make Andrew?

A: I'm going to have pan fried mullet on a pearl barley risotto and there's going to be mushrooms through the risotto. I think, I'm going to try and do some whiskey and honey sauce. I think,

G: Andrew, do you always get the flavour combinations right do you think?

A: Unfortunately not, there's been a lot, a lot of catastrophes here and at home. I'm going to go a little bit simpler today I think.

To: I like the way Andrew's working. He's clean, he's focussed. I'm just worried about the whiskey. I mean I'm Scotland's biggest fan and I love whiskey but he's got to be careful because that's a big flavour he's playing with, especially with shell fish.

J: You've got just thirty five minutes left guys, thirty five minutes.

E: Master Chef has completely taken over my life now. All I ever do really is think about food and think about recipes.

W1: The combination is really stunning, it's like tasting a mouthful of fresh sea.

G: I think Eamonn completely and utterly nailed it.

E: I'm feeling calm and confident, but yes I'm on a roll and I want it to continue.

J: Eamonn it seems that you're really driven, very focused today.

E: I'm a happy bunny, fantastic ingredients, and as soon as I saw what was up there I knew what the centre of the dish would be.

J: What's the dish?

E: Langoustine on a [unclear 9.58] skink sauce with some roasted veg.

J: If you went home today how would you feel?

E: Don't even want to go there. I've, I've given up a lot and I'm not even thinking along those lines.

To: What I really like with Eamonn is he's used the carcass of the langoustine to make the sauce. But everything depends on that sauce.

Ja: You've got to step up your game, it's a once in a lifetime thing and I just don't want it to be over.

J: It really embraced what France was about. It was opulent, it was exciting, it was rich, it was vibrant.

Ja: I'm very comfortable in my cooking ability now, it's really come together, I'm dead happy with it.

J: Jay what dish are you going to cook today to keep you in the competition?

Ja: Filet of beef is braised red cabbage, a carrot puree and rosemary, walnut garnish.

J: How do you make it look beautiful?

Ja: I'll cross that bridge when I come to it, you know what I mean.

J: Try and cross the bridge before you come to it.

Ja: Yeah, I'm. I mean I'm when, when I come to. How do you do that?

J: I don't know. What I'm trying to say is think about the presentation of the dish before the last minute.

Ja: I've kind of got it in my head, you know what I mean, I've kind of got it.

J: Are you going to beat these guys today?

Ja: Oh, don't, can I whisper?

J: Come on.

Ja: Yeah.

G: Jay's got a filet of beef and a carrot puree. He's got some walnuts that he's frying with some rosemary. However I'd just like to see a little but more creativity, a little bit more invention from the man.

J: It's just a bit safe Jay.

Em: I'm not so sure I've got many lives left. I've had three, do I get another one? I'm not so sure.

G: She served us onion ice cream, I mean some of this is highly questionable. The whole thing is too sweet, even for me.

Em: I have a lot to prove in order to stay in the competition. If I can pull it out of the bag today then I might be in with a chance.

G: Emma.

Em: Hi.

G: Honestly, how are you feeling?

Em: You've done a double whammy on me because you've given me Scottish produce and a Scottish chef, and I'm Scottish. So I have even more to prove now which is wonderful. So I'm cooking beef with mushroom, onion, garlic tart with a pumpkin puree.

G: Scottish produce, Scottish chef. You can do this can't you?

Em: Oh I hope so. I really hope so.

G: Emma looks so nervous now John, I really hope she has a really, really good round. She needs a confidence injection.

J: And in a room of competition as strong as this, it's going to have to stand up and deliver. Two and a half minutes left guys, just two and a half minutes to finish your plates.

G: Guys, it's the last sixty seconds okay.

J: Emma are you going to use that tart?

Em: I don't know.

J: You've got thirty seconds. Make a decision.

Em: Okay, yeah. No, no.

G: That's it. Stop, stop.

N: Aki has created her version of a British picnic. Cheddar and onion tart, black pudding croquettes and a salad.

To: I can't believe that it actually works for me. In a strange and crazy way. You make me smile Aki, I don't know what it is about you. I mean the onion tart is nice, the black pudding croquette is a good idea, the salad, we could have finessed that a little bit more but the idea of a raw cabbage salad with walnuts and apple and chicory is refreshing. You've obviously got something.

Ak: Thank you.

J: I have never seen anybody take all those ingredients and then say I'm making a little picnic and then we end up with this. I want to hate it and I don't.

G: I enjoy the food you cooked for me but what I've always seen is individual nibbles. Very good nibbles that I've always enjoyed but I need at some stage to see a finished plate from you.

J: How her brain works. I have no idea.

Ak: I feel like that one element that Greg is concerned about is the deciding factor of my future. If they give me another chance I'm going to work on it, it's going to be fixed.

N: Andrew has chosen the red mullet and served it with a pearl barley risotto with pickled geroles, razor clam ceviche and a whiskey and honey sauce.

G: It's intriguing, okay. It might even be exciting, let's give it a go. In my mouth now I've got a floral sweet, oaty, fish biscuit. Mate your flavour ideas are way out there. It's just a bit weird.

To: Whiskey for me doesn't belong in this dish. Whiskey is a very, very strong ingredient. Honey has got nothing to do with a ceviche of raw fish. Here, it's just not right. There's too many flavours for me, too many flavours.

J: I've never had whiskey and fish before and I will please ask the rest of the world never to do it because it doesn't work.

G: That is so frustrating. Honeyed, whiskey-ed fish.

A: I got roasted, I got absolutely roasted by all three of them. It feels horrible because my judgement of what would be a good plate was lacking.

N: Jay has cooked fillet of beef with braised red cabbage, carrot puree, roasted root vegetables and walnuts dressed with fried rosemary needles.

G: I like it. I like the way you've cooked the beef. I love that rosemary and walnut, I think that's a touch of class. Don't get cocky. The rosemary and the walnut works okay.

To: You pick on the smallest men don't you. Jay I think you can cook, but do you know what my honest opinion is? There's too much butter in that puree, the cabbage is too sweet. The beef is beef, I don't find it exciting, it needs something that's going to lift it, make it sing. The walnuts are saving this dish because they've got your personality in there.

J: You're cooking, not in question. But at what stage Jay are you going to stand up and go gentlemen, look at me. Because that's what we need from you.

Ja: I didn't push myself enough. He says you've got it, you can cook, you just need to get edgy. So that's what I've got to do, if I get through of course.

N: Tom's dish is pan fried mullet on a warm fennel and tomato salad, dressed with mint. Served with scallops and a fennel sauce.

To: The fish is well cooked, it's crispy. The fennel is cooked well, were you looking for a bit of crunch in there?

T: I was hoping for crunch.

To: I think you've lost the bit of crunch. The tomatoes, a little bit soft. A good effort.

J: Beautifully cooked, very rich mullet. Sweet baby scallops, wonderful fennel and then a hint of mint which I didn't expect to get at all. I think you're cooking today is great.

T: It's not something I've ever cooked before and I put a very pretty, very attractive plate of food all cooked well, so I'm very happy with it.

N: Emma has made fillet of beef with a pearl barley sauce, pumpkin puree, onions and sep mushrooms.

To: The beef Emma, I can't see the crispiness, that lovely caramelised, you could have got nice and crispy. It looks like it's slightly cooked too much on one side than the other. I would have loved to have seen the seps just cut in half. Keep the shape of the sep and just caramelise it, we could have a lovely pile of fricassee of seps.

J: I'm left with sort of an iron richness but no texture. Everything on the plate is a little bit wet.

G: We need something else. Mate I'd kill for a potato fondant on there right now. I really would.

J: You spent so much time making your tart. You could have used that time to actually do something that was meant to go on the plate. And so much more I think could have been done with this dish to make it special.

Em: Thank you. Every tiny little mistake you make they notice. I'll be gutted I got sent off in the Scottish round. That would just be a classic and something that my friends would never forgive me for.

N: Shelina has pan seared the mullet and served it with a crab stuffed courgette flower, braised fennel and a sauce vierge.

To: With red mullet you have to get that skin crispy. You've done that, well done. The courgette flower is excellent. I was really looking forward to someone stuffing that courgette flower today, it was really, really important you know. You've combined skills and real understanding of cooking but also in the marriage of flavours and so many chefs don't understand it. Well done.

S: Thank you very much.

J: What you've ended up doing with those fresh herbs and the sharpness of the capers, against that beautifully cooked fish, makes the whole thing fantastic. You've got crunch in your fennel. Your fish is cooked beautifully. Your courgette is lovely and soft. You're starting to understand and it's great, really good.

S: Thank you very much.

G: That is a very good looking dish, very nice tasting dish. I think that's wonderful.

S: I feel fantastic, yeah it was amazing. I can't believe Tom Kitchin thought my dish was faultless. I'm definitely proud of myself today, really very proud of myself.

N: Last up is Eamonn. He's made Langoustines on top of roasted pumpkin, turnips and courgettes served with a potato puree and a [unclear 23.04] skink sauce.

J: Your potato puree is lovely and smooth and delicious and it goes really well with those Langoustines which are just cooked. The sauce however is so heavily reduced that it's becoming really overpowering to the stage where it's, the acids hitting the side of my cheeks and almost sort of bubbling and burning inside my mouth a little bit. And it's so strong that I'm fighting even to taste a turnip and the courgette.

G: This dish isn't right. You've over done it. You've got to be more measured in your approach. You've got to.

To: When you took your ingredients and you told me what you were going to do I pencilled you in as my winner today. You've broken my heart here today. Langoustine, they should be the hero, they should be singing from this plate. We've got some in the shell still. What am I supposed to do here?

E: Blooming plate was red hot and the whole sauce just went [unclear] and I should imagine doubled in intensity at least.

G: What a day. A serious amount of pressure. No lack of effort. Thanks very much. We've got to have a chat. Off you go.

To: I'm impressed by the standard but I think there's some dark horses still to come through. I really do, I think some of them, they just need that confidence.

J: Sure, sure.

To: I wish you luck boys.

G: Tom, having you here has been wonderful, thanks mate.

To: Pleasure.

J: Thanks Tom.

G: I'll tell you my best dish, Shelina. She's really proved the point today. Fish perfectly cooked, the lovely little herb sauce that she had around the outside.

J: Really salty but sweet crab inside the courgette flower, cooked beautifully. Really good dish.

G: I like Tom's dish. I thought the red mullet on the fennel and the tomato was a good dish.

J: For me the most exciting thing about the dish was that subtle note of mint that ran underneath the fennel and the tomato to give it real vibrancy with that beautifully cooked piece of mullet. I think it was a great dish. Shelina and Tom, safe. Let's move to Aki.

G: Oh my word. I didn't come on here to have a picnic.

J: She took those onions and some cheddar cheese and then she turned it into a tart. She took black pudding, lots of mushrooms and cooked it all down and then made decent croquettes. She actually thought about the dish and as a brief produced a British idea on a plate.

G: Yeah, you can't nibble your way to the final.

J: No but could you have eaten all of Aki's dish?

G: Yeah happily.

J: There you go.

G: Well what, what point are you making? Jay, I think he quietly goes about his business, he had a very nicely cooked beef. I thought the puree with the cabbage was a little too sweet but no, no glaring errors.

J: And he took the care to make sure those rosemary needles were lovely and crisp and crackly and salty to go with those walnuts. It was just all a bit safe.

G: But he's solid John. He doesn't make the crazy mistakes that others make.

J: Totally agree with you. There's three in the pot. Eamonn, Andrew, Emma.

G: Andrew just has this maddening insistence on chucking flavour after flavour into the same bowl.

J: Clams, tomatoes, raw onions, honey, mullet, whiskey and mushrooms. That's just disturbing.

G: What's the point in having all that skill if you can't make a nicely flavoured dish out of it?

J: Are you slightly frustrated by any chance?

G: Ah mate, honestly.

A: I hope I'm not going home today because I do feel like I've shown John and Greg consistently a lot of dedication and skill, and good hard work.

J: Eamonn has Langoustines, one of the jewels of the sea, and he promised at the start a [unclear 27.49] skink type sauce with vegetables running through it. Instead we had an over reduced, really strong, seafood bisque broth at the bottom with his Langoustines fighting for their lives.

G: Eamonn's tripped up today, I mean he's fallen flat on his face.

J: At this stage of the competition can you knock him out because he's done so well so far?

E: My guess is I'm going home. I always said just try and leave with a smile.

G: I'm wondering whether Emma actually does have basic all round skills to go further.

J: That dish was not complete. The beef itself, not even crispy on the outside.

G: Ah.

J: My issue right now is, three times in a row and she hasn't delivered.

Em: I hate being on the back foot. I want to be on the front foot and at this stage in the game I might have not done enough.

G: We're talking about the final six John. Who really is, is not going to hack it. That round actually proved a lot tougher than we expected. Some of you, very, very good. Some of you actually let yourselves down. Shelina, well cooked fish, stuffed courgette flower was a brilliant idea, it was the best dish of the day, you're in well done, very well done. Tom, Jay, Aki you're staying with us, congratulations.

J: And the person leaving us is Emma.

Em: Thank you.

J: Thanks Emma.

Em: I knew I hadn't pulled out enough stops today. I had to have a dish that was a hundred percent and it wasn't. I've had so much fun though. And it has been an amazing experience.

E: I am actually in shock that I'm still here. And I just scraped in and I don't want to be there again.

A: I dodged a bullet, there's no more room for errors like that.

G: Alright, you can bring the colour back to your faces. You live to cook another day. All I'd say is pack your waterproofs.

N: The contestants now travel into Cumbria to meet a chef whose restaurant has been called the Fat Duck of the north. Simon Rogan opened the one Michelin starred L'Enclume nine years ago. Its accolades are based on his unique skill at foraging and sourcing the best of Britain's natural larder.

Si: Foraging is everything to us, it's what connects us to our surroundings. Picking that link from the earth, out of the ground, by your bare hands. Without it actually being transported, something special about all that. Welcome to a very windy Cumbria. You might think there's nothing here but the whole area is rich in natural ingredients and hopefully, you know, if you can grasp these ingredients then it will take your cooking to a whole next level. There's plenty to choose from, let's go for it.

Ak: This is what I've been really looking forward to actually so it's really exciting to see what we're going to come up with.

Si: So that's the [s.l. sierra 33.36] grass, taste that. Lovely delicate herb. A bit reminiscent of coriander. Some people have been known to call it beach coriander.

S: Would you use it in the same way as coriander?

Si: Yeah you could chop it up and sprinkle it over things. It doesn't actually lose its density during cooking so I like to use it as a garnish. It looks, it looks quite effective.

E: It's just nowhere near as salty but it's got that-

Si: Yeah.

E: -quality of the sea in it.

Si: They're all really connected in ways but they've got those, all these subtle differences and you know, they're all quite unique in flavour.

E: Really lovely.

Ja: Simon says you just might see grass, you know, he says but I see an open larder. I was like nah I don't mate. You know what I mean, no within a short while you're picking stuff up, you're tasting it. It's all a new experience you know what I mean.

Si: Okay so we've got some hawthorn berries here. Quite good for use with game, good for thickening things, thickening stews, red meat stews and stuff like that. Okay so the real, the real star of the show if you like, and my favourite is this one here called Sweet Sicily or also known as Sweet Brackens because it looks like a bracken. It's got the most amazing smell.

E: Oh yeah.

Si: You know, when you eat it obviously you can taste the aniseed but on cooking it dissipates quite a lot, it's pretty amazing.

S: It's going to make you keep on thinking about what's around, what's in the environment. I've never done anything like this before so it's been an incredible day so far.

N: With their foraging introduction over the contestants face their next test. Lunch for 25 of Simon's food producers and farmers. A makeshift kitchen has been set up for them in a farmer's barn.

S: This kitchen is so small and there's not many hobs.

N: Simon has provided their ingredients including venison, partridge and lamb sourced from the local estate. As well as freshly caught herring and a range of foraged sea herbs and berries.

E: These people that are coming in today look at it, it's their food, it's their produce. It's just got to be special, simple as that.

N: Between the six of them they have to make four mains and two puddings.

S: I'm going to take venison.

T: Right well there's five of us want to do the savoury.

S: Okay.

T: So.

S: Oh right.

T: Eamonn?

E: Yes mate.

T: What were you thinking?

E: I wanted the venison.

T: Right. So there's two more venison.

S: How set are you on venison Eamonn?

E: Well, there's plenty of other good ingredients so.

S: Yeah I know. But we need one more sweet.

E: Well we've got to come up with the dishes so. I'll go desert.

T: Anyone else wanting to do a desert?

Ak: Me, me, me.

J: Ladies and gentlemen it is ten thirty, lunch is at one o'clock, so now you are eating into your two and a half hours cooking time. Plan well, think about your equipment, who's using the ovens. You've got a lot of food to make.

S: I think I'm going to make a venison stew, I think that's what I'm going to do. Venison I'm happy with but the other meats I don't think I could cook so I think that's where I am at the moment. Yeah.

J: That piece of venison is a venison loin, it's got no fat in it, if you try and stew that, it's not a haunch. It's going to be dry as an old boot on boot day.

S: So I'm not doing a stew.

J: Not with venison.

N: While Shelina rethinks her dish, Tom is underway French trimming his racks of lamb.

T: I'm doing a lamb with a pine nut and herb crust. The people that produce all this wonderful food today, they're going to be eating it and there's nothing more disrespectful than, you know to ruin someone's good work. I mean I know what it's like if I go and plaster a house out and then they get an awful decorator in that ruins it. It'd be the same thing for me to cook their food badly so I have no intention of doing that.

N: After Andrew's whiskey disaster he's hoping to impress with a dish using the local herring.

A: I'm going to smoke the herring with hay and herbs and, that's going to be a bit easier for service as well because if it's smoked there's no risk of it really being overcooked.

G: Don't go weird.

A: No I'm not going weird.

G: Don't have twenty angry farmers.

A: No, simple, simple.

G: I'm trusting you, I'm trusting you.

A: Fish, mash and vegetables.

J: I actually really like the sound of Andrew's dish.

G: He's going to smoke his own fish. He's going to make a herb flavoured mashed potato and then a sauce using clams and some of the shrimp.

N: Jay has chosen to base his dish around the partridge.

G: You're not going to roast those, roast those birds are you?

Ja: I'm going to pan fry them, bottom side down first to get some, to get some fat rendered out of it and then I'm going to spoon it over and crisp all the skin nice.

G: With [unclear 39.24] and chopped up veg.

Ja: Yeah, yeah, yeah.

G: Jay, I like it. I do like it.

Ja: Yeah, yeah, yeah. I'm just thinking earthy and rural, you know what I mean.

G: What do you know about rural, you get nervous if you run out of concrete you do. Jay's dish is my pick of the dishes. Absolutely lovely. He's going to take the breasts off the partridge, he's going to fry them. He's serving that with [unclear 39.46] lentils and [unclear 39.47]

Ja: After cooking in environments like these, going home to your own kitchen right, it's a breeze, fantastic.

J: Aki, what are you doing with those Bramley apples?

Ak: So I was going to do a tarte tatin until about five seconds ago when I changed my mind because I've never made a tarte tatin before.

G: What are you going to do now?

Ak: I'm going to do some hazelnut toffee brownies with some caramelised apples, spiced custard as well.

J: Alright, alright.

Ak: Thank you, thank you.

G: What are you giving them Eamonn?

E: Calvados caramelised apples with those lovely berries, I'm hopefully going to find a little bit of booze to put them in just to give them a bit [unclear 40.41].

G: You're both doing an apple desert.

Ak: I'll ditch the apples and I'll ditch the spiced custard.

E: Sorry, sorry I thought you had changed your mind and were doing a chocolate brownie. I thought that's what you told me you were doing.

Ak: Yeah I'm going to do a brownie but I was going to do it with caramelised apples and spiced custard which is the same as you.

E: Right.

Ak: So I'm going to ditch the apples, ditch the custard. Keep the brownie and as I go along I'll try and think of something else to go with the brownie, yeah?

G: So you're changing your mind again, you're staying with the apples.

E: Alright.

Ak: Yeah.

G: Thank you very much. Are you sure?

Ak: I'm absolutely sure. Eamonn's nicked all the good ingredients. But everyone loves a bit of chocolate don't they and toffee so I'm pretty confident.

J: I don't mean to scare you but two hours until lunch time.

N: Shelina's now decided to sear and roast the venison and serve it with a foraged slow berry jus.

S: I've never used slow berries, I've never cooked this particular cut of venison, it's all very new so I'm going to have to be quite instinctual. I need to make this jus now so I'm just letting it boil.

G: Andrew are you about the fill the barn full of smoke?

A: Potentially yes. I'm going to try not to, guys I'm smoking the fish. I only learnt to smoke a fish this summer so I've just put one in to experiment, see how it goes, taste it. And then I can do the rest hopefully.

J: I'm concerned about that smoked fish. If they're not cooking all the way through then you end up with this very, very harsh outer which tastes like acrid smoke. But I tell you what, if Andrew pulls it off, fantastic.

N: Eamonn's caramelising the apples in calvados which he'll be serving on pan [unclear 42.46] or French toast.

E: I need to make it look pretty, I had a slop on a plate last time. This just need to look pretty, pretty, pretty, I'm hoping it will. The idea of using those wild berries, that really enthuses me. I want to try and get a really nice, delicate looking dish but with little pins of flavour.

J: Guys you need to start talking to each other about equipment because the oven's got to be used by everybody and you need to make sure you get your food through for service.

Ak: Can I use the oven? At 180 for half an hour?

Ja: Yeah

Ak: Okay.



J: Say I need the oven, I need it for thirty minutes, I'm going to have it on 180. You guys have bagsied all this, I have to do a desert. I've changed my mind three times, assert yourself, come on.

Ak: Yeah.

J: Tell them.

Ak: Yeah, I'm going to use the oven. How do you use the oven?

A: I'm already using the oven Aki.

J: Aki has now changed her mind so many times I'm concerned about if she's going to complete the task.

G: It was going to be a tarte tatin but she'd never done one. Then it was going to be a chocolate brownie, Aki it's got to be something, it's got to be something pretty quickly. What exactly is your dish now Aki?

Ak: It's toffee and hazelnut brownies with some brown sugar custard and if I have time I'll do some ginger stuffed dates.

J: Aki, you looking like that and people coming in for lunch, it's embarrassing. Promise me, from now on, you work cleanly please.

Ak: Yes John.

J: You need to start thinking about service guys.

N: With lunch approaching Simon's guests begin to arrive. The local farmers, artisan food producers and game keepers.

Si: Really hope the contestants do a great job today, I've put my neck on the line really here. I know these producers. They're really passionate about their products, they'll want to see them used in the right way so I just hope to god they do the business for me.

M: Whenever I go out to a restaurant and if there's game on the menu that's what I always go for because they're so natural, really lovely rich food.

L: I'd like it to be a rare exemplar of everything, the best we can produce here and that is game, meat and, and local vegetables.

J: Twenty five minutes guys, actually less than twenty five minutes. Almost twenty minutes guys, that's it.

T: Is that meant to be 120?

Ak: Sorry?

T: You've got to temperature, the oven at 180.

Ak: No, no it's supposed to be 180. Who changed the oven? Okay, who put the oven at 120? Who put the oven at 120? We need to work this out.

E: I'm not using the oven darling.

Ja: Eamonn?

E: Yes buddy.

Ak: But I put it at 180, whoever did that.

S: It was you wasn't it?

T: [unclear 46.17]

S: Sabotage.

T: I've been at it all week.

Ak: It seems a little bit underdone because maybe, maybe because of the oven temperature, I'm going to put it in for another ten.

G: Can I get everyone's attention. For just a minute, importantly. You're going to have to get those Bain Maries on. You've going to have where you're serving the food to warm up, okay.

S: How's everyone serving their food?

T: I'm going to serve the lamb, come up and then serve-

S: Your vegetable.

T: -Yeah.

S: How much, what do you need?

A: I don't really need much, I just need a thing to keep it warm.

J: Guys you've got ten minutes to have your food up please, just ten minutes.

T: Let's crack on.

J: You need to be carving your meat.

S: Right this is my carving space guys. Okay?

G: We've got a little crowd of ruddy faced farmers gathering and the look pretty hungry to me.

J: Are you going to be really ready in six or seven minutes?

Ja: Alls I've got to do is put these in the oven, these are done.

E: Has everyone got their food on the pass or do they need a hePascale?

J: Is it cooked?

Ak: It's cooked, they just need to sit for a little bit so.

Ja: How we doing?

A: I've got sauce here, fish is here. Ready to go.

G: You've got about two minutes, we need a complete table buffet.

E: Everything ready for service.

Ja: [unclear 48.16]

S: Perfect.

T: I've got here, herb crusted rack of lamb.

Ja: Sorry about the [unclear 48.36]

T: And roasted parsnips with some pickled onions and a minted jus.

A: Anyone like hay smoked herring, please come up.

Ja: This is partridge, [unclear 48.50] lentils.

N: Jay has pan fried the estate partridge and served it with [unclear 49.03] lentils and a [unclear 49.04].

Ja: There you go sir, enjoy your dish. This is the part that you dread, you're waiting for the feedback now, you know what I mean, but hopefully I did good for him.

Si: The partridge with the lentils is really, really tasty, really nice bird, really well seasons, really goes well with the lentils. I'm quite impressed with that one.

M: I had to try the partridge, it's, looks like it's been cooked quite different to how I'm used to it but I must say it's really, really tasty.

L: It's got quite a subtle taste the partridge I think and therefore can easily be overwhelmed, got it right yes.

J: Beautifully cooked piece of partridge, crispy on the outside, really well seasoned. It is really, really delicious.

G: Jay has taken good local produce and he's made a very good dish from it. That's what we wanted from him. Well done.

N: Shelina has cooked the venison with braised red cabbage and parsnips, and served it with a foraged slow sauce.

S: Everyone wanted the venison, they were just queuing up by me so, I'm really happy. It obviously looked pretty and attractive, we'll see what the verdicts are in a minute.

Si: The venison is really, really nice. I'm impressed with the seasoning, the sauce compliments the venison well, cuts through the venison quite nicely. So on the whole a good, a good well executed dish as well.

K: It's divine, it's cooked beautifully. I love to see local produce combined in such a way, it's fantastic.

Ju: Beautiful, beautiful plate of food. Yes and it looks nice as well.

J: The layers of flavour are quite extraordinary. Very woody, rich venison flavours, sweet parsnips, the crunch of that cabbage.

- G: The venison's cooked really well but the flavour of those slows through that cabbage and that sauce is almost magnificent. I've got to say well done Shelina.
- N: Andrew's dish is hay and herb smoked herring with clams and shrimps, served with rosemary mash and sea vegetables.
- A: Only sold one portion of hay smoked herring and that was to the chef Simon. You know, there's only twenty people there and I think meat's always a popular choice.
- Si: I went for the hay smoked herring because, you know we do quite a lot of hay smoked cookery ourselves. Really tasty, seasoned well, good balance, very nice.
- J: For me this herring, this smoked herring with the potatoes and those sea vegetables. The celery, the shrimps and the clams is absolutely delicious.
- G: I was really worried, I thought he'd attempted too much. I thought he was going to put lots of things that were unnecessary on his plate and in fairness he's done it before. But today I think he's really nailed it.
- N: Tom has made pine nut crusted rack of lamb with parsnips and pickled red onions, served with a mint jus.
- T: My style of plating up, I'd like to be able to spend a little bit more time but yeah I'm happy with what I've done.
- Si: The lamb really, really tasty. It's a prime ingredient and he's treated it quite, quite well so yeah very tasty.
- N: Absolutely beautiful, its coat, the crust is delicious. The parsnips compliment it perfectly. The only thing is the onions are just slightly undercooked for me. But apart from that it's absolutely fabulous.
- Mi: I think the empty plate speaks for itself really. It was beautiful. I like the crust on the lamb and I particularly like to onion, it was really, really nice.
- G: The lamb's cooked nicely but I don't like this pine nut crust, it makes it almost sweet. John it's not a particularly inspiring dish.
- J: I actually disagree with you, I quite like it. I like the smokiness of that lamb and I like the sweetness of those parsnips and the real sort of strength of the onion. I think it's a good dish.
- Ak: Sticky toffee hazelnut brownie.
- N: With the main courses over it's now up to Eamonn and Aki to impress with their deserts. Aki has cooked chocolate toffee brownie with hazelnuts and ginger stuffed dates dipped in white chocolate, served with a caramel custard.
- Ak: I'm not really happy actually. I wanted the brownies to set a little bit more and I was really furious that my oven temperature was turned down without no one telling me. They taste really nice so hopefully it's going to be okay.
- Si: Chocolate brownie, for me it's a little bit undercooked, it's a bit gooey.
- C: Would have liked a, a better consistency with the brownie really, it was a bit too mushy so it was disappointing I'm afraid.
- Al: I couldn't taste the caramel custard very much and it, I thought it was more custardy then caramel but it was still very nice and I enjoyed the dish.
- G: It tastes absolutely fine because it's chocolate and it's sweet, it's not too sweet, and it's creamy and it's sticky but there's no texture at all. That brownie should be a little firmer.
- J: It doesn't work considering the mess she was working in, I'm not surprised it doesn't work.
- N: Eamonn's dish is caramelised apple slices with foraged blackberries soaked in Madeira on pan [unclear 54.24] with custard and blackberry sauce.
- E: I'm confident they'll like it, what's not to like. Apples, custard, sauce. I'd like it.
- Si: I like the use of the blackberries with the spiced fruits and the lovely [unclear 54.48] on the base which is really, really tasty.
- L: I give it nine point nine, nine out of ten. There isn't any more is there?

G: Eamonn's made really good use of these ingredients. He's got some really clever flavourings in there.

J: It's a good looking dish, it's well cooked, it's got a real depth of flavour coming from that alcohol. It's far, far better than I expected it was going to be.

Si: On behalf of everyone here this one will thank you, that was a very good meal and the main thing was you treated our local ingredients with respect, and you should be saluted. Thank you very much.

G: I can't believe we've just had food as good as that in a barn in Cumbria. That was fantastic.

J: This country has something to celebrate and today we proved that.

T: This whole experience has shown me to respect my ingredients a lot more than I probably have in the past.

S: Today was a fantastic day, it's an experience that I'm definitely never going to forget and I hope I bring those influences into my cooking as well.

Ja: As it stands I'm quite happy. I think I've pushed myself, I think I've done myself proud.

J: Aki's desert didn't quite work today, nor in my mind did it celebrate the great British larder. Aki wasn't in control.

Ak: I'm not particularly proud of what I did today but I am looking forward to going back and using the inspiration and the ideas I've learnt through this experience.

J: Andrew and Eamonn came back in the game and they're back in the competition.

E: I had a lot to prove to all sorts of people today, most of all myself but confidence levels are right back to where they should be.

A: I wanted to show John, Greg and Simon that I can nice British ingredients, cook them simply, do them justice, and I think I did that today.

G: We're going to have to lose one of these contestants soon and it's going to be really hard. I think today they surpassed my expectations and yours.

N: Next week the contestants enter the world of fine dining. At one of the world's most iconic legal institutions.

U: Masters of the Bench, dinner is served.

J: If you pull out the glasses and it doesn't set it really is a disaster.

N: And Michel Roux Junior pushes their creativity to the limit.

Mc: That's cooking from a professional chef, not an amateur chef.

G: Some of these guys are pushing it.

### "Series 8, Episode 9"

#### Key:

N = Narrator	J = John Torode	G = Greg Wallace
Ja = Jay Tinker	T = Tom Rennolds	S = Shelina Permalloo
A = Andrew Kojima	Ak = Aki Matsushima	E = Eamonn Hunt
U = Usher	M = Michel Roux Junior	I = Ian Overall
M1 = Male chef	D = Prof Dawn Oliver FBA	C = Colin Davidson
Sh = Shami Chakrabati	L = Leolin Price CBE QC	R = Rosalind Wright CB QC
St = The Rt. Hon. Lord Stanley Burnton	La = The Hon Mr Justice Langstaff	Jm = Sir James Nursaw KCB QC
M2 = Male diner	M3 = Male diner	Ro = Robert Seabrook QC
M4 = Male diner	W1 = Female diner	G = Sir George Newman
To = Tom Kitchin	M5 = Male critic	W2 = Female critic
s.l. = sounds like		

N: Just six talented cooks are left in the Master Chef competition. They've survived some tough tests to get this far.

Ak: It's supposed to be 180, who changed the oven?

N: Tonight the battle continues as the contestants enter the world of fine dining.

U: Masters of the Bench, dinner is served.

J: If you pull out the glasses and it doesn't set, it really is a disaster.

N: And cook for culinary legend Michel Roux Junior.

M: Today is all about achieving perfection on a plate.

Ja: There's no point coming in here and not impressing. You've got to come in and you've got to give it your all.

Ak: I just don't want to let go at this stage because I've devoted so much to it. I want this dream to carry on.

A: It's absolutely critical that I impress today because one person is leaving and I don't want it to be me.

N: Middle Temple, one of the four rings of court that form the backbone of the British legal system. Since the 15<sup>th</sup> century all barristers have had to train at one of these inns before they can practice. At the centre of the Middle Temple is its 450 year old hall. And a tradition of formal dinners, held regularly to exchange knowledge between barristers and students.

G: Welcome to the honourable society of the Middle Temple. Previous members have included Sir Frances Drake, Sir Walter Riley, Charles Dickens. Get some sense of the history and tradition.

J: Tonight your task is mammoth. Your job is to cook an elegant dinner for two hundred and thirty barristers including two Supreme Court judges, three lord justices, four high court judges and twenty-six QCs. Guys it has to be perfect.

S: Two hundred and thirty plates of perfection, yeah challenging.

Ja: This is like, got to be the toughest, high pressured thing that I've ever done. It's like doing a parachute jump or something.

J: We've tested our six in many ways before but this really is a culmination of everything they've learnt so far. Finesse today has to be key.

G: Two hundred and thirty plates of exquisite, posh food. It'd be bad enough doing two hundred and thirty shepherds pies and trifles.

N: To get the job done the contestants will work in pairs and will need a marathon eight hours preparation.

I: We've got a lot, a lot of work to do. Eight hours is a long time for yourselves, not for me. Let's go and get started.

N: Aki and Eamonn are on the starter, a fillet of sole rolled and filled with smoked salmon and fish and tarragon mousseline served with a champagne truffle volute.

Ak: It sounds divine. There's a lot of components to the dish so there's quite a lot to think about, especially when we're doing two hundred and I don't know how many.

I: It was meant to be two twenty but they've just sprung on us, that's another thing with banqueting, it's now gone up to about two eighty. Welcome to the world of banqueting.

E: I've cooked Dover sole before, certainly haven't done two hundred and forty, fifty, sixty, seventy, whatever it is. How many have I done so far? I think I've done five.

J: Are we neat and clean today Aki?

Ak: Yes John.

J: Good.

N: Tom and Andrew are on the main. A tornado of beef with [s.l. comfey 04.39] of oxtail, potato almandine and a vegetable parcel.

A: How many dishes will you be sending out at a time? Is it just, just constant get them out, get them out, get them out?

I: Yes. Carry on, carry on, carry on. That's the way.

N: First they cook the oxtail with celery, carrot and onion for the [s.l. comfey 04.57] that will top their beef fillet.

I: It will take anything from four to five hours to get it to a nice [s.l. comfey 05.04]

A: Okay.

I: Okay.

N: Then they make a start prepping a hundred and forty kilos of potatoes.

G: And how have you decided to split the labour.

T: Will there being, each task taking so long it's a case of both of us just jump on, get one thing done and then move onto the next thing.

G: Are you actually confident you'll get all this done or are you just sort of getting your head down and hoping?

A: We're going to get it done.

T: I'm confident.

A: We're going to get it done.

G: So forty minutes in you're both grinning. Let's see if that grin is still on your face come about six o'clock.

I: You've now got the hardest job of the lot, you've got three deserts to make on one plate.

N: Shelina and Jay's pudding is a chocolate and orange liquor mousse, spiced pear and a tropical fruit brulee.

Ja: I'm chopping a field of mangos.

N: The pears are poached in a mixture of port, spices and citrus fruits.

S: That smells like Christmas. How heavy is this? Whoa.

Ja: Leave it for me.

S: No.

Ja: As always timing, do you know what I mean, with these, these tasks you're always looking at the clock, looking at the clock, you know what I mean. And believe me you think that like, don't worry about it I've got a bit of time, that clock goes quick.

I: Right, let's have a listen in boys and girls. We've got about six hours to go, I hope you're all on track.

N: With the fish filleted Aki can make a start on the fish stock that forms the base of the champagne volute.

Ak: This is a marathon but I'm sprinting it, I'm going to keep sprinting my marathon.

T: I mean, [unclear 06.57] to just boil potatoes in, I mean it's half the size of my bath you know. I've never seen anything like it.

N: The potatoes are ready for mashing. Now Tom and Andrew can start on their veg prep. Peeling and chopping forty kilos of carrots.

M1: Get your peelers out. You've got asparagus to do now.

N: Thirty-five kilos of asparagus and thirty kilos of shallots.

A: At least three per person so six, seven hundred. I've done two in the time I've been talking to you so about ten, fifteen seconds each. It's a lot of time yeah.

S: I don't want to worry about anything at the moment. I'm, I've decided to be calm today. Calm, stress free. Ah, I knew that was going to happen.

N: Shelina and Jay are on track and are getting their two hundred and eighty individual crème brulees ready for the oven.

S: You know what, I don't mind the mass element, it's the fine bit that I'm not so good at. I don't have a steady hand so that's why it's a little bit tricky.

Ja: You've got a steady man with you, that's what it is darling. Here we go, go.

S: Careful.

Ja: Nice and stead.

S: Gosh. Up a bit Jay. Go back, go back.

Ja: It's jammed now, it's jammed.  
S: Is it going in?  
Ja: its okay, it's okay.  
S: Okay that's fine. Okay, let's get out of here.  
N: Formal dinner at Middle Temple dates back to the 16<sup>th</sup> century when Queen Elizabeth the first donated the twenty-nine foot table that forms the centre piece of the hall. It was here that barristers would pass on their practices and procedures. Today, to be called to the bar pupils must attend twelve qualifying discussions, many of which occur across the dinner table.  
D: We have high expectations and we have a wonderful kitchen. We have a very good wine cellar and these meals are important to all of us.  
C: We have a history of making sure that everything is spot on, every time and have done for centuries.  
D: If the food is not up to scratch I think that the people who will be dining here this evening will be quite willing to give a frank opinion.  
N: There are less than four hours until service. Aki starts filling the sole with a layer of smoked salmon and the tarragon and fish mousse. While Eamonn rolls them into a roulade.  
E: I reckon we're sole mates for today.  
Ak: Exactly.  
J: How do you feel about two hundred and eighty perfectly cooked [s.l. poppiets 10.22] of fish being served all at the same time?  
E: Right now a little terrified John to be honest with you. You're putting your elbow into the mousse Aki. Come here sweetheart, come here. You are mucky again aren't you.  
Ak: I know.  
E: You can't hePascale yourself.  
N: Across the kitchen Andrew and Tom are still peeling their veg.  
A: I've been peeling shallots for about an hour and that's all I've got. And we've got another one of these. Everything we do, we've got to make two hundred and eighty portions, even if you do like three a minute, we're not going to get it done.  
I: It's no good, take that off, take it off.  
A: So that's set me back already. That takes a couple of seconds each one and when you're doing six hundred of them, that's a lot of minutes.  
I: That's, it's getting tight, I know you've got a lot to do.  
A: Yeah.  
J: The problem with Andrew and Tom is actually, in my opinion, they're not getting stuck in. They need to put their heads down, they need to absolutely graft and really move. Okay you're doing six hundred but do them really fast, don't do them like you're at home peeling an onion. Get on with it boys, get on with it.  
N: There's just over three hours until service. Shelina and Jay's pears are poached. And Aki and Eamonn's team work is paying off. Their fish course is prepped except for the pastry fleurons that will garnish the dish.  
Ak: Egg them up.  
I: Different sizes, different shapes. Some are getting very small.  
E: Yeah.  
Ak: These ones are good. Ah.  
N: With their veg finally peeled Andrew and Tom can now move on to rolling two hundred and eighty individual vegetable parcels.  
A: Yeah I am worried because we've got three hours to go and we've only done twenty vegetable parcels.

J: The simple fact is guys now what you're going to have to do is start to work like you're in a professional kitchen rather than actually just doing one plate of food. Next one you roll, leave it on the bench, don't move it.

A: Yeah, yeah.

J: Okay? Tie, pull it back, leave it on the bench, okay? Go again. Roll the whole lot and they tray the up. One, two, three, four, five, six. Suddenly you've got a system going okay? Push, push, push guys. It's very obvious that Tom and Andrew are in the [s.l. cacker 13.10]. Culinary expression meaning not doing very well, not really keeping up, probably not going to be on time for dinner.

A: We've still got everything to do. We need to get the sauce reducing down more. We need to finish the oxtail. Tom's still working on these vegetables. There's nothing, nothing is finished yet.

G: The main, the main course boys need either a big hug or they need a kick up the bottom. I've got to figure out which one and deliver it. So the fact is we're not going to get it out without some hePascale. Is that right?

T: Yeah.

G: Don't worry, it's only the leading law brains of the country. We'll be alright.

E: What's next chef?

I: Next is pomme almandine.

S: What's that?

E: Pomme almandine, what?

N: With Tom and Andrew so far behind the chef calls Eamonn and Aki to hePascale prepare their almandine potatoes.

E: Well, if we're here twiddling our thumbs waiting for something to cook, we may as well be getting on with something so, simple as that.

J: How do you feel about all the lumps in it?

E: I'll be honest with you, I haven't come across any lumps yet. That's definitely a lump.

J: Yeah, lots of them.

E: Oh you're joking. Alright we don't want it to be lumpy so through a ricer it goes.

Ak: This is going to take like an hour.

E: It's an hour we haven't got so let's get going. This is going to take forever.

G: The guys on the starters, Eamonn and Aki, I know you're hePascaleing out, please keep your eyes on the prize. Don't hePascale out so much that you actually let yourselves down.

Ak: I feel like a little ant climbing up a mount Everest of potatoes.

Ja: Take them out chef?

I: Yeah let's just make sure they're firm to touch. They're lovely. I'm impressed, well done.

Ja: Thanks chef.

N: The crème brûlees are set. Shelina now turns her attention to the third desert, the chocolate mousse. She starts by making an egg custard sabayon which will be mixed with chocolate and egg whites to make the mousse.

S: If there's not enough air in it then it's going to end up being some dense lump of chocolate so this bit is crucial. Actually to be fair all of it is really crucial for a mousse, I think every single stage can mean something. It's really quite thick actually, I don't know if this feels right. This isn't right, it's gone really hard on me. That's not right is it?

I: Yes it's just solidified.

S: Can I salvage it at all?

I: No it's gone.

J: Do you know what you've done wrong?

S: The chocolate cooled down.

J: No.

S: Oh.



J: Your sugars not cooked down, your sabayon, your sabayon's not cooked down enough. If your sabayon is not cooked down enough then what happens is all you have with raw alcohol hitting chocolate and that makes the whole thing go solid.

I: You're going to add in some double cream so that will get that chocolate moving again.

S: Yeah.

I: I've got to somehow get a chocolate mousse, we've got no more chocolate in the building so this, so this has got to work.

Ja: Toes, legs, everything crossed.

S: This doesn't look like it's going to turn into a mousse. It looks like soup.

J: Stop for a second. Stop. You've got to be confident whether this is going to set. So put some in a small tray, put it in the blast chiller before you put all of it in the glasses. Because if you put that in the glasses and it doesn't set, it really is a disaster.

S: That's the height.

Ja: Yeah.

S: Shall we just double check using that then? Is it going to set?

Ja: We've got to find out now.

S: Okay, how long do we wait?

Ja: Five minutes, it's alright.

G: Jay and Shelina may have to have a rethink here. What we're going to need to say to our hall full of legal minds is that we're giving them a slimming desert. We've taken the chocolate off, we were worried about your health, have a pear.

N: It's seven o'clock. Before dining the barristers must put on the gowns worn in court.

U: Master Treasurer, Masters of the Bench, dinner is served.

E: Whoa, whoa, whoa.

I: Next one, next one.

N: Aki and Eamonn now have minutes to get their sole and the samphire steamed before service.

Ak: Ah, [unclear 18.31] right now.

C: We are behind schedule, we need to make a move please. Right, you want to start getting people upstairs.

E: We go upstairs yeah?

Ak: Right.

E: Yeah, we're okay.

N: A temporary plating station has been set up next to the dining hall and they will need Jay and Shelina's hePascale to get the starters out hot.

D: Good lord, bless us and these thy good gifts which we receive of thy bounties liberante, amen.

Sh: There are lots of judges sitting here on the high table and if they're not pleased, goodness knows what might happen.

C: What's going to happen now is the staff will come in, two plates at a time, go out that door and serve the customers. Let's move on.

E: These are already coming at me all sorts of different ways yeah?

C: Folks we've done four plates in one minute. We normally do two hundred plates in ten minutes. We cannot go this slowly.

E: Just bring it a little lower, thank you. Next.

I: Keep going.

E: There you go, nearer me please, nearer me please.

J: Come on guys, don't slow down, not now.

E: The last one look, last one.

I: Well done chef.

Ak: Thank you.

G: Okay? Just.

C: Just.

N: Aki and Eamonn have served a fillet of sole balmoral, samphire, a pastry fleuron and a champagne sauce with shaved truffle.

D: It's a nice firm fish which I like and it was fine, good.

L: Oh I thought it was delicious and just the right quantity of stuffed fish.

R: I thought it was delicious, I thought the fish was perfectly cooked. I thought that samphire was lovely, I really enjoyed it.

Sh: The food was substantial but also tasty, very happy.

St: The fish was beautifully cooked, not overcooked so all in all very good, my only complaint was it was too big.

N: It's now Andrew and Tom's turn to deliver a faultless main course but Andrew still has to sear the two hundred and eighty fillets of beef while Tom fries off the almandine potatoes.

G: That's raw mate, they're not going to eat that. It's cold in the middle, look.

A: Alright okay, leave, leave-

J: That's cold.

G: You know who we're feeding up there?

A: Important people.

G: I mean we could all end up being sued here Andrew.

J: Tom you've got to make sure that beef is cooked buddy, if they're not cooked that chef is going to kill you.

I: Nice one, good man, in you go.

A: I think we've got everything.

T: I haven't got my licence for driving one of these.

C: Right folks, next course needs to be served in the next three minutes. We need to start and it needs to take twelve minutes this time please.

G: Andrew or Tom, which one of you is going to run the service?

A: We're going to put different-

G: No, who's going to be in charge of the service?

A: I am.

G: You are?

A: Yeah. Okay so try and get the plate with the cross at the top yeah.

G: Andrew?

A: Yes.

G: Show them, you've got one over there finished.

A: So Tom's, Tom's going to put the, at two o'clock, you're going to put that at ten o'clock.

C: Its service time please. We can't wait any longer now, we need to move.

J: Right guys you've done two so far, you've only got two hundred and thirty-six to go.

A: It's looking good, let's just get faster okay. I think we're getting there, we're over half way.

C: We need to make sure we move a bit faster, we've still got more than half I'm afraid to go.

G: Look at this, it's like a machine.

J: Don't slow down guys, come on, you're almost there.

A: Come on guys, last thirty plates, let's go.

J: That's it mate [unclear 23.29]

I: That's it, plates down.

A: Stop.

G: Phew.

A: Well done, well done. I, I never thought you could do that, the whole day is full on. Its eight hours of nonstop work.

N: Tom and Andrew's main is a tournado of beef topped with oxtail [s.l. comfey 23.57], potato almandine, vegetable parcel, woodland mushrooms and a red wine jus.

Ro: I though the beef was absolutely superb and I'm actually amazed that cooking for so many people he can get it so perfect.

D: It's nice and tender, it's lovely, and I like the fact that it's slightly rare. It's quite big but then there are lots of men here and they have larger capacities than women I think.

G: The crust to the potato is, is excellent. I mean the whole thing is as good as you can get.

M2: The meat was really excellently well done so you know, ten out of ten for that one I suppose.

M3: I could gush forever about it, it was really quite knockout, I'd say really stellar.

N: Finally it's Shelina and Jay's desert trio.

S: That was a, a very close call.

I: We're going to start bringing out the trolleys, we've got to get all this food upstairs and we've got to get it on the plates.

S: Yes chef. We're ready to go.

Ja: Me and Andrew are doing the pears, Thomas is on the strawberries, Eamonn can you follow up with the chocolate mousse, Aki can you put the crème brulee on please.

Ak: Yeah.

G: Ok boys, pear, pear, pear, pear, let's go, go, go. How's our mousse Shelina?

S: The mousse is a mousse which is always hePascaleful.

Ja: Come on, we're almost there, keep it going. All done.

G: Lovely. I absolutely love it, I've never seen a hallway full of deserts, it's brilliant.

S: Service please.

Ja: Service please. That's it, nice and steady. Last plate.

S: Thank you. I'm too tired.

N: Shelina and Jay's pudding is a chocolate and orange liquor mousse, autumn spiced pear with a port syrup and tropical fruit brulee.

Ro: The brulee, absolutely delicious. I love that crunchy feel and that lovely infused quality, mouth filling flavours that emerge.

St: The crème brulee, meant to be passion fruit and mango, I didn't detect the mango and there wasn't enough passion.

Jm: The pear was delicious, well everything was delicious but the-

M4: The crème brulee.

Jm: -Yes we're all crème brulee fans.

W1: This mousse wasn't really a mousse, it was too runny and more drinkable than eatable.

La: Pudding was a big ask, they didn't quite pull it off but hey who cares, the taste was good. I ate it all, you know come on.

E: Come on, we don't do this up north do we.

G: We pushed them to the absolute edge John today. I mean that was a huge test. To feed that many people in that sort of surroundings with food that complex is massive.

S: Well done.

Ja: Beer?

E: Beer. I'm trying to think of a part of me that doesn't ache. I think just here, this isn't hurting, just here.

S: I'm really relieved but I'm also really chuffed. Chuffed to bits that all six of us managed to feed the masses in such an amazing building.

T: It might be hard, it might be mentally exhausting but it's, you know, an absolute dream compared to real life.

G: It seems unfair to say it, I know they've just got through a huge task John, but pretty soon one of these guys is going to have to leave the competition.

J: For me there is not a cigarette paper between them. I just simply can't wait to see what happens next. Welcome back. Your last task was mammoth. But now we want you to step it up one more

time. We want you to cook for us two elegant courses that would proudly sit on any fine dining menu. It is time to impress guys because at the end of this one of you will be leaving us.

G: Right, we have a very special guest joining us. Without a doubt one of the finest and most respected chefs in the country. Michel Roux Junior.

M: Today is all about fine dining, achieving standards, perfection on a plate. I've been told you're pretty good, now's the time to prove it.

J: One and a half hours ladies and gentlemen, two courses and it has to impress. Let's cook. This is where we see if they have the finesse, do they have the ability to take their food that one more step forward.

G: Now is about finding out who has got the real makings of a pro.

S: I think the longer I've stayed in the competition I've realised I could potentially be a professional chef and that makes me really excited.

To: You've combined skills and real understanding of cooking, well done.

J: Shelina, your menu is?

S: A lobster curry with potato Baja which is like a deep fried spicy potato and the desert is my idea of key lime pie, it's all the flavours of key lime pie.

G: You've got a curry and an experimental desert to serve up to Michel Roux?

S: Oh that's pretty scary. Yeah I had a real big look of shock on my face when he walked through the door, but I really want to impress all three of you today. I really, really want this.

M: Sweet lobster, spicy curry heaven but it has to be presented beautifully. How can a lobster curry be presented beautifully?

A: I think that some of the plates that I've already put out have already been fine dining.

J: The smoked herring is absolutely delicious.

G: I think he's really nailed it.

A: I haven't always got the flavours right.

G: In my mouth now I've got a floral, sweet, oaty, fish biscuit. It's just a bit weird.

To: Whisky, honey, for me it doesn't belong in this dish.

A: I've got a point to prove in the kitchen today and my dish is, well you can call it an apology to Tom Kitchin. I'm cooking roast grouse, a Scottish dish, I'm half Scottish, and I'm going to do it with whiskey and honey and heather yeah? Whiskey and honey, with blackberries and I'm doing it with [unclear 32.59] and a Savoy sausage.

J: Once again two ingredients which really are your nemesis, honey and whiskey with red mullet.

A: Yeah.

J: Today we're serving it with grouse.

A: With grouse it works. With fish it doesn't work, with grouse it works.

J: And desert?

A: Chocolate and black olive caramel tart with a rosemary ice cream.

J: A what, a what?

A: Chocolate and black olive caramel tart with rosemary ice cream.

G: Cor.

J: Desert, what an extraordinary risk. Chocolate and black olive tart with rosemary ice cream. I don't know it's a little bit of a strange combination.

M: I don't know, I can understand. Something inside me here says yes maybe, a little bit of salty taste with the chocolate can work, but it's a very fine line, very very fine line.

G: Fifty minutes gone. Over half way.

Ja: I've had a few ups and downs.

J: Your cooking, not in question. But at what stage are you going to stand up and go look at me.

Ja: They want to see more, they want to see a bit of an edgy attitude from me so that's basically what I'm doing today.

G: Fine dining today Jay.

Ja: Yeah. Pan fried halibut on a bed of chorizo braised plum tomatoes with a crab and new potato salad underneath with some smoked shaved marrowbone.

G: Whoa, that's one dish?

Ja: Yeah.

G: What's the next dish?

Ja: Chocolate hazelnut torte with Cointreau cream.

G: You are absolutely going for it.

Ja: You told me to. You thought I was being too safe, I don't want you thinking that, do you know what I mean? So I'm pushing the boundaries.

G: So what do you want us to think of you?

Ja: I don't know, just think that I'm a good cook, that'll do.

J: Look around the room.

Ja: Yeah I know.

J: There's only five others mate.

Ja: I know.

J: You've got to be a pretty good cook to be here.

Ja: Yeah I know, I appreciate that.

G: Can you honestly balance halibut, tomato, chorizo, bone marrow and crab? Cor, that's a tough call.

M: Jay's desert, a torte can be beautiful, can be fine dining, but it's down to presentation and lightness of touch.

E: I've had quite a few highs and one particular low.

G: This dish isn't right, you've overdone it.

To: You've broken my heart here today.

E: And I'm still here, yeah I had a blip but hopefully after today they'll be just saying wow. Look what Eamonn can do.

J: Eamonn what are your two dishes?

E: Rib of pork and tenderloin of pork with a celeriac puree and a Guinness and cider sauce. And desert is a liquorish poached pear with blackberry sorbet, a [unclear 35.55] biscuit and a little bit of lime Chantilly.

G: Not just cooking for me and John today.

E: No I know, wow. It's a big thrill and I hope I don't go on to disappoint yet another top chef. I won't today, I promise you guys.

M: I'm not too sure about Eamonn's pork with ale, it sounds like a straight forward dish that you may cook at home. You're supposed to be pushing the boat out today. It's going to have to be super refined to impress me.

J: Just thirty minutes left.

T: I love fine dining and it's, it's the sort of food I love to eat.

J: I think your cooking today is great.

T: It would almost be a little bit embarrassing if I went out today. It's sort of like losing at home.

G: Tom, what are you making, you've got stuff everywhere.

T: I'm doing crusted sirloin of beef, liver, small bacon and onion rings with a beetroot puree and a roasted garlic cream sauce. Desert I'm doing a ravioli of cherries and chocolate.

G: Pasta with cherries and what, chocolate?

T: Chocolate, yeah. Lack of time is a major issue. I've given myself a lot of work. If I pull it off it'll be brilliant, if I don't it'll be disappointing.

G: Pushing yourself mate, really going for it, why?

T: Because I want to win. I need to stay in the competition to the end and I've got to make sure mines not the worst dish of the day. I am confident in my food, like I say it's just a case of whether I can get it done in the time.

M: The onion, the liver, we know that works together but he's got beetroot and garlic going. I mean there's a lot of flavours. There's a lot of process going on there, a lot of work.

Ak: I try and be different and I think that's what's kept me in.

To: I can't believe this, that is actually works for me in a strange and crazy way.

Ak: And sometimes I get told off.

J: It doesn't work, and considering the mess she was working in I'm not surprised it doesn't work.

Ak: But I like it, I'm going to keep being different and a bit weird, and keep John and Greg on their toes.

J: What, what's going on? What are your two dishes?

Ak: I'm doing some tea smoked chicken oysters on some doshee noodle jelly and my desert I'm doing a bit of a fusion dish of sticky toffee pudding with miso nitrogen ice cream.

J: And the inspiration is what Aki?

Ak: I've been working with cryogenics in my lab and I realised that it freezes things really quickly which means that the crystals in the ice cream will be really, very, very smooth.

G: I said to John that I didn't want a scientific experiment from you.

Ak: Fingers crossed I don't like freeze my fingers off with the nitrogen.

J: Liquid nitrogen miso into beautiful ice cream. She's pushing out the boat because she's got a lot to prove.

M: I'm intrigued by that one. I love miso as it is, I love it as a flavour and as a texture but as an ice cream I've never come across that and with sticky toffee pudding, for me, I don't know.

J: Four minutes guys, four minutes to finish your plates.

G: You have just two minutes. Whoa, some of these guys are pushing it.

M: It should be just the finishing touches now.

G: That's it, times up, stop.

N: Andrew's first course is a crusted roast grouse on pureed neaps with Savoy wrapped sausage, blackberries, bacon crumb and whiskey honey sauce. Followed by a chocolate and black olive tart with rosemary ice cream.

J: The combination of honey and whiskey but this time with grouse and not with red mullet. I think it's really well balanced, very, very daring indeed. Beautifully seasoned and beautifully cooked.

M: The sauce is lovely, it has sweetness, sharpness, it's got the fruit in there, the honey and I really, really love your bacon crumb here. That's cooking from a professional chef not an amateur chef. Andrew I'm really impressed with this.

G: Olive, chocolate and rosemary ice cream that is genius. It's chocolate, minty liquorish. It's genius.

J: I had this written off in my mind completely as something obscure and ridiculous but I, I commend you for it, well done.

M: Andrew I love the combinations, chocolate with black olive works. It gives a little saltiness to the chocolate which works beautifully. The ice cream is lovely, heavenly. You're not far off.

A: That's amazing to hear this gentleman say that. I don't think I've ever received praise like that for anything I've done so-.

N: Jay's first course is pan fried halibut with chorizo braised tomatoes, crab and potato salad and smoked bone marrow. His desert is a dark chocolate and hazelnut torte with candied orange peel and orange liquor cream.

M: Jay that is a huge portion, it doesn't look dainty which is such a shame. The bone marrow is over smoked. If it was a little less smoked I really do think that the flavour combination would work. You've shown an unbelievable skill in cooking fish. You've got it, you've got that touch. Just think about the flavour combinations.

G: I actually like the bone marrow with the halibut. What I'm disappointed about is losing the crab. Ups and downs.

M: Jay for me this is afternoon tea. Very good afternoon tea I must say but you need to refine on both dishes you've presented to me.

G: Now I don't drink as much as I did anymore and I'm getting high on that, I love that. It's not got Roux elegance stamped all over it but it's definitely got fat bloke licking his lips stamped all over it, that's for sure.

Ja: I tried to refine my food today, if I did in their eyes or not I don't know.

N: Shelina's main dish is a lobster curry with spiced peas, a potato Baja and a coriander foam. Her desert is a deconstructed key lime pie consisting of lime mousse, chocolate ganash, ginger jelly and a chocolate coconut crumb.

M: I think you've judged it really well, I think it's not too spicy. Has it achieved the standard, I think you have.

J: Well cooked lobster, love the peas with it, I think the sauce is wonderful and rich, really soothing, really spicy, a lovely, lovely dish for me. To your desert.

M: The first thing I see are little flowers and petals scattered all over it which makes me think you've tried to hide deficiencies maybe in presentation.

S: I think that's absolutely right.

M: I love the crunch, I love the fact there's a jelly in there as well, it plays great music in my mouth, it's lovely. However I don't like the lime with the chocolate.

S: Okay.

J: I think the presentation is god awful but the flavours are delicious, love them.

G: I don't like the, the chocolate with the lime, I don't think you've pulled this off at all. I don't like the look of it, it looks confused. To me it tastes and even feels a bit confused.

S: Yeah, it's just really tough when you're out there, having your food you know critiqued. You've put your heart on your plate essentially, that's what it feels like. So yeah, tough really tough.

N: Aki has made tea smoked chicken oysters on a [unclear 46.10] noodle jelly with clam broth, shrimp and seafood vegetables. Her desert is a sticky toffee pudding with miso ice cream and deep fried spaghetti dusted with clove and icing sugar.

M: Aki I'm not too sure about this dish. The sweet shrimp is so delicate in flavour, the broth as well, the enoki mushrooms and the little vegetables, it's so delicate and light that they can't take this heavy smoke that you're put on the chicken oysters. It's filling my mouth with a rather unpleasant acrid smoke flavour.

J: The most prominent thing is basically like chewing on a cigarette butt. It's so strong from the smoke, so overpowering that I feel sort of slightly heart broken by it because it's such a beautiful looking thing and it really is like eating a bonfire.

M: That does it for me. It really does, it's the first time I've ever had a miso ice cream, it's delicious.

G: To me it tastes like a very sweet banana. Very, very nice indeed.

J: As for the sticky toffee pudding, it's crumbly, it doesn't seem like its cooked quite enough and it doesn't really hold together as a pudding. But for me that desert is kept alive by the beautiful ice cream that's sitting on the side.

Ak: I didn't think the smoking would be such an issue, that just went badly wrong and I thought, I thought everything was okay but it turned out it wasn't right.

N: Eamonn has cooked rib and tenderloin of pork with celeriac mash and a stout and cider sauce. His second course is a liquorish poached pear with a blackberry sorbet, [unclear 48.29] biscuit and a lime Chantilly.

M: Eamonn I like your presentation, the little stacks of the ribs, bordering on naff but-.

E: Was it?

M: But I understand why you've done it. I like the sauce, I like the combination of the celeriac puree, I think you've done a good job.

E: Thank you.

J: I think it's a very well conceived dish, well thought out, well executed and I really, really like it.

E: Thank you very much, can we stop there?

J: To your desert.

M: I was worried that the pear was going to be overpowered by the liquorish, it hasn't, they actually work.

G: The ripe, juicy pear with liquorish and lime cream is divine. Absolutely divine.

J: Thanks Eamonn very much.

E: Thank you guys. I wanted to have a dance, Michel Roux, I'll have some more of that please.

N: Tom's main is a crusted sirloin of beef with beetroot puree, calves liver and smoked bacon and a garlic cream. His pudding is a sweet cherry and chocolate ravioli with pistachio ice cream and a chocolate [unclear 50.19].

J: Tom I think the combination of ingredients is absolutely right but for me this dish smacks of one thing, running out of time. Your centrepiece of beef is not cooked properly, and is taking away from the rest of the work you put into it.

M: You've got great textures in there, that lovely crispy bacon and crunchy pickled onion. It would be great to have a smooth beetroot puree underneath.

T: That was the idea.

M: That was the idea, you ran out of time. It's such a shame.

G: Sorry, I've, I've got to get in there, absolutely got to get in there.

J: We'll just both stand back shall we?

G: Oh sorry.

J: No go first. Go, you're so enthusiastic, please go for it, I'd like to you.

G: I don't know about these two but I absolutely love that. The idea of a pasta ravioli filled with something sweet I think is absolutely brilliant. And chocolate and then sharp and sweet cherry, absolutely perfect. I just love it, it's, it's your inventiveness and creativity at its best.

M: The combination of ingredients perfect for me. A marriage made in heaven. The ravioli nice and thin but it's dry.

T: I did bite off more than I could chew today, quite considerably. I could have made my main course much simpler and probably pulled it off but I didn't.

G: One of you unfortunately has to leave us. Please off you go. Thanks Michel, thank you very much.

M: Thank you, I've seen some great cooking. You guys have got your work cut out. Good luck.

G: My absolute best cook of the day was Andrew.

J: Okay.

G: He did something different, he dared, but he got it right John, and how right did he get it? The grouse was beautiful.

J: The tart, I didn't expect it, it blew me away.

A: Unfortunately it isn't good enough to think if I'm not the worst, you do have to be the best and hopefully I'll be among the top performers today.

J: Eamonn did two different types of pork, a really good dish.

G: But that pear, with liquorish and cream flavoured with lime. John it nearly had my on my knees, it was stunning.

E: That round has now set my competition on track, whatever you want to call it, I'm a contender now.

G: Two stand out contestants today, Andrew and Eamonn.

J: Agreed.

G: That leaves us Shelina, Jay, Aki and Tom.

J: Shelina, that lobster curry was beautifully spiced and I know that you guys didn't necessarily like the desert but there's technique coming together and that gives me thought. There's a huge amount of potential going on with Shelina.



S: I know my curry was good but you know, is that enough at this stage of the competition, is that enough? Really? I don't know.

J: Jay said today he wanted to be bolder and braver and his fish, I mean even Michel said his touch was extraordinary as a cook.

G: Jay's desert, I mean one of those things that just tastes heavenly.

J: But did it have the finesse? Did it have that edge of fine dining? Was it brave enough?

Ja: You know I mean I'd love to be in the final five, I really, really would because I want to push it further, I want to see how far I can push myself with it.

G: Tom gave himself lots to do and didn't quite have enough time to do it properly. You've got to expect him to be able to cook the main part of his dish. He still managed a brilliant desert.

J: Tom's got great ideas, he needs to be able to execute those ideas and on time.

T: Yeah I seriously have to think about what is realistic to achieve, not just do as much as you can. But you know, it's a lesson and if I go through it's a lesson learned.

G: Aki, desert brilliant idea, miso ice cream I thought was, was just amazing.

J: But that chicken was just way over smoked and really, really harsh on the back of your throat.

G: It was like charcoal. So bitter. How badly has she let herself down today?

Ak: You never know I got, I've been surprised more than once you know. You don't know until actually, the decision is announced by John and Greg.

J: Although our decision today is quite a difficult decision, for me there's one cook who is not quite moving fast enough to keep up with the pack.

G: We've come a long way, a long way. Not easy to lose one of you now at this stage.

J: Andrew, Eamonn, you two had a point to prove today and you did it gusto. Gentlemen you're staying with us. Take a step over there gentlemen. There is one other person who has done enough to join Andrew and Eamonn, congratulations Shelina, you're staying with us. So that leaves us with you three. The person leaving us is Aki. Thank you Aki very much indeed. Thank you.

Ak: It's sad, I think I'm, there's going to be a lot ahead that I'm going to be missing out on but I've had a tremendous experience. I think it's just taught me that I can do things that I never thought would be possible. So, I think it's taught me to have more faith in myself. Not that I don't have a big enough head already.

Ja: Final five, I know, my god. It won't sink in yet, I'll probably like sit bolt upright, three o'clock in the morning, gasping for breath, I'm in the final five. You know, but it's an amazing feeling.

T: I've got to look on the bright side, I got through and you know, I'm over the moon.

N: Next week the final five take on the most infamous challenge of all.

E: How long have I got?

J: Restaurant critics are intimidating.

G: You start pushing the boat out and you get it wrong, they'll have your guts for garters.

E: Come on.

M5: Your mouth surrenders immediately.

W2: If you had that in a restaurant you would want to write about it.

J: Keep on working.

N: Applications for the new series of Master Chef the Professionals are now open. Apply online at [bbc.co.uk/MasterChef](http://bbc.co.uk/MasterChef)

### "Series 8, Episode 10"

#### Key:

N = Narrator

J = John Torode

G = Greg Wallace

Ja = Jay Tinker

T = Tom Rennolds

S = Shelina Permalloo

A = Andrew Kojima

Jr = Jay Rayner

E = Eamonn Hunt

To = Tom Kitchin  
C = Charles Campion  
s.l. = sounds like

M5 = Male critic  
Tr = Tracey MacLeod  
M1-3 = Thai chefs

W2 = Female critic  
M = Michel Roux Junior

- N: These five amateur cooks have proved themselves to be the best in the country. Tonight they take on the most infamous challenge of all.
- J: Restaurant critics are intimidating.
- G: You start pushing the boat out and you get it wrong, they'll have your guts for garters.
- A: They have a fearsome reputation and they don't hold back on their views.
- C: Your mouth surrenders immediately.
- J: Keep on working.
- S: I want to impress the critics, I want to get to the final four now.
- Tr: If you had that in, in a restaurant, you would want to write about it.
- G: That's weird.
- E: Come on.
- Ja: You've got to be right on your game.
- N: Over the past few months these five talented amateurs have pushed their cooking ability to the absolute limit.
- T: Let's crack on.
- E: Has everyone got their food on the pass or they need a hePascale?
- A: Looking good, let's just get faster okay.
- N: Now they are all on the verge of a place in the final four. Twenty-nine year old Shelina recently left her job as a diversity manager.
- S: I have never put this much effort into anything in my life so the competition is what it's all about right now. My end goal is to have a restaurant and you know I have this vision of this amazing, quaint restaurant that focuses on Mauritian food, my mum's there all the time, my auntie's there, but it's still, it's still very much a dream at the moment. Now that I've experienced what the professional kitchens are like I want to be there cooking and you know I've got the burn marks already you know. Apparently that's a sign of a real chef. I'm really focused on getting to the final four, the final three, and then the finals. That's what I'm here for.
- N: Specialist joiner Eamonn is moving between the Master Chef kitchen and his family in Lincolnshire.
- E: I've had a passion for working with timber that's sustained me for the last twenty, twenty-five years. But it's starting to get overwhelmed by my passion for cooking. The dream is, down the line, to have a small perfectly formed, perfectly run restaurant, that's the dream. We're right at the sharp end of the competition now. If I can win this then it is a life changer. I'll make sure it's a life changer.
- N: Thirty-two year old Andrew lives in London with his wife and young son and works as a financial analyst.
- A: I've got to the stage now where I've got to make a decision about where I take my career. The more cooking I've done, the more I've realised that I could be quite good at it and that I want to do it for the rest of my life. I'm totally, unexplainably seduced by the world of it. And I go and buy cucumbers just so that I can practice chopping. Yeah I probably am a cooking geek, I set myself that goal of making the final and I'm close, I just want it. Yeah, I want it more than anyone.
- N: Plasterer Tom is juggling the demands of his work and travelling from his home in West Yorkshire for the competition.
- T: I've been plastering for about eight years now but I'd sooner be a chef than a plasterer any day. I spend a lot of time thinking about food, daydreaming, coming up with recipes which is probably

why I come up with some quite weird combinations sometimes. Maybe just a little bit too much time in my mind on my own. Every dish I'm attempting to do now, I'm pushing myself a little bit further. It's so important to me, everything's got to be as close to perfect as humanly possibly.

N: Forty year old Jay is the director of his own successful security company in Southport.

Ja: To build any business it's never luck you know. It's always got to be hard work but food is like my love, it's like my passion. That's why I'm doing Master Chef. My mates all call me weird because I love cooking. They'll phone me up and say Jay where are you, coming for a beer? No but I've got to go shopping, there's a couple of cookbooks that have just come out and I've just got to go and get them. You can hear them roaring laughing, these are our doormen. But do you know what, I've took them in the pub and then the next minute they've got them out, hey that looks nice. You know what I mean? I'm naturally competitive, I really want it now. It would be, it would be the most amazing thing in the world.

G: Today you are presenting three courses not just to John and I but to three respected restaurant critics. These are not easy people to please.

J: Show these critics your skill, your determination and how good you truly are. A huge amount at stake today because right now we have five cooks, at the end of this one of you will be leaving us. Your three courses, one hour and forty-five minutes. Let's cook.

N: The contestants have each designed their own three course menu in the hope of impressing their formidable guests. Tracey MacLeod has been a restaurant for The Independent for fifteen years.

Tr: I want to be well fed but I also want to feel a kind of excitement.

N: Charles Campion is the godfather of British food critics and a prolific food writer.

C: The difference between an okay plate of food and an excellent plate of food is measured in teaspoons.

N: Jay Rayner has spent the last decade reviewing restaurants for The Observer.

Jr: The thing I live in fear of is someone thinking they're being creative and witty when in fact they're just trying too hard.

S: During the competition I've wavered between trying to change my food, is this the right style. But I'm now beginning to appreciate the kind of food that I can do. I'm starting to appreciate where I am as a cook.

To: You've combined skills and real understanding of cooking.

J: Well cooked lobster, I think the sauce is wonderful and rich, it's really soothing, really spicy, a lovely, lovely dish. Today she's got to stick with the confidence and deliver beautiful vibrant food.

S: My anxiety stems from the fact that I'm cooking for the critics today, this is horrible. I've got to keep my eyes on the prize so fingers crossed.

G: Lots and lots of lovely Shelina things on your bench.

S: There are lots of lovely, lovely Mauritian things on the bench yeah.

G: What are we going to make?

S: I'm doing a street food starter, it's an open flatbread with dry shrimp and a chilli crab cake. The main is going to be spiced monkfish and then my desert is going to be a Mauritian tea ice cream with a kind of molasses ginger cake.

G: What do you think the critics are going to make of your menu when they read it?

S: To be honest with you the dry shrimp is a bit of a turn off anyway, it's a bit of a dodgy one and it obviously smells as well. I'm going back to my roots, I'm trying to do stuff that I love and I want to impress these guys, and I want to impress you two again.

G: Zipping up your boots, back to your roots, to the place of your birth, back down to earth.

S: I love your rap, that's so cool.

G: Brilliant, brilliant Shelina. Listen, they're miserable in there, make them smile. Put a bit of Mauritian sunshine into their lives.

S: Okay, okay.

J: Shelina's three dishes sound really interesting. Its how she puts it on the plate, how will it actually make those critics go wow?

Ja: I've had my ups and down you know.

To: Do you know what my honest opinion is, the beef is beef, I don't find it exciting, it needs something that's going to lift it, make it sing.

M: Jay that is a huge portion but you need to refine.

J: You have an extraordinary touch, it's a really, really good dish.

Ja: Last time I was like in the bottom three so it's kind of given me a kick. I know what I've got to do. You can't walk in there, at this level, and not want to impress.

J: Jay, important day. What are your three courses?

Ja: I'm doing pan fried cod with pancetta and broad beans. My main course is loin of venison with spiced pears, chestnut puree and sprouts.

J: Right.

G: And pudding?

Ja: Is vanilla panna cotta with pink grapefruit, stem ginger and a little sprinkling or praline.

J: What does your food have to do today for you to stay in the competition?

Ja: It's got to wow everyone, the seasonings got to be bang on, everything's got to be cooked perfect. You know the flavours have got to marry nice, you know we've always said it, cooking's a balancing act and today mate I've got to be a tightrope walker. You two are bad enough, let me just tell you, you know what I mean. But you've three mates in there backing every word up.

G: Jay's starter, cod I love, his panna cotta with pink grapefruit I love. A main course of venison, pears and Brussels sprouts is bothering me. Bothering me more than a dodgy Christmas present from my Nan.

T: My abilities as a cook are changing so quickly. I am improving so much.

G: I just love it, it's your inventiveness and creativity at its best.

T: Time is always going to be an issue.

M: You've got great textures in there, it would be great to have a smooth, velvety beetroot puree underneath.

T: That was the idea.

M: That was the idea, you ran out of time.

G: He has got to temper his creative style today with a little bit of realism.

T: I'm doing something a little bit different in order to show a true reflection of myself, I have to do something that I believe works. My place in the competition is riding on today so it's a massive day for me today.

J: Tom, your three courses that are going to wow the restaurant critics are?

T: I'm doing a seared tuna with wasabi and sesame seed crust and I'm doing a rack of lamb with almonds, apricots and then for desert I'm doing like a millefeuille of mango and chocolate cheesecake.

G: Tom what about your timings today, have you worked this out because that's been a failing of yours.

T: I've worked it out as best as I can do, I won't know until the end, I'm still pushing myself. I'm certainly not going to go out without trying.

G: Whoa.

T: I don't want to go home, it's as simple as that.

G: I'm concerned about Tom's menu, some of the ingredients he's putting together. I'm always concerned about Tom and his timings, the amount of work he gives himself. If I was going to look up the word concerned in the dictionary right now I'd expect to see a picture of Tom.

A: I think I do deserve to be in the final four, I've shown right from the start and I can cook.

M: That's cooking from a professional chef, not an amateur chef. I'm really impressed with this.

A: But I've had a habit of over complicating things in the past.

G: In my mouth now I've got a floral, sweet, oaty fish biscuit.

To: It's too many flavours for me. It's just not right.

A: Right now is not the time for that. Today I've gone for confident food and interesting food but I don't think there's anything controversial.

J: Andrew, a huge quantity of ingredients on your bench.

A: I have got a lot of work to do, yeah.

J: What are you cooking for us?

A: I'm cooking New England ravioli which is basically a chowder in a ravioli. The main course is rack of lamb crusted with mint and hazelnuts and then I'm making a salmarilio which is a southern Italian pesto made with oregano. For desert we've got treacle tart, spiced cream and then I'm going to serve that with these lovely roasted crab apples. I haven't actually managed to do this on time yet so today will be a first.

J: Ah, foolish?

A: Ah well, slightly foolish at this stage but if I get it all done that will be impressive.

J: Yes it will be impressive but you know, what happens if you blow it then today Andrew?

A: Then it will have been too much of a risk.

G: Andrew's menu John is so difficult, so time consuming. This is an awesome amount of work.

J: That is daring. In fact it's bordering on dangerous. Forty minutes left.

E: Cooking for the critics is a bit of a scary prospect. I'm trying to approach it as I've approached the last few rounds. You've got to improve every time.

To: You've broken my heart here today.

G: This dish isn't right, you've overdone it. You've got to be more measured in your approach.

E: But I think I'm in the ascendance.

M: I like the sauce, I like the combination of the celeriac puree, I think you've done a good job.

E: Thank you. The three courses today, I'm trying to keep it reasonably simple, I'm not going to experiment on top food critics.

G: How big a day is it today Eamonn?

E: A massive day today Greg, yeah three important people to feed and to impress.

G: Maybe even five.

E: Maybe even five.

G: Tell me what it is you're cooking.

E: I'm doing a marinated mackerel and a spiced aioli, a bit of soda bread. Just nice and simple, I'm doing a partridge with porcini and I'm doing a banana sponge with a ginger thyme custard and butterscotch.

J: What is it about today's food that you think will make the difference?

E: I think it's going to be the balance between the three dishes, I think there's going to be changes in textures, changes in flavours. The mackerel's going to be quite sort of sweet and acidic, and then I want to take you back to school. I want to give you bananas and custard but you know with a little twist.

G: What do you want from today? What's the outcome you want?

E: I just want to get through. It's as simple as that. I'm not aiming for fourth worst, I want to be the best in the room. I just want to go through.

G: Eamonn's dishes look a lot safer than some on the others in here. I've got no issue with that at all, classic combinations are classic for a good reason, it's whether he can cook them to absolute perfection and bring some elegance to his plates.

J: First course, twenty minutes.

Tr: I want someone who's got a bit of personality, I want them to talk to me through their food.

C: I don't want to see dull food, I don't want to see ill conceived combinations, I don't want people to try so hard that it all goes horribly wrong.

Jr: I'm going to judge today's food on the highest standards. These people need to prove that they deserve to be here.

J: Fifteen minutes before your first course. Fifteen minutes.

Tr: I think what we're all feeling about Shelina's menu, that it's got some potential surprises in it, even for our jaded pallets. I'm excited by the idea of chilli crab and dried shrimp, no idea what it will be.

Jr: If she's cooking in a tradition that she really knows that could be marvellous stuff.

G: This is nice, how much more have you got to do?

S: The crab cakes need to cook, two minutes probably. A little there. Done.

G: Brilliant. Come on, come on, come on, let's go.

S: Okay.

J: Good luck.

S: Thank you.

G: Do you think they'll moan it's too small?

J: I don't know.

S: Hello.

N: Shelina's Mauritian street food starter is a chilli crab cake with a coriander and mint dip, and a roti flatbread with a dried shrimp and tomato creoles sauce.

Tr: I think it looks lovely, delicate. This is, this is nice girl food.

C: Not so much girl food, this is pixie portions.

Tr: The crab cakes, fantastic texture and crunch to it, and the little dipping sauce is wonderful.

C: I thought there was very good contrast between the crispy bread and the fresh greens in there work really well with the shrimps. I liked every element.

Jr: There's serious cookery skill here. There's a woman who knows what she's doing.

G: I love it, I love it. That little crab cake is a ferocious little chilli rocket.

J: The little flatbread with those salty dry shrimps and tomatoes, absolutely delicious. I think the whole thing could probably do with just a little bit more chilli.

C: The main course, spiced monkfish on red lentil dahl with tomato and coriander sauce.

Tr: It'll be about how finely tuned her spicing is.

G: We need those mains in fifteen minutes.

J: Are you under control Shelina?

S: Apart from the fish.

J: What's wrong with the fish?

S: I'm just having to make sure it's cooked, it's quite thick.

G: Okay with the fish?

S: Yeah, it's fine.

G: Good, good, good, well done. Let's go, let's go.

J: It's smart.

S: Okay.

Tr: Thank you.

N: For her main Shelina has made spiced monkfish on a red lentil dahl, garnished with pickled papaya, a tomato and coriander chutney and gahram masala onion rings.

Jr: It does smell very, very good indeed. I have high hopes.

Tr: Everything has kind of got an equal presence on the plate, I really like the look of it.

Jr: The monkfish is very well cooked indeed, I mean that's bang on. I love the dahl, I love the tomato and coriander sauce and I even like the pickled papaya.

Tr: I mean there's a lot of technique on the plate isn't there.

Jr: It just feels a little restrained. As if she suspects we couldn't quite take the punch that she would normally throw in.

Tr: Because it's so good we're lamenting the fact that it could almost be great.

G: The fish is beautifully cooked, the sauces are nicely made, the dahl is cooked beautifully.

J: To me it needs more spice, it needs more seasoning and it definitely needs more chilli.

G: Right, desert to go yeah.

S: Yeah.

G: Let's go, let's go.

S: Deserts are fine.

J: Are you happy with it?

S: Yeah I am happy with this one.

Jr: Ginger cake with vanilla tea ice cream. Ah okay, it sounds interesting.

C: A bit of ice cream on the side, excellent, and cream and custard for me.

G: Final minute for the final course yeah.

S: Yeah. I'm ready to go after this scoop. I think that's it.

G: What about that cup with all the ice cream smudged down the side.

S: Oh, I didn't really see that. I'm ready to go.

G: Brilliant, come on, come on.

S: I am.

J: Good luck.

S: Thank you.

N: Her desert is a molasses ginger cake drizzled with a rum and cardamom syrup with a sweet vanilla tea ice cream.

Tr: It smells absolutely gorgeous, and I mean rum and cardamom syrup, how good does that sound.

C: This looks like a ginger cake that has sufficient squelch.

Jr: That's a very, very good piece of ginger cake and I really, really like the ice cream which is sort of an iced version of the, of Indian Chai, milky chai.

Tr: The cake is where the sweetness comes, the ice cream is actually tempering it. They just go beautifully together, I think it's wonderful.

C: It's a very good ginger cake, it's up there amongst the greats, I'll finish it now.

Tr: Overall I like her food very much. I'd quite like to take her home with me to cook my tea.

J: That tea ice cream, and the cake, the ginger cake, is amazing.

G: Moist, sweet with the warmth of ginger running through it. Luscious.

J: So you like the cake and ice cream.

G: Yes, lovely, that's delicious. Absolutely delicious.

S: I wanted to be so happy with everything that I give to them and I just wasn't. It's tough in there, like all your senses go. I don't think I spiced enough.

G: Jay, you're aware you've got eight minutes are you?

Ja: Yeah.

G: Alright, alright, I'll look more scared than you then. Fair enough, okay, okay, good.

Jr: His starter dish and minted peas, there's nothing to scare the horses here.

Tr: It is a pretty conventional dish, I wonder if he's going to do something a little bit different with it.

G: Jay, John looks nervous. Are you sure that fish is cooked?

Ja: If it's not by the time I've plated up then it's going back on for literally ten seconds.

J: Happy?

Ja: That's it.

J: Good. Now as soon as that fish hits the plate we've got to go yeah?

Ja: Good to go.

G: Go on son, that looks lovely, go and knock them dead.

Ja: Hi.

N: Jay's starter is pan fried cod served on crushed minted peas with crispy pancetta and broad beans.

J: That piece of fish is just cooked. And I wouldn't be surprised if one of those critics gets a piece which is not cooked all the way through.

Tr: My fish is, at the heart, hasn't been cooked through properly. It's a shame because in the seasoning and the, the combination of flavours you know it's perfectly good.

C: The sweetness of the mashed peas is quite attractive with the pancetta.

Tr: It tasted good it was just the fish not being well cooked.

J: I love the richness of those peas with the mint and the dill running through it, the saltiness of the ham and those broad beans. It's a really good dish.

G: Fifteen minutes.

Ja: I'm all over it, I'm all over it.

G: Alright.

C: Loin of venison and spiced pears. There is a potential for this to come out as a fairly dry plate of food. Who knows.

J: You've got just over a minute to finish off yeah? Okay.

G: Alright?

Ja: One second, can't take them dirty plates. Okay good to go.

J: Go, go, go, go.

G: Best of luck mate, well done.

Ja: Thank you.

N: For his main Jay is serving loin of venison rolled in crispy bacon shards with cumin and cinnamon spiced pears, Brussels sprouts and a chestnut puree.

Jr: I do like venison rare but this looks like it's merely been seared around the outside. I suspect that if I put a few volts of electricity through this I could get the muscle to twitch.

C: Pears, sprouts, chestnuts and venison, fair enough. A sauce over everything might have pulled it together.

Tr: Brussels sprouts and bacon, kind of classic combination but the pears are the, you know, the low point, It just doesn't come together does it.

G: It's very, very sweet. Sweet pear, there's cinnamon in there and then there's chestnut puree as well.

J: The sweet pear and venison I really like and actually I would love a lot more sprouts on that plate to be able to balance the whole thing up.

J: Fifteen minutes okay, deserts.

Ja: Got you.

J: Are you happy with everything?

Ja: Yeah.

Tr: Jay's desert, vanilla panna cotta with pink grapefruit and stem ginger.

C: I really like panna cotta, it's one of my favourite things.

Tr: I wouldn't think of putting pink grapefruit together with stem ginger.

G: Ninety seconds Jay, it looks like we're there doesn't it? Good love it, on time again, well done.

N: Jay's desert is vanilla panna cotta topped with pink grapefruit and stem ginger and a sprinkling of crushed hazelnut praline.

C: I'm afraid it's wrong and cowardly not to turn out your panna cotta.

Jr: However you can see that he's done the thing you need to do which is manage to spread the vanilla pod all the way through.

Tr: Panna cotta is fine texture wise isn't it. It's just so odd to have such a sharp, biting flavour as fresh grapefruit.

C: The panna cotta mix does set relatively well, I just don't think this combination of things makes for a very good pudding.

G: It's a really, really lovely panna cotta that's like absolutely full of really nice warming vanilla,

Ja: It's intense, there's no two ways about it. I've done all I can, I'm just hoping that they liked it.

J: Twelve minutes yeah Tom, twelve. Tell me what you've got to do Tom.

T: Slice the avocado, dress my salad and coriander, slice my tuna, plate up, slice my toast.



J: Jelly.

T: My jelly.

J: Come on mate, got to move now.

Jr: I'm a little bit scared by Tom's starter, seared tuna salad with wasabi pickled ginger and anchovy toast.

Tr: Blimey, it's like something thrown out by a random menu generator isn't it.

C: It will either be magnificent or it will be ghastly.

G: Right come on, let's go, come on. That's weird.

N: Tom's first course is wasabi and sesame seared tuna topped with salmon roe and a sliver of anchovy toast, with avocado and a pickled ginger jelly.

G: I love the toast and the saltiness and I love the tuna with the wasabi, it's great. I just don't like the jelly.

J: I don't mind the flavours, it's the textures I find weird.

G: I never want to see tuna, toast and jelly ever again.

J: I bet you the critics love it.

Jr: There's a bunch of flavours I actually rather like here, this tuna's good, the little bit of roe on the top works, the jelly despite looking terrifying is bright and fresh and clean.

C: The anchovy toast is a real star, got a little crunch to it.

Tr: This is a really harmonious dish to my mind. This jelly just sort of detonates with the tuna, just brings it zinging to life. If you had that in, in a restaurant you would be excited and you would want to write about it.

J: You've got seven minutes for your main course Tom.

T: Thank you.

J: Seven minutes.

G: Lamb okay?

T: I'll tell you in a minute.

Jr: Spiced rack of lamb with an almond and apricot crust. As long as he knows what he's doing that makes quite a bit of sense.

Tr: It's all about timings isn't it.

G: You should be serving now Tom. Let's go, well done, come on.

N: For his main Tom has made spiced rack of lamb with an almond and apricot crust, served with crushed roasted potatoes, a mint writer and a pomegranate glaze.

Tr: This looks beautiful to me.

C: I have every expectation that this is going to eat very well indeed.

Jr: The lamb is fantastic. I love the use of the pomegranate seeds, even the potatoes which is a very simple idea, they work too.

Tr: It's so satisfying because there's so many textures going on.

C: The little drop of acidity you get from the pomegranate seeds is just terrific. It's very difficult to say anything but good things about this dish. Isn't it nice when a plan comes together.

J: It's rich, it's opulent, I, it's just a little bit sweet for me.

G: I like a little bit of sharpness and sweetness with the lamb, I think it's very nice. Fifteen minutes then we'll have your mango and chocolate please.

T: Yeah.

Tr: It's a mysterious sounding thing, can't quite work out what it's going to be.

C: I don't think that mango goes particularly well with chocolate, I worry that this is a little too complicated for its own good.

Jr: Is he actually making a millefeuille i.e. a layered thing with mango in one side and then chocolate cheesecake as the next layer. Or is there a millefeuille or mango on one side and a chocolate cheesecake. I don't know, I'm a little bit afraid.

J: Come on mate we've got to go now.

T: Yeah.

N: Tom's desert is a millefeuille of mango and chocolate cheesecake, layers of crushed amaretto biscuits, vanilla mousse, chocolate ganash and diced mango, dressed with mango puree and nuts.

Tr: Once again, what's he's done brilliantly is this fantastic ability to introduce texture so the amoretti biscuits and the pistachios and the hazelnuts all just kind of crunching, just adding a fantastic layer of kind of subtlety and interest to the whole thing.

C: I take back everything I've ever said doubting the marriage of mango and chocolate, I thought they worked together really quite well. I think this is a nice pudding.

Tr: I said at the beginning I wanted to see personality on the plate and I feel we really got that from Tom.

G: There's toasty nuts, there's the flavour of amoretti biscuits, there's chocolate, there's the fruit of the mango as well, very nice.

J: Interesting textured, it's fun, I actually quite like it.

G: Yeah I like it, I, yeah I like it.

T: The pressure is, it's immense but I definitely delivered to a certain extent today. And I just hope that they think there's something in me that's worth, you know developing.

Jr: Menu's are meant to tell me what I'm about to have to eat, don't play peek a boo with me. New England ravioli, okay so it's a ravioli but, what are they putting in it? Please tell me what you're going to serve me, do not play games.

G: Andrew you've got eight minutes until your starter goes out.

A: Yeah I'm running behind Greg I'm afraid.

G: Your first dish is the ravioli right?

A: Yeah.

G: And this is the ravioli.

A: Yes this is the ravioli.

G: Is that-

A: It doesn't take long to cook.

G: Yeah but how about the things you've got to stuff them with, where are they?

A: That's here.

G: Are they all done?

A: Yeah that's all done.

J: You're supposed to be serving in two minutes.

A: Yeah.

J: Do you think it might be worthwhile telling them you're going to be late.

A: I'm only going to be a couple of minutes late at this stage so I don't think I need to.

J: I would.

A: Pardon?

J: I would, give yourself some breathing space, make sure you put the dish out the way you want it.

A: Okay.

J: Go Andrew, go and tell them you'll be late.

A: Yeah. I'm running a few minutes late I'm afraid but I hope the, within four or five minutes the starter will be out. Thank you very much.

J: Come on Andrew let's go mate.

A: Yeah.

G: Right now you're seven minutes over.

A: It's ready, it's ready, that's it.

J: Go, good and then get straight back for this main course.

A: I hope that wasn't much longer than five minutes.

N: Andrew's starter is based on the flavours of a New England clam chowder with a scallop and potato filled ravioli, a clam and sweet corn volute, leek fondue and crispy bacon.

J: The pasta is beautiful, those parcels wonderfully filled. The saltiness from the clams, a little tiny hint of scallop and then the leek running through the whole lot. I think it's a very, very good dish.

G: If truth be told it's one of the most ambitious dishes here today and it's very skilful.

Tr: I mean no wonder Andrew was late, there's a hell of a lot of work that's gone into this.

Jr: Taken as a whole I think this works. There is a riff on the flavours of New England here. It's all there, it's rather sweet. You look like you've swallowed a wasp.

C: I think it's got a bit too complicated for its own good.

Jr: I actually think you're wrong on this, I think it would be mean to penalise him for throwing everything at us at this round of Master Chef.

C: Crusted rack of lamb, sounds fair enough. Celeriac puree is a nice thing. Rainbow chard is a pretty thing, salmorilio is an unknown thing.

Jr: I've met an awful lot of ingredients and when you start throwing words at me that I don't know I get a bit tetchy. He could have just told us what it is.

G: This is your four minute warning. I'm liking this Andrew, I'd like it a lot more if it was quicker.

J: Right, finishing touches now mate please.

A: Yeah.

J: What else to go on the plate? Sauce.

A: Sauce.

J: Let's go then.

A: And then, pesto.

G: Come on.

J: Done?

A: Yeah.

J: Good, let's do it, well done mate, looks great, you're back on time.

G: Looks very good, looks very good.

N: Andrew's main is rack of lamb with a mint and nut crust served with rainbow chard, celeriac puree, lamb sauce and a salmorilio dressing.

Jr: What is salmorilio?

A: It's a southern Italian pesto made from oregano.

Tr: Thanks. It's all absolutely accurately cooked. The meat is good, and I like the way he's used the chard both as vegetable and as garnish.

C: Celeriac puree is remarkably light and very nice. The jus is alright but it's a little on the sweet side.

Jr: Andrew clearly knows how to cook but whether he can then actually take it to that next stage which is to say something through that cookery is another question.

G: John that's a really nice blend of textures and flavours. Sweet, sharp, earthy, irony, meaty. Very good.

J: It's really pronounced in the flavours and they all come together to become a very, very good dish. I like it a lot, really well cooked, really well cooked.

G: Lovely.

J: Right, desert.

G: Andrew, what goes with that tart and apple?

A: The spiced cream in the middle then the apples.

G: You've pulled it back from the brink son.

A: Well it was, it was all front end loaded.

G: Keep on working.

A: Sorry.

Tr: I've never met a treacle tart that I didn't like but they can go wrong, you can get soggy pastry underneath.

Jr: I'm really keen on this one, this one appeals to all the greedy bits of my nature.

C: I have a real problem with Andrew's desert, if you bite into a crab apple your mouth surrenders immediately.

G: Spiced cream, ice cream, what is it?

A: its crème fresh ice cream infused with vanilla, cardamom and cinnamon.

G: If you don't carry on working John's going to shout at you.

A: Sorry, sorry, sorry.

J: Is that it, you finished?

A: Yeah.

J: Good.

G: Come on then, let's go.

N: For his desert Andrew has made black treacle tart with cardamom and cinnamon spiced ice cream and roasted crab apples.

C: These little chaps have been dipped in sugar of some description. I don't know whether they'll, that will save them or not, or whether they'll be sharp as hell. Sharp as hell.

Tr: The quality that you look for in the pastry in a treacle tart is not elasticity and that is the main characteristic of this pastry.

Jr: The spiced cream is nice, it's fresh, it's light, got a little acidic edge.

Tr: The flavours are good, I think Andrew's possibly just set himself a bit too much to do today.

J: The treacle tart is nicely made, the pastry is undercooked but the ice cream in the middle is delicious.

G: It is isn't it.

J: Yeah delicious.

G: Beautiful ice cream. I just love it, the crab apples, I honestly don't care if I never see one as long as I live.

A: I was ten minutes late with the starter but I had so much to do for the later courses and I had to get it done otherwise everything was going to be late. From that perspective I think that genuinely it's a tough challenge, I think I did okay.

G: You've got ten minutes, are you going to be on time?

E: Ten minutes for the starter? On time.

G: Don't let me down.

Jr: Each of those three things, marinated mackerel, soda bread and aioli have to be bang on or it's a disaster.

Tr: For the mackerel to have taken on the flavours of the marinade in that short time, this is quite a big ask.

G: We've got five minutes Eamonn, what have we got left to do?

E: For the starter I've just got to get the mackerel on the plate.

G: Aioli, has that turned out okay?

E: Yeah, I'm happy enough with it. It should have a bit of kick in there, I know that.

G: Nice, come on Eamonn. Well done Eamonn.

N: Eamonn has made a starter of horseradish and gin marinated mackerel, served with soda bread and saffron topped aioli.

Tr: Look at it, just shimmering and silvery and absolutely perfectly presented.

C: It looks like it's just swum onto the plate.

Jr: The mackerel is a sweet cure and I think it could do with a slightly saltier edge.

Tr: What's amazing about this mackerel, it's got this amazing texture to it, it's almost like fatty tuna. I just wonder about the aioli with it, it's the most garlickiest, really has turned it up to eleven. I just don't know if the two need each other.

Jr: My wife is going to know what I had for lunch.

G: That aioli is so strong, so garlicky it's like munching down on raw garlic clove and it's overpowering everything.

Jr: Partridge breast with porcini, yum. Yum, yum, yum, yum, yum.

Tr: He'll need to add some moisture to the breast, I hope there'll be some other things going on, on the plate.

E: How long have I got?

J: You've got under four minutes Eamonn.

E: Okay.

G: How's the bread sauce?

E: It's ready to go. Ah.

G: Right, are we going?

E: We're going.

N: Eamonn's main is partridge breast with pan fried porcini mushrooms, game chips and a bread sauce.

Jr: The partridge breasts are just very solid and very dry.

Tr: To me this is not working. I mean this bread sauce is, it's like wall paper paste isn't it. And very, very clovey.

C: The potato is not really game chips, they're cut a little bit thicker. They don't really ring a bell. I'm afraid I would categorise this as a near miss.

J: The bread sauce for me is just a little bit-

G: Wishy-

J: -wishy washy. The mushrooms are lovely and my bird is really, really dry.

G: For me it's, it's that gravy that's he's made with port that's really holding the whole dish together.

E: Oh man.

Tr: Banana sponge is a, very much a sort of a nursery pudding to serve up to restaurant critics.

C: I bow to no man in my love of custard, adulterating it with ginger and thyme will either be magnificent or a disaster.

E: Come on.

G: Eamonn, three minutes.

E: Thank you Greg.

G: Can we go?

E: Just a second please. Good to go.

G: Let's go, let's go, let's go.

N: Eamonn has served his banana sponge in a bowl of ginger and thyme custard, topped with butterscotch sauce and caramelised bananas.

Tr: This looks like something I would arrange to try to make my children eat something they didn't want to eat.

Jr: If I was about nine I would be really, really pleased to receive this.

Tr: This isn't really a sponge so much as a rather dense, dense textured cake. The custard, I am getting thyme, I am getting a bit of ginger. I'm also getting quite a lot of aioli from his first course unfortunately.

C: I don't think the people who make that nice custard in packets will be quaking in their boots.

J: The cake is really heavy and those bananas which are half cooked but just glazed with sugar, and that butterscotch sauce just make the whole thing quite [unclear 50.28]

G: A bit too thick and sweet even for me.

E: Whether it's good enough I have no idea, I have no idea. But it's a push, it's a rush you know. We'll just have to wait and see.

J: A very, very long and very, very difficult day. Our decision is not going to be easy.

G: I still say we got some extraordinary food. We had some fabulous dishes. Shelina I was impressed with today. I liked the starter, the little fiery chilli crab cake I thought was a joy.

J: As for the monkfish, the fish was cooked beautifully but the dahl today wasn't spiced as well as she can.

G: Her desert I thought was just mouth wateringly wonderful.

J: That rum and vanilla syrup over the top, that ice cream, absolutely fantastic, loved it.

G: Andrew, huge amount of work.

J: I thought his ravioli was fantastic, loved the main course.

G: The desert, that ice cream I, I absolutely loved it.

J: We said right at the start he was doing a lot, maybe too much, but he delivered. Tom, they loved his tuna dish, they loved his lamb dish. One stand out dish for me, Tom's chocolate and mango desert cheesecake. Really tasty and it looked fun. It put a smile on your face.

G: I agree, I thought Tom's desert was great.

J: Shelina, Andrew and Tom, stay in the competition. Our fourth place now is battled out between Jay and Eamonn. See Jay was full of promise today, the fish, he played it a little bit safe but spiced pears and venison which was really, seriously rare.

G: I'm okay with my venison cooked like that but I did think that spiced pear and the chestnut sauce was far too sweet.

J: And then for desert from Jay we get a panna cotta, beautiful, full of vanilla and for some reason he put grapefruit on top of it. But the work that he put into each dish was good.

Ja: I don't want to go. I don't want to go home but if I do I'll take that on the chin.

G: Whoa Eamonn is a difficult one to work out today.

J: Taking a mackerel and trying to pickle it in the short period of time was always going to be difficult and in my opinion it wasn't done properly.

G: His aioli John, that wasn't aioli that was a garlic puree. That was just too strong. I mean ferociously strong.

J: The partridge dish, the partridge was dry, the sauce, the bread sauce was more like milk sauce, it didn't deliver.

G: And we had a pretty average banana desert from Eamonn.

E: I know the calibre of everyone else so you know, maybe me being reasonably happy with everything, maybe that aint enough. I've just got to cross everything and hope to goodness that I'm through.

J: You and I have to make a decision. Five cooks, one of them is going to leave us and we'll have our final four.

G: I honestly, honestly don't know. They've come so far.

J: You five have been extraordinary throughout this competition and demonstrated some real skill, proper tenacity, real determination and that makes today's decision even tougher.

G: The contestants that are staying in the competition. Tom, well done son. Shelina, great job, great job. Andrew, bit late but it was worth it. The contestant leaving Master Chef is Eamonn. Sorry Eamonn.

J: Sorry Eamonn.

E: Okay guys, thank you very much. Massively disappointed, massively disappointed. Four great cooks out there, one of them is going to be Master Chef champion and it aint going to be me. But it's been a ball, a total ball. I will take so much away from this but for now the lesson stops.

Ja: It's awesome, it's really awesome. I wish I could describe it but I can't.

A: It just feels better and better and then to be part of that gang is magic, it's just fantastic. Final four.

S: I cannot believe, I cannot believe that I'm in the final four. It's amazing.

T: Really [unclear 57.14] this thing, I might even have a chance at winning it.

J: Congratulations you are our final four.

G: We are about to give you the master class of your life. We are taking you to Thailand.

N: Tomorrow night.

J: Ah, what are you doing?

N: The final four face their toughest challenges yet.  
M1: [unclear 58.01]  
G: It means lunch time, come on.  
M2: [unclear 58.03]  
M3: More, more.  
G: You've got fifteen minutes.  
J: Well they're not going to be ready.  
G: Burnt?

### "Series 8, Episode 15, finale" (part-transcription)

Final **narrator** intro: "*MasterChefs* search for its champion has come to an end. From a determined group of twelve, one by one the amateurs have fallen away, leaving just three exceptional cooks. Tonight one of them will become *MasterChef* Champion 2012."

Contestants tell about their lives, where they come from, bit of family and social life for about 2 min each. Yorkshire plasterer. Participant 1: "I want to work in a top kitchen. (...) I know that given the chance if you put me in a kitchen, I live there that's fine. I'm happy" Judges: "The first time T cooked for us I realized, we found somebody really special." "Some of his dishes are breath-taking. Who dreams up these sorts of dishes? Only a T.". Repetition of key sequences and comments from the judges. "It's small its precise its elegant".

Participant "The competition - it's so tough. It's been so difficult to get to this stage I have made so many mistakes". "And I want to have my own Michelin star, closely followed by my second and third".

Second participant: "It is easy to fall in love with food when you are in France, because you are surrounded by it (pictures of seafood street merchant). Oxford. Judge "From the moment A walked through the doors we realized we had a cook who was technically gifted. The amount of procedure, the method, the technique, the presentation of his dishes John is awe inspiring". "I love it, I absolutely love it", "It's vibrant it's exciting". "But the amount that I have learnt in this competition I feel a massive step closer to cooking professionally. (...) I have had the greatest few months of my life ever (pic of him his wife and the baby walking in the woods) and not only was it really brilliant for me, but it will be brilliant for us in the future. I hope so".

Third participant. 13 when dad passed away. Psychology. Italian boyfriend/husband. "I know that I am doing something that I genuinely believe in. To follow my dream, do something in food would mean so much. It's not just me now, it's everybody who supported me along the way, my family, my husband. You know I wanna do everyone proud, not just myself".

Judge: "S. sets my taste-buds on fire! It's from the Indian Ocean it's unique to her, John it's beautiful. "The flavours of that dish I think are simply stunning." - "That may well be one of the best desserts I've had ever." Other chefs: "Your flavours and soo many chefs don't understand that" - "There is serious cookery skill here. There is one woman who knows what she's doing".

Judges:- "S. quite simply has served me some of the best dishes I have ever eaten on *MasterChef* ever." - "The girl is a star".

Participant: "It is actually ridiculous the challenge they've put me through. There've been quite a few low points, but I think I have learned *so* much. It's been crazy, but I'd love to win. I absolutely love to win, but I'm just nervous. It's scary as hell (laughs). It's really scary."

On the way to the final day competition: P2 “Today is up there with the biggest days in my life. I think about what if I win, and what if I don’t win. All I can do is do my best.”

P1: “This day is massive. I’m well prepared and well practiced and I know what I’ve got to do.”

P3: nothing

The cutlery and everything are gleaming in the scarce light shining onto them, everything is surrounded by the cool blue dark.

Judge 2 (Gregg): “You should be very proud of yourselves. There are now three palates of food between you and the title of *MasterChef* Champion.” Judge 1 (Turrode): “You have to prove to us that *you* are the *best*. Three hours and at the end of this - one Champion:

P3: “I’ve got to turn up the best food I have ever cooked in my life”.

Judge1: “S. How exciting is this?”- P3:”It’s sickeningly exciting, ahm I haven’t slept for a bout a week, ahm but yeah it is literally the best thing I have ever done.” - Judge 1: What are you going to cook that’s going to put a big smile into our faces?” - P3: “My starter is basically my kind of version of a Mauritian octopus salad brow sugar chilli, mango and apple vinegar and lots of other sort of flavours going through it. My main is a mutton curry with marinated bone marrow, Swiss chard and a green banana pickle. (and a birani, a celebratory rice dish) And for dessert its going to be a mango cannelloni with lime zest curd through it, a coconut and rum blancmange and a white chocolate and coconut samosa.”

Judge1: “You have given yourself a huge amount of work to do.” - P3: ”I absolutely love these dishes! I think what I would like to happen is that when you taste it you feel that you’re sitting on a beach and just having the best time of your life. So that’s kind of what I’m hoping to achieve today.”

To the camera (P3): “What I’m actually cooking are things that my family love, but it’s on a *completely* different level. I have waited to do these, particularly for the final as well. These are the dishes I didn’t want to show of until the end.”

J2 (sort of walking through the studio):“John that is marvellous, that’s my sort of food”. J1:”Her risk is the octopus, it can’t be chewy and it can’t be dry.”

P3:” It is *the* hardest piece of seafood to cook, so that is the biggest challenge”

J1:” I just hope it’s lovely and succulent.”

J2:”I love curry and I’ve got a feeling I may be tasting the best mutton curry I have ever tasted today”

Melt in your mouth (mutton) J2: “I don’t think she is just trying to win *MasterChef*, I think she is trying to marry me”.

“But so much can go wrong. The most important thing is that everything is set properly. Blancmange not setting enough with coconut cream, the samosas being all runny, rather than being lovely and sticky. S. wants us to be sitting on a beach in the sunshine, while we’re eating her food. I think that’s fantastic. Evocative food is the best type of food, it makes you smile. I pray she gets everything done, because her menu sounds *brilliant*”.

P3: “There is no turning back now. There is only going to be one winner today. I’m gonna do everything that I can to win this”.

P1: “One more chance to cook for J & G I just want to take it into my/out of their hands hands really, and give them the food that I have been serve aiming for the whole way through. And actually execute everything how I want to and hopefully that’ll be enough.”



J2: "How far away are you from a building site now T?"

P1: "I'm never far enough. Never. Today is massive, you know. I'm a very competitive person. You know, I've always said that I wanted to win. I feel that today I'm going to peek and hopefully, you know, just give you a 'plate of food (?)' that I'm happy with and if I do that then I'm very confident"

J1: "What are you cooking for us?"

P1: "I'm doing a sort of thyme infused langoustine consommé (with coconut noodles), followed by a balantine of quail, stuffed chicken livers, morels, truffles on a Madeira sauce". For dessert rhubarb spaghetti, basil panna cotta and raspberry tuile.

J2: "Do you feel it could be yours today?" - P1: "Yeah I definitely feel that I got what it takes to win today".

J1: "His issue is that that consume has to be sparkling and crystal clear. If that consume is cloudy in any way, then those noodles don't work. We're gonna have a coconut and langoustine soup"

J1: "The quail has to be cooked all the way through, but not dry in any part. That liver stuffing has to be wonderful and sweet, but still hold together and not be grainy. And then his little piece de resistance ravioli, which are going to be filled with mushrooms and ricotta."

J2: "I just hope he gets it right cause that's the sort of dish you fall in *love* with"

J2: "I love the idea of the spaghetti of rhubarb, but he is also making a basil panna cotta and he's also making a raspberry tuile. He is not making one dessert, that is three."

P1: "Got to this point. It does make me feel really proud. There is this little ... (tool ?) between me and that trophy. It is for me all about winning now, second or third isn't good enough".

J1: "You are half way to one of you being our champion"

P2: "I am enormously up for it. I know what I'm here for. I am here to win. So far it has been about not being eliminated. But today it is three of us it is not about not being eliminated it is about being the best."

J1: "Three courses, what are you gonna cook for us?"

P2: "First course is pork belly and lobster with a strawberry salad the salade is kohlrabi and Nashi pear. The next course is a loin of lamb crusted with dehydrated soybeans, lamb sweetbreads, there is broad-bean and mint foam and there is roasted aubergine with miso and leeks. Dessert is acorn panna cotta with a mille-feuille of poached pears and sort of chocolate hazelnut cream with toffee popcorn."

J1: "A. I have to say your food sounds really, really exciting. "

J2: "Are you, are you gonna pull it off today?"

P2: "I really hope so, now that I am here, now that I am in the final it would just be the crowning moment for this whole journey. For me just to win it. That would be fabulous."

P2 to camera: "I'm starting to come to grips with realizing that less is more. ... I think I've ruined the dish by overcomplicating it

J2: "I shouldn't be surprised if A's sense of adventure. I should have expected it. He wants to make an enormous flash."

J1: "A's first course a beautifully cooked lobster so that it is lovely and soft, but not dry. Pork belly melt in your mouth, all crackling, all shiny on top. Nashi pear adds sweetness to the pork and cuts through the fat. "

J2: "John its not an easy job to cook lobster properly and serve it with a salad, and that's a salad flavoured with strawberries - unusual."

J1: "A is cooking it in the final *MasterChef* it must work - mustn't it?"

P2: "When they taste my dessert I don't want them/John and Gregg to say anything. I want them to taste it look at each other and be absolutely speechless. That's what I'm aiming to deliver."

J2: "I don't want them to run out of time, I want to taste their amazing food."

.....

J1 to P1: "These dishes look absolutely incredible. They are they are beautiful, they are elegant they are, refined, they are sophisticated. They are just absolutely stunning."

'Thai chilli and coriander consommé served with langoustines and coconut-milk noodles'. J1: "Wow. Wow. Wow. Those little coconut noodles are really clever because the taste of just coconut milk. There is that wonderful richness that's coming from the langoustine itself, the real clean crispness that's coming from the consommé and just at the back of your palate you've got those wonderful faint flavours of Thailand and I think that is just brilliant. It's just *beautiful, beautiful*. I love it!"

J2: "That's a very, very good consommé and the Asian flavours in the background is something new to me and it matches the sweetness of that langoustine beautifully. That's *elegant*, it's *smart* and it's the great big kiss of a langoustine that is. A langoustine that's just been on a holiday to Thailand. Very good. Very, very good."

Main: Liver-stuffed Ballotine of quail, topped with crispy chicken tuile, a confit quail leg and morel and ricotta filled ravioli all served with a beetroot purée, madeira jus and shaved truffle.

J1: "You just taste the quail and the liver and then you got the sort of bounding bits of salty chicken skin on the background. The pasta is beautiful, the sweetness of the onion, the garlic, the Madeira, the smokiness coming from the morels and then on top of it -a man's dream- a bit a grated truffle. It is beautifully cooked, it is sophisticated, it's skilled it's balanced, T. I'm not allowed to swear, and I wish I could, because it is \* fantastic. Absolutely fantastic".

J2: "I mean the Ballotine of the bird with the liver inside, rich, lovely cooked beautifully, that's one thing. Cutting open that ravioli and getting a big smash of truffle and the deepness of that morel mushroom and picking up sweetness from the sauce, that is a balancing act that only a real craftsman can do. I'm blown away by what you've achieved there. Really am. That is right up there with the best of them." ('Thank you' from the contestant)

Dessert: Rhubarb spaghetti served with a dried raspberry wheel basket, filled with (errated/grated) basil panna cotta dressed with white chocolate and olive oil.

J1: "You have daring things there like the fizz of that dried fruit inside your basket, you have the real richness from the panna cotta. I have one tiny thing, which I have a worry about and that is, is it white chocolate that's sitting on the plate?"

- "It's white chocolate and olive oil" (C1)

- "White chocolate and olive oil and the flavour of it is just not quite gelling together with the rest of the things that are coming together. But a really clever dessert, massive technique."

J2: "It is a very elegant looking dessert and there is lots of surprises in there as well, raspberry flavour there is almost honey flavour coming from that cream, there is a fizz almost like spice dust, dancing on the end of my tongue. But I would like my rhubarb slightly more cooked, slightly softer." ('Thank you' from C1)

Food C3

J1: "I think they look beautiful. I think they look incredible" (C3 'thank you very much')

Starter C3: ‘Octopus served on top of marinated fennel, pickled ginger, sliced baby beetroot and carrots and concasse tomatoes, served with mango and apple vinegar, brown shrimp jelly and ‘tobiko’, flying fish roe.

J1:”I think all those wonderful raw crisp flavours of the vegetables, the real *saltiness* coming from that *wonderful* shrimp jelly, which is not even really *jelly* it just dissolves in your mouth. The tabiko, that wonderful flying fish roe, running through the back, giving a salty background, the sweetness of the mango, the salads, the apple and the vinegar and then the real big strong flavour of that octopus sitting on top. I will have to say that it is absolutely delicious. S honestly, I want to weep for you, it is so fantastic. I really do! I think it’s great!”

J2:”You go slightly fruit-sharp, you get fresh vegetables, you get saltiness, you get a little bit of a kick - I love it. It’s beautiful. It is a plate of sunshine.”

Mains: Mutton curry, served with a and a chilli pumpkin cornell

J1:” It just looks stunning! It better tastes the same.”

J2:”Inside your pot of curry here, you’ve got sweet mutton meat, that just comes in flavour waves, building as they go. I love bone marrow, but it is a one flavour dimension, - not anymore! What you’ve got around here, tastes a little bit like lemon and a little sharp and then inside the leaves, we’ve got something that looks very simple, yet delivers real meat.”

J1:” ...Of I don’t know how many different spices and seasonings in this dish but I would probably say probably close on twenty. Your mutton got a little bit of a bit to it but not chewy it still melts in your mouth and it is wrapped around this almost *jam* of a curry paste that just is fragrant delicious. The sweetness coming from your rice at the same time as the heat going with it beautifully and sitting on the side a little cigar of iron-rich chard and then again spicing inside. S. it looks *fantastic*, it tastes *fantastic*. Honestly my heart is thumping probably because of the amount of adrenalin from all the chilli, but that is *beautiful!*”  
(C3 smiles)

J1:”You should be very, very pleased with yourself. You’ve absolutely nailed it.”

Dessert:’ A mango cannelloni filled with lime curd, a coconut and rum blancmange, a white chocolate, crème fraiche and pistachio samosa and mango jelly squares.’

J2:” S. It is just rounding off (...?) three stunning plates. Beautiful, beautiful plates! Ah! A perfect blend of mellow notes and sharper notes. Mellow coconut, mellow chocolate and then sweeter mango and then sweeter, but sharper pineapple and then sharp lime. Perfect! Absolutely perfect!”

J1:”It is really, really sweet and there is a reason for it and I know why because after all that heady/heavy spice in your main course you need something clean and sweet and crisp to clear your palate. It makes my smile S..It makes me laugh it makes me feel happy. Absolutely bang n the money”. (C3 smiles)

J2:”S. Thank you. Thanks very much” (C3: ‘thank you’)

J1: “Creaky”

J2: “Just brilliant (leaning over to J1) I loved it all”.

J1: “I loved (...?)”

C2: Starter: 'Lobster with caramelized pork belly and crackling, served with a salad of Nashi pear, kohlrabi and strawberry.'

J1: "What you have undertaken in just three hours, I think is extraordinary and I take my hat off to you. Your presentation is fantastic"

J1: "The wonderful pork with the spike of that black pepper on the outside, the crunch of the crackling being really salty, the sweetness of the pear with that lobster, is *wonderful*. But my first mouthful I felt like I was in Wimbledon at a tennis match and all I could taste was strawberry and it *took* thirty seconds for that strawberry flavour to disappear. I'm *really* sorry, I think it actually takes away from the absolute beauty of the dish."

J2: "I *love* pork belly, I *love* the crackling, wonderful! I love it with the sweet(ened) lobster, I even *love* the Nashi pear, but, I don't like the strawberry on there, A. I'm really sorry. I'm really sorry." (C2: nodding).

Mains: Loin of lamb crusted with dehydrated broad bean and miso, served with lamb sweetbreads, leeks on top of roasted miso aubergine, cauliflower florets on a garlic puree and two sauces a tarragon lamb jus and a broad bean mint foam.

J1: "There are salty flavours coming from that miso, there is a real sort of woodiness coming from the aubergine, the wonderful sweetness coming from the lamb and then the crunch that's coming from the outside of those sweetbreads the cauliflower itself is delicious binding the whole thing together. I think it is a really beautiful looking dish. It is delivering on many, many levels."

J2: (smiling in a big way) "Which ever way you come at this, it's beautiful. It could be the garlic through here, or the sweetness of cauliflower, the sweetness in the jus, meatiness of lamb. *This* is A. at his absolute best." (smiling scarily again)

Dessert: Hazelnut-chocolate-pear millefeuille, served with acorn panna cotta, topped with a mocca tuiles and toffee popcorn.

J2: "I know I like dessert, but that's beside the point, that's stunning.

J1: "How you (turning to J2) haven't got your spoon in your hand already I don't know."

J2: "Because this is one of those dishes I don't actually wanna touch. It's so pretty, I don't wanna, I don't wanna smash it up" (rubbing his forehead).

J1: ". I love that absolute woodiness coming from that beautifully set panna cotta creamy and silky. The crunch of the millefeuille, and those little bits of pear. The hazelnut, the toffee, the popcorn - everything coming together in absolute harmony and it is superb. Spine-tingling superb."

J2: "I've never before tasted an acorn panna cotta and it is wonderful, it tastes almost like toffee, which matches brilliantly your toffee popcorn. This is fantastic. That millefeuille is incredible the pear is giving juice and a hazle-nutty flavour and a little bit a coco flavour  
Mate, this is exceptionally good, exceptionally brilliant, because it is punching like a heavyweight and dancing like a feather-weight" (C2 smiling).

J1: "A. you should be very proud, thank you, very much" (C2: 'Thanks' and leaves)

J2 pointing at dessert plate, J1: "I know, I know. That is absolutely sensational".

C2: "I'm devastated they didn't like the strawberries, but I put out what I did today and to get some of the comments it's just fantastic. They do hit 'record' and I sort of play them back to myself, 'cause you know it's, it lifts your soul."

.....

(prairie music)

J1: "At the start of today we knew that you three were incredible cooks. What you have achieved in three hours as been remarkable. But now, our job starts. Thank you very much indeed - off you go."

J1: "So proud of them. So, so proud of them." (shaking his head, looking thoughtful, holding his hands)

All three contestants sit down in the backroom, sigh, a guy rubs his hair and face, the woman exhales deeply, all look tired, but tense, or at least pretend they are.

J2 (to J1): "They did well those three, really well.

J1: "You go out to a restaurant and eat food like that and you will walk away one very happy person. Now, you and I have to work out from these three who's champion."

J2: "T. "

J1: "Unbelievable food. First course from T. stunning."

J2: "A consommé is a difficult thing to make it is beautiful thing when it's done properly."

J1: "Majestic, beautiful, clean and crisp - wonderful. And that quail dish was beautiful: absolute precision in its flavour, in its texture, in its presentation. An absolute star main course.

J2: "Decent dessert no where near as magical as his starter and his mains."

J1: "White chocolate and olive oil, and the rhubarb slightly undercooked, mmhhh almost there"

C1: "When you're sat in front of J & G, it's terrifying but it was wonderful to hear those comments about my food, it really was."

J2: "Ahhhh S! J, incredible, just wonderful."

J1: "The starter of octopus, (J2: exhaling) beautiful vegetables, the saltiness of that flying fish roe Tabiko underneath was absolutely beautiful with all the five vegetables."

J2: "Her main course of a mutton curry should not *look* as beautiful as *that*."

J1: "The mutton itself just having a little bit of a bite with jam on the outside of it, the rice with the sort of horn of chilli pointing up saying 'I'm really seriously hot'. That main course of that mutton curry I though was sensational."

J2: "S. just made the most fabulous dessert."

J1: "Mango jelly, the coconut blancmange sitting on the side, the little roll of fresh mango with lime curd through the middle, brilliant. Breathtakingly brilliant."

J2: "I think S.'s food, is a restaurant waiting to happen."

C3: "I feel really proud of myself. *This* is as close to perfection that I've been to so far in this competition. It feels incredible, it feels amazing."

30:21

J2: "A. needs a pat on the back for his endeavour and his bravery, J. because he's always really pushed it. That strawberry does not belong with pork belly, neither does it belong with lobster. All that marvellous cookery skill and then adding a strawberry, where it doesn't belong, can just ruin things. I liked A.'s main

course I thought that was A. cooking at his best. Lots of different flavours, combinations that actually gelled together.”

J1: “Lamb cooked beautifully, lovely sauces dancing flavours all over the place, he should be really proud of what he’s done, really proud.”

J2: “I’d walk barefoot over coals for a desserts as good as A. served today. I never had an acorn panna cotta before absolutely lovely.”

J1: “Little tiny pearls of pear in that millefeuille with the hazelnut and the chocolate it was a stunning dessert”

J2: “That was *beautiful*” (beuuuuuutiful)

J1: “Yea”.

J2: “Beautiful food”.

C2: “Today is about being the best and today is the time you need to pull things out that they haven’t seen before and I’ve done it. I want it so badly and I want them to say my name. It’s all done now, so just got to wait” (smiling).

(Prairie music again)

J1: “We have three people who came out of their own kitchens. I’ve got to say this standard of cooking that was achieved today, so proud of them.”

J2: “A. is always trying to push the boundaries, he’s always been daring, he’s always tried to be different”.

J1: “A. has persisted with his style. I think that is admirable.”

C2: “I want to win it so badly. Yeah I really want it. I want to be *MasterChef* champion”.

J1: “I just think that what S. has done throughout this competition has been outstanding.”

J2: “S. came here with sunshine in her heart and the food that she grew up with. And we just watched it develop into smarter, and smarter and sexier food as she’s gone on and it *is* mind-blowing.”

C3: “Whatever happens today I’m proud of all three of us. And I know they feel the same way as well.”

(still prairie music)

J1: “For me the great thing about T. is using his imagination with classic technique to produce absolutely beautiful food.

C1: “Winning would be brilliant. I *am* competitive. If I did win, it would be a real, real complement, because I know how good these two are.”

(the three compet. Are queuing up to walk out to the judgment)

J1: “Three cooks who put *everything* into this competition. And now we’ve got that difficult choice: we need to choose *one* as our champion. Do you know who you want?

J2: “Yea.”

J1: “I know who I want.”

J2 now looking almost as if he’s going to start crying.

Candidates coming in, come to standing in order 1,2,3 and also in order of height.

2:00

J2: “You have to know that the food you have presented in front of us, (we) we don’t believe you can find in many restaurants. Absolutely egg- exceptional.”

(Guitar music soft slow)

J1: “Our *MasterChef* champion is: S.”

C3 exhales in smiling as if coughing, smiling judges laughing smiling, everybody hugging and laughing (first candidates ‘well done’ to her). Judges laughing, S. covering her cheeks with her hands, big eyes, music (Regina Spektor) ‘they made a statue of us and put it on a mountain top’ (guys clapping each other’s shoulder while leaving for the door), woman mimicking ‘I can’t believe it, wow’ (big yes looking around, putting up her collar); guys in the backroom, one head in hands, other just sitting on sofa.

3:22

C2: “I’m just going to take away my mind full of memories of *MasterChef*. It’s been brilliant for me.

C1: “S. has won, she deserves it and yeah I’m really chuffed for her.”

(...)

J2: “You are a brilliant, brilliant *MasterChef* winner.” (‘Thank you, thanks very much’ moved, insecure what to do, putting hand repeatedly in collar at the neck, and now looking serious and a bit close to crying, they smiling).

Rerun of her dishes (photos)

J3: “I think if my dad was around he would have just been the proudest person ever (very moved close to tears, turning away and exhaling, grabbing her neck with her left hand). My mum is gonna be so proud of me, *and* my family.”

J1: “Sensational, sensational”, J1, J2 and C3 toast with what looks like champagne. All smile. C3 poses with flute in right and *MasterChef* trophy in left hand (then still and her name and title).  
(end of series).

## MasterChef France

### "Series 3, Episode 8"

Voix off : Nouveau défi ce soir pour les sept cuisiniers amateurs encore en compétition.

Candidat : Ca va être très compliqué.

Candidate : Je n'ai jamais fait ça de ma vie. Quand on joue la gagne, on n'a pas le choix.

Voix off : Gagner leur place dans le top 5.

Candidat : 7 semaines que j'ai quitté mon travail, que j'ai quitté ma femme, mes enfants. Que je ne sois pas parti et je ne revienne pas pour rien. Ce serait trop bête.

Voix off : Le top 5 des meilleurs cuisiniers amateurs de France.

Jury : Esthétiquement, c'est parfait. C'est la plus belle assiette.

Voix off : Après des semaines de compétition, le jury souhaite maintenant voir les candidats se comporter en véritables professionnels.

Candidat : Si je refais les mêmes erreurs que la semaine, ce coup-ci, il n'y aura plus la place pour passer.

Jury : A ce stade de la compétition, est-ce que vous ne pouvez pas faire mieux ?

Candidat : C'est chaud là. Ou les dressages ne sont pas aboutis, ou on manque de travail...

Voix off : Et c'est au Canada, dans des décors féériques que les candidats vont devoir se dépasser.

Jury : Ce qui fait plaisir, c'est que vous avez bossé et c'était beau.

Voix off : Mais à l'issue de ce voyage inoubliable, un candidat va voir son rêve s'effondrer.

Jury : Allez, 5 minutes pour le top 5 hein.

Voix off : Qui va faire partie du top 5 ? C'est tout de suite dans *MasterChef*.

Candidat/Jury ? : Le suspens est complet.

Candidat/Jury ? : Cette semaine, ça va être rock & roll.

Candidat : On était 100, on est 7. C'est normal que ça monte en pression.

Candidat : Il faut que je sois dans le top 5 moi. Sinon, c'est l'échec.

Carole Rousseau : Bonsoir à tous.

Candidats : Bonsoir.

Carole Rousseau : Vous remarquerez que chaque nouvelle semaine de compétition vous avez le droit toujours à un petit cadeau de bienvenue, une fameuse boîte mystère. Je vais vous demander à mon top d'en découvrir le contenu. C'est à vous.

Candidat : Oh !

Candidat : Je vois plein de fruits, plein de légumes, du poisson, de la viande. Donc plein de choses.

Carole Rousseau : Je ne vois ni plaque de cuisson, et je crois que les fours sont condamnés. Alors, Messieurs, qu'est-ce que vous avez mijoté encore pour nos candidats ?

Jury : On ne mijote rien du tout, Carole, vous nous connaissez.

Carole Rousseau : Ca ne vous ressemble pas des masses !

Jury : On ne mijote rien du tout ! Vous allez devoir travailler une assiette crue.

Candidate : Fondamentalement, la cuisine, ça passe par la cuisson. Donc, c'est comment est-ce qu'on construit une assiette, qu'on donne du goût, des textures, une sauce, sans cuisson ?

Jury homme : Une assiette 100 % crue, ça doit être assaisonnée. Ca doit avoir du goût. Jouez avec les couleurs, jouez avec les formes et un peu de grain de folie. C'est maintenant qu'il faut le faire. Vous n'êtes pas obligés de tout utiliser. Vous prenez ce que vous voulez. Bon courage.

Candidate : Merci.

Carole Rousseau : Attention, l'enjeu est de taille. Le meilleur remportera un cours particulier avec Yves Candeborde. Le moins bon sera soumis au test sous pression. Restez bien concentrés. Vous avez une heure et elle commence maintenant. Top, c'est parti, c'est à vous.

Voix off : Pour réaliser une assiette 100 %, les candidats ont à disposition des produits classiques : légumes, agrumes, un morceau de bœuf et de la daurade. A eux maintenant de faire preuve d'originalité et



surtout d'audace. Ces 7 cuisiniers amateurs veulent tous devenir des professionnels. Ils jouent aujourd'hui leur entrée dans le top 5 de *MasterChef*.

Jury : On veut un vrai imaginaire dans l'assiette. On veut quand même quelque chose de très élaboré. Et puis, on veut mettre de la personnalité dedans. Il y a énormément de chose à imaginer autour de cette épreuve.

Candidat : Je pars sur une dorade.

Candidat : Je vais travailler un tartare de dorade.

Candidate : Je vais partir sur la dorade.

Candidate : Je travaille en forme de tartare.

Candidate : Un tartare de dorade.

Candidat : Un tartare de dorade.

Candidat : Un carpaccio de daurade.

Candidat : Je vais faire une gelée d'agrumes au fenouil.

Candidat : C'est trois feuilles par litre, hein ?

Candidat : Et après je vais faire une petite emporte pièces avec des concombres farcis au Granny Smith.

Voilà, du craquant, de la fraîcheur. On va essayer comme ça.

Jury : Tous les candidats sont partis sur la dorade. Tartare de dorade, carpaccio de daurade. Ca peut être dangereux. Avec un tartare, ça va être difficile de faire de la folie. Le tartare, on l'a sous toutes ses formes. Alors, certes, ça peut être génial mais on ne sera pas surpris et c'est un peu décevant.

Candidate : Le carpaccio ou tartare, c'est connu. On maîtrise, on sait faire, on veut tous assurer notre place. Le top 5, il est à portée de main. On va y aller mollo quoi.

Candidat : L'objectif de la semaine, pour moi, c'est l'accès au top 5 quoi ! Ca fait 7 semaines que j'ai quitté mon travail, que j'ai quitté ma femme, mes enfants donc c'est quand même assez difficile quoi. Mais le jeu en vaut la chandelle je crois. Que je ne sois pas parti et que je ne revienne pas pour rien. Ce serait trop bête !

Voix off : Le top 5, une étape décisive pour se rapprocher des 100 000 €. Echouer maintenant, c'est renoncer à ses rêves de changement de vie.

Simon : J'aimerais bien revenir en force cette semaine. La semaine dernière a été difficile pour moi.

J'aimerais que celle-là soit un peu plus ma semaine. Ce sont des quenelles de cabillaud, avec une chartreuse d'haricots verts et des petits légumes croquants.

Jury : Faites attention de ne pas trop en faire Simon. Dès fois, ce n'est pas parce que vous en faites beaucoup que ça va être meilleur. La subtilité, bien souvent, c'est dans la simplicité.

Jury : Ne faites pas des choses que vous ne maîtriser pas ! Là, c'est loupé.

Simon : Si je refais les mêmes erreurs que la semaine dernière, ce coup-ci il n'y aura plus la place pour passer.

Candidat : Je vais d'abord essayer de faire un plat qui soit bon et si c'est le cas, même si mon voisin l'a fait pareil, j'espère que j'aurai fait mieux. C'est le top 5 au bout, donc il faut réussir cette épreuve absolument.

Candidat : Aujourd'hui, je ne vais pas être trop ambitieux. Donc là, je vais essayer de faire une cuisine à mon niveau, tout en essayant de me dépasser. Enfin, c'est trouver le juste milieu entre la sécurité et le risque.

Jury : Je suis sûr qu'on a un tartare chez Julie.

Julie : Oui.

Jury : Ok.

Julie : Donc j'ai fait un tartare à la menthe et aux pommes Granny Smith.

Jury : Oui. Un tartare de daurade.

Julie : Voilà. Là, je vais un tartare à la coriandre et au pamplemousse.

Jury : D'accord. Vous avez fait deux tartares de daurade différents ?

Julie : Voilà. Là, je suis en train de faire des raviolis de betteraves. Au milieu, il y aura de la farce au fromage.

Jury : Donc on va avoir deux tartares et des petits raviolis de betteraves au fromage.

Julie : Le jury n'est pas hyper emballé par mes idées. A ce niveau-ci du concours, ils sont encore beaucoup plus exigeants. Peut-être que c'est trop simple mais moi j'ai goûté, je trouvais ça bon.

Jury : Alors Annelise ?

Annelise : Donc, je pars sur, bien sûr, la dorade comme vous le voyiez. Donc, je vais faire une partie tartare avec une gelée de tomates...

Jury : Comment vous avez fait la gelée de tomates ?

Annelise : Avec de la gélatine. Je suis partie sur 20 grammes par litre pour qu'elle tienne. Donc...

Jury : 20 grammes de gélatine par litre ?

Annelise : Oui.

Jury : Là, ça va tenir ! Ca va être du bois ! C'est vrai que pour lier une gelée très tremblotante, il faut compter 5 grammes.

Annelise : Ah oui !

Jury : 10 grammes, c'est une gelée où on peut couper de cubes et 20 grammes on peut monter des maisons !

Jury : On monte des parpaings. Des parpaings de tomates.

Annelise : Mince ! Il faut que je la détende un petit peu alors ! Donc, voilà, je vais utiliser mes petites tomates comme contenant pour cette gelée et des petits cubes de dorade en utilisant à l'intérieur radis noirs, pommes pour donner du croquant et un peu d'acidité.

Jury : D'accord.

Jury : Vous avez le feu aujourd'hui dis donc ! Comment ça se fait ? Qu'est-ce qui s'est passé ?

Annelise : Rien. J'ai juste envie d'en profiter d'être là. C'est une occasion, une chance incroyable que j'aie et voilà il ne faut pas que je me laisse dévorer par le stress.

Jury : Allez, à tout à l'heure !

Voix off : Puisque le tartare de dorade est devenu le thème du jour, Yves Candeborde en donne sa version 100 % cru.

Yves Candeborde : Je vais préparer un tartare de dorade, légumes croquants et jus de fenouil basilic. Je commence par assaisonner mon tartare avec de l'huile de noisette et du vinaigre de riz. J'y rajoute des poireaux coupés en morceaux et je place le tout au frais. Je fais une jolie découpe de tous mes légumes. Je relève l'ensemble avec du vinaigre de riz, de l'huile de noisette et une pincée de piments d'Espelette. Je rehausse le goût de la dorade en préparant un jus à base de fenouil et basilic pour ajouter une touche d'acidité au poisson cru. Je place maintenant le tartare dans une assiette et je dispose les légumes de façon harmonieuse. Je n'oublie pas de rajouter le jus et voilà c'est terminé !

Jury : Au top, Pierre ?

Pierre : J'essaye.

Jury : Alors vous partez sur quoi comme recette Pierre ?

Pierre : Je vais travailler le poisson en tranches. Je n'ai pas envie du tout de couper le poisson en cubes. Ca, ça ne m'intéresse pas. Et donc, du coup, je prends le parti de ré-exploiter la technique que j'ai apprise avec l'omble chevalier sur l'épreuve sous pression de la semaine dernière. C'est-à-dire trancher le cœur du filet vraiment et en fait, dans l'assiette, je vais reconstituer comme ça le poisson. C'est l'occasion d'essayer de la réutiliser sur du cru. Donc, c'est ce que j'essaye de faire. J'ai peur du cru après mais...

Jury : Pierre, quand on voit une technique qu'on a trouvée intelligente, (0.10.00) il ne faut pas avoir peur de se l'approprier. C'est ça la transmission ! Si on vous transmet des techniques, que vous ne vous les appropriez pas, ça n'a pas d'intérêt !

Pierre : Ok. Merci beaucoup.

Jury : Bon Simon, alors, vous avez choisi de la daurade, ça fait un genre de carpaccio on va dire.

Simon : Je mets un tout petit fenouil aussi qui marine aussi dans du jus d'orange sanguine. Après, j'ai taillé tous mes petits légumes avec ma petite vinaigrette d'agrumes, à laquelle j'ai rajouté de la crème de balsamique dedans.

Jury : Ca n'a l'air pas mal !

Jury : Vous avez des belles salades aussi. Vous allez faire des pointes de salade, des herbes ?

Simon : Oui après on va terminer ça...

Jury : Pensez à jouer avec les couleurs et à jouer avec les formes Simon.

Simon : Oui.

Jury : Hein. Attention que tous vos légumes soient assaisonnés. Le visuel va être important mais si on mange du trop nature...

Simon : Je ne pense pas...

Jury : Bon, bah, on vous laisse continuer.

Simon : Merci.

Jury : Messieurs Dames les candidats, il y a 30 minutes de passées. On est dans les 30 dernières minutes.

Candidate : Le temps passe vite donc j'essaye de rester concentrée.

Candidate : Il me reste encore deux préparations à faire pour finir donc là, vu le temps, il faut vraiment que je me dépêche.

Voix off : La boîte mystère composée par le jury aurait dû permettre aux candidats de se distinguer.

Pourtant, ils n'ont pas voulu prendre de risques. A 30 minutes de la fin, la créativité attendue par le jury n'est pas au rendez-vous.

Jury : Miam, Miam.

Jury : Alors qu'avez-vous préparé ?

Ludovic : J'ai fait un petit tartare de dorade aux agrumes. Et là, je vais faire une petite marinade avec des légumes. Et je vais faire des radis marinés.

Jury : Ouais.

Ludovic : Je vais faire une petite vinaigrette je pense.

Jury : Ludovic, moi je n'ai qu'un conseil à vous donner. Je sais que les idées, vous les avez, mais vous me décevez en permanence en dégustation par rapport au goût. Donc, faites attention à marquer les assaisonnements. C'est primordial, c'est la cuisine. Ca restera toujours le goût quoiqu'il arrive.

Ludovic : Moi je sais que je n'ose pas trop mettre de sel, pas trop parce que pour ne pas foirer le plat et qu'on arrive devant « Bah non, c'est trop salé, c'est imbouffable quoi ». Bon aujourd'hui, c'est quand même du cru, ce n'est pas évident. On rentre dans une dimension différente. Il faut vraiment qu'on rentre maintenant dans le professionnalisme. C'est ça qu'ils attendent. Plus d'erreur de parcours, des assaisonnements, du goût quoi ! C'est ça qu'ils veulent maintenant. C'est fini le bricolage.

Jury : Sur une épreuve telle que l'épreuve de cru, il ne faut pas aller dans des excès, soit de simplicité, soit nous préparer un mélange de 10 choses différentes qui n'ont ni queue ni tête non plus.

Christelle : J'ai préparé du concombre, mon tartare de poisson avec du pamplemousse. En dessous, je mets un petite crème montée, une tomate au frais aussi que j'ai pelée, que je vais mettre avec du balsamique, un petit peu de salade. J'ai aussi de la carotte que j'ai préparée en salade, que j'ai fait mariner avec de l'orange pour rester un peu sur les agrumes. J'utilise le vinaigre de framboise avec ma salade de radis. Je prépare encore une ou deux salades que je fais avec des radis, là aussi pour donner de la couleur rose, et au milieu je fais des agréments qui vont avec, que je peux mélanger à la fin.

Jury : Faites attention Christelle. Vous avez fait beaucoup de préparations, beaucoup d'ingrédients marinés, travaillés, d'arriver à les assembler de façon harmonieuse et élégante dans l'assiette. C'est très délicat.

Christelle : D'accord.

Jury : Chers candidats, il vous reste 10 minutes.

Voix off : Le jury est inquiet. Ecrasés par la pression de l'enjeu, aucun des 7 candidats n'a su répondre à leurs attentes. Mais à quelques minutes de la fin, ils se risquent enfin à des touches d'originalité pour tenter de se démarquer.

Candidat : L'image de la betterave. Je vois vinaigre de tomates. Je me dis mais pourquoi pas essayer de faire un genre de tomates-mozza un peu revisité en utilisant de la betterave sur de la mozzarella. J'espère ne pas casser l'harmonie de mon assiette en rajoutant un élément de trop.

Candidat : J'ai une bonne idée là. Là, j'ai une bonne idée là.

Candidat : Le dressage il est important aujourd'hui. C'est vraiment trouver une originalité.

Candidat : Je vois le concombre et je me dis pourquoi pas le farcir à l'intérieur avec une salade fraîche, tout farci avec les petits trucs-là et tout, ça va être bien.

Candidat : Là, aujourd'hui, ça ne sert à rien de changer l'assiette comme un bourrin. Ce n'est pas vraiment ce qu'ils demandent quoi.

Candidat : Finalement, ma gelée n'a pas pris. Je suis un peu embêté. Ça va être très compliqué. Il faut que je réfléchisse vite. Donc, au final, comme j'avais gardé du jus, essayer de faire une soupe d'agrumes quoi. Je fais comme je peux et du mieux que je peux. Psychologiquement, il ne va pas falloir flancher parce qu'on est plus que 7. Ouais, il faut que ça explose quoi !

Jury : Messieurs Dames les candidats, il vous reste 5 minutes. 5 minutes pour faire un dressage élégant.

Jury : Et n'oubliez pas, le candidat le moins bon d'entre vous sera soumis au test sous pression. Allez, bonne chance !

Christelle : Je suis en train de faire un damier. Je n'ai jamais fait ça de ma vie. Mais quand on joue la gagne, on n'a pas le choix.

Candidate : 2 minutes pour dresser... (15.12)

Annelise : Mon assiette est déséquilibrée. Il manque quelque chose au milieu. Je regarde. Je vois la sucrine, hop, je coupe 2 tronçons, je les passe dans l'huile de basilic que j'ai faite, je les pose dans mon assiette, une fleur de sel et ça y est !

Candidat : C'est chaud là, je ne suis pas sûr d'avoir dressé avant la fin de l'épreuve, ce qui est un peu mon talon d'Achille je crois.

Jury : Vous êtes entrés dans la dernière minute de cette épreuve.

Jury : Allez-y Pierre ! Allez ! Allez-y !

Candidate : A une minute de la fin, je remets un coup de poivre partout, je remets un petit peu de fleur de sel.

Jury : 10 secondes. 9, 8, 7, 6, 5, 4, 3, 2, 1, c'est terminé !

Candidat : C'est l'assiette que je voulais faire. Après, je ne sais pas si le travail se voit mais il y a beaucoup de choses dedans au final.

Candidate : Tu les as cuites ? Ah non, tu les as pelées ?

Annelise : Oui, dedans il y a du tartare au pamplemousse et aneth.

Candidate : Ah toi, tu as taillé gros ! Moi j'ai taillé tout petit, je crois qu'ils ne vont pas aimer.

Annelise : Moi, j'ai taillé gros pour qu'il y ait de la mâche.

Ludovic : Je suis content de moi. Parce que bon, il y a du goût... C'est du tartare quoi mais... L'originalité, c'est de présenter dans le concombre en fait.

Simon : Alors, j'ai préparé un petit carpaccio de dorade marinée avec trois agrumes et du vinaigre balsamique blanc.

Jury : Dites Simon, un peu d'enthousiasme. Allez ! Simon, la patate, vous venez. Là, nous on a envie de déguster. Vous avez préparé.

Candidat : Il a totalement raison. Si quelqu'un vous amène un plat en tirant la gueule, vous n'avez pas envie de le manger.

Jury : De la patate, allez ! Recommencez !

Simon : Donc c'est un carpaccio de daurade marinée aux trois agrumes et à la crème de vinaigre de balsamique blanc. A côté, je vous ai juste un peu rappelé la tomate mozzarella mais avec le croquant de la betterave.

Jury : C'est de la mozza Simon. C'est un millefeuille de mozza.

Simon : Oui.

Jury : Il y a trop de fromage.

Jury : Moi, perso, j'oublierai cette partie de l'assiette hein.

Jury : Quand moi je vois cette abondance de légumes sur les plateaux et puis c'est ridiculisé à quelques rondelles, ça c'est vraiment dommage !

Jury : Après, c'est frais, c'est bon. Mais moi j'avais peut-être envie d'autre chose. D'aller voir un petit peu plus loin, de prendre un petit peu plus de risques, de m'étonner. Sachez-le, c'est très bon. Mais le top 5

n'est pas très très loin. A ce stade de la compétition, est-ce que vous ne pouvez pas faire mieux ? Le grain de folie dont parlait Yves en début d'épreuve, est-ce qu'il est là ? Il y a du soin, peut-être pas de folie...

Jury : Non, non, mais il y a...

Jury : Vas-y Simon.

Jury : Pierre, s'il vous plaît.

Pierre : Je sens que ce n'est pas une super assiette. Je sens qu'il manque un petit quelque chose. J'ai un peu peur que ça soit juste.

Pierre : Alors, c'est filets de dorade marinée aux agrumes, vinaigre de Reims. Vous avez des petits disques, c'est une gelée carottes oranges sanguines avec un peu de vinaigre de framboise.

Jury : Et voilà, c'est tout ! Quand je dis c'est tout, c'est que peut-être qu'il manque un petit quelque chose.

Jury : Et puis choisissez vos assiettes aussi ! Là, on a l'impression que c'est l'assiette de la cantine ! Vous prenez la plus basique. Si l'assiette elle a de la gueule, votre plat il va avoir aussi de la gueule quand même ! C'est ça, tout est plat, tout est...

Jury : Le plat est plat aussi hein d'ailleurs ? C'est surtout ça pour moi le problème.

Jury : Moi, honnêtement, je trouve que là il y a une vraie base de réflexion mais il manque une relance avec un vrai végétal. Vous avez choisi de mettre les agrumes à vif. Je pense qu'un zest râpé dessus aurait relancé la chose. Vous voyez ? Vous n'allez pas assez loin dans la prise de risque.

Pierre : Ok.

Jury : Merci Pierre.

Pierre : Merci.

Jury : Annelise s'il vous plaît.

Annelise : Moi cette assiette, elle me parle et je trouve que c'est l'une des plus jolies assiettes que j'ai faites depuis le début de la compétition. Alors, j'ai préparé des tomates qui sont farcies avec un tartare de dorade au pamplemousse et à l'aneth, des roulés de dorade à la Granny Smith et des ravioles de betterave au chèvre et ciboulette.

Jury : D'accord. Et au centre ?

Annelise : Et au centre, pardon, c'est un petit peu de sucrose.

Jury : Bon derrière, ça a été une sucrose. La sucrose, ça amène de suite des formes, des volumes dans l'assiette.

Annelise : D'accord.

Jury : Vous la prenez, vous la massacrez en la coupant en mille morceaux, c'est quand même un peu dommage. (0.20.00)

Jury : Rien. incompris (0.20.03) qu'on ne sent pas forcément quoi.

Jury : C'est des tomates farcies avec une daurade. Enfin, je ne sais pas si c'est ça votre imaginaire, moi il me, Annelise, non quoi, je ne suis pas convaincu quoi. Vous avez fait 3 préparations que vous posez dans une assiette. Voilà. Il faut qu'il y ait un fil conducteur. C'est de la dinette sinon.

Jury : Olivier, s'il vous plaît.

Olivier : Donc, c'est une soupe d'agrumes à l'aneth et un pavé mariné avec des zestes blanchis.

Jury : On est à combien de grammes là Messieurs ? Le poisson, d'après vous ? A l'œil.

Jury : 20 grammes.

Jury/Olivier ? : Peut-être un peu plus quoi. Peut-être 60-80 mais il ne fait pas beaucoup plus.

Jury : Hé, je presse un citron et un pamplemousse et j'ai fait une nage...

Jury : En 1 heure.

Jury : ... en 1 heure. Bon, ça ne peut pas être mauvais hein, mélange de pamplemousse et d'orange...

Jury : Oui, ce n'est pas mauvais.

Jury : Ce n'est pas mauvais mais... Je vous ai vu faire tellement mieux Olivier que... Vous passez au travers quoi...

Jury : Voilà.

Olivier : Merci.

Jury : Christelle, s'il vous plaît. Alors, Christelle ?

Christelle : Tartare de daurade pamplemousse au jus de citron, en-dessous avec un petit damier de concombre et une salade de carottes à l'orange, une salade de radis au vinaigre de framboise.

Jury : Par rapport à la tresse de concombre, très graphique, ce n'est pas mal du tout et vous y posez dessus un tartare. Moi, j'aurai fait l'inverse.

Christelle : Ils enlèvent tout mon tartare mais en fin de compte, à côté, je me dis au moins ils voient mon damier !

Jury : Ah là là ! C'est l'assiette vinaigre de framboise là. Dès que vous touchez au...

Jury : Les radis, c'est acide. Honnêtement, vous mangez ça, vous ne pouvez plus manger le reste. Là, honnêtement, je ne suis pas capable de goûter ça.

Jury : Et puis, ça, le problème c'est que c'est vraiment déséquilibré.

Jury : J'ai un choc de saveurs mais je n'arrive pas à trouver la liaison.

Jury : Quand vous faites des tartares, c'est comme une brunoise. Ca se coupe délicatement. On prend le morceau de poisson, on coupe des tranches, on coupe des bâtonnets et on coupe des cubes. Le but du jeu pour les assaisonnements, c'est s'il y a un gros morceau, un petit morceau, ça n'a pas le même goût, ça n'a pas le même assaisonnement. Donc, essayez à vous appliquer sur des choses comme ça.

Jury : Merci Christelle.

Candidate : Ca taille, ça taille, ça taille dur. Toute la dégustation, ça n'arrête jamais quoi ! On passe d'une ligne à l'autre, ça n'arrête pas !

Candidate : Ca ne rigole plus.

Jury : Julie, s'il vous plait.

Julie : Je vous ai préparé deux tartares de dorade, un au pamplemousse et coriandre, l'autre aux pommes Granny Smith et menthe, et deux ravioles de betteraves au fromage et à l'Espelette.

Jury : Julie, est-ce qu'on aime tout ce qui est cerclé ?

Julie : Non.

Jury : On l'a dit 10 fois, 15 fois, 20 fois. Soyez attentionnée Julie. C'est peut-être très bon mais je vous promets qu'on a besoin que ça soit plus aéré, que ça soit plus élégant quoi. L'intérêt du cercle, ça aurait été de passer la betterave comme un emporte pièce avec le cercle de façon à avoir un raviole très régulier. Votre betterave serait remise en valeur.

Frédéric Anton : C'est bon. C'est frais mais il n'y a rien d'original. Il y a du travail, il y a de l'intelligence. Vous avez cherché des mélanges un petit peu différents mais moi je ne jubile pas avec ça.

Jury : Ouais, ouais, ouais... Je rebondis sur ce que Frédéric vient de dire. Je n'arrive pas à jubiler non plus Julie.

Jury : Merci Julie.

Julie : Merci.

Jury : Ludovic, s'il vous plait.

Jury : Ouaou !

Ludovic : C'est un concombre farci aux tartares, au pluriel, avec salade croquante. ? (23.48) de dorade vraiment tout simple avec une petite vinaigrette de soja aux agrumes.

Jury : Bon alors, la question qu'on se pose tous depuis tout à l'heure, est-ce que le concombre est mangeable ?

Ludovic : Non, c'est juste un contenant.

Jury : Bon alors ça, il faut faire attention Ludovic. Ca, c'est très bien sur un buffet en présentation mais est-ce que là, moi si je prends et que je coupe ça et que je mets tout dans la bouche, qu'est-ce que ça fait ?

Ludovic : Ils n'ont pas vraiment attaqué le plat comme je voulais qu'ils l'attaquent quoi.

Jury : Il mélange tout en fait !

Jury : Ludovic en tant que restaurateur, mettons, si vous devez expliquer à votre clientèle que vous lui mettez un demi concombre dans l'assiette mais que, attention, il ne faut pas le toucher. Et ensuite, pour vous, à la fin du mois quand vous faites les comptes, ça a un coût et donc ça veut dire pour vous, restaurateur, une perte. C'est dans ce sens-là aussi qu'on le dit.

Jury : Alors, esthétiquement, c'est parfait. C'est la plus belle assiette. Sauf que Ludovic, ce n'est pas gouteux. Si je pense que le tartare est coupé de façon miniature, ça fait que c'est complètement cuit. On ne sent rien. Il n'y a pas de mâche. Vous auriez fait des cubes peut-être un peu plus importants qu'on ait un peu de croquant. Ça n'a pas de personnalité gustative. Le problème c'est qu'on n'a pas l'impression que vous progressez par rapport à ça. Faites-y attention. (0.25.00) Merci Ludovic.

Ludovic : L'assaisonnement toujours hein. Assaisonnement. Assaisonnement. Assaisonnement... Bon...

Jury : Oui ?

Ludovic : Ca manque de peps.

Jury : On est d'accord.

Jury : On reste un petit peu sur notre fin hein... Maintenant on va voir laquelle des assiettes s'en sort le mieux, laquelle des assiettes s'en sort le moins bien et on se retrouve tout à l'heure pour vous communiquer les résultats. Merci.

Candidate : Moi je crois que je n'ai quand même pas beaucoup de chances hein.

Candidat : Ce n'est pas évident là.

Candidat : C'est chaud là.

Candidat : On ne sait pas là parce que pour beaucoup les assaisonnements ne sont pas aboutis ou les dressages ne sont pas aboutis ou on manque de travail.

Candidat : On est 7 mais c'est linéaire quoi. On est tous aujourd'hui. On en a tous pris pour notre grade quoi.

Carole Rousseau : Alors, cher jury, cette épreuve n'était pas des plus faciles. En plus, vous avez privés nos candidats de leur passe-temps favori, c'est-à-dire la cuisson.

Yves Candeborde : Honnêtement, moi je trouve que c'est une épreuve qui aurait pu être tout en couleur. Malheureusement, je pense qu'on a eu le ciel très gris. On est quand même à un niveau très élevé de la compétition. On ne va pas tarder à rentrer dans les 5 derniers. Il faut se lâcher. Je vous redis la cuisine, le métier de cuisinier, c'est 2 fois par jour qu'il faut tout donner. Il n'y a pas le choix. Sinon, il n'y a pas de clients alors...

Carole Rousseau : Votre position a le mérite d'être claire cher jury. Alors, Sébastien, est-ce que malgré tout quelqu'un a mieux réussi que les autres ?

Sébastien Demorand : Compte-tenu de ce qui vient d'être dit, il faut qu'on soit cohérents. Il n'y a pas de coup de cœur.

Candidate : Je crois qu'on les a très déçus.

Candidat : Ca craint toujours de ne pas être à la hauteur des attentes quoi, de ne pas avoir satisfait le jury. Donc, on va essayer de réagir en fonction.

Candidat : Il va falloir tous qu'on se remette en question et que ça ne soit pas comme ça les prochaines semaines.

Jury : Je pense qu'à ce niveau du concours, on ne peut pas se contenter de dire à nos candidats « Oui, c'était correct », « Oui, c'était comestible ». Je pense qu'il n'y a pas mot plus laid que celui-ci, comestible.

Candidat : Le fait de flipper un peu de l'élimination, bah ça nous freine un petit peu peut-être. On n'ose pas faire le pas, le pas de plus.

Carole Rousseau : Frédéric, en revanche, il y a quelqu'un qui a forcément moins bien réussi cette épreuve. Alors, de qui s'agit-il ?

Frédéric Anton : Alors, il y en a un, certes, mais comme Yves et Sébastien l'ont dit hein, il pourrait y en avoir 7 aujourd'hui. C'est vous Christelle, parce que c'était tellement minimaliste ce que vous avez fait, un assaisonnement qui est déroutant parce que ça vous prend à la bouche, le poisson de l'autre côté coupé un peu n'importe comment. Bon, bah, il faut mettre du soin.

Christelle : C'est le coup de masse. C'est sûr je prends les choses à cœur parce que j'ai un but, c'est changer de vie. Mon projet, c'est une petite camionnette où je ferais les repas à l'intérieur et passer de villages en villages. Et je pense, si je n'arrive pas première, je ne sais pas si j'arrive à le faire parce que ce n'est pas travailler dans un restaurant quoi.

Carole Rousseau : Vous inaugurer le test sous pression de cette nouvelle semaine de compétition et vous connaîtrez le nom de votre adversaire juste après la deuxième épreuve qui a lieu maintenant. Bon courage.  
Christelle : Merci.

Voix off : La course pour le top 5 continue. Si *MasterChef* est une compétition, c'est aussi l'occasion pour ces cuisiniers amateurs d'apprendre des techniques professionnelles dispensées par l'élite de la gastronomie française.

Carole Rousseau : Chers candidats, *MasterChef* c'est de la cuisine mais ce n'est pas que de la cuisine. C'est aussi de la connaissance et de la technique qui vous attend maintenant. Sébastien, de quoi s'agit-il ?

Sébastien Demorand : Trois fois rien.

Carole Rousseau : J'ai vu un petit poulet sur une petite planche de bois.

Sébastien Demorand : Oui. Bah écoutez ce qu'on vous demande, c'est au fond très très simple. La plus jolie découpe de volaille qu'il soit. La découpe au guéridon.

Candidat : Ca ne me fait pas plus peur que ça puisque c'est moi qui coupe le poulet à la maison !

Carole Rousseau : Pour vous aider, nous avons fait venir un grand spécialiste de la découpe de volaille. Il est maître d'hôtel, sommelier à l'Assemblée Nationale mais aussi Meilleur Ouvrier de France dans sa catégorie. Voici Denis Grandgeorge.

Jury/Candidat ? : La classe.

Jury/Candidat ? : Bonsoir.

Candidat : C'est pour ça aussi que moi j'ai voulu faire cette aventure, pour avoir le retour, la technique de personnes les plus hautement qualifiées possible.

Carole Rousseau : Alors Denis Grandgeorge va vous faire une démonstration, une fois, puis vous aurez 10 minutes pour découper votre volaille et la dresser comme dans un restaurant gastronomique. Vous serez évidemment jugés sur votre technique et sur le dressage. Le meilleur remportera un cours particulier avec Yves Candeborde, le moins bon rejoindra Christelle pour le test sous pression.

Candidate : Sachant qu'on va avoir une démonstration, (0.30.00) tout de suite ça me rassure parce que je suis assez bonne élève. Je sais que si je regarde bien, si je suis bien attentive sur les gestes, je devrais savoir les reproduire.

Carole Rousseau : Monsieur, c'est à vous. Nous vous regardons et nous vous écoutons.

Candidat : J'ai ma façon de faire chez moi et je me dis enfin je vais savoir la vraie façon.

Jury : L'importance d'une telle épreuve c'est pour faire voir aux candidats que même le travail de salle, c'est de la précision, c'est de la méthode, c'est de l'élégance. Ce qu'on essaye de leur transmettre en permanence.

Denis Grandgeorge : On va poser sa volaille sur le flanc, la partie filet face aux invités. On va piquer dans la cuisse et on va légèrement inciser et on va tirer. Ca se fait tout seul, voyez-vous, et on va couper ici au niveau du nerf l'articulation sans retirer la fourchette, le principe étant, bien évidemment, de ne pas abimer la peau qui est croustillante. Je vais m'occuper donc des filets. J'incise la peau de chaque côté. Je décolle jusqu'à la jointure de l'aile. Voilà. Et ensuite, il y a ce qu'on appelle...

Candidate : Le sot-l'y-laisse.

Denis Grandgeorge : ... le sot-l'y-laisse. Et le sot-l'y-laisse est servi en général sur la cuisse. Et bon appétit bien sûr !

Candidat : Moi, je le fais un peu plus barbare à la maison quoi, c'est à la bonne franquette quoi chez nous. Donc là, c'est vraiment un service au client. Donc, douceur dans les gestes, pas arriver comme un bourrin quoi.

Carole Rousseau : Chers candidats, vous savez ce que disent les belles-mères à propos de la découpe de la volaille ? C'est à cela qu'on reconnaît le gendre idéal ! Mesdames, tâchez d'être de bonnes belles-filles aussi ! Vous avez 10 minutes, c'est à vous.

Candidate : Je m'y prends à plusieurs fois pour commencer à couper ma cuisse. C'est un peu l'angoisse du débutant. Je me rends compte que finalement la cuisse vient très bien et je la découpe très facilement.

Denis Grandgeorge ? : Détacher les chairs. Voilà. Le geste est bon. On coupe la jointure quand vous arriver en bas. Ce n'est pas dur.



Candidat : C'est des personnes qui ont dû énormément travailler pour y arriver. Donc, de pouvoir les rencontrer, de pouvoir les côtoyer, entendre leurs conseils, ça aurait très difficile dans la vie de tous les jours.

Candidate/Julie ? : Le geste, c'est de piquer et relever pour faire vraiment un mouvement de levier. Je ne sais pas, je n'enfoncé pas la fourchette au bon endroit.

Jury : Elle plante sa fourchette à plusieurs reprises. Donc, elle va percer la volaille. Elle peut déchirer la peau et ça peut se voir aussi après à la découpe.

Candidate/Julie ? : Comme je suis un peu nerveuse, un peu angoissée, j'ai tendance à vouloir y aller en force. Il faut bien...

Denis Grandgeorge : Doucement, doucement. Ne forcez pas. Tirez vers vous et en même temps, faites un mouvement de balancier avec la fourchette. Voilà. Voilà, C'est plus facile. Rien que la tenue de votre couteau et de votre fourchette, ce n'est pas la peine de serrer, juste les tenir.

Candidate/Julie ? : D'accord.

Candidat : J'ai vraiment fait comme il a fait, pointer, juste quelques entailles, tirer jusqu'au bout, aller au cartilage, enlever au bout. C'était vraiment assez bien, à mon goût.

Jury/Denis Grandgeorge ? : Tu es tombé pile poil sur l'articulation ?

Candidat : Pile. Ca m'a fait plaisir parce que je pense que s'il dit ça c'est que c'est bien fait.

Pierre : Ca ne va pas ce côté-là. Je ne comprends pas ce côté-là. Il a vraiment des indications précises sur le sens, les pattes d'un certain côté et moi je suis à l'envers parce que je suis gaucher. Je ne sais pas, apparemment je suis le seul dans les 6 là et en fait je n'arrive pas à trouver le sens mais je perds un temps précieux quoi, ça m'énerve en fait. Je ne sais pas, j'ai l'impression d'avoir deux bras gauche, ou deux bras droit plutôt.

Candidate : C'est vrai qu'à un moment donné quand je tourne la tête, Pierre il a eu du mal à démarrer. Il a perdu quelques minutes. Donc, je me dis Ouille aille aille.

Pierre : Je ne comprends pas.

Jury : Doucement, doucement. Tu es trop brusque là Pierre. Là, c'est un sot-l ?

Pierre : Ouais c'est un sot-l.

Jury : On ne doit pas voir les gens forcer. Ca, c'est de l'aisance.

Jury : Pierre tétanise avec la fourchette. Il la serre de manière anormale. Il martyrise la chair. Ca risque de se voir après dans sa découpe. On doit être souple dans son geste.

Jury : Vous en êtes à 5 minutes déjà.

Candidat : Les sots-l'y-laisse. Donc, petite incision sur l'intérieur et puis juste enlever à la cuillère. Ca ne se passe pas trop mal aussi.

Candidate : Ce n'est pas parfait mais j'essaye de faire de mon mieux.

Candidat : Quelque part les gestes qu'on applique vont peser dans la balance.

Jury : 3 minutes. (0.35.00)

Jury : Allez Pierre, on se dépêche là !

Pierre : Merde.

Denis Grandgeorge : Petite incision. Vous pouvez y arriver.

Pierre : Ca met la pression de le voir si près de nous. Et puis, on n'est plus que 6 alors maintenant on est observés.

Jury : Il vous reste 2 minutes.

Candidat : Ca y est c'est fait. Je suis content parce que j'ai fini je crois 2-3 minutes avant la fin du temps. Je pense que le travail a été respecté.

Jury : Ne souris pas hein ! C'est peut-être...

Candidat : Bah je suis content.

Jury : La carcasse, on n'a pas dit de la mettre sur le truc et si tu rentrais nettoyer ta planche.

Candidat : Ouais.

Jury : Tout propre. Allez ! On se dépêche.

Candidat : Je ne sais plus.

Jury : Ah, c'est à toi de voir alors. Je n'ai pas le droit de t'aider alors...

Candidat : Non, c'est l'inverse. Parce que c'est comme ça.

Jury : 10 secondes. 5, 4, 3, 2, 1, terminé. On en reste là. Merci

Jury : Terminé Pierre.

Carole Rousseau : Messieurs, cette épreuve est terminée. A vous de décider qui a le mieux relevé ce défi. Je vous laisse observer, retourner, décortiquer et délibérer.

Jury : Bon Olivier, présentation.

Denis Grandgeorge : La présentation est bien.

Jury : Bonne présentation.

Denis Grandgeorge : Les sots-l'y-laisse y sont, la petite partie du bréchet également. Il n'y a pas de massacre de la peau non plus. C'est une belle volaille bien découpée. La carcasse, là aussi, il n'y a rien à dire. J'ai regardé aussi, la technique était bonne, efficace.

Olivier : Quand c'est bien fait, c'est bien quoi il n'y a pas à tergiverser 500 ans quoi. Merci Maître. Je peux dire comme ça ?

Jury : Il est flatteur hein ?

Denis Grandgeorge : Il est flatteur.

Jury : Il veut soudoyer le jury Denis.

Jury : Merci Olivier.

Olivier : Merci.

Denis Grandgeorge : C'est relativement bien. Pas de souci sur la carcasse. Ca va.

Jury : Le travail est propre.

Denis Grandgeorge : Le travail est propre.

Candidat : Merci.

Jury : Bon Annelise, comment ça s'est passé ?

Annelise : Une première.

Jury : Attendez, attendez, juste une demi seconde Annelise. Quel âge avez-vous ?

Annelise : J'ai 28 ans.

Jury : Vous avez 28 ans. Vous n'avez jamais découpé un poulet rôti de votre vie ?

Annelise : C'est mon père qui fait ça.

Jury : D'accord. Ok.

Jury : C'est le travail de l'homme le poulet.

Annelise : Oui.

Jury : Ah bon ?

Jury : Les femmes font la vaisselle, non ?

Jury : Mais non, c'est une blague.

Annelise : Chez moi, c'est... Dans ma famille, c'est comme ça et il se trouve... On a tous des héritages familiaux. On a tous des petites habitudes et voilà moi c'est sur le poulet. C'est comme ça. Le poulet, c'est mon papa qui le découpe. Ca n'a rien de sexiste, ça n'a rien.... Voilà mais c'est comme ça !

Denis Grandgeorge : Si c'est votre premier, je vous félicite parce que j'ai trouvé que la technique était vraiment... Vous avez suivi etc., appliqué. J'ai assez aimé.

Annelise : Merci. Je trouve pour une première fois, je suis quand même fière de moi.

Denis Grandgeorge : Les sots-l'y-laisse ?

Candidat : Il y en a un. Il m'a manqué 10 secondes encore une fois.

Denis Grandgeorge : Il aurait suffi d'un petit coup de cuillère comme ça, vous voyez, pour nettoyer.

Candidat : Gestion du temps à la fin, encore une fois quoi, c'est ma marque de fabrique. Ca va finir par me jouer des tours et c'est peut-être le cas aujourd'hui d'ailleurs.

Denis Grandgeorge : On a sur la carcasse un peu plus de chair qui est restée.

Candidat : J'en conviens.

Denis Grandgeorge : Vous êtes un petit peu à la barbare. C'est... Soyez détendu. Elle est morte la volaille hein, c'est bon !

Candidat : Ouais, on ne sait jamais.

Jury : Alors, houla !

Denis Grandgeorge : Et pourtant, il y a petit hic. Est-ce que les cuisses de poulet sont sur la tête de volaille ?

Jury : Pour la présentation oui.

Denis Grandgeorge : Ce n'est pas plus logique que si ceci ça va là et ça rentre à l'intérieur là ?

Julie : Oui, bah oui.

Denis Grandgeorge : Ca ne reconstitue pas un poulet ?

Julie : Bah oui.

Jury : Alors pour le reste Denis ?

Denis Grandgeorge : Vous avez donné souvent des coups de fourchette. On a complètement... Vous voyez, regardez, si je soulève juste là, on voit tous les coups de fourchette là.

Jury : Ah oui.

Denis Grandgeorge : Donc du coup, une chair qui est un peu dénaturée aussi.

Jury : La carcasse ?

Denis Grandgeorge : Là, le sot-l'y-laisse, là, il est...

Jury : Là, il est enlevé.

Denis Grandgeorge : Non mais là, c'est sûr qu'il reste rien hein. Vous l'avez gratté. Le geste. Vous voyez, c'est une découpe.

Julie : D'accord.

Denis Grandgeorge : Ce n'est pas plusieurs petites découpes. Parce qu'on abime le produit. C'est un geste très saccadé. On doit presque entendre le couteau glisser.

Jury : Absolument. Voilà. Merci.

Jury : Alors Denis, il y a quelque chose je pense qui ne trompe, c'est l'amour de Ludovic pour le maniement du couteau. Il aime ça, hein ?

Denis Grandgeorge : J'ai regardé. Vous connaissez bien l'anatomie. C'est bien net hein. (0.40.00) Ce n'est pas creusé, c'est net. Non, la présentation est bonne. La carcasse dans son premier aspect, là en partie basse, est bien.

Jury : La partie haute

Denis Grandgeorge : La partie haute, là, c'est dommage. Tout de suite. Vous voyez là tout ce qu'on peut retirer encore ?

Ludovic : D'accord. Merci Chef.

Denis Grandgeorge : Merci.

Jury : Merci Ludovic.

Candidat : Il t'en restait là ?

Candidat : Ouais, un peu. J'en ai déjà fait 4.

Candidate : Qu'est-ce qui t'es arrivé ?

Julie : Je ne suis pas sûre. Non, c'est chez moi que c'est chaud.

Candidat : Il me manque un sot-l'y-laisse que je n'ai pas eu le temps de défaire.

Julie : Mais j'ai déchiré, en fait au lieu de faire glisser la lame, je donnais des petits à-coups donc ça a déchiré la chair. Là, il reste rien sur ma carcasse.

Candidat : Ouais, c'est pour moi on va dire quoi.

Carole Rousseau : Messieurs, vous avez pu observer et étudier ces 6 assiettes. Alors, laquelle a fait honneur à notre invité ?

Jury : Alors, la plus belle découpe Carole, c'est peut-être celui ou celle d'entre vous qui a le mieux observé, le mieux écouté, à la fois sur la découpe et la présentation. C'est Olivier. Félicitations à vous Olivier. Très, très joli travail. Beaucoup d'aisance et encore une fois une volaille très très bien présentée après sa découpe. Félicitations à vous.

Olivier : Je suis très content d'être dans le top 6. Encore une marche, un petit pas en avant encore.

Carole Rousseau : La semaine commence bien Olivier ? Et vous savez que vous êtes récompensé pour cette place de choix dans cette épreuve puisque vous remportez un cours de cuisine avec Yves Candeborde. Donc, bravo à vous Olivier. Alors, maintenant Sébastien, vous tenez dans la main le tablier noir, celui de la personne qui aura le moins bien réussi cette épreuve et qui va donc rejoindre Christelle pour le test sous pression. Vous avez choisi ensemble. Qui vous paraît avoir le moins bien réussi ?

Sébastien Demorand : Deux découpes de volaille, Carole, n'étaient sans doute pas à la hauteur aujourd'hui. Mais voilà, on en a choisi une. La volaille la moins bien préparée c'est la vôtre Pierre malheureusement.

Pierre : Merde Pierrot, sous pression, face à Christelle... Je n'ai pas envie de devoir partir tout à l'heure.

Sébastien Dermorand : Voilà. C'est pour vous Pierre en tout cas ce tablier noir.

Pierre : Fallait bien que ça arrive un jour hein. Se trouver en sous pression en duel.

Julie : Je me fais toute petite. Je regarde Frédéric Anton et il me regarde avec des yeux, genre mais pas deux fois quand même cocotte, ça fait... Tu es passée juste quoi.

Carole Rousseau : Christelle, je vais vous demander de rejoindre Pierre, s'il vous plaît. Vous êtes tous les deux soumis au test sous pression.

Candidat/Jury : Pierre depuis une ou deux fois il est, on dirait qu'il est un peu en deçà alors que Christelle elle a fait une belle semaine la semaine dernière.

Julie : C'est une bosseuse, une bosseuse. Elle ne lâche rien. Elle est hyper positive.

Candidat : On m'aurait posé cette question il y a 4 semaines, j'aurai dit Pierre va gagner mais je n'en suis pas si sûr que ça.

Carole Rousseau : Vous restez bien motivés et on se retrouve tout de suite pour le test sous pression.

Voix off : Christelle et Pierre, deux cuisiniers, deux talents soumis au test sous pression. C'est maintenant aux portes du top 5 que l'un des deux va définitivement quitter le concours. Christelle, dans la compétition, son sens de l'organisation et sa gestion du stress lui ont plusieurs fois servis dans les épreuves en équipe.

Christelle : Hé vous pouvez arrêter deux minutes là ? On peut discuter ? On décide ensemble parce qu'on perd du temps.

Voix off : Une force dont cette mécanicienne a besoin au quotidien.

Christelle : Je travaille dans un domaine d'hommes. Je suis la seule femme. C'est sûr, mon caractère, il doit aussi être très fort sinon bah je me laisse marcher sur les pieds.

Voix off : Solide et déterminée, cette candidate a pourtant montré une faiblesse lors des précédentes semaines, son manque de raffinement.

Jury : La présentation, Christelle, ce n'est pas très élégant hein.

Voix off : Un point faible en début de compétition qu'elle a vite su gommer pour atteindre rapidement le niveau des autres candidats.

Jury : Top. Top. Pas grand-chose à dire.

Jury : A part peut-être bravo.

Jury : Ouais.

Jury : Christelle au départ, elle avait une cuisine assez robuste. Et puis, au fur et à mesure des épreuves, il y a du raffinement. Il y a du raffinement dans sa cuisine. Maintenant, quand même, ça se ressert, alors voyons la suite !

Voix off : Face à elle, Pierre est candidat tout aussi redoutable. Professeur de musique passionné...

Pierre : Allez le refrain, 1, 2, et...

Voix off : ... il a plusieurs fois impressionné les chefs par la créativité de ses plats.

Jury : Plus les épreuves avancent, plus vous faites de belles choses. A chaque fois, c'est net et c'est prévu. Moi je dis chapeau.

Jury : Pierre. Il y a pas mal de curiosité, pas mal d'ouverture d'esprit et maintenant bah de plus en plus de précision et de finesse dans ses assiettes.

Voix off : Mais son manque d'organisation le met souvent en danger.

Jury : Pierre, vous en avez partout et vous ne pouvez pas bosser !

Voix off : Un problème qui lui fait perdre beaucoup de temps et l'empêche souvent d'atteindre la perfection.

Jury : Il serait encore plus fort s'il avait une organisation. Ca lui permettrait de penser plus au travail.

Voix off : Pour la première fois en test sous pression en face à face, Pierre et Christelle vont devoir prouver qu'ils ont leur place dans la suite du concours *MasterChef*.

Christelle : Pierre, je sais qu'il ne lâchera pas l'affaire. Donc, c'est à moi d'être concentrée et de me donner à fond. Je suis seule maîtresse de mon destin.

Pierre : Ce n'est pas le match le plus facile à jouer depuis le début du jeu. Donc, ça sera elle ou moi quoi. Je ne serai peut-être pas galant aujourd'hui c'est tout.

Carole Rousseau : Dans une heure, vous savez que l'un d'entre vous aura la joie de continuer l'aventure avec nous et l'autre devra quitter définitivement l'atelier. Notre jury vous a préparé une épreuve qui ne va pas être facile, je vous le dis déjà.

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Christelle : ...devant nous. Et là avec Pierre, on se regarde, on se dit « ouille aille aille ». Qu'est-ce qui se passe là en-dessous ?

Jury : On a essayé de trouver quelque chose qui soit à la hauteur de ce test sous pression. Un fraisier, c'est l'un des grands classiques de la pâtisserie française.

Pierre : Première chose, je fais houla. Après, je prends un tout petit de recul. Je regarde Christelle. Je me dis bon, Christelle, elle n'est pas particulièrement meilleure que moi sur la pâtisserie, donc on est sur la même ligne de départ. Après, il y a 3 cloches quoi.

Jury : On va vous demander de réaliser une pâtisserie avec les ingrédients du fraisier.

Carole Rousseau : Vous connaissez le principe de cette épreuve. Vous avez ajouté un ingrédient mystère qui ne va pas faciliter la tâche de nos candidats.

Jury : Vous allez avoir le choix entre 1 de ces 3 cloches. J'espère que vous aurez la main chanceuse.

Carole Rousseau : Christelle, honneur aux femmes, c'est vous qui commencez. Vous êtes sûre ?

Jury : Moi je changerais...

Carole Rousseau : Du fenouil Christelle. Pierre, il vous reste 2 cloches.

Pierre : Sur quoi je vais tomber ? Ho là là. Je prends celle du milieu. Mmmh ! Céleri branche.

Carole Rousseau : Du fenouil pour Christelle, du céleri branche pour Pierre.

Jury : Le troisième ingrédient mystère était un concombre.

Pierre : Finalement, ce n'est pas si mal !

Jury : Donc, vous avez bien compris. Vous devez réaliser donc un dessert avec tous les ingrédients du fraisier en incorporant l'ingrédient mystère que vous avez dépoché, et bien sûr vous devez tout faire sauf un fraisier.

Pierre : Bien sûr.

Carole Rousseau : Vous avez une heure. C'est votre place dans la compétition qui est en jeu. Vous êtes prêts ? Alors c'est à vous.

Jury : Allez !

Jury : Ce n'est pas facile parce qu'on sort nos amateurs de leurs habitudes. Ils vont se retrouver un peu déstabilisés à se dire comment je vais pouvoir intégrer intelligemment mon légume dans ma pâtisserie. La principale difficulté, c'est d'avoir la sensibilité de trouver, je dirai, le juste milieu de façon à ce que le légume soit présent mais ne dénature pas le fruit.

Pierre : Pour le coup, c'est sans filet. Le céleri en pâtisserie, je ne sais pas si quelqu'un a déjà fait mais en tous cas pas moi ! Je vois farine, sucre, œufs, beurre. Tout pour faire un sablé. Pas de poudre d'amande mais de la pâte d'amande. Donc je me dis, bah je vais la râper et puis je vais l'utiliser, ça va être rigolo. Et puis le sablé va être un peu vert. On va voir. Il faut prendre des risques !

Jury : Alors qu'est-ce que vous allez nous préparer avec votre céleri branche, Pierre ?

Pierre : Bah, le céleri branche, je vais faire une petite poêlée beurre et sucre.

Jury : D'accord.

Pierre : Je vais le dresser sur une petite tartelette avec une comportée de céleri, avec des fraises des bois.

Jury : Tartelette à base de pâte sablée ?

Pierre : J'ai fait une base de sablé breton.

Jury : C'est quoi les boules vertes que l'on voit dedans ?  
Pierre : C'est la pâte d'amande que j'ai râpée.  
Jury : Juste Pierre, une pâte quand on l'a réalisée, qu'est-ce qui est important à faire ?  
Pierre : Bah là, ça serait de la filmer et de la mettre au frais quoi.  
Jury : Ca serait ça. Elle va prendre le temps de se reposer et vous avez beaucoup plus de facilité après pour la travailler.  
Pierre : Les conseils des chefs, c'est toujours évidemment bon à prendre. Et voilà, ne pas perdre de temps, pas se déstabiliser.  
Christelle : Je pars à faire infuser la fenouil dans du lait pour faire une crème pâtissière à la fenouil.  
Candidate : Elle veut faire infuser le fenouil dans du lait Christelle.  
Candidat : Ca va être léger hein !  
Candidat : Bah moi je crois que c'est la meilleure idée. Je ne sais même pas si j'y aurais pensé un moment. Et travailler des chips à côté...  
Christelle : En faisant les chips, c'est sûr, j'essaye de les surprendre parce que je pense qu'ils l'ont déjà travaillé en version salée mais jamais peut-être en version sucrée. Je sais comment faire. Il faut faire infuser dans de l'eau et du sucre le fenouil. Après, on fait sécher des fines tranches dans le four et ça donne une chips légèrement sucrée.  
Jury : Bon Christelle, alors ? Est-ce que ce fenouil a inspiré votre imagination ?  
Christelle : Bah, je vais faire 2 desserts en fin de compte : une dans une coupelle...  
Jury : Oui d'accord.  
Christelle : ... avec une crème pâtissière à base de fenouil...  
Jury : A base de fenouil d'accord.  
Christelle : ... que je fais infuser et à côté mon petit sablé avec des fraises et des chips de fenouil dessus.  
Jury : Posées sur votre sablé ?  
Christelle : Voilà.  
Jury : Attention à ce que ça ne soit pas trop sec quand même hein.  
Christelle : Le sablé ?  
Jury : Le fenouil.  
Jury : Le fenouil, bon il va être existant, donc essayez de donner du goût.  
Jury : Allez Christelle ! On vous laisse continuer Christelle.  
Christelle : Ah si on sent le fenouil.  
Pierre : Le jury veut qu'on se lâche. Je vais mettre du céleri partout. Je fais poêler un petit peu de céleri branche avec du beurre et du sucre pour faire une petite compotée en fait. Là, je vais prendre les feuilles. Je vais faire un sirop. J'aurai voulu le prendre en gelée mais le temps passe. Je vais quand même essayer. Maintenant, il ne faut pas trainer là.  
Candidate : Machine de guerre Pierre ! (0.05.00)  
Christelle : Enfin de compte, la version salée dans la cuisine, c'est on fait tout au pif. C'est toujours bon.  
Candidat/Jury ? : Elle fait la crème en free style quoi.  
Christelle : Donc, bah pareil, je commence à faire ma crème pâtissière. Je vais mettre deux œufs comme si je fais une mayonnaise quoi.  
Jury : Ca sert à quoi ça là ? Qu'est-ce qu'il y a marqué là ?  
Christelle : Euh 25 grammes de sucre.  
Jury : 25 grammes de sucre. Et là, c'est marqué quoi ?  
Christelle : 50 grammes de farine. Mais je n'ai pas...  
Jury : Dites-moi à quoi ça vous sert ?  
Christelle : Oui. Je vais refaire.  
Jury : Non, non mais continuez. Non, mais continuez. Qu'est-ce que vous voulez que je vous dise ? Je ne sais pas moi.  
Christelle : Il a 100 % raison, même 150 %, de me dire « là il y a la recette ». En plus, je l'ai noté.

Voix off : La pression du top 5 pèse sur les épaules de Christelle au point qu'elle en oublie de relire la recette de la crème pâtissière qu'elle avait pourtant soigneusement notée.

Christelle : Je ne me pose pas de questions. Je vais chercher un autre bol et je recommence.

Jury : Christelle, Pierre, déjà 30 minutes de passées.

Pierre : Je suis à mi-chemin, à mi-travail à peu près. Il y a pas mal de trucs qui sont lancés en même temps. Il y a ma gelée qui va falloir que ça prenne. Bah c'est chaud quoi ! C'est... Encore une fois, le timing va être serré. J'ai envie d'aller le plus loin possible pour me prouver à moi-même que ce n'est pas erreur d'arrêter mon métier dans lequel je pense je suis compétent, et d'avoir plaqué autant d'élèves en cours d'année pour aller faire de la cuisine. Je suis convaincu que c'est plus qu'une passion, c'est une vocation.

Christelle : Quitter *MasterChef*, c'est de nouveau aller bosser et faire son train-train d'avant, et de nouveau les mains dans le cambouis. Et je n'ai pas envie. A 30 minutes de la fin, comme si j'avais 6 mains, il faut que je travaille à droite et à gauche. Il faut que j'accélère. Il faut que ça soit sur la scène dans 30 minutes. Ma crème est prête. Il faut qu'elle refroidisse.

Candidate : Sur la glace Chris.

Christelle : Oui. Ca marche.

Candidat : Tu as des glaçons dans le...

Christelle : Ouais.

Jury : Christelle, tu as du gros sel. Mets le gros sel. Le fait de mettre du gros sel dans la glace, tu gagnes 2-3 degrés de température. Tu verses tout... Verses tout. Voilà. Allez !

Candidat : Il n'a encore rien rangé depuis 20 minutes. Ca fait 20 minutes que ça traîne sur son plan de travail. Nettoie un coup Pierrot.

Candidat : Il y a tellement de trucs qu'il va s'embrouiller là. Il y a trop sur son plan de travail.

Candidat : Allez à fond !

Candidat : Bah Pierre, voilà, c'est mon frère d'arme, le voir dans l'arène, c'est dur. Enfin, je pense que je stresse plus que lui.

Jury : C'est un peu la guerre Pierre.

Pierre : Oui, je range, je range.

Jury : Ouais, ouais.

Pierre : J'aurai dû y penser avant.

Candidat : Et pas 15 ans le rangement ! Allez, poussez tout dessous là, vite fait.

Pierre : Non, c'est dingue parce que je me le dis à chaque épreuve. Fais attention, sois soigneux et tout. Et j'arrive encore assez rapidement avec peu de choses à en mettre partout. Il ne s'agit pas de recréer les erreurs que j'ai déjà pu faire, c'est-à-dire être un peu dans le bazar et puis finalement m'y perdre et ne pas pouvoir dresser correctement.

Jury : Christelle, Pierre, il vous reste 15 minutes exactement.

Pierre : Houa, c'est chaud un quart d'heure ! Ca ne sert à rien de s'énerver.

Christelle : Laisse-les un petit coup.

Candidate : Vas-y Chris, c'est bien.

Carole Rousseau : Ca galope, hein ?

Jury : Mélanger un fraisier déjà avec un légume, la compréhension est déjà un petit peu plus longue parce qu'il faut adapter une recette bien précise. Il y a deux belles choses. La gelée de céleri de Pierre, elle est non seulement belle en termes de couleur, il va avoir une texture intéressante avec les fraises des bois. Il peut avoir un parfum un peu végétal, très marqué. La crème pâtissière de Christelle au fenouil, on va voir comment elle s'en sort. Mais ce n'est pas mal sur le papier. Ce n'est pas mal du tout. Moi, ça me parle bien.

Carole Rousseau : Et l'exécution ?

Jury : Ouais, ils sont un peu en panique.

Jury : Fébriles, fébriles.

Jury : Ils sont un peu pris par le temps. C'est vrai que le temps passe et qu'il leur manque encore pas mal de préparations à réaliser. On voit de belles surprises.

Jury : Pierre, Christelle, plus que 10 minutes. 10 minutes, allez-y ! Allez !  
Voix off : Pierre et Christelle doivent impérativement commencer leur dressage. Sur cette épreuve, c'est dans les détails que tout peut se jouer.  
Christelle : Tout est lancé et maintenant c'est côté déco qu'il faut que je travaille à tous prix. C'est là qu'il faut que j'assure.  
Candidate : Allez Chris !  
Jury : Ca va Christelle ?  
Christelle : Oui ça va.  
Jury : Essayez de mettre toutes les fraises de la même taille, que ça fasse plus joli.  
Christelle : Tous de la même taille, tous de la même taille...  
Candidat : Tailles le cul pour que ça tienne bien droit.  
Pierre : La pipette, ça me permet de contrôler et de ne pas avoir le geste malheureux et que ça coule sur le côté et que le sablé s'imbibe. Voilà. C'est de la pâtisserie, donc il faut que ça soit précis, minutieux.  
Jury : Pierre, Christelle, 2 minutes. 2 minutes, c'est le temps qu'il vous reste. Allez ! Super ! Soignez les dressages !  
Jury : Allez dernier coup de main les enfants !  
Jury : Allez ! (0.10.00)  
Pierre : Je me sens sous pression. C'est le but, non ? Ce serait trop bête de partir maintenant. Je sais bien que ça fait déjà longtemps que je suis là mais... J'ai envie de continuer !  
Candidat : Allez Christelle, tu as fini ?  
Christelle : Non, non.  
Jury : Allez Chris !  
Candidate : Super Chris !  
Candidat/Jury : C'est bien mon Pierrot !  
Pierre : J'ai peur de faire des conneries.  
Candidat : Il *speed*.  
Jury : 9, 8, 7, 6, 5, 4, 3, 2, 1, stop. Allez !  
Pierre : Quand j'ai jeté un œil vers la fin, j'ai vu que Simon avait l'air content de ce que j'avais fait donc je me suis dit « Bon, c'est bien ». Mon copain est content !  
Jury/Candidat ? : Je les sentais mal partis au début.  
Candidat : On avait un peu peur et non ! On voyait deux beaux desserts qui peuvent être à la carte d'un restaurant quoi !  
Candidat : Putain, c'est top !  
Candidat : Ouais, c'est super !  
Candidat : Franchement, d'en haut, ça donne envie de descendre et de taper dedans avec la cuillère quoi !  
Carole Rousseau : Je ne vois plus ni fenouil, ni céleri. Ils ont été intégrés aux recettes. C'est déjà une bonne nouvelle, Messieurs ! Il est temps de passer aux dégustations, puis aux délibérations. Vous devez choisir qui de Christelle ou de Pierre continue l'aventure.  
Jury : Christelle, s'il vous plaît. Bon, comment s'appelle ce dessert Christelle ?  
Christelle : Les saveurs de fenouil fraises, réalisées avec un sablé, chips de fenouil et le fenouil cru qui va se trouver dans le coulis qu'il faudra mettre autour. L'autre côté, c'est plutôt le fenouil infusé dans une crème pâtissière avec des fraises, fraises des bois.  
Pierre : Pendant le passage de Christelle, je suis partagé parce que j'apprécie Christelle et en même temps, c'est elle ou moi, donc je me dis « Bon, j'espère que ce n'est pas trop bon non plus ! »  
Jury : Vous avez goûté votre infusion ?  
Christelle : Oui, j'ai goûté. J'ai fait vraiment très léger parce que je ne voulais pas que ça prenne quand même trop le goût de l'anis. Pourquoi, vous ne sentez pas assez ?  
Jury : Honnêtement, non.  
Jury : C'est hyper léger, d'accord ? En fenouil hein, je parle du fenouil hein.



Jury : Si on goûte le coulis qui est quand même assez puissant, il y a le fenouil à l'intérieur, moi je ne le ressens pas. Il y a juste les petites chips de fenouil qui sont croquantes et qu'on a en bouche qui donne le goût du fenouil.

Jury : Quand on les croque, quand on a la chance de les attraper, on a effectivement les menthes anisées du fenouil. Il en manque un peu.

Christelle : J'aurai dû mettre plus de chips de fenouil. C'est bête, j'en avais plein !

Jury : Autrement, c'est un beau dessert, bien exécuté, bien travaillé. Ca a été minutieux. C'est bien dressé.

Jury : Peut-être un peu plus marqué fruits rouges que fenouil, néanmoins voilà.

Pierre : C'est un peu cruel mais à un moment donné, quand on est en duel, ça fait presque un peu plaisir d'entendre que le dessert de Christelle, il n'est pas parfait quoi.

Jury : Allez, Pierre, s'il vous plait.

Pierre : Nous avons donc une tartelette, un petit sablé à la pâte d'amande, céleri confit au beurre et au sucre, et des fraises des bois avec des petits chips de céleri sur le dessus. Et dans la verrine, on a des fraises, fraises et menthe en gelée de céleri.

Jury : C'est chouette dressage, hein. C'est bien le soin que vous mettez là.

Jury : Beaucoup d'élégance.

Jury : On a surtout déjà quelque chose d'intéressant dessus, c'est qu'il y a un beau mariage de saveurs entre la fraise qui est présente et le céleri branche qui est bien présent, qui équilibre bien la recette.

Jury : On a le goût du céleri qui est top.

Pierre : Je suis content parce que bah on a vraiment le goût du céleri, il est traité. Il est même en avant. Je pense au fenouil de Christelle et je me dis bon bah moi je marque un point déjà sur le traitement du sujet.

Jury : Et à l'intérieur, c'est du ?

Pierre : Là, vous avez une petite compotée de cœurs de céleri branche. C'est un peu sucré ?

Jury : C'est un peu sucré oui.

Jury : Je ne suis pas sûr qu'on puisse finir l'assiette en fait. Vous avez la pâte sablée qui est top parce qu'elle est très très sucrée parce que vous avez mis la pâte d'amande dedans, et vous avez rajouté de la pâte d'amande râpée sur le dessus, après, à la fin. Alors ça, c'était intéressant parce que ça amenait des petits cristaux de croustillants mais malheureusement...

Pierre : Oui, c'est un peu trop.

Jury : Ce n'est pas parce qu'on vous dit « dessert » qu'il faut automatiquement penser sucre. Il vaut mieux penser, je crois, équilibre, fraîcheur, végétal.

Christelle : Pour Pierre, c'était un petit peu positif au début (0.15.00) et après ben, c'est aussi allé un petit peu dans le négatif, que c'était largement trop sucré, que c'était presque écœurant. Donc, ça me rassure. Je me dis c'est encore 50/50.

Jury : Ils ont chacun des avantages, des inconvénients. Les desserts ne sont pas finis parfaitement.

Jury : Il y a quand même un dessert qui est plus élégant que l'autre. En présentation, il y en a un qui a une finesse, qui a une élégance.

Jury : On leur dit tout le temps prise de risque, prise de risque. Là, il y a une.

Jury : Oui une.

Jury : D'accord.

Jury : Bon, allez. Ok.

Carole Rousseau : Messieurs, vous avez dégusté des réalisations pour le moins particulières. Elles étaient belles mais était-ce bon ?

Jury : Depuis le début des épreuves, on leur demande de nous faire des créations en les marquant de leur style. Je trouve qu'aujourd'hui, sous ce test sous pression, on a eu deux styles totalement différents. On a eu deux personnalités dans les assiettes. Après, il faut savoir une chose. La première des qualités d'un dessert, c'est l'équilibre. Alors, certes l'équilibre des saveurs, ça, en quelques sortes, on l'avait sur les deux desserts. Mais le plus important, c'est d'un ajout de parfum. Et l'assiette qu'on a choisie, c'est l'assiette de Pierre. Pierre, c'est vous qui pouvez rejoindre vos camarades sur la mezzanine.

Candidat : C'est mon poto qui reste donc bah je suis content. Je lui ai dit qu'il n'avait pas le droit de partir parce que le seul moment où il aura le droit de partir, ce sera à la finale et contre moi.

Jury : Bon, Christelle, tu peux partir la tête haute. Surtout qu'en plus, Christelle, je pense que depuis le début des épreuves, tu es sans doute la candidate qui a le plus progressé. Petit à petit, régulièrement, on a toujours été surpris. Mais je resterai aussi sur autre chose, Christelle, vous êtes d'une certaine manière le candidat idéal de *MasterChef*, qui bosse et qui progresse. Ce sont des qualités qui vont vous servir dès demain dans ce sublime métier qu'est la cuisine. Et selon toute logique, vous devriez arriver à quitter l'usine, ce dont vous avez envie je crois.

Christelle : C'est dur là, sur le coup mais après, avec les points positifs qu'ils me disent, ça me soulage un peu. Je garde 8 semaines de supers souvenirs. J'ai découvert plein de choses. J'ai appris plein de choses. Je remercie tout le monde.

Carole Rousseau : Bon, c'est le moment délicat, celui où il faut rendre votre tablier Christelle.

Christelle : Merci pour tout.

Carole Rousseau : Allez, bon courage ! A bientôt !

Voix off : La course pour le top 5 continue pour les 6 candidats et c'est à des milliers de kilomètres de l'atelier que les places vont se gagner.

Carole Rousseau : Chers candidats, une nouvelle épreuve par équipe vous attend. Alors, Sébastien ?

Sébastien Demorand : On va faire évidemment 2 équipes de 3 avec des chefs d'équipe. Je vais demander à Pierre et à Annelise d'être les chefs d'équipe sur cette prochaine épreuve, bleu, rouge.

Carole Rousseau : Annelise, c'est vous qui avez la primeur.

Annelise : Au risque de séparer les deux amis, je vais choisir Simon.

Pierre : Je vais prendre Ludo, si tu veux bien.

Ludovic : Bien sûr.

Annelise : Ma chère Julie.

Carole Rousseau : Le top 5 des meilleurs cuisiniers amateurs de France se rapproche. C'est dire l'importance de la prochaine épreuve. Et pour marquer le tournant de la compétition, nous vous proposons une épreuve hors norme qui va nous demander de traverser l'Atlantique. C'est donc au Canada que nous connaissons le nom des 5 meilleurs cuisiniers amateurs de *MasterChef*.

Candidat/Jury ? : Bravo.

Jury : Bah Ludo, pourquoi tu pleures ?

Carole Rousseau : Qu'est-ce qui se passe ?

Ludovic : Bah l'émotion. (0.20.00) La destination.

Carole Rousseau : La destination ?

Ludovic : J'ai souvent entendu parler mon père du Canada quoi. Bon, il est retraite quoi, mais ce n'est pas une santé d'enfer et... Et puis, il s'est toujours défoncé pour nous, pour qu'on manque de rien et c'est bizarre d'entendre quelqu'un parler de ça pendant des années et puis nous y va quoi en claquement de doigts. Enfin claquement de doigts, on a bossé pour arriver là mais... Du coup, voilà, on se dit putain, c'est con quoi. Moi je vais et pas mon père.

Voix off : C'est donc au Canada que va se jouer ce top 5. Décors de cartes postales, nouveau défi culinaire. A l'issue de ce périple canadien, un candidat laissera ici ses espoirs de devenir *MasterChef* 2012.

Candidat : C'est vraiment un voyage bien particulier et j'ai vraiment envie de gagner sur le sol canadien pour ma famille, pour plein de choses. Dans ma tête, je suis blindé.

Voix off : Et c'est en hydravion que les deux équipes s'apprentent à faire cette escale décisive aux portes du top 5.

Annelise : C'est un peu impressionnant d'arriver en hydravion. On se pose. C'est assez surréaliste. Bah, ça nous donne un petit côté un peu stars.

Candidat/Jury ? : Bonjour. Salut.

Candidat/Jury ? : Et vous vous en rappellerez quand même ? Anton, il m'a ouvert la porte de la limousine hein !

Carole Rousseau : Bonjour à tous.

Candidats : Bonjour.

Carole Rousseau : Bienvenue sur les rives du Lac Rice. Nous sommes au nord de Toronto, la plus grande ville du Canada. Alors le lac devant lequel vous vous trouvez fait 32 km de long. Vous vous sentez peut-être tout petit. C'est normal. Et ce sont effectivement de grands défis qui vous attendent.

Jury : Vous allez cuisiner pour 5 personnes, gardes forestiers, pêcheurs, rangers, qui tout au long de l'année protègent ce magnifique site. Vous allez préparer une entrée, un plat, un dessert avec les produits locaux et votre unique moyen de cuisson sera le barbecue.

Candidat : Bah le barbecue, c'est technique et puis surtout on nous enlève nos outils préférés, nos poêles, nos casseroles, nos spatules... Et là, du coup, il va falloir tout griller. Il va falloir être débrouillard, astucieux.

Carole Rousseau : Je vois des barques équipées de cannes à pêche et de gilets de sauvetage. Vous n'allez pas leur demander de pêcher Yves ?

Yves Candeborde : Bien sûr que si Carole ! Comme on dit, on va aller taquiner un peu le bouchon.

Candidate : Je me décompose un peu parce que je n'ai jamais pêché. Jamais, jamais.

Carole Rousseau : Quelqu'un a déjà pêché ? Quelqu'un est bon à la pêche ?

Yves Candeborde : Carole, pêcheurs, c'est comme les chasseurs, c'est toujours des menteurs.

Candidat : Dans le nord, on pêche beaucoup. On pêche beaucoup au bord de mer et tout ça quoi.

Yves Candeborde : Donc, vous allez devoir réaliser une entrée avec le fruit de votre pêche. C'est la porte du top 5. Alors, juste un petit conseil, je pense que ce n'est pas le moment de rentrer bredouille.

Carole Rousseau : Vous n'avez que 4 heures pour réaliser l'entrée, le plat et le dessert. Vous êtes prêts ?

Candidats : Ouais.

Carole Rousseau : Bon courage, à toute l'heure.

Voix off : C'est un menu 100 % canadien qui attend les candidats avec 3 ingrédients imposés par le jury : poisson tout droit sorti du lac pour l'entrée, viande de bison pour le plat et marshmallow pour le dessert. Libre à eux d'agrémenter le tout comme ils veulent. Pour l'instant, priorité à l'entrée. Plus la pêche sera fructueuse et rapide, plus vite ils commenceront à cuisiner. Le temps passé sur le lac est décompté des 4 heures d'épreuve.

Candidat : Je pense que par rapport à l'équipe bleue où il y a les deux filles qui n'ont jamais tenu une canne à pêche, on part avec un peu plus d'avantages.

Candidate : Nous, on n'y connaît rien !

Annelise : Ah zut ! C'est la première fois que je pêche ! Donc, déjà, il me faut le temps de comprendre comment ça marche. *I'm not really good for that !* Julie ! Hou Super !

Julie : Au tout début, j'en pêche plusieurs d'affilé ! Ouais, je sens que ça mord et je suis hyper contente. Je mouline, je mouline, je mouline. Hou hou ! *This is small one !*

Simon : Un joli, ça, ce serait bien.

Voix off : Pour les bleus, cette première partie de l'épreuve prend des allures de pêche miraculeuse. Alors que le panier des rouges reste désespérément vide.

Candidat : Au bout d'une demi-heure, pas grande chose. Donc l'inquiétude commence à monter un petit peu. On se dit si on ne pêche pas de poisson, on ne pourra pas servir de poisson...

Candidat : Ah, ah, vous entendez le bruit du moteur du bateau là-bas ?

Candidate : Allez les bleus !

Candidat : Ils ont l'air d'avoir fait une bonne pêche ! (0.25.00) Donc, c'est sûr, ça met un peu la pression parce que eux ils vont gagner du temps. Enfin, ils vont avoir de l'avance sur nous. La compétition prend le dessus.

Pierre : Donc, on ne va pas tarder à faire pareil parce que je n'ai pas envie qu'on prenne de retard bêtement.

Simon : On se dépêche pour rentrer parce qu'on n'a plus beaucoup de temps pour cuisiner. On ne rentre pas bredouille. On a un seau rempli de poissons. Les filles, elles ont pêché super bien.

Voix off : S'ils n'étaient pas favoris, les bleus sont les premiers à rejoindre leur plan de travail. Ils vont donc pouvoir commencer à cuisiner plus tôt que leurs adversaires. Une heure s'est déjà écoulée. Il reste

donc 3 heures aux candidats pour cuisiner au barbecue une entrée, un plat et un dessert avec des produits typiques de la gastronomie canadienne.

Candidate : La difficulté, c'est comme est-ce qu'on fait une entrée, un plat et un dessert au barbecue ?

Comment on joue une épreuve *MasterChef* et un top 5 sur quelque chose qui, d'habitude, bah c'est plus le truc qu'on fait à la bonne franquette ?

Annelise : L'entrée, on fait le poisson en papillote. On prendra un peu de vin blanc, huile d'olive, citron.

Voix off : L'équipe rouge est encore loin de se poser des questions sur le menu. Ils n'ont pêché que 8 poissons pour l'instant et l'heure tourne.

Ludovic : Bizarrement, sans savoir le temps qu'on passe sur l'eau, j'ai une horloge interne qui me dit il serait peut-être temps de dégager quoi.

Candidat : On y va ? On rentre ? Ca fait une heure et demie. Ca fait trop longtemps qu'on est... On rentre ?

Ludovic : Et puis le temps passe vite.

Candidat : Allez !

Ludovic : L'inquiétude, c'est, putain, si on arrive et qu'ils sont déjà occupés de cuisiner, là on est en retard.

Voix off : Les bleus cuisinent déjà depuis plus d'une demi-heure et ce n'est pas la seule mauvaise nouvelle pour Pierre et son équipe.

Candidat : Ca a été la pêche ?

Candidate : Ouais, ouais.

Candidat : Vous en avez combien ?

Candidat : Petite pêche, un chacun.

Candidat : On en a 9.

Candidat : Vous en avez combien ?

Candidate : On en a une vingtaine.

Candidate : On est bon les gars !

Candidat : Finalement, ils ont fait le double de nous. Surtout que nous, Ludo, il a dit ouais je suis un pro de la pêche. Dunkerque et tout, ça va claquer et tout. Tiens, que dalle ! Les autres, ils ont fait 20 quoi !

Pierre : On a un petit peu de retard sur eux et puis surtout on a moins de poisson donc c'est vrai que là on part avec un handicap assez certain. On va prendre le parti de le mettre en valeur, de le laisser entier, de le farcir et de faire une belle garniture avec. C'est une entrée. Sur le repas, après, on pourra équilibrer. Sur la viande, donc on fait des gros pavés marinés. Ludo, tu gères une marinade, Tabasco, ketchup, tout ça.

Ensuite, euh, on fait une betterave rôtie, une pomme de terre tout simplement.

Candidat : Une pomme de terre en papillote.

Pierre : Là, on est au Canada, des gardes forestiers, des... Donc, moi, je me dis tout de suite il faut faire quelque chose de généreux, de nourrissant. On va essayer un chamallow farci à la *blueberry*...

Candidat : Une brochette

Pierre : ... rôti et avec le chocolat.

Candidat : Petite crème fouettée aux fruits rouges.

Pierre : Parce que des chamallow, il faut en mettre. Mais euh... Ouais. Bon, je vais gérer le dessert moi, d'accord ? Ok.

Voix off : Les rouges ont 30 minutes de retard à rattraper sur les bleus. Dans l'équipe d'Annelise, le menu a été élaboré depuis longtemps. En entrée, ce sera filets de poisson en papillote, bagels grillés et courgettes. Pour le plat, un pavé de bison mariné au sirop d'érable avec pommes de terre et maïs grillé. Le dessert sera une pomme farcie aux marshmallow, sirop d'érable et chocolat chaud. Grâce à leur avance, ils sont plutôt sereins pour la suite de l'épreuve.

Candidate : Bah je suis confiante. Je suis avec des gens que j'aime bien. On s'est bien compris tout de suite. On est parti sur des idées semblables et tout donc bah c'est top.

Jury : Bon alors, nos pêcheurs du dimanche, comment ils vont ?

Candidat : On a ramené pas mal de poissons quand même. Pour des débutants, je pense qu'on peut être fiers de nous.

Jury : C'est quoi comme poissons ? Vous les avez déjà ouverts ? Vous avez regardé la chair ?

Annelise : On a discuté avec le pêcheur.

Jury : Ouais, qu'est-ce qui vous a dit ?

Annelise : Il nous a conseillé de les lever en filets.

Simon : Oui, de lever les filets, de les arrêter et les cuire en papillotes.

Jury : Vous allez les servir avec quoi ?

Annelise : Avec un bagels.

Jury : On verra. On verra. Moi, j'ai l'impression que ça fait un sandwich un peu au poisson quoi, non ?

Yves Candeborde : Oui, ça fait un sandwich au poisson. Mais pourquoi pas, pourquoi pas ? Si c'est bien fait. Attention, si c'est bien fait, ça peut être très bon.

Jury : Une papillote en sandwich.

Jury : Ouais, c'est...

Candidat : Ca, ça fait tiquer le jury. Il trouve que la papillote, autant le faire au four. Si on a un barbecue, il faut qu'on ait ce côté barbecue, grill.

Yves Candeborde : Non, l'intérêt du barbecue, c'est quoi ? C'est le grillé ! C'est ce goût, cette saveur particulière. Si c'est pour faire à l'eau, ce n'est pas la peine de faire un barbecue ! Vous tombez sur des spécialistes du barbecue. Ce sont des gens qui sont habitués à manger au barbecue. Ils aiment cette saveur.

Combien vous avez pêché de poissons ?

Simon : Une vingtaine de poissons.

Yves Candeborde : Quand, là, on est des pêcheurs comme vous, 20 poissons, on peut se permettre d'en prendre 1 ou 2, de faire un test. C'est le top 5 qui est au bout. Ça mérite de la réflexion, de l'intelligence. Allez, bonne continuation !

Jury : Oh les garçons, la pêche a été bonne ? Combien vous en avez ramené alors au total Ludovic ?

Ludovic : 10.

Jury : 10 ! Ça suffit ou pas ?

Ludovic : Bon, c'est une entrée. Ce n'est pas... Nous, on base sur la viande, sur la marinade du bison.

Jury : Vous l'avez travaillée Ludovic ?

Ludovic : Bien sûr. J'ai mis du Tabasco. J'ai mis de l'huile d'olive. J'ai mis du sirop d'érable.

Jury : Vous l'avez tous goûtée ?

Pierre : Non.

Jury : Pierre, c'est vous qui êtes chef d'équipe, n'est-ce pas ?

Pierre : Ouais. Je n'ai pas encore goûté.

Jury : Alors goûtez s'il vous plaît.

Pierre : La marinade, je n'ai pas goûté. L'erreur de chef parce qu'un peu trop dans mon guidon. On est trop sur le sucre là.

Candidat : Tu crois ? Je peux mettre du vinaigre (0.30.00)

Jury : C'est rond, ça montre un peu de sel.

Jury : Une compotée de rhubarbe.

Pierre : En fait j'ai fait un petit bagels perdu.

Jury : Un bagels perdu, oh c'est rigolo ça ! Ah, raconté comme ça, c'est une bonne idée ça !

Yves Candeborde : Pierre, moi, j'ai un petit souci avec votre recette qui a l'air très intéressante. Je n'ai pas entendu parler de barbecue.

Pierre : Bah les bagels, ils vont être grillés au barbecue. Ca, ça va être cuit en papillote sur le barbecue.

Yves Candeborde : N'oubliez pas quand même que le thème de l'épreuve c'est le barbecue. Et le barbecue, quand même, a une saveur particulière.

Ludovic : Bah la difficulté de l'épreuve, c'est les cuissons tout barbecue. Donc si on veut faire des sauces, c'est au barbecue. C'est foutre une poêle au barbecue. C'est tout barbecue. Il n'y a pas de plaque, il n'y a de four. C'est barbec.

Jury : Vous aviez 4 heures au départ. Sachez qu'il vous reste à présent 1 heure et demie. 1 heure et demie seulement hein. Allez !

Voix off : Chez les bleus, les pommes au marshmallow et les courgettes sont en cuisson. Mais ils ont sous-estimé un problème qui va réduire à néant leur avance sur les rouges.

Candidate : Ok, je vais avec Simon sur le poisson.

Candidat : Il faut les écailler. Je vais les vider. Ceux qui sont là...

Candidate : Ceux-là ils sont déjà prêts ?

Annelise : Le temps passe très vite en fait sur cette épreuve et c'est très bizarre parce que faire un barbecue ce n'est pas très compliqué normalement. C'est ce qui nous fait perdre du temps, c'est le poisson. Le poisson, c'est une horreur ce poisson. Déjà, ils sont minuscules. Ça prend un temps infini pour les vider, pour les écailler. Et là, finalement, c'est presque... Bah on aurait presque préféré en pêcher moins des poissons !

Candidat : Ils ont encore rien écaillé à côté. Et crois-moi, ce n'est pas facile hein.

Candidat : Je vois Simon qui est occupé à se battre avec ses poissons et ça me fait rigoler ! Du coup, je le regarde quoi !

Ludovic : Pour les petits poissons, c'est tellement petit à gratter qu'il faut en fait leur rentrer le pouce dans le ventre pour ne pas qu'ils s'en vont quoi. Automatiquement, les gens, s'ils n'ont pas une technique pour le faire, ils galèrent un peu.

Annelise : Il faut qu'on fasse cuire les poissons. Après, on les lève et après on les fait mariner. Il y a celui-là qui est nickel.

Sébastien Demorand : Vous les cuisez comme ça tel quel ?

Annelise : Oui, on les lève. On lève les filets après on fait mariner avec un peu de citron et un peu d'huile d'olive.

Sébastien Demorand : Et vous pensez pouvoir relever proprement les filets ?

Annelise : On a essayé sur un.

Sébastien Demorand : Et ça fonctionne ? Ok, ok ! C'est simplement une question mais voilà.

Annelise : Le truc, c'est qu'ils sont vraiment tous petits donc...

Sébastien Demorand : Ah oui, non, non, je sais ouais.

Annelise : On galère...

Sébastien Demorand : Oui bien sûr, ouais.

Annelise : On a un problème de grille.

Sébastien Demorand : Mais là, les poissons, j'ai peur que vous en fassiez de la charpie. Vous allez me montrer comment vous allez lever les filets là ! Avec la peau en plus. Oh là là, les enfants, oh là là.

Julie : On les enlève ?

Annelise : Maintenant, oui, enlèves. Je vous assure. Regardez, là.

Sébastien Demorand : Oui, je vous crois, je vous crois. Et vous le levez propre ? Vous risquez juste d'avoir du mal quoi ! Les filets, ils sont très fragiles parce qu'ils sont tous petits. Ils font 15 grammes.

Annelise : Sébastien Demorand est assez dubitatif sur nos filets de poisson. Il ne reste plus qu'une heure. On ne va pas commencer à changer comme ça, donc on reste là-dessus et ça ne marche pas si mal en fait !

Julie : Ils sont un peu justes en cuisson. C'est pour ça qu'on galère.

Voix off : Les bleus ont perdu un temps précieux sur la découpe de leur poisson. Les deux équipes sont maintenant aux coudes à coudes dans leurs préparations. Une faute d'inattention peut coûter très cher.

Candidat : Elles sont cramées les betteraves.

Pierre : Sérieux ?

Candidat : Je pense qu'elles sont cramées.

Candidat : Ah mais ouvres !

Candidat : Fais voir ! C'est bon.

Candidat : Non mais...

Candidat : Non, elles sont bien. Tu vois, elles sont collantes, elles sont bien. Il faut juste les huiler mais il faut les enlever tout de suite du barbecue.

Pierre : Au pire, on les repeint... Tu les enlèves et au pire on les repeint au couteau d'office.

Candidat : Non, non, laisse la croute dessus, c'est super bon. C'est comme un oignon.

Pierre : Tu les débarrasses sur une plaque et puis on verra après.

Ludovic : On va les laquer, tu vas voir, ça va être bon.

Pierre : Elles sont un peu confites. On va les retravailler un tout petit peu et je pense ça va le faire. Parce qu'en fait, il y a le sirop d'érable qui a caramélisé donc ça a dû prendre le goût et on va les retailler un tout petit peu.

Candidat : On a le stress de l'enjeu. On n'a pas envie de partir. Ça fait quand même 8 semaines qu'on est dans l'aventure et le but ultime approche quand même. On commence à y rêver quoi. Et puis l'aboutissement du rêve n'est pas si loin que ça quoi.

Ludovic : Ca, c'est de la bombe atomique, ça. Une fois que c'est fait, là, on va mettre un petit peu de ciboulettes jetées comme ça, vite fait dessus.

Pierre : Il faudrait faire la mise en place. Il faudrait les tailler, les mettre dans les petits pots pour pouvoir faire le dressage.

Carole Rousseau : Bon, comment ça se passe pour nos candidats ?

Yves Candeborde : Alors, disons, Carole, honnêtement, je pense que sur le plat, le bison...

Jury : Ca va aller.

Yves Candeborde : ... et avec le dessert, il y a de l'idée. Ce n'est pas mal fichu. Par contre, le poisson...

Jury : Pas évident.

Yves Candeborde : ... c'est à peine plus compliqué.

Carole Rousseau : Pourquoi ?

Jury : Bah ils ont des petits poissons comme ça. Les filets, ils font 15 grammes. Ils les ont passés là-bas au barbecue. Ils te disent qu'ils vont lever les filets après. Ça commence à partir en charpie. C'est risqué et *business* comme on dit. Un peu risqué leur affaire. Je crains le résultat.

Carole Rousseau : Il reste 40 minutes d'épreuve. Il commence déjà à pleuvoir.

Jury : Oh 3 petites gouttes là !

Jury : Ce n'est pas grave.

Voix off : Les deux équipes se disputent leur place dans le top 5 de *MasterChef*. Dans moins d'une heure, 5 canadiens vont goûter les deux menus et voter pour celui qu'ils ont préféré. Les gagnants intégreront le top 5 des meilleurs cuisiniers amateurs de France. Pour les autres, ce sera le test sous pression.

Candidate : On les trempe. On les fourre.

Jury : L'équipe rouge, l'équipe bleue, il vous reste 32 minutes !

Pierre : Ca va être tendu ! On va s'activer là ! Il reste beaucoup de choses à faire. Moi sur le dessert j'ai encore beaucoup de boulot. (0.35.00) Là, je fais fondre du chocolat. Pour faire mes brochettes, il faut que je fasse une crème montée. Je vais la faire tout de suite pendant que le chocolat fond.

Julie : Lances le chocolat à fond Annelise.

Annelise : Il nous reste énormément de choses à faire. Il va falloir enclencher le turbo parce que sinon on ne va pas arriver à finir dans les temps.

Julie : Simon. Annelise. Ca c'est du incompris (0.35.19)

Annelise : Simon, tu en es où dans les sauces ?

Simon : La viande, elle est cuite.

Annelise : Ok, la viande elle est cuite. Top mais il faut faire les sauces.

Simon : Ouais, ouais. Je suis en train d'attaquer les sauces.

Voix off : Alors que la concentration est à son maximum, un violent orage s'abat sur la région. Un caprice de la météo qui risque de tout faire basculer.

Candidat : Bon, abondamment là, c'est vraiment grosse grosse averse d'orage.

Candidat : Il y a des éclairs qui tombent sur le lac.

Candidat : Il se met à pleuvoir des cordes. Mais des cordes, des litres, des seaux d'eau.

Voix off : Impossible de continuer à cuisiner. A un quart d'heure de la fin, le jury décide d'arrêter momentanément l'épreuve.

Candidat : Hé les patates là !

Candidat : Arrêtes les aussi. Tu arrêtes, tu laisses comme ça. Tu sais quoi, tu mets ça là.

Candidat : Non !

Pierre : Là, c'est chaud parce qu'on est dedans, on est dans le rythme de travail et on a une interruption. Je ne sais pas pour combien de temps. Et je sais que le chrono s'arrête mais quand il reprendra, il reprendra et il va falloir se remettre dedans très très vite et finir. Et on n'avait pas besoin de ça je crois.

Voix off : Après plus de 30 minutes d'interruption, l'épreuve reprend enfin.

Jury : Vous pouvez vous remettre au travail. Allez, il vous reste un quart d'heure maintenant. Allez-y ! Bon courage ! On remet un petit coup de sec !

Annelyse : On est à fond en fait. On ne s'est pas démotivé à aucun moment. Là, la difficulté, c'est que tout a eu le temps de refroidir. Il faut tout reprendre je dirai à 0.

Julie : Il nous reste un quart d'heure. On a une montagne de choses à faire et il faut qu'on soit méga organisés.

Jury : Faites de la place pour dresser bien proprement.

Julie : Annelyse, j'ai encore 2 pommes de terre à faire et puis je te fais de la place.

Jury : Vous m'avez reçu ou pas ?

Julie : Oui.

Jury : Maintenant, c'est dressage !

Voix off : Contrairement aux bleus, les rouges ont du mal à retrouver le fil de leur recette. Ils perdent du temps et à ce stade, les minutes sont précieuses.

Ludovic : Quand on arrive, putain, j'en étais où ? J'avais commencé quoi ? Mes cuissons, elles étaient comment ? Est-ce que j'avais précuit ? Est-ce que ça c'est prêt ? Il faut se remettre dedans quoi !

Pierre : Là il y a tout le dressage du dessert à faire et c'est compliqué. Donc, les gars, ils s'activent. Je vois que sur le dessert, je ne suis pas très en avance. Ca va être compliqué de finir et je commence à les laisser un peu en autonomie et je crois qu'on rentre un peu dans une phase difficile. Est-ce que les patates elles ont été retirées du barbecue ?

Olivier : Je vais les retirer.

Pierre : On peut les retirer et les ouvrir ?

Olivier : Ouais.

Pierre : Comme ça, elles vont refroidir parce que la crème, sinon, elle va se faire la malle.

Olivier : Ok. Là, je vire tous les légumes. Je prépare les plans pour pouvoir avoir la place de tout dresser.

On ne s'est pas emmerdé pendant 3 heures à tout préparer pour gâcher la fin quoi !

Yves Candeborde : Pierre, Annelyse, on rentre dans les 5 dernières minutes.

Pierre : C'est impossible.

Jury : Allez ! Non, non, ce n'est pas impossible malheureusement Pierre.

Pierre : Si.

Jury : Et non ! Allez

Pierre : Quand je sais qu'il reste 5 minutes, 3 minutes, je sens qu'on ne va pas terminer quoi.

Jury : Là, on est... Je ne sais pas si vous êtes au courant, à 1 minute de la fin de l'épreuve.

Julie : J'entends le jury qui dit 1 minute. Là, je me retourne et je vois les assiettes de dessert qui sont vides ! J'ai 9 assiettes vides à dresser en une minute ! Il n'y a pas les desserts ! Simon, balances les desserts, balances les pommes !

Annelyse : Julie, elle est à fond mais voilà Julie et moi on est les 2 dernières filles. On est au bord du top 5. On n'a pas envie de se faire sortir. C'est clair.

Julie : Balances vite les chamallows. Je m'occupe des pommes. Là je suis une guerrière. Je me découvre quelqu'un d'autre limite. Je ne veux rien lâcher jusqu'au bout quoi.

Voix off : Les deux équipes ont pris du retard sur le dressage. Impossible de servir des assiettes vides aux invités. Le jury va donc devoir adapter les règles du jeu.

Jury : Vous savez comment on va faire maintenant ? Le premier qui a terminé marque la fin de l'épreuve.

Annelyse : C'est la première fois qu'on est confrontés à ce type de situation. Là, on devient maîtres du chrono. Le premier qui a réussi à tout mettre dans son assiette, c'est lui qui arrête le chrono ! Est-ce qu'on se concerta les 2 équipes pour arrêter ou est-ce qu'on joue le jeu ?



Julie : Vas-y ! Vas-y ! Bombardes ! Bombardes ! Bombardes ! On ne lâche rien. Sauce chocolat ! On est à un stade de la compétition où on ne va pas se faire des politesses.

Pierre : Allez go, go, les gars, hein ! Mettez la viande ! Si c'est top, on n'a pas la viande quoi ! Mettez la viande les gars !

Julie : J'entends Pierre qui dit il faut dresser, il faut dresser, donc je me dis qu'ils sont peut-être en retard sur le dressage. On jette le plus de choses possibles sur le dessert.

Candidat : Je sais que Ludo, Pierre sont des perfectionnistes. Si on leur laisse un quart d'heure, ils vont l'utiliser. Le but c'est de ne pas se faire avoir.

Jury : Les chamallows, vous ne les grillez pas finalement Simon ?

Simon : On en a grillé quelque uns mais c'est...

Candidate : Allez ! Allez ! On bombarde ! On bombarde ! On s'en fout.

Jury : C'est meilleur quand c'est grillé.

Candidate : Allez ! C'est sûr ! C'est sûr, on est d'accord. Il faut envoyer quelque chose. Mets la dernière et lèves les bras. Mets la dernière.

Candidate : Il faut les mettre dedans, c'est comme ça qu'on va les avoir.

Annelise : Et on décide de stopper le chrono. Tout est assaisonné ? Vous avez tout resalé ? On lève les mains, on dit, nous, on a fini.

Yves Candeborde : Les rouges, les bleus ont terminé. C'est la fin de l'épreuve. On arrête.

Annelise : A l'instant même où c'est fait, je tourne la tête et là je vois que c'est la désolation du côté des autres. (0.40.00)

Candidat : Ca me casses les couilles. Franchement.

Candidat : Ouais mais c'est bon.

Pierre : Gâcher une épreuve de 4 heures, c'est bon quoi ! Pour 5 minutes. Ouais mais c'est bon, je n'arrête pas, ça me fait chier quoi ! On est très déçus parce que bah il nous manque beaucoup de choses à dresser en fait.

Jury : Qu'est-ce que vous n'avez pas fini ?

Pierre : Bah, les tartelettes, on n'a pas mis à la patate. Enfin, tu vois. Ce n'est pas dans l'assiette. Tout est prêt quoi.

Candidate : Je me sens hyper coupable d'avoir dit qu'on avait fini et tout. Mais euh, ça les fout dedans mais en même temps c'est la compétition quoi.

Candidat : C'est la gagne quoi ! Donc, euh, mais après c'est légitime. Donc, aucun commentaire.

Candidat : Ca va quoi ! Je suis dégouté quoi ! Ca m'énerve. Mais après, au-delà du concours et des 100 000 €, putain, je me dis on était tous ensemble là et on aurait dû être solidaires à ce moment-là. Euh, ils ont dressé à la va-vite mais du coup est-ce que le dressage qu'ils font eux ça leur plait ? Je ne pense pas.

Voix off : 5 canadiens gardes-forestiers, pêcheurs, rangers ainsi que le jury vont maintenant goûter au menu de chaque équipe. A la fin de la dégustation, seuls les invités voteront pour les plats qu'ils ont préférés. C'est l'équipe bleue qui présente en premier son entrée et son plat.

Jury : Annelise, présentez ce que vous nous avez préparé. Entrée.

Annelise : Bien sûr. Donc, en entrée, on a utilisé le poisson qu'on a pêché ce matin, qu'on a levé en filets sur un bagel grillé au barbecue.

Jury : Très bien. Le bison, alors, a été traité comment ?

Annelise : Le bison a été traité en marinade avec de la cébette, sirop d'érable pour le côté caramélisé, le maïs qu'on a gratiné au cheddar, la *bait-potatoes* parce que voilà c'est quelque chose qu'on a...

Jury : Pomme de terre au barbecue.

Annelise : ... voilà qu'on apprécie au four avec la crème.

Jury : Très bien. On va attaquer. Merci beaucoup. Merci.

Annelise : Bon appétit.

Jury : Merci Annelise.

Annelise : Je suis dans un état d'esprit plutôt confiant. L'entrée me plait et sur le plat, clairement, je trouve, je ne la trouve pas belle notre assiette mais bah c'est une assiette de barbecue.

Jury : Là c'est l'entrée des bleus qu'on déguste ?

Jury : Ouais.

Jury : Alors, comment vous trouvez ?

Canadien : Le poisson est très délicat et les saveurs très, sont douces.

Canadien : C'est très bon.

Canadienne : C'est bien. Je trouve ça bien.

Canadienne : L'entrée, elle est très... Une belle présentation mais le bagel est un petit peu dur à couper.

Jury : Alors, le bison.

Canadien : Bah c'est bon.

Canadienne : Mais la viande, elle est très bonne. Elle cuite juste à point mais j'ai l'impression qu'il n'y avait pas assez de sirop d'érable peut-être je ne sais pas.

Jury : Oui c'est vraiment dommage qu'il n'y ait pas assez de parfum du sirop d'érable. Oui, je suis d'accord.

Canadien : Mais c'est génial d'avoir le fromage.

Canadien : Ca c'est excellent. Excellent le maïs. Il y a beaucoup de saveurs. C'est vraiment croquant et je n'ai jamais goûté un tel maïs.

Yves Candeborde : Les entrées et les plats des rouges.

Pierre : Bonjour.

Canadien : Bonjour Monsieur.

Pierre : Ca me coûte beaucoup d'amener quelque chose de pas abouti aux chefs.

Jury : Est-ce que vous pouvez nous dire ce qu'il y a dans la petite assiette, l'entrée.

Pierre : Vous avez le poisson qu'on a cuit. Il y a une petite farce dedans. On a fait une petite chapelure blanche à partir d'un bagels, du beurre, de l'ail, des herbes.

Jury : Le bison ?

Pierre : Alors, le bison, il a été mariné longuement. Donc une marinade à base de sirop d'érable. Il y a du vinaigre. Vous avez une petite salade, donc il y a de la trévisse, de la cœur de romaine, des petites tomates, et puis une betterave qui est confite et laquée au sirop d'érable.

Jury : Ok. Parfait. Bah, on va déguster. On va goûter ça. Merci.

Canadien : Merci. Au revoir.

Yves Candeborde : On va commencer par l'entrée.

Jury : C'est rigolo de le présenter comme ça.

Jury : Evidemment, c'est moins facile à manger.

Canadien : La présentation comme ça, c'est toujours frustrant.

Jury : Oui, c'est particulier.

Yves Candeborde : Et en général, les poissons, vous êtes habitués à les manger entiers ? Vous les prévoyez toujours en filets ?

Canadienne : Oui. Toujours. C'est un petit peu plus délicat pour manger à cause des arrêtes de poisson.

Jury : Passons au plat si vous le voulez bien.

Yves Candeborde : Après moi je peux peut-être traiter incompris (0.44.23) parce que c'est deux salades avec 4 tomates. Tu vois que là, c'est un peu juste par rapport au travail du barbecue quoi.

Canadien : Ca, c'est, je pense que c'est la cuisson mieux que l'autre si on veut faire une comparaison entre les deux. C'est plus saignant.

Canadienne : La viande est plus tendre.

Jury : Oui, vous trouvez que c'est mieux cuit celle-là que l'autre ?

Canadien : Ouais.

Canadien : Je dirai qu'il y avait plus de saveurs. J'ai beaucoup aimé la betterave. C'était unique.

Canadien : Je pense que la betterave dans le sirop d'érable, (0.45.00) c'est génial. J'ai appris quelque chose et je pense que je vais le faire à la maison.

Voix off : C'est ensemble que les deux équipes apportent leur dessert. Un dessert que les bleus se sont empressés de dresser pour finir l'épreuve en premier.

Annelyse : Notre dessert ne me plaît pas. Les pommes sont trop cuites. On n'a pas réussi à griller les marshmallows. Enfin, voilà, le dessert est clairement pas abouti.

Jury : Annelyse, commençons par votre dessert. Le dessert de l'équipe bleue.

Annelyse : On est parti sur une pomme confite dans un papier d'aluminium au barbecue. A l'intérieur, on avait mis du sirop d'érable et un chamallow qui a fondu et donc fait un jus avec la pomme. Pour finir, sur le dessus, on a mis une petite sauce chocolat et de nouveau un chamallow et quelques fruits rouges pour apporter de la fraîcheur.

Candidat : Je vois le dessert de l'autre équipe. Ils ont un super dessert quoi. Ils ont quelque chose de joli. Ils ont l'idée ludique. Leur dessert n'est pas fini certes mais dans l'esprit du dessert, c'était une bonne idée.

Jury : Pierre.

Pierre : Alors vous avez un bagels façon pain perdu, donc trempé dans un peu d'œuf avec du sirop d'érable. Vous avez au cœur du bagels un petit chamallow caramélisé au barbecue. Vous avez une compotée de rhubarbe et sirop d'érable qui a été faite en papillote au barbecue. Et vous avez un chamallow farci à la myrtille et enrobé de chocolat.

Jury : Merci à tous les deux. A tout à l'heure.

Pierre : Merci. Bonne dégustation.

Jury : Merci bien.

Jury : A tout à l'heure.

Jury : On va commencer par les bleus, oui.

Canadienne : La pomme, c'est comme une petite compote de pommes quand même.

Jury : Oui bien confite, très confite.

Canadienne : Oui. C'est original.

Canadien : J'aime le mélange du chocolat avec la pomme. Je trouve que c'est très très bon.

Jury : On va passer sur le dessert des rouges. Donc là, les rouges ont fait en plus des petites sucettes de marshmallows.

Jury : Bon, ce deuxième dessert, comment vous le trouvez ?

Canadienne : J'aime ça. J'aime les fruits avec la crème, même avec le bagels. J'adore la sucette de chocolat. C'est fantastique avec le marshmallow.

Canadien : Vraiment dans l'ensemble, c'est génial.

Jury : Vous avez goûté la sucette de marshmallow ?

Canadien : Oui. C'est très bon.

Canadien : Pour moi, l'équipe rouge, c'est vraiment une belle composition. Pour l'équipe bleue, pour moi, ce n'est pas incompris (0.47.43) ajusté, sophistiqué.

Jury : Les deux, ils ont joué un jeu quand même délicat. Ils n'ont pas joué le jeu de la qualité. Ça se retrouve dans leurs assiettes.

Jury : Oui.

Jury : On va vous laisser passer au vote. Merci en tous cas, à tous.

Voix off : Chaque invité vote pour son entrée, son plat et son dessert préféré. L'équipe qui va remporter le plus de jetons intégrera directement le top 5 de *MasterChef*.

Jury : Merci.

Carole Rousseau : Bravo à tous d'être venus à bout de cette épreuve marathon. Alors, comment l'avez-vous abordée Annelyse ?

Annelyse : Plutôt avec sérénité malgré les embûches, notamment commencer par une pêche. L'épreuve s'est bien passée.

Carole Rousseau. Bien passée pour vous. Pour vous, Pierre ?

Pierre : La cuisine au barbecue, on était ravis. Bon, on a un peu bricolé et eu un petit de mal à finir l'épreuve correctement. Mais on est allés jusqu'au bout donc on est quand même contents.

Carole Rousseau : Dans cette urne des résultats presque encore plus importants que les autres puisque l'équipe gagnante va intégrer le top 5 de *MasterChef*. Alors, Sébastien, à vous de nous dire qui remporte cette épreuve ?

Sébastien Demorand : Alors, allons-y pour les résultats. 5 jetons pour les bleus. 5 jetons pour les rouges et pour terminer, les 5 derniers jetons. Ils sont rouges. 10 pour les rouges, 5 pour les bleus.

Pierre : Super content. Après le top 5, ça va aller très très vite juste qu'à la finale. Mais accéder au top 5 c'est quand même les 5 meilleurs quoi ! C'est presque un podium !

Ludovic : Ouais. Top 5. C'est super ! Il y en a encore 4 à éliminer.

Carole Rousseau : Bravo à vous. (0.50.00) Vous venez d'intégrer le top 5 de *MasterChef*. Vous pouvez quitter notre ponton. A plus tard.

Candidat : Merci.

Carole Rousseau : La défaite est dure à encaisser ?

Candidate : Ouais.

Carole Rousseau : Pourquoi ?

Candidate : On s'est battus.

Yves Candeborde : Honnêtement, sur le dessert, il y a une logique. Il n'y a pas photo. Je pense que ce n'est pas un dessert qui est digne de top 5 de *MasterChef*.

Carole Rousseau : Julie, Annelise, Simon, rendez-vous devant les chutes du Niagara pour le test sous pression. Vous êtes 3. Il n'y a que 2 places pour compléter le top 5 de *MasterChef*. Bon courage et à demain.

Voix off : Les chutes du Niagara signent la fin de ce périple canadien et la fin de la compétition *MasterChef* pour l'un des 3 candidats. C'est dans ce décor majestueux que Julie, Annelise et Simon vont s'affronter pour décrocher les deux dernières places du top 5.

Candidat : C'est super de pouvoir cuisiner dans un lieu aussi mythique et connu du monde entier. On sent toute cette force. Cette énorme langue d'eau là qui tombe. C'est vraiment impressionnant comme endroit.

Carole Rousseau : Bonjour à tous. Soyez les bienvenues. Nous n'aurions pas pu quitter le Canada sans un petit détour par les chutes du Niagara. Ce sont les chutes les plus puissantes d'Amérique du Nord et les plus connues au monde. Mais c'est aussi et surtout ici que nous connaissons dans quelques heures la composition définitive du top 5 de *MasterChef*.

Annelise : C'est très difficile de se retrouver face à Julie et Simon et surtout d'accepter l'idée que, après cette épreuve, il y a un de nous 3 qui n'est plus dans le concours. Etre en sous pression avec ces deux personnes, c'est le scénario le pire quoi !

Carole Rousseau : Ici, à Niagara officie un chef de renom qui a accepté de vous mettre au défi en cuisinant pour vous. Ce chef s'appelle Alain Leveque et je vous demande de l'accueillir.

Simon : Non seulement c'est un chef, mais là on sait qu'il va y avoir quand même l'identité du Canada derrière tout ça. J'appréhende un petit peu de savoir sur quelle base on va travailler.

Alain Leveque : Bienvenue.

Carole Rousseau : Alors, Sébastien, vous connaissez bien notre invité. Est-ce que vous pouvez nous le présenter s'il vous plaît ?

Sébastien Demorand : On est au Canada et c'est donc du côté de Québec qu'il faut aller chercher les origines de ce chef sincère et discret. Alain Leveque est installé dans la région de Niagara depuis plus de 10 ans maintenant, dans un établissement qui met en avant les produits locaux, les vins locaux également. Vous verrez qu'ils sont au cœur de la cuisine d'Alain Leveque.

Carole Rousseau : Alors, Alain, vous avez préparé pour nos candidats une recette. Est-ce que vous pouvez nous l'expliquer, leur expliquer ce que vous attendez d'eux aussi ?

Alain Leveque : Oui, nous avons ici un T-bone de veau.

Yves Candeborde : Le T-bone, c'est une spécialité anglo-saxonne. C'est la façon de tailler la viande. C'est la côte de veau avec le filet de veau attaché. Et quand on le regarde de profil, on voit que ça fait un T.

Alain Leveque : Nous collerons la côte de veau et puis nous la finissons au four. Après que la côte soit cuite, nous avons un jus de viande à faire au Cabernet. Avant, nous avons une purée de pommes de terre à faire et caraméliser des échalotes. Les pommes de terre sont incorporées avec un fromage de chèvre de l'Ontario et un peu de incompris (0.53.15).

Jury : Bon courage à tous les 3.

Carole Rousseau : Vous avez une heure et demie et elle commence maintenant.

Simon : C'est un plat qui me parle. Pas de fioriture. C'est simple. C'est beau. Ca donne envie de le goûter.

Annelyse : Qu'est-ce que c'est le vin de glace ?

Alain Leveque : C'est un vin de raisins qui ont été laissés sur les vignes durant l'hiver, qui sont récoltés à une température de - 11°. C'est un vin qui est assez sucré en alcool.

Annelyse : D'accord. C'est ça qui permet la caramélisation de l'échalote ?

Alain Leveque : Oui.

Simon : Alors, mes échalotes, elles sont... La recette est assez claire, sauf sur un détail que sont les échalotes confites. Ca, j'ai un vieux doute par rapport à ça. Il va falloir faire super gaffe qu'elles ne se dévident pas complet. Je prends mon couteau. Je ne sais, réflex conditionné. Le premier truc que je fais quand j'ai une échalote en main, je coupe le cul de l'échalote. Je ne sais pas. Vraiment réflex conditionné. Pourquoi j'ai fait ça ? Putain. Il faut la couper dans l'autre sens et surtout ne pas enlever le cul. Merde, je n'aurai pas dû faire ça ! Bah trop tard...

Julie : C'est une recette qui a l'air relativement simple comme ça mais d'après moi, elle ne l'est pas tant que ça. Alors là, je vais m'occuper de mes asperges. Au début de l'épreuve, je me pose une question sur les asperges. Est-ce qu'on cuit les asperges à l'anglaise ou est-ce qu'on cuit les asperges à l'étouffée ? Donc, voilà, donc, il faut se débrouiller tout seul quand même. C'est aussi un peu ça le concours. C'est que voilà, il faut apprendre à gérer ce genre de choses.

Annelyse : Il y a un très gros enjeu là. J'essaye de faire au max, au max.

Jury : Simon comment ça se passe chez vous ? (0.55.00)

Simon : Ca se passe, j'ai fait une erreur avec les échalotes. J'ai coupé le cul de l'échalote.

Yves Candeborde : Etant donné que vous l'avez coupé, le bout de l'échalote qui en général tient l'échalote, si elle est sur cuisson, l'échalote va se dévider.

Simon : Oui je m'en suis rendu compte.

Yves Candeborde : Non, mais ça arrive de faire des erreurs. Mais il faut savoir, après, être méticuleux pour la récupérer. Faites-y attention.

Jury : Simon, on pense à gagner hein ! Top 5 donc le travail net et précis comme sur l'assiette.

Simon : Je sais qu'il faut faire gaffe. Je n'ai pas envie de me planter sur ça. J'ai un but. *MasterChef*, c'est un accélérateur et mon projet, je veux le réussir absolument. Donc, je vais m'accrocher jusqu'au bout.

Jury : Julie, comment ça se passe chez vous ?

Julie : Ca va.

Jury : Ouais ?

Julie : J'ai l'impression de me débrouiller. J'ai une question pour les asperges. Je n'ai pas vu dans la recette qu'il fallait blanchir à l'anglaise.

Jury : Et bah alors, qu'est-ce que vous êtes en train de faire là ?

Julie : Ok. Je les faisais... Je voulais les cuire à l'étouffée en fait en les déglaçant.

Yves Candeborde : Il n'y a qu'une seule logique. Quand on cuit des légumes verts, qu'on travaille des légumes verts, même si des fois on les travaille un peu après en glaçage, c'est bien de les cuire un peu à l'anglaise, de les blanchir fortement à l'anglaise, ça fixe...

Julie : Ca fixe la chlorophylle.

Yves Candeborde : Voilà. Voilà.

Julie : D'accord. J'ai énormément de détermination, énormément d'envies. J'ai envie de prouver aux chefs que jusqu'au bout, je me battrais.

Yves Candeborde : Faites attention à la cuisson. Vous avez compris, quand même, que Monsieur Leveque a demandé une cuisson parfaite de la viande. Ca va être l'une des choses les plus importantes de la recette.

Voix off : La recette du T-bone de veau est une première pour ces cuisiniers amateurs. Annelyse redoute cette étape majeure de la recette.

Jury : Comment ça se passe Annelyse ?

Annelyse : J'ai un petit peur pour la cuisson de la côte de veau.

Jury : Bah il faudrait déjà la démarrer. Ca serait bien de la poêler hein, donc ça se démarre. Là, il reste je ne sais pas combien de temps, 45 minutes peut-être...

Jury : Maximum ouais.

Jury : ... donc ça serait bien de la démarrer pour qu'elle repose tranquillement. Une viande, ça ne se cuit pas au dernier moment.

Annelise : C'est vrai que les morceaux de viande grillée, à la poêle, je fais rarement ce genre de choses. Ca a un côté brut et il faut avoir l'habitude de la travailler.

Jury : Du veau, ça se cuit tout doucement, d'accord ? Ca se laisse légèrement roser et après le temps de repos qu'il va y avoir, ça va lui permettre justement à la viande de se gorger de jus, d'assaisonnements, de goût et elle va être uniforme au niveau de la cuisson.

Jury : On s'accroche, on s'accroche !

Annelise : Je sais qu'il faut absolument que je donne le maximum. C'est une deuxième chance. Il n'y en aura pas de troisième.

Jury : Allez, Simon, Julie, Annelise, vous cuisinez depuis 50 minutes précisément. Il vous reste donc un peu moins de trois quarts d'heure hein. Allez !

Jury : Comment tu as trouvé nos 3 candidats ?

Alain Leveque : Ils sont tout plus mal à l'aise je trouve les trois. Le premier, je crois les échalotes ça ne marchera pas parce qu'elles sont déjà trop cuites pour les sauver, les récupérer.

Jury : Ca va être difficile.

Alain Leveque : Euh oui. Pour la deuxième, ça manquait sur les asperges.

Jury : Elle était partie pour rôtir les asperges à sec.

Jury : Des fois ils nous inventent des modes de cuisson !

Jury : Et Annelise ?

Alain Leveque : Ils n'ont pas assez de préparation. La ciboulette devrait déjà être hachée. La serviette, tout devrait être préparé. Maintenant ils font à la minute. Au lieu de faire toute la mise en place d'abord, et puis d'attaquer au four.

Jury : L'organisation. Ah ça, on leur explique hein pour ça !

Alain Leveque : C'est ce qui manque.

Simon : Si je fais ça bien, je suis sauvé. J'ai été obligé dans cette épreuve de vraiment faire super gaffe à ces échalotes. J'ai vraiment suivi tout ce qui leur arrivait. Voilà, elles sont magnifiques ! Et au final, elles étaient bien caramélisées. Elles se tenaient. Je pense que j'ai sauvé le coup. Ca c'est fait !

Annelise : Ce qui me fait le plus peur c'est la cuisson du veau. C'est vraiment ce qui me fait peur. Le stress est là. L'enjeu est de taille. Je n'ai rien envie de regretter. Je ne veux pas partir ! Je ne veux pas partir !

Voix off : Certaines étapes de la recette déstabilisent les candidats. Pour réussir, ils doivent à tous prix bousculer leurs habitudes et s'adapter. Après les asperges, c'est avec la purée que Julie rencontre une nouvelle difficulté.

Julie : La purée, c'est... Normalement, c'est au lait. Ce n'est pas comme ça. Elle est difficile à monter. Elle ne se détend pas bien. Bon là, je crois que je vais la laisser comme ça. Le fait de faire une purée, déjà sans lait mais juste avec du fromage, c'est déjà voilà quelque chose d'un peu plus technique.

Jury : Alors ?

Julie : Elle a un peu viré.

Jury : Tu as incorporé tout ça chaud ?

Julie : Il fallait mettre le fromage chaud ? Fallait faire chauffer le fromage ?

Alain Leveque : Il fallait incorporer le fromage...

Jury : Il fallait que les pommes de terre soient chaudes.

Alain Leveque : ... à la pomme de terre.

Jury : Tu vas essayer. Je ne sais pas si tu as encore le temps. Tu vas mettre une casserole, comme un bain-marie, d'accord ? Tu vas faire chauffer. Tu vas mettre ta purée au bain-marie dessus. Et après, tu prends ton feu et ta spatule et tu la re-lisses.

Julie : D'accord.

Jury : Tu en as assez là.

Julie : Là, il y en a assez ?

Jury : Oui parce qu'elle est en piteux état hein ! D'accord ? (1.00.00)

Julie : De moi-même, je n'aurai pas su quoi faire pour la rattraper. J'aurai peut-être mis encore plus de beurre mais à partir du moment où je ne la réchauffais pas, ça ne pouvait pas marcher.

Jury : Vous l'avez goûté le fromage, Simon ?

Simon : Euh pas encore. Je l'ai préparé. Mais je vais le goûter pour l'incorporer.

Jury : Alors, on va le redire une fois, deux fois, trois fois, quatre fois, cinq fois. Goûtez ! Goûtez ! Sans arrêt ! Parce qu'il le faut. Parce que vous comprenez les produits de l'intérieur et surtout, Simon, parce que c'est bon tout simplement ! Moi, je ne comprends pas. Moi, quand je fais la cuisine à la maison, mais je mange sans arrêt quoi ! C'est un réflex naturel presque !

Jury : Simon, Julie, Annelise, il vous reste 15 minutes. 15 minutes pour rentrer dans le top 5 !

Yves Candeborde : Bon Annelise, vous avez entendu ? Il vous reste moins de 15 minutes ! Est-ce que vous allez être dans les temps ?

Annelise : Ecoutez, toutes mes préparations sont prêtes. Il me reste à monter mon jus au beurre et ensuite à faire le dressage.

Jury : Plus prêt alors. Vous avez rencontré des difficultés ?

Annelise : La cuisson, je l'ai faite... Voilà. Je ne sais pas. Je n'arrive pas à savoir comment elle est à l'intérieur.

Jury : Qu'est-ce que vous en pensez ?

Alain Leveque : C'est un peu cuit.

Annelise : C'est trop cuit.

Alain Leveque : Oui.

Jury : Moi je vous conseille peut-être Annelise de prendre un peu de beurre déjà, de mettre un peu de beurre dessus. Oui, ça va la nourrir pour lui donner un peu de souplesse.

Annelise : Je me dis, j'ai raté la cuisson de ma viande à l'entrée du top 5 ! J'ai la rage ! C'est impardonnable.

Jury : Allez Simon ! Il reste 5 minutes. Dressage des asperges, du T-bone de veau et des échalotes. Le jus, on n'oublie pas, à part ou dans l'assiette. D'accord ? Et on y va ! Allez ! 5 minutes pour le top 5 hein ! D'accord ?

Simon : Je veux montrer que la cuisine, c'est quelque chose qui compte énormément pour moi, qu'à leurs côtés j'apprends beaucoup et que j'ai envie que ça continue encore.

Alain Leveque : Arrêtez, arrêtez !

Julie : Oui.

Alain Leveque : Trempez-les dans incompris (1.02.10).

Julie : Oui. Je les trempe dans l'eau, c'est ça ?

Jury : Oui, le fait de les tremper dans l'eau, tu vas avoir quelque chose de lisse, Julie. N'aie pas peur de les tremper à tous les coups ! N'aie pas peur !

Julie : D'accord.

Jury : Annelise, il reste 4 minutes ! Alors, on se dépêche. Les asperges, les lardons...

Annelise : J'ai envie de gagner. C'est la première fois que je sens cette espèce de violence.

Candidate : Je suis une battante. Je me battrais jusqu'au bout ! Jusqu'au bout ! A 400 % !

Candidate : La dernière minute, je suis à fond. Je veux réussir mon dressage. Je veux que mon assiette soit bien, qu'elle soit belle tout simplement.

Jury : 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, et voilà ! Stop ! Allez !

Annelise : Voilà ! Le temps s'arrête. Et la viande qui est trop cuite... Bah, c'est fini pour moi quoi ! C'est fini pour moi.

Simon : Un peu rincé là ! Un peu rincé, un peu peur là, c'est... On verra ! J'espère que voilà, que je n'aurai pas déçu les chefs.

Julie : Je suis fière parce que mon assiette ressemble à celle du chef, que je ne me suis pas ridiculisée, loin de là, et quoi qu'il advienne, j'ai la tête haute et je suis fière de ce que j'ai fait.

Voix off : Après 1 h 30 d'épreuve sous pression, le jury s'installe pour la dégustation. Il doit déterminer quelles assiettes se rapprochent le plus du plat d'Alain Leveque. Trois candidats pour 2 places dans le top 5. L'un d'entre eux va quitter définitivement le concours *MasterChef*.

Jury : Simon, une assiette assez proche de celle d'Alain hein ? Ce n'est pas mal ! Comment s'est passée l'épreuve Simon ?

Simon : J'ai commencé par une petite bêtise sur l'échalote. Je m'en suis rendu compte de suite, donc ce qui m'a permis voilà de corriger le tir, je pense.

Jury : Il faut voir la cuisson. Il faut qu'elle soit bien confite hein.

Jury : Bon, bah on attaque !

Simon : Bon appétit Messieurs.

Jury : Merci Simon. A tout à l'heure.

Jury : Merci Simon.

Simon : J'espère qu'ils vont voir le soin que j'ai apporté à mon assiette, aux cuissons, à la réussite de mes échalotes malgré la petite erreur de départ. J'espère qu'il n'y a pas un couac que je n'ai pas vu.

Jury : Qu'est-ce que vous en pensez Alain ?

Alain Leveque : La présentation est très propre. L'échalote, je suis surpris de l'avoir si bien.

Jury : La cuisson du veau est parfaite, bien caramélisée. Les échalotes, bien caramélisées, fondantes avec de la tenue. La purée est lisse. Elle est parfumée.

Jury : Mais il manque un peu de sel sur la viande et sur les échalotes.

Jury : C'est quand même globalement très très bien exécuté. (1.05.00)

Jury : Allez !

Julie : S'il vous plait.

Jury : Pas eu de difficultés ? Pas eu de problèmes ?

Julie : J'ai eu un petit problème sur les pointes d'asperges. Par rapport au plat du chef, les miennes sont limites...

Jury : On dirait qu'elles sortent d'un bocal ouais.

Jury : C'est dans ce genre de détail-là aussi...

Julie : Ouais je sais.

Jury : ... que se joue la victoire ou la défaite hein !

Julie : Je sais.

Jury : C'est pour ça qu'on insiste là-dessus.

Julie : J'en suis consciente. J'en suis consciente.

Jury : D'accord. Allez, on va déguster !

Julie : Bon appétit Messieurs.

Jury : Merci Julie.

Julie : Au revoir.

Jury : Visuellement, c'est propre.

Jury : Il y a peut-être une proportion un peu excessive de fromage quand même, beaucoup d'acidité.

Jury : Oui.

Jury : On sent moins la pomme de terre mais après elle a une bonne texture.

Jury : Bon les asperges sont trop cuites. Je pense qu'elle n'a pas dû arroser du tout sa viande pendant la cuisson. Elle est sèche.

Jury : Il y a le travail de fourni. Il y a beaucoup d'imprécisions dans pratiquement toutes les préparations.

Annelise : Je ne suis pas confiante du tout. Je ne suis pas confiante et si je pars là, j'aurai voulu partir autrement.

Jury : Bon Annelise, comment s'est passée cette épreuve ?

Annelise : C'était une très belle épreuve. C'est tout à fait le genre de plat que j'aime manger. Après, j'ai eu clairement une difficulté sur la cuisson de la viande.



Jury : Bon bah on va la déguster Annelise.

Annelise : Très bien.

Jury : Merci beaucoup Annelise.

Annelise : Bonne dégustation. Il ne faut pas partir ! Il ne faut pas partir !

Jury : Bon, la présentation ?

Alain Leveque : C'est beau, c'est propre. Je la trouve un peu amère l'asperge.

Jury : La viande, ouais. Je pense que malheureusement la viande c'est très très très cuit.

Jury : L'assaisonnement, ça va. Les échalotes sont bien caramélisées. La purée, bon bah, pas trop mal mais...

Jury : Il reste des morceaux quand même hein ?

Jury : Voilà, donc mais ce n'est pas tout à fait ça. Ah il y a encore pas mal d'erreurs dessus !

Carole Rousseau : Chers candidats, notre jury et notre invité ont délibéré. Il est question maintenant de connaître le verdict de cette épreuve. Alors, Alain Leveque, avant de passer au résultat, qu'avez-vous pensé de nos candidats et de leur agilité à cuisiner ?

Alain Leveque : Je trouve qu'ils ont tous travaillé très fort. Il y a des bons résultats. La présentation était très bonne. Tout le monde a très bien travaillé, oui.

Carole Rousseau : Messieurs, vous avez goûté le travail de nos candidats. Qu'en avez-vous pensé ?

Jury : Bilan global, aujourd'hui, ce qui fait plaisir, c'est que vous avez bossé, cuisiné et c'était bon.

Jury : Il y a une assiette qui se détache des autres, largement, c'est l'assiette où toutes les préparations ont été faites dans les règles de l'art. C'est Simon !

Candidate : Bravo Simon.

Simon : Ouf, ça y est ! Top 5. Je suis très fier. Je suis vraiment très très fier de cette reconnaissance mais je n'arrive pas à me réjouir complètement. Je ne sais pas si c'est par pudeur ou par respect. Je vois Annelise et Julie. J'ai vraiment la chair de poule.

Carole Rousseau : Il faut maintenant faire un choix entre Annelise et Julie. Qui sera la seule femme du top 5 de *MasterChef* ?

Jury : Ah oui, en plus c'est vrai.

Jury : Julie, Annelise, Alain Leveque vous a proposé aujourd'hui de travailler un produit, le T-bone de veau. Alors, le veau, parlons-en. Ce qui nous chiffonne évidemment, et c'est ce qui fait que ça se joue entre vous deux, c'est que, contrairement à Simon, vos cuissons ne sont pas réussies. Donc, là-dessus, vous êtes parfaitement à égalité. Alors, après, bah si on reprend chacune des assiettes, on se rend compte qu'il y a dans l'une probablement plus d'imperfections que dans l'autre. La cuisson des asperges notamment, l'équilibre entre la pomme de terre et le fromage de chèvre assez salé. Donc, il fallait vraiment doser ça avec subtilité. A ce niveau du concours *MasterChef*, on vous l'a dit tout à l'heure, ça peut se jouer sur des détails comme ça ! Julie, Annelise, laquelle de vous deux sera dans le top 5 de *MasterChef* ? Ce sera vous Annelise.

Annelise : Là, je suis la dernière représentante de la gente féminine dans le top 5 *MasterChef*.

Julie : On a vécu une aventure extraordinaire et Annelise fait partie des gens avec qui il y a vraiment quelque chose qui s'est passé, et depuis le début. Et ses larmes pour moi me touchent parce que ce n'est pas des larmes pour elle qu'elle a, c'est des larmes pour moi.

Annelise : A ce moment-là je me dis, mais ouais ok je suis dans le top 5 mais Julie, elle n'est plus là quoi ! Enfin, on a fait plein de trucs ensemble. Et le courant est super bien passé et... ouais.

Carole Rousseau : Est-ce que cette expérience vous aura transformée ? Je crois que oui.

Julie : J'avais envie de tenter quelque chose. J'avais envie de changement. J'avais envie qu'il se passe quelque chose dans ma vie. Je crois que j'ai vécu une aventure merveilleuse. J'ai beaucoup appris auprès de vous et je vous remercie mille fois pour ça, vraiment. Tous vos conseils et même les coups de gueule et tout, ça nous fait avancer, ça nous fait du bien. Merci pour tout, vraiment merci à vous ! A vous tous.

Tenez. Merci pour tout.

Jury : Merci à vous Julie.

Julie : Merci. C'est sans doute la première fois que je fais quelque chose uniquement pour moi et pas pour les autres. C'est l'expérience d'une vie je crois. Je crois que ça a changé ma vie.

Voix off : Attention, événement, la semaine prochaine, les règles changent dans *MasterChef*.

Jury : Cette semaine la compétition va s'intensifier.

Candidat : Il faut être le meilleur et tout donner, se dépasser.

Candidat : On n'est plus dans le jeu, on est dans le match !

Voix off : Plus d'épreuve par équipe, ni de test sous pression. Les 5 candidats encore en compétition vont impérativement devoir remporter l'un des 4 défis concoctés par le jury.

Jury : Pas de four, pas de gaz.

Analyse : Ca va être dur !

Voix off : Et se qualifier directement pour la suite de la compétition.

Candidat : Moi je veux me prouver à moi-même qu'à 37 ans, on peut changer de vie.

Voix off : Jamais les épreuves n'auront été aussi difficiles.

Incompris (1.12.20)

Voix off : Ni les invités plus prestigieux. Les places deviennent de plus en plus chères. 4 candidats seront qualifiés. 1 seul sera définitivement éliminé de la compétition.

Jury : Il va falloir éliminer 1. Il n'y aura pas de cadeau.

### "Series 3 Episode 11 Semi-Finale"

Présentateur : ça va donc se jouer entre vous Ludovic et vous Pierre.

Pierre : j'ai fait des calculs assez rapidement dans ma tête en disant Simon y prend quatre jetons, c'est serré, on est à sept jetons, sept jetons, sept et sept quatorze plus quatre dix-huit, il en reste que deux.

Membre du jury : ces deux jetons, Messieurs., ces deux jetons sont bleus. Ludovic... C'est vous qui l'emportez Ludovic ! Félicitations !

Carole : bravo Ludovic ! Vous êtes le premier finaliste de *MasterChef* 2012. Vous pensez à quoi en ce moment, Ludovic ?

Ludovic : plein d'émotions qui... c'est un ouragan... Y a beaucoup de travail derrière et... c'est pas fini, y a encore la finale mais... après toutes ces épreuves... c'est difficile à exprimer mais...

Carole : alors Frédéric ?

Frédéric : Ludovic, enlevez-moi ce tablier bleu...

Ludovic : ah oui, recevoir une veste comme ça, c'est une belle veste en plus... ! (incompris 01.41) c'est vraiment un symbole pour moi. C'est mon père de cuisine (compris 01.46), pour expliquer y a mon père et y a mon père de cuisine, voilà. C'est énorme.

Membre du jury : félicitations... mais très méritées...

Ludovic : ben moi ce que j'ai gagné, c'est la satisfaction personnelle de pouvoir se dire « ben, t'es un cuisinier » c'est pas parce qu'on a trente-cinq ans que on peut pas changer de vie donc voilà, je lâche rien.

Carole : Ludovic votre place n'est plus ici, elle est là-haut, vous pouvez rejoindre la mezzanine. Bravo !

Simon, Pierre, vous savez qu'il reste encore une ultime épreuve pour vous départager. Il y a une place en finale à l'issue de cette épreuve.

Pierre : c'est sûr je suis déçu, je suis triste de perdre et surtout d'affronter Simon.

Simon : on a évité ce duel fratricide tout au long de *MasterChef*. Je pense que c'était peut-être la chose qu'on redoutait le plus... bon, ben, ça arrive un petit peu avant la finale.

Carole : restez bien concentrés, surtout, parce que la prochaine épreuve est difficile mais elle vaut le coup.

Voix off : dernière épreuve de la demi-finale de *MasterChef*. Une situation redoutée et redoutable pour Pierre et Simon, deux amis qui se retrouvent aujourd'hui face à face dans un ultime duel.

Pierre : c'est une épreuve vraiment différente de toutes les autres d'affronter Simon, on se retrouve au milieu, les deux médiateurs, les deux frangins...

Simon : c'est affronter clairement la personne qui me ressemble le plus dans *MasterChef*.

Voix off : très souvent dans les épreuves ils se sont illustrés par des idées culinaires similaires qui ont parfois dérouté le jury.

Membre du jury : vous vous êtes passé les quenelles avec Simon ? Vous avez fait la même chose.

Pierre : ben, on était loin, j'ai pas vu ce qu'y faisait...

Membre du jury : c'est bon, ça. Ils parlent de cuisine ensemble, ils lisent les mêmes livres... on retrouve pratiquement les mêmes plats, les mêmes préparations...

Candidat : je sais bien qu'on a toujours les mêmes idées mais sur le dessert à un truc près on doit être différent... C'est ch...t d'être copain et de se ressembler beaucoup (compris 03.56)...

Simon : avec Pierre on est comme les deux moteurs d'un avion

Voix off : inséparables dans la compétition, ils se sont en permanence soutenus pendant ces onze semaines.

Simon : c'est bien mon Pierrot...

Pierre c'est mon frère d'armes, le voir dans l'arène c'est dur... enfin je pense que je stresse plus que lui...

Membre du jury : Pierre et Simon ils ont une connivence, ils sont devenus copains, je pense qu'ils resteront même copains dans la vie.

Membre du jury : ils auraient aimés se retrouver en finale pour eux ç'aurait été une apothéose donc humainement c'est dur pour eux.

Membre du jury : c'est évident. Là, quelque part il va falloir presque affronter son double.

Pierre : oui, c'est la fin. C'est la fin quoiqu'il arrive de *MasterChef* avec Simon, y a un peu de nostalgie, c'est un peu une semaine qui défile, là, devant mes yeux.

Carole : Simon, Pierre, voilà bien une épreuve redoutable, elle va s'apparenter à un duel fratricide. Vous le savez, le meilleur d'entre vous rejoindra Ludovic et se qualifiera pour la finale de *MasterChef* 2012 quand l'autre quittera définitivement l'atelier aux portes de la finale.

Alors pour cette prochaine épreuve vous avez reconnu les mini boîtes mystère mais ne vous fiez pas à leur taille, c'est pas ce qui compte ce soir, n'est-ce pas ?

Membre du jury : en effet, Carole, des petites boîtes mystère ne veulent pas dire petite épreuve, petite cuisine, bien au contraire, c'est votre dernière chance de vous qualifier pour la finale. Ce sont des petites boîtes mystère mais l'enjeu est immense.

Carole : alors Simon, Pierre sans plus attendre vous allez découvrir les petits mystères de ces petites boîtes...

Candidat : il y a une quantité de ssez produits impressionnante mais tout est minuscule ;, il y a une sardine, il y a un petit fromage, des petits mozzarella, il y a plein plein de légumes, de fleurs, de câpres...

Membre du jury : Ce qu'on vous demande de préparer, Pierre, Simon, à partir de ces mini ingrédients, eh bien c'est tout simplement UNE bouchée en trois exemplaires : une pour Yves, une pour Frédéric et une pour moi-même.

Candidat : c'est super chaud. Il faut prendre le défi à sa mesure, comprendre comment on peut arriver à faire quelque chose d'extraordinaire en juste un instant.

Ludovic : une bouchée, se qualifier avec une bouchée, ben, ça me scotche !

Membre du jury : vous n'êtes pas obligés d'utiliser tous les produits, vous prenez ce que vous voulez.

Alors pensez quand même à une chose : c'est qu'on doit le mettre en bouche et de suite on doit avoir l'explosion, on doit se dire « P...n, c'est bon, j'en ai envie, malheureusement on ne va pas regoûter »

Membre du jury : ça fait onze semaines que vous êtes à nos côtés. Onze semaines d'apprentissage, de découvertes, de goûts, résumées en une seule bouchée.

Pierre : je joue ma place de finaliste sur une mignardise salée faut y mettre toute l'émotion, tout ce que j'ai appris, y faut... C'est les compressions de César, quoi.

Carole : vous avez quarante-cinq minutes pour réaliser une bouchée en trois exemplaires. Vous connaissez l'enjeu de cette épreuve : une place en finale, alors c'est maintenant qu'il faut tout donner. Vous êtes prêts ? C'est parti ! Top ! Quarante-cinq minutes.

Membre du jury : une bouchée c'est t'as gagné tout de suite ou pas, tu prends.. clac... et tu ressens des choses ou pas... faut se mettre dans la configuration d'un restaurant où on va avoir à démarrer le repas sur

un petit amuse-bouche qui donne le ton qui est la signature du chef d'une certaine manière, sa façon de dire « bienvenue chez moi, voilà à quelle sauce vous allez être mangé ».

Pierre : je pars sur une bouchée à base de sardines...

Simon : je vais utiliser des petits légumes verts et puis je vais juste blanchir, asperges et pois gourmands. J'ai envie de travailler la betterave crue avec un petit peu de fromage de chèvre que je vais travailler avec du basilic de l'huile d'olive, quelque chose d'un peu crémeux...

Pierre : faut pas se rater y faut que ça soit bon et meilleur que Simon et juste sur un goût et là c'est ... c'est chaud, quoi...

Voix off : pour Pierre, comme pour Simon l'engagement est total : ils tentent tous les deux de décrocher ce dernier ticket pour la finale de *MasterChef* 2012.

Simon : je pense pas à Pierre pour l'instant, je pense à ma recette...

Candidat : ben, j'essaye de la commencer cette épreuve avec le moral le plus combatif possible, essayez d'oublier contre qui je concoure. Essayez de rentrer vraiment dans l'épreuve pour l'épreuve en elle-même, qu'est-ce que j'aimerais bien avoir comme bouchée, qu'est-ce que je pourrais faire, qu'est-ce qui serait joli...

Membre du jury : alors Simon, qu'est-ce qui se trame chez vous ?

Simon : j'ai fait une petite papillote avec ma betterave et mes agrumes et je vais réaliser un petit jus de basilic après je vais amener du croquant en taillant mes petits légumes, certains crus, d'autres que j'ai juste fait blanchir...

Membre du jury : disons que la sardine sera l'élément central...

Simon : voilà et je compte rajouter une toute petite boule de chèvre au sésame.

Membre du jury : il faut qu'on puisse se dire, Simon, un fois qu'on aura dégusté votre bouchée c'est : « oh ! Pourquoi y en n'a pas une deuxième... ! »

N'hésite pas mets tes légumes même ceux-là dans la glace, y vont se durcir, si tu veux avoir des légumes croquants...

Candidat le défi est pas du tout évident à relever de prime abord. Ce qu'on aime en général dans un plat c'est qu'il y ait un peu de croquant, un peu de fondant, un peu de saveurs acides, amères, arriver à faire ce compromis sur un plat c'est pas tout le temps évident alors en une seule bouchée... !

Membre du jury : bon, Pierre va ?

Pierre : oui ça va... faut espérer là.

Membre du jury : silence, recueillement et concentration totale chez Pierre... une place pour la finale... bon, Pierre...

Pierre : oui ça va, vous avez vu onls murmure tous... c'est religieux...

Membre du jury : ça c'est une betterave, sardine, câpres, chèvre, asperges...

Pierre : oui je vais un petit peu sur ces saveurs-là...

Membre du jury : je veux dire c'est une portion donc y faut vraiment que ce soit équilibré...

Pierre : oui, c'est ça, le croquant...

Membre du jury : plus c'est petit, pour arriver à tout assembler, c'est très, très délicat... Bon, Pierre restez concentre je vous vois tout à l'heure... Attention Pierre vous, votre problème c'est la gestion du temps...

Pierre : oui c'est pour ça...

Membre du jury : faites attention vous avez toujours ce problème-là. Commencez à dresser bien à l'avance que ce soit bien précis. Ça fait déjà quinze minutes que vous avez commencé, il vous reste trente minutes, Pierre.

Membre du jury : même ingrédient de (incompris 10.23) de la sardine,, c'est Pierre et Simon depuis le début encore le même produit sinon ils partent sur une petite bouchée avec une petite sardine marinée qu'il a fait mariner au citron avec de l'huile d'olive, après une petite crème de fromage et des petits légumes. Si c'est bien assaisonné ça peut être pas mal. Ça, ça peut être explosif, ça, et puis il utilise la sardine en filet et (incompris 10.40) la cuiller, si quand tu la manges tu as l'impression d'avoir une rilette comme une rilette, ça peut être intéressant.

Ludovic : j'ai regardé attentivement, on sent vraiment qu'ils ont vraiment envie de se qualifier, prendre leur point et me rejoindre, du coup y a plus de copain.

Pierre : Simon je pense qu'y cédera pas un point, je lui céderais pas un point, que le meilleur gagne, c'est bien l'amitié mais... euh... y a le jeu. Je veux gagner maintenant. Je veux gagner et monter le plus vite possible sur la mezzanine (incompris 10.59)

Voix off : et pour mettre toutes les chances de son côté, Pierre prend de gros risques dans cet ultime duel.

Pierre : il faut se faire confiance, il faut y aller... Je fais des essais de fritures mais je suis pas spécialiste des fritures, en plus j'ai pas du tout l'habitude de frire..

Membre du jury : c'est quoi ? C'est (incompris 11.23) ? ça ne va pas.

Pierre : pourquoi ?

Membre du jury : Pierre, elle est noire.

Pierre : tout est brûlé... Je remets de l'huile dedans je refais des essais mais, bon, je suis pas convaincu. Je vais pas passer ma vie là-dessus. Je crois que je mettrai autre chose que des fritures dans ma bouchée.

Membre du jury : allez Simon, Pierre, dix minutes pour votre place en finale, dix minutes.

Candidat : arriver à trouver le bon équilibre dans une si petite bouchée c'est vraiment pas évident, c'est vraiment un travail d'orfèvre... vous essayez de remettre un peu de petits éléments de toutes ces semaines d'apprentissage en utilisant tout minutieusement, un peu de cru, un peu de légumes blanchis, une petite sardine marinée, un peu de chèvre avec du sésame... Voilà, on va voir si c'est une mise en bouche à cent mille euros...

Membre du jury : Pierre, Simon, il vous reste cinq minutes pour gagner votre place en finale. Allez, vite, vite...

Voix off : à quelques minutes de la fin de l'épreuve, Simon peaufine le dressage de ses bouchées alors que Pierre n'a toujours pas commencé.

??? (incompris 12.20) va chercher tes verrines et puis (incompris 12.31)

Membre du jury : Simon, Pierre deux minutes...

Membre du jury : allez les gars, deux minutes pour entrer en finale.

Membre du jury : allez Pierre, deux minute, faut pas que vous finissiez comme d'habitude en catastrophe, il faut que ce soit gagné.

Pierre : chaque fois qu'on m'annonce le décompte, j'ai toujours l'impression que j'aurais jamais assez de temps donc... mais ça me booste un patient, j'ai besoin de ça, de toute façon...

Membre du jury : allez Pierre, Simon, les trente dernières secondes maintenant... Allez, à fond, à fond, à fond... !

Candidat : cette bouchée, faut que ce soit une mise en bouche pour une finale, pour le (incompris 13.33)

Membres du jury : dix, neuf, huit, sept, six, cinq, quatre, trois, deux, un, terminé ! Allez c'est terminé.

Candidat : la dernière épreuve de demi-finale est donc achevée peut-être la dernière de *MasterChef* ou la dernière avant la finale. Quoiqu'il arrive c'est la fin de quelque chose. C'est un bon petit cocktail d'émotions quand même, là. Donc...

Candidat : je sais pas qui va gagner ce soir, c'est super chaud. Je pense qu'ils auront vu un beau match et maintenant on attend de savoir le score.

Carole : Messieurs, les jeux sont faits. L'un d'entre vous accédera à la finale dans quelques instants quand l'autre quittera définitivement *MasterChef* après un parcours exceptionnel. Alors, Messieurs, passez vite à la dégustation et vite au résultat, s'il vous plait.

Membre du jury : allons-y Messieurs.

Membre du jury : bien, allez commençons avec vous Pierre, si vous voulez bien, allons-y.

Pierre : filet de sardine snacké sur un crémeux de chèvre basilic-huile d'olive et petites betteraves croquantes, légumes croquants, câpres, fleur d'ail et une petite fleur.

Membre du jury : déjà visuellement ce qu'on vous a demandé, c'est respecté. Le dressage absolument identique.

Membre du jury : y a de beaux reliefs, de belles couleurs et puis en-dessous le côté sardine lustré noir et brillant, ça déjà c'est très appétissant.

Membre du jury : eh ben, c'est parti... !

Pierre : c'est un moment incroyable, solennel, ils n'ont jamais dégusté avec autant de minutie. Ça n'a jamais été aussi petit et ça n'a jamais été aussi long.

Membre du jury : merci Pierre. Simon, vous nous présentez vos bouchées, s'il vous plaît.

Simon : vous allez avoir une petite bouchée en mélangeant différentes textures et vous allez retrouver une petite sardine marinée avec ce jus d'agrumes travaillée un peu comme un rollmops, une petite touche de fromage de chèvre au sésame...

Membre du jury : je ne vous avait pas vu, aussi, cuire des betteraves ?

Simon : j'ai cuit des betteraves... au moment du dressage j'étais parti pour la mettre en premier, j'ai eu peur de tout colorer, du coup je les ai laissées pour la fin et elle est passée à la trappe.

Membre du jury : c'est très plaisant... c'est très plaisant d'avoir joué sur ces textures croquantes, les couleurs sont là... C'est vrai que peut-être s'il y avait eu une pointe de rouge, on se serait dit « tac ! Y a encore un plus mais pareil c'est pas mal réalisé du tout.

Membre du jury : eh bien, on va goûter...

Simon : pendant la dégustation, j'ai jamais été aussi anxieux, mais c'est vraiment de voir ce qui leur a plu, pas plu parce que chacun a trouvé un petit goût... Sébastien quand y croque là-dedans, j'ai l'impression qui prend beaucoup de plaisir. S'ils venaient me dire que ça leur plaisait pas, ça serait un gros coup dur.

Membre du jury : sincèrement ça va être difficile mais bon, y va falloir qu'on tranche. On se retrouve dans quelques minutes après notre délibération. Merci à tous les deux.

Pierre et Simon : merci.

Membres du jury : à tout à l'heure.

Voix off : aucun commentaire durant la dégustation. C'est maintenant que tout va se jouer. Une bouchée, trois avis et au bout une place pour la finale.

Membre du jury : moi ce qui me gêne sur celle de Pierre, c'est trop rond en fromage, haut en goût, tu vois...

Membre du jury : eh... c'est crémeux... c'est... mais ça le fait quand même, c'est pas mal...

Membre du jury : cette sardine moelleuse avec le fromage quand tu le manges, moi, je ferme les yeux, j'ai l'impression qu'on m'a donné des rillettes et ça j'aime bien... Simon, alors moi j'adore ses légumes croquants sauf que moi je me dis c'est génial, c'est bien assaisonné, c'est croquant mais c'est que des légumes...

Membre du jury : oui mais Fred y te dis « je fais légumes », tu vois...

Membre du jury : non mais ce qui est dommage, y fait crudités mais y va pas assez loin.

Membre du jury : ça se joue à pas grand-chose, une place en finale là c'est... pffou...

Membre du jury : y a des feuilles de basilic, grains de sel ou de poivre, une bouchée pour une finale.

Pierre : dès qu'il arrive il y en aura un de nous deux qui passera la porte pour la dernière fois. L'aventure s'arrête pour Simon ou pour moi et dans les deux cas, ce sera pas une partie de plaisir.

Carole : Simon, Pierre, dans quelques instants, nous connaissons le nom du deuxième finaliste de *MasterChef* 2012. L'un des deux va partir ce soir. Alors Pierre si c'est vous qui partez, qu'est-ce que vous retiendrez de cette expérience *MasterChef*, de cette aventure ?

Pierre : cette conviction acquise de ma part qui fait que j'aille en finale ou que je parte ce soir, je sais que je serai cuisinier donc ça c'est... Je peux dire plein de choses, y a pleind e choses que j'ai envie de dire mais l'essentiel c'est ça.

Carole : Simon, est-ce que vous imaginiez arriver aussi loin ?

Simon : je voulais croire en moi, je voulais me donner ce but d'arriver le plus loin possible pour pouvoir profiter au maximum de l'expérience, de votre expérience, se sentir un peu comme un élève avec de très grands maîtres. Chaque plat que je prépare... Je me souviens d'un petit mot de Frédéric, un petit mot de Yves, de Sébastien, c'est moi qui me parle maintenant quand je cuisine, je le vois dans mes gestes, je cuisine plus pareil et ça va se ressentir tout au long de ma future vie de cuisinier.

Carole : Frédéric., vous avez dans la main la veste du prochain finaliste de *MasterChef*.

Frédéric : absolument Carole.

Carole : il y a un dernier point à attribuer à nos candidats, alors à qui avez-vous décidé de l'attribuer ? Pierre, Simon ? Simon, Pierre ? Qui va rejoindre Ludovic pour cette finale de *MasterChef* 2012 ?

Frédéric : deux bouchées sympathiques, bonnes, à la hauteur de votre niveau.

Pierre vous aviez ce petit fromage qui assaisonnait votre sardine, c'était bon, c'était bien assaisonné, c'était goûteux et il y avait une explosion dans la bouche.

Simon vous avez choisi comme base le légume, fallait tout simplement faire en sorte qu'elle soit explosive dans la bouche au dernier moment. Cette petite bouchée qui vous ouvrait les portes de la finale, c'est vous Pierre qui allez y accéder.

Candidat : t'as vu que ça secoue, t'as vu ça...

Candidat : c'est une déflagration...

Candidat : c'est à l'intérieur, je suis pas sûr de réaliser...

Frédéric : Pierre, voici cette veste mais attention vous avez un adversaire redoutable, je pense que vous le savez, vous êtes aussi redoutable que lui.

Pierre : ça devient réalité tout d'un coup parce que ça y est, c'est le truc dont je parle depuis des semaines... depuis... enfin... la finale de *MasterChef*, on a été vingt mille à en rêver et j'y suis, je suis finaliste... ça va ou pas... ?

Membres du jury, Carole : ça vous va pas mal...

Carole : ça vous change un homme. Pierre si vous voulez venir rejoindre Ludovic, s'il vous plaît.

Pierre : ces semaines on a été souvent partenaires, quasiment jamais adversaires, aujourd'hui j'ai battu mon pote, c'est beaucoup d'émotion...

Membre du jury : ce n'est qu'un au revoir...

Carole : Simon, félicitations, vous êtes médaille de bronze, vous avez accédé à la troisième marche du podium ce qui est quand même une remarquable performance quand on sait que vous étiez plus de vingt mille au départ.

Simon : le changement que j'ai voulu opérer dans ma vie, eh ben, il a commencé par *MasterChef*. Aujourd'hui, la route je la vois, c'est grâce à vous donc un grand merci à vous.

Pierre: merci mon grand, tu passes dans ma cuisine quand tu veux, d'accord ?

Simon : oui.

Candidat : t'es un champion aussi...

Carole : au revoir Simon.

Candidat : eh, ça fait une belle finale...

Candidat : tu représentes Simon et Pierre maintenant... ?

Candidat : faut que e fasse le boulot pour deux.

Candidat : j'ai vraiment trouvé ce que j'étais venu chercher...

Candidat : une certaine reconnaissance, c'est mon père, ben, qui m'a transmis la passion de la cuisine... j'aurais aimé partager ces moments avec lui, ces moments de cuisine... J'espère que ce parcours lui rend hommage et puis, ben, je continuerai toujours de penser à lui.

Carole : Ludovic, Pierre, la semaine prochaine s'annonce difficile. Vous êtes tous les deux en finale de *MasterChef*, alors que le meilleur gagne et on se retrouve très vite pour cette finale.

Ludovic : la finale Ludo-Pierre, ben, elle s'annonce chaud... chaud... Je vais m'accrocher mais Pierre va devoir s'accrocher aussi.

Pierre : je suis déjà finaliste et au moins deuxième. Maintenant il ne me reste plus que la victoire comme objectif.

Voix off : trois mois qu'ils ne vivent que pour ce moment. La semaine prochaine Ludovic et Pierre vont se disputer la finale de *MasterChef* 2012.

Pierre : c'est la finale tant rêvée, je suis d'attaque.

Ludovic : je suis à fond, là. On sent que ça va être très dur.

Voix off : hier encore professeur de musique et conducteur de travaux, jamais Pierre et Ludovic n'auront été si proches de réaliser leur rêve.

Ludovic : si je gagne *MasterChef*, je pourrais démarrer une nouvelle vie

Pierre ; gagner *MasterChef* (compris 24.13) ça va changer ma vie. C'est le début du rêve qui commence.  
Voix off : et c'est dans un ultime face à face plein de surprises...  
Carole : voici les huit candidats du top 10 (compris 24.22) *MasterChef* 2012.  
Présentateur : vous allez cuisiner pour vos familles...  
Candidat : c'est émouvant...  
Voix off : mais aussi épreuves dignes de véritables professionnels de la cuisine que les deux finalistes de la compétition devront prouver qu'ils méritent le titre.  
Membre du jury : il faut donner tout, maintenant.  
Candidat ah, p...n de m...e !!  
Candidat : je lâcherai rien, je lâcherai jamais.  
Membre du jury : sincèrement, (incompris 24.46)  
Voix off : qui va remporter les cent mille euros, l'édition de son premier livre de recettes et une formation de six mois dans une prestigieuse école de cuisine ?  
Ludovic : j'ai les yeux rivés sur le titre, je suis comme un félin tapi dans la bruyère, j'attends la proie.  
Voix off : qui sera couronné *MasterChef* 2012, réponse la semaine prochaine dans la grande finale.  
Membre du jury : c'est très, très bien exécuté, je pense que ça va être...

### "Series 3, Episode 12, final"

Voix off : Il y a onze semaines, Simon, ingénieur automobile, Pierre, professeur de musique et Ludovic, conducteur de travaux n'étaient encore que de simples cuisiniers amateurs avec en tête un seul objectif :  
« On part pour un concours de cuisine et puis on s'aperçoit au fur et à mesure du temps que on est fait pour ça... Je lâcherai jamais la cuisine, je serai toujours devant les casseroles »  
« J'ai trouvé ma voie, tout simplement et *MasterChef*, ben, c'était un rêve avant, maintenant c'est une réalité »  
« C'est vraiment me couper de ma vie d'avant pour changer de vie et j'espère que *MasterChef* va me permettre d'atteindre tous mes objectifs pour 2012 »  
Ce soir pour cette demi-finale, le jury souhaite maintenant voir face à lui de véritables professionnels.  
Le but ultime : accéder à la grande finale pour garder l'espoir de décrocher cent mille euros, l'édition d'un premier livre de recettes et six mois de formation.  
Ludovic : moi je m'épanouis dans la cuisine... Manque plus qu'une veste avec mon nom, moi j'suis heureux, hein ! »  
Trois candidats brillants mais seulement deux places.  
Membre du jury : c'est votre dernière chance de vous qualifier pour la finale, l'enjeu est immense.  
Voix off : qui de Simon, Pierre ou Ludovic va se qualifier et toucher du doigt son rêve de changement de vie ?  
Candidat : qui va gagner ce soir, c'est super chaud, je pense qu'ils auront vu un beau match.  
Voix off : qui va devoir renoncer aux portes de la finale ? La réponse c'est tout de suite dans *MasterChef*.  
Membre du jury : sincèrement ça va être difficile mais bon, il va falloir qu'on tranche.  
« Quand même c'est dingue d'avoir été des milliers, puis cents, puis dix-neuf, et puis finir dans les trois. En même temps, c'est pas fini ; y a la finale, y a le titre »  
« Je reviens cette semaine avec un moral de vainqueur »  
« Tous les trois on a la niaque donc... enfin... peut-être moi plus que eux... »  
Carole : Messieurs bonsoir  
Jury et candidats : bonsoir Carole.  
Carole : vous devez ce soir sélectionner nos deux finalistes. Comme la semaine dernière, chaque épreuve remportée va vous faire marquer un point. Il vous faut deux points donc remporter deux épreuves pour vous qualifier pour la finale de la semaine prochaine. Vous êtes trois, il n'y a que deux places vous le savez.



Ludovic : faire la différence par rapport aux autres c'est déjà prendre un point aujourd'hui. Déjà ça va les calmer déjà ! (rire) déjà ça va les calmer !

Carole : j'espère que vous n'êtes pas en saturation de boîtes mystère parce que... ben, voilà... c'est une petite boîte mystère qui se trouve devant vous et je vous propose de lever le mystère... ben... tout de suite. (rire)

Présentateur : l'objet de cette épreuve il est simple : vous avez devant vous un billet de vingt euros et avec ce billet de vingt euros vous allez aller faire les courses et ensuite vous aurez l'occasion de cuisiner. Qu'est-ce que vous allez devoir préparer avec vingt euros seulement ? Un repas complet, ça signifie : une entrée, un plat et un dessert pour chacun d'entre nous évidemment...

Pierre : entrée, plat, dessert pour trois ! ah ! six euros et des bananes par personne... bon... la fin du gastro avec des produits très, très peu nobles mais c'est intéressant. C'est Simon qui va pas être content mais...

Simon : sûr qu'avec vingt euros j'aurais pas fait du homard, je pourrais pas faire de la langouste... enfin... tous les produits qu'on a eu la chance de pouvoir côtoyer durant *MasterChef*.

Membre du jury : j'espère qu'aujourd'hui, vous allez pouvoir nous prouver une chose : que le plaisir de bien manger n'est pas en fonction du prix d'achat de la matière première. Avec vingt euros vous pouvez faire des étincelles.

Carole : vous avez quatre heures pour faire vos courses et cuisiner pour notre jury. Le meilleur d'entre vous marquera son premier point dans cette demi-finale. Vous êtes prêts ?

Candidats : oui !

Carole : allez c'est parti, c'est à vous, vous pouvez quitter l'atelier. Quatre heures !

Voix off : aujourd'hui, c'est leur place en finale de *MasterChef* que Pierre, Ludovic et Simon doivent impérativement décrocher.

Candidat : on sait qu'on a déjà gagné la médaille de bronze, moi je veux la médaille d'or.

Voix off : et c'est avec vingt euros en poche qu'ils entament cette demi-finale. Direction : un supermarché de la capitale.

Candidat : je vais essayer de faire un repas équilibré. J'aimerais bien faire un petit velouté de légumes en entrée à base de petits pois. En plat j'aimerais bien trouver des maquereaux et les faire en escabèche avec une purée de pommes de terre et puis... ben... sur le dessert, je vais tout simplement, je pense, prendre de la pomme, c'est ce qui a de moins cher.

Candidat : des trucs très simples : des tomates, des sardines, une belle viande, de la pomme de terre, un petit légume et puis le dessert un peu de craquant, un peu de chocolat... ça peut être très bien.

Voix off : aucune limite de temps dans le magasin mais ils perdront de temps à faire leurs courses plus ils en auront pour cuisiner.

Ludovic : je vais essayer, dans la voiture, de faire un plan de bataille, on va dire. Je sais déjà au niveau des entrées, plats, desserts ce que je vais faire : beignets de crevettes, saumon avec une petite tartelette, tout simple. J'ai pas de temps à perdre dans le magasin. Je rentre, je prends mon caddy. Première chose c'est de trouver le saumon, c'est l'élément principal du plat... 7,72 euros un saumon, c'est trop cher... C'est combien le bordel... ? Je tombe sur un magret de canard au prix un peu moins cher que le saumon mais... du coup je prends ça...

Voix off : le but du jeu, comme 99,9% des Français ben, c'est de pas dépenser des milliards d'euros pour nourrir une famille donc vingt euros pour trois entrées, trois plats, trois desserts, pour peu qu'on soit malin on peut y arriver.

Candidat : les courses, aujourd'hui, c'est un peu frustrant pour arriver à pas dépasser le billet de vingt euros, ben, y faut faire des compromis et puis carrément barrer des ingrédients.

Candidat : les seules olives qu'il y a c'est une blinde de blinde, du coup pas d'olives.

Voix off : comme Ludovic, Pierre doit très vite gérer un problème concernant l'élément principal de son plat.

Pierre : c'est vous le responsable ? Le poisson tout est là ?

Responsable poissonnerie : tout à fait.

Pierre : okay. Je trouve pas de maquereaux... au congélo... mais des poissons congelés c'est très cher on est presque à dix euros... Bon, autre chose, je fais autre chose... je fais quoi... ? Qu'est-ce qui m'inspire ? Faut que je réagisse vite... ça fait cinq minutes que je bloque... Putain... ! Y a le chrono qui tourne... un peu la panique.... Je vois y a des harengs fumés, je sais que c'est très risqué parce que c'est fumé parce que c'est salé mais je prends le risque... Bon, allez j'improvise...

Ludovic : faut que je calcule si j'ai assez, je marque les prix comme ça je peux faire mon petit total avant d'aller à la caisse...

Bonjour, on est à combien, là, s'il vous plait ? 19,67... merci. Au revoir.

Candidat : bon, ben, y a pas ce que je veux... fait chier...

Ludovic : je me rends compte que je suis le premier, y sont toujours à faire les courses et au final je sais même pas si ils ont vu que je suis parti... je m'en vais, je retourne à l'atelier, hein ! Je dois cuisiner.

Je fonce parce que le projet que j'ai derrière est trop important pour moi : ouvrir un restaurant. (incompris 07.20) de couteaux et on se dit « t'es à deux pas ». moi, depuis petit je veux faire de la cuisine et j'ai pas eu la chance d'y accéder, quoi. Je leur en veux pas, mon père il a pas voulu que je fasse ça et... et faudra que je rattrape le temps perdu. Si je gagne *MasterChef* je pourrais démarrer une nouvelle vie, si le resto fonctionne... tout l'investissement sera là... là, tu pourras peut-être le refiler à tes enfants qui ont situation et y continueront derrière... C'est un truc de fou ! ça serait top !

Présentateur ; et cinquante-cinq minutes, allez hop au boulot ! Vous savez combien ?

Candidat : non je sais pas...

Présentateur : trois heures cinq minutes, c'est donc le temps qui vous reste.

Ludovic :ça me semble possible trois heures cinq pour tout faire : ça fait une heure pour faire les entrées, une heure pour faire les plats, une heure pour faire les desserts., c'est pas mal. Je vais commencer par faire ma pâte pour ma tartelette. Je me dis je vais tout arracher, défonce-toi, arrache tout, fais ce que tu peux avec les produits que t'as ramenés, vas-y.

Candidat : avec vingt euros voilà ce qu'on a de nos jours. Allez, je vais voir le compte et je verrai si y me reste de l'argent. Vingt soixante-dix... Putain... je retire deux carottes... vingt vingt-quatre... j'en retire une dernière... ça devrait passer quand même, c'est pas possible ! dix-neuf soixante et onze... en même temps je crois que Ludovic est parti déjà... il a mieux géré ses courses... tant mieux pour lui, qu'il en profite... Merci... Allez ! A l'atelier...

Voix off : pour Pierre et Simon devenus amis dans la compétition, l'objectif de cette semaine est clair.

Candidat : finalement si on fait la finale ensemble ce serait super, ce serait le top... Le gros challenge c'est de prendre ses points et puis... de les prendre à Ludo c'est dur !

Ludovic : ah ça y est, les voilà les galères ! ils ont dû se dire « Putain, il est déjà occupé ! » et le but aussi c'était de les déstabiliser un peu, quoi.

Membre du jury : Pierre, Simon, ça fait un quart d'heure exactement que Ludovic est arrivé. Vous avez mis une heure dix pour faire vos courses... faites le calcul ; combien de temps y vous restent de cuisine... ?

Candidat : deux heures cinquante.

Membre du jury : deux heures cinquante, allez !

Candidat : essaie plutôt d'en profiter d'avoir les idées très claires dans le magasin pour gagner un petit quart d'heure, j'espère qui va se dissoudre un peu dans les heures qui vont suivre.

Voix off : avec les vingt euros de la boîte mystère tous les candidats ont ramené de quoi réaliser un menu complet mais ont-ils pris suffisamment le temps de réfléchir à leurs achats ?

Présentateur : Vous avez dépensé combien alors Simon ?

Simon : 19,71 euros.

Membre du jury : 19,71 euros... où est la monnaie ?...

Membre du jury : Alors qu'est-ce que vous allez faire Simon ?

Simon : je vais faire une tarte fine avec des tomates confites et des écrevisses ensuite je vais faire un magret avec des pommes maxim's, des petites échalotes confites avec des carottes glacées et en dessert je vais faire un petit sablé avec une ganache chocolat par-dessus en décoration.

Membre jury : en entrée une tarte fine et en dessert un sablé. Deux fois de la pâte. Sur un menu équilibré c'est pas terrible ça, maintenant c'est parti... C'est parti mais j'aurais pensé quand même à ça avant de faire mon menu.

Candidat : je sais pas , j'étais pas bien connecté à la superette et je vais avoir du mal à vendre mon truc.

Membre du jury : ce qui m'inquiète c'est le plat...

Membre du jury : quoi le plat ?

Membre du jury : Pierre, alors comment ça s'est passé vos courses ?

Pierre : ben, j'ai pas trouvé forcément ce qui me convenait...

Membre du jury : vous partiez sur quoi ?

Pierre : ben, je partais sur du maquereau... du coup je vais essayer de faire des harengs façon escabèche.

Membre jury : moi je trouve que ce qui est quand même dommage même dans un supermarché, y a quand même des produits à cuisiner parce que là on réchauffe, on sert en salade directement. Un hareng y se mange directement comme ça mais je sais pas un blanc de poulet, des ailerons de volaille caramélisés et là... ben... des harengs je suis pas persuadé que ce soit le bon choix.

Pierre : j'ai pris un hareng qui est vraiment pas cher, je vais le cuisiner, je vais pas juste poser mon hareng dans l'assiette. Y a plein de choses que je vais faire. Alors ça lui plaît pas, ça lui plaît pas, je comprends. Vous avez raison mais...

Membre du jury : c'est très délicat de travailler le hareng en plat principal chaud étant donné que c'est un produit corsé donc... obligatoirement... vous allez le cuisiner donc c'est le sel qui va ressortir, le fumé qui va ressortir, il faut essayer de trouver le bon équilibre. C'est quoi l'entrée, Pierre ?

Pierre : l'entrée je vais faire une crème de petits pois et de pois gourmands, je vais faire des petits croutons, piment d'Espelette, des petits cubes de Saint-Marcellin et une petite crème fouettée, je vais faire un joli dressage avec un petit peu de coriandre et de lait de coco.

Membre du jury : vous êtes en demi-finale, vous arrivez une crème de petits pois avec des pois gourmands, du petit fromage de chèvre... Ouah !... ça donne envie, d'accord ? Derrière on arrive : harengs, purée de pommes de terre, est-ce que le mec y va aller en finale avec un hareng qui est déjà prêt, moi, je trouve que c'est un petit peu facile de se retrancher là-dessus.

Membre du jury : et en dessert qu'est-ce que vous avez prévu ?

Pierre : en dessert j'ai pris des pommes, j'ai envie de retravailler un peu le goût de la Tatin. Je vais sûrement faire une petite glace vanille voire un petit sablé et ce que j'aimerais bien c'est faire une petite tarte avec nougatine sur le dessus.

Membre du jury : allez Pierre, essayez de bien vous concentrer, de bien réfléchir à vos recettes. Attention, ne faites pas une grosse erreur, c'est une place en finale.

Pierre : je suis un peu déçu quand même, je me suis mis un petit handicap, ça me rend pas particulièrement serein. De toutes façons maintenant faut aller jusqu'au bout, je vais pas retourner faire des courses, j'ai pas le temps donc ça met vachement le doute, quoi.

Membre du jury : votre recette alors, Ludo.

Ludovic : alors en entrée ça va être des tempura de crevettes, à la menthe et sauce asiatique, ensuite ça va être un magret de canard laqué avec des légumes poêlés avec de la pistache, des herbes...

Membre du jury : et après le dessert, Ludovic ?

Ludovic : je vais faire une petite tartelette poivron-fraises avec une crème au beurre citronnée.

Membre du jury : tarte, crème au beurre, poivron-fraises, ça a l'air subtil...

Ludovic : je fais un effort sur le dessert c'est vrai que le mariage poivron-fraises c'est quelque chose de très bon..

Membre du jury : et pourquoi une crème au beurre ?

Ludovic : une crème au beurre... une crème anglaise... faut que ça soit léger aussi si c'est dur et que c'est compact on mange du beurre plus qu'une crème.

Membre du jury : vous en avez déjà fait Ludo ?

Ludovic : non jamais. Y savent que je sais pas faire de desserts... Y sont pas bêtes... ! Aujourd'hui c'est de dire « voilà j'ai sorti une tarte ». Y a eu de la pâte, y a eu de la crème, y a eu de l'engagement... Pour quelqu'un qui la semaine dernière savait pas faire un dessert... euh...

Membre du jury : Ludovic, j'ai l'impression que tu manques des choses, non ?

Ludovic : ouais... y manque... il est pas abouti, quoi. La pâtisserie c'est un art, un art que j'ai pas encore acquis, quoi.

Membre du jury : c'est une petite pâte brisée... Pourquoi tu les as pas montées jusqu'en haut pour faire une vraie tartelette ?

Ludovic : ouais... c'est vrai que j'y ai pas pensé...

Membre du jury : si je les vois comme ça que je vous ai pas vu faire moi je dis « la tartelette, elle est loupée » ça veut dire que la pâte elle est redescendue et il a loupé sa tartelette.

Ludovic : non, mais je vais recommencer...

Membre du jury : et Ludo attention à la crème au beurre qu'elle soit moelleuse, d'accord ?

Ludovic : d'accord.

Membre du jury : vingt euros, entrée, plat, dessert pour trois personnes, c'est pas évident d'une certaine façon...

Membre du jury : (incompris 14.20) budget ce serait peut-être aller plus sur : en dessert un fruit, un seul, en entrée peut-être un légume, un seul et en plat ça vous permet d'élaborer plus vos plats avec un légume. Là, y sont allés tous un peu à faire des choix assez diversifiés...

Membre du jury : à mon avis, l'angoisse qui est la leur est de se dire « faut que je fasse non seulement pas cher mais en plus super bon, super beau » alors tu vois y se...

Membre du jury : des harengs, des harengs, c'est pas du tout une bonne idée mais si jamais son entrée, son dessert, sont extraordinaires pourquoi pas... ?

Membre du jury : on peut être surpris.

Membre du jury : Ludovic, Simon, Pierre, il vous reste une heure trente.

Voix off : l'enjeu de cette épreuve : remporter le premier point de cette demi-finale. Deux points sont nécessaires pour accéder à la grande finale de la semaine prochaine. Décrocher ce premier point dès la première épreuve permettra de prendre l'avantage au moins psychologique sur ses adversaires.

Candidat : c'est sûr que marquer un point dans la première épreuve, ça facilite la tâche pour la suite. Ça marque donc pour pouvoir se présenter en finale en passant pour un adversaire sérieux.

Candidat : c'est un vingt euros qui vaut une partie des cent mille euros, c'est pour ça que j'essaie d'amener un peu de raffinement... J'ai travaillé la pomme de terre pour qu'elle soit jolie, on a formé un damier qui va coller et à la fin je vais pouvoir découper des lamelles dedans et on aura ce côté écailles de pomme de terre qui seront croustillantes.

Candidat : je sais que le plat y pose problème et si je me bloque là-dessus je vais pas sortir d'entrée et de dessert donc... je vais essayer d'assurer déjà ce que je me sens capable de faire correctement.

Candidat : en demi-finale, j'ai les yeux rivés vers le titre, vers la finale, j'ai bien envie de prendre le point. C'est le meilleur à prendre. C'est celui qui met en confiance, c'est celui qui permet un peu de se dire « j'ai fait la moitié du chemin ».

Candidat : pour mon plat j'ai de l'échalote confite, je termine de glacer mes carottes et pour mon dessert, j'ai ma ganache qui est en poche donc je vais être pas mal.

Membre du jury : bon, vous en êtes où dans vos préparations sinon ?

Candidat : j'ai mes petites pommes de terre...

Membre du jury : qu'est-ce que vous allez faire avec ça ?

candidat : je voulais les couper pour les disposer avec le magret.

Membre du jury : et vous n'aviez pas un moule pour faire ça ? Les ranger en rosace, bien.

Candidat : je vais les découper après...

Membre du jury : oui, ben après vous auriez coupé des parts comme une tarte. Là vous avez vu la différence : toutes les extrémités sont brûlées et puis il y aurait plus de tenue parce que là vous les avez pas

assez serrées donc les pommes de terre se sont rétractées, si elles se sont rétractées, eh ben, y a des espaces et y a plus le côté que vous vouliez au départ.

Candidat : oui, elles sont un petit peu rétractées donc... oui... maintenant c'est trop tard, j'ai pas le temps de les refaire et puis y aura quand même le goût.

Membre du jury : de toute façon y ne vous reste plus qu'une heure dix de cuisine.

Voix off : perfection des cuissons et des accompagnements, cohérence du menu. Avec vingt euros d'achats, les candidats doivent prouver au jury qu'ils ont su gérer un budget avec l'intelligence de cuisiniers professionnels.

Membre du jury : bon, Ludovic, tout se passe comme vous voulez ?

Ludovic : oui... oui...

Membre du jury : vous savez qu'il reste à peine une petite heure... ?

Ludovic : je serai dans les temps...

Membre du jury : vous serez dans les temps...

Ludovic : oui...

Membre du jury : vous êtes bien avancé...

Ludovic : je n'ai pas oublié le sel et le poivre...

Membre du jury : vous êtes sûr ?

Ludovic : non, j'oublie plus maintenant... mon principal défaut c'est l'assaisonnement... Y rabâche mais avant je dis c'est bon, c'est fait. Je passe à autre chose.

Membre du jury : le magret, la sauce...

Ludovic : la petite sauce réduction elle est prête.

Membre du jury : c'est quoi la sauce réduction ?

Ludovic : j'ai paré les morceaux, j'ai mis des oignons, des carottes d'accord ? J'ai mis un petit peu de soja léger ( ? compris 17.50) et j'ai mis du vinaigre de framboise avec sel, poivre...

Membre du jury : le magret est là, vous allez le retirer entier, comment vous allez le couper pour nous le servir dans l'assiette ?

Ludovic : je vais, en fait... moi, je vais pas le couper en tranches, je vais faire des cubes...

Membre du jury : c'est quoi des cubes ?

Ludovic : en fait, je vais faire des cubes...

Membre du jury : après cuisson ?

Ludovic : ben... je vais peut-être le faire avant parce que je vois à l'intérieur comment ça se passe.

Membre du jury : : là, conseil de professionnel : si vous devez faire ça, si vous devez faire pour X raisons des cubes, vous cuisez votre magret entier, vous le laissez reposer et après vous tranchez. Si vous avez envie d'avoir quelque chose de difforme, qui ne ressemble à rien, vous le coupez avant et vous allez voir : vous allez avoir une sorte de gros lardons dans tous les sens, ça va se rétracter.

Ludovic : il a raison, je vais faire ce qui me dit. Je vais faire une belle assiette avec le goût, comme ça y aura le paquet complet. Je corrige mes défauts puis j'essaie de m'adapter, d'écouter aussi.

Membre du jury : Pierre, Simon, Ludovic, vous entamez les trente dernières minutes. Dépêchez-vous

Voix off : à trente minutes de la fin quand il y a neuf assiettes à sortir, la mise en place est primordiale.

Être en retard c'est prendre le risque de bâcler le dressage.

Pierre : je fais un essai sur le hareng pour voir si c'est intéressant, de juste le snacker (compris 19.10) comme ça... C'est encore deux fois plus salé et là c'est immangeable... ce foutu hareng m'a un peu paralysé à un moment donné. En tous cas, je sais que dans les trente dernières minutes, il me reste encore pas mal de travail et que ça va être très, très serré. Je vais essayer quelque chose, je vais le travailler un petit peu en brandade pour faire une jolie quenelle et les autres je crois que je vais les laisser comme ça... On va voir ce que ça donne...

Membre du jury : Trois quenelles de brandade... ça peut pas être mauvais intrinsèquement... tu vois il a rajouté de la ciboulette et tout, ça a l'air relativement souple, moelleux...

Membre du jury : si l'escabèche est bonne, ça peut être bien.

Membre du jury : moi je crains un peu les tempuras de Ludovic avec les crevettes cuites...

Membre du jury : il les passe une fois, il les passe une deuxième fois donc...

Membre du jury : il a l'air de maîtriser...

Membre du jury : par contre, les tartelettes qu'il a refaites, elles sont magnifiques...

Candidat : même Simon, y a beaucoup de soin dans le dressage, beaucoup de douceur, c'est bien...

Membre du jury : il aurait pu ranger ses écrevisses un peu mieux, il a fait un tas dessus...

Membre du jury : dans l'ensemble, je pense qu'on aura neuf assiettes dans dix minutes sans aucun problème...

Membre du jury : on va se régaler.

Membre du jury : Ludovic, Simon, Pierre, vous savez combien de temps y vous reste ? Dix minutes.

Ludovic : là, je fais tout en même temps, je coupe la viande je vois qu'elle est un peu trop rosée, je la remets dans la poêle, je mets les jus, je mets ma crème, je mets les trucs, j'ai tout fait en même temps, c'est un truc de dingue !

Membre du jury : il vous reste trois minutes.

Candidat : il faut que je fasse le dressage, là j'ai pas le choix... quand j'entends que (incompris 20.54) je me dis : « bon, okay » ça me rappelle quelque chose, Pierre il est tout le temps à la bourre sur la fin des épreuves, c'est une marque de fabrique, c'est comme ça qui fonctionne, il faut qu'il se mette le stress à la fin.

Membre du jury : Pierre, vite, vite, on dirait qu'il y a le temps et puis y a pas le temps. Vous n'avez plus le temps, faut mettre le paquet, là ! Allez y reste encore six à sept à dresser, allez, allez !

Membre du jury : Ludovic, Simon, Pierre, une minute, vite, vite... !

Membre du jury : du soin, de l'élégance dans le dressage, s'il vous plait !

Membres du jury : dix secondes, neuf, huit, sept, six, cinq quatre, trois, deux, un... voilà... C'est terminé Pierre.

Membre du jury : félicitations !

Membre du jury : voilà, c'est terminé... En rang tous les trois.

Candidat : pour une assiette à vingt euros, avec le budget qu'on avait, au final c'est pas si mal !

Membre du jury : on va commencer avec vous, Ludovic, s'il vous plait.

Ludovic : bon, en entrée tempura de crevette à la menthe et sauce asiatique ensuite un magret de canard laqué avec des légumes, un petit peu soja léger, réduction de framboise et puis tartelettes poivron rouge-fraises.

Membre du jury : vingt euros pour trois personnes, 6,66 par personne, on me sert ça dans un restaurant, je dis « je suis pas volé », il y a un cuisinier qui travaille. On va goûter... Allez goûtons...(incompris 22.43) ah non, faut la tremper dedans...

Membre du jury : moi j'ai la tempura, je fais comme ça

Membre du jury : je sais pas si y dit qui faut y aller doucement...

Membre du jury : vous l'avez goûté vous ?

Membre du jury : : oui c'est fort.

Membre du jury : vous allez avoir du mal à apprécier l'assaisonnement

Membre du jury : ce n'est pas fort Ludovic, au contraire, ça a du goût. Si on n'a pas ça, on a quelque chose de plat, de creux, on n'aurait peut-être pas aimé... elle est bien en citron ça va, ça fonctionne.

Ludovic : Après moi, j'ai peut-être le palais trop sensible qui n'aime pas trop les choses qui percutent mais bon voilà, je l'ai fait comme ça la sauce, aujourd'hui, ça a plu, ben, tant mieux...

Membre du jury : (incompris 23.27) c'est bien croustillant, c'est correctement fait...

Membre du jury : on attaque le plat ?

Ludovic (?) : on attaque le plat.

Membre du jury : moi personnellement j'aime pas du tout. C'est un goût très personnel, je n'aime pas le vinaigre de framboise, je n'ai plus que ça en bouche, il dénature complètement le palais mais attention, a près y a de la cuisine, c'est cuisiné.

Membre du jury : moi j'aime beaucoup, moi le vinaigre de framboise me dérange pas du tout, justement ça donne de la rondeur, ça donne le côté sucré, ça donne le côté parfumé, le canard est bien cuit, bien

assaisonné, y a rien qui me dérange, je le mange entièrement sans aucun problème. L'ensemble est super bien fichu c'est incontestable, ça. On va voir ce que ça donne après avec le dessert.

Voyez Ludovic, la persévérance des fois ça paie. Vous aviez fait des tartelettes pas belles, la pâte était retombée parce que vous aviez pas voulu prendre la peine de les monter jusqu'en haut, vous les avez refaites, vous avez des tartelettes qui sont parfaites. Maintenant je sais pas, je vais goûter, c'est quelle idée d'avoir fait une crème au beurre en 2012. Ça c'est le point d'interrogation quand on arrive à nous faire une marmelade de poivrons qui est à... alors là en 2025 et on reprend la crème au beurre des années mille neuf cents.

Ludovic : c'est quelque chose qu'on fait plus aujourd'hui, moi c'est ce que j'ai révisé hier soir.

Membre du jury : moi je suis assez étonné, je pense que c'est la crème au beurre qui fait le dessert. Vous avez parlé de poivrons confits, je les sens pas du tout.

Membre du jury : ce que je craignais, Ludovic, c'est justement que le côté crème au beurre prenne le pas sur le poivron. C'est un peu le cas, on manque un peu de poivron alors que je pense qu'avec la fraise c'était vraiment un accord génial et quand on rencontre le poivron en-dessous, globalement, ça fonctionne.

Ludovic : enfin... moi, je suis content parce que d'habitude je suis pas... voilà...

Membre du jury : oui vous n'avez pas la (incompris 25.14)

Ludovic : oui, j'ai essayé de faire un effort sur le dessert

Membre du jury : parce qu'on peut dire, Ludovic, que le contrat est rempli. Merci Ludovic, merci infiniment.

Candidat : y part sur de bonnes base l'ami Ludo (compris 25.21) ça va pas être facile...

Membre du jury : P...n, c'est bon, c'est bon.

Membre du jury : c'est bon ?

Membre du jury : c'est bon, s'il vous plait, on y va ?

Membre du jury : expliquez-nous l'entrée à base d'écrevisses.

Simon : c'est une tarte fine à la tomate confite et aux écrevisses avec une petite purée de mâche, ensuite un magret avec des pommes maxim's et des petites échalotes confites avec des carottes glacées et en dessert un petit sablé avec une ganache chocolat par-dessus.

Membre du jury : bon, ben on va commencer par déguster la tarte, hein...

Membre du jury : la tomate elle est confite, vous amène une belle acidité, c'est assez frais... c'est une petite entrée assez sympathique, le fruitage est bien cuit, la tomate est bien faite...

Membre du jury : on continue avec le canard alors....

Membre du jury : et pour passer au plat, nous faisons ça...

Membre du jury : là,, ce qui est plus dur, Simon, c'est que nous avons un comparatif avec le magret de canard de Ludovic...

Simon : oui... C'est pas de bol que Ludo ait fait un magret de canard et sur les idées qu'il a eues, comment il a mis en œuvre (compris 26.24) les produits. Par rapport à ça je pars pas vraiment hyper confiant avec mon plat qui, c'est vrai, est un peu classique.

Membre du jury : visuellement, je dirais que c'est moins apétissant...

Membre du jury : le canard... pfff... le côté aiguillettes coupées et très, très fines, ça me dérange, on n'a plus la cuisson initiale qu'il y avait, qui est bien rosée...

Membre du jury : on passe au dessert, si vous voulez... alors... le dessert au chocolat, oui, ça c'est du chocolat 95% noir, c'est costaud, c'est dur, c'est compact... Yark !. Je suis pas un super fan de chocolat... mais ça je trouve ça extrêmement puissant et le côté j'allais dire riche et lourd, à la limite, me dérange pas mais peut-être c'est parce que j'ai picoré juste ici ou là, c'est pas très joli par contre en dressage, Simon.

Simon : non...

Membre du jury : la globalité du menu est agréable sauf que on est en demi-finale, y a besoin de choses percutantes. Le sentiment que j'ai, Simon, c'est que vous vous êtes pas éclaté sur cette épreuve. Je sais que quand on vous met devant une langouste vous êtes comme un dingue. J'ai l'impression que le petit billet de vingt et je mets petit entre guillemets, au supermarché du coin, ça vous a pas parlé mais alors du tout et je vous jure, là, y faut faire clic pour vous rallumer.

Membre du jury : Pierre...

Pierre : faut aller à la dégust maintenant, j'ai envie d'assumer, quoi, donc j'y vais souriant, faut aller le vendre ce hareng... !

Membre du jury : écoutez, moi je trouve déjà que visuellement, Pierre, c'est plaisant, y a de la couleur, y a des formes, c'est un peu graphique, ça donne envie de déguster, visuellement, hein... Parles-nous de votre menu : trois personnes, entrée, plat, dessert pour vingt euros.

Pierre : en entrée, vous avez une crème de pois gourmands, petits pois, lait de coco, citron vert, avec une petite crème salée, des croûtons, un petit peu de coriandre et du Saint-Marcellin.

Après y avait ce choix de hareng que j'ai préféré ne pas cuire parce qu'il fallait pas, tout simplement. Donc je l'ai travaillé d'un côté poché dans du lait pour un petit peu le dessaler et j'ai travaillé une quenelle un peu façon brandade avec un peu de ciboulette et pomme de terre. J'ai fait un beurre à l'escabeche...

Membre du jury : et le dessert, Pierre ?

Pierre : c'est un palet breton avec des pommes poêlées avec un peu de beurre demi-sel et j'ai fait une glace vanille pour aller avec.

Membre du jury : ... des petits pois en boîte... je sais que t'adore les petits pois en boîte...

Pierre : j'adore les petits pois en boîte....

Membre du jury : et moi aussi... ça c'est très bon...

Membre du jury : ce qui est très bien aussi c'est un plat qui peut se manger chaud ou froid. Le côté chaud au dernier moment tu mets le fromage, y va fondre,, y va se mélanger avec les petits pois, les petits croutons qui vont amener le croustillant... je suis agréablement surpris... !

Membre du jury : surpris.

Membre du jury : je suis pas du tout d'accord avec eux... !

Pierre : dommage, ça partait bien.

Membre du jury : moi je ressens surtout un goût métallique, l'association avec le Saint-Marcellin me laisse froid... voilà...

Membre du jury : bon, on va déguster votre plat, à présent, Pierre...

Membre du jury : bon, maintenant y va falloir attaquer le hareng dans toute sa pureté...

Membre du jury : alors ça (incompris 29.45), salé, quoi... Eurk ! Moi, je suis quand même déçu, fallait peut-être mouler ça dans un plat à gratin, mettre un peu de chapelure, passer ça au four, c'est un peu dommage... Alors y a du travail, le beurre est très bon, je dirais presque que c'est le fil conducteur de votre assiette parce qu'il y a une forme d'acidité qui relance... On va passer au dessert, Messieurs...

Membre du jury : la glace à la vanille est top, elle est bien turbinée, elle est bien vanillée, on voit bien les grains, elle est lisse...

Membre du jury : moi personnellement, je vais vous dire, on m'en remets tous les jours !

Membre du jury : ça a l'air de rien mais c'est énorme... Là on a un vrai sablé qui est sablé qui est bon, qui est goûteux, qui est bien cuit et ça...

Membre du jury : vous finissez pas... ?

Membre du jury : c'est fabuleux ça.

Membre du jury : c'est très, très, très, très, très...

Membre du jury : j'adore !

Pierre : une entrée qui plaît pas mal, le plat qui globalement se casse un peu la figure et le dessert qui fait un carton plein. Je pense que j'ai mes chances.

Carole : quatre heures, courses comprises, neuf plats à sortir pour nos candidats, est-ce que ces plats étaient dignes d'être servis dans un restaurant ?

Membre du jury : oui. Entrées, plats, desserts, à chaque fois c'était construit, c'était beau, c'est élégant, c'était bon. Tous les trois vous avez fait un super boulot.

Carole : y faut maintenant passer aux résultats, vous avez un point à attribuer soit Simon, soit Ludovic, soit Pierre. Qui a le mieux réussi cette épreuve avec ce menu offert à vingt euros ?

Membre du jury : ben, Carole on a tout simplement choisi celui des trois candidats qui nous a offert le plus de constance, de régularité. Ce qui est satisfaisant dans un menu, c'est d'avoir une entrée agréable, un plat



agréable, un dessert agréable. Et la régularité, je crois qu'elle était dans votre préparation, aujourd'hui, Ludovic, dans votre menu...

Ludovic : merci.

Membre du jury : et c'est franchement, ben, hyper agréable tout simplement d'avoir quelque chose non seulement de savoureux mais de bien dressé, de cohérent de A à Z. félicitations à vous, Ludovic. Vous marquez un point.

Ludovic : merci. C'est gentil.

Vous savez déjà prendre un oint maintenant et si tout se passe bien en reprendre un juste derrière, ça y est, merci, tchao Pantin ! On se retrouve en finale.

Carole : bravo, Ludovic, vous n'êtes plus qu'à un point de la finale donc restez bien concentré et bien motivé. Quant à vous, Simon, Pierre, tout est encore possible, rien n'est encore joué, vous le savez, il reste la prochaine épreuve pour, peut-être marquer votre premier point.

Pierre : si on veut, Simon et moi, aller en finale tous les deux comme on le dit depuis la grande cuisine, il faudrait gagner toutes les autres épreuves, que ce soit lui ou moi, et que Ludo ne prenne plus de points donc ça devient un peu compliqué.

Simon : donc à partir de maintenant, plus d'erreur, de l'intelligence, de la réflexion, entrer dans des épreuves dès le début et puis gagner le point tout simplement.

Carole : Messieurs, nouveau défi, nouveau point à marquer dans cette demi-finale, Ludovic vous n'êtes plus qu'à un point de la qualification de la finale de *MasterChef* 2012, alors cette nouvelle épreuve va vous tester sur un aspect essentiel de la restauration. Un aspect que vous affectionnez tout particulièrement, il s'agit du dressage.

Membre du jury : vous confirmez : vous adorez ça, le dressage, tous les trois... ?

Ludovic : oui, j'aime bien le dressage donc c'est le point fort. C'est une épreuve à un point qui peut amener en finale. Je suis prêt, je suis chaud les marrons !

Membre du jury : comment faire d'un dessert assez simple, assez ménager mais néanmoins délicieux, un véritable chef-d'œuvre ? Un dessert sublimement dressé. C'est ce qu'on vous demande à partir d'une simple mousse au chocolat.

Membre du jury : vous avez devant vous différents ingrédients. On va vous demander un dessert à base de mousse au chocolat. Alors, petit détail supplémentaire, vous avez deux pâtes à votre disposition : une pâte sablée et une pâte feuilletée et aussi un appareil à tuiles café que vous pouvez utiliser pour personnaliser votre dressage et pour une fois j'ai envie de vous dire « faites-nous rêver sans odeur et sans saveur ».

Carole : bon, Messieurs, pour que vous puissiez découvrir les mousses au chocolat de nos demi-finalistes comme de véritables clients, je vais vous inviter à vous retirer et on se retrouve à la fin de cette épreuve, dans quarante-cinq minutes. A tout à l'heure.

Membres du jury : à tout à l'heure, bon courage ! Bonne épreuve !

Carole : vous avez quarante-cinq minutes, vous commencez maintenant.

Voix off : épreuve de dressage dans laquelle de la cuisine peut s'inviter. Libre aux candidats de cuire ou non les pâtes mises à disposition.

Fruits rouges, feuilles de menthe, amandes, et ils ne sont pas obligés d'utiliser tous les produits présents sur leur plateau. A eux d'imaginer les meilleures combinaisons possibles afin de réaliser une mousse au chocolat digne d'un grand restaurant.

Membre du jury : cette épreuve est délicate, la mousse au chocolat on sait que c'est déjà bon, on veut que ça soit beau e ça c'est pas facile à faire parce que c'est un volume la mousse au chocolat assez imposant et j'espère qu'ils vont savoir lui donner de la finesse.

Ludo a son style de dressage, très fin, très épuré, j'espère qu'aujourd'hui il va rester dans son style.

Ludovic : je me souviens d'une épreuve au début de l'aventure, la première c'était un millefeuille et je l'avais pas trop mal réussi...

Membre du jury : et ça il est vrai que ça s'appelle un vrai millefeuille...

Ludovic : du coup je pars là-dessus, quoi. Et puis je pense que c'est pas mal de revisiter un millefeuille en version chocolat. Moi, j'ai envie de faire voir que les crocs sont de sortie, quoi. Ça va être bon (compris 35.17), on va aller mettre ça au frais.

Voix off : voulant réaliser à nouveau un millefeuille, Ludovic va-t-il réitérer l'exploit d'impressionner le jury et gagner le point qui lui manque pour accéder directement à la finale ? Simon et Pierre ont moins de quarante minutes pour éviter ce scénario.

Pierre: y a Ludo qui a un point, Ludo qui, a priori, est le meilleur en dressage alors ça met un peu une certaine pression...

Eh oui, avec un point je peux rivaliser avec Ludo et être à juste un point de la finale ce qui est quand même énorme d'être à un point de la finale de *MasterChef*. Je prends le temps d'observer, de travailler avec mes yeux : c'est une mousse donc pour moi il faut forcément aller vers la verticalité et travailler sur une verrine.

Simon : (?) j'essaie qu'on n'ait pas juste au-dessus c'est beau et puis une (incompris 35.57) sur le côté, c'est nul, c'est pas précis. Il faut que je me mette à la place du jury et que tous les éléments de l'assiette, tout soit propre, parfait.

Membre du jury : Pierre ce qu'il a toujours de très étonnant, il perd cinq à six minutes à réfléchir donc il finit les épreuves sur le fil du rasoir. J'espère qu'aujourd'hui il va vite rentrer dans l'épreuve pour nous finir une assiette de rêve.

Pierre ( ??) : moi, ça me met dans une situation inédite de me dire qu'il y a trois quart d'heure pour dresser une assiette alors qu'habituellement j'accorde trente secondes à ça, moi, donc... Je sais que quand j'ai du temps je suis capable de faire quelque chose de pas mal.

Voix off : le dressage est aussi un des points forts de Pierre dans la compétition. Professeur de musique dans la vie, ce candidat a très vite mis son sens artistique au service de ses assiettes.

Membre du jury : moi je vais pas y goûter, moi, on va saccager l'assiette, c'est trop beau ! C'est trop beau !

Voix off : le jury a de véritables coups de cœur pour son travail minutieux.

Membre du jury : vous savez je vais vous faire une confidence, c'est pas que je vais devenir fan de vous si ça continue...

Voix off : la semaine dernière ses dressages lui ont même permis de se propulser en demi-finale en éliminant l'un des concurrents les plus sérieux du concours, Olivier.

Simon : la partie vision dans la cuisine elle est très importante. Je pense que j'ai un peu pêché dans l'épreuve précédente un petit peu dressage parce que vraiment c'est... c'est... c'était un peu plat donc j'avais envie... il faut mettre... légèreté et volume... je pars sur un coulis, je remplis au piston donc une verrine, c'est vrai qu'une verrine c'est plus attrayant pour une mousse au chocolat, c'est plus sympa de la voir en transparence avec des jolis fruits. Cette épreuve, ben, elle me redonne l'envie de.. de mieux faire, de corriger directement mes erreurs pour revenir dans cette compétition (incompris 37.46) les mêmes idées que moi, c'est cool... Pierrot y part aussi sur une verrine au final, y faut vraiment faire un truc hyper propre, hyper carré et en plus amener un petit truc en plus... clac ! qui fait la différence.

Candidat : j'ai préparé autre chose...

Candidat : si je peux arriver à amener un côté géométrique à la fin, avec des belles tuiles, puis revenir à une forme géométrique, ça peut être très intéressant. On va voir ce que ça va donner.

(incompris 38.15) par rapport à mon appareil à tuiles qui est en train de cuire au four... Je vais prendre de la pâte feuilletée, je vais faire deux triangles de pâte feuilletée, et amener ce côté géométrique dans mes fraises à la fin si ma tuile ne prend pas.

Membre du jury : Simon aux sélections il nous a présenté un pigeonneau rôti avec un croustillon de cuisses qui était tiré à quatre épingles. Déjà l'assiette, techniquement, c'était vraiment très, très bien exécutée.

Membre du jury : c'est un des plus beaux plats, et à ce niveau-là, Simon est éblouissant. J'espère qu'aujourd'hui, Simon va se souvenir de l'élégance de ce dressage, qu'il va nous reproduire une mousse au chocolat sublime.

Voix off : pour le jury de *MasterChef*, ces trois cuisiniers amateurs ont déjà réalisés des dressages épatants dans la compétition mais en demi-finale reste à trouver l'idée qui va faire toute la différence face à des adversaires redoutables.

Pierre : je vais essayer de faire un joli dressage vu que la verrine est intéressante de travailler sur le creux pour amener quelque chose en-dessous.

Simon : je vais essayer de m'amuser un peu parce que le dessert c'est quand même... On retombe en enfance avec un dessert donc je vais prendre une assiette creuse et m'amuser à faire la verrine principale et d'avoir la petite surprise en-dessous : groseilles, coulis, avec un petit cercle de mousse au chocolat, c'est un peu unique si je gagne le point, ben, ç'aura été la bonne solution.

Voix off : avec les mêmes ingrédients que les candidats, Yves Camdeborde a réalisé un dressage de mousse au chocolat en trois façons : millefeuille, verrine et rocher.

Chef Camdeborde: j'ai préalablement confectionné des tuiles au café, un crumble cacao avec la pâte sablée et j'ai aussi mis quelques petits morceaux de pâte feuilletée à caraméliser. Je vais travailler la mousse au chocolat à l'aide d'une poche à douille. Pour le millefeuille je vais donc alterner mousse, framboises et pâte feuilletée. Je dispose ensuite des morceaux de fraises, groseilles et mûres au fond d'une verrine, je rajoute la mousse au chocolat, je décore avec quelques fruits rouges et pique mes tuiles au café sur le dessus pour donner du volume.

Pour le rocher, il suffit de rouler un dôme de mousse au chocolat dans le crumble, de rajouter un peu de fleur de sel, les amandes grillées et une pointe d'huile d'olive. Pour finir je fais délicatement le tour de mon assiette avec des pointes de coulis de framboises. Mon dessert est terminé.

Carole : chers candidats, il ne vous reste plus que quinze minutes... quinze minutes avant la fin de cette épreuve.

Ludovic : j'attends ma pâte, comme je suis pas sûr de la pâte feuilletée parce qu'il y a quarante-cinq minutes et c'est un peu short, même si sur le principe ça devrait être bon, j'anticipe et je fais une verrine à côté. Je vais faire une verrine glacée, je vais retravailler le coulis, je vais le mettre au siphon pour faire une mousse, ça va faire une glace aérée en mousse, il faut parer à toutes éventualités comme ça si jamais il y a un problème de pâte, eh ben, y a la verrine.

Carole : il ne vous reste plus que cinq minutes.

Voix off : ne laisser aucune place au hasard en demi-finale peut s'avérer très utile.

Ludovic : j'ai oublié de la piquer, donc je la mets au four, elle gonfle... non, c'est pas cuit du tout et puis c'est loin d'être cuit... Ah, j'suis c., j'suist c... pourtant le four il est à 190... le millefeuille, ben oui... comment je vais faire ?

Voix off : Ludovic n'est qu'à un point de la qualification, hors de question pour lui de rater cette épreuve.

Ludovic : ben la décision s'impose, faire un dessert à l'assiette.

Carole : plus que dix, neuf, huit, sept, six, cinq, quatre, trois, deux, un. Stop, c'est terminé, c'est fini, Messieurs.

Ludovic : je dirai merci à la pâte, heureusement qu'elle a pas pris parce que sinon je me serai peut-être embarqué dans un millefeuille que j'aurais loupé, du coup je m'aperçois qu'avec une pâte cuite j'ai réussi à sortir une belle assiette. Ce sera un dessert qui me ressemble, c'est quelque chose que j'aime, en longueur comme ça avec tout plein de couleurs donc merci la pâte ! Voilà ! C'est ce qu'on appelle s'adapter !

Carole : Messieurs, il est temps pour vous d'admirer ces dressages et de les juger, de les évaluer il y a un point à attribuer à l'un de nos candidats. Si Ludovic marque ce point il est qualifié pour la finale de *MasterChef*.

Membre du jury : allez, on va commencer par vous, Simon, s'il vous plaît.

Simon : dans l'épreuve précédente, j'étais plein de regrets, là je sais que c'est un plat que j'ai voulu faire.

Vous avez un petit coulis de framboises au fond du verre, le sablé par-dessus pour pouvoir monter ma mousse au chocolat avec quelques petites fraises et par-dessus une petite salade de fruits rouges, amandes effilées et des petites tuiles de café.

Membre du jury : si je suis dans un restaurant, que je commande une mousse au chocolat, qu'on m'amène ça, ben, à la limite c'est... elle est mise en valeur.

Membre du jury : moi, y a deux choses qui me plaisent dans le travail de Simon, c'est d'abord la générosité et puis on imagine bien, justement, la dégustation qui se passe, comment on va aller attraper des fruits frais

puis la mousse, puis le coulis en allant jusqu'au fond, les couches sont bien apparentes, plus les petites tuiles café. C'est bien dressé, c'est élégant, c'est beau.

Membre du jury : le contrat est largement rempli, Simon, ça donne envie.

Simon : merci.

Membre du jury : merci à vous.

Pierre : quand j'entends la verrine de Simon, ils la trouvent très belle, très bien travaillée, contrat rempli, ça à l'air top... Je me dis « bon, la barre est haute »...

Membre du jury : ouah ! C'est original ! Quand on voit ces petites groseilles à l'intérieur on a l'impression d'un petit bracelet, moi je trouve ça super beau et super élégant. Maintenant ceci ça sert à quoi ?

Pierre : je trouvais que la groseille c'est le fruit plus acide et ça peut être la petite surprise de finir là-dessus, le doser, y a du coulis en plus comme ça on en a un peu plus...

Membre du jury : c'est pas si effrayant une groseille (compris 44.22)

Pierre : et puis ça vous fait des petits retours d'acidité au milieu de la mousse au chocolat.

Après c'est bien de l'expliquer et de se dire « tiens j'ai réfléchi, est-ce que tout le monde aime à ce point l'acidité de la groseille ou pas ? Qu'est-ce que j'en fais ?

Membre du jury : Honnêtement quand je l'ai vu arriver, je pensais que c'était une petite tartelette, on a du coulis, il est déjà à l'intérieur, ça rapporte rien. On aurait eu un petit sablé avec une petite tartelette aux groseilles en plein milieu, on mangeait la mousse au chocolat, on prenait la petite tartelette et on la mangeait, là, c'était topissime.

Membre du jury : moi, ça me plait bien... même un peu charmé par l'idée de présentation.

Membres du jury : merci Pierre.

Pierre : merci.

Simon : j'ai un petit peu peur de pas prendre le point parce que l'idée de Pierrot, moi, j'adhère pas forcément mais elle a quand même plu donc c'est peut-être pour le point pour lui donc... ça m'embête !

Membre du jury : Ludovic...

Membre du jury : ça reste dessus ou c'est juste mis.....

Ludovic : non, on peut très bien le mettre à côté selon le choix.

Membre du jury : non, non, non, c'est vous qui devez répondre... c'est une demande. Publiquement, comment vous le préférez, on va le faire différemment.

Ludovic : comme ça...

Membre du jury : voilà...

Ludovic ; je préfère la mettre à côté, ça fait deux desserts pour le prix d'un !

Membre du jury : parce que là, honnêtement j'allais vous dire « c'est complètement disproportionné » c'est presque ridicule. Vous me le mettez à côté, là, on va parler différemment.

Alors Ludovic, le dressage de l'assiette, moi je le trouve très élégant, super harmonieux, le dessert (compris 46.01) glacé, c'est un peu plus grossier. Une question qui me chagrine si je demande un dessert de mousse au chocolat au restaurant et que vous m'amenez ça, c'est vrai que c'est délicat.

Membre du jury : ce que vous avez fait là-dedans, c'est vrai que c'est magnifique, le trait on aime ou on n'aime pas mais par contre vous auriez fait exactement la même chose avec des petites quenelles de mousse au chocolat qui étaient mises entre les fruits rouges, là vous aviez un dessert très structuré, très beau avec des formes. Rien de plus à ajouter, votre Honneur !

Membre du jury : Ludovic, merci beaucoup.

Ludovic : pas trop confiant mais bon, mon dessert j'espère qu'il vaut un point en plus.

Carole : alors Messieurs, après dix semaines de compétition est-ce que nos candidats maîtrisent l'art du dressage ou, en tous cas, en ont-ils compris l'importance ? Sébastien ?

Sébastien : oui, parfaitement Carole, le métier rentre... le métier rentre, c'est incontestable. On a tous les trois énormément de satisfaction à l'issue de cette épreuve, on a trois assiettes, eh ben, qui sont belles à voir. Vous mettez de vous-même dans chacune de vos assiettes, désormais et à ce stade, vraiment, félicitations à tous les trois.

Carole : alors Yves, vous avez délibéré tous les trois, vous avez fait un choix, à qui revient ce nouveau point et pourquoi ?

Yves : ça s'est joué, bien sûr, à très peu de chose...

Carole : alors Yves, vous avez délibéré tous les trois vous avez fait un choix, à qui revient ce nouveau point et pourquoi ?

Yves : alors, ça s'est joué, bien sûr à très peu de choses. Pierre, vous y êtes arrivé.

Pierre : un point !!!! Hou, c'est bon ça ! Je bats Ludo sur son terrain.

Carole : bravo à vous Pierre, vous marquez donc votre premier point de cette demi-finale. Ludovic a lui aussi, un point. Vous êtes donc et l'un et l'autre à un point de la grande finale de *MasterChef* 2012.

Ludovic : ça met la pression, un peu. Moi, je perds pas de motivation, jamais, je reste au taquet.

Carole : Simon, rien n'est joué, vous le savez et si vous marquez votre point lors de la prochaine épreuve, vous remettez les compteurs à zéro.

Simon : le meilleur ça suffit plus, hein, faut aller encore plus loin, faut pas qui se réjouissent trop vite. On va faire le boulot pour pas qui se réjouissent trop vite.

Carole : nouvelle épreuve, nouveau défi et surtout nouveau point à marquer. Pierre et Ludovic, vous avez marqué vos premiers points respectifs, il vous reste encore un point pour vous qualifier pour cette finale puisqu'il faut deux points. Quant à vous Simon, si vous n'avez pas encore de point, rien n'est perdu.

Alors, pour ce nouveau défi nous vous proposons un classique du genre : un grand chef a accepté de cuisiner pour vous, je vous demande d'accueillir le chef Alexandre Gauthier.

Candidat : jusqu'à présent toutes les recettes à reproduire données par un chef je les ai toutes gagnées, j'espère que cette fois encore ça passera.

Carole : Alexandre Gauthier, bonsoir.

Alexandre Gauthier : bonsoir.

Carole : Sébastien, vous pouvez nous présenter notre invité, s'il vous plait ?

Sébastien : avec grand, grand, plaisir, Carole.

Alexandre Gauthier, il faut aller le chercher dans le Nord de la France, c'est une cuisine très, très contemporaine mais c'est une cuisine qui n'oublie pas ses racines. Elle est, à la fois poétique, inattendue, déroutante, soyez à la hauteur de ses assiettes, soyez à la hauteur surtout de sa sensibilité. Trois plats d'Alexandre Gauthier, c'est pas tous les jours que vous aurez l'occasion de faire ça.

Carole : Alexandre, j'en déduis que sous ces cloches, il y a peut-être une entrée, un plat, un dessert ?

Alexandre Gauthier : tout simplement.

Candidat : jusqu'alors on a eu une recette de chef à reproduire et c'est souvent déjà compliqué et là, aujourd'hui, il faut refaire un menu complet. Je pense qu'on va en baver...

Carole : je vous propose, si vous le voulez bien de nous faire découvrir ce que vous leur avez préparé.

Alexandre Gauthier : l'entrée c'est du blanc d'œuf travaillé comme un lait caillé qu'on va cuire au beurre clarifié, qui renferme à l'intérieur des petites crevettes grises qui est parsemé par-dessus de petites herbes pimprenelle, ciboulette et fleur de ciboulette.

Ça, c'est le poulet rôti aux écrevisses donc classique de la cuisine française donc on va lever un poulet en essayant d'y conserver la peau. Quand on ouvre le petit paquet de volaille, à l'intérieur on y trouve des écrevisses qui seront pré-cuites dans un bouillon de légumes et juste avec un haricot plat qu'on a taillé et qu'on vient monter comme ça comme une architecture.

Ça, c'est citron-marjolaine, c'est la tarte au citron revue redressée autrement, comme une petite forêt et parsemée de petites marjolaines par-dessus qui vont s'accorder très bien avec l'agrume qui est là le citron.

Candidat : c'est magnifique et en même temps ça va demander une précision, une rigueur, une qualité de cuisine, une exécution énormes. Je sens vraiment qu'il y a un cap de passer dans la compétition. Je trouve qu'on est dans quelque chose de très professionnel.

Carole : Chef, un dernier conseil avant que nos candidats se lancent ?

Alexandre Gauthier : commencez par le dessert, commencez par la meringue et la crème au citron. La difficulté majeure elle est le timing, dans le temps qui vous est imparti réussir à ce que la meringue soit sèche, la crème soit prise et que ça soit pas tout mou et l'idée c'est vraiment le contraste des textures.

Carole : vous avez deux heures et demie. Deux heures et demie, Pierre ou Ludovic pour peut-être accéder à la finale de *MasterChef* 2012. Quant à vous Simon, deux heures et demie pour marquer votre premier point.

Simon : si je pouvais remporter le point sur cette épreuve, ça me relancerait dans la compétition, ça me donnerait l'envie, ben, de récupérer le deuxième point pour être peut-être le premier à me qualifier en finale.

Carole vous êtes prêts ? C'est à vous maintenant.

Voix off : la cuisine de ce chef étoilé est d'une rare difficulté. L'entrée, le plat et le dessert requiert une technicité culinaire à la fois complexe et surprenante. La moindre inattention gâcherait la recette.

Candidat : ça c'est poché et...

Alexandre Gauthier : vapeur à 80°, deux minutes, la peau du poulet rôti que vous devez garder sur le poulet...

Membre du jury : on a discuté de l'épreuve bien sûr c'est faire une entrée, un plat, un dessert mais c'est surtout faire la cuisine d'Alexandre Gauthier, elle est inclassable. Ils vont être confrontés à des nouvelles techniques de travail.

Membre du jury : c'est pointu.

Membre du jury : ouais, c'est pointu... Allez mettez-vous au travail Messieurs. C'est une place en finale qui se joue, ça se mérite et aujourd'hui ils ont peut-être l'épreuve la plus difficile à réaliser qu'ils n'ont jamais réalisée depuis le début de *MasterChef*.

Voix off : comme l'a recommandé le chef invité, Pierre, Simon et Ludovic commencent la préparation du dessert : une marjolaine au citron.

Première étape : une meringue : après avoir sucré les blancs en neige, les candidats doivent former des bâtonnets sur une plaque allant au four.

Deuxième étape : le crèmeux au citron : il faut blanchir les œufs avec du sucre semoule, ajouter quelques zests de citron, des feuilles de gélatine et du beurre.

Membre du jury : dessert au citron, faire l'espèce de petite forêt de meringue, là, c'est un boulot d'enfer. La recette, elle est très précise en la matière. La crème de citron quatorze centimètres de longueur sur un et demi d'épaisseur, faut le faire... ça va ou pas le démarrage du dessert ?

Pierre : ça va... ça va oui, j'ai fait la meringue, le crèmeux, tout est prêt, la gélatine, le beurre, moi j'ai plus qu'à terminer ça...

Membre du jury : pensez bien à l'épaisseur, Pierre, c'est bien écrit dans la recette d'Alexandre, l'épaisseur du crèmeux au citron...

Pierre : oui, après moi la difficulté c'est toujours le timing... je fais attention... la pâtisserie c'est une science exacte...

Membre du jury : et le danger pour Pierre c'est qu'il y a une entrée, un plat, un dessert donc il va devoir avoir une organisation très professionnelle pour arriver à bien présenter l'ensemble des préparations... Allez, bon courage.

Voix off : pour Simon, cette troisième épreuve de la demi-finale est décisive. S'il remporte ce premier point ce sera l'égalité parfaite entre les trois candidats.

Simon : les enjeux de cette épreuve, ben, c'est de gagner ce point donc réussir chaque préparation donc y a pas le choix.

On gagne pas toujours un match dès le premier coup, on y retourne et puis on se bat jusqu'au bout et la victoire peut-être très belle en ayant mal commencé.

J'ai envie de cette finale, c'est vraiment le but parce que j'ai un projet, je veux le réussir.

Membre du jury : vous faites quoi dans la vie ?

Simon : je suis ingénieur en R&D dans l'automobile. Mes parents avaient un restaurant quand j'étais jeune. Il s'est arrêté quand j'avais sept ans, mon père est décédé y a deux ans, c'est un peu en mémoire de lui que

j'ai envie de faire revivre un peu tout ça. J'ai choisi de tout quitter pour la cuisine. Le prix à gagner, les cent mille euros, la formation, ça vaut le coup de se battre pour ça.

Alexandre Gauthier : tout va bien ?

Candidat : oui.

Alexandre Gauthier : je vais vous donner un conseil (incompris 07.14) à la fin de cette (incompris 07.15) elles vont se casser, ne prend pas de risque, pour avoir des gros morceaux, faut choisir des grandes bandes mais après... c'est pas grave si elles sont pas régulières, tu peux laisser brûler ton papier (compris 07.23) y a pas de souci.

Candidat : faut un petit peu d'épaisseur pour que ça ait de la (incompris 07.26) parce que sinon... Plus épais ?

Alexandre Gauthier : moins épais que ça par contre... entre les deux... voilà...

Candidat : entre les zigouigouis tout fins et l'énorme ver de terre...

Alexandre Gauthier : C'est sûr qu'il aurait cassé...vous le zébré, comme ça... et une fois que ça part (compris 07.37)

Membre du jury : bon, comment ça se passe pour le dessert ?

Ludovic : ça va j'ai fait la meringue, la crème au citron je vais mettre la gelée...

Membre du jury : vous le sentez bien, Ludovic, vous avez compris l'esprit du dessert ?

Ludovic : oui...fallait zester les six citrons, faire les jus, chauffer à 70° le jus et tout ça c'est déjà fait, ma gélatine elle est prête. Je termine le dessert rapidement, j'ai de l'avance sur les autres. Après, y faut s'attaquer au plus compliqué, pour moi c'est la volaille.

Voix off : pour réaliser cette ballotine de volaille aux écrevisses, la découpe des filets de poulet requiert un geste technique surprenant de précision et de singularité.

Membre du jury : bon, Pierre comment ça se passe ? On rencontre pas de problèmes techniques ?

Pierre : non, ça va.

Membre du jury : je pense qu'Alexandre va peut-être vous expliquer comment préparer la volaille parce qu'il y a un geste qui quand même est très particulier.

Alexandre Gauthier : y a deux incisions de chaque côté, tu soulèves la peau, tu passes ton doigt pour décoller la peau du blanc, tu retires après le blanc...

Candidat : la peau reste attachée ici et ici...

Alexandre Gauthier : ici et ici...

Candidat : alors là, un geste technique assez incroyable, lever les suprêmes à l'envers en laissant la peau.

Ludovic : c'est la chirurgie de l'intérieur, quoi. Faut surtout pas abimer la peau, faut pas la craquer. Au final, je sors mes deux blancs, j'ai pas abimé la peau, je la referme comme y faut donc en fait on a la volaille reconstituée avec la peau du coffre normal mais y a plus les blancs à l'intérieur.

Membre du jury : bon, Simon, est-ce que vous avez compris comment on levait le poulet ?

Simon : oui.

Membre du jury : est-ce que vous avez compris l'intérêt ? Pourquoi y vous demande de faire ça ?

Simon : ça permet d'avoir une cuisson des suprêmes à basse température, de garder l'intérêt d'un poulet rôti à savoir une peau croustillante et avoir du jus de poulet rôti tout simplement.

Membre du jury : voilà. Super. Ça fait plaisir une réponse claire et nette comme ça.

Candidat : on a des aiguilles qui transpercent le poulet, une peau tendue un peu comme un tambour mais ça se fait bien en final et ça se cuit très bien comme un poulet rôti normal.

Présentateur : Pierre, Ludovic, Simon, ça fait déjà une heure que vous cuisinez des recettes d'Alexandre Gauthier et il vous reste une heure et demie pour lui présenter.

Voix off : pour les suprêmes de volailles, la partie technique est loin d'être terminée.

Candidat : en fait, on prend les deux bandes et on en met une sur l'autre et on farcit à l'intérieur...

Alexandre Gauthier : il faut que tu désépaisisses.

Candidat : je désépaisis ?

Alexandre Gauthier : oui.

Candidat : carrément en deux ?

Alexandre Gauthier : en deux ou en trois et à mon avis là t'as déjà paré trop donc faut en deux maximum.

Candidat : ah bon ? D'accord ! C'est déjà fin une escalope comme ça... C'est pas évident parce que je sais qu'il faut absolument pas que ce soit percé pour garder à l'intérieur la bisque et les écrevisses. J'y vais au couteau à poisson très bien affûté et comme tout faut le faire avec précision comme chaque geste quand on veut faire de la cuisine à ce niveau.

Alors là, je suis à un point de la finale de *MasterChef* donc c'est pas le moment de baisser les bras.

Ça a l'air pas mal... ça a l'air pas mal...

Membre du jury : attention le pouce... le pouce en l'air...

Candidat : sinon ça fait un morceau de pouce dans la volaille, dans la ballotine...

Membre du jury : de la viande...

Membre du jury : c'est peut-être pas celle qu'on attend, je sais pas si votre pouce sera aussi savoureux qu'une volaille de Brest Ludovic ...

Ludovic : non, voilà...

Si j'ai un point ce sera le fruit du travail accompli, en plus si je me qualifie sur une recette d'un chef du Nord, ce sera encore mieux. Comme quoi on fait de la cuisine compliquée chez nous et technique.

Membre du jury : bien sûr que le poivre c'est obligé (compris 10.55) t'es généreux...

Ludovic : je peux plus l'enlever...

Membre du jury : ben, soit avec un pinceau tu atténue ou avec un sopalin tu enlèves un petit peu...

Ludovic : je nettoie au pinceau et après vite fait je vais rincer.. Je croise les doigts, j'espère que malgré tout le plat en lui-même est très bon.

Membre du jury : aujourd'hui ce qui va faire la différence, c'est tout simplement c'est celui qui va comprendre la recette, bien l'interpréter, bien la suivre, ne pas inventer, on demande simplement de pouvoir répéter des gestes, des techniques et des progressions.

Voix off : dans cette épreuve de reproduction, les trois demi-finalistes de *MasterChef* doivent montrer toute l'étendue de leur talent pour réaliser ce menu incroyablement technique en deux heures trente.

Ludovic : faut tout gérer en même temps, ça paraît pas comme ça mais c'est ... pfff...Constamment on est sur la montre. Je crois que c'est une des épreuves les plus dures de *MasterChef*. C'est celle-là.

Membre du jury : je crois que vous devriez tendre l'oreille, Alexandre a un petit conseil à vous donner.

Alexandre Gauthier : il faut faire l'entrée en dernier mais il faut pas oublier de démarrer le beurre clarifié. C'est très long et c'est quelque chose que vous pouvez pas brusquer. A mon avis il faut le lancer tout de suite.

Membre du jury : un beurre clarifié, c'est quand même quelque chose que tous les cuisiniers font tous les jours dans à peu près toutes les cuisines du monde, on fait fondre le beurre on le met à une certaine température, on écume la mousse et là on a une séparation qui s'opère entre le petit lait et la matière grasse du beurre, le beurre clarifié.

Ludovic : j'arrive pas bien à l'écumer alors que chez moi je le fais en cinq minutes...

Membre du jury : ça va Ludo ?

Ludovic : mon beurre je sais pas ce qui fait, là...

Membre du jury : le beurre clarifié est (incompris 12.29) tu prends ça comme ça, regarde, cette partie-là tu l'enlèves jusqu'à temps que (incompris 12.34) qui est en bas et après tu refiltres tout.

Membre du jury : Pierre, Ludovic, Simon, il vous reste quarante-cinq minutes d'épreuve.

Pierre : je me dis que ça va être très, très compliqué, je suis sur le plat, l'entrée c'est pas fait

Membre du jury : : bon, Pierre comment vas-tu ?

Pierre : ça va, chef, j'espère finir à temps.

Membre du jury : oui mais ça tu nous le fait à chaque coup. Tu veux nous faire peur, hein, tu prends ton temps, tu te balades, les quinze dernières minutes tu nous les fais au forcing et puis ça passe.

Pierre : okay, je vais faire pareil aujourd'hui. Je vais y arriver mais... non, c'est vrai que la quantité de travail et le... Y a la précisions surtout mais bon quand on a envie, on y arrive.

Membre du jury : : c'est pas mal Alexandre...



Alexandre Gauthier : c'est vachement bien... C'est une cuisine qui est très personnelle, on détourne les choses on les prend à contre-pied donc...

Membre du jury : j'ai l'impression que ça lui parle énormément à Simon, Pierre également, je sais pas si Ludovic il est très sensible à cette cuisine assez contemporaine...

Alexandre Gauthier : faire entrée, plat, dessert, organiser un travail pour sortir un menu, je veux dire jouer avec les contraintes de temps de four, de froid et puis une recette à apprendre (compris 13.41)...

Membre du jury : Alexandre, c'est quand même les trois derniers meilleurs cuisiniers de France amateurs, ça fait trois mois qui sont en compétition, je dirais que c'est trois mois intensifs, une bonne constitution de cuisine ( ? compris 13.50).

Membre du jury : je pense qu'on va avoir une belle dégustation.

Membre du jury : le soin sur les dressages, t'as vu les assiettes d'Alexandre quand même... des assiettes dressées super délicatement.

Membre du jury : Pierre, Ludovic, Simon, trente minutes c'est le temps qui vous reste. Et n'oubliez pas, Alexandre vous l'a dit tout à l'heure, les entrées certes au dernier moment mais là il est vraiment grand temps de les faire.

Voix off : l'entrée du chef étoilé est un blanc d'œuf caillé, crevettes grises et petit lait. C'est aussi l'une des étapes les plus délicates et les plus étonnantes de cette épreuve. La cuisson du blanc d'œuf se fait exclusivement dans un beurre clarifié à très précisément 78°.

Membre du jury : la difficulté pour l'entrée d'Alexandre Gauthier c'est la cuisson du blanc d'œuf parce qu'un blanc d'œuf doit rester moelleux. Trop cuit, c'est dur c'est de la semelle c'est pas intéressant et pas assez cuit c'est liquide. Il va falloir être très précis.

Pierre : c'est hyper, hyper technique, quoi.

Déjà l'intitulé « Caillé d'œuf » ça me laisse perplexe.

Alexandre Gauthier : là, l'idée c'est vraiment transformer un produit en autre produit. C'est pas de la chimie, non, mais c'est de faire d'un blanc d'œuf un... du lait caillé tu montes à 78 tranquillement en (incompris 15.02) pas trop parce que faut laisser prendre les particules prendre, voilà. C'est délicat...

Pierre : dès que c'est 78, je débarrasse ?

Alexandre Gauthier : non il faut que la consistance soit la bonne parce que la température c'est pas une science.

Candidat : on est proche de la chimie, de la cuisine moléculaire et aujourd'hui après plusieurs semaines de compétition et aussi de formation, du coup ça me fait moins peur.

Candidat : en gros, c'est un peu comme une omelette...

Alexandre Gauthier : un peu comme ça... A la fin tu termineras avec ça, pour le briser quand ça commence à prendre, tout doucement... T'es inquiet parce que tu sais pas ce que tu fais... c'est normal... t'es à (incompris 15.39) je vois que tu es à 62...

Candidat : 75...

Alexandre Gauthier : allez, tu augmentes encore trois ou quatre degrés, trois degrés, vérifie... vas-y tout doucement... allez, on verse dessus... très bien...

Candidat : cette entrée-là qui, au final, bon, ben, on a juste un petit œuf qui a l'air assez simple, elle se travaille un petit peu comme une pâtisserie donc on est quand même dans de la cuisine assez précise.

Je commence par dresser l'œuf caillé dans sa petite tasse parce que j'ai un petit peu envie de voir ce que ça va donner est-ce que ça va réussir ? Est-ce que ça va reconstituer un bel œuf ? Est-ce qu'on va avoir cette texture de l'œuf caillé... ?

Ludovic : l'entrée, en fait, l'œuf caillé... pffou... j'ai trainé à le démarrer parce que ça sera vraiment dur à faire.

Membre du jury : ton beurre il est où ton beurre ?

Ludovic : là-bas...

Membre du jury : t'as que ça ? T'as fait la quantité qui fallait ?

Ludovic : ben ouais...

Membre du jury : : je sais pas si faut pas que t'en fasse un petit peu, hein, Ludo...

Ludovic : y me reste pas beaucoup de temps... c'est vrai, le temps que je passe à faire ça, je fais pas autre chose donc... pfff... ça commence à me monter là...

Membre du jury : mets-le directement dans la passette... attends... ben, non... tu remélanges tout... tu viens de bousiller ce qui était fait, le truc il est tombé au fond...

Ludovic : j'ai plus de beurre... ça me soûle, moi, j'arrête parce que je ferais n'importe quoi...

Voix off : totalement découragé, Ludovic baisse les bras. Il sait que sans cette préparation impossible de réussir son entrée.

Ludovic : chaque fois c'est le combat contre soi-même... toujours l petite voix qui dit « laisse tomber, t'as qu'à arrêter »

Pierre : Ludo je sais pas ce qu'il a fait mais il a un problème, il a quasiment pas de beurre et y reste pas beaucoup de temps. Je le vois parce que peut pas... là, techniquement y peut pas faire l'entrée...

Prends mon beurre, Ludo, ben, c'est évident...

Ludovic : c'est sympa de Pierre, il m'a filé du beurre, c'est cool quoi, ça m'a fait gagner du temps c'est vrai...

Pierre : quand quelqu'un tombe on tend la main, tout simplement. On peut s'affronter dans une compétition mais faut pour autant être un goujat ou avoir un mauvais esprit. Que le meilleur gagne, qu'il y ait pas de handicap... on verra qui cuisine le mieux.

Présentateur : on rentre dans les quatre dernières minutes à présent.

Membre du jury : soignez bien les dressages. Travaillez la peau de poulet comme ça, j'allais dire rôtie, frite au naturel, se rendre compte que ça peut être un élément d'une recette à la fois en texture et en goût c'est ça qui est intéressant. C'est l'audace.

Candidat : je vais aller chercher la crème montée au frigo, je la récupère, je la dresse, je récupère les petites fleurs...

Candidat : la dernière ligne droit, y faut pas loucher un geste... Malheureusement je me rends compte que mes meringues ont ramolli.

Membre du jury : on est rentré dans la dernière minute !

Ludovic : pffou... je tremble parce que j'en ai marre de jouer (incompris 18.33) que l'épreuve-là se termine parce que je suis vidé complètement...

Membre du jury : les derniers gestes, de la précision, de l'élégance... dix secondes, 9, 8, 7, 6, 5, 4, 3, 2, 1, stop ! On arrête ! Bravo messieurs, félicitations.

Ludovic : je suis vidé complètement on dirait que je viens de courir dix-sept bornes... je vois mes deux collègues qui sont blancs comme un cachet, c'est une sacrée épreuve !

Simon : faut absolument que je gagne ce point donc je sais pas sur quoi va jouer la dégustation parce que tous les trois on a réussi à mener la recette jusqu'à terme donc on verra sur quoi y jugent.

Mise à part la meringue sur le dessert, il me semble que c'est quand même très, très proche du plat du chef, j'ai suffisamment bien travaillé pour que j'ai envie d'y croire, tout simplement.

Candidat : pffou... ça y est !

Membre du jury : ça va mieux ?

Candidat : ça va. J'ai trouvé ça extraordinaire et alors ça mettait une certaine pression aux petits cuisiniers amateurs d'essayer de vous égaler, de vous imiter, c'est pas évident mais c'est un grand honneur et un grand plaisir.

Alexandre Gauthier : ben, merci beaucoup.

Membre du jury : on déguste ça, puis on se retrouve tout à l'heure.

Candidat : merci.

Membre du jury : ben, y a quelque chose déjà visuellement Alexandre... C'est pas mal...

Alexandre Gauthier : le caillé on le voit plus ou moins bien... Y a un tout petit peu d'eau dedans mais on n'est pas mal.

Membre du jury : très, très marrant en texture, hein... justement par rapport au tien...

Membre du jury : du blanc d'œuf qui est justement trop blanc d'œuf alors qu'on devrait être dans le lacté...

Membre du jury : après ça fonctionne quand même pas mal, je trouve...

Membre du jury : la crevette est présente et les herbes aussi... c'est pas mal réussi...

Membre du jury : allez passons au plat... hop-là...

Membre du jury : c'est pas mal visuellement...

Membre du jury : non c'est bien...

Membre du jury : oui, c'est chouette...

Membre du jury : les blancs ont l'air fermes, en tous les cas (compris 20.41)... la peau de poulet est présente...

Membre du jury : j'ai l'impression qu'il y a une jolie cuisson... on voit quand le couteau rentre...

Membre du jury : le (incompris 20.52) est un petit peu épais ce qui fait que l'écrevisse devient anecdotique c'est-à-dire qu'elle vient pas se confronter au reste, quoi... (compris 20.57)

Membre du jury : après la bisque elle est bien, une belle couleur et le haricot apporte le croquant et le végétal c'est très agréable.

Membre du jury : l'assaisonnement est bon...

Membre du jury : oui, c'est net..

Membre du jury : net...

Membre du jury : y a pas grand-chose à dire quand même...

Membre du jury : moi c'est juste le déséquilibre entre la portion de blanc, de volaille... mais bon y a un joli travail, y a un très joli travail...

Membre du jury : on, alors là c'est sûr que...

Membre du jury : crème fouettée... le citron doit être bien je pense...

Membre du jury : attends y a la puissance du citron, sans aucun problème, mélangé avec la marjolaine, ça c'est... y a pas de faute... maintenant en bas c'est vrai qu'y a meringue inexistante, c'est quand même le croquant de la meringue qui fait aussi le dessert, qui représente un peu la tarte au citron meringué, ce côté craquant...

Membre du jury : on va passer au plat de Ludovic...

Membre du jury : bon, Ludo, ça va mieux ?

Ludovic : c'était rock n' roll...

Membre du jury : autant on a senti le début de l'épreuve avec beaucoup de compréhension, beaucoup d'aisance que là cette épreuve ça a été douloureux !

Ludovic : ce qui m'a perturbé c'est le beurre clarifié, là...

Membre du jury : comment vous avez été perturbé par le beurre clarifié ?

Ludovic : j'ai fait un peu n'importe quoi, du coup ça m'a fait monter la pression...

Membre du jury : Ludo, c'est le petit grain qui fait déraillé la chaîne, quoi.

Ludovic : ben oui, c'est possible... on est en demi-finale faut pas l'oublier, ça nous met aussi la pression.

Membre du jury : bon, ben ça va, on va déguster... Merci beaucoup Ludovic.

Ludovic : merci.

Membre du jury : j'aime bien la consistance... je suis juste un petit peu ennuyé...

Membre du jury : il a ajouté le beurre clarifié au lieu d'ajouter le petit lait...

Membre du jury : ah, il a remis du beurre clarifié, il a pas mis le petit lait.

Membre du jury : oui...

Membre du jury : là ça eut être gras par contre.

Membre du jury : il a pas mis ce qu'y fallait...

Membre du jury : sinon la consistance a l'air belle...

Membre du jury : là on n'est plus dans le lacté on est moins dans le blanc d'œuf que précédemment...

Membre du jury : si tu manges vraiment le blanc au-dessus avec les crevettes, c'est vrai que ça sent moins le beurre d'œuf c'est plus moelleux...

Membre du jury : bon, on passe au plat... ?

Membre du jury : c'est propre aussi...

Membre du jury : tu vois qu'il a passé à la poêle...

Membre du jury : il a poêlé...

Membre du jury : c'est pudiquement dissimulé sous une peau de poulet...

Membre du jury : c'est bien...

Membre du jury : c'est efficace en même temps...

Membre du jury : oh la vache ! Rosé à cœur...

Membre du jury : on voyait en transparence... C'est pas cuit... C'est cru... assez cru...

Membre du jury : belle cuisson de l'écrevisse qui reste nacrée avec...

Membre du jury : heureusement... il aime le poivre... non ?

Membre du jury : y en avait autant à l'intérieur qu'à l'extérieur... !

Membre du jury : par contre la sauce elle est bonne, elle est puissante, elle a un goût...

Membre du jury : la peau...

Membre du jury : la peau elle est superbe aussi. Ses sucs d'écrevisse sont topissimes, là. Au niveau du goût, là, vraiment une puissance en bouche...

Membre du jury : bon, là y nous manque la crème... il a fait plus fin que toi...

Membre du jury : il a fait plus fin mais elle tient moins...

Membre du jury : la gélatine a relâché, ça manque un peu de tenue...

Membre du jury : de fermeté, de consistance...

Membre du jury : moi j'aime bien le citron, le goût... ça manque un peu de marjolaine.

Candidat : j'espère qu'ils vont apprécier mon plat. J'ai rajouté le petit lait du beurre clarifié ce que n'ont pas fait les autres alors j'espère que sur l'entrée ça donnera peut-être une petite différence...

Membre du jury : très bien Simon ?

Simon : ça va. C'était une épreuve éprouvante mais riche en découvertes de nous avoir permis de réaliser ce menu avec ces nouvelles techniques, avec ces produits formidables, c'était un grand moment.

Membre du jury : merci.

Simon : bonne dégustation, en tous cas.

Membres du jury : merci.

Candidat : je vais essayer un peu de tendre l'oreille, essayer de voir leurs petites moues, j'espère qu'ils seront satisfaits.

Membre du jury : (incompris 25.01)

Membre du jury : c'est intéressant parce que c'est souple aussi.

Membre du jury : on peut dire, je ressens trop le sel...

Membre du jury : il y a quand même une grosse, grosse dose de sel en bouche...

Membre du jury : non c'était le beurre clarifié qui était fait avec du beurre demi-sel et pas beurre doux donc là ça se sent...

Membre du jury : oui, tu le sens... tu peux pas tricher, tu peux pas dire que tu le sens pas mais ça reste drôlement bon, quoi.

Membre du jury : moi c'est celui-là qui me donne le plus d'excitation au palais, quoi. C'est vraiment le premier où t'as vraiment le côté lacté qui est présent. Sur les deux autres tu avais le blanc d'œuf et la crevette très présente tandis que là tu as une vraie harmonie.

Membre du jury : c'est un petit peu moins haut que les autres... c'est ramassé...

Membre du jury : on dirait qu'il l'a un petit peu réduit, ramassé sur lui-même...

Membre du jury : tu penses que (incompris 25.52)

Membre du jury : à l'oeil on sait déjà que c'est absolument parfait en plus on... c'est topissime... C'est bon, c'est parfaitement assaisonné, regarde retour de la fleur de sel sur la peau de poulet, c'est délicieux...

Membre du jury : très beau..

Membre du jury : c'est très beau, c'est goûteux, bien cuit, pois gourmands croquants, la volaille bien montée, les écrevisses bien goûteuses à l'intérieur et bien moelleuse...

Membre du jury : surtout bien moelleuses, cuisson parfaite des écrevisses.

Membre du jury : Faut espérer que le dessert soit à la hauteur maintenant. Moi, ce qui me plaît déjà Alexandre, c'est que tu sens qu'il y a de la tenue sur le citron..

Alexandre Gauthier : bien arrêté...

Membre du jury : tu sens que c'est ferme, y a la crème... il est plus doux le citron, là. Trop doux en citron pour vous ? (compris 26.48)

Membre du jury : : humm, c'est plus doux que les autres.

Membre du jury : quel bilan on fait ?

Membre du jury : y a pas grand-chose qui va les départager... peut-être justement une cuisson... je pense pas que ce soit un rendu esthétique parce que de toute façon le rendu esthétique ils y sont tous.

Carole : Sébastien avant de nous faire un bilan de cette épreuve, je voulais avoir votre avis, Alexandre : comment avez-vous trouvé nos cuisiniers amateurs ?

Alexandre Gauthier : pas si amateurs que ça, c'est une épreuve très compliquée. Ils s'en sont tous les trois très bien sortis et je les félicite parce que c'est quelque chose de pas évident de découvrir un style de cuisine. Appréhender une fiche technique c'est quelque chose mais après il faut la comprendre et savoir pourquoi on réalise quelque chose et réussir à l'aboutir, c'en est une autre.

Membre du jury : et on vous sent vraiment investis dans ce que vous faites et c'est très, très, très plaisant à voir. C'est assez plaisant aussi à déguster.

Membre du jury : moi, je vais juste rajouter une petite chose : c'est qu'une fois l'épreuve finie j'ai vu trois visages de cuisiniers, certes, marqués par l'effort mais fiers de la tâche accomplie et ça je peux vous dire qu'avec Frédéric et Sébastien, on s'est régalé de vous voir.

Carole : le moment est crucial, vous devez attribuer un point à l'un de nos candidats. Sil s'agit de Ludovic ou Pierre, ils se qualifient pour la finale de *MasterChef* 2012. Nous vous écoutons.

Membre du jury : donc un point à attribuer et ce point, aujourd'hui, on l'a attribué...

## Deutschlands Meisterkoch

### "Episode 6"

Judges: J1-3; Candidates K1-6; Narrator: S; Matthias Ludwig: ML; Kids; Elli, Andreas, Brigitte, Jessica, ...

I1: Bei Deutschlands Meisterkoch.

I2: Wenn ich sehe, wie der Fisch anfangt, wie der in die Maschine reingeschmissen worden ist, geschmacklos. Sechs.

I1: Also ich würde auch von nichts kosten, weil das ist, das ist eine Frechheit, uns so was vorzusetzen. Was mich total begeistert, ist hier außen die Koriandersoße, die ist hervorragend.

I1: Wer kocht sich diese Woche in die Herzen der Juroren?

I2: In 30 Sekunden kommt eure Monsterjury. Gierig, hungrig und wild. Wäre eher ein Nudelauflauf.

I1: Welches Gericht überzeugt die Kinder? Und welcher Kandidat zaubert das leckerste Dessert?

I2: Was ist das hier?

W1: Das ist die Schokomousse.

I2: Nein, ne?

I1: Aus 1400 Bewerbern haben sich sechs Kandidaten bis in die sechste Runde von Deutschlands Meisterkoch gekämpft. Doch die Ansprüche der Jury steigen mit jeder Aufgabe.

I2: So, die Woche beginnt wieder mit einer neuen Aufgabe für Deutschlands Meisterkoch. Ihr seid die letzten sechs Kandidaten. Jeder von euch möchte ja Deutschlands Meisterkoch werden und 100.000 Euro gewinnen.

I1: Zum ersten Mal, wusstet ihr von der heutigen Herausforderung. Ihr konntet euch vorbereiten und das, was wir heute von euch erwarten ist ein selbstkreatives Gericht. Ihr kocht es in dem Gedanken, dass der Teller, den ihr heute kreiert auf einem Kochbuch erscheint. Der, der heute erst mal den hübschesten Teller präsentiert, der hat den großen Vorteil für die nächste Herausforderung. Und das, was entscheidend ist, ist, dass der Teller, den ihr heute präsentiert, strahlt, dass uns das Essen, was da auf dem Teller ist, anstrahlt.

I2: Es muss also perfekt aussehen heute auf dem Teller, aber nicht nur perfekt aussehen, sondern es muss auch perfekt schmecken.

I3: Wenn Sie einem schon die Chance geben, dass wir selber überlegen, können was wir kochen, dann muss das auch richtig gut sein.

I1: Liebe Kandidaten, ich würde sagen, es ist Zeit an eure Plätze zu gehen, in eure Küchen und dann habt ihr zwei Stunden Zeit uns zu beeindrucken. Und die Zeit läuft ab jetzt.

M1: Ich habe mir ausgedacht als Gericht, wird es eine gedünstete Lachs-Forellen-Farce in einem Kopfsalatblatt geben. Dazu ein Zitronenrisotto und eine Sauce Béarnaise. Ich habe jetzt erst mal angefangen, den Fisch zu enthäuten, zu entgräten. Ich habe den jetzt klein geschnitten, dann geht es in den Kühlschrank, weil für die Farce brauche ich eine kalte Masse, sonst setzt sich das Eiweiß ab und die Farce wird so krisselig. Und dann habe ich heute schon mal dadurch halt einen Minuspunkt. Und das Risiko möchte ich nicht eingehen, deshalb ist wichtig, dass der Fisch fertig ist, in die Kühlung geht und nachher 15-20 Minuten auf Dampf garen und dann sollte es auch perfekt sein.

M2: Vor mir sehe ich eigentlich alle meine Lieblingssachen aus meinem Asia-Markt. Endlich habe ich meinen frischen Koriander mit Würze. Und das wird eigentlich alles vom Pflanzwert auf dem Teller dann erscheinen. Mein Rezept für heute ist ein scharfes Tubenfischtatar auf knusprigen Reisplätzchen, Sojasoßegelee und eine Koriandercreme. Es kommt aus meinen Zeiten in Kalifornien und da gibt es ganz viele so Sushi-Restaurants und jedes Sushi-Restaurant hat das auf der Karte, Spicy Tuna. Da kommt so ein bisschen Sesamöl, Frühlingszwiebel, diese (unklar 00:04:02) Soße, so alles so richtig scharf und schöner Thunfischgeschmack. Das war immer mein Lieblingsessen, so eines meiner Top Drei bis fünf Gerichte.

I1: John!

M2: Hey!

I1: How are doing?  
M2: Super. Heute geht es mir ganz, ganz gut. Ah, zulassen bitte!  
I1: Was ist mit dir? Was ist denn da drin?  
M2: Mein Reis, mein Sushi-Reis.  
I1: Sushi-Reis. Also du hast das schon gemacht ein paar Mal?  
M2: Ja, einfach nur ganz schnell für mich. Aber das ist jetzt heute dann mein Versuch, dann das ein bisschen auseinanderzunehmen und so auf ein höheres Niveau zu bringen.  
I1: Hau rein und gib mir Fünf!  
M2: Danke schön.  
W2: Also ich fange an mit einem kühlen Carpaccio vom PuPascaleo in einer säuerlichen Marinade. Dann mache ich weiter mit der erdigen Komponente, Rote Bete. Darauf kommt ein mit schwarzer Sepiatinte eingefärbter Tempurateig. Darin backe ich ein Calamaretti aus oder ein Calamaretto. Das sind hier nur die kleinen Beinchen und setzte das auf eine Rote-Bete-Scheibe. Das wird exzellent schmecken. Die Zeit, um PuPascaleos hart zu kriegen, es gibt zwei Möglichkeiten. Die eine ist, wenn er etwas kleiner ist, es kurz anzubraten, damit er noch fest bleibt. Also damit er so Biss hat, aber noch nicht gummiartig wird. Und wenn man ihn dann über einen bestimmten Zeitpunkt hinaus gart, dann muss man ihn richtig lange garen. Dann wird er erst wieder fest, wenn man ihn dann länger gart, dann wird er wieder zart. Und ich mache heute die Variante länger 45-60 Minuten und dann sollte er schön zart sein. Allerdings muss ich aufpassen, dass er nicht zu weich wird, weil ich ihn ja noch dünn aufschneiden will.  
I2: Was ist das?  
W1: Gänseleber.  
I2: Das ist Gänseleber?  
W1: Ja.  
I2: Ich dachte es gibt Himmel und Äd?  
W1: Aber auf Gourmet-Niveau.  
I2: Also Himmel und Äd ist doch Leberwurst und Blutwurst?  
W1: Nein.  
I2: Sondern?  
W1: Bei uns im Rheinland ist das Blutwurst, Apfelkompott und KartoffelPascaleüre?  
I2: So, und wo ist jetzt die Blutwurst?  
W1: Die Blutwurst ist hier im Kühlschrank.  
I2: Und, also die Blutwurst gibt es?  
W1: Die gibt es.  
I2: Die Äpfel?  
W1: Gibt es.  
I2: Kartoffeln?  
W1: Gibt es.  
I2: Und was gibt es da noch dazu?  
W1: Ein Rinderfilet in Kräuter gebraten mit Gänsestopfleber.  
I2: Wenn ich jetzt so die Mengen hier sehe...  
W1: Ich bin zurückgreifend.  
I2: Ja. Du denkst daran, Platz, Abstand.  
W1: Ja.  
I2: Farben wirken lassen.  
W1: Ja.  
I2: Ist wichtig. Gut, dann lasse ich dich jetzt in Ruhe.  
W1: Mache ich. Danke.  
I2: Bei Brigitte habe ich das Gefühl, dass das schon wieder...  
I1: Back to the roots.  
I2: Ja, genau. Das haben wir, das reicht eigentlich schon, dann schieben wir noch eine Scheibe Stopfleber.

Müssen wir einfach noch mal so einen (Balken? 00:06:37) runterschneiden. Es ist ja nicht schlecht, na. Es ist ein leckeres Abendessen in der Winterzeit vor dem Kamin. Ich wünsche ihr und drücke ihr die Daumen, dass sie es hübsch angerichtet kriegt.

W3: Auf meinem Teller wird sein Lachs im Sesammantel auf Spitzkohl mit schwarzem Bohnenpüree und Jacobsmuscheln obendrauf. Die Jacobsmuscheln werde ich kurz von beiden Seiten anbraten. Hoffentlich diesmal mit schöner Kruste, weil das letzte Mal habe ich das ja nicht so hingekriegt. Und dann mache ich hier ein Nusskrokant. Ich bin hier gerade das Karamell am Machen. Das werde ich dann nachher grob mahlen, das kommt dann auf den Teller. Es könnte schiefgehen, dass ich den Lachs zu trocken mache. Oder die Jacobsmuscheln, waren bei mir das letzte Mal auch nicht scharf genug angebraten, also die Kruste war nicht da, das kann schiefgehen, aber der Fisch, das ist die größte Herausforderung quasi.

M3: Ich habe Langustinis vorbereitet. Die Langustinis liegen auf einem Rote-Bete-Bett.

I2: Das sieht ja spannend aus, das Tütchen.

M3: Ja, ich habe keinen Trichter bekommen, leider. Jetzt habe ich mir eine Tüte bauen müssen und jetzt habe ich einen Strohalm mit einer Büroklammer abgeklemmt und habe einen, hier schaut noch ein bisschen raus, einen Schnittlauch reingesteckt und mit Champagnergelee aufgefüllt. Und jetzt bin ich gespannt, wenn ich das nachher raushole, wie das aussieht, weil das habe ich noch nicht ausprobiert.

I2: Ihr seid heute sehr riskant drauf. Also Dinge, die man noch nicht gemacht hat, wow, wow, wow, also...

M3: Ja, aber ein bisschen Mut gehört dazu.

I2: Gut, wenn du meinst. Ich bin ja nicht hier, um 100.000 Euro zu gewinnen.

M1: Dann beginnen eigentlich schon die Vorbereitungen zum Risotto. Risotto, es hört sich einfach an, aber da braucht man halt so ein bisschen Gefühl für. Man muss bei der Hitze sehr aufpassen, das kann sehr schnell gehen. Also man muss da wirklich so einen Faible für kriegen, wie viel Flüssigkeit nehme ich jetzt. Damit beginnen eigentlich die richtigen Probleme, weil ich dann parallel das Risotto koche und die Farce zubereite. Ja, ist nicht ganz so einfach jetzt gerade im Moment, wird ein bisschen Stress, aber wurscht, da müssen wir jetzt durch. Ich kriege hier einen zu viel. Ich trage die Farce auf die Kopfsalatblätter auf, fühle das mit Shrimps und blanchierten kleinen Paprikawürfeln, rolle das zu einer Rolle auf, umwickel das mit Aluminiumfolie und gebe das in den Dämpfeinsatz. Mit dem Risotto passiert ganz einfach, dass ich das Risotto komplett vergesse und im letzten Moment merke, Moment, meine Flüssigkeit ist eigentlich schon wegreduziert und wenn man darin nicht wirklich geübt ist, ist das ein Tanz auf der Rasierklinge.

I2: Jessica, was mir auffällt, ist, du bist deutlich ruhiger als die, als bei den letzten Challenges.

W2: Ja.

I2: Ist da irgendwas passiert?

W2: Na ja, ich habe ja hier dazugelernt. Ich habe ja vorher noch nie so gekocht unter Zeitdruck und so. Und ich höre mir auch alles an, alle Tipps, die ihr weitergebt und das hat echt was gebracht. Also, die Vorgehensweise, wie man an ein Gericht so rangeht.

I1: Bist du cool wie ein Eisberg heute.

I2: Ich glaube. Hast du das Gericht schon mal gekocht vorher?

W2: Nein. So wie fast alle Gerichte hier. Es ist noch nicht fertig.

I2: Bist aber mutig, verdammt mutig. Wenn ich so eine Aufgabe hätte, das würde ich echt auf Nummer sicher gehen.

W2: Ja, aber ich habe ja zu Hause nicht so die Möglichkeiten, auch geldmäßig.

I2: Wieso geldmäßig? Das verstehe ich nicht.

W2: Ich kann mir so Jacobsmuscheln so nicht leisten.

I2: Echt? Aber dann, man muss ja nicht immer mit teuren Produkten kochen. Man kann ja auch mal...

W2: Nein, also natürlich mit dem, was geht, koche ich natürlich auch gerne. Ich habe extra ein (unklar 00:10:33) zu Hause.

I2: Was ich so krass finde, ist, dass die teilweise Sachen noch nie gemacht haben. Das ist irgendwie, wenn ich halt ein Shooting mache, ein Gericht von Shooting mache, dann...

I1: Dann muss alles stimmen. Das muss schon...

I2: Wenn ich das vorher gemacht habe, dann kann ich das oder nicht?



I1: So, liebe Kandidaten, ihr habt noch genau 15 Minuten.

M2: Ich hoffe jetzt in den letzten paar Minuten, dass alles zusammenkommt. Aber ich glaube das...

I2: Denk an das schöne Anrichten! Und das, was ich euch erklärt habe, einen Daumen Abstand, damit alles wirken kann. Wenn man jetzt die Farben hier schon so ein bisschen miteinander kombiniert sieht, so verkehrt ist das nicht. Wenn du jetzt auch noch ein bisschen Chilisoße ranmachst, dann wird es noch ein bisschen roter, aber lass allen seinen Bereich.

M2: Auf jeden Fall.

M3: Und genauso habe ich mir das vorgestellt. Ist das der Hit? Champagner, Chili mit einer Schnittlauchstange, mhm.

M1: Ich bin total zufrieden, schmeckt gut. Ich würde es gerne jetzt essen.

M2: Das Einzige, was jetzt anders wird, ist halt wirklich die Kräuter mit Béarnaise mit der Hand aufschlagen, aber der Zeitfaktor, ich habe den unterschätzt. Und deswegen machen wir jetzt Trick 17. Jetzt ist nur noch eigentlich, die Rolle ist gleich gar und die müssen wir nur kurz aufschneiden. Wie viele Minuten haben wir noch, fünf? Wird eng.

M1: Es passiert heute das, was nicht passieren darf. Ich dämpfe die Farce bei viel zu hoher Temperatur. Bei einer Farce muss man wissen, man muss die Hitze regulieren. Man darf nicht zu stark dämpfen. Die Farce ist geronnen, ist krisselig, geschmacklich sechs. Ab diesem Zeitpunkt ist das wirklich der Supergau. Was ich mir in den kühnsten Träumen nicht vorstellen konnte, die Farce gerinnt, das Risotto versagt total. Ich richte den Teller an so gut es geht, aber so richtig retten kann man da nichts mehr. Da weiß ich dann, was mich bei der Bewertung erwartet.

I1: Ende, Finish.

M1: In dem Moment denke ich, das wird heute richtig auf den Kopf geben. Ich kann das eben sehr gut selbst einschätzen, was da gleich passiert und gehe das gerade im Kopf durch, dass ich da nicht zusammenbreche.

I1: So, nun ist es soweit.

I2: Brigitte, wenn du so nett bist.

W1: Das ist also meine Inspiration oder neue Inspiration von Himmel und Erde.

I2: Also, wenn ich das Mal ganz kurz auf den Punkt bringen darf. Ein Wilderer jagte wild durch den Wald. Die Gäste warteten, das Essen wurde kalt. Ich weiß es nicht.

W1: Vom Geschmack her hoffe ich, überzeugt es.

I2: Fragen wir mal die anderen, ob es überzeugt.

I1: Den Garpunkt vom Rinderfilet, nicht schlecht. Und das Püree ist leider ein bisschen schleimig.

I2: Ja, ist Püree. Bin ich kein Freund von. Danke. Elli?

W2: Das ist ein Carpaccio vom PuPascaleo. In der Mitte haben wir einen ausgebackenen Calamaretto auf einer Scheibe Rote Bete und daneben Ravioli mit Rote-Bete-Füllung und (Chorizo? 00:15:37).

I1: Also Carpaccio ist es keins, für mich jedenfalls gar nicht. Schon vom Aussehen alleine, es ist schon zu trocken für mich. Viel zu fest.

I2: Dieser Teller hat nichts mit dem zu tun, warum du eigentlich bis hierhergekommen bist. Und ich hoffe, dass du diese Rückbesinnung schaffst. Ist egal, ob das jetzt schmeckt oder nicht. Du hast eine ganz starke Persönlichkeit ausgedrückt auf diesem Teller, am Gaumen und am Anrichten. Und hier hast du Kochbücher gewälzt und hast dir angeguckt, was all die Tütü und Bübübü gemacht haben. Ich freue mich, wenn ich Juliane wieder treffe.

W2: Ich weiß, ich kann es besser. Ich hake das jetzt ab, lass das hinter mir und blicke frohgemut in die Zukunft und weiß, dass sie, das was hier drin ist, wiederhaben wollen und das hole ich jetzt raus.

M1: Ich werde das gleich über mich ergehen lassen, das Trauerspiel. Werde mir meine Ohrfeigen abholen, werde die hier mal ertragen müssen und mal schauen, was passiert.

I1: Manuel, kommst du dann bitte? Dann sei doch mal so nett und erkläre uns, warum dieser Teller auf einem Kochbuchcover sein sollte.

M1: Dieser Teller wird es auf dieses Cover nicht schaffen. Ich bin selber unzufrieden.

I1: Wie hätte es denn im Optimalfall ausgesehen?

M1: Im Optimalfall hätte es so ausgesehen, dass ich die Farce genauso als Rolle gemacht hätte und in zwei Teile geteilt hätte, schräg angeschnitten, eins längs, das andere quer drüber mit der Schnittfläche. Und das Risotto in Türmchenform und die Béarnaise...

I1: Risotto in Türmchenform?

I2: Da sind wir ja weit von entfernt, von den Türmchen?

I1: Ja, aber ein Risotto kann ich in Türmchenform gar nicht anrichten. Das geht nicht, weil ein Risotto ist, ist schlotzig, das muss auseinanderlaufen. Das geht gar nicht.

I2: Das ist tatsächlich so, damit hättest du wirklich ein Türmchen bauen können. Nur dass du es nicht gemacht hast, weil das so fest ist. Ja, mir bleibt da nichts anderes, als da so ein bisschen lustlos und mutlos drin rumzustochern. Anturnen tut es mich nicht, was schade ist.

I1: Hast du schon mal eine Béarnaise gemacht?

M1: Ja, habe ich.

I1: Wird die so gemacht?

M1: Nein, so wie ich sie jetzt gemacht habe, wird sie nicht gemacht.

I1: Ja, warum denn. Warum kriegen wir so was präsentiert? Warum soll dann so was auf ein Kochbuchcover?

I2: Na ja, die Farce ist, was ist da drin?

M1: Da sind noch Shrimps drinnen und blanchierte Paprikawürfel.

I2: Ich hoffe du bist nicht böse, wenn ich das jetzt nicht probiere.

M1: Nein, nein.

I1: Also ich werde auch von nichts kosten, weil das ist eine Frechheit, uns so was vorzusetzen. Das sage ich ganz offen. Und das ist auch gar kein Respekt vor dem Produkt. Wenn ich sehe, wie der Fisch einfach in die Maschine reingeschmissen worden ist, da ist wirklich, du hast kein Fingerspitzengefühl für das Produkt, was du heute hier auf dem Teller präsentiert hast. Tut mir leid, also da, wenn du den Teller uns beim ersten Mal, beim Casting präsentiert hättest, wärst du heute nicht hier.

I2: Von allen Tellern, die wir bis zum heutigen Tag von dir gesehen haben, ist das mit weitem Abstand das ästhetisch Unansehnlichste. Und wenn das heute eine Eliminierungsrunde wäre, dann könnte ich dir mit hundertprozentiger Sicherheit sagen, dass das dein Ende ist. Es gibt schlechte Tage, die haben wir alle mal, aber selbst an einem schlechten Tag darf so was niemals auf den Teller kommen. Nie. Die Aussage dieses Tellers würde ich mal freundlich, ganz freundlich in Worte gefasst, als Beleidigung empfinden. Danke.

M1: Und selbst der stärkste Vulkan oder der stärkste Baum fällt mal. Und heute bin ich gefallen und richtig tief. Mal schauen.

I1: Andreas, bringst du mal bitte deine Kreation nach vorne?

M3: Ich habe hier Langostinischwänze auf Rote Bete.

I2: Die (Kaiserin-Art? 00:20:42), die sind an der Pfanne so einmal vorbeigeflogen, weil da kann man schon so ein bisschen, leichte Röstaromen können da schon kommen, ne. Also Gelee in Verbindung mit dem Granulat und der Roten Bete und den sehr frischen Kaisergranaten finde ich richtig, richtig fantastisch. Das ist große Klasse.

I1: Hut ab hier vor dem Champagner-Schnee im Strohalm. Ich habe mich auch gefragt, klappt es, funktioniert es?

M3: Es funktioniert, ja.

I1: Es hat funktioniert. Hut ab, vielen Dank.

M3: Danke schön.

I2: Jessica?

W3: Ich finde das wirkt supergeil. Also ich glaube auch, die Jacobsmuscheln, die, also ich könnte da jetzt direkt reinbeißen.

I2: Kannst du noch mal einen Teller holen?

W3: Ja.

I2: Dein Teller sieht zuerst mal ganz schön aus. Ihr macht so schöne Sachen teilweise und dann haut ihr euch das wieder zu. Das für sich ist ein Gericht. Und wenn du jetzt hier so ein schönes Bohnenpüree

machst, warum haust du dann so eine Riesenkugel drauf? Mach doch hier zwei Nocken, das sieht doch gleich ganz anders aus, ja? Das ist echt schade, weil es ist wirklich für sich, ist es sehr, sehr schön, aber viel zu viel. Und was besonders schade ist, dass das Einzelne dann auch gar nicht mehr zu Geltung kommt, ja. Weil dieser Riesenturm zerdrückt dein schönes Lachs (Teriyaki? 00:22:25). Und so könntest du die Sachen viel, viel mehr rausheben, wenn du sie schon so schön machst. So, jetzt probieren wir noch mal. Um es mal mit meinen Worten zu sagen, ich finde es richtig fett. Aber weniger ist mehr.

I1: Ist es tatsächlich so, dass ich zwei Gerichte auf einem Teller sehe. Einmal Jacobsmuscheln mit Bohnen und einmal wirklich ein herausragend gutes, eins der besten Gerichte, die ich hier über diese Wochen verkosten durfte. Den Sesamlachs mit dem Spitzkohl, dem Cashew-Karamell, sensationell. Wirklich richtig, richtig gut, aber warum, bei einem so feinen, schönen Gericht, auf einmal Kinderknetmasse in Schwarz, die geschmacklos ist und Aroma zieht? Du hast so ein wunderschönes feines Gericht kreiert. Dafür mein Respekt.

W3: Danke.

I1: Super. Vielen Dank. John, bist du so nett?

I2: Haltet mich, es ist Thunfischtatar.

M2: Genau.

I1: Was ist das hier für eine Soße?

M2: Das ist eine Koriandercreme.

I2: Ich sage dir ganz ehrlich, es ist für mich vom Anrichten her fast das beste Gericht, weil du hast einen GerichtsmittePascaleunkt, sage ich mal. Den hast du hervorgehoben, das ist klar zu verstehen. Und wenn du jetzt noch einen kleineren Ring gehabt hättest, hättest du auch noch richtig filigran ausgesehen. So sieht es natürlich wieder so ein bisschen kloppermäßig aus.

I1: Was mich total begeistert, ist hier außen die Koriandersoße, die ist hervorragend. Ich finde die Wasabi-Nummer hier sehr interessant. Aber eins können wir, glaube ich, alle drei feststellen, echt superlecker.

M2: Danke schön. Vielen Dank! Das war echt geil.

I2: Liebe Kandidaten! Heute ist ein sehr, sehr wichtiger Tag. Ihr musstet ein Gericht kochen, welches unter Umständen das Cover eines Kochbuches zieren wird und das muss natürlich glänzend sein. Es muss richtig schön angerichtet sein und es muss gut schmecken. Heute hatten wir einige Gerichte, die wirklich schon in die Richtung gehen, die richtig schon top waren, wo man gesehen hat, dass ihr in der Vergangenheit jetzt wirklich dazugelernt habt. Einige Gerichte waren leider nicht so schön. John, Jessica, euch beide möchte ich jetzt bitten nach vorne zu treten.

I1: John, deine Koriandersoße ist ein Rezept, worauf alle Fernsehzuschauer dieser Serie heiß sein müssen. Die hat großartig geschmeckt. Bei den Proportionen müssen wir noch ein bisschen dran feilen, aber was du sehr schön gemacht hast, den MittePascaleunkt, der Thunfisch, die Hauptsache und Drumherum lauter kleine Schmakazien, lauter kleine Selektessen, die Freude gemacht habe, die Spaß gemacht habe. Die auch farblich wirklich hervorgehoben und gehighlightet haben, um was es bei dem Teller ging, um den Thunfisch.

I2: Jessica, dein Teller war auch hervorragend. Nur bei dir war es halt so, du hast zwei Gerichte auf einen Teller praktisch gebracht. Diese schwarze Masse vom Bohnenpüree, das war schon gut. Das kann man noch verfeinern. Ich meine, das ist halt am Anfangsstadium, aber es ist, wie gesagt, es war zu überladen, der Teller. Es war toll, es hat super geschmeckt, muss man sagen. Der Fisch war total auf den Punkt gegart. Der Spitzkohl mit dem (unklar 00:27:00) dabei, das war also ein Highlight, sehr gut geschmeckt. Weiter so, du bist auf einem guten Wege.

I2: So, einer von euch wird das Ding heute hier gewinnen. Also es war eine wirklich sehr, sehr knappe, knappe Sache bei euch. Trotzdem wir mussten uns entscheiden. Einer von euch hat gewonnen und hat bei der nächsten Aufgabe einen Riesenvorteil und wir finden heute ist das John.

M2: Das ist echt, ich meine, für mich einfach, weißt du so, ich fing mit diesen beschissenen Rouladen an und so seit dem, das war so immer besser, immer besser, immer besser, immer besser. Und jetzt habe ich was gewonnen. Und das ist so, hey, gut. Ich hoffe, die Jessi freut sich für mich.

W3: Klar, freue ich mich für dich. Er hat es verdient, wirklich. Ich bin so stolz auf ihn.

M2: Das ist ziemlich schick, zu denken so, mein Gesicht und mein Teller, so mein, mein Teller mit meinen Ideen sind dann voll Front auf diesem Kochbuch.

J1: Ich denke, ihr alle, fast alle habt ihr heute tolle Teller gezeigt, die uns wirklich viel Freude gemacht haben, die die Entwicklung der letzten Wochen aufgezeigt haben und wir alle drei können wirklich aus tiefstem Herzen, aus tiefstem Bauchgefühl sagen, ihr seid die richtigen letzten Sechs und wir freuen uns mit euch in die extreme Herausforderung morgen zu gehen. Aber davor...

J2: Ja, noch seid ihr nicht da angelangt, wo wir euch hin haben wollen. Deshalb müsst ihr nachher mit mir mitkommen. Es gibt noch was zu erleben, ich zeige euch noch was.

J1: Stille.

(Das Publikum klatscht)

K2: Wir kommen am Ziel an. Dann sehe ich schon so ein rosanes Törtchen von weitem und denke so, „Juhuuu, bestimmt Patisserie!“.

S: Bevor sie selbst wieder zeigen müssen, was sie können, bekommen die Kandidaten eine ausgesprochen süße Lehrstunde.

K1: Ich freue mich ganz doll auf diese Chance, weil ich damit überhaupt nichts am Hut habe und glaube, dass ich da eine Menge lernen kann.

J2: So, liebe Kandidaten, heute bekommt ihr ein Coaching im Bereich Patisserie von einem der besten Patissiers Deutschlands. Das ist Matthias Ludwig. 2009 Patissier des Jahres gewählt worden, also, ist schon ein Top-Mann hier.

ML: Ja, ich freue mich, dass ihr alle gekommen seid. Wir werden gleich ein paar schöne Kleinigkeiten machen. Ihr könnt gleich was probieren und ein paar Tipps und Tricks kann ich euch auf jeden Fall beibringen. Ja, greift zu!

K3: Jede hat so seinen eigenen Geschmack – unglaublich!

ML: Wir werden als erstes so ein bisschen mit Schokolade arbeiten, Schokoladendekoration machen, und dann wird man auch direkt schon feststellen, unter widrigen Bedingungen, wie bei der Temperatur heute, wie schwer das ist, und was es dann doch für Möglichkeiten gibt, um das durchzuführen. Das ist eine ganz simple Variante, dass wir hier halt wirklich diese ganze Menge von den Streifen haben, dann hab ich halt hier fünf Streifen neben einander, die lasse ich ein bisschen steif werden und einfach hier die Folie lösen und dann kann man hier diese einzelnen Spiralen heraus machen. Da ist mit wenig halt viel erreicht.

J2: Wenn man vor so einem Meister wie dem Matthias Ludwig steht, der die hohe Kunst der Patisserie beherrscht, ist es natürlich eine Ehrfurcht, wenn der eine kleine Schokoladentüte in die Hand nimmt und da irgendwelche Kringel zaubert und irgendwelche Streifchen macht für Dekoration, und das mit einer Fertigkeit...

ML: Jetzt kann ich es herunternehmen. Die muss ich kalt stellen. Aber du siehst, die ist noch ein bisschen flexibel.

K2: Total super hier. Es ist unglaublich, was man mit Schokolade alles machen kann und vor allem hat mich dieses fluffige Bällchen am meisten beeindruckt.

ML: Ja, das ist das nächste Thema, auch Schokolade, das sind die Zutaten, die wir verwenden. Was könnte das werden?

(unklar #00:03:17#)

ML: Ja, genau, Schokoladenmousse. Bei Schokoladenmousse, was will ich erreichen? Ich möchte Schokolade haben, die ich luftig-locker mache, die cremig sein soll, die moussig sein soll. Das kriege ich hin mit Sahne, und Eischnee, oder halt Eigelbschaum auch. Im Prinzip so ein bisschen wie eine Zabaione mache ich das jetzt, dann funktioniert das. Ich gehe jetzt hin, mache es auf halbe Stufe mit dem Schneebesen, blubbere das ein bisschen hoch, bis ich es so aufgeschlagen hab, dass es halt leicht angedickt. Oft steht da ja, man soll die Schokolade vorher schmelzen. Das ist im Prinzip hier nicht nötig. Ich habe hier genügend Hitze. Ich gebe einfach wirklich hier die Schokolade hinein. Was ich jetzt nicht machen sollte, ist direkt rühren, weil, genau, erst mal, damit die Wärme in die Schokolade reingeht, dass die schon flüssig ist, wenn ich jetzt dreißig Sekunden warte, kann ich einfach rühren und habe es sehr schnell vermischt. Wichtig bei Schokoladenmousse gerade ist, dass man da schon eher mit Wärme arbeitet, hier sollte

eigentlich vierzig, 45 Grad, also schon richtig schön Temperatur herrschen, wenn ich die Sahne untergebe, damit das Ganze nicht – was man vielleicht auch kennt, wenn man Schokoladenmousse – genau, wie ist sie dann?

K1: Grießig.

ML: Genau, grießig. Das passiert, wenn diese Masse zu kalt ist, dann gebe ich die Sahne unter, dann wird sie noch kälter, diese Masse wird dann fest, bevor sie sich mit der Sahne verbunden hat und dann habe ich eben dieses grießige Gefühl im Mund. Von daher kann ich hier wirklich, ja, mit ordentlicher Temperatur arbeiten. Ja, fass mal richtig drunter. Ist schon warm, nicht? Kakaobutter wird halt sehr schnell fest, wenn das Ganze nicht emulgiert ist, dann wird es halt separat fest. Das soll es halt nicht, deswegen muss hier Temperatur sein. Weil, du siehst ja auch, diese kleine Menge an Schokolade und diese Menge an Sahne. Und auch wichtig, alles in einem.

K1: Das ist ein bisschen wie Malen, das ist wie Kunst, aber weniger wie Kochen, und das ist komplett neu für mich.

ML: Grade Patisserie ist was, da muss man halt ein Händchen dafür haben. Auf jeden Teller mengenmäßig sogar auch dasselbe, aber völlig andere Wirkung durch verschiedene Teller, verschiedene Anrichteweisen. Damit lässt sich schon ein gut ansprechendes Dessert machen.

K4: Schön zu sehen, was man auf so verschiedenen Tellern, wie verschieden so eine Speise wirken kann.

ML: Ich würde euch mit dem Rüstzeug eigentlich entlassen so weit, ich denke, man muss es, wie gesagt, ausprobieren, und irgendwann kann man das auch so einfach aus dem Handgelenk schütteln.

J2: So, ich hoffe, ihr habt jetzt wirklich alles mitgenommen, was ihr gezeigt bekommen habt, und dann gehen wir wieder auf die Reise.

S: Am nächsten Morgen steht die nächste Prüfung für die Kandidaten an. So entspannt wie beim Coaching wird es dieses Mal nicht, aber fast genauso süß. Zumindest die Gäste.

J1: Wollt ihr wissen, wer heute eure Jury ist? Na dann holen wir sie doch bitte!

K2: Das geht bestimmt schief, so viele Kinder auf einem Haufen, und die rennen uns die Bude ein.

S: Aber die Kinder werden ihnen nicht nur die Bude einrennen, sondern auch entscheiden, wer am leckersten gekocht hat.

J1: Du bist heute Chef im Ring, und du darfst nicht nur entscheiden, wer dein Teampartner ist, du darfst auch die anderen Teams bestimmen.

S: John entscheidet sich, mit Jessica zu kochen. Die anderen Teams bilden Eliane und Andreas sowie Brigitte und Manuel. Darüber hinaus darf John auch die Hauptzutaten der Teams bestimmen. Elli und Andreas backen Pizza, John und Jessica entscheiden sich für Cupcakes.

J1: Der ist gut aufgegangen.

J3: Also, ich finde die fantastisch.

J2: Ja, ist gut.

S: Manuel und Brigitte bleibt der Nudelteig.

J1: Was ist das denn hier? Ist das die Mehlschlacht hier, oder?

K4: Das ist die Mehlschlacht.

K3: Da ist zu viel Ei drin.

K5: Das ist ja eher ein Nudelaufwurf.

J3: NudePascaleampe.

S: Bei Manuel und Brigitte gelingen nicht nur die Nudeln nicht...

K5: Ist erledigt.

S: ... Auch die Stimmung zwischen den beiden ist ziemlich mies. Doch Kinder kennen kein Erbarmen, erst recht nicht, wenn sie hungrig sind.

J1: In 30 Sekunden kommt eure Monsterjury. Gierig, hungrig und wild. Habt ihr Hunger?

Kinder: Jaaaaa!

S: Und dann beginnt das große Fressen. Dabei kommt es nicht nur auf den Geschmack, sondern auch auf die Präsentation der Gerichte an. Denn ob man es glaubt, oder nicht, Kinder mögen es, wenn man nett zu ihnen ist.

K1: Lecker, lecker, frisch gebackene Pizza. Die Pizzen gehen ganz gut, bisher hat noch keiner gesagt, dass es nicht schmeckt.

K3: Das sieht cool aus, nicht?

Kind1: Davon hole ich mir gleich noch was!

Kind2: Ich fand jetzt die Pizza und die Törtchen am besten.

Kind3: Die Muffins waren am besten.

S: Und die Nudeln?

K2: Wenn dann das andere Team hinter dem Stand steht mit einem hängenden Mund und Kein-Bock-Ausdruck, dann glaube ich nicht, dass da irgendwelche Kinder großartig Lust haben, zu dem Stand zu kommen.

Kind4: Kann man essen.

Kind5: Also ich fand die Nudeln nicht so gut.

S: Ob Brigitte und Manuel wenigstens ein paar der Kinder begeistern konnten, werden sie gleich feststellen.

J3: Jeder bekommt einen Apfel. Dann geht ihr zu dem Stand, an dem es euch am besten geschmeckt hat.

K2: Dankeschön!

K3: Genau, einen zum Essen.

J3: Team Gelb: 16 Äpfel. Damit steht ihr beiden als die Gewinner dieser Herausforderung fest. Ihr werdet nicht antreten müssen. Ihr seid schon in der nächsten Runde.

S: Davon kann Manuel nur träumen. Wie Brigitte aber auch Jessica und John geht es für ihn morgen wieder um alles oder nichts. (...) Der Morgen vor der Entscheidung. Schon bevor die Kandidaten überhaupt zum Kochloft fahren, geht am Herd einiges schief.

K6: Sag mal, wo hast du denn die Milch hingemacht?

K3: Deutschlands Meisterköche, aber Milch...

K2: Ich brauche Kaffee, sonst werde ich nicht wach.

K3: Ich auch. Die Kaffeemaschine, die Kaffeemaschine und ich, wir sind die besten Freunde.

K5: Normal hab ich um die Zeit schon fünf oder sechs Kaffee. Ja, ich werde sonst nicht wach.

K4: Erst einmal einen Kaffee trinken und dann kann ich überlegen, was überhaupt heute passieren muss. Ja, aber Entscheidungsrunde ist okay. Wir treten auf, wir machen gut, wir bleiben, drei von uns. Aber bin dabei, hoffentlich.

K6: Bei mir ist jetzt wieder alles gut. Bei der letzten Challenge war halt bisschen der Stress, die Aufregung, das hat mich so ein bisschen aus der Bahn geworfen, aber neue Woche, neues Glück. Voller Elan, voller Motivation. Kann nur besser werden.

S: Es kann nicht nur, es muss besser werden, denn für einen der vier, die zur entscheidenden Kochchallenge antreten, wird danach der Traum vorbei sein.

K1: Na Elli, geht es dir gut heute?

K2: Ja, es geht mir gut.

K1: Jetzt, wo du weißt, dass du oben stehst?

K2: Ja, ich glaube, ich möchte heute auch gar nicht unten stehen.

K5: Wieso, weißt du, was kommt?

K2: Ja.

K5: Na toll!

K2: Quatsch! Ich glaube, dass es heute entweder was Schräges ist, oder auf jeden Fall irgendetwas, was Überwindung kostet oder was, wo eine Zutat drin ist, wo man sagt: Wie soll ich das denn jetzt um Himmels Willen machen?

K5: Sushi wäre cool.

K2: Wenn heute Sushi kommt, dann bin ich sauer. Ich will auch Sushi machen, ich mache gerne Sushi und ich kann gut Sushi. Und wenn heute Sushi kommt, wo ich oben stehe, dann knallt es.

K5: Ich habe noch nie Sushi gemacht, aber lernen will man ja immer, nicht? Nur nicht unbedingt heute. Das müsste also nicht sein.

S: Das Rätselraten hat jetzt ein Ende, denn in wenigen Augenblicken werden die Kandidaten erfahren, was die Jury sich heute für sie ausgedacht hat.

J1: Heute geht es für vier von euch wieder um alles oder nichts. Deutschlands Meisterkoch und 100.000 Euro oder das Ende dieses Traums. Andreas, Eliane, mit eurer Pizza habt ihr die Kinder am meisten begeistert. John, Jessica, bei euch war es richtig knapp und ja, Brigitte und Manuel, bei euch war es ein bisschen klarer, na ja, war deutlich.

J2: Ja, heute gibt es wieder eine neue Aufgabe. Das ist eine Disziplin in der Küche, die ihr heute bewältigen müsst, die ist sehr wichtig für das komplette Menü. Die Aufgabe wird euch jetzt einer stellen, den habt ihr schon kennen gelernt. Er ist einer der besten Pâtissiers Deutschlands. Er ist der Pâtissier des Jahres 2009 gewesen. Es ist Matthias Ludwig.

K4: Komischerweise hatten wir ein Training mit Schokoladenmousse und Schokoladendeko. Und da steht der Mann dann vor uns heute und hat seine Cloche hochgenommen, und was stand auf diesem Teller?

ML: Die Schokoladenmousse von dunkler Kuvertüre mit karamellisierten Pfirsichen, marinierten Himbeeren, Mandelstreuseln und ein wenig Schokoladendeko. Das so ein bisschen als Anhaltspunkt, was ihr heute machen dürft.

K1: Ich freue mich ja so, Pâtisserie, Backen.

K4: Ich liebe Pâtisserie, ich liebe Backen, ich liebe Süßspeisen und Nachtische.

K5: Schokolade esse ich nicht. Absolut nicht.

ML: Die Anrichtungsweise ist natürlich ein bisschen variabel, so wie ihr Lust habt, ihr habt ja ein bisschen was gesehen.

J1: Wir sind sehr gespannt, wer von euch diese Kunst am besten beherrscht. Ihr habt jetzt drei Stunden Zeit, drei Stunden Zeit, richtig Gas zu geben. Und ich würde sagen, die Zeit beginnt ab jetzt.

ML: Bei dem Dessert ist es auf jeden Fall wichtig, mit der Mousse zu beginnen, dass die halt auf jeden Fall die maximal mögliche Kühlzeit hat, in der sie fest werden kann.

K3: Ich fange an zu arbeiten, und als erstes muss die Mousse, die muss hergestellt werden, die muss gekühlt werden.

K5: Soll ich das schon enthäuten (unklar #00:13:54#) ... habe ich das jetzt zuerst gemacht, damit das auch wieder gut auskühlen kann. Das heißt, ich schneide mir das jetzt schon alles schön in Scheiben und Stücke und lasse es dann auf dem Teller liegen und brauche es nur noch herausnehmen.

K1: Ich mache also als allererstes die Mousse, dann kann die schon einmal ankühlen, bevor ich jetzt die Deko außen herum mache, das bringt ja nichts. Im Moment habe ich die Schokolade, also die Kuvertüre geschmolzen, versuche die jetzt, den Rest halt, aufzuschlagen, wie wir es gelernt haben, damit sie schön gleichmäßig geschmolzen ist und ich sie dann in die Mousse weiter verarbeiten kann.

K6: Ich fange erst einmal mit der Schokodeko an. Ich möchte mich erst einmal ein paar Minuten mit der Schokodeko konzentrieren, so schöne Sachen machen, dass ich so einfach eine Auswahl habe für später und das einfach dann weiter kühlen und dann fange ich mit den anderen Sachen an. Aber ich meine, das ist einfach Herumspielen erst einmal und Gucken, was am besten am Ende aussieht.

K4: Ich glaube, natürlich, am schwierigsten ist diese Schokoladenmousse. Das ist nicht zu unterschätzen. Eine perfekte Schokoladenmousse zu kriegen ist schwierig.

K3: Ich schlage gerade das Eigelb mit dem Zucker und der Milch auf, dass ich eine Bindung kriege, dass es schön aufge... sieht man ja auch, da ist schön Schaum. Ich muss natürlich aufpassen, dass ich diese Bewegung halte, dass das Eigelb nicht stockt, weil, dann kann ich noch mal von vorne anfangen. Bis jetzt sieht es ganz gut aus.

K1: Also, ich glaube, wenn man es noch nie gemacht hat, ist dann generell eine Mousse schon ziemlich schwer als Herausforderung. Man muss aufpassen, dass die Schokolade richtig schmilzt, und das alles gleichmäßig zu verteilen. Muss man halt aufpassen, dass man den Rührstab richtig reinmacht, dass sich keine Luftblasen drunter bilden, sonst kommt zu viel Luft in die Schokolade. Das sieht gut aus. Ich bin, glaube ich, zufrieden.

J2: So, Brigitte, wie sieht es aus?

K5: Meine Deko ist im Froster. Die Mousse ist soweit fertig.

J2: Was ist das hier?  
K5: Das ist die Schokomousse.  
J2: Nee, nicht?  
K5: Bei mir läuft schief, dass die Mousse zu fest ist.  
J2: Sind da in irgendeiner Form Bindemittel drin?  
K5: Nein, das ist ganz von Grund auf selbst gemacht.  
J2: Mit Bindemittel meine ich Gelatine...  
K5: Nein, gar nichts.  
J1: Das, was wir da gesehen haben jetzt gerade, die erste Schokomoussemasse, fest wie Stein.  
J2: Dann viel Erfolg.  
K5: Ich geh dann hin und rühre noch einmal Sahne an, und nehme mir den Teil, der noch fest ist, und ziehe die wieder etwas lockerer.  
K6: Ich werde jetzt gerade einmal kurz meine Deko anrichten, weil ich von meinem vorherigen Plan ein bisschen abgewichen bin, dass das erst einmal steht.  
J1: Zittrige Hände sind schon vorhanden, denn es sind heute nur noch vier da und jeder von denen möchte den einen Platz haben. Und deshalb auch die zittrigen Hände, das muss perfekt sitzen.  
K6: Mein erster Versuch. Ich muss mich ja auch erst wieder bisschen einfuchsen in das Ganze. Ich habe es wie gesagt erst einmal gemacht, und es ist gleich mal in die Hose gegangen. Aber das hat mich nicht aus der Ruhe gebracht. Ich muss jetzt einmal endlich einmal wieder etwas Gutes abliefern. Das ist auch mein Anspruch, denn ich möchte nicht, dass ich hier unzufrieden herausgehe mit Kritik von der Jury. Wenn es heute halt so heißt, alles war ein Kopf-an-Kopf-Rennen, aber leider hat es nicht gereicht, dann kann ich mit erhobenem Haupt hinausgehen.  
J2: Eigentlich ist es einfach. Man hat das Rezept gezeigt bekommen, man braucht nur das richtige Fingerspitzengefühl dafür. Und das ist, was hier bei einigen Leuten fehlt.  
J3: Dann versucht, die arme, feingliedrige, wolkenhafte Sahne darunter rühren und hat nicht funktioniert.  
J2: Ja, mit dem Mixer.  
J1: So, jetzt hast du die Sahne aufgeschlagen, siehst du jetzt hier drin, die weißen Stückchen? Siehst du das?  
K5: Muss ich vielleicht noch einmal durchschlagen, ich muss jetzt mal richtig gucken.  
J1: Die Sahne hat sich einfach nicht mit der Schokolade verbunden, weil die Schokolade zu fest ist und das wird ganz knapp, dass das hält.  
K5: Tim war gerade hier und meinte, er hätte Bedenken, dass die stehen würde, die Mousse, also gebe ich jetzt ein bisschen Gelatine hinzu und schau dann mal.  
J1: Wenn da etwas dabei herauskommt, dann ist der Schokoladengott auf ihrer Seite.  
K4: Meine erste Mousse klappt eigentlich gar nicht. Ich meine, es war vielleicht leicht luftig, aber der war total flüssig. Ich habe jetzt ehrlich gesagt ein bisschen Angst mit der Mousse, weil, der ist sehr flüssig. So, ich hoffe, dass er ein bisschen fester wird. Aber der Plan ist dann, so eine Schicht von der Schokoladenmousse, eine Schicht von Avocado, eine Schicht Himbeergelee und dann noch einmal obendrauf das Schokomousse.  
K1: Meine Mousse hier ist eine Schokosoße, die sich nicht angezogen/ das habe ich aber schon vorher gesehen, dass das viel zu flüssig war, aber es gibt ja auch noch einen Plan B, also teile ich mir das ab die Masse und rühre Gelatine ein und dann werde ich nachher eine superschöne, luftige Mousse haben.  
J2: Liebe Kandidaten, Halbzeit.  
K3: Die Konsistenz der Mousse sollte halt leicht sein. Die sollte leicht sein und/ Jetzt bin ich aber ein aus dem Rhythmus. Ich muss jetzt erst einmal ein bisschen hier/  
K6: Ein Fehler, den ich heute mache, ist ganz einfach, ich schaue einmal kurz rüber zu John und sehe, er löst seine Kuvertüre über dem Wasserbad auf, dass sie flüssig ist, und ich denke mir in dem Moment, John weiß schon, was er macht. Und das ist fatal für eine Mousse. Denn Matthias hat uns ja gezeigt, die Kuvertüre kommt in kompaktem Zustand in die Masse und ich mache es heute halt flüssig und merke relativ schnell, Moment, das ist keine Mousse, das ist Schokoladensuppe und schütte die erste Mousse



gleich in den Mülleimer und beginne mit einer neuen. Aber es macht nichts. Die muss jetzt erst einmal eingerührt werden und dann passt das schon.

K2: Ich glaube, alle hatten Probleme mit ihrer Mousse. John hat relativ schnell reagiert, genauso wie Jessi. Biggi hat glaube ich ungefähr eine Stunde lang versucht, ihre Mousse zu retten. Sie hat Sachen verwechselt, sie hat die Reihenfolge verwechselt, die wir gezeigt bekommen haben. Und ich... Ja, das, was sie gerade eben herausgeholt hat, sieht tatsächlich eigentlich ganz schön aus. Wie es schmeckt, kann man von da oben schlecht sehen, weiß ich nicht.

J1: Ich weiß auch nicht, was da heute los ist, aber es ist... Vielleicht ist der Druck heute einfach zu groß.

ML: Das steht, funktioniert.

K5: Bitte?

ML: Das steht.

K5: Das steht. Mehr geht nicht, glaube ich. Jetzt muss es auch noch schmecken, nicht? Aber...

ML: Da ist ja Schokolade drin, das ist ja schon einmal richtig.

K5: Ich bin eine Köchin, die nichts probiert. Leider. Oder auch vielleicht gut. Weil, meistens schmeckt es dann trotzdem. Ja.

ML: Sieht auch fest aus.

J1: Sieht sehr fest aus.

K5: Ich bin begeistert.

K3: Ich schaue nach zehn Minuten, wie das Mousse aussieht und es sieht echt gut aus. Wichtig ist, dass das jetzt relativ zügig in die Kühlung geht. Muss man hier auch, vielleicht Trick 17.

J2: Schon fertig mit allem?

K3: Nein, nein, nein, nein! Ich habe jetzt gerade die... das Schokomousse ist in der Kühlung jetzt.

J2: Das wievielte?

K3: Mmh?

J2: Das wievielte?

K3: Das zweite.

J2: Und wie interpretierst du das Dessert?

K3: Meine individuelle Note ist ganz einfach, dass ich heute auf das Wert gelegt habe, was mir persönlich auch sehr viel bedeutet: die Süße für die Liebe und das Saure für das Temperament eines Menschen.

J2: Sagt mir gar nichts.

K3: Also ich bin begeistert von diesem Dessert.

K4: Ich fange jetzt an mit den Streuseln, dann mache ich das karamellisierte Obst. Und dann werde ich schon so die Teller vordekoriern, dass im letzten Moment die Mousse darauf kommt. Das nicht rühren.

ML: Sieht nach Avocado aus hier, oder?

K3: Ja, Avocado, Limette und Puderzucker.

ML: John scheint mir der Kreative zu sein. Also, der macht ein bisschen speziellere Sachen. Jessica macht einen sehr organisierten Eindruck. Ihr merkt man an, dass sie weiß, was sie nachher auf dem Teller machen wird oder machen will.

K1: Also, ich habe einen großen, weißen Teller. Ich richte rechts unten an, und obendrauf mache ich dann mit Schokolade eine Schokoladendeko. Also ich nehme das Logo vom Meisterkoch. Das schreibe ich dann mit Schokolade drauf. Setze dann nebendran noch so gezuckerte Johannisbeeren mit einem Minzblatt an. Dann, ja, so schräg unten rechts kommt die Mousse hin, obendrüber die Brösel mit ein paar Schokospänen und einer Schokoladendekoration oben drauf, dass es spitz zuläuft. Die Fruchtsoßen werden dann auch noch so drapiert. Sieht echt toll aus.

K4: Wie ich arbeite ist, ich bin einfach ein sehr ruhiger Mensch. Nur so kann ich arbeiten, und nur so kann ich dann meinen schönen Teller dann anbieten.

K6: Ich bin zufrieden, außer dass der Wein so ein bisschen wie Himbeergelee so tropft ein bisschen, aber ich finde es nicht so schlimm, ehrlich gesagt. Aber ich glaube, ich lass das eher so.

K5: Ich bin nicht der filigrane Typ. Ich bin eher die Hausfrau, die gerne und meiner Meinung nach auch gut kocht. Und hier auf einen Teller zu dekorieren ist eine gewisse Schwierigkeit für mich

selbstverständlich, da immer dann die Proportionen einzuhalten. Ich denke einmal, es sieht ganz nett aus. Sieht aus wie ein frischer Sommerteller für mich. Ob die Jury das auch so sieht, weiß ich nicht.

K3: Ich überlege mir ganz einfach, da ich die Himbeeren, die Pfirsiche und die Mandelstreusel halt verarbeiten muss, wie ich diese auf dem Teller anrichte. Und ich erinnere mich an die Anrichteweise eines Matthias Ludwigs mit den klaren Linien und entscheide mich dafür.

ML: Ich habe gesagt, einfach und klar bleiben, und dann ist jetzt schon so, Johannisbeeren, Trauben und dann noch Passionsfrucht, Himbeere, also ich finde das sehr viel Frucht, was man nicht braucht. Aber vielleicht schmeckt es ja.

K3: Dann habe ich einen übersichtlichen, nicht zu überladenen Teller, und wenn das annähernd nur so aussieht, wie es in meinem Kopf ist, dann wird das heute mein Tag.

J1: Vielen Dank für eure Arbeit, für eure Mühe. Wir werden euch jetzt einzeln nach vorne holen, um eure Gerichte zu begutachten, um sie zu verköstigen. Manuel, bist du so nett und bringst uns dein Dessert?

K3: Wir haben hier ein Schokoladenmousse, marinierte Pfirsiche angelegt an das Mousse mit einem Passionsfrucht-Sud, marinierten Himbeeren und Mandelstreuseln.

J1: Wo ist da jetzt die Interpretation?

K3: Ich habe mir dieses Mal überlegt, ich präsentiere den Teller so, wie ich bin. Ich habe klare Linien genommen, weil ich klar und ehrlich bin, und das soll der Teller eigentlich auch wiederspiegeln. (...) Die Jury probiert. Nelson, Tim und Matthias sagen gar nichts zum Teller und Thomas fragt mich nur:

J2: Schon einmal Mousse gemacht vorher?

K3: Nein.

J2: Merkt man. Darfst wieder mitnehmen meinen Teller.

K3: Das ist es in dem Moment. Und mit dem Urteil kann ich nicht wirklich viel anfangen. Heute ist mir das egal, ich bin stolz auf diesen Teller. Auf den Geschmack.

J1: Ja John, dann darfst du jetzt dein Dessert präsentieren.

K4: Sehr gerne. Ich habe heute für euch eine Schokoladenmousse mit einem Avocado-Himbeer-Kern, dazu Mandelstreuseltaler und karamellisierte Pfirsiche. Obendrauf sind Himbeeren roh in liqueur d'orange eingelegt.

J3: Na, das hört sich ja interessant an schon einmal. Die Avocado irgendwie noch abgeschmeckt?

K4: Ja, die Avocado ist mit ein bisschen Limettensaft und Puderzucker und dann passiert und ich habe schon alle Komponenten zusammen probiert und ich finde, das schmeckt sehr gut.

J1: Die Streusel sind aber etwas kompakt.

J3: Sieht auf jeden Fall ganz anders aus wie das Gericht, was wir gerade eben hatten. Ein bisschen ein Palisadenzaun hier außen herum. Es ist sehr, sehr kompakt, das Mousse. Also es ist ganz nett mit dem Kern und auch mit den Schichten. Wobei ich sagen muss, von der Avocado schmeckt man nicht viel, weil, die Schokolade, beziehungsweise die Kuvertüre ist wie gesagt sehr, sehr kompakt und dadurch natürlich auch sehr stark im Geschmack und erdrückt es fast schon ein bisschen. Ja, es ist eine nette Idee insgesamt, aber so richtig wegblasen tut es mich noch nicht.

J2: Avocado. Was hast du denn da an die Pfirsiche rangemacht?

K4: Die sind karamellisiert mit ein bisschen Zucker, Wasser und diese liqueur d'orange auch.

J2: Ja, da gehört ein bisschen Säure dran, das ist bisschen zu süß alles. Das Fruchtige ist weg am Pfirsich. Schauen wir mal.

J1: Also erstens einmal sehe ich, dass du auf jeden Fall Teile des Coachings mit aufgenommen hast mit Schokoladenmalerei. Du hast versucht, das schön auszudekorieren. Das sehe ich sehr positiv. Die Verbindung von Avocado und Schokolade dient ja eigentlich auch dem Zweck, die Schokolade leichter zu machen. Da Avocado wunderbar fettig nach nichts schmeckt, dadurch strukturalistisch im Gaumen einfach verlängert, einen längeren Nachhall produziert.

K4: Ich finde, dass ich vor allem auch Eigenständigkeit und Persönlichkeit in dem Gericht habe.

J1: Danke schön.

K4: Danke. Im Großen und Ganzen, ich bin absolut zufrieden heute. Ich habe ein gutes Gefühl, dass ich bleiben darf, aber wenn ich heute doch rausfliegen muss, dann gehe ich trotzdem mit meinem Kopf hoch

und stolz hier raus.

K5: Das ist also mein Sommertraum, sommerliche Früchte an Schokoladenmousse und einer Schokoladenterrine mit Früchten. Ich habe die Pfirsiche enthäutet und dann in Sherry gekocht, habe dann daraus eine Soße mit Mango-Passionsfruchtsirup gezogen. Dann habe ich eine Balsamico-Himbeer-Reduktion gemacht mit Minze. Wenn man das Ganze jetzt im Zusammenhang isst, dann hat das also einen sehr erfrischenden Effekt und das ist das, was mich selber an meinem Dessert begeistert.

J3: Okay. Wir haben zwar gesagt, dass wir mehr Eigenständigkeit wollen und dass sehe ich hier auch wieder. Das hast du auf deine Art und Weise interpretiert. Ich muss dir sagen, für mich ist es ein bisschen zu voll, aber ich sage mir immer so, es gibt natürlich schon auch so Richtlinien, und das Mousse ist ja eigentlich schon das wichtigste und sollte dementsprechend auch in Szene gesetzt werden. Hier weiß ich nicht, was das wichtigste ist. Ist es die Johannisbeere hier in der Mitte, die Trauben? Hast du das Mousse mal probiert?

K5: Nein. Ich finde es gut.

J3: Also ich schmecke da ganz deutlich, dass da kleine Klümpchen sind, dass es so grießelt auf der Zunge, dass es nicht glatt ist. Wenn ich mir eine Mousse vorstelle, dann muss die schön schaumig sein, und das ist eher Schokolade mit Klümpchen. Schauen wir mal, ob das reicht heute.

K5: Ich hoffe es.

J2: Pure Schokolade. Wenn man den Teller leer gegessen hat, dann muss man erst einmal tief Luft holen. Das Mousse ist für mich kein Mousse, das ist einfach Schokoladencreme irgendwie, viel zu kompakt, zu risselig auch. Trauben, warum Trauben drauf sind, weiß ich nicht. Wenn, hätte ich sie vielleicht noch abgezogen, die Kerne vielleicht noch heraus gemacht, sind auch noch drin. Ich denke mal, ist ein bisschen an der Aufgabe vorbei.

J1: Was immer schwierig ist bei Schokoladensachen, wenn es mehr wird im Mund. Wenn ich hier das esse, dann habe ich wirklich viel Schokolade und brauche noch mehr, als hier auf dem Teller ist, was ich dagegen, was ein bisschen dagegen spricht.

J3: Es ist dein Sommertraumdessert. Aber es hat sich vorher schon an deinem Arbeitsplatz angedeutet, dass Schokolade definitiv nicht deine Lieblingszutat ist.

K5: Das stimmt allerdings, ja.

J1: Wie auch immer man einen Sommertraum beschreiben möchte, hier ist es schlicht und ergreifend so, dass beide Schokoladenzubereitungen in sich nicht stimmig sind. Sie hauen beide von der Textur nicht hin. Sie überzeugen leider geschmacklich nicht. Und deswegen sehe ich das als Gesamtbild eher als Albtraum denn als Sommertraum. Danke.

K5: Okay. Das hört sich absolut nicht gut an für mich, also, da bin ich mir vollkommen bewusst darüber. Das einzige, worauf ich vielleicht hoffen kann, dass die Jury sagt, ich habe in der Vergangenheit bewiesen, dass ich also mich formen lasse. Dass ich Kritik annehme, dass ich also dann auch versuche, etwas zu ändern. Vielleicht kommt es mir jetzt zugute. Ich weiß es nicht. Keine Ahnung.

K1: Also, ich habe hier eine Mousse mit Streuseln, die ich mit Zimt und Nüssen noch einmal ein bisschen angeröstet habe, verfeinert habe. Die laufen so aus, damit man noch die Streusel mit den Früchten genießen kann und marinierte Früchte dazu.

J2: Das M für den Meisterkoch?

K1: Ja.

J2: Eines finde ich ja schön, dass bei dir und bei John, ihr seid die einzigen, die so eine Schokoladenspirale oder so ein Schokoladenornament daraufgesetzt haben. Ihr habt es ja gezeigt bekommen, aber ihr zwei habt es als einzige gemacht. Das Mousse ist bis jetzt am lockersten von allen. Dekoration schön. Wunderbar, danke.

J1: Das ist für mich tatsächlich, so wie Brigitte das gerne annonciert hätte, ein Sommerdesserttraum. Vielen Dank.

K1: Danke.

J3: Ich kann dazu nur sagen, ihr könnt euch glücklich schätzen, dass ihr so eine Köchin unter euren Reihen habt. Also du hast echt eine Steigerung hingelegt in den letzten Tagen und Wochen. Das Mousse ist fluffig

als einziges bis jetzt. Alle anderen waren sehr, sehr fest. Es ist auch sehr ausgewogen von den Proportionen, vom Anrichten her, wirklich schön. Und ja, da hab ich nichts mehr zu sagen. Klasse.

K1: Danke.

ML: Ja, die Mousse ist schon einmal sehr gut. Die Zimtnote bei den Streuseln finde ich auch sehr passend dazu. Vielen Dank.

K1: Also, ich bin so was von zufrieden, auch mit der ganzen Kritik. Ja, ich meine, im Dekorieren bin ich ja immer gut, weil, was das Künstlerische angeht, war ich schon in der Schule früher einer der besten. Und dass es jetzt auch noch geschmacklich so hingehauen hat – ich bin so was von zufrieden, ich könnte platzen vor Freude.

J1: Vielen Dank für eure Interpretationen. Wir ziehen uns jetzt zurück und werden euch dann gleich unser Ergebnis verkünden. Danke.

ML: Ja, bei einer Schokoladenmousse kommt es halt darauf an, auf die Konsistenz vor allem, weil, die Inhaltsstoffe sind gleich. Und da hat man wirklich festgestellt, viermal die gleiche Rezeptur, vier verschiedene Zubereitungen, wie gut und wie schlecht es dann schmecken kann. Und da war das einzig wirklich gute, war halt von Jessica. Und die anderen dreien waren dann halt in absteigender Reihenfolge ein bisschen zu kompakt oder halt nicht cremig.

K5: Es wäre super, wenn ich die Chance hätte, weiterzumachen. Das wäre wirklich super, und ich würde auch alles dransetzen, dass ich dann also ja vor allen Dingen meine Teller besser hinkriege.

K4: Ich finde Biggi heute am schwächsten. Nicht nur, weil das Mousse grisselig war, sondern der Teller war auch für mich überladen.

K5: Es wird heute superknapp werden zwischen Manuel und mir.

J1: So. Patisserie ist ein sehr, sehr wichtiges Thema. Im Restaurant heißt es oft, der Patissier kann das wieder aufbauen, was die Küche hinten kaputt gemacht hat.

J3: John. Ich fand die Verbindung zwischen Schokolade, Avocado und Himbeere sehr gelungen. Ich hätte mir allerdings gewünscht, dass dein Schokoladentörtchen tatsächlich aus Mousse au Chocolat bestanden hätte. Und das ist etwas, was ganz wichtig ist, Konsistenzen. Wenn etwas leicht und zart wie eine Wolke sein soll, dann mache es bitte das nächste Mal auch so. Du bist weiter.

K4: Toll, super! Top fünf!

J1: Jessica. Ich wüsste nicht, wie ich es hätte heute besser machen können. Du auch.

K1: Also für mich ist es super gelaufen. Tim hat gesagt, er hätte das Dessert nicht besser machen können als ich und das ist ja mal wieder ein super Kompliment gewesen für mich. Ja. Gut.

ML: Ja, Brigitte, bei dir waren die Konsistenzen bei der Schokoladenmousse leider nicht so, wie sie hätten sein sollen. Die Fruchtkomponente war etwas sehr gemischt. Da hätte man auch vielleicht ein bisschen weniger machen können.

J2: Ja, Manuel, das Mousse war nicht so, wie es sein sollte. Jetzt habt dir das Team, die zuletzt zusammengearbeitet haben, da konntet ihr nicht überzeugen. Manuel, dafür bist du heute weiter.

K6: Ja! Jetzt wird durchgestartet, jetzt ist die schlechte Phase vorbei, jetzt kann es immer nur noch besser werden. Es macht Riesenspaß, und egal, was jetzt kommt: Nie wieder als Letzter vorne stehen. Weil, jetzt möchte ich Vollgas geben, richtig.

J2: Brigitte, tut mir leid, aber bei dir ist die Aufgabe leider vorbei gegangen. Deshalb müssen wir dich leider nach Hause schicken heute.

K5: Alles klar. Vielen Dank für die Zeit.

J2: Du bist weit gekommen, du warst eine großartige Köchin bisher. Du hast manch einem der jungen Hüpfher hier gezeigt, wo es lang geht. Du hast eine tolle Leistung gebracht bisher, aber leider bist du heute daran gescheitert.

## "Episode 7"

I: narrator; I1-3: Judges; I5: dancers; I6: VIP chef Witzigmann; B: Candidates

I: Diese Woche bei Deutschlands Meisterkoch.  
I1: Gebt alles, kommt, schlagt's.  
I: Jetzt oder nie.  
I1: Zehn, neun...  
B1: Der bleibt da drin...  
I1: Bohr rein, bohr rein das Ding.  
B2: Ich habe an meinen Ex-Mann gedacht.  
I: Herzlich Willkommen im Moulin Rouge.  
B3: Kühles, feuchtes, unbekanntes...  
I: Wer beweist in Frankreich handwerkliches Geschick, und wer kocht am besten im legendären Moulin Rouge?  
B4: Das sind so große, dünne Tänzerinnen.  
B2: Essen die überhaupt was, was wir da kochen?  
B3: Das ist es. Das ist es.  
I1: Er ist Professor, er ist Doktor...  
I: Eckart Witzigmann.  
I6: Das ist jetzt leider in die Hose gegangen.  
I2: Einer wird heute nach Hause gehen.  
I: In Woche sieben von Deutschlands Meisterkoch machen sich die Kandidaten auf den Weg nach Frankreich. In der weltberühmten Champagne wartet die erste Aufgabe auf die letzten Fünf aus 1.400 Bewerbern.  
I2: Wir sind im Herzen der Champagne, in Ay. Liebe Kandidaten, herzlich willkommen. Ihr befindet euch hier auf einem Boden, der für die ganze Welt Luxus bedeutet. Es gibt fantastische Weingüter, die hier zu Hause sind.  
I1: Champagner ist das Mineralwasser der Köche, und da gibt es auch verschiedene Unterschiede, die werdet ihr vielleicht noch kennenlernen. Seid gespannt darauf.  
I2: So süß das Leben sein kann, erst die Arbeit, dann das Vergnügen. Ihr seid natürlich auch hier, um wieder eine Aufgabe zu bestehen. Kommt mal mit.  
B2: Ich gehe mal davon aus, dass wir vielleicht irgendwie mit Champagner kochen müssen jetzt. Ich weiß noch nicht genau, was uns erwartet, aber es wird wohl mit Champagner zu tun haben, also ich bin schon ganz aufgeregt.  
B4: Wir werden reingeführt, und es stehen große, große Fässer voreinander und wir denken natürlich darüber nach, was könnte es sein?  
B3: Kochen mit Champagner, oder so eine Menüpaarung mit Champagner.  
B2: Dann kommen wir da rein, voller Spannung und dann stehen da fünf Reihen aufgebaut, mit Schüsseln, mit Eiern, Schneebesen, Lachs, Austern.  
B1: Was geht jetzt hier ab?  
I1: So, liebe Kandidaten, heute kommt etwas ganz Besonderes auf euch zu, ihr müsst einige Aufgaben erfüllen, da geht es um das handwerkliche Geschick, Feinfühligkeit, Präzision, Schnelligkeit, Sensibilität.  
I2: Eure nächste Aufgabe ist eine Ausscheidungs-Challenge, das heißt, es wird vier Aufgaben geben, und das Schöne daran ist, an jeder Aufgabe wird einer rausfliegen. Und der- oder diejenige, die heute diese Entscheidung gewinnt, ist definitiv eine Runde weiter. Wir fangen direkt an mit der ersten Aufgabe hier vorne. Ihr seht die Eier. Diese Eier müsst ihr trennen. Es darf kein Eigelb im Eiweiß sein.  
B3: Unsere erste Aufgabe ist es, 30 Eier zu trennen.  
B1: Wir können das alle. Mal gucken jetzt, wer ist schneller und sauberer.  
B4: Ich denke, Eier trennen...  
B5: Jeder will natürlich da nach vorne kommen, ja, und wir sind hier ja nicht zum Spaß.  
I1: Derjenige, der fertig ist, macht einen Schritt nach hinten. Und denkt daran, hier kommen nur noch vier Personen hin, einer fliegt jetzt raus.  
B1: Es ist mir nur wichtig an, an diese Tag, bitte nicht der Erste, der rausfällt. Bitte nicht.

I1: Also, auf die Plätze, fertig, los. Eins ist klar. Sobald Eigelb im Eiweiß ist, ist Feierabend. Dann könnt ihr euer Eiweiß nicht mehr aufschlagen und seid raus.

I3: Und wer macht das Rennen?

I2: Im Moment liegt Andreas vorne, knapp gefolgt von Zitter-Zitter-Eliane, und dahinter Manuel, John, Jessica liegt weit abgeschlagen im Moment hinten.

B4: Ich habe noch nie in meinem ganzen Leben so gezittert, um Eier aufzumachen, und ich höre nur die Jury im Hintergrund, Jessica ganz weit hinten. Ich denke so, das kann doch nicht wahr sein. Ich bin echt am Zittern, weil es hängt eigentlich schon viel davon ab jetzt, und, ja, wenn jetzt Eigelb mit reinkommt, dann bin ich halt direkt draußen.

I3: Jessica, willst du deine Chance so leicht vergeben?

B4: Nee, natürlich nicht.

I3: Ja, dann hau rein, komm.

I2: Endspurt der letzten zehn Eier. Hier sind die letzten fünf Eier bei Manuel, sechs bei Elli, sieben bei John, und nur noch vier bei Andreas. Jessie holt auf. Es sind jetzt die aller-, allerletzten Eier. Bei Jessica, die hat so aufgeholt, ich will da hin. Die hat jetzt die letzten zwei.

B4: Irgendwie, ich weiß nicht wie, habe ich ganz schnell aufgeholt.

I3: Die hat wirklich den Tiger noch mal rausgelassen.

I2: Manuel ist fertig. Andreas ist fertig. Jessica ist fertig. Wow!

I3: Gut aufgeholt.

B4: Die anderen können es nicht fassen, wie hast du das gemacht, du warst doch irgendwie ganz hinten. Keine Ahnung.

I3: So, wer macht das Rennen?

B4: Meine Hände haben so gezittert.

B1: Elli und John sind die letzten, und so Shit, ich muss jetzt hier weiter. Und ich habe so die letzten drei einfach so irgendwie aus meine Hände bekommen. Ich glaube, da war so eine Milli-, ja, so eine Millisekunden zwischen Elli und ich.

I2: Ja, John, gar nicht so übel, sieht richtig gut aus.

B1: Danke schön.

I1: Bis jetzt am besten.

I2: Ich sehe was, was du nicht siehst, und das ist gelb. Also ganz klar, Elli, da hast du, selbst wenn du mit der Schale reingehst, keine Chance mehr. Dieses Eiweiß kann man nicht mehr aufschlagen. Elli, du musst leider ausscheiden.

B2: Ich habe mich am Anfang wirklich relativ weit vorn gesehen bei dieser Challenge, und bin in der ersten Runde rausgeflogen, zeitgleich mit John fertig gewesen, aber John hat einfach kein Eigelb in seinem Eiweiß, im Gegensatz zu mir, und deswegen bin raus.

I2: Man kann Eiweiß nicht aufschlagen, wenn Eigelb, sprich Fett, mit da drin ist, und damit war sie in der ersten Runde direkt raus.

I3: Ich denke, eure nächste Aufgabe ist klar. Es geht darum, euer Eiweiß, das vor euch steht, so aufzuschlagen, dass ihr, wenn ihr es über euren Kopf haltet, umgedreht, zehn Sekunden Stand hat und nicht runterfällt. Wenn es dann runterfällt, seid ihr erstens nass, und zweitens auch raus.

B2: Eischnee aufschlagen mit der Hand habe ich noch nie gemacht.

I2: An das Eiweiß, fertig, los. Ihr müsst schlagen, da muss Luft drunter, beidhändig.

B1: Zuhause, ich habe ein einzige Elektrogerät, und alles, was ich zuhause mache, ist immer per Hand.

I3: Man kann das Eiweiß auch überschlagen, ne.

B1: Ich dann so, nur ein bisschen mehr, nur ein bisschen mehr, und ich habe so, ich gucke immer so, okay, die halten, aber noch ein bisschen mehr. Man muss auch aufpassen, weil ich will nicht, dass diese Ei auf mein Kopf landet, weil das ist dann total peinlich. Der Andreas ist auch ganz nah dran, und ich denke so, okay, jetzt oder nie, weil jetzt will ich weiter.

I2: (unklar #00:07:57:2# ) Zehn, neun, acht, sieben, sechs,...

B1: Ich habe einfach gehofft, bitte, fall nicht raus.

I3: ...fünf, vier, drei,...

B1: Bitte, bitte bleib da drin.

I2: ...zwei, eins, John, du bist dabei. Fertig.

B1: Erste Platz mit Eischnee schlagen.

B5: Zwei Sekunden langsamer als der John, und das würde ich sagen ist jetzt okay, oder?

I1: Gebt alles, kommt, schlagt's. Schlagen, nicht rühren, schlagen.

I3: Mal die anderen wieder nehmen, jawoll.

B2: Tobias.

I2: Luft weg? Achtung, zehn, neun, acht, sieben, sechs,...

B2: Bitte halt, bitte halt.

I2: ..vier, drei, zwei, eins, null.

B2: Das ist unglaublich, unglaublich war da, das ist unglaublich. Also das war eigentlich schon fast unmöglich für mich, ich habe das noch nie gemacht, und ich habe echt geschlagen, ich habe an meinen Ex-Mann gedacht, darf ich das sagen? Und habe geschlagen, was das Zeug hält, und ich glaube, das hat mich zum Durchhalten ver-, gebracht.

I1: Sie hat an ihren Ex gedacht. Das hat man gemerkt. Die hat auf einmal losgelegt, da rein gehauen in die Schüssel, und das Ergebnis haben wir ja gesehen.

B3: Natürlich funkt es nicht, aber gut, dann geht es jetzt in die, auf die nächste Herausforderung volle Konzentration und besser machen.

I2: Andreas, John, und Jessica. Ihr habt den nächsten Level erreicht. Die nächste Aufgabe, da geht es um Fingerspitzengefühl, und um Gewicht. Schneidet dreimal eine Portion Lachs, die perfekter weise exakt einhundert Gramm wiegt. Die beiden von euch, die am nächsten dran sind, kommen dann eine Runde weiter. Drei Portionen dürft ihr schneiden, wir suchen die aus, die von den dreien am nächsten an 100 Gramm ist. Dann mal los.

I3: Da geht es auch um Taktik.

I2: Ja.

I3: Eins kleiner, eins grösser, welches hat wohl 100 Gramm?

B1: Ich habe schon gedacht, okay, hier könnte es vielleicht mal schiefgehen, weil ich habe manchmal auch immer noch die amerikanische Gewichte im Kopf, und ich weiß, wenn ich so, so eine Packung Butter hat...

B2: Ich bin ja aus der Gastronomie, ich weiß ungefähr, wie das aussieht, ich backe ja auch viel, koche viel, und schneide dann meine drei Stücke ab, relativ klein, ich gucke immer so rüber. Die vom John sind ungefähr so, und Andreas war auch nicht viel kleiner.

B5: Die von der Jessica, die waren alle so, so schmal, ja, und dann denke ich mir, ein schmales Stück noch, (unklar #00:11:04:4#).

B2: Die hatten wohl zu mir rüber geguckt, und man denkt sich so, okay, Jessie hat nur kleine Stücke, dann schneide ich mir doch auch mal noch ein kleines Stück ab.

I2: Ihr habt jetzt noch fünf Sekunden, vier...

I1: Drei, zwo, eins, null.

I2: 135. 128.

I3: 29.

I2: 129. 101 Gramm.

I3: Da hast du aber noch mal richtig Glück gehabt.

I2: Letzte Sekunde.

B5: (unklar #00:11:38:4#) dann 101 an, na ja, da dachte ich so...

B2: Andreas hat 101 Gramm, sein kleines Stück, von mir abgeguckt.

I2: 157. 163.

I3: Hallo, hast du aber gut mit uns gemeint, ja?

I2: 129.

B1: Boah, echt?

I2: 30 Prozent fast überzogen. Ich mag größere Portionen.

I3: Ja, bei mir dürftest du nicht arbeiten.

B1: Nee.

I2: John ist ein großzügiger Gastgeber gewesen, nur, wenn man 100 Gramm geben sollte, und 100 Gramm kalkuliert, und man gibt 130, dann sind das 30 Prozent mehr, und jeder, der auch nur annähernd ein bisschen wirtschaftlich denkt, der kann da nicht mitspielen.

B1: Jetzt weiß ich, was 100 Gramm sind.

I2: So. Dir ist jetzt schon klar, dass es knapp wird.

B2: Mhm.

I2: Der ist drunter.

I3: Das könnte er sein. 99...

I2: 99 Gramm. Das heißt, wir brauchen eigentlich gar nicht weiter wiegen.

I1: Jessies Stücke, wo er dann gewogen hatte, 99 Gramm, da waren wir genau ein Gramm plus, ein Gramm minus, war also echt ein Renner, ja.

I2: Dann dürfen die zwei Finalisten nach vorne kommen, Jessie und Andreas, und ich zeige euch mal, worum es sich jetzt geht. Ihr müsst diese Austern öffnen.

B2: Also ich habe schon Austern gegessen, aber ich hatte noch nie eine geschlossene Auster in der Hand. Ich weiß auch nicht, wie man wo da reingeht.

I3: Dann zeige ich euch das mal. Handschuh an.

I2: Du hast auch noch keine Austern geöffnet?

B5: Doch.

B2: Ich weiß von, aus der Vergangenheit von Andreas, dass er schon oft Austern aufgemacht hat, er ist ein alter Seebär, er macht das, glaube ich, in null Komma nix.

I3: Hier hinten geht man mit dem Austernmesser rein, hier vorne sitzt der Muskel, hier hinten rein, und dann noch ein bisschen drehen, hier den Daumen drauf, bisschen drehen, nach vorne gehen, den Muskel durchschneiden hier vorne, und dann Deckel runter, so hier, Muskel durchtrennen, ein bisschen lösen, und dann wieder draufsetzen.

B2: Man sieht das theoretisch, aber praktisch ist das wieder eine ganz andere Sache.

I3: Ihr wisst, worum es geht.

B2: Jetzt kommt noch die härteste Challenge quasi, Austern öffnen.

I2: Ich glaube hier, Erfahrung gemäß, ist Andreas der Favorit in dieser Runde.

B2: Das wird wirklich, wirklich, wirklich eng.

I1: An die Austern, fertig, los.

B4: Das ist wirklich ein Bild für die Götter, das ist wie David gegen Goliath. Man sieht die kleine, blondie Jessie und den riesengroßen Berg von Andreas, der glaube ich, alle sieben Weltmeere befahren hat.

I2: Drei zu drei.

B1: Wie sie diese Austern aufgemacht hat ist einfach so niedlich, so sie hat so diese super so, kleine so Arschwackel beim so Aufmachen. Aber ich habe richtig Angst, dass die das nicht schafft.

I2: Fünf.

I3: Und Andreas jetzt gleich auch fünf, aber Jessica. Geduld, reinhebeln, reinhebeln.

I2: Das ist wirklich ein Kopf-an-Kopf-Rennen. Beide haben noch vier Austern vor sich.

I3: Das ist so ein bisschen wie beim Armdrücken, wo beide eigentlich gleich stark sind, aber irgendwann nur noch der Wille und die Kraft entscheidet.

B2: Wenn man in so einer Challenge ist, das setzt ungeahnte Kräfte, glaube ich, frei. Wenn man den Willen hat, irgendwie ist das machbar dann.

B1: In dem Moment, das ist einfach ihre unglaublich starke Wille.

I2: Die letzten zwei, die sind beide bei den letzten zwei Austern. Das ist ein packendes Finale. Und die letzte Auster.

B3: Oh, Jessie.

I2: Jessie, gib alles, bohr rein. Das war ein sensationelles Kopf-an-Kopf-Rennen.

I3: Du bist in der letzten Runde.



B2: Ich weiß nicht, wie es gegangen ist. Es ist irgendwie gegangen. Und ich kann es, ich weiß nicht, dass ich gegen Andreas gewonnen habe, das ist einfach ein Unding, jetzt bin ich im Finale, das ist so geil.

I3: Der, der Deutschlands Meisterkoch werden will, der braucht diesen Willen. Und das hat sie heute eindrucksvoll bewiesen, dass die bereit ist, dass die den Weg gehen will.

I: Jessica hat sich als Erste ins Finale gekämpft. Andreas, John, Manuel und Eliane haben morgen in Paris die Chance, es ihr gleich zu tun.

B4: Wir sitzen in sehr, sehr entspannter Atmosphäre in einem sehr, sehr schönen Garten voller Blumen hinter dem Champagner-Gut von Bollinger, und haben gerade ein kühles Gläschen Champagner vor uns und haben die Gelegenheit, mal in entspannter Atmosphäre mit der Jury zu plaudern, was großen Spaß macht, weil sie uns heute mal so ein bisschen ihre andere Seite zeigen.

I3: Ja, wie sieht es denn aus, ich meine, ist es nicht mehr lange, es geht bald zu Ende alles.

B1: Es ist mir total klar, dass wenn das vorbei ist, obwohl, also egal, ob ich gewinne oder nicht, ich kann nie wieder in mein alten Leben zurückgehen.

I3: Warum nicht?

B1: Ich meine, ich habe elf Jahre lang Requisiten gemacht, und das war eine super Job, und ich habe es gerne gemacht, aber das hat gefehlt. Und seit ich hier mit euch alle bin, so, ich weiß jetzt, warum ich, das klingt vielleicht total kitschig, aber ich weiß, warum ich existiere, und das ist, zu kochen. Und das ist jetzt eine Möglichkeit, zu fünft, mit die Jury zu sitzen, als echte Menschen über unsere Zukunft da reden.

B2: Werbung ist ein großartiger Job, und das macht Spaß, aber ich mache es jetzt auch seit zehn Jahren, und genau das, was John gerade gesagt hat, mir fehlt auch ein Stück weit wirklich das Herz. Also Leidenschaft habe ich für den Beruf, und, ja, man arbeitet lang, man arbeitet viel, man arbeitet hart, und es ist sehr abwechslungsreich und ich habe ein tolles Team, aber, ja, ein bisschen Herzblut fehlt da schon, und nach zehn Jahren ist dann auch so weit dass man sagt, hey, vielleicht könnte ich doch noch mal in eine andere Richtung gehen.

I3: Willst du dann noch mal eine Umschulung machen wollen, oder eher so autodidaktisch reingrätschen?

B2: So ein Mittelding, also ich glaube, so klassische Ausbildung, Koch-Ausbildung weiß ich nicht, glaube ich eher nicht. Ich würde gerne bei einem von euch dreien starten, ich weiß es nicht.

I2: Kochen ist ja für mich auch was sehr leidenschaftliches, was sehr persönliches, und, ja, das muss ich schon sagen, das berührt mich, dass sie tatsächlich ihr Leben ändern werden, und dass Kochen ein großer Teil ihres Lebens wird. Ich wünsche euch für morgen, den morgigen Tag, die morgige Herausforderung, alles Gute. Es wird wieder etwas Atem beraubendes auf euch zukommen. Jessica kann morgen mal einen Schritt beiseite gehen, aber nicht zu sehr ausruhen, denn wir haben heute gesehen, es war einfach immer wieder haarscharf, ganz knapp.

B4: Haarscharf, ja wirklich.

I2: Dann lasst uns aufbrechen nach Paris. À santé.

I: Der nächste Morgen. Paris, die Stadt der Mode, der Liebe, aber auch des Kochens.

B1: Ich war schon ein paar Mal in Paris, und ich denke so, ich glaube, ich kenne diese Straße.

B4: Und dann sehen wir schon von weiten her so ein rotes Licht.

B2: Nee.

B4: Doch.

B1: Doch, doch, (unklar #00:19:53:1#).

B2: Moulin Rouge.

B1: Wir stehen direkt vor dem Moulin Rouge, und was machen wir jetzt?

B3: Sollen wir tanzen?

B2: Das ist zu aufregend, ich freu mich auch schon wie ein kleines Kind, da rein zu kommen.

I2: Herzlich Willkommen in Paris, in der Stadt der Liebe, in der Stadt der Sinnlichkeit.

I: Ganz Paris träumt von der Liebe.

I2: Wir befinden uns an einem Ort, der bekannt ist seit über 120 Jahren für tolle Shows, für Sinnlichkeit, für gutes Essen, und natürlich für die hübschesten Mädchen.

I1: Heute erwartet euch eine neue Aufgabe, in dem schönen Moulin Rouge. Jessica, du hast ja gewonnen gestern, deshalb darfst du heute einen Schritt nach links rübergehen. Du darfst heute, wirst du von deinen Kollegen bekocht. Wir haben auch ein paar Gäste eingeladen dazu. Du darfst bei uns am Tisch sitzen, wenn wir das große Mahl genießen, was deine Kollegen für uns kochen.

B2: Ich freue mich auf jeden Fall, an dem Tisch sitzen zu dürfen heute Abend, und das Essen einfach (unklar #00:21:18:2#).

I2: Okay, Andreas, du hast ja den Vorteil gehabt gestern, deshalb bist du heute der Team-Captain. Such die einen Partner oder eine Partnerin aus, mit der oder dem du zusammen arbeiten möchtest, und dann kannst du hier schon mal eure Team-Farbe in Empfang nehmen. Welche...

B5: Moulin-Rouge-Rot.

I2: Okay, dann such dir einen Partner aus und gib das deinem Team-Kandidaten.

B3: Die Teams bestehen dann aus Andreas und Elli und John und mich.

I2: Dann wünsche ich euch viel Glück. Nun kommt die Aufgabe.

I3: Ihr dürft heute kochen. Ihr kocht ein 4-Gang-Menü, kocht klassische Gerichte, berühmte Gerichte, vier Gänge, für 14 Gäste.

I: Die beiden Teams müssen traditionelle Gerichte aus dem Moulin Rouge nachkochen, die schon seit Jahrzehnten nach dem gleichen Rezept gekocht werden. Als Vorspeise soll es heute gewürfelte Tomaten mit einem Schaum aus Burrata-Käse, die Tomatenconcasse à la Burrata. Die erste Hauptspeise ist eine Seezunge, die nach der berühmtesten Tänzerin des Moulin Rouge, Louise Weber, alias La Goulue, benannt ist. Dieses Seezungen-Filet wird mit Pfifferlingen, Weintrauben, und einer Soße aus Gruyère-Käse serviert. Die zweite Hauptspeise ist eine Poulade aus Bress, einer Region, die für ihre hervorragende Fleischqualität weltberühmt ist. Dazu Kartoffeln und eine Sosse, die aus den Innereien der Poularde und Champagner gemacht ist. Das Dessert ist ein gebackener Pfirsich mit weissen Johannisbeeren und Sorbet.

I2: Dafür werdet ihr zweieinhalb Stunden Zeit haben, und das Entscheidende ist, dass jedes Team zwei von den vier Gängen kocht. Andreas, du hast auch hier wieder den Vorteil, dass du dir aussuchen kannst, ob ihr die Vorspeise, also das Tomatenconcasse Burrata und die Bress-Poularde kocht, oder ob ihr die Seezunge und den Pfirsich wählt?

B3: Es gibt eine Vorspeise, einen Zwischengang, ein Hauptgericht und ein Dessert, und Andreas entscheidet sich für...

B5: Wir wählen die Seezunge und die, und den Pfirsich.

B3: Ich würde mich nie dafür entscheiden, einen Zwischengang und ein Dessert zu nehmen.

I2: Diese Gerichte dürft ihr in der Küche des Moulin Rouge zubereiten. Und, ihr seid dabei nicht alleine. Der Herr über diese Küche ist Laurent Tarridec, ein Zwei-Sterne-Küchenchef, der hier kulinarische Institution ist und der euch so ein wenig über die Schulter gucken wird. Herzlich Willkommen, Laurent Tarridec.

B5: Da sitzen Leute im (unklar #00:24:09:8#) machen zu dürfen, ja, ist echt ein Highlight, ja, und da freue ich mich tierisch drauf, und wenn man dann noch einen Zwei-Sterne-Koch an der Seite hat, der einem, sage ich mal, ein bisschen unterstützt und guckt, ob man das auch wirklich richtig macht, dass das rauskommt, was rauskommen sollte, dann können wir uns jetzt beweisen, ob wir was gelernt haben in den letzten Wochen oder nicht.

B3: Die Gerichte sind sehr französisch-traditionell orientiert, sehr klassisch, teilweise auch schon 20, 30 Jahre alt. Diese klassische französische Küche, das ist wirklich diese Königsdisziplin.

B5: Schon geht es los, wir hatten die Seezunge an der Carcasse.

B4: Laurent, der Küchenchef, sagt uns genau, in welcher Reihenfolge, du fängst an mit dem Fisch, du schälst jetzt mal die Trauben, dann machst du die Pfifferlinge, und dann das. Das ist gut, dass jemand das Zepter in die Hand nimmt, was das Timing angeht. Steht auf Seezunge enthäuten und gut (Gräten? #00:25:03:7#) portionieren.

B5: ...und haben die dann ganz grob mit schweren Säbelmesser, mit Sachen, haben wir es in vier große Portionen eingeteilt.

B4: Vorsicht, nicht zu viel abschneiden, ne. Die werden ja noch angeschnitten irgendwann.

B1: Ja, ich meine das, das ist die allerbeste Möglichkeit, so was zu lernen. In die Küche von die Moulin Rouge, mit eine Zwei-Sterne-Koch. So soll man französische Kochen lernen.

B3: Wir beginnen erst mal damit, die Poularde wirklich zu strecken. Dadurch, dass die Poularde gestorben ist, setzt so eine Totenstarre ein, und dann muss man die Poularde erst mal wirklich wieder in Form bringen, man streckt die ganzen Gelenke, den Hals, die Füße, und nimmt diese Poularde und flämmt sie ab. Ich flämme ja gerade die Poularde ab, weil da sind immer so feine Federn dran, und mit ein bisschen Feuer kann man die halt abbrennen.

B5: Wir haben noch eine Stunde 25.

B4: Mhm. Ich mach die Piddel-Arbeit heute. Das sind Trauben, die ich gerade schäle, für unsere, für unsere Scholle als Beilage, die werden am Schluss ganz kurz einmal in Butter angeschwenkt und...

I4: The leeks?

B4: Do I have to put the things out in (unklar #00:26:27:3#), the little crunchy...

I4: No no, no no.

B4: Ah, d'accord.

I4: Let's go, butter, shallots, mushrooms and the sole.

B3: Okay.

I4: Okay.

B5: Haben wir überhaupt noch Butter?

B3: Ein ganz Großer seiner Zunft, sage ich mal, mit zwei Michelin-Sternen. Man merkt ganz deutlich, dass er eine ganz klare Vorstellung hat von seinen Gerichten.

I4: Stop, stop, stop. Too much butter.

B5: Too much butter?

I4: The champagne, (unklar #00:26:57:2#).

B5: Okay.

I4: Okay, salt, pepper.

B5: Du machst jetzt des, du machst jetzt des, du machst jetzt des, und das ist natürlich dann schon, schon eine harte Nummer, ja, so delegiert zu werden.

B4: Champagne?

B5: Champagne?

I4: Champagne, yes.

B5: Side, or?

I4: Ah, yeah.

B5: Side? Okay, not, good, yeah. Das sind jetzt sieben und einmal acht Stück. (unklar #00:27:25:7#) Oder, okay, big one.

I4: And now you feel the pitch.

B5: Okay.

I3: Es gibt nichts Schöneres, als wenn ein großer Meister sich um seine Lehrlinge kümmert. Das ist toll.

B3: Dann schneidet man den Hals auf und zieht diesen Hals hoch.

B1: Irgendwo da drin ist ein Hals, das hier, guck mal, da.

B3: Ja.

B1: Hier ist Hals.

B3: Dann schneidet man den Kopf ab. So, now, now the head off here?

I4: Ja, ja, (unklar #00:27:57:4#).

B3: Dann beginnt eigentlich wirklich das, was wirklich die meiste Überwindung kostet. Was soll ich erzählen, das ist ein sehr kühles, kühles, feuchtes, unbekanntes (unklar #00:28:19:5#). Mir, mir fehlen gerade die Worte, es tut mir leid. Ich habe den Hals, ich habe den, ich habe ihn jetzt. So, buh.

B1: So, große Casserole, Hühnerfett wird aufgelöst mit ein bisschen Trauben-Kernöl, die ganze Innereien gehen rein mit die Nacken und Flügelspitzen und Krallen und alles geht da rein, ohne Farbe werden die Poularde dann an alle Seiten angebraten. Das Ganze wird mit einer ganze Flasche Champagner abgelöscht, Deckel drauf, 40 Minuten köcheln lassen.

I3: Wie schaut's?

B5: Gut.

B2: Der Fisch steht auf dem Herd, ist in vier Minuten soweit, dass wir ihn runternehmen.

B5: Ah, Monsieur?

I4: Oui?

B5: Probieren?

I4: Tres bon.

I1: Ich denke schon, dass die beiden Teams das umsetzen können, die Aufgaben, die wir ihnen gestellt haben, denn sie haben ja auch eine gute Unterstützung in der Küche, die schwimmen ja nicht alleine. Kochen müssen sie selbst, das ist ganz klar.

I2: Ich glaube, wir lassen euch jetzt in Ruhe.

B4: Danke.

I2: Ihr macht das wunderbar, und wir freuen uns, nachher mit unseren sehr besonderen Gästen.

B4: Wir freuen uns auch, danke.

B3: Wir müssen dieses Tomatenconcasse zubereiten, dafür müssen wir halt die Tomaten erst mal häuten, in feine Würfel schneiden, mit Tomaten-Essig, Salz, Pfeffer, Basilikum anmachen.

B1: Oben drauf kommt dann so eine Salat von gelben und grünen Tomaten, und dazu eine Spur von Buratta-Käse.

B3: Wir sind mitten am Kochen, und dann heißt es auf einmal, liebe Kandidaten, kommt mal bitte mit.

I2: Ja, hier ist eure festlich gedeckte Tafel. Wir sind hier, aber ein paar Stuhlreihen sind noch leer. Und da kommen eure Gäste hin, und die kommen jetzt hier.

B1: Ich finde die super, diese Kostüme, und diese Musik, und diese Tanz.

B4: Oh Gott.

B1: Man könnte entweder denken so, ja, was macht eine Schwule in die Moulin Rouge, aber andererseits, ich meine, das ist genau, genau unser Ding eigentlich.

B4: Die sollen vier Gänge von uns essen und das bewerten. Das sind so große, dünne Tänzerinnen, die ganz bezaubernd aussehen. Ich kann mir gar nicht vorstellen, dass die jetzt unsere Sahne-Creme-Double-Gruyère-Sachen in sich reinschaufeln, aber...

B5: Vielleicht verkneifen sie es sich.

B4: Die Tänzerinnen vom Moulin Rouge werden jetzt unser Essen essen.

B3: Wir machen das erste Mal mit Espuma und auf Flüssigkeit auftragen ist gar nicht so einfach, wie man gerade sieht bei John. Aber trotzdem, er macht das sehr gut, und wir sind voll in der Zeit. Wir sind jetzt, eine Minute, dann sind wir fertig. Schauen wir mal, wie das Essen ankommt.

B4: Unsere erste Gang beim Moulin Rouge.

B1: Erste Gang ist raus, das ist ein tolles Gefühl. Unsere erste Gang im Moulin Rouge, da rast der Herzen ein bisschen, das ist einfach eine tolle Gefühl und so noch mal eine Bestätigung so, das will ich jeden Tag machen.

I2: Bon appétit.

I5: Bon appétit.

I2: Bon appétit.

I5: I do think it is a really fresh dish, and I just really enjoyed it. Yeah, I love the tomatoes, you know, and...

I2: Der erste Gang kam ganz gut an, bei mir zumindest, und ich glaube, bei meinen Nachbarinnen auch. Es war sehr, sehr frisch, klar, Tomate im Sommer passt natürlich immer gut. Teilweise hätte ich sie mir noch ein bisschen reifer gewünscht, beziehungsweise das hätte man vielleicht noch ausgleichen können durch ein bisschen mehr, mehr Würze.

I1: Also da sind wir auch wieder beim Thema, es hat mir ein bisschen mehr Salz gefehlt, also ich hätte ein bisschen mehr gewürzt. Da ist wieder die Hemmschwelle dagewesen. Aber wir müssen uns auch überraschen lassen, was unsere Gäste am Tisch, wie die das bewerten.

I: Denn nicht die Jury wird heute über den Sieg entscheiden, sondern die Gäste. Die Tänzerinnen des Moulin Rouge. Jede von ihnen hat zwei Stimmen, die sie an die Gänge geben, die ihnen am besten geschmeckt haben. Das Team, das mit seinen zwei Gerichten am Ende die meisten Stimmen einheimst, hat gewonnen und ist damit im Finale.

B4: Die Sosse ist der Knaller, der Fisch ist ganz, ganz zart, Sellerieblatt dazu, nur mit ein bisschen Olivenöl. Ich weiß allerdings nicht, wie die Mädels auf die Gräten im Fisch reagieren. Nichts desto trotz fand ich die Kombination von der kräftigen Sosse mit dem Champagner und dem Gruyère zu dem Fisch mit den Sellerieblättern und der Traube, das war schon eine gute Kombination.

B5: Ein Zwei-Sterne-Koch, mit dem hier zu kochen im Moulin Rouge, das ist ja sensationell.

B4: Merci beaucoup.

I: Die Seezungen-Filets sind bewusst nicht entgrätet. Das ist zwar traditionell, aber die Gäste müssen sich auch etwas konzentrieren.

I2: Pass auf, da ist, iss lieber von oben, und dann kannst du das relativ gut lösen. Und die Gräten sind dann noch mal ganz hinten, also hier in dem Teil.

I5: No, it is really nice, I am usually not a fish person, but I am really enjoying this. At the end, it has got a little bit too much sauce.

B3: Die Poularde muss zerlegt werden in die einzelnen Teile, sprich Brust, Schenkel, Flügel. Pilze müssen angebraten werden, der Speck muss ausgelöst werden, die Sosse muss fertig gemacht werden.

B1: Das ist hier die Foie Gras und die Leber von die Bress, und das wird so die Basis für unsere Sosse, und wir müssen hier die ganze so fiese Äderchen rausholen, so was, weil die Sosse wird nicht passiert.

B3: Also das ist wirklich eine, eine Menge Arbeit in dem Moment, aber Laurent unterstützt uns wirklich sehr gut, ist immer für uns da, und am Ende ist ja auch alles so erledigt, wie, wie er sich das vorstellt.

B1: Fertig, zweite Gang raus.

B4: Bon appétit.

I5: Bon appétit.

B4: Der nächste Gang ist die Bress-Poularde a la Grandmere, oder nach Großmutter-Art. Sehr reichhaltiges Gericht.

I5: I really like the chicken. I think it has got a really good flavour, but it is a bit chewy, a little bit dry.

I2: Also die Sosse ist wirklich richtig lecker, auch in der Kombination mit den Kartoffeln wirklich, das ist wirklich so ein, wirklich ein Oma-Gericht, das passt sehr, sehr gut. Die Haut finde ich ganz interessant so, die mag ich auch ganz gerne. Die ist jetzt nicht kross, wie man es kennt, sondern so ein bisschen, bisschen labberig, aber das ist halt eben sehr, sehr gut abgeschmeckt, und das gleicht das Ganze wieder so ein bisschen aus.

B4: Das ist ganz, ganz schwer zu sagen, das kommt jetzt natürlich auch auf die Geschmäcker der Damen dort unten an. Wir hatten Pfirsich, mir hat es sehr, sehr gut geschmeckt, was ich probiert habe.

B2: Ja, das Dessert kommt, das ist ein bisschen Sorbet-Eis, und halt dieser gegrillte Pfirsich mit weissen Johannisbeeren. Und dann versuche ich halt, den Pfirsich zu probieren, und der ist vollkommen roh. Also außen leicht warm, aber innen vollkommen roh.

I5: But is fresh, with the ice and mix like, the difference between the peach and the ice, because it was (unklar #00:36:41:5#), and that was good, but the flavour is not like really exceptional.

I2: Das Dessert hat leider keinen Anklang gefunden. Das lag aber auch so ein bisschen daran, dass die anderen drei Gänge einfach richtig, richtig lecker waren.

B1: Jetzt weiter zu kommen, ist das Wichtigste. Das ist jetzt meine Leidenschaft, so ich kann nicht vorstellen, irgendwas anderes mit mein Leben zu tun. Nur mit diese Preis, mit diese 100.000 Euro, mit diese Ausbildung, die wir gewinnen, nur damit kann ich diese Träume verwirklichen. Das ist es. Das ist es.

B4: Jeder Tischgast kriegt einen Zettel mit dem Menü drauf, und die zwei besten müssen angekreuzt werden.

I3: Okay ladies, try to concentrate a few seconds, please, and set your, set your crosses.

I5: My favourite was the entrance, and the fish.

B1: Das ist unglaublich schwierig zu sagen, wo wir alle stehen. Ich meine, in meinen Augen sind wir so fifty-fifty, alle gleich.

B4: Ich bin gespannt, ich hoffe natürlich, dass wir das Ding hier wippen, dass wir das, dass wir den, dass wir gesiegt haben, und jetzt ist es nicht mehr in unserer Hand.

I: Und auch nicht in der Hand der Juroren. Sie werden jetzt aber das Votum der Tänzerinnen verkünden.

I2: Meine lieben Kandidaten, es ist heute unumstößlich, eindeutig und klar im Ergebnis gewesen. Das blaue Team hat gewonnen, ist safe in der nächsten Runde.

B1: Und ich freue mich, und dann nur so (unklar #00:38:54:1#).

I: John und Manuel haben es wie Jessie in die finale Runde von Deutschlands Meisterkoch geschafft.

B3: Im Endeffekt, wir haben jetzt gewonnen, wir sind eine Runde weiter.

B1: Das ist die Hauptsache.

B3: Absolut genial.

B1: Das ist die Hauptsache.

I2: Für das rote Team wird es morgen besonders schwer, denn einer von euch beiden wird uns verlassen müssen. Ihr werdet morgen denjenigen, diejenige unter euch ausmachen, in der nächsten Runde. Bis dahin gute Heimreise. Meinen Respekt, muss ich ganz klar sagen, an Manuel und John, die, die es heute geschafft haben, ihr Ego zurück zu nehmen, als Team sehr gut funktioniert haben und wirklich also mit, mit einem deutlichen Ergebnis in ihrer Vorspeise und dem Fleisch-Hauptgang gewonnen haben.

B1: So nahe sind wir, bin ich jetzt, nicht wir, es geht jetzt um mir, und das ist echt eine ganz tolle Gefühl, so ich weiß, ich habe meinen Arsch hier abgearbeitet diese letzte Woche, und ich habe an diesem Tag meinen Arsch abgearbeitet. Und jetzt stehe ich wirklich so nahe an diesen Sieg. Und das ist, das ist echt unbeschreiblich, unbeschreiblich.

I: Der nächste Morgen, zurück in Deutschland. Eine der schwierigsten Aufgaben, die es bisher bei Meisterkoch gab, wartet auf Eliane und Andreas. Für die beiden geht es um alles, denn nur einer von ihnen wird es in die nächste Runde schaffen.

I2: Die letzten fünf. Drei von euch sind jetzt schon in der letzten und entscheidenden Runde. Jessica war die Erste, weil sie ihre Chance genutzt hat und mit einer wirklich Klassen Leistung zwei Aufgaben für sich entschieden hat. John und Manuel konnten sich im Moulin Rouge weiterkochen. Eliane, Andreas, ihr müsst heute noch mal richtig kämpfen, wenn ihr Deutschlands Meisterkoch werden wollt und damit 100.000 Euro gewinnen wollt. Eliane, Andreas, ihr müsst heute bis an eure Grenzen und darüber hinausgehen. Die Herausforderung, die jetzt auf euch zukommt, ist natürlich, so knapp vor dem Finale, eine außergewöhnliche.

I1: Es wird eine sehr schwierige Aufgabe sein, ihr müsst ein Gericht für einen Koch kochen, der es euch vorgibt. Das ist einer der besten, der hat 1979 als Erster in Deutschland drei Sterne erkocht, er ist 1994 als Erster Nicht-Franzose als Koch des Jahrhunderts gekürt worden, er ist Professor, er ist Doktor, Eckart Witzigmann.

I: Eckart Witzigmann ist unbestritten einer der besten Köche der Welt. Kaum einer hat das Kochen in Deutschland so stark beeinflusst wie er, kaum ein Sterne-Koch, der nicht bei ihm gelernt hat.

B4: Die Tür geht auf, Eckart Witzigmann betritt das Studio, und das ist Wahnsinn, diesen Mann vor uns stehen zu haben.

I2: Das ist bei mir auch, das ist richtig Gänsehaut. Das ist natürlich ein Vorbild gewesen, er ist derjenige, der in Deutschland die Küche revolutioniert hat.

I3: Das ist natürlich eine Koryphäe, ich meine, diese Erfahrung, die dieser Mensch hat, das ist natürlich ein Wahnsinn, ja.

I1: Jeder namhafte Koch in Deutschland, der zwei, drei Sterne, manchmal auch, wenn er nur einen Stern hat, die haben, die sind bei ihm in die Lehre gegangen, die haben, die haben alle bei Eckart Witzigmann gearbeitet. Das ist einzigartig, deshalb ist er auch Koch des Jahrhunderts. Und es kommt auch keiner mehr danach.

I6: Ahoi, (unklar #00:42:50:1#).

I2: Das freut uns sehr.

B5: Servus, hallo.

I6: (unklar) Baumann. Was für eine Ehre.

I3: Wir haben die Ehre.

I6: Für heute habe ich mir ausgedacht Kalbskotelett gefüllt mit einem Pistazien-Farce mit frischen Steinpilzen, ein kleines Kartoffel-Soufflee, Prinzess-Bohnen, glasierte Perlzwiebeln und ein paar Tomatenconcasse. Und eine Sosse wird gezogen aus dem Kalbsrücken. Eigentlich leicht, kann man sagen, nachvollziehbar, es sind aber Arbeitsvorgänge, die man berücksichtigen muss, ja, zum Beispiel eben mit dem Soufflee, dass es dementsprechend schon im Vorhinein ausgebuttert wird die Förmchen. Das Kitzlige an der ganzen Sache ist das Füllen vom Kalbskotelett, oder alles andere, kann man sagen, ist eigentlich relativ machbar.

I2: Ich glaube, die beiden sind jetzt auch schon sehr gespannt, und würden gerne mal probieren kommen.

B5: Guten Tag.

I6: Grüß Sie Gott.

(unklar #00:44:06:6#)

I6: Grüße.

I2: Das ist natürlich handwerklich sehr anspruchsvoll, alleine Farce machen, Soufflee, das gefüllte Kalb, das sind wirklich die Dinge, die in der Top-Gastronomie gemacht werden.

I6: Das Kalbskotelett wird von dieser Seite...

I3: Aufgeschnitten.

I6: Genau, denn vorher wird es leichter.

B5: Also als Tasche quasi,...

I6: Als Tasche.

B5: ...dass man quasi einen runden Schnitt reinbringt, damit...

I6: Ja, so ist es.

I2: Das ist ganz großes Kino auf hohem Niveau, und da gibt es genug Fallen, über die man stoPascaleern kann, und ich wünsche ihnen wirklich nur alles Gute dafür.

I6: Ja, es ist schon sehr arbeitsintensiv.

B5: Herzlichen Dank.

I6: Ich wünsche Ihnen gutes Gelingen.

B5: Vielen Dank, danke schön.

I6: Viel Erfolg.

B4: Hallo.

I6: (unklar #00:44:51:7#)

B4: Eliana (unklar #00:44:52:3#). Ja, ich bin nervös, aber ich bin insgesamt positiv gestimmt, mir liegt Fleisch sehr, ich liebe Fleisch. Ich habe zwar noch nie eine Farce gemacht, aber ich glaube, das kriege ich hin. Ich habe sehr, sehr großen Respekt vor dem Kartoffel-Soufflee, vor dem Gemüse und den Pilzen habe ich überhaupt gar keine Angst, weil das ist Timing, ja, aber das haut hin, da mache ich mir keine Sorgen. Ich freue mich auf die Aufgabe.

I6: Hier, wie gesagt, diese Tasche, die können sie auch eben mit einem (unklar #00:45:20:1#) vielleicht zusammenheften, ja, wie man so sagt in der Fachsprache, aber sie sind ja, als Dame haben sie da kein Problem mit, oder?

B4: Also handwerklich bin ich nicht ganz so begabt, was Nähen angeht.

I6: Ja, also gutes Gelingen, und viel Erfolg.

B4: Danke schön.

B5: Danke schön, Herr Witzigmann.

I6: Der Bessere möge gewinnen.

I1: Aufgabe wisst ihr, Rezeptur habt ihr vor euch liegen, alle Zutaten sind auf eurem Blatt. Es ist eine ganz schwere Aufgabe für euch, lest euch die Rezeptur genau durch, macht euch einen Plan, was ihr zuerst machen müsst, wo ihr mit anfangen müsst, vielleicht KartoffePascaleüree, vielleicht Kotelett füllen? Ihr habt zwei Stunden Zeit, wir hoffen, dass es zum Erfolg kommt. Die Zeit läuft ab jetzt. Viel Erfolg.

B5: Danke.

B4: Danke.

I6: Das Wichtigste ist, kann man sagen, das Timing. Das Timing, ja, dass das dieser Auflauf, ja, zur selben Zeit fertig ist wie das Kalbskotelett.

I2: Finde ich, ist die größte Herausforderung, dass sie zwei Komponenten haben, die sehr, sehr schwierig zu garen sind. Zum einen das gefüllte Kalbskotelett, und auf der anderen Seite das Soufflee, was eine deutlich kürzere Garzeit hat, aber eine ganz, ganz kurze Verfallszeit. Und das beides logistisch zusammen zu bringen, das ist eine echte große Leistung.

I3: Ich glaube, das wird heute eine reine Nervensache, ja. Es gilt, einfach eine gute Mischung zu finden aus Gas zu geben und trotzdem noch einen kühlen Kopf zu bewahren, um den Überblick zu behalten heute.

I1: Es ist nicht so einfach, ja, das alles so zu organisieren und zu timen, dass es dann letzten Endes fast zur selben Zeit auf den Teller kommt.

B4: Ja, natürlich habe ich wahnsinnigen Respekt vor diesem Mann, aber in erster Linie habe ich jetzt Respekt vor dieser Aufgabe, und man darf sich natürlich nicht davon verrückt machen lassen, wer einem nun diese Aufgabe stellt. Das ist jetzt meine Aufgabe, ob die nun der Witzigmann stellt oder der liebe Gott ist jetzt egal, jetzt muss ich mich konzentrieren und versuchen, dass in der richtigen Reihenfolge zu machen. Ich fange jetzt mit dem Soufflee an, und dann gucken wir mal, ob das hinhaut.

B5: Die Aufgabe, die uns der Witzigmann gestellt, das geht, glaube ich. Zwei Stunden sind ausreichend Zeit, und man muss jetzt halt konzentriert nach dem Rezept arbeiten, dass des, dass man des auf die Reihe bringt, und für den Witzigmann und unsere Jury zu kochen ist natürlich immer eine schöne Aufgabe, und die werden wir jetzt auch schön lösen.

B4: Ich bereite jetzt die gehackten Pistazien vor für die Füllung mit der Briarde, die muss ich jetzt gleich im Mixer zerkleinern und in einer gekühlten Schüssel mit Eiweiß verrühren, bis die Masse bindet, und damit fülle ich nachher Kalbskotelett, das kann ich jetzt schon vorbereiten.

B5: Ich habe jetzt die Kartoffeln gekocht, weich gekocht, durchgepresst durch die, durch das KartoffelPascaleüre-Sieb, und jetzt, was machen wir jetzt?

B4: So, und jetzt soll ich ein Eiweiß, nee, ein halbes, wirklich? So lange weiterrühren, bis sich die Masse bindet.

I2: Ja, ich würde nicht sagen, dass bisher alles Pillepalle war, das war auch schon sehr anspruchsvoll, aber wir sind jetzt schon an so einem Punkt, wo, wo es wirklich anspruchsvoll wird. Wenn die mir nachher einen Teller präsentieren, wo ein gefülltes Kalbs-Filet drauf ist, wo ein Soufflee drauf ist, das Gemüse so drauf ist wie bei Eckart Witzigmann, dann sind die da, wo viele, viele, viele Jungköche, Commis, Chef de Parties, nicht sind. Viele Küchenchefs nicht sind. Und das ist Meisterkoch.

B4: Ich habe mir das Rezept nicht ganz genau genug durchgelesen, und habe jetzt die gehackten Pistazien reingetan, bevor ich es durch ein Haarsieb gegeben habe. Das war ein Fehler. Ich habe erst überlegt, ob ich es dabei belasse und versuche, die Farce mit Pistazien durch das Haarsieb zu drücken. Sagen, nee, das ist Quatsch, mach jetzt diese verdammte Farce ein zweites Mal. Das war jetzt nicht so tragisch, es ist genug Fleisch da, ich mache das jetzt schnell, weil wenn ich das nicht mache, dann ärgere ich mich, und die Jury sich wahrscheinlich auch. Und dieses Mal gebe ich die Pistazien erst, nachdem ich sie durch das Haarsieb passiert habe, wieder dazu.

B5: Ich bereite jetzt vor, wenn nachher die Bohnen, die jetzt direkt fertig sind hier, blanchiert sind. Die tun wir jetzt in Eiswasser abschrecken. Jetzt habe ich sie schön blanchiert, dann sind sie in Eiswasser abgeschreckt, dann bleibt die Farbe auch schön grün, ja, und jetzt bereite ich die Pfannen vor, dass ich nachher das bloß das anschwenken muss, und dann schon vorbereitet bin.

I6: Ich hoffe, ich habe sie nicht zu, zu strapaziert?

B4: Nee, ich unterhalte mich gerade mit den kleinen Würmchen, den Steinpilzen.

I6: Nee, sie müssen es weg geben, ja. (unklar #00:50:48:9#)

B4: Ja ja, ich, ich, also der ist, ja...

I6: Wir haben ja ungefähr genommen ein Stück...

B4: Einige sehen gut aus, ja.



I6: Prima...

I2: Dann lassen wir sie in Ruhe, ja.

I6: Schauen wir mal.

I2: Viel Erfolg.

B4: Danke. Ich habe keine Angst, nein, ich habe Respekt vor der ganzen Geschichte, vor allem weil ich kann mich nicht darauf verlassen, dass jemand anders Fehler macht, sondern ich muss mich auf mich und mein Können und das konzentrieren, was ich mache.

I1: So ihr beiden, die erste halbe Stunde ist rum. Seid ihr gut im Rennen?

B4: Jawohl.

B5: Schauen Sie mal, diese Konsistenz von dem Soufflee, ist das richtig?

I6: Ja ja, Sie machen das eigentlich schon drinne,...

B5: Ja genau.

I6: (unklar #00:51:30:2#), und dann am Schluss das geschlagene Eiweiß, eine Prise Salz hineingeben in das Eiweiß, dass es besser (unklar) und schön kalt ist. Ein Soufflee, das ist je eigentlich relativ leicht zu machen...

B5: Ich habe noch nie in meinem Leben Soufflee gemacht, oder, deshalb frage ich jetzt.

I6: Dann gutes Gelingen und halte den Daumen.

B5: Okay, ja, danke. Man hat die Gelegenheit, ihn zu fragen, und ich glaube, diese Chance gibt es nicht so oft.

B4: Der große Knackpunkt ist das Soufflee natürlich. Ich glaube, ich werde einfach die doppelte Masse für das Soufflee machen, falls mir eins in die Hose geht, habe ich eine zweite Chance. Weil wenn das Soufflee heute nichts wird, dann ist Essig, ne.

I3: Aber man merkt deutlich, dass sie wirklich versuchen, alles zu geben, sich anzustrengen, ich habe Eliane noch nie so schwitzen sehen. Ich habe sie noch nie so rennen sehen. Eliane?

B4: Ja?

I3: Heute ist das erste Mal, dass ich dich so richtig schwitzen sehe.

B4: Ich habe kein weißes T-Shirt an, sondern ein Graues, das sieht man sonst nur nicht.

I2: Machst du denn von dem Soufflee nachher eine Probe, oder wird das zeitlich nicht hinhalten?

B4: Ich werde das jetzt so schnell wie möglich machen, um ein Förmchen zur Probe zu machen.

I2: Die Erwartungen unsererseits sind heute relativ hoch.

B4: Ja.

I2: Ja, dann lassen wir sie jetzt mal in Ruhe, weil das Soufflee ist eine ganz heikle Angelegenheit.

B4: Richtig. Danke.

I3: Und achte auf die Zeit, ne.

B4: Ja.

I2: Ich drücke ihnen beiden die von ganzem Herzen heute die Daumen, dass das mit dem Soufflee hinhalten. Das ist wirklich auch für ausgelernte Köche, für, für Meisterköche, ist es sehr, sehr anspruchsvoll. Ein Soufflee, muss man ganz klar sagen, das ist das Glücksrad der Köche.

I3: Andreas, wie bist du denn in der Zeit überhaupt?

B5: Eine Stunde haben wir noch, ich habe alles vorbereitet. Ich habe hier meine Bohnenpfännchen mit den blanchierten Bohnen, ich habe mir...

I3: Hast du schon blanchiert, oder was?

B5: Die sind schon blanchiert.

I2: Also ich muss sagen, das ist mis-en-place wie auf höchstem Restaurant-Niveau.

B5: Und hier alles soweit vorbereitet, dass ich das machen kann. Die Tomaten sind geschält und noch nicht klein gemacht, und jetzt mache ich jetzt gerade die Deko, dass ich, ja, für die Farce die Pistazien mit den Estragon-Blättern...

I2: Also du hast, du hast eigentlich alles stehen, oder?

B5: Ich bin gut in der Zeit, glaube ich.

I2: Dann mach jetzt...

B5: Ich habe meine Pfannen...

I2: Andreas, dann mach jetzt keinen (Fehler? #00:53:42:9#).

I3: Vom Handwerklichen, würde ich sagen, sind die beide gleich auf. Andreas hat vielleicht hier und da noch mehr Erfahrung, ich habe seinen Arbeitsplatz gesehen, da hat er sich das Gemüse schon sehr, sehr professionell zurecht gerichtet gehabt, hat sich so ein richtiges mis-en-place aufgebaut. Vielleicht bringt ihn das heute weiter.

I2: Ellie, wie sieht es aus?

B4: Sieht gut aus, mein Probe-Soufflee steht seit elf Minuten da drüben im Ofen. Ich habe mich entschlossen, ein Probe-Soufflee zu machen, und ich habe schon oft im Fernsehen gesehen, dass Soufflee mit Wasserbad gemacht wird. Ungefähr vier Minuten, bevor es vorbei ist, kommt Thomas rum und sagt, was ist das? Mach das Wasserbad weg, das ist Quatsch. Das ist nur das Probe-Soufflee, ich habe noch Masse im Kühlschrank.

I3: Nur du kriegst keine Farbe durch den ganzen Dampf.

B4: Ja ja, okay. Großes Glück gehabt, dass ich mich zu einem Probe-Soufflee entschieden habe, also Blech weg, Wasser weg, und das Ganze auf den Rost.

B5: So, jetzt haben wir hier eine schöne Tasche, und da können wir jetzt dann auffüllen. So.

B4: Acht Minuten muss das Kotelett in die Pfanne, das heißt, ich muss mich jetzt beeilen, die Farce fertig zu machen, damit ich sie rechtzeitig gefüllt kriege.

B5: (unklar #00:55:07:1#) interessiert mich jetzt auch erst mal nicht, weil ich muss hier meinen Job erledigen, ja. Ich bin hier, um weiter zu kommen.

B1: Es ist auf jeden Fall noch ein Kopf-an-Kopf-Rennen, weil ich meine, da ist, ich höre immer noch kein brutzelndes Fleisch da unten.

B3: Der Zwischenstand von oben sieht ziemlich mies aus, keiner hat das Fleisch schon mal bearbeitet.

B1: Das wird...

B2: Knapp.

B1: ...knapp.

B4: Die Herausforderung bei diesen Sachen ist, dass es alles auf den Punkt sein muss. Das Gemüse blanchieren, die Pilze braten, das Soufflee gleichzeitig mit dem vorbereiteten Kotelett aus dem Ofen holen, alles noch auf den Punkt anrichten, das heißt man muss möglichst lange warten, bis man anfängt.

I3: So, ihr beiden, ihr habt jetzt noch genau eine halbe Stunde Zeit.

B5: Eine halbe Stunde noch? Oh wei.

I3: Die Zeit läuft, ja. Und jede Sekunde zählt, haut rein.

B4: Jo.

I2: Ist das alles an Farce?

B5: Ja. Mehr passt auch nicht rein, (unklar #00:56:17:4#) zu wenig.

B4: Wie muss ich das binden?

I2: Du hast doch eine Nadel hier.

B4: Ja.

I2: Nee, noch eine andere.

B4: Die.

I2: Genau.

B4: Ja?

I2: Hast du was von deiner Farce übrig?

B4: Nee, leider Gottes gar nichts.

I2: So, und dann gehst du hier her, da rein, so rum, da rein, so rum, dann kommst du hier, ich zeige dir mal, dann kommst du hier raus,...

B4: Und einmal so rum, ne?

I2: ...dann gehst du rum, und bringst das so zusammen.

B4: Alles klar.

I2: Dann schiebst du das gerade, dass es wieder gleichmäßig ist.

B4: Ja. Danke. Jetzt kommt wieder Ellis Zitterhand. In dem Augenblick, wo man dann so filigrane Dinge machen muss, wie das Fleisch zunähen, und weiß, man hat nicht mehr viel Zeit, passiert es manchmal, dass dann auch die Hand ein bisschen zittert.

I2: Geht's?

B5: Na ja, das müsste...

I2: (unklar #00:57:17:4#).

B5: (unklar) da drüben jetzt hin.

B4: Ja, also dann kommt es wirklich so, wir sind in den letzten 20 Minuten der Zeit, und man wird langsam nervös. Die Bohnen habe abge-, blanchiert, abgeschreckt, die Tomaten habe ich mit Olivenöl, Salz, Pfeffer und einem Thymianzweig fertig gemacht. Und jetzt brate ich in separaten Pfannen drei Pfifferlinge und drei Steinpilze an.

B5: Dann haben wir Steinpilze, dann haben wir die Sose, dann haben Estragon-Pfifferlinge, die Zwiebeln, die Bohnen, die Tomaten und das Soufflee. Ist eigentlich alles da. Bis jetzt, wenn das Soufflee aufgeht, was ich jetzt mal hoffe, nee, also das ist, schauen wir mal, ob es hochkommt.

I2: Soufflee ist eigentlich so die Königsdisziplin. Also Soufflee ist was, wo sich sogar Köche vor fürchten.

B5: Das Soufflee, das macht mir Sorgen. Ja, weil es nicht hochkommt.

I3: Wie schaut es denn bei der Elli aus, die braucht ja (ewig? #00:58:53:6#).

B5: Bei mir wird es nicht schön. Wenn du ein Soufflee über hast, ich bräuchte noch eins. Na ja, man muss mal ein bisschen...

I1: So, ihr lieben Kandidaten, die letzten zwei, ihr habt noch zehn Minuten.

B4: Jo.

I1: Dann müssen die Teller fertig angerichtet sein, ja.

B4: Jawoll.

B5: Das Soufflee.

B4: Ah, Kack. Ich habe kurz überlegt, lass ich die Pfanne fallen, oder verbrenne ich mir die Hand? Deutschlands Meisterkoch, 100.000 Euro, ich verbrenn mir die Hand. Ohh, das Tuch war zu knapp.

B5: Das ist ja ziemlich schief.

B4: So, das ist fertig, das ist fertig, das, das.

B5: Oh, das Soufflee.

I6: Ja, liebe Kandidaten, wir haben noch fünf Minuten Zeit.

B5: Wie viel Minuten?

B4: Fünf. Guck mal, die Soufflees gehen auf. Exakt 12:00 Uhr die drei Perlzwiebeln. Und die Soufflees sind fertig.

B5: Wenn du ein Soufflee zu viel hast, dann schenk mir eins.

B4: Vergiss es.

I2: Was ist mit eurem Beistand da oben? Früher habt ihr eure Kollegen doch noch angefeuert da. Die letzten Sekunden laufen.

B2: Beeilt euch.

B4: Wie viel genau?

I2: Eine Minute. Es ist die letzte Minute, bis einer von euch beiden nicht das Finale erreicht. 60 Sekunden, die darüber entscheiden, ob ihr Deutschlands Meisterkoch werden könnt, oder ob die Reise für euch heute zu Ende ist. So, die letzten Sachen drauf, Bohnen, Soufflee, Sose nicht vergessen. 20 Sekunden.

B4: Soufflee großartig, ist perfekt aufgegangen, und die Jury steht zehn, neun,...

I2: Acht, sieben, sechs, fünf, vier, drei, zwei, eins...

B4: Bei null sitzt das Soufflee auf dem Teller, steht wie eine eins, ist luftig, gelungen. Toll.

I2: Aus die (unklar #01:02:00:0#). Ich bin mir sicher, dass wir heute zwei Teller sehen, bei denen wir eigentlich das Gefühl haben, dass keiner heute in einer Eliminierungsrunde steht, sondern beide das Recht haben, ins Finale zu kommen. Ich bin sehr gespannt, wie nachher das Produkt auf dem Teller aussieht. Ihr habt gekämpft, ihr habt geschwitzt. Andreas, bringst du uns bitte deinen Teller nach vorne?

B5: Gerne. Die Bohnen sind vielleicht ein bisschen zu, zu weit durch, ansonsten Soufflee auch nicht so hundertprozentig, aber relativ gut, und ich bin zufrieden, es passt für mich alles soweit.

I2: Sehr gut abgeschmeckt die Sosse. Steinpilze schön, schön gebraten, gut gewürzt. Muss man ganz klar sagen, der Andreas hat hervorragend gewürzt und abgeschmeckt. Sosse ist sensationell gut. Geschmacklich gut.

B5: Okay.

I2: Ich finde, dass du geschmacklich dem Idealgericht von Herrn Witzigmann relativ nahe kommst. Es ist sehr kräftig, alles, jede einzelne Komponente, schmeckt nach dem, was es ist. Ist in sich selber sehr stimmig und kräftig gewürzt.

I6: Kann man sagen, der größte Minuspunkt ist eigentlich das Kartoffel-Soufflee, das ist irgendwie der Hund oder der Wind gewesen, der es ein bisschen zusammenfallen hat lassen, vielleicht ist es eine Idee zu durch, alles andere ist vom Geschmack her optimal, auch von der Garzeit. Präsentation ist auch optimal, aber das ist jetzt leider in die Hose gegangen.

B5: Ich bin zeitlich auch ganz gut hingekommen, das einzige, was ich nicht so schön hatte, war die Farce, aber der Geschmack der Farce war hervorragend, und das Soufflee, da rede ich jetzt nicht drüber.

I2: Eliane, sei so lieb und präsentiere uns deinen Teller.

B4: Mein Gefühl ist sehr gut, das Fleisch ist auf den Punkt, mein Soufflee ist aufgegangen, alles, was auf den Teller was hingehört, ich habe alles gewürzt, die Sosse ist mir gelungen, ich bin sehr zufrieden.

I6: Von der Optik perfekt. Sosse perfekt abgeschmeckt, perfekt in der Garzeit, wunderschön glasiert, gut gelungen. Also das ist ein Teller Essen, da würde ich mich am Ende eines Abends freuen, wenn ich dafür eine Rechnung bekommen würde. Die erste Kritik, Teller viel zu klein. Der Knochen schaut über den Tellerrand, ist unmöglich so was. Warum? Haben wir keine Teller mehr?

B4: Ich habe mich so auf die Zutaten konzentriert, dass ich nicht mehr sicher war, was es für ein Teller war.

I3: Ein bisschen wenig Sosse finde ich auch.

I6: Danke.

I3: Also der Gar-Punkt ist eine Eins.

I2: Schön.

I3: Ja, Sosse ist tatsächlich ein bisschen wenig drauf, und der Teller ist, in der Tat,...

B4: Ja.

I3: ...ein wenig klein, aber das ist Jammern auf hohem Niveau auf jeden Fall.

I2: Prima.

B4: Danke. Ich kann mich nicht daran erinnern, überhaupt so eine gute Kritik gehabt zu haben. Ich glaube, ich habe so gerade von allen die höchsten Komplimente bekommen, die es überhaupt gibt, und ich bin glücklich.

I2: Wir werden uns jetzt mit Herrn Witzigmann zurückziehen, und es wird eine nichts destotrotz harte, knappe Entscheidung, die wir euch gleich verkünden werden.

B5: Beide Teller sind eigentlich relativ gut bewertet worden, bis auf mein Soufflee, und was jetzt raus kommt, werden wir sehen. Keine Ahnung.

B4: Ich bin stolz wie Bolle, und, ja, geil, noch mal.

I2: Eins ist gewiss, die Jury wird ein sehr faires Urteil fällen.

I3: Eliana, Andreas, es ist an der Zeit, unsere Entscheidung zu verkünden. Es ist ein langer Weg zum Titel, ihr seid einen langen Weg gegangen bisher, und werdet diesen Weg aber nicht mehr weiter zusammen gehen. Einer wird heute nach Hause gehen. Es war heute ein Gericht eines Meisters, ein Gericht, was dem Titel Meisterkoch definitiv würdig ist, und hatte seine zwei bis drei großen Knackpunkte und Hürden. Das war das Soufflee, das war der Gar-Punkt, und natürlich auch das Anrichten. Eliane, beim Soufflee, würde ich sagen, hast du die volle Punktzahl erreicht, dein Kalb auch volle Punktzahl, schöner Gar-Punkt. Du hast toll angerichtet, Andreas, gute Geschmäcker, wirklich sehr gut abgeschmeckt, Steinpilze, Bohnen, Sosse, alles, aber dein Soufflee hat leider die volle Punktzahl nicht erreicht. Genau aus dem Grund musst du uns heute verlassen. Danke schön trotzdem.

B5: Ich habe es von vielen Tausend geschafft, hier als Fünfter rauszufliegen, und einer wird gewinnen, drei fliegen noch raus, ja, die haben das gleiche Pech wie ich jetzt, ja, und jetzt bei die sieben Runden dabei zu sein finde ich super, ja, also (unklar #01:08:50:6#) mit dabei zu sein, und ich kann euch da nur viel Glück wünschen, ja.

B4: Es geht mir gut, ich bin eine Runde weiter, es ist mir ein riesen Stein vom Herzen gefallen, und ich bin wahnsinnig stolz, dass ich von Herrn Witzigmann gerade solche Kritik bekommen habe. Es geht mir gut.

I6: Die Garzeit hat gestimmt, ja, und natürlich das Soufflee, was bedeutend besser gewesen ist als das vom Andi.

I: Nächste Woche bei Deutschlands Meisterkoch.

I2: Die letzten vier auf dem Weg ins Finale, auf dem Weg zum Titel Deutschlands Meisterkoch.

B1: Heute merkt man, das ist unsere Finale.

B2: Das ist der Knaller.

B4: Oh mein Gott. Die größte Herausforderung wird dieser Killerfisch.

B2: Also wenn ich jetzt an meinen Ex-Mann denken würde, hätte ich es doch, glaube ich, durch, aber klappt's.

I3: Würdest du sagen, das ist eine Meisterleistung?

B3: Ich würde das so sagen, ja.

I2: Ist das ein Erbsen-Püree oder ein Kartoffel-Püree?

B3: Das ist ein Erbsen-Kartoffel-Püree.

B1: Keine Ahnung, wie diese (unklar #01:09:52:8#) geht, aber das kann sein, dass es (unklar), was ich hier gemacht habe.

I: Das große Finale. Wer gewinnt den Titel und 100.000 Euro?

## "Episode 8, Finale "

Judges: I1, I2, I3; Former Candidates: I; Chefs: I4 (Witzigmann), I5 (Amandor), I6 (Haase); Candidates: B1 (Manuel), B2 (John), B3 (Eliane), B4 (Jessica)

Diese Woche bei Deutschlands Meisterkoch: Das große Finale. Die Jury bekommt prominente Unterstützung, der Koch des Jahrhunderts Eckart Witzigmann, 3-Sterne-Koch Juan Amador und Hans Haas, 2 Sterne. Wer überzeugt die besten Köche Deutschlands und gewinnt 100.000 Euro?

B3: Das ist der Knaller.

B2: Also das ist jetzt die finale Woche. So jedes kleinste Detail wird untersucht.

B4: Also ich sehe meine Chancen eher schlecht.

Nur noch vier Kandidaten sind im Rennen um den Titel Deutschlands Meisterkoch. Nur noch drei Aufgaben trennen sie vom Gewinn der 100.000 Euro.

I1: Guten Morgen.

B1: Guten Morgen.

I1: Ihr seid die letzten vier von 1.400 Kandidaten. Ihr seid die letzten vier auf dem Weg ins Finale, auf dem Weg zum Titel Deutschlands Meisterkoch. Aber ihr habt noch ein bisschen was vor euch. Da gibt es eine Herausforderung, die ihr meistern müsst. Nach dieser Herausforderung werdet ihr nur noch zu dritt sein und in die nächste Ebene kommen.

Jessica, John, Eliane oder Manuel. Einer der vier wird die nächste Ebene auf dem Weg zum Sieg nicht erreichen.

I2: So eure Aufgabe ist die Mystery-Box. Bitte hebt jetzt eure Kisten hoch.

B3: Ja, unter der Box sind eigentlich ganz coole Zutaten.

I2: Erbsen, Mohn, Minze, Zitronengras, Grapefruit. Das sind fünf Zutaten, die ihr verwenden müsst.

B1: Was soll ich daraus jetzt machen? Und in der Mitte liegt noch so ein großes Brett.

I2: Eine weitere Zutat, die wichtigste Zutat ist unter diesem Tuch.

B4: Irgendein Ungetüm.  
I2: Auf mein Kommando könnte ihr das Tuch wegnehmen. Bitte.  
B1: Oh, Jesus.  
B4: Oh mein Gott.  
B2: Mein Gott, das ist ein verdammt großer Fisch.  
I2: Weißer Heilbutt.  
B3: Ich habe nicht gewusst, dass ein Heilbutt so groß werden kann.  
I2: Das ist eure sechste Zutat, die ihr verwenden müsst und daraus ein schönes, ein perfektes, ein grandioses Gericht kreieren. Und macht euch klar: einer von euch vieren wird nach dieser Herausforderung gehen müssen. Ihr habt jetzt gleich fünf Minuten Zeit, um euch noch zusätzliche Zutaten aus der Speisekammer zu holen. Danach geben wir euch anderthalb Stunden.  
I3: Und los geht es.  
B3: Ich habe Fenchel geholt, ich habe Vanille geholt, ich habe Chili geholt.  
B2: Ich habe eine Idee mit einem Spieß mit dem Fisch auf Zitronengras und vielleicht da zwischen dem Fisch dann so Stückchen von so schön karamellisierter Kochbanane.  
I3: So, liebe Kandidaten, Ihr wisst, worum es geht, 100.000 Euro Meisterkoch von Deutschland. Auf die Plätze, fertig, los.  
B2: Und jeder kriegt eine Hälfte.  
B3: Außerdem mein Gott, wir müssen aus diesem 1,20-Tier eine Portion anrichten. Das kriegt man, glaube ich, noch hin, den nicht so zu zerledern beim Filettieren, das es nicht mehr zu gebrauchen ist.  
B4: Wie machen wir denn das?  
B1: Genau wie ein Rundfisch, oder?  
B4: Also ich würde den jetzt einmal hier, Flossen ab und dann würde ich den einmal hier runter schneiden und dann das Filet raus lösen.  
B1: Fisch ist mein Ding. Ich liebe, Fisch zuzubereiten und nein, ein No-Go, dass ich heute mit einem Fischgericht nach Hause gehe. Die große Unbekannte ist natürlich, ob man den mit Haut braten kann, aber ich glaube, ja.  
B2: Ich werde erst mal den Fisch in Kokosmilch kurz einlegen und irgendwo wollte ich dann Mohn drauf haben. Und ich habe das ganze Ding dann in Mohn gerollt und dann in eine heiße Pfanne und das war dann sofort am Rauchen. Natürlich in dem Moment kommt dann die Jury raus.  
I2: Irgendwas riecht hier so ein bisschen.  
B2: Das ist immer der perfekte Moment.  
I1: Also das sieht spannend aus.  
B2: Das ist jetzt ein Fehlversuch. Das war einfach nur ein Test und das kommt nicht auf eure Teller, keine Sorge.  
I3: Die erste halbe Stunde ist rum. Ihr habt jetzt noch genau 60 Minuten, gebt alles. Es geht um viel.  
B1: Mein Gericht ist kross gebratener Heilbutt mit einem Couscous-Salat mit Grapefruit und Limettenfilets und ein Kartoffel-Erbsen-Püree. Die Kartoffeln koche ich zuerst. Dann lasse ich sie ausdampfen, die Erbsen koche ich auch weich in Wasser, passiere die dreimal durch ein Sieb. Man sieht es ja auch, das wird ein ganz feines Püree.  
I3: Ich finde, wenn man Erbsen-Püree macht, dann gehören da keine Kartoffeln rein.  
B1: Die Erbsen, das waren so wenige, da muss man halt ein bisschen tricksen. Das Erbsen-Aroma wird ein bisschen milder, aber da kann man jetzt keine Rücksicht drauf nehmen. Hauptsache, wir kriegen das jetzt zeitnah fertig.  
I3: So, liebe Kandidaten, noch genau zehn Minuten, Gas geben!  
I1: Ihr habt jetzt noch fünf Minuten!  
B3: Der Fisch ist noch im Ofen, schnell aus der Folie wickeln. Und dann versuche ich, den noch in Scheiben zu schneiden und das fällt komplett auseinander. Scheiße. Egal, scheiß drauf. Da habe ich den nächsten Fisch irgendwie aus der Folie genommen und schneide ihn einfach nur durch, dass man ihn nur halt oben sieht und dann setze ihn auf das Püree, fertig auf die letzte Sekunde.

I1: Drei.

I3: Zwei.

I2: Eins und Schluss.

I3: Ende.

B1: Das, was ich hier heute auf den Teller gepackt habe geschmacklich, das ist glaube ich, genau das, was die Jury hier sucht.

I1: Manuel, bist du so nett und bringst uns deine Kreation nach vorne?

B1: Gerne. Heilbutt auf der Hautseite kross gebraten mit Erbsen-Püree und Couscous-Salat mit Grapefruit und Limettenfilets.

I1: Bitte sehe es mir nach, aber die Heilbutt-Haut ist für mich nicht ein Punkt, den ich wirklich als genussaufwertend sehe. Erbsen-Minz-Püree ist lecker, Joghurt auch.

I2: Würdest du sagen, das ist eine Meisterleistung, das Gericht?

B1: Ich würde das so sagen, ja. Ja, und dann fängt eigentlich das Elend an.

I2: Couscous-Gewürz gab es nicht, oder? Bisschen Curry, bisschen Paprika, Salz. Da ist leider nichts von da. Ich vermisse hier auf jeden Fall auch den Gegenpol, die Schärfe.

B1: Dann gibt es ein Ding nach dem anderen.

I3: Ist das ein Erbsen-Püree oder ein Kartoffel-Püree?

B1: Das ist ein Erbsen-Kartoffel-Püree.

I3: Das ist aber mehr Kartoffel-lastig, oder?

B1: Nein.

I3: Ja, dann musst du es mal probieren, da dominieren die Kartoffeln.

B1: Eigentlich nur noch Negatives.

I3: Für mich ist es auch ein No-Go, gerade den Heilbutt mit Haut zu braten, tut mir leid. Sieht ein bisschen düster aus der Teller, sage ich mal.

B1: In dem Moment ist das schon hart, wenn man so was hört. Und in dem Moment ist mir dann schon ein bisschen klar, es könnte heute eng werden.

I1: Eliane.

B3: Ich habe ein Sashimi vom Heilbutt mit einer Grapefruit-Limonen-Vanille-Reduktion, dazu ein Fenchel-Gemüse mit Erbsen und Minze und in Zitronengras angebratener Heilbutt obendrauf.

I2: Also die Marinade hier schmeckt mir sehr gut. Garpunkt ist in Ordnung. Fehlt nur das Salz beim Sashimi, beim Fisch.

I3: Also mit dem Salz hast du es heute nicht, da ist wirklich wahr. Für meine Begriffe fehlt hier überall Salz dran, bis auf Fenchel, der ist perfekt. So, Jessi, bringst du bitte deine Kreation.

B4: Ein Heilbutt in Mohnmantel auf einem Kartoffel-Erbs-Minz-Püree mit einem Minz-Öl mit rosa Pfefferbeeren zerstoßen und eine Sauce mit Grapefruitsaft und Fischfondreduktion, Sahne und ein bisschen Butter.

I1: Das ist ein wunderbares Spiel der Aromen. Am Anfang kommt das Erbs-Minz-Püree sehr, sehr klar, dann kommt der Fisch ganz zart. Und am Schluss rundet der Mohn den Gaumen ab, fantastisch.

B4: Danke.

I2: Mir macht es Spaß, mir macht das ganze Gericht heute Spaß, schön.

B4: Danke. Überhaupt nichts Schlechtes auszusetzen.

B2: So, das ist ein Heilbutt-Vorspeiseteller, da ist ein asiatische Ceviche vom Heilbutt und dann zwei Spieße, die sind auf Zitronengras angebraten, eine Seite mit Mohn und dazwischen ist so eine leicht karamellierte Kochbanane und dazu Erbsen-Minz-Püree.

I1: Deine Ceviches sind jedes Mal wirklich der Knaller, das ist John. Und auch niemand anderes, den ich kenne, würde auf die Idee kommen, das so zu kombinieren. Mir macht es unheimlich viel Spaß, vielen Dank.

B2: Danke schön.

I2: Ehrlich gesagt, optisch macht mich das nicht so an, aber so mit dem zweiten Bissen kommt immer mehr Freude auf.

B2: Ja, die Verkostung geht eigentlich sehr gut, das ist jetzt die finale Woche, jedes kleinste Detail wird untersucht.

I2: Das Püree ist von der Konsistenz her nicht optimal.

B2: Ich wollte es nicht passieren, ich wollte so ein bisschen Textur auf der Zunge haben.

I1: Handwerklich leider eine sechs.

B2: Ich bin sehr zufrieden heute. Das bedeutet nicht, dass ich denke, ich bin auf jeden Fall weiter, ich bin erst mal nur mit der Bewertung zufrieden, das ist der erste Schritt.

B1: Das war auf keinen Fall die erhoffte Kritik und so was tut natürlich erst mal weh.

B3: Ich habe beim Kochen versucht, sie zu überzeugen und jetzt muss ich abwarten, wie sie sich entscheiden.

B4: Ich glaube schon, ich bin weiter.

I2: Liebe Eliane, liebe Jessica, lieber Manuel, lieber John. Ihr habt heute wieder mal bewiesen, dass ihr mit eurer Kreativität, mit eurer Disziplin zu Recht hier steht. Ihr habt heute wieder wirklich tolle Gerichte gezaubert, Teller, die man so sicherlich in wenigen Restaurants in Deutschlands serviert bekommt.

I1: Manuel, John, wenn ihr einen Schritt nach vorne kommt bitte. John, Ceviche das ist halt was für Ceviche-Lover. Mich konntest du mit deiner Ceviche begeistern. Die Kochbananen, die hatten noch einen ziemlich satten Biss. Dein Texturpüree war etwas, was handwerklich einfach noch nicht so ist, dass bei uns wirklich Begeisterung ausgebrochen ist. Manuel, du hast um deinen Fisch drei Komponenten gescharrt, die nicht wirklich begeistern konnten. Und vom Handwerklichen her warst du gegenüber den anderen drei einfach einen Schritt zurück. Für dich ist hier heute leider Schluss. John, du bist weiter.

B2: Das ist echt gerade so bittersweet, ich meine, klar, ich bin jetzt einen Schritt weiter, Deutschlands Meisterkoch zu werden, aber ich muss jetzt von Manuel Abschied nehmen und das ist schwierig. Natürlich freue ich mich extrem, deswegen bin ich hier, aber das ist so bittersweet.

B1: Es sollte nicht sein. (unklar 00:13:44)

B2: Sicher ist das in dem Moment gerade hart, weil das Personen sind, die man auch lieb gewonnen hat und das ist auch schwer, nach so einer langen Zeit dann einfach, ja, ich gehe jetzt mal.

I1: Vielen Dank wirklich Manuel, für die Zeit, die du mit uns verbracht hast und ich hoffe, dass du beim Kochen bleibst, denn du hast das Talent dafür und dass du es nutzt.

B1: Danke schön.

I2: Vom Schwierigkeitsgrad hat es Manuel es sich meiner Meinung nach ein bisschen zu einfach gemacht. Das ist für einen Meisterkoch zu wenig.

B1: Alles gut, ich fahre nach Hause, kann meine Kinder sehen, ein paar nette Tage noch mit denen verbringen, ist auch ein schönes Gefühl.

I2: Morgen ist ein neuer Tag, geht die Sonne wieder auf, ich hoffe, auch bei euch mit neuer Energie, mit neuer Kraft, denn da draußen warten Aufgaben, die ihr euch in euren kühnsten Träumen nicht ausmalen könnt.

B3: Ihr glaubt gar nicht, was wir uns alles ausmalen.

Doch bei aller Phantasie haben sich die Kandidaten wohl kaum ausgemalt, dass sie die Jury am nächsten Morgen auf einem Schiff erwartet.

I3: Herzlich willkommen, liebe Kandidaten auf der Loreley Elegance, euer neues Zuhause, eure neue Küche habt ihr hier vorne vorgefunden, drei Arbeitsstationen, hier dürft ihr heute kochen.

I1: Denkt daran, es geht wirklich um fast alles, ihr seid so nah an den 100.000 Euro dran und so nah an dem Titel Deutschlands Meisterkoch, kein Firlefanz, wir wollen Aromen, Geschmack und Handwerk sehen.

I2: Ihr kocht heute unter anderem für uns, die Jury, nicht nur deshalb muss es top sein, ihr kocht noch für 20 weitere Gäste. Wer das ist, werdet ihr später erfahren. Fakt ist, wir brauchen 23-mal von jedem einen top angerichteten Teller.

I1: Zu den Bedingungen, ihr habt drei Grundprodukte, Hirschkalbskarree, Rehrücken und ausgelöste Wachteln. Zu diesem Grundprodukt dürft ihr euch aus der Speisekammer, die hinter euch ist, alles aussuchen, womit ihr euer Gericht kreieren wollt. Jessica, du warst bei der gestrigen Herausforderung die



Beste. Deswegen darfst du dir als Allererste dein Grundprodukt aussuchen. Aber das ist nicht der einzige Vorteil. Ihr werdet zweieinhalb Stunden Zeit haben, um euer Gericht zu kreieren und 23 Teller anzurichten. Ihr kocht allerdings zeitlich versetzt. Du darfst bestimmen, wann du dein Gericht kochen möchtest. Eliane, du warst die Zweitbeste. Du bist diejenige, die als Zweites ihre Wahl des Grundproduktes treffen darf und ihre Wahl des Zeitabschnittes, in dem du kochen möchtest. Lasst die Spiele beginnen.

B2: Bisher hatten wir Gruppenaufgaben, wir hatten Hilfe, so mehrere Leute dabei und jetzt allein 23 Teller ist schon heftig, aber 23 ist meine Glücksnummer.

B3: Zweieinhalb Stunden da haben wir auch schon so ein Zeitfenster bekommen für einen Teller, heute müssen wir in zweieinhalb Stunden 23 Teller machen.

B4: Ich bin froh, dass ich jetzt in der Situation bin und als erster aussuchen darf, aber wir haben alle mit so viel Produkten gearbeitet, die wir noch nie in der Hand hatten, also ich glaube schon, wir kriegen das alle hin.

I1: Jessi, bist du so nett, kommst nach vorne und triffst deine Wahl.

Jessi entscheidet sich für den Rehrücken und dafür, ihren Gang als zweite zu schicken. Eliane wählt an Position drei und das Kalbskarree als Grundzutat. John muss also die Wachteln zubereiten und als erster den Gästen sein Gericht präsentieren.

I2: An die Produkte, fertig, los.

B2: Ich habe da hinten Ginseng gesehen und das ist was ganz besonderes und ich würde super gerne auf dem Teller einen Tomate-Ginseng-Tee machen und ich würde auch wieder versuchen, asiatisch zu gehen, weil da fühle ich mich so am besten.

B4: Mein Plan ist, Rehmedaillons unter der Nusskruste auf Kartoffelgratin mit einem Steinpilzwildjus.

B3: Ich bin froh, dass ich die Hirschkalbskoteletts habe und hinzu kommen ein Kartoffel-Sellerie-Püree und bunte Möhrchen.

B2: Ich fange jetzt erst mal mit Beilage auf dem Teller und das wird ein Tomaten-Ginseng-Tee. Das ist Ginseng und das ist eine Wunderpflanze, so eine Wunderwurzel, die wird püriert alles, das wird dann so eingerieben, um das geschmacklich rauszukriegen, bisschen Ingwer dazu, bisschen Schalotte, bisschen Zitrone, Salz und Pfeffer, das war es und dann wird es durch ein Tuch passiert, so alles bleibt zurück, nur der Geschmack kommt raus.

I1: Wie man sieht, man kriegt eine sehr klare, schöne, geschmacksintensive Flüssigkeit.

I2: So John, du hast noch zwei Stunden Zeit.

B2: Ging schnell.

I2: Ging schnell? Jessica, kannst jetzt anfangen zu kochen. Deine Zeit läuft ab jetzt.

B4: Rehrücken war immer unser Weihnachtessen bei meiner Oma, bei meiner Großtante. Sie haben das immer zwei Tage lang vorbereitet und ich sehe halt, dass man das auslösen muss. Das ist das einzige, wo ich denke, hast du noch nie gemacht, aber kriegst ja wohl ein Stück Fleisch vom Knochen. Aber das wird noch ein kleines Problem. Aber ich wusste auch, dass ich halt nur kleine Portionen machen muss, ich brauche ja nicht viel, das sind ja drei Fleischgänge und es muss ja nicht viel auf dem Teller sein, es muss ja nur schmecken.

I3: Wie schaut es aus?

B4: Gut, ich habe das Fleisch jetzt sauber gemacht. Jetzt versuche ich, diesen Knochen da abzulösen. Wie ich das mache, weiß ich noch nicht.

I3: Die bist so rabiät, an wen denkst du?

B4: Wenn ich an meinen Ex-Mann denken würde, hätte ich es schon, glaube ich, durch, aber klappt. Ich habe da so viel tolle Knochen, die will ich eigentlich nicht wegwerfen. Ich glaube, die Jury würde mich auch umbringen, wenn ich die wegwerfe. So werde ich auf alle Fälle die Knochen für die Sauce verwenden. Wild serviert man ja gerne mit Preiselbeermarmelade, aber ich hasse das. Ich werde die Preiselbeermarmelade in die Sauce tun, damit abschmecken ganz wenig. Ich denke, das passt ganz gut zu den Kartoffeln und dem Wild. Ich brate die in (unklar 00:10:14) an mit (unklar 00:20:44), Karotten, Zwiebeln, Sellerie und damit wird das dann alles angesetzt, Rotwein, eine ganze Flasche kommt da rein,

Geflügelfond und Sherry.

I3: Wie schaut es aus?

B3: Gut, ich wollte gerade Kartoffeln auspacken.

I3: Da kannst du jetzt anfangen, weil du kannst jetzt beginnen mit deiner Kreation. Was machst du denn?

B3: Ich mache Koteletts vom Hirschkalb, dazu gibt es bunte Möhrchen aus dem Ofen, weil ich die Farben so grandios finde, diesmal nicht mit Kreuzkümmel, dafür mit ein bisschen Zitronengras und Orangen und dazu gibt es einen Kartoffel-Sellerie-Stampf. Ich mache eine etwas andere Marinade als sonst zu meinen Möhrchen, sonst ist es Thymian-Kreuzkümmel, ich mache es diesmal ein bisschen mehr mit Säure, das heißt ich nehme Ingwer, ich habe Zitronensaft, ich habe ganz viel Knoblauch, ordentlich Thymian und ein bisschen Zitronengras dazu und mache das in einen Mixer mit schön viel Olivenöl, ein bisschen Essig.

I2: Was ist das?

B3: Das ist jetzt die helle, scharfe Marinade für die weich-süßen Möhrchen.

I2: Gott, ist das gut, absolut köstlich.

B3: Kommt noch ein bisschen die Süße und die Frische von der Orange dazu, die mit gegart wird im Ofen und dann knallen die.

I3: Aber das knallt richtig.

B4: Scheiße, ich mache eine Nuss-Butter-Kruste, einfach Butter nehmen, die muss schön weich sein, etwas gut umrühren die ganzen Zutaten, dann habe ich Nüsse, Pistazien und Mandeln. Also ich röste diese Nüsse an mit Zitronenabrieb, Salz und Pfeffer und einer Knoblauchzehe. Das wird alles dann in einer Küchenmaschine zermahlen und dann mit der Butter vermengt. Da habe ich zwei Eier genommen, die getrennt und dann noch Eigelb untergemischt und ab in die Gefriertruhe.

I1: Was machst du mit dem Ingwer und der Topinambur, was passiert damit?

B2: Ich dachte, das war Ginseng.

I1: Was ist das?

B2: Ich dachte, das war Ginseng.

I1: Oh Gott.

B2: Ja, so meine erste Idee war, einen Tomaten-Ingwer-Ginseng-Tee zu machen. Weil ich habe die Topinambur gesehen und in meinem Kopf ich habe dieses Bild von Ginseng und die sehen ähnlich aus und irgendwie das Bild im Kopf war das, was ich vor mit hatte und ich war fest davon überzeugt, dass ich Ginseng in der Hand hatte. Und es steht auf der verdammten Kiste, dass es eine Kiste voller Topinambur ist, ich hätte einfach nur meine Augen aufmachen und lesen erst mal, sonst hätte ich das ganze Ding weggelassen und mir einen sehr peinlichen Moment gespart. Ich bin irgendwas mit Wachteln unterwegs und ich höre so Klatschen und Jubeln und Schreien und ich gucke so hoch und da sehe ich sofort Manu und Andy und Biggi und Alex und Reiner und häh?

B3: Ich gucke da einmal über die Reling und ganz, ganz viele Ex-Kandidaten stehen da und ich denke nicht, dass die da zufällig stehen, das sind unsere Gäste, darauf freue ich mich sehr, finde ich toll. Das ist eine schöne Mischung, das sind Leute, die was von ihrem Handwerk verstehen.

B4: Vor allem sehe ich Biggi, Andreas und Manu und das freut mich so sehr, dass die da sind. Da ist uns eigentlich auch direkt klar, das ist unsere Jury heute. Die werden unser Essen essen.

I2: Jessica, Eliane und John, jetzt habt ihr eure Gäste gesehen.

Zwanzig ehemalige Mitstreiter werden heute die drei Finalisten zusammen mit der Jury beurteilen.

I2: Ja, ich denke, wir haben was zu feiern, ihr wart alle schon mal da, bekannte Gesichter. Ich denke, wir werden heute was richtig Schönes essen. Jessica, Eliane und John sind unsere letzten drei, die übrig geblieben sind und die geben richtig Gas da oben, dass wir nachher was richtig Schönes verkosten können.

I1: Also die Gläser, mache ich das richtig, John? So möchtest du das haben.

B2: Ganz genau, richtig, danke. Heißt das, dass du mein VIP-Anrichter bist?

I1: Ich bin einer von den drei Helfern, die du hast.

B2: Wow.

I1: Ich bin der, der jetzt schon da ist und die zwei anderen VIP's kommen, wenn du was zu essen fertig hast, was auf die Teller kann.

B2: Ganz schick, danke schön. Die eine Seite ist noch roh. Jetzt haben die extreme Hitze von einer Seite, die jetzt immer noch jetzt durchzieht und jetzt gehen die mit der Fleischseite nach unten, die gehen dann in den Ofen und die würden dann von unten weiter garen, das ist so ein bisschen Schutz, dass die nicht furtrocken sind am Ende. Die Wachtel kurz angebraten, im Ofen fertig gezogen und das auf einem sehr schönen Pilzragout mit einer Shitake-Cremesauce.

I1: So John, deine Stunde hat geschlagen.

B2: Ich bin bereit.

I1: So möchtest du es angerichtet haben?

B2: Genau. Suppe rein und den Tee rein, zwei Enokis dann oben drauf. Dann kriegt jeder Teller, dann kommt ein schöner Löffel quasi längs

I2: Längs auf den Teller, ja?

B2: Ja, so ein Streifen Pilze.

I2: Okay, jetzt müssen wir Gas geben.

B2: In dem Moment, wo ich beginne anzurichten, ich merke sofort, das ist jetzt ein sehr cooler Moment, ich bin jetzt Chef hier. Ich sage, so soll mein Teller aussehen, das geht da, das geht da.

I2: So, John, einmal ganz kurz, so die Brust und so die Keule, meinst du das so? Bisschen so aufeinander gekreuzt.

B2: Und Tim hier mit den Wachteln, ja wie? So? Nein, ich will die so. Alles klar. Hier die Sauce so rum, hier ein Korianderblatt.

I2: Da können wir den Service langsam mal rufen, was? Da musst du mal ein bisschen Druck machen.

I3: Ruf mal deinen Service.

B2: Service, bitte.

I1: Ernsthaft, John, du musst Dinge im Griff haben, du musst die anweisen.

B2: Jeder nimmt zwei Teller bitte.

I2: Und auch noch mal sagen, was es ist, damit sie wissen bei den Gästen.

B2: Das ist ein Tee von Tomaten und Ingwer, dazu Wachtel mit Gewürzbutter auf Pilzragout und das wird eigentlich so dazu gegessen.

John serviert bei der letzten Aufgabe vor dem Finale als erster sein Gericht. Wie Jessica und Eliane hofft er, damit unter die letzten zwei zu kommen.

B2: Ich bin einfach so froh, weil keine Ahnung, wie dieser Tag jetzt geht, aber das kann sein, das ist der letzte Teller, den ich hier gemacht habe und ich bin echt stolz darauf und ich stehe hinter meinen Gerichten und ich hoffe, die genießen das.

I1: Herzlich willkommen, sein Gericht nennt sich: Wachtel in der Gewürzbutter gebraten mit Pilzen und einem Tomaten-Ingwer-Tee. Ich wünsche uns allen guten Appetit.

I3: Guten Appetit!

I: Ja, Tomaten-Ingwer-Tee ist natürlich ein bisschen gewöhnungsbedürftig, aber das ist John, das zeichnet ihn aus.

I: Ganz geil war wirklich der Tomaten-Ingwer-Tee.

I1: Was mir unheimlich gut gefallen hat, war die Sauce muss ich sagen, die war schön intensiv und kräftig.

I3: Wie er das alles gekocht hat, es ist alles ein Unding, das so zu kochen.

I1: Geschmacklich muss ich wirklich sagen, hat mit das alles überzeugt, es ist halt John Wildstyle, es ist eine ganze eigene Idee.

I3: California Dream Kitchen.

I1: Ich würde ihn nicht in eine normale Küche lassen.

I2: Aber hey, ganz ehrlich, das Gericht kannst du servieren.

+++++

A: Johns Gericht kommt bei den Gästen und der Jury gut an. Nun warten alle gespannt auf Jessicas Teller.

K: Das Fleisch, ich würze das, wird angebraten, dann kommt die Butter drauf und (unklar 00:00:14). Zum Anrichten super cool kommt die Jury und hilft, wir dürfen auch Anweisungen geben.

K: Ich würde gerne in der Mitte das Gratin, oben drauf das Fleisch.

K: Und dann teile ich halt die Jury ein.

K: So wenn das Fleisch fertig ist, macht der Thomas das Fleisch drauf.

K: Ja.

K: Der Tim ist ja schon bei dem Gratin in der Mache.

K: Jawohl.

K: Und du kümmerst dich um die Sauce.

K: Jawohl.

K: Die Jungs tanzen nach meiner Pfeife quasi.

K: Also wenn du so nett bist, meine Kleckerei da mit der Sauce zu überspielen.

K: Klar, guten Freunden hilft man immer.

K: Seit wann hast du Freunde?

K: Ruf den Service.

K: Service! Wie rufe ich denn den Service? Das ist Rehrücken mit einer Nusskruste.

J: Das kannst du auch unten den Kandidaten erzählen.

K: Ich geh schon runter.

A: Jetzt kann Jessica nichts mehr tun. Außer zu hoffen, dass die ehemaligen Kandidaten und die Jury von ihrem Gang begeistert sein werden.

K: Also das ist ein Rehrückenmedaillon unter der Nusskruste auf Kartoffelgratin mit einer Steinpilz-Wildjus.

J: Das ist ja mein Favorit. Und ich muss feststellen, sie hat also gerade in Bezug auf die Sauce, hat sie unheimliche Schritte gemacht und ich bin begeistert.

J: Das Reh war einfach fantastisch. Butterzart, auch die Kruste aus den Nüssen war eine super Wahl, war eine super Kombination.

J: Meine Herren, sensationell. Das Fleisch super gegart.

J: War selten, dass alle drei Teller so leer waren.

J: Also das Fleisch ist wirklich perfekt gebraten gewesen. Bei der Kruste habe ich echt gedacht am Anfang, hm, da ist ja so, ja, aber vor allem, ob sie auch hält und ob sie nicht runter fließt. Und das hat sie wirklich optimal gelöst.

J: Ich fand es auch wunderschön angerichtet übrigens. Haben wir toll gemacht, Jungs.

K: Gott sei Dank, es schmeckt super.

J: Wir müssen uns konzentrieren, Teller aufbauen.

A: John und Jessica haben die kulinarische Messlatte ziemlich hoch gelegt. Nun muss Eliane nachziehen

K: Ich löse die Koteletts aus, dann brate ich das kurz scharf an, bei 160 Grad danach in den Ofen für vier, fünf Minuten, ungefähr so dick.

J: Du hast noch zwölf Minuten.

K: Ja.

J: Da musst du noch mal drin einrechnen, dass du uns den Teller, den einen Teller vollmachst, damit wir wissen, was wir zu tun haben.

K: Meine letzten Schritte sind, noch einmal die Möhrchen durch die heiße Pfanne ziehen, Kartoffelbrei warm halten, Fleisch aus dem Ofen holen, drauf auf die Teller.

J: Gelb.

K: Wie viel Gelb?

J: Ja, kommt noch.

K: Ach so.

J: Gelb.

K: Ich sehe schon, Entschuldigung.

J: Ja, kommt noch.

K: Und ab zu den Kandidaten.

Ihr kriegt von mir ein Kotelett vom Hirschkalb, dazu Kartoffelstampf und dreierlei Ellis Möhrchen aus dem Ofen. Lasst es euch schmecken. Viel Spaß damit.

A: Schön, wenn die Gäste Spaß haben. Schöner ist es aber, wenn sie zufrieden sind und Eliane ihre Stimme geben. Nur dann hat sie eine Chance auf die nächste Runde.

J: Ein bisschen Sauce könnte ich schon noch gebrauchen. So eine schöne Sauce von der Jessica.

K: Ich hätte nicht gedacht, dass das funktioniert, für 23 Leute ich ganz allein. Aber ich hatte ja die drei Herren zum Anrichten.

J: Ich finde ja fast, ist schon viel Knoblauch drin, nicht. Aber sie sagt, das muss genau so sein. Für mich

J: Tut mir leid, ich habe da eine andere Einstellung dazu. Das ist für mich zu viel Knoblauch, das ist Wild. Und der macht den Wild-Geschmack kaputt.

J: Was uns definitiv fehlt, ist Sauce. Für so ein Gericht, für so eine Challenge sehr (vorbei? 00:04:21)

J: Ohne Sauce kein Vergnügen.

J: Ja, so ein bisschen Sauce hätte man schon machen können.

J: Ja, liebe Damen und Herren, liebe Ex-Kandidaten, wenn ich es mal so sagen darf. Das Besondere heute ist, ihr seid und habt auch eine Stimme. Ihr müsst mit bewerten heute und da werden wir gleich ein paar Zettel verteilen und jeder macht bitte da ein Kreuz, bei dem Gericht, was ihm am besten geschmeckt hat.

K: Dass wir halt bewerten dürfen, das ist halt für mich so, wow, was Schwieriges halt.

A: Die Ex-Kandidaten müssen zwar nicht alleine entscheiden, die Jury spricht ein gehöriges Wort mit. Trotzdem tun sie sich schwer, über das Schicksal der Finalisten abzustimmen.

K: Komisch. Also jede andere Entscheidung, so man ist total aufgeregt und wartet. Und irgendwie habe ich gerade überhaupt keine Gefühle.

A: Die Anspannung ist riesig. Es geht um alles oder nichts.

K: Ich habe ein sehr gutes Gefühl, dass wir alle drei das abgeliefert haben, was wir wollten. Und das ist das Allerwichtigste. Ich glaube, wer auch immer von uns heute geht, kann hoch erhobenen Hauptes gehen und ich bin glücklich. Es geht mir gut, und ich bin sehr, sehr gespannt auf die Entscheidung.

A: Die Gäste haben ihre Stimmen abgegeben. Jetzt macht sich die Jury an die Auswertung und kombiniert das Ergebnis mit ihrer eigenen Meinung. Und dann wird feststehen, welche beiden Kandidaten in die letzte Runde einziehen und für wen der Traum, Deutschlands Meisterkoch zu werden, platzt. Wer wird es sein? Jessica? John? Oder Eliane?

J: Die Anspannung ist nicht nur bei euch groß. Wir sind jetzt wirklich auf der vorletzten Etappe. Für euch geht es um sehr, sehr viel. Um Erfolg, um viel Geld, um 100.000 Euro. John, kommst du einen Schritt vor, bitte? John, wir wünschen dir für deine Zukunft, dass deine Träume in Erfüllung gehen. Dass du mit dem Kochen glücklich wirst, dass du das, was du mir das letzte Mal erzählt hast, Requisite ade, Kochen ole, dass du dir das zu Herzen nimmst, dass du nicht aufgibst, weiter kämpfst und einfach so unorthodox und so anders bleibst, wie du bist.

K: Das verspreche ich euch.

J: Aber jetzt bereitest du dich erst mal aufs Finale vor. Denn in dem bist du.

K: Ist das jetzt ein Witz?

J: Nein.

K: Alle haben mir gesagt, so, John, du schaffst das. Steig nicht aus, du musst da weiter machen, du musst es, weil du schaffst es. Und so, okay, woher wussten die das alle schon? Woher? Darf ich kurz

J: Natürlich darfst du.

K: Danke schön. Tausend, tausend Dank. Tausend Dank. Doch, du auch.

J: Alles Gute.

J: Es haben heute unsere drei Stimmen gezählt, aber auch die ehemaligen Kandidaten hatten eine Stimme. Und sie haben auch eine, ganz eindeutige Stimme an dich gerichtet.

J: Jessica, Eliane, wenn ihr bitte einen Schritt nach vorne treten könntet. Ja, was soll ich sagen? Zwei Hauptgerichte. Jessica, du hast wunderschönes Fleisch gemacht. Deine Kruste war toll. Die Sauce war ganz gut. Das Einzige, was mir vielleicht ein bisschen gefehlt hätte, wäre eine Gemüsebeilage. Vielleicht

ein Schmor Gemüse, ein Püree dazu, was meine Oma nicht besser machen könnte. Eliane, bei deinem Gericht ist so ein bisschen der größte auffallende Wermutstropfen ist eben, ja, eine fehlende Sauce gewesen. Haben halt nicht nur wir abgestimmt heute, es ist nicht nur unsere Entscheidung, sondern deine Ex-Kollegen oder Ex-Kandidaten haben auch eine Stimme gehabt. Und durch die Bank war so ein bisschen der Ruf nach einer Sauce. Ja? Das war so ein bisschen der Kritikpunkt. Im Allgemeinen beide Gerichte sehr schön. Bei dir Jessica hatten die Ex-Kandidaten nichts auszusetzen. Und aus dem Grund, auch wenn es mir wirklich sehr, sehr schwer fällt, muss ich sagen, Eliane, ist für dich heute Schluss.

K: Es ist so geil, also du hättest es dir nie erträumen lassen.

K: Ich glaube das auch gar nicht. Ich glaube es noch nicht. Ich glaube noch nicht, dass ich jetzt im Finale bin und dass ich mit John kochen darf. Also, geil.

J: Eliane, vielen, vielen Dank für die schönen Stunden, für den Spaß, den wir mit dir hatten, wirklich ganz großes Kino, hast eine unglaubliche Energie. Ich weiß nicht, wo du die immer her holst.

K: Sage ich euch nicht.

J: Aber ich glaube, damit hast du auch deine anderen Kandidaten angesteckt und es hat die Zeit sehr, sehr angenehm gemacht. Ja.

K: Es hat mir wahnsinnigen Spaß gemacht. Wir haben jetzt alle eine Medaille, ich gehe mit der Bronzemedaille raus, ich habe den dritten Platz gemacht von ich weiß nicht wie viel Leuten. Ich finde das toll, dass ich hier dabei war, ich gönne es den beiden, wir haben alle drei richtig gut abgeliefert. Ich bin froh, dass ich es bis hier hin geschafft habe und ich bin nicht traurig, dass ich jetzt raus bin, sondern ich bin froh für das, was ich hier gelernt habe. Es geht mir gut und ich bin glücklich und alles gut.

K: Herzlichen Glückwunsch.

K: Ich glaube es nicht.

J: Du wirst ja weiter machen mit deiner Kochkunst?

K: Ja.

J: Da bist du bei uns dreien recht herzlich eingeladen, kannst jederzeit zu uns kommen, oder auch ihr beiden, also alle drei zusammen oder einzeln dürft ihr zu uns kommen und könnt bei uns noch ein bisschen Stage machen.

J: Es gilt aber nur für euch drei. Weil ihr die besten seid.

A: Es ist so weit, das letzte und entscheidende Kochen.

K: Ist auch schon das Finale heute, wird noch mal einiges zu bieten haben.

K: Ich will auf jeden Fall heute gewinnen. Ich meine, deswegen sind wir alle hier von Anfang an, jetzt ist es so weit.

K: Heute drücken ganz viele Leute die Daumen, vor allem meine Tochter. Die freut sich schon, dass ich jetzt im Finale bin, die sagt auch, ich habe geträumt, du hast gewonnen, wie immer, Mama.

K: So, ich will jetzt da rein.

K: Oh Gott, ich bin so was von aufgeregt, ich kann es euch gar nicht sagen.

J: So, herzlich willkommen, liebe Jessica, lieber John. Ihr seid die, die im Finale stehen von Deutschlands Meisterkoch. Es waren ja 1.400 Bewerber da, ihr zwei habt es geschafft bis heute. Es kommt eine große Aufgabe für euch heute noch dann hinzu. Und dann ist derjenige Deutschlands Meisterkoch und darf 100.000 Euro mit nach Hause nehmen.

J: Ja, ihr seid die letzten beiden, die übrig sind, und ich würde sagen, zu Recht.

K: Danke.

J: Ja, und jetzt geht es um die letzte große Aufgabe. Und was dann kommt, das seht ihr unter der Box.

K: Oh Gott.

J: Und, da liegen 100.000 Euro, die Siegprämie, das, was einer von euch, mit dem Titel Deutschlands Meisterkoch dann ausgestattet, hat, in ein neues Leben zu starten.

K: 100.000 Euro liegen da. Ich hoffe, die werden gleich mir sein.

K: Es ist schon schön so viel Geld.

J: Das, was wir heute von euch erwarten, sind sechs Gänge. Wir wollen ein Sechs-Gang-Menü essen. Aufgeteilt in jeweils drei Gänge pro Kandidat. Dann zusammen geführt, ein Sechs-Gang-Menü.

J: Der Ablauf ist folgendermaßen. Ihr startet versetzt, also 15-Minuten-Takt. Ihr müsst jetzt entscheiden, wer fängt an von euch beiden, Jessica oder John. Wer möchte als erster starten?

K: Mir ist es egal.

K: Ich gehe zuerst.

K: Okay.

J: Ja, John, dann fängst du an. Du hast dann Zeit 15 Minuten Vorsprung, die Jessica fängt 15 Minuten später an und auch so werden die Gänge geschickt, immer 15 Minuten versetzt.

J: Die Zutaten sind in der Vorratskammer. Ihr könnt auch so oft ihr wollt in die Vorratskammer, das heißt ihr könnt zwischendurch, wenn euch noch was einfällt, könnt ihr noch mal rein schauen, noch mal was besorgen. Ihr müsst nicht alles verkochen, aber seid kreativ heute, ja. Ihr habt dreieinhalb Stunden Zeit, kocht, so gut ihr könnt, gebt alles, was ihr habt, und die Zeit läuft ab jetzt.

K: Klar will ich gewinnen. Ich werde jetzt gleich hier anfangen, im Kopf, dass ich gewinne heute.

K: Ich gewinne. Viel Glück.

K: Viel Glück.

J: Die Auswahl ist fantastisch, ich meine, so was haben wir bisher nicht gesehen. Das ist echt unsere Finale.

K: Erster Gang kalte Kürbissuppe, so ein bisschen indisch-asiatisch, dann kommt ein Rinderfilet mit einer Cranberry-, so Rotwein-Sauce, mit Sumak abgeschmeckt, (konfierten? 00:14:51) Trüffelkartoffeln, Nachtisch eine Feigen-Granité und Kardamom-Windbeutel.

J: Jessica darf erst 15 Minuten nach John in die Speisekammer. da sie ihren ersten Gang auch erst 15 Minuten später fertig haben muss.

K: Einen Glücksstein von meiner Tochter habe ich mitgebracht. Der war ja jetzt, der hat so viel Glück gebracht, da war alles schon weg gewischt, meine Tochter musste mir auf die Schnelle was Neues drauf malen. Ja, und er bringt mir halt Glück.

J: So, Jessica, dann kannst du jetzt starten, auf geht's, such dir die Lebensmittel, die dir 100.000 Euro einbringen können.

K: Ja. Meine Vorspeise wird sein: Steinbutt und da der unter Kartoffelschuppen. Zur Hauptspeise werde ich jetzt ein Rinderfilet machen im, ich denke im Crêpe-Mantel mit einer Farce und Gemüse dazu. Als Dessert wird es irgendwas Schokoladiges geben.

K: Diese Suppe kocht erst mal eine Weile, alles zusammen. Und dann kommt so Currypaste drunter, Kokosmilch, Sahne, Butter, Crème fraîche, alles, was gut schmeckt. So, ich warte, bis die Fond so ein bisschen reduziert ist, dann püriert und mit Salz und Pfeffer abgeschmeckt und dann jetzt gekühlt, weil das wird dann kalt serviert. Die Suppe ist gleich fertig.

J: So was gibt es hier?

K: Es gibt Vorspeise eine gekühlte Kürbissuppe mit so asiatischer ...

J: Gekühlte?

K: Ja. Und dazu die Carabineroschwänze.

J: Hört sich interessant an.

K: So. Ich fange an mit Fleisch parieren, hier stehe ich ja schon ein bisschen mit einem Fragezeichen auf dem Kopf da, weil ich nicht weiß, das ist so marmoriert oder sind das Sehnen, muss ich das wegschneiden, es ist Fett. Thomas, ich habe mal eine Frage.

J: Was gibt es denn?

K: Ja, Rinderfilet. So, also ich habe halt Rinderfilet noch nie pariert. Gott sei Dank war der Thomas da und gibt mir da einen ratsamen Tipp. Würdest du da jetzt noch irgendwas wegschneiden

J: Ja, du musst den Kopf aber vorne abtrennen.

K: Das ganze Stück hier abtrennen?

J: Ja, einfach runter, jetzt ein bisschen weiter rüber gehen noch, so und dann abschneiden.

K: Okay.

J: Und dann kannst du es so nehmen. Viel Erfolg.

K: Danke.

J: Die Jessica ist, macht einen sehr nervösen Eindruck jetzt momentan.

J: Jessica und John, lasst euch von mir nicht stören, aber eine Stunde ist jetzt vorbei.

K: Okay. Das Rinderfilet, das ist Hauptgang, das sind jetzt die Portionen mit Cranberry-Rotweinreduktion, mit Trüffelkartoffeln, das ist langweilig und das ist interessanter. So, ich mache schöne Formen draus, die Kartoffeln kommen zum Hauptgang, die werden dann in Trüffelöl konfiert mit auch so ein paar Trüffelscheiben, und das als Beilage zum Hauptgang. Konfiert ist, ein Produkt in Fett bei 80 Grad garen. Dauert eine Weile, aber da kriegt dann man richtig Geschmack in das Produkt.

J: Was ist da drin in dem Topf?

K: Das ist Cranberrysauce, das geht mit dem Rinderfilet für die Hauptspeise.

J: Darf ich das mal probieren?

K: Gerne. Ich glaube, die ist noch ein bisschen zu sauer. Und da kommt dann am Ende ein bisschen Rotwein und die Rinder-(unklar 00:18:20) dazu.

J: Ein bisschen sauer ist sehr gelinde ausgedrückt.

K: Ich meine, die Cranberries sind von allein sehr, sehr sauer, aber da kommt auf jeden Fall mehr Zucker dran.

J: A lot.

K: Ja.

K: Ich habe den Fisch filetiert, das sind jetzt so große Stücke. Habe überlegt, dass ich da so Kartoffelschuppen drauf mache, dann eine Gnocchi von Kaviar oben drauf setze, auf einem Bett von Frühlingslauch blanchiert, und die kommt da unter den Fisch. Und dann halt den roten Streifen von dem Sud halt so drum herum. Und wollte noch einen Schaum machen.

J: Hast dir viel vorgenommen.

K: Meine Nerven sind heute der große Feind glaube ich von mir. Weil ich einfach jetzt, also am Anfang war ich sehr, sehr, sehr angespannt, weil einfach viel. Ich meine, natürlich ist es einfach nur Kochen, aber man hat schon die 100.000 Euro im Hinterkopf.

J: Genau. Strecke einfach die Hände ganz weit nach oben, frage dich und atme tief ein und aus, du bist heute so nervös wie noch nie.

K: Ja.

J: Setz dich nicht so unter Druck, es geht ums Kochen. Mach das, was du kannst und mach dich jetzt nicht so irre.

K: Okay.

J: Nee, das hat nichts mit okay zu tun. Wenn du nicht runter kommst, dann schaffst du das nicht. Du musst dich jetzt einfach selber finden, du musst an deine Stärken glauben und an das, was du kannst. Jessica ist extrem aufgeregt. Extrem nervös. Also wirklich auch wie man an der ganzen Körpersprache sieht, vor allem hier im Gesicht, der setzt der Druck einfach zu, und das geht natürlich tatsächlich um viel. Beide haben einen Lebensweg, der nicht ganz einfach war, und für beide wären 100.000 Euro tatsächlich die Möglichkeit, ihrem Leben eine glaube ich sehr entscheidenden Wendung geben zu können.

J: Du hast noch eine Stunde, John. Und Jessica noch eine Stunde 15 Minuten.

K: Als Nachtisch gibt es dann eine fernöstliche (unklar 00:20:59) unklar. Das sind Windbeutel mit Kardamomcreme gefüllt und Kardamomkaramell oben drauf, nebenan eine Feigen-Champagner-Sorbet-Granité.

J: Und Granité ist so dein

K: Ich finde die super, weil man kann ganz viel Geschmack da rein packen, die sind super einfach zu machen eigentlich, wenn die Zeit hat, so ab und zu mal zu kratzen, und ja, ich finde die einfach

J: Ich bin sehr gespannt.

K: Ich auch. Danke.

J: Ich glaube alles mit Zeit ist okay bisher.

K: Ja, dann der nächste Schritt, Crêpe backen, für den Crêpe-Mantel. Und das will natürlich bei mir nicht klappen.

Zu Hause oder sonst wo klappt es immer, und hier klappt es halt nicht so.



J: Hallo, wie sieht es aus?  
K: Ich mache gerade meinen Doktor am Crêpe.  
J: Deinen Doktor am Crêpe?  
K: Ja. Ja.  
J: Was hast du vor?  
K: Ich will da jetzt ein Kräuter-, also ein Petersiliencrêpe machen für als Mantel um das Rinderfilet. Ja. Will das halt aber nur von einer Seite halt garen, damit dann halt noch die schöne Farbe zu sehen ist.  
J: Du bist total nervös, nicht?  
K: Ich verstehe, also ich verstehe jetzt auch nicht, warum das hier alles so nicht funktioniert, weil das ist gleiche Rezeptur, und mein Crêpe funktioniert nicht.  
J: Ja, ist doch schon gut so.  
K: Ja.  
J: Einfach raus, zack.  
K: Ich glaube es nicht.  
J: Ja, der ist relativ dick, der Teig, nicht?  
K: Okay. Ich glaube, ich habe vier Versuche gebraucht, bis ich meinen ersten Crêpe hatte. Aber ich habe drei Stück raus bekommen.  
J: Tierisch nervös. Tierisch hier angespannt und das ist dann immer so ein bisschen das Problem, dass sie sich dann selber im Weg steht. Gut, ich lasse dich erst mal in Ruhe, ich glaube, das ist das, was du am meisten gebrauchen kannst momentan, nicht. Viel Erfolg.  
K: Danke. Dann nehme ich mir die Crêpe, lege die auf eine Klarsichtfolie, streiche die Farce drauf zu ja zwei Dritteln, das Fleisch drauf und dann rolle ich das mithilfe von der Glanzfolie ein und mache noch mal oben ein bisschen Farce drauf, muss halt überall gut Farce am Fleisch sein, damit das auch hält alles, ja. Dann rolle ich das zu einer dicken Wurst quasi, dann kommt noch mal Alufolie drum und dann kann es ab ins Wasserbad. So. Hauptgericht, Hauptkomponente fertig.  
A: Die Kochzeit ist fast vorbei. Nun ist der Augenblick gekommen, die Gäste herein zu bitten.  
J: So, seid ihr schön am Kochen? Heute ist ja finale, ein ganz besonderer Tag. Und deshalb haben wir auch ganz besondere Gäste heute hier für euch.  
K: Kurz vor dem Schicken kommt die Jury noch mal da vor und stellt uns dann die nächsten drei Gäste, die noch am Tisch sitzen werden, vor.  
J: Und zwar kommen jetzt schon mal Eckhart Witzigmann und Juan Amador.  
A: Eckart Witzigmann, Koch des Jahrhunderts, und Juan Amador. Zwei Männer mit zusammen sechs Sternen im Guide Michelin kommen die Treppe hinunter.  
J: Schön, dass ihr da seid. Einer fehlt noch, steckt leider noch im Nebel. Der Dritte im Bunde, Hans Haas, ist auch noch unterwegs. In fünf Minuten, John, servierst du bitte deinen ersten Gang.  
K: Alles klar.  
J: Zwei Servicekräfte, die euch beim Servieren unterstützen. Ihr kommt zum Tisch und erklärt uns dann, was ihr kreierte habt, um 100.000 Euro zu gewinnen und Deutschlands Meisterkoch zu werden.  
A: Doch dazu müssen Jessica und John erst einmal die wohl hochkarätigste Kochjury, die Deutschland je gesehen hat, mit ihrer Kochkunst überzeugen.  
K: Also solche tolle Köche am Tisch sitzen zu haben, die dein Essen bewerten, finde ich schon toll.  
K: Ich bin fertig mit allem und ich meine, da sitzen jetzt ein paar der besten Köche der Welt und, klar ist das so aufregend, aber ich kann sagen, ich stehe hinter meinem Gericht und ich hoffe, die mögen es. So erster Gang heute ist eine gekühlte Kürbissuppe und eine leicht angebratene Carabineroschwanz.  
J: Optisch wunderbar. Das Thema Herbst aufgegriffen.  
J: Ja, die Suppe als solches ist fein abgestimmt.  
J: Also aromatisch finde ich es richtig schön, weil es intensiv ist, weil es auch nicht zu scharf ist.  
J: Hat auch eine schöne Schärfe im Abgang hinten noch mal, also ...  
J: Carabinero ist bei mir auf den Punkt gegart.  
J: Ja, auch.

J: Also die Temperatur finde ich ist durchaus diskussionswürdig, also muss das kalt sein, soll es warm sein. Mit dem Korianderblatt zusammen finde ich entwickelt das eine unglaubliche Komplexität, also ist sehr, sehr vielschichtig.

J: Ist auch eine schöne Harmonie, also eine Kürbissuppe ...

J: Das ist eine gute Idee auf jeden Fall, sehr gut, hat er gut gemacht.

J: Ein sehr, sehr schöner Anfang für dieses Menü und diesen Abend.

J: John, der Tenor ist grundsätzlich, dass der Geschmack sehr schön getroffen wurde und hat wirklich schon Spaß gemacht.

K: Danke schön.

J: Ja, also ich, ich kann da nur zustimmen, ja, also die Frage ist, wäre sie besser gewesen warm, ja. Die oben, die Kerne von den Sonnenblumen hätte man anrösten sollen, ja, aber insgesamt von der Harmonie der Gewürze zueinander, bravo, nur so weiter.

K: Danke schön. Vielen Dank. Vorspeise ist gut angekommen, glaube ich. Ja, ich bin, ich bin absolut zufrieden, ich meine, das war echt ein sehr schöner Teller.

A: John konnte mit seiner Suppe bei den Juroren Eindruck machen. Jessica ist jetzt nicht mehr nur unter Zeitdruck, sie darf sich bei der Vorspeise keinen Fehler erlauben, denn sonst liegt sie gleich zu Beginn des alles entscheidenden Abends zurück.

K: Das ist ein Steinbutt unter der Kartoffelkruste mit Kaviarhaube auf einem Frühlingslauch-Bett und Bouillabaisse-Sauce. Guten Appetit.

J: Danke. Ausschauen tut es schön.

J: Ausschauen tut es sich sehr schön, ja. Geschmacklich auch.

J: Kriegt von mir direkt einen Stern.

J: Ja.

J: Sensationelle Bouillabaisse-Sauce finde ich. Das kriegen nicht viele Köche hin.

J: Jawohl, hätte ein bisschen mehr sein können.

J: Ja, ja, ja, genau.

J: Jessica ...

K: Ja bitte.

J: Hast du noch Sauce?

K: Ja.

J: Ist nur, weil die so köstlich ist, wir möchten keinen Tropfen davon verschenken.

J: Nicht so geizig, Danke schön.

K: Bitte schön. Für Sie auch noch?

J: Ja. Sehr gut.

K: Danke.

J: Sehr gelungen. Also Kompliment.

K: Na ja ich wusste, dass sie so lecker ist, aber dass sie von solchen Köchen so bewertet wird, unglaublich.

J: Und: Der Fisch war perfekt gegart, ganz, ganz toll.

K: Danke.

J: Sehr gut.

K: Also die haben alles leer gemacht, das hat denen super geschmeckt. Ja, also ich bin sehr zufrieden.

A: Auch Jessica konnte mit der Vorspeise überzeugen. Aber welche hat den Juroren besser geschmeckt? Das Rennen um die 100.000 Euro scheint offen. Als nächstes richtet John seine Hauptspeise an. Die Juroren warten gespannt auf Gang Nummer drei.

K: So, Hauptgang ist Rinderfilet in einer Cranberry-Rotwein-Reduktion, Patisson-Kürbisse und grüne Bohnen. Guten Appetit.

J: Danke schön.

J: Vielen Dank.

A: Pünktlich zu den Hauptspeisen trifft jetzt auch Zwei-Sterne-Koch Hans Haas ein, dessen Flugzeug auf Grund von Nebel verspätet gelandet ist.

J: Ja, Grüß Gott, Grüß Gott.  
J: Da war Nebel oder?  
J: Ja.  
J: Perfekt gegart, wunderbar.  
J: Okay, John. Mir hat so ein bisschen die Linie vom ersten Teller gefehlt.  
K: Ja ich war ein bisschen  
J: Das Beste war die Kartoffel, Fleisch ist auch sehr gut gegart, muss man sagen. Und die Sauce, zu sauer, da ist nur Cranberry, sonst kommt da nichts rüber.  
J: Ja, wenn die natürlich sehr sauer ist, da ist halt, bleibt halt ...  
K: Ich habe extra Zucker drunter gemischt.  
J: Ja, gut, das ist ja egal.  
J: Das ist die alte Weisheit, wie oft muss man Salat waschen. Fünfmal, sechs Mal, nein, bis er sauber ist. Und hier hättest du einfach so lange schmecken müssen, bis eine Balance da gewesen wäre. Hier sehe ich keinen John. Also ich möchte beim Dessert einfach wieder deine Einzigartigkeit und deine Individualität sehen.  
K: Das ist versprochen.  
J: Aber das Fleisch hast du toll gebraten.  
K: Danke schön, das freut mich echt.  
J: Nochmals. Jammern auf hohem Niveau, du hast noch einen dritten Teller.  
K: Danke schön, vielen Dank.  
J: Danke.  
A: Johns zweiter Gang stößt auf geteiltes Echo.  
J: Ja, aber er ist cool.  
J: Nimmt die Kritik auch gut auf.  
J: Ja.  
K: Ich war einfach ein bisschen zu hektisch die letzte Runde, beim letzten Gang. Und, ja, erster Gang super, zweiter Gang nicht so super, dritter Gang super.  
K: Ich will das Fleisch nicht aufschneiden. Da ist es bestimmt noch rot. Mein Fleisch ist rot. Das ist noch viel zu kalt innen drin. Also da ist mein Gefühl super schlecht, also ich sehe das Fleisch ja, das ist viel zu rot, wenn man es anfasst, ist es auch noch sehr, sehr, sehr lauwarm und ich kann mir ausmalen, was die Jury sagt, also ich kann mir nicht vorstellen, dass die das aufessen. Aber ich hoffe, dass alles andere das raus reißt.  
J: Haben wir englisch bestellt?  
K: Das ist ein Rinderfilet in einem Kräutermantel mit Steinpilzen, Romanesco und Kartoffel-Speck-Croutons. Guten Appetit  
J: Danke schön.  
J: Na gut, das Fleisch ist halt ein bisschen, so ein bisschen sehr bleu halt.  
J: Aber wir sind, wir sind englische Gentleman und können das ab.  
J: Ja, hier ist eine Idee, hier ist ein Konzept, wie du schon vorher gesagt hast. Tolles Niveau halt.  
K: Oh, haben wir englisch bestellt, haben die Herrschaften gesagt. Gut, es hat ja bis jetzt, außer das Dessert halt, ich habe immer noch keinen Plan, ich habe jetzt solche Rührteigkuchen da drin. Wenn das nichts wird, dann habe ich halt nur eine Mousse.  
K: Ein Dessert ist so das Ding, du kannst alles wieder gut machen am Ende. Mit einem perfekten Dessert kannst du wieder alles gut machen mit deinen Gästen.  
K: Ich flippe aus, nichts ist was geworden. Die Törtchen sind geronnen, der Teig ist, ach ... Was mache ich denn jetzt?  
J: Jessica, kommst du bitte?  
K: Ja. Was mache ich jetzt?  
A: Jessica liegt im Zeitplan hinterher. Ihr Dessert müsste viel weiter sein. Doch bevor sie weiter machen kann, bittet die Jury sie wegen des Hauptganges zu sich.

J: Ja, Jessica, was sagst du denn persönlich zu deinem Gericht?

K: Grundsätzlich finde ich es toll, aber das Fleisch ist zu rot.

J: Richtig.

K: Also ich wusste, dass es noch nicht gut war, aber ich habe gehofft, dass es Männer roter essen als Frauen.

J: Ja, ja, röter, aber nicht rot.

J: Nichtsdestotrotz, als Komposition ist es ganz weit vorne, und das hat mir sehr, sehr gut gefallen. Vielen Dank dafür.

K: Danke.

J: Gut gesagt.

K: Ich meine, mein Fleisch war zu rot. Ich hätte lieber noch warten sollen und sagen sollen, es dauert noch fünf Minuten oder zehn Minuten, als so ein Fleisch raus zu geben. Ich ziehe es trotzdem jetzt durch, scheißegal.

A: Doch die Bedingungen sind für beide Finalisten gleich. Zehn Minuten mehr gibt es nicht. Weder für Jessica, noch für John. Die perfekten Gerichte in der vorgegebenen Zeit zu kreieren ist ihre Aufgabe, die Aufgabe, die über Sieg und Niederlage und 100.000 Euro entscheidet.

J: John.

K: So letzter Gang. Ich hoffe, wir sehen John jetzt wieder auf dem Teller. Das ist eine fernöstliche (unklar 00:35:12), so eine Profiterol mit einer Kardamom-Vanille-Creme gefüllt. Oben drauf ist eine Kardamomkaramell, rechts nebenan ist eine Feigen-Rosé-Champagner-Sorbet. Ich wünsche noch mal guten Appetit.

J: Gefällt mir richtig gut. Gefällt mir richtig gut, ich finde, das Dessert hat Klasse.

J: Ich finde das, die Füllung, (unklar 00:35:45)

J: Ja, so eine aufgeschlagene Creme Pâte oder ...

K: Jetzt mache ich eine Hommage an meine Oma. Die hat immer den besten Rührteig für Marmorkuchen gemacht. Und das werde ich jetzt irgendwie hin kriegen.

A: Das Dessert muss Jessica hin kriegen. Denn sie hat, genau wie John, beim Hauptgang Kritik einstecken müssen. Das Dessert kann jetzt entscheidend sein.

J: Also ich muss sagen, mich versöhnt das Dessert so ein bisschen mit dem Hauptgang. Ich kann das gut nachvollziehen, dass das von dir ist.

K: Okay.

J: Muss ich dem Recht geben, nach dem Hauptgang war das einfach wieder mal so ein Lichtblick.

K: Ich würde sagen, das ist vielleicht so ein Fifty-fifty. So die Hälfte hat es richtig gut geschmeckt, aber so, natürlich Kritik gibt es immer, ich meine, wir sind nicht Meisterköche, so es gibt immer Kritik. Ich hoffe, das hat allerdings doch gereicht.

A: Jessica bleiben nur noch wenige Minuten, bis sie ihr Dessert servieren muss. Durch die Fehler, die ihr vorher unterlaufen sind, kommt sie jetzt unter enormen Zeitdruck. Doch einen Patzer darf sie sich nicht erlauben, denn Johns Vorspeise kam bei den Juroren gut an.

K: Kannst du das mal weg machen? Das ist Fondant Chocolat mit marinierten Apfelspalten und Schokomousse. Guten Appetit.

A: Auf den letzten Drücker ist Jessica fertig geworden. Wird das Dessert den Juroren trotzdem schmecken?

J: Ich finde, das Einzige, was man jetzt da festhalten kann, es war wirklich gut, aber wenn sie das ein bisschen kürzer hätte drinnen gelassen, es wäre perfekt gewesen, aber es war jetzt trotzdem super.

J: Super gut, ja.

J: Wie heißt es so schön, il faut faire, ja man muss es erst mal machen, ja. Und eben sagen wir, es ist ja kein Profi, es ist ein Autodidakt.

K: Obwohl ich echt, also ich finde, ich habe super schöne Teller raus gegeben, die sahen also optisch super aus, alle drei. Ich glaube schon, dass es schon besser gelaufen ist.

K: Ich glaube, ich möchte nicht sagen, oh ja, ich habe gewonnen oder nein, ich habe nicht gewonnen. Ich kann das überhaupt nicht abschätzen. So mal schauen.

K: Also ich finde es katastrophal. Ich musste schnell noch was anderes machen, habe dann mich für ein Fondant Chocolat entschieden. Die sind ja, eines ist mir kaputt gegangen, weil es zu heiß war, die anderen finde ich eigentlich ganz gut, aber ich finde, dass sie zu heiß am Gast gegangen sind. Das Sorbet ist nicht gefroren, verstehe ich nicht, ich habe das gleiche Sorbet schon zu Hause gemacht und es ist gefroren. Ja, also ich sehe meine Chancen eher schlecht.

K: Das war heute für mich der allerentspannteste Tag komischerweise. So ich koche hier für 100.000 Euro und es war so der allerentspannteste Tag für mich. Was mich dann freut, weil ich weiß, okay, ich kann mit diesem Druck umgehen.

A: Doch am Ende geht es nicht darum, wer am entspanntesten, sondern am besten gekocht hat. Denn nur das, was auf dem Teller präsentiert wurde, wird von der Jury bewertet und darüber entscheiden, wer die 100.000 Euro gewinnt.

J: Wir haben sechs Gänge genossen. Wir haben sechs Gänge kreiert bekommen, die uns überrascht haben, uns begeistert haben, kontrovers waren. Wir haben drei Gäste, die heute zu unserer Unterstützung da waren, da sind, und die euch jetzt ihren Eindruck der sechs Gänge schildern. Juan, bitte.

J: Also ich kann es nur noch mal wiederholen, Respekt noch mal, wirklich. Über Kleinigkeiten kann man immer diskutieren, ja, aber durch die Bank muss man einfach sagen, für Autodidakten Respekt. Und wie wir wissen gibt es viele Autodidakten, die heute drei Sterne haben. Sehr, sehr, sehr gut. Danke schön.

J: Was ich glaube, ist halt einfach, dass Sie, beiden haben ein Gespür, dass Sie einfach Liebe zum Kochen haben. Ja? Und das spürt man bei beiden.

J: Und dass ihr auch gegenseitig euch geholfen habt, ich finde das schon also wirklich bemerkenswert. Bravo.

K: Danke.

J: Ich denke, wir werden uns jetzt gleich mal zurückziehen, um die große Entscheidung zu fällen. Wir haben die Meinungen unserer Gäste im Hinterkopf und werden sie in unseren Überlegungen mit einfließen lassen. Und jetzt möchte ich mich einfach nur noch mal mit einem allgemeinen Applaus bedanken.

K: Ich glaube, das ist absolut Kopf an Kopf Rennen gerade. Ich glaube, ich meine sie fühlt sich nicht besser als ich, ich glaube, ich fühle mich nicht besser als sie.

K: Ich habe ein schlechtes Gefühl eigentlich. Also wenn es jetzt wirklich an rohem Fleisch scheitert und am gestressten Arbeiten, dann soll es halt so sein. Dann würde ich mich aber, glaube ich, ärgern.

K: Ich glaube schon, dass ich jetzt mit diesem Menü gewinnen kann. Ich glaube schon. Werden wir gleich sehen.

A: Und nicht nur die beiden Finalisten werden das gleich sehen. Sondern auch ihre Freunde, Verwandte und ehemaligen Mitstreiter, die zu ihrer Unterstützung angereist sind. Sie alle warten jetzt auf das letzte und entscheidende Urteil der Jury.

J: Liebe Jessica, lieber John, du bist am ersten Tag beim Casting, ja, ich weiß ja selbst, du hast uns ein tolles Gericht gezaubert, das war nicht so weit gereift wie heute, was du heute auf den Teller gebracht hattest. Aber wenn man an dein Grillgericht denkt mit deiner Ceviche, das war super bis auf deinen Maiskolben da, dieses harte Stück. Aber die Entwicklung im Laufe der ganzen Challenge, die du bewältigt hast, wirklich eine tolle Leistung gebracht und da sind wir richtig stolz auf dich.

K: Danke schön.

J: Ja, dem Ganzen kann ich mich nur anschließen. Es hat mir einen Riesenspaß gemacht, auch gerade bei dir, Jessica, nach deinem ersten Gericht, das wir probiert haben, waren wir uns nicht sicher, ob du noch mit dabei bist. Umso schöner ist es jetzt zu sehen, was aus dir geworden ist, ja. Ich höre mich schon fast an wie so ein Vater. Nein, das ist wirklich so. Es macht mich stolz, macht uns stolz, ich glaube, ich kann für Thomas und auf für Tim mitsprechen, richtig Klasse. Vielen Dank.

J: Ihr dürft mal eurem Glück ein bisschen näher kommen, dürft ihr mal ein bisschen näher zum Geld nach vorne kommen, liebe Jessica und lieber John. Fangen wir bei dir an, John. Das Feigen-Sorbet-Granité war lecker, dein Windbeutel war vom Geschmack her sensationell, also sehr gut geschmeckt. Und auch schön einfach Teller angerichtet, kein Chichi, richtig schön schlicht, toll gemacht. Bei der Jessica auf dem

Dessert das Mousse war stimmig, der Kuchen war hervorragend, gut harmoniert mit den Himbeeren. Also es war bei beiden eine Top-Leistung.

K: Danke.

J: Kommen wir zum Hauptgang. John, bei dir das Fleisch war eins A gebracht, wirklich sehr, sehr schön. Da gibt es gar nichts zu meckern. Dein Cranberry-Jam, was da oben drauf war, war relativ säuerlich. Die Bohnen beziehungsweise das Gemüse, dein Patissant hatte eine wunderschöne Farbe, schön glasiert. Umso enttäuschter waren wir dann allerdings, als wir rein gebissen haben und die Bohnen auch ein bisschen zu hart gekocht waren. Bei dir Jessica weißt du auch noch ganz genau, das Fleisch war eher, war eher Sushi, aber eine wunderbare Idee und handwerklich auch gut umgesetzt mit dem Crêpe außen herum, die ja dann doch noch geklappt haben und funktioniert haben. Insgesamt beides sehr, sehr schöne Teller.

J: Und damit kommen wir zu der Zünglein an der Waage zur Entscheidung. Bis jetzt, um das in Punkten auszudrücken, steht es zwei zu zwei. Nur einer von euch beiden wird 100.000 Euro mit nach Hause nehmen. Und nur einer von euch beiden wird Deutschlands Meisterkoch sein. Und das hängt schlicht und ergreifend von eurer Vorspeise ab. Du, John, deine Kürbissuppe, die trotz angehender Kälte draußen nicht warm war, sondern kalt. Hervorragend gegarten Carabinero, allerdings auch mit Kürbiskernen, die uns doch sehr strapaziert haben. Du, Jessica, hast mit dem Steinbutt mit Abstand, mit weitem Abstand das beste Gericht in all der Zeit bei Deutschlands Meisterkoch auf den Teller gebracht. Und genau dieser Teller beschert dir hiermit den Sieg.

A: Jessica ist Deutschlands Meisterköchin. Sie hat 1.400 Bewerber hinter sich gelassen und gewinnt die 100.000 Euro. Für sie und ihre Tochter beginnt nun ein neues Leben.

K: Also jedes Mal, wenn ich gesagt habe, ich glaube nicht, ich komme weiter, und jetzt, ich sage, ich kann es gar nicht fassen, also unglaublich.

K: Ich freue mich sehr für Jessy. Wir haben beide super gut gekocht und ja, ihre Vorspeise war einfach ein bisschen besser als meine.

K: Ja, hallo, ich bin Deutschlands Meisterköchin.

K: Ich habe den zweiten Platz gewonnen und ich bin absolut zufrieden. Ich habe den zweiten Platz von über 1.400 Leuten und ich freue mich.

## 4. Laypeople Hosting Competition

### Come Dine with Me

#### "Episode 16, Claire day 1"

Key: N: Narrator; Claire: Claire Flatt; Dave: Dave James; Nikki: Nikki Yucel; Kerrie: Kerrie Pankhurst; David: David Marks; Woman: lady in the costume section of the theatre

Narrator: Take five complete strangers –  
David: You don't like me, do you?  
Claire: Oh my god, it's massive.  
Narrator: - hosting five dinner parties –  
Claire: Try it.  
Dave: I feel queasy thinking about it.  
Narrator: - and let them secretly score each other's nights –  
Kerrie: He's a bit of a dope.  
Claire: I'm way more intelligent than she is.  
Narrator: - as they compete for a £1,000 prize.  
Kerrie: If you don't like it, lump it. I don't care.  
Narrator: Coming up, fishy feasts –  
Claire: That's really rank  
Dave: Anything that's got fish in it, can't stand it. Absolutely horrible.  
Narrator: - drama queens -  
David: Hello possums.  
Kerrie: Shut up!  
Claire: Where is my Prince Charming?  
Narrator: - and celebrity guests.  
Nikki: Wow, someone's famous.  
Kerrie: I thought, "What a prat."  
Narrator: This week, we're in and around Ipswich, where the first powered lawnmower was built commercially. And someone who is hoping to cut it this week is our first host, theatre bar and catering manager Claire Flatt.  
Claire: I think everybody loves showbiz and the showbiz-element of being in the theatre. It just adds to the scene, you know, the zing of a day if you've got a bit of drama and a bit of singing and dancing and all that. It's marvellous.  
Narrator: Marvellous  
Claire: I love to sing whilst I'm doing random things. Brushing my teeth, I'm brushing my teeth; I'm cutting some veg I'm cutting some veg.  
Narrator: I just wish you'd stop. I'd just wish you'd stop  
Claire: So yeah, that's sort of how I introduce singing into everyday life.  
Narrator: That could get annoying.  
Kerrie: If someone's really over the top, I tend to become louder.  
Narrator: Uh-oh, pass the earplugs. It's this week's second contestant, football fanatic Kerrie Pankhurst.  
Kerrie: I eat, breathe and sleep Millwall. They are everything to me. Cheers. Our motto for Millwall is 'we fear no foe', and I don't fear no foe. If someone else thinks they know it all, we will clash, big time.  
Narrator: Anyone you do like?  
Kerrie: I love celebrity culture. A Z-list celebrity is a nobody.

Dave: I do get stopped quite often when I'm out and about, doing my shopping, or I'm in town. Most recently, it was actually at a tanning studio in Ipswich, where I was asked for an autograph on behalf of someone's grandma. Good morning, Ipswich.

Narrator: Hold the line, caller, it's our third competitor, local DJ, Dave James.

Dave: I absolutely love being a radio DJ. If you tune in you might hear the occasional 'shabba'.

Narrator: Groovy. Meanwhile, Claire gets going with her starter, tempura veggies with Funky Mayo.

Dave: Funky Mayo? It sounds like something I'd play on the radio station.

Kerrie: That could be hard though, to make their own mayo. I'd hope they'd make their own mayo.

Claire: The mayonnaise I am using is not home-made. I have used shop-bought mayo but hopefully that won't make a difference.

Narrator: I think it might. Claire mixes the condiment with fresh basil and sweet chilli sauce, also out of a jar, and it's done. Next, she preps her tempura batter, sprinkled with sing-song.

Claire: We're just going to do a bit of mixing, slowly mixing, not too much mixing. We still need to be a little bit lumpy.

Narrator: And I'm going to get a bit grumpy. She'll batter her veggies later so it's onto the main, Thai fish cakes with Princess Jasmine.

Nikki: Fish cakes for me, I always find a little bit dull and boring.

Narrator: Introducing our fourth contestant, wannabe chef and speed-date professional, Nikki Yucel.

Nikki: I really enjoy matchmaking and getting couples together, so about a year ago I decided to run some speed dating events.

Claire: I am single at the moment. Looking for Prince Charming over the dinner table, perhaps.

Nikki: This week, I would love to do some matchmaking. If there's some people there who want to be matched up then I'm the person to try and put that together.

David: I'm single at the moment, obviously.

Narrator: Obviously.

David: So, hello, nerdy, single, age-appropriate females, email me.

Narrator: Form an orderly queue, ladies. Our final diner is 19 year old David J Marks, who's an international magician, apparently.

David: Occupied by the lemon, you see. What I have learnt is that about one in 100 women find magic attractive. There are two reactions you get when people find out you are a magician. You get the "Ohhh." Or you get the "Oh."

Narrator: Oh. Back in the kitchen, Claire's cracking on with her Thai fish cakes.

Claire: This is a fabulous piece of fish. I know it's fabulous because I bought it.

Dave: Anything that's got fish in it – fish sauce, fish smell, fish taste – can't stand it. Absolutely horrible.

Narrator: Bad luck, Dave. Claire covers her fish with coconut milk, then mixes with mashed sweet potato in her own very special way.

Claire: This is a marriage, a marriage of fish, and a marriage of sweet potato, and together, they're going to make fish cake babies.

Narrator: Lovely. She adds the rind and the juice of one lime.

Claire: Okay, now is the dreaded, dreaded ingredient, fish sauce. It smells like –

Narrator: Fish sauce?

Claire: - what I can only describe as a fish crematorium.

Narrator: Dave's worst nightmare.

Claire: I want my fish cakes to be as fishy as they could fishily be, so I'm going to add some of this. It's actually disgusting.

Narrator: Appetising.



Claire: That's really rank.

Narrator: Well, stop sniffing it.

Claire: This is anchovy essence. Again, another really fishy ingredient.

Dave: The only tasty thing to come from the ocean was Halle Berry in that bond movie.

Narrator: She's not on tonight's menu, Dave. Claire finishes her main prep by adding coriander, fresh chillies, egg and flour, before shaping into patties ready to cook later, along with her Princess Jasmine.

David: Princess Jasmine. Oh, it sounds mysterious and foreign. Yeah, I'm sure that'll be lovely.

Narrator: Don't get too excited, it's only rice. All that's left to make now is her pud, Choco-nut Chaos Cake.

David: Choco-nut Casso Cake? Cayso?

Narrator: Chaos.

Kerrie: I think the Chaos maybe means they're not very good desserts.

Claire: Choco-nut Chaos Cake, which is full of chaos, cake, chocolate and coconut. I'm doing a crazy dessert because I'm a bit of a crazy person.

Narrator: That is coming across. Claire crushes her biscuit base before mixing in melted chocolate and butter.

Claire: Chocolate looks amazing.

Narrator: Oh, not again.

Claire: Got something. I'm going to add some of the desiccated coconut now.

Narrator: I thought the chaos was the topping, not the pudding. Finally, she whisks together cream cheese, cream, coconut milk, sugar and vanilla extract.

Claire: Ta-da. One slightly chaotic cheesecake.

Narrator: While the cake sets, Claire pops out to find costumes for tonight's entertainment.

Woman: So why do you need this, then?

Claire: Well, I'm having a dinner party and I really want to play a dame game. I want all my guests to dress up, have fun, be a dame and just enjoy themselves.

Woman: I think this one is maybe my favourite on you.

Claire: Oh, I like it as well. Look at this, this is...

Woman: So do you think all your guests will enjoy dressing up as a dame?

Claire: Yeah, but it doesn't really matter, does it? It's all in the name of fun.

Nikki: When anybody invites me to a fancy dress party, it's like, "Yes!" I love it.

Kerrie: A nightmare dinner party for me would be someone getting me to dress up.

Narrator: Oh dear. Back to the kitchen for a bit more chaos, Claire-style.

Claire: My chaos part of my cheesecake is the best of fun, most amazing bit of the whole day, basically.

Narrator: I'm so excited.

Claire: Let the chaos commence.

Narrator: What are you doing?

Claire: I have no idea what I'm doing. This is absolute chaos.

Narrator: What a criminal waste of sweets.

Claire: Look at what I have created.

Narrator: An absolute mess.

Dave: Based on the menu, I'm looking forward to meeting the person that's created it.

Narrator: I wonder if you'll be saying that later.

David: I'm going to say this is a middle-aged woman.

Nikki: I think it's a man, because it's not too complicated.

Kerrie: I think she thinks she's a princess, so we'll have to maybe knock her off her pedestal a little bit.

Narrator: It's show time.

Claire: Ta-da.

Narrator: And first to arrive is single 19 year old David, who might hope to work some magic tonight.

Claire: Hello.

David: I'm David, lovely to meet you.

Claire: I'm Claire, lovely to meet you.

David: You too.

Claire: I've never successfully opened a bottle of this before, so here is a first.

Narrator: What a gent!

David: Whoa.

Claire: Oh God, I'm well excited.

David: Are you? I know, right? Totally. Like totally, wow. That is incredibly bad English.

Claire: I like you already.

Narrator: An instant connection. It's guest number two, matchmaker Nikki. Blimey, she'll have her work cut out.

Claire: Hello. I'm Claire. Lovely to meet you.

Nikki: Lovely to meet you.

Claire: And your name is?

Nikki: Nikki.

Claire: Nikki. Nice to meet you. David, meet Nikki.

Nikki: Hello, David.

David: Lovely to meet you.

Nikki: Nice to see you.

David: You too.

Narrator: Next to join the party is footie fan and fancy dress hater Kerrie.

Claire: Hello.

Kerrie: Hello, how are you?

Claire: I'm Claire, lovely to meet you.

Kerrie: Hello, Claire.

Claire: And you are?

Kerrie: I'm Kerrie.

Claire: Kerrie, this is Nikki.

Nikki: Hello, Nikki.

Claire: David, this is Nikki.

David: Hello, Kerrie.

Kerrie: Hello, David.

Narrator: I think you meant to say Kerrie.

Kerrie: How are you?

David: I'm fine.

Narrator: Last in is Mr Showbiz himself, DJ Dave in his mate's limo.

Claire: Oh, wow. Someone famous.

Narrator: Not really.

Kerrie: I think it might be someone that thinks they want to be famous.

Claire: I think it's a Z-lister.

Nikki: Do you?

Claire: Hope so.

Dave: When the limo pulled up outside, I really think they must have been thinking, "Who's that? Who's that? Who's that?"

Claire: Hello, I'm Claire. Nice to meet you.

Dave: Nice to meet you, Claire. I'm Dave.

Claire: Hiya.

Dave: Hi.

Claire: Brilliant.

Nikki: DJ Dave's arrival in a limo was brilliant.

Kerrie: When I saw Dave arrive in a limo, I thought "What a prat."

Nikki: Why the big one?

Dave: I just like to travel that way.

Nikki: You don't really, do you?

Dave: Yeah, it's great.

Nikki: Is it your own?

David: You go everywhere in a limo?

Dave: Just the corner shop, pint of milk, whatever.

Kerrie: I've never heard of him. I don't know who he is. Who are you? Who are ya? You know?

All: Cheers!

Claire: Cheers to a good week.

Narrator: Coming up, budding romance.

Nikki: Is anybody single round the table tonight? Ooh.

Dave: I feel a bit queasy thinking about it.

Narrator: Frozen faces -

Nikki: I am raising my eyebrows.

Kerrie: I don't see why you'd have a fringe and have Botox. What's the point of that?

Narrator: - and a moany Millwall fan.

Kerrie: That's made it even worse for me.

Claire: Kerrie made a bit of a diva fuss about everything.

Narrator: It's the first night in and around Ipswich, where theatre worker Claire Flatt is hosting a dinner party for four complete strangers.

All: Cheers!

Narrator: They'll each have their own turn to play host this week, all the while marking one another with the highest scorer scooping up a £1,000 prize. While Claire pops off to fry her veggies, Dave and Kerrie take a snoop around her boudoir.

Kerrie: Feel really wrong nebbing round someone's house.

Narrator: You don't mind sitting on her bed, though.

Kerrie: Oh my days, you're having a laugh.

Dave: Jack and the Beanstalk? Are these -

Kerrie: These are -

Dave: - theatre programmes.

Kerrie: I think she, with her menu, with "Princess", I think maybe she's played a princess in Cinderella. She could have played the cow in Jack and the Beanstalk.

Dave: I'll tell her you said that.

Narrator: That's a bit harsh.

Dave: I hope she's not got panto costumes for us all to wear.

Kerrie: I won't be happy with that.

Dave: Oh yes you will.

Kerrie: Oh, no I won't.

Narrator: Oh yes you will.

Kerrie: I just hope she don't make us dress up. No, it's my worst nightmare, mate. It's my worst nightmare.

Narrator: Speaking of nightmares, Claire's battling with her batter.

Claire: Look at the state of me.

Narrator: Look at the state of your kitchen. Eventually, she's ready to plate up her starter, tempura veggies with Funky Mayo. 'Scusie fingers!'

Nikki: What is the Funky Mayo?

David: Either it's going to be very groovy, or – Nah, it's funky. Or it's going to stink quite a lot.

Narrator: That's it, David. Woo her.

Kerrie: Can I just ask have you made the mayonnaise yourself?

Claire: I have not made the mayonnaise myself, no. It's shop-bought mayo.

Narrator: Oh golly gosh.

Kerrie: She didn't make it herself. She didn't make the mayonnaise herself. It's a cookery competition. You can't go out and buy a jar of mayonnaise and just add chillies to it in a cookery competition.

Narrator: Well, she did.

Dave: The Funky Mayo wasn't especially funky. Quite an extravagant name for something really quite plain.

David: It did not excel. I was not repulsed by it. I ate it.

Dave: We found lots of theatre programmes from the rock'n'roll panto at the local theatre.

Claire: Oh, yeah?

Dave: We trawled the programmes to see if we could find your name in there, to see if you'd been in them.

Kerrie: Cause we thought you were dramatic.

Claire: I'm flattered that you thought I was an actress. However, I'm not. I do work in a theatre, and I am the catering and bar manager.

Nikki: Really?

Narrator: Try not to look so disappointed.

Claire: What do you think Nikki? What do you think he does?

Nikki: Well, he's very... I think a little dramatic as well. I think he's a performer in some way or form.

Claire: Don't say anything.

David: I am a magician.

Nikki: Wow.

Kerrie: Now you say that, you look like a magician.

Nikki: Wow, I love that.

Narrator: Come on, Nikki. You can top that.

Nikki: What I do is, I organise speed dating events.

Kerrie: Brilliant.

Claire: Really?

Nikki: Spread a little love around Ipswich and Suffolk. Is anybody single around the table tonight? Ooh, it could be interesting then. Might have some questions for you at some point.

David: No offence, I have a very specific type that I like.

Claire: None taken, it's fine.

Dave: Nobody wants to go "Oh my god, I wouldn't want to be match-made with you." But we all knew what they were thinking.

David: Claire, for me, is very traditionally attractive. She's what most men would find attractive. A very, you know, pretty princess young lady.

Claire: Can you believe they're actually trying to set me up with an actual magician? Where is my Prince Charming?

Narrator: Here he is.

Nikki: There might be a little match there. Give me time.

Narrator: A very very long time. After composing herself, host Claire gets ready to serve her main. And here it is, the course DJ Dave's been dreading, Thai fish cakes with Princess Jasmine.

Claire: Dave, you don't like fish, do you? Oh!

Dave: I was terrified when I saw your menu, and I saw there was fish on there. I don't do seafood. But it's actually quite aromatic. There's a lot of nice spices in it.

Kerrie: If you don't like it just tell the girl you don't like it. Don't go on about it.

Dave: I swear to you, if I didn't like it, I wouldn't eat it.

Kerrie: Is it all kinds of fish, seafood included? Or is it just fish?

Dave: It's anything that smells fishy. You know when you go...

David: Dave not liking fish, it's just comedy to the max, isn't it? You know, schadenfreude in its element, really, there, isn't it?

Narrator: Schaden-what?

Kerrie: The fish cakes, I thought, were a bit guff, to be honest.

Nikki: I love Thai food, but I didn't actually see where the Thai bit came into it. It was just sort of fish cakes, really.

Dave: I feel a little bit queasy thinking about it.

Narrator: Quick, someone get him a bucket. To distract Dave from further fishy trauma, they have a go at guessing each other's ages.

Claire: To put a number on it, 41?

Nikki: Okay, fair enough. Right.

Dave: I think you've had your 40<sup>th</sup> birthday, but probably not that long ago.

Nikki: My real age is 45.

David: You look really good for your age, you really do.

Nikki: Thank you very much.

David: You look lovely.

Nikki: Thank you.

Kerrie: How do you look so young for nearly five years off half a century?

Narrator: Subtle as ever, Kerrie.

Nikki: I have had a few, sort of, rejuvenating interventions, recently.

Narrator: Plastic surgery.

Dave: Nikki, can you raise your eyebrows?

Nikki: I am raising my eyebrows.

Kerrie: I didn't even notice she couldn't frown. But then I don't see why you'd have a fringe and have Botox. What's the point of that? You're covering it up.

Narrator: Fair point.

Nikki: Okay, we've had Botox, Botox, Botox, filler, chemical peel, cotton face-lift, uplift, liposuction, laser eye surgery. Just a few little interventions.

Claire: Oh my god.

David: It's a real toughie for me because I can't understand... I hope I don't get to that age and think, "I'm so pressured by society's opinion of my physical attraction, that I feel the need to take some kind of surgical measures to make myself look better."

Nikki: But you'll never get to 45 and have saggy [beep], will you?

David: I just think it's a shame you felt the need to do it, that's all.

Dave: David is young, he's not got the life experience the rest of us have had, and he's not quite learned yet to let his hair down and not to take himself quite as seriously.

Nikki: I think he could do with a few implants in his face. He's quite slim, isn't he? He could do with maybe a bit of plumping up.

Narrator: Better start your entertainment quick, Claire.

All: Horray!

Kerrie: It's Madam Twankie. When I saw Claire come out in that costume, "Love, you look a plonker." You know, seriously, "Have you seen yourself?"

Narrator: Oh, cheer up.

Kerrie: I ain't having that. I ain't having that.

David: You're the most masculine one here and you're like "I'm not dressing up as no woman!"

Kerrie: I don't need fake boobs, love. I've got them. No offence.

Claire: Are you not enjoying the dame?

Kerrie: I'm enjoying your evening, but don't even go there with me, love, seriously.

Claire: What about now? What about now? Are you enjoying it now?

Kerrie: I'm enjoying it, yes, Claire. You're fantastic. Yes, but I don't want to look like you do right now. Claire's over-the-topness will annoy me by Friday, most definitely.

Nikki: I think Claire and Kerrie might clash. I think they're chalk and cheese, so I think there might be a few little issues as the week pans out.

Narrator: Cue awful dressing-up competition. I am the dame with no name.

Nikki: My impression of DJ Dave is, he's a laid-back, cool, guy.

Dave: As my late husband would have said, "Every inch counts."

Kerrie: I think Dave is a bit wet.

Nikki: Now my name is Sticky-Vicky Nikki.

David: Nikki, for me, is wonderful. She's a right laugh.

Nikki: You are going to see my disappearing act.

Dave: Nikki's just annoying me a little bit, because she's so loud all of the time.

Nikki: Sticky-Vicky Nikki. Goodnight everybody. See you.

David: Well, hello possums.

Kerrie: Shut up.

David: Hello, hello.

Dave: I thought David was hilarious as a dame.

David: I am Dame Dirty-Dave.

Kerrie: I could see me and him maybe clashing over the next few days.

David: Are you enjoying your evening so far?

Kerrie: I was, up until this moment, yes.

David: That's my time.

Kerrie: That has made it even worse for me.

Claire: Kerrie definitely made a bit of a diva fuss about everything.

Dave: I'm not being funny, but if I can eat a fish cake tonight, she can put a wig on.

Narrator: Apparently, she can.

Kerrie: Hello, guys. My name is I Don't Give A Dame Kerrie. I done it for the sake of the host, you know? To not disrespect her, and that's the only reason I did what I did.

Claire: And the winner is –

Narrator: The suspense is killing me.

Claire: - Nikki.

Narrator: Yay, I imagine there's an awesome prize.

Claire: A 24-carrot necklace.

Narrator: Boom-boom!

Dave: The entertainment, spot-on. Absolutely loved it. Brilliant.

Claire: I definitely think that everyone's got a little taster of me and how fun, silly, out there I am.

Narrator: I think they got the picture, and just in case they didn't, here's Claire's dessert, Chocconut Chaos Cake

David: Oh my god it's gorgeous. I can't hePascale it any more. That is lovely. I was like "Oh, my god, this looks ridiculous," but it actually tastes like really good.

Nikki: It is orgasmic.  
 Narrator: Taxis!  
 Dave: I thought dessert was fantastic. Really rich, really sweet, lots of chocolate. Everything I like in a dessert.  
 Claire: I'd love to think that everyone had loads of fun at my party tonight. I did, so if they did, even better.  
 Nikki: The food wasn't quite up to the standard that I like, but for the entertainment and the fun factor, I'd give the evening a 7.  
 Kerrie: I'm going to give Claire a 5.  
 Dave: The entertainment was superb, which, for me, rescued Claire's night tonight, so we're going to score her 7.  
 David: I'm going to give Claire a fabulous 7.  
 Narrator: So, hardly rave reviews for this opening night performance. Claire's just scored 26. Coming up next time, hospitality is shown.  
 Kerrie: I might give them a big kiss on the lips as a greeting and give them this cold sore.  
 Narrator: Kerrie has a moan -  
 David: When I found out you were a Millwall fan, I was not even remotely surprised.  
 Kerrie: You don't even like football, you div.  
 Narrator: - and a whistle is blown.  
 Kerrie: Do you want to be sent off for arguing with the referee?  
 Claire: It was quite scary.

## "Episode 17, Kerrie, day 2"

Key: **Narrator:** Narrator; Claire: Claire Flatt; Dave: Dave James; Nikki: Nikki Ugel; Kerrie: Kerrie Pankhurst; David: David Marks

Narrator: Five complete strangers ...  
 David: You don't like me, do you?  
 Claire: Oh my god, it's massive.  
 Narrator: Hoping to host the perfect dinner party ...  
 Claire: Try it.  
 Dave: No, I'm feeling a little bit queasy thinking about it.  
 Narrator: And secretly scoring each other's efforts ...  
 Kerrie: He's a bit of a dope.  
 Claire: I'm way more intelligent than she is.  
 Narrator: As they compete to win the £1,000 prize.  
 Kerrie: If you don't like it, lump it. I don't care.  
 Narrator: On tonight's show a warm welcome ...  
 Kerrie: I might give them a big kiss on the lips as a greeting and give them this cold sore.  
 Narrator: Unwanted food ...  
 Dave: I have no idea what a scallop is in real life but its not nice.  
 Narrator: And a scary referee ...  
 Kerrie: Mate, I'm the referee. Do you want to be sent off for arguing with the referee?  
 Claire: As to be expected it was quite scary.  
 Narrator: It's Day 2 of our competition in and around Ipswich where the local football team are known as the Tractor Boys. But tonight's host is no fan of theirs. Meet Millwall supporter Kerrie Pankhurst.

Kerrie: At a Millwall match, our fans will do a certain chant, which is “no-one likes us and we don’t care” and I live by that rule. That is the rule I live by. If you don’t like me, I don’t care. You know? Jog on.

Narrator: Kerrie’s fellow diners’ may well want to ‘jog on’ after her outburst at Claire Platt’s dinner party.

Claire: I was disappointed that Kerrie didn’t get into her dress last night.

Kerrie: A right mug.

Claire: You want everyone to do your entertainment, so we’ll see what she’s got in store for us.

Narrator: In spite of Kerrie’s bad behaviour, Claire managed a fair-to-middling 26 points. Someone else who noticed Kerrie’s lack of enthusiasm was local radio DJ, Dave James.

Dave: She did throw a little bit of a ‘diva’ tantrum, which it came to dressing up in the panto costumes, which I thought was a little bit surprising. You’ve kinda got to go with the flow and get into these things.

Narrator: One diner who did get stuck in was professional magician, David J Marks.

David: Are you enjoying your evening so far?

Kerrie: I was up until this moment, yes.

Narrator: And the magic man wasn’t impressed with Kerrie’s attitude either.

David: She is just very very honest and I think sometimes that much honesty, that upfrontness, which you’ve just met somebody is a little overpowering.

Kerrie: Let’s face it, I’m older than him, I’m more streetwise than he will ever be in his life. By the end of the week I might be sawing him in half.

Narrator: Watch out David!

David: I think sometimes Kerrie makes people feel a little bit intimidated around her. For example, someone like Claire, who is maybe a bit more timid and shy may have felt slightly intimidated.

Claire: I do find Kerrie a little intimidating. I think her mannerisms are quite harsh and you don’t always know when she is joking and when she is not.

Kerrie: I’m not sure if they get my banter because I’m a very banter kind of person. I hope they don’t take it as offensive. Because nothing I say is meant offensive (depending on which football team you support of course!)

Narrator: Our final host has got Kerrie’s number. Speed date guru, Nicky Ugel.

Nicky: I think Kerrie as a host will be ‘there you go and if you don’t like it there aint no more coming, alright’

Narrator: Alright!

Kerrie: Tonight is going to be about football because I’m a huge Millwall fan and that’s the way I roll. It’s all about ‘The Wall’ with me.

Narrator: Yeah, up The Wall. Kerrie kicks off with her dessert, Final Whistle Pavlova. Do you get it?

Nicky: I think the pavlova, hopefully, will be a little bit more light hearted, unlike Kerrie.

Dave: I love dessert. I’ve never had a dessert I don’t like. I’m sure that this will not be the exception to that rule.

Narrator: There’s always a first time! Kerrie starts by whisking egg whites until they form fluffy peaks.

Kerrie: Perfect.

Narrator: Showoff! She adds caster sugar to her mixture and butters her baking trays.

Kerrie: That’s a hair. Someone choking at my dinner table. That would be funny.

Narrator: Not if you want to win £1,000. Meringues in the oven, she heads out to get the ingredients for her starter. Scallops versus chorizo.

Dave: Scallops? Seafood two nights in a row! What are you doing to me?



Kerrie: Morning Kevin. How are you? Nice to see you again. I'm after some scallops. Last night was a bit guff I think for food, so I'm going to make sure tonight no one can leave my dinner party saying my food is guff.

Narrator: They might be too scared to call it 'guff'.

Nicky: Well Kerrie love, I don't like these scallops, alright? But I might have to eat one just so I don't get into trouble.

Narrator: Probably for the best. Back home Kerrie gets back to work. She boils frozen peas with stock cubes to make easy-peasy pea puree.

Kerrie: That looks absolutely like something you buy in the baby aisle.

Narrator: Yes hardly fine dining!

Kerrie: That's it. Its done. That's as good as its going to get. I'm not spending no more time on poxy pea puree.

Narrator: That's the spirit! Puree done, Kerrie reveals the inspiration behind tonight's footy theme.

Kerrie: This is my side of the bed. So, that is, hence the Millwall calendar being by my side of the bed because I like to open my eyes in the morning and catch a bit of Millwall first thing in the morning.

Narrator: Who doesn't?!

Kerrie: I think the guests will be very surprised tonight to realize that I'm a Millwall fan. They have no idea that my passion is football.

Narrator: I don't think they'll think its knitting!

Claire: I didn't know she was a massive football fan. That's something I didn't know about her.

Dave: Dress code of team colours? I don't do football.

Kerrie: One of our biggest rivals is West Ham and if I open the door to someone wearing claret and blue tonight I might give them a big kiss on the lips as a greeting and give them this cold sore.

Narrator: Most hosts offer a drink on arrival.

Kerrie: I think David the magician may not be too keen on football.

David: I assume she is talking about some kind of football reference. I hate football.

Kerrie: I am Millwall through and through. Totally. If you chop my arm in half my blood is blue mate. Trust me I am Millwall through and through. When Millwall play they set my mood for the rest of the day. If we lose and we don't get them three points I'm a grumpy mare.

Narrator: Alright you like Millwall, we get it. Time for Kerrie to prepare her main. Championship steak.

David: It's a Championship Steak so I think that means that its got to be good isn't it? I think maybe that's a build up to how fantastic the steak is going to be.

Narrator: I think the football reference has escaped him ....

Nicky: It's going to be one of the biggest steaks ever and she is going to slap it down on our plate and say 'eat it or else'.

Kerrie: I feel I'm a good hostess when people come to my house to be fed. I look after them well. I do want them to like my food. It is a cookery competition at the end of the day and I want to come out on top.

Narrator: Kerrie grinds peppercorns and salt.

Kerrie: This aint even worth a £1,000.

Narrator: Its not that difficult!

Kerrie: I'm telling you now it aint.

Claire: It's got to be good steak and its got to be cooked well, especially if she wants me to eat it.

Dave: Kerrie strikes me as the kind of girl that would do a good steak. She has got quite a beefy personality about her and I imagine that she will cook a beef steak nicely.

Kerrie: I'm going to give people the choice of how they want their steak because obviously in a restaurant you get given the choice. You know. Its not going to be a like it or lump it steak. I would like a couple of them to have it blue because its easier for me in the kitchen.

Narrator: Don't put yourself out!

Kerrie: But if everyone says medium its going to be a bit of a nightmare for me tonight.

Claire: I think she's got her work cut out.

Narrator: Steaks coated, Kerrie goes to get herself ready.

Kerrie: Right, let's get this match started. Kick off time!

Narrator: In Millwall blue of course. There's just time to lay the table.

Kerrie: I think we're ready. [Sigh]

Narrator: Nice wig! First to arrive is magic man David.

Kerrie: Hello. England fan! . How are you?

Narrator: Mind that cold sore!

David: Good to see you.

Kerrie: You alright? You're looking dapper. Thank you very much, a pork pie? Excellent!

David: You might want to put it in the fridge actually if you have got some space.

Kerrie: Not at the moment I haven't.

David: OK then.

Narrator: The second guest is local radio DJ, Dave.

Kerrie: Hello, how are you?

Narrator: Mind the cold sore, ooh near miss.

Dave: Nice to see you again.

Narrator: Next at the door is Nicky.

Nicky: Hello.

Kerrie: Brilliant.

Narrator: Crickey, what are you wearing?

Kerrie: You are a nutter.

Nicky: Are you alright?

Kerrie: You've even got the boots on.

Nicky: Yeah

Kerrie: Excellent

Narrator: And finally, last night's host Claire.

Kerrie: Hello. How are you blondey?

Claire: Fine.

Narrator: Don't be scared she wont bite.  
[All saying hello to one another]

Kerrie: Great, so now we're all here, let's get the party started.

All: Cheers.

Narrator: Coming up, confrontation ...

David: When I found out you was a Millwall fan I was not even remotely surprised quite frankly.

Kerrie: And you don't even like football you divvy and you're a bloke.

Narrator: Revelation ...

Claire: I think you've got a magic wand on your bum. Oh my God it's massive!

Narrator: And exasperation ...

Dave: I think it has the texture of plaster board!

Kerrie: Don't you dare say that!

[ADVERTISEMENT]

Narrator: It's night two in and around Ipswich and Kerrie Pankhust is throwing a football themed dinner party.

[Lots of cheering]

Narrator: At the end of the week, after everyone has played host, the top scorer will win £1,000 prize. With everyone present and correct, Kerrie gets cracking in the kitchen.

Kerrie: I'm chuffed that they've all made an effort. Really really chuffed. Especially with what I was like last night. So, that means the world to me that they have done that and a lot of them are wearing blue. But I don't think its going to be for the same reason as me.

Narrator: Whilst she finishes her starter, David and Claire have a poke around upstairs.

Claire: She's definitely a hard core Millwall fan, isn't she?

David: Maybe she's met the whole team.

Claire: Maybe she has.

David: I wonder what she did when she met them?

Claire: Probably went mental. Can you imagine? [laughter]

David: So maybe you can translate it for me?

Claire: Millwall fans are notorious for being quite hardcore fans.

Narrator: Just like Kerrie.

David: I think the theme for this evening was very in keeping for Kerrie. It didn't tickle my fancy as I'm not a big football fan.

Narrator: As her guests pass judgment, Kerrie has a last minute wobble.

Kerrie: I'm concerned about Dave liking this dish because he doesn't like fish. But I'm going to give him a few bits of extra chorizo.

Narrator: And it's all to play for as the home side kicks with scallops versus chorizo.

Kerrie: Right, everyone. Tuck in and enjoy please.

All: Cheers, lovely.

Dave: What is a scallop? I know it's a seafood. It's a fishy thing, but what is it?

Kerrie: It's a scallop?

Dave: Is it in a shell? Is it a shellfish?

Kerrie: I think they're in shells but to be honest Dave I haven't got a clue.

[Laughter]

Nicky: I think it's a sea urchin, isn't it?

Narrator: No, it's a scallop.

Kerrie: He won't eat it.

Dave: I'm going to try it. I mean fair's fair.

Kerrie: Thank you. I really respect you for that.

Dave: You're welcome.

Narrator: Dave brings the scallop up to his nose, he hesitates, the crowd wait with bated breath, he shoots, he scores and its all over.

Kerrie: Dave are you scared? [Laughter]

Dave: Ahem, delightful thank you. Urgh. The texture. It was like all slimy on the inside but meaty on the outside. I have no idea what a scallop is in real life but it's not nice.

Narrator: Bucket for the DJ!

Nicky: I liked the chorizo. I hadn't had that before. I really liked that. The pea puree was obviously mashed up peas.

David: So while we were looking around your house, we came across some Millwall memorabilia. So are you a big fan of Millwall?

Narrator: What do you think?

Kerry: I am a massive, massive, massive, massive, massive, massive, cannot even say it even louder massive Millwall fan. I live, sleep and breath football but Millwall.

David: When I found out that you were a Millwall fan I wasn't even remotely surprised, quite frankly.

Kerrie: I thought you would be like that way.

David: I think that's a good thing. I think you're probably quite proud of that.

Kerrie: Oh yeah, most definitely. Sorry I dropped my napkin. Most definitely. I pride myself on ...

David: No, of course, you have to be proud of what you like, don't you?

Kerrie: Totally, totally.

David: Kerrie certainly fits that profile as a very big, bolshie, outgoing woman.

Nicky: I've only been to a few football matches in my time and I was given the impression that the Millwall fans were a bit scary and a bit lairy and keep out of their way. Tuck your red scarves in your jackets and all that type of thing. Am I right or wrong?

Kerrie: You're right. But you have to figure it out for yourself whether I'm like that or not.

Dave: I don't know what reputation the fans have but I can see Kerrie stood on the terraces, waving her scarf and shouting at the referee during a football match.

Claire: I do feel that sometimes we tip toe around egg shells around Kerrie because she is quite a fiery character. Out of all of us she is the one that would blow up and I think that we are all a little bit cautious of not tipping her over the edge.

Narrator: Starter done and dusted, Kerrie preps the main.

Kerrie: When David said he didn't find it surprising that I was a Millwall fan, you're putting us in a category when you shouldn't be putting us in a category. You don't even like football you divvy and you're a bloke. Come on. Goon fish.

Narrator: Yeah stupid goon fish.

Kerrie: [Bleep] Green flippin beans.

Narrator: Calm down.

Kerrie: Bet I'm coming across all dithery, like a right donut. Right. OK. Steak out. I haven't got enough hobs. Why didn't I think of that before? I haven't got enough hobs. Can you deep fat fry steak?

Narrator: Mmm deep fried steaks ...

Kerrie: I don't care if mine's cold. I don't care if mine breaks my teeth as long as their four are ok. I don't matter. I'm not scoring myself, otherwise I would have already won.

Narrator: When the steak is ready, the main is good to go.

Kerrie: Get them in, get them fed and get them out.

Narrator: Nigella, watch and learn. Definitely not Premiere League.

Kerrie: Oh these are steak knives and all.

Dave: I'll be honest, you have cooked it right. That is special.

Kerrie: Are you lying?

Dave: No, I love it.

Kerrie: Are you trying to butter me up or something?

Nicky: You're not mugging her off are ya?

Narrator: Stop trying to mug her off!

Dave: Yeah, that's exactly how I like it.

Kerrie: Thank you. Because I was really stressed out there you know. So that means a lot for someone saying that as soon as they try it. Thank you.

Dave: I didn't get tired of it. I could have eaten the steak over and over and over. Unfortunately, it was very dry. There was no sauce to go with it.

Nicky: I think it was a safe option. I don't think there was a great deal of creativity in terms of actually pulling it all together.

Kerrie: I was really scared about leaving it through the day because I was scared it would be too salty.

Narrator: You're not the only one who is scared.

Nicky: Relax.

Kerrie: Thanks Mum.

All: Cheers for Kerrie.

Kerrie: Thank you guys. If there was a sport you could add to the Olympics, what would it be?

David: I would add chess to the Olympics.

Kerrie: Oh shut up.

David: Everything else in the Olympics is very physical based and I think there should be something for the intellectual side of someone's physical abilities. There are other competitions for intellectual people but, like the Olympics is the most universally accepted and international event for every type of sporting thing ...

[Snoring]

Claire: David is annoying me a little bit tonight. The only reason is. he over explains a lot of things. And when you are really only trying to get a one word answer out of him, or some sort of, you know, the conversation is quite slow with him. I feel like I'm really wanting to butt in and I'm trying really hard ...

Narrator: And she thinks his conversation is slow!

Nicky: Kerrie, you know you're such a big Millwall fan?

Kerrie: Yes.

Nicky: Well would you go as far as having a tattoo of Millwall?

Kerrie: Yes. There's four tattoos which I want and the first one is going to be Millwall 125 on my wrist, because we are 125 years old as a club.

Narrator: It will be out of date next year.

Dave: Nicky do you have any tattoos?

Nicky: No.

Dave: Not even a little dragon somewhere?

Nicky: No.

Dave: David, you look like you're hiding something.

David: I'm not hiding anything.

Dave: Tattoo related!

Kerrie: Yeah, you do look like .... Did you have that one on your face done today?

David: [Laughter] Sorry I've just realised. I'd forgotten about it. I was like, what is she on about? Yes, I do have a tattoo.

Kerrie: Shall we guess where we think it is?

David: Yes go on. See if you can guess where it is, what it is, blah blah blah

Claire: Me. I think you have a magic wand on your bum.

[Laughter]

Kerrie: I was going to say a magic wand.

Dave: Harry Potter watch out!

David: Needless to say no, that's not right, no.

Nicky: I know. I bet you've got a magic wand between your legs!

[Ooooooh]

Narrator: Moving on, any sensible suggestions?

Dave: Oh Nicky! Is it a picture of Paul Daniels' face?

David: It is not a picture of Paul Daniels' face.

Narrator: Maybe its David Blaine? Come on, reveal all.

Kerrie: Is it that old dude?

Claire: Oh my God. It's massive!

Nicky: Turn around.

Narrator: What was he thinking?

Claire: How long did that take?

David: I had it over a period of about a year but it took about 6 hours in total.

Dave: I think that we know each other a little bit better. There's more chemistry in the group and we're starting to find out more interesting things about each other.

Nicky: I was very shocked to see David's tattoo. I thought it was very unlike, I thought, his character.

Narrator: Time for Kerrie's entertainment, of sorts.

Kerrie: We are going to have a game of football people

Claire: Oh right!

Kerrie: But not the kind of football you think. Right. I'm going to be your referee and I'm going to be very strict and harsh on you.

Narrator: This is meant to be entertainment.

Kerrie: We will get proceedings going. Right guys, if I can get you all in a line up please. Right what we're going to do, is split you into two teams.

Narrator: Its boys versus girls ...

[Lots of cheering]

Narrator: Oh the boys take an early lead ..

Kerrie: Come on girls. That's boobing. Oi!, Yellow card for boobing. You used your boobs to cover the goal. Ha, that's the only way you'll win. That is a yellow card. That is a warning missus. No, you're not having two you cheeky little ...

David: And she used her hand as well.

Dave: I'm being enterprising.

Kerrie: Your straw is broken. That's a penalty to the girls. Penalty kick to the girls.

Boys: Fix, fix. The ref's blind!

Kerrie: Mate, I'm the referee. Do you want to be sent off for arguing with the referee?

Dave: What do they shout in football?

Kerrie: You don't know because you don't support a team you wally.

[Girls cheer]

Narrator: One all and all to play for ...

Kerrie: Get it out, get it out.

Boys: Here we go, here we go, here we go.

Narrator: And the boys win.

Dave: Is that not what they sing in football?

Kerrie: You goon fish. The two people who came most dressed in blue. Are you having a bubble with me, or what?

Nicky: Well, we look the part but we just couldn't pull it through in the end. Sorry Kerrie.

Claire: She told us off a few times. She blew the whistle a few times. Scared the hell out of me a few times. So yeah, she was as to be expected, it was quite scary.

Narrator: The perfect night.

Kerrie: I'm glad everyone got involved and they took it in good stead.

Narrator: Back in the kitchen Kerrie puts the final touches to her dessert.

Kerrie: I'm seriously at the final whistle now. Lets just hope I haven't scored any own goals.

Narrator: It's a bit late for late. But here it is, final whistle pavlova.

Nicky: Did you make the pavlova?

Kerrie: Yes, I made the pavlova from scratch.

Nicky: Well done.

Narrator: And decorated with tinned orange segments.

Kerrie: So I don't know whether this is going to work because I've never made it before. So fingers crossed. I hope you enjoy it. [All: Lovely, thank you.]. OK. That's because it's been in the oven all day. You need an axe.

[Laughter]

Claire: Have you got one?

Kerrie: No, I'm not commenting. I'm not telling you that. Maybe in the shed!

Dave: It does have the texture of plaster board.

Kerrie: Don't you dare say that. [Laughter]. From a plasterer you wouldn't invite back.

Narrator: On that note 'Taxi'.

David: The dessert was not fantastic but it really provided a lot of entertainment for everybody.

Dave: Kerrie was really good. I've seen a very different side to her tonight, a much softer side.

Narrator: I'd hate to see her harder side.

Dave: Genuinely I found her very amusing. I've been giggling a lot tonight. I've really really enjoyed it.

Kerrie: No I'm not confident of winning at all. Definitely not confident of a win. After that plaster board pavlova, I'm not going to win nothing mate.

David: Her entertainment was very good, even if it was a bit organic and that's why I'm giving Kerrie a seven.

Claire: I really loved the scallops, but Kerrie as a referee absolutely terrified me and for that reason I'm giving her a six.

Nicky: Kerrie was a great hostess, but her food wasn't up to scratch I'm afraid so I'm going to give her a seven.

Dave: Tonight I'm giving Kerrie a six.

Narrator: So Kerrie doesn't quite manage to trounce the competition drawing with Claire on a fairly average 26 all.

Narrator: Next time, birdies ...

David: You don't want any, do you?

Kerrie: Don't do that around me please.

Claire: For me, it's not entertainment, it's freaky.

Narrator: Porkies ...

Kerrie: I'm a food critic.

Dave: I imagine if something is not right she has got the chef by the throat.

Narrator: And barneys ....

Kerrie: I find you very patronising right now.

Claire: You're patronising him.

Claire: I would have loved to have picked her plate up and accidentally dropped it on her lap.

### "Episode 18, David day 3"

Key: Narrator; David: David Marks; Kerrie: Kerrie Pankhurst; Claire: Claire Flatt; Dave: Dave James;

Nikki: Nikki Ugel

Narrator: Take five complete strangers ...

David: You don't like me, do you?

Claire: Oh my god, it's massive.

Narrator: Hosting five dinner parties ...

Nicky: Quiet!

Dave: I feel quite queasy thinking about it.

Narrator: And let them secretly score each other's nights ...

Kerrie: He's a bit of a dope.

Claire: I'm way more intelligent than she is.

Narrator: As they compete for a £1,000 prize.

Kerrie: If you don't like it, lump it. I don't care.

Narrator: On today's show there's trickery, a tough crowd ...

Dave: I'd rather have a vasectomy than eat the rest of it.

Narrator: And tough talk.

Kerrie: I find you very patronising right now.

Claire: You're patronising him. You know what, I would have loved to have picked up her plate and accidentally dropped it on her lap.

Narrator: It's day 3 in and around Ipswich, birth place of 80s magician, David Copperfield. And hot on his heels is today's host, 19 year old illusionist, David J Marks.

David: If I got a pound every time somebody said "Can you cut my wife in half?" I'd be ..

Narrator: Can you cut my wife in half?

David: I'd be slightly wealthier than I am now. Right, here we go.

Narrator: Monday night's host, panto-mad Claire Flatt, has high hopes for David.

Claire: I'd really love to think that my night could beat David's, but I think he's going to pull a rabbit out of a hat tonight. And if he does, then he's definitely going to win.

Narrator: Not much magic needed to beat Claire, as she scored a so-so 26.

Kerrie: Come on girls!

Narrator: Last night it was the turn of die-hard football fan, Kerrie Pankhurst. And this feisty Londoner is no fan of David.

Kerrie: When I found out you were a Millwall fan, I was not even remotely surprised, quite frankly.

Kerrie: I thought you would be like that way. I just think he's trying to come across as this character, that he's really really clever, and really he's a bit of a dope!

Narrator: Alright! At the final whistle, Kerrie scored 26, putting her level with Claire. Speed-dating guru, Nicky Ugel, has great expectations for tonight.

Nicky: He's going to have maybe, different cloaks and outfits that he puts on, maybe a sparkly little waistcoat. I think he's going to have a collection of wands in one corner.

Narrator: He's not Harry Potter! Local radio DJ, Dave James, is also eager to see if the magician's got something up his sleeve.

Dave: There surely has to be some kind of mysterious theme? Something to do with the magic or illusion. I love his passion for magic, and his commitment, and as soon as you mention magic to him, his little eyes light up.

Kerrie: Magician Dave is driving me mad because he's just pretentious. He thinks he knows it all and he thinks he is clever, and very intelligent and really, he's just a jumped-up 19 year old.

Narrator: And again, Kerrie is not hiding her feelings.

Kerrie: If there was a sport you could add to the Olympics, what would it be?

David: I would add chess to the Olympics.

Kerrie: Oh, shut up!

Dave: Kerrie did make a comment about maybe he's not as intelligent as he likes to think. I think that's probably a bit unfair.

Nicky: I dont think there is a terribly strong dynamic between David and Kerrie. I can't see a great friendship between those two after this week.

Kerrie: Hopefully he can do a vanishing act!

Narrator: OK, we get it. Perhaps you'll like his starter? Salmon fish cakes served with a lemon and dill dip. Should please fish-hater Dave!

Dave: Why are you doing this to me? [Laughs] Three nights in a row. Salmon fish cakes.

Claire: I really hope he does all the seasoning and all the added ingredients to make a fish cake really nice. So, I'm really looking forward to the starter.

Narrator: David skins the salmon, fillets, poaches and puts his potatoes on to boil.



David: I don't need that.

Narrator: Abracadabra! Er, you've dropped something.

Kerrie: The fish cake's easy to make. Nah, I might have an egg sandwich before I go out tonight.

Narrator: Not if David's making them! Eggstra-ordinary David! Is that what you call free-range? Next, he combines the fish and potato, before mixing in the magic eggs.

David: I don't want to make this too fishy because I know Dave isn't a massive fish fan. So, as long as you can taste the fish, it'll be fine but I don't want it to like, really whack him in the face and make him feel sick around the table.

Narrator: Good call. He'll finish the fish cakes later, so checks in on two special friends.

David: So this is my bedroom and this is where I spend most of my time.

Narrator: Are you sure you want to admit that?

David: I've got a couple of things here that I hold very dear to my heart. My two best friends, Pez and Craig, who spend most of their time with me. Craig's actually a bit strange. He's come from a long way away [in accent] "yeah, I come from a long way away".

Narrator: He's moving his lips!

David: [In accent] "It's not how I sound" [speaks gibberish]

Narrator: Is it just me?

David: Where are you from mate? [In accent] "I'm from Australia. That's Down Under. Crazy eh!"

Narrator: David!

David: Tell me a bit about yourself. [In accent] "I'm quite fabulous." You're fabulous? [In accent] "Yeah". So those are my two best friends. [Laughs] I do this for a [Bleep] living!

Narrator: Astonishing! It's on with the main course, a confuit leg of duck served with a butterbean and chorizo cassoulet. To his duck he adds duck fat. A bit more. A bit more. Oh, chuck the lot in!

David: The fat really hePascales to, sort of, give it that fally-off-of-the-boneyness.

Narrator: Or hearty-attacky-ness!

Claire: Confuit leg of duck on a butterbean chorizo ... I can't say that last word! [laughs]

Nicky: Casso-let. Okey-dokey. So we've got duck, beans, sausage, stew. Yeah?

Kerrie: And butterbean? Eurgh!

Narrator: High expectations then?

Kerrie: I don't like butterbean I dont think, that much.

Narrator: David covers his bird and is ready to roast. To onions and garlic, he adds chorizo, chopped tomatoes and leaves to simmer.

David: Right, so this is my magic room. This is where we keep most of my props. Everything's stored here and I get all of my inspiration from this room.

Narrator: Impressive.

David: So there's a couple of things here that some people may find a little bit interesting, something a bit unusual, out of the ordinary maybe? Something a bit crazy and a bit weird. So if for some reason I do get a bit of heckling, maybe from Kerrie, I do have a plan for this evening. They will be going into the dungeon!

Narrator: It will take more than that! Last to prep is dessert, apple and thyme charlotte served with ice cream. For the charlotte he purees the apples, caster sugar and butter, and stirs in two egg yolks.

Nicky: Who's charlotte? I mean, Charlotte in there. Is she like the magician's assistant or something? I don't know.

Kerrie: Dessert. Apple and thyme charlotte with custard. [Bleep]

Narrator: Don't mince your words!

Claire: I really hope he doesn't overdo the thyme, because it's one of those flavours that can really ruin a dish if you put too much in.

Kerrie: I'll give it a go, you know, and I'll give my honest opinion, whether I think it's guff or not.

Narrator: I'm sure you will. David lines tubs with bread, dipped in melted butter, spoons in the apple mixture and seals. What on earth?

David: The worse case scenario with the apple charlottes is that they expand too much and then, sort of, explode, which really isn't a great thing and this really really hePascales to prevent that.

Narrator: Makes sense to him!

David: I've just been looking back at my menu, and the different things that I may have to do and I have realised that I've completely forgotten to put the thyme in the apple and thyme charlottes! So this evening, we do just have apple charlottes. They're still very nice but ... just lacking something.

Narrator: Thyme.

David: And it's too late now.

Narrator: With his guests almost here, David needs to finish his starter. No time for a rest!

David: I have run out of eggs.

Narrator: Have you looked in your mouth?

David: I just need something to hePascale the breadcrumbs stick to the fish cakes, and I'm hoping that the milk and the butter will do that and stay OK when I deep-fry them. I'm just going to try and mix something together. It's going to taste horrible but ...

Narrator: You're really selling it! Inventive David mixes a concoction of milk and flour.

David: My main concern is that when I put this in the fryer it's going to just disintegrate, and you're not going to have the breadcrumbs on the outside.

Narrator: Only one way to find out. After a quick change, David is ready to greet his guests. First to arrive is luvvie, Claire. Hello Claire.

David: How are you doing?

Claire: Are you alright?

David: I'm alright thank you very much.

Claire: I'll shut this door.

David: Thank you.

Claire: How are you?

David: I'm alright. Lovely to see you. [Kissing]

Claire: This is for you.

David: Oh wonderful. Thank you very much. I've got myself a rather fancy magic wand.

Claire: Oooo get you. [Laughter]

David: My mum sent me to majorette classes, that's what that's all about.

Claire: Oh ...

Narrator: She doesn't look surprised.

[Knock on door]

Narrator: Next into the magic circle is DJ Dave.

David: Evening Dave. How are you doing?

Dave: Evening. Lovely to see you.

David: You too my friend. Come on through.

Narrator: I see you've dressed for the radio. Third, it's the lovely Debbie McGee. Oh no it's not, it's Nicky!

Nicky: Hi ya.

David: Oh my God. Good evening Nicky.

Nicky: Hi ya. I'm a magician's assistant.

David: How on earth are you doing my dear?  
Narrator: And straight away tough-nut Kerrie's the hot topic!  
Claire: It's a little bit like walking on egg shells sometimes, isn't it? It's like, if I say that what's going to happen?

[Knock on door]

Narrator: Look out, its the rozzers! Oh no it's not, it's David's biggest fan.  
David: Well good evening Kerrie. How are you doing?  
Kerrie: Looking pretty dapper.  
David: Thank you very much, and yourself.  
Kerrie: Thank you.  
Narrator: Oh, awkward.  
David: To a fantastically magical evening.  
All: Cheers.  
Narrator: Coming up, it's up the sleeve ...  
David: You don't like me do you?  
Kerrie: Don't do that around me please.  
Claire: For me it's not entertaining, its freaky.  
Narrator: In you're dreams ...  
Kerrie: I'm a food critic.  
Dave: I imagine that if something's not right, she's got the chef by the throat and she's making sure that he knows it's not right.  
Narrator: And in your face.  
Kerrie: I find you very patronising right now.  
Claire: You're patronising him. You know what, I'd have loved to have picked her plate up and accidentally dropped it on her lap.

[ADVERTISEMENT]

Narrator: Tonight 19 year old magician, David J Marks, is hosting a dinner party for four rivals who mark his efforts.  
All: Cheers.  
Narrator: With the top scorer winning a £1,000 prize at the end of the week. While he finishes his starter, his guests are in the room where he spends most of his time.  
Claire: Hello David's room.  
Nicky: I think he needs to get out more. I think he needs to go and meet some real people. I'm not sure that puppets are the right sort of thing, you know, to have.  
Claire: Yeah. Nineteen. Puppets in the bedroom.  
Nicky: Exactly. Wee-woo! [In funny voice] Yeah, come on, try it, try it.  
Kerrie: Wooooo, woo-hooo! I hate magic.  
Dave: You hate it?  
Kerrie: Yeah. Shhh.  
Dave: We're in a magician's house and you hate magic?  
Kerrie: Yeah, but it's all pretend, being someone you aint, isn't it?  
Narrator: Without eggs to bind his fish cakes, David's hoping his last minute alternative will work wonders instead.  
David: The breadcrumbs on the outside aren't quite as crispy, and as strong and thick as I'd like them to be. They are a little bit soft, but considering we were almost in disaster zone, I think they're OK.  
Narrator: Hey presto! It looks like David's pulled it off. Salmon fish cakes with shop-bought mayo.

Nicky: I like it.

Kerrie: It's nice Dave.

Narrator: Hold it together Dave.

Kerrie: Lovely and crispy too.

Claire: David, these are absolutely lovely. I really love them.

David: Thank you Claire.

Dave: I'm sure it's exquisitely well prepared, but I'd rather have a vasectomy than eat the rest of it. [Laughter]

Narrator: That's happening over the main!

David: I'd rather you didn't eat the rest of it.

Kerrie: I just dropped my fish because of that.

David: You could not offend me by not eating. It's like me putting something, you know. I want to say a word that I don't want to say, but you know what I mean, that comes out of your body and is a bit of a waste.

Dave: Salmon fish cakes. I really wanted to eat them, just for David, because I know he'd have worked so hard on those things, but they were revolting.

Kerrie: David's fish cakes, when he presented them, looked fabulous. They tasted nice, they were good.

Narrator: Praise, for David?

Claire: The fish cakes were amazing. I did fish cakes in my menu and I'm going to be frankly honest, they were better than mine!

Kerrie: What is the sauce?

David: So you take your shop-bought mayo ...

Claire: High Five for the shop-bought mayo ...

David: High Five for the shop-bought mayo ...

Kerrie: Low Five for the shop-bought mayo. Low five, big time.

Nicky: Not majorly, sort of, impressed with the fact that he hasn't done any wizardry, and there are no colours and fireworks and sparklers and all these things that I was expecting from David didn't happen.

Narrator: Prepare to be amazed Nicky!

David: [In accent] "Good evening everybody. Hi, there."  
[Laughter]

David: [In accent] "You don't like me, do you?"

Kerrie: Don't do that around me please. Start on her.

David: [In accent] "Alright."

Nicky: "Ello" Can you see my lips moving? No!

David: [In accent] "What's your name?" That's an interesting name you have there.

Claire: For me, it's not entertaining, it's freaky. I was like a deer in headlights. I was just like "Oh my God".

David: I thought it would be a bit of a laugh if everybody wants to try and learn to vent?

Claire: Vent?

David: Yeah, this is called venting when I talk and I talk too.

Kerrie: When David did the ... hang on I'm going to burb ...

Narrator: You're lips moved too.

David: Dave, would you like to come out first, if you're up for it?

Dave: Go on then.

Kerrie: Venting, he called it. I'm going to say vent because my venting is punching a punch bag.

Narrator: Watch out David!

David: So take a pencil, its clean don't worry, and you're going to hold it in between your teeth. Push it right back to the back of your mouth. Are you happy to do that?

Dave: Yeah, yeah. Let's go for it.  
David: Awesome.  
Narrator: As long as it doesn't taste of fish.  
David: That's good, yeah.  
Dave: Aha.  
David: So now say, do you like my new suit and really accentuate this.  
Dave: Do you like my new suit?  
Dave: Goon fish.  
Nicky: Very good.  
All: Clapping  
David: Big round of applause for Dave.  
Narrator: David, now is a good time to serve up your main. To complete his cassulet he adds butterbeans and inspects his duck.  
David: It should be really really soft and it was earlier, it's just been a little bit softer. Ignorance is bliss.  
Narrator: Good job you can't hear what's going on next door!  
Kerrie: I don't understand how Dave hasn't cleared the table and that we're not ... What's he going to do, put our duck on top of our fish? Sorry, I done my night last night.  
Dave: I'm just saying, as a bloke ...  
Kerrie: No, no. If you had already done your night you wouldn't be working on someone else's night. You are here as a guest. I'm sorry you just don't do it. I'm not being mean. Well I am being mean. No I'm not being mean. Do you know what I mean?  
Claire: Do you know what, I would have loved to have picked her plate up and accidentally dropped it on her lap.  
Dave: Tonight is the first time that I have felt real tension in the room. There has been a little bit simmering last night, but tonight is the first time it actually felt awkward.  
Kerrie: Anyway, I'm off my rant now. [Laughter]  
Nicky: I'm just going to ask you one little question, would you like me to bring you the starter plates to allow you to put the main down, or do you just want me to go back?  
David: Thank you. Amidst the fun and games I forgot to remove your plates and I'm going to do that now.  
Kerrie: Thank you.  
David: You're welcome.  
Narrator: Hopefully Kerrie will go easy on David's duck. Here it is served with a butterbean and chorizo casulet. Well, it's definitely dead!  
David: Ta-dah! There you go.  
All: Thank you.  
David: This is for you.  
Nicky: Thank you very much.  
Kerrie: I dont eat meat off the bone like that.  
Claire: Kerrie gave the most dramatic oscar award winning performance tonight at the dinner table when the duck came down, and that's not an appropriate way to act at a dinner table.  
Nicky: I haven't eaten duck with a hairy chest before. That has got a hairy chest.  
Kerrie: No, you've gone to a lot of effort, you know. Oh mate, I'm going to eat my chorizo. I know what a confuit of duck is now. I don't like it. It's guff.  
Nicky: It was covered in skin. It looked soggy. It had a little yellow heal on the end of it's leg. You don't present duck on a bone like that.  
Narrator: Point taken. Move on shall we?  
Nicky: Kerrie, it's really bugging me what you do for a job.

Kerrie: Well have a guess.  
Nicky: Do you want to know what I thought it was on the first night?  
Kerrie: Yeah, cool beans.  
Nicky: I am further enough from the table from you aren't I?  
[Laughter]  
Kerrie: I'll take my hands off the table. Nah, what did you think?  
Nicky: I thought, and you're going to think this is really weird, but you were seriously a professional mud wrestler.  
Kerrie: No, I'm a food critic.  
Nicky: No!  
Kerrie: Yep, I'm a food critic.  
Narrator: Fibber! She sells shoes.  
Claire: What sort of food?  
Nicky: You critique very well. I know now that I have a food critic round the table which puts the pressure on. I kind of wonder whether I should have even found out at all tonight now.  
Narrator: Oh come on, you can't actually believe her?  
Claire: What the hell? I don't know how anyone can be a food critic and serve the food they did last night!  
David: Where do you critic, is it on-line or?  
Kerrie: Restaurants.  
Dave: I can't imagine her sitting quietly in a restaurant reviewing food. I imagine if something isn't right, she has got the chef by the throat and she is making sure he knows it's not right.  
Kerrie: I cannot believe they fell for it, that I was a food critic. I just cannot believe it. How thick?  
David: Is that the reason for the hatred of people buying mayonnaise.  
Kerrie: From a 19 year old's perspective, and I'm 33 years old, and I find you very patronising right now.  
Claire: You're patronising him.  
Kerrie: I don't think I'm patronising you at all. All I'm saying is, the food is the main aspect. If you send your guests home hungry then you haven't been a good host. I don't pretend to be something I'm not.  
Narrator: Except a food critic!  
Kerrie: I am what I am and I'm not a football hooligan. You offended me last night with you not being surprised that I was a Millwall fan.  
David: The only thing I know about football is what you hear stereo-typed in the news and media and blah-ba-blah blah-ba-blah. And that is of, you know, very loud lairy outgoing people, I and I hope that [laughs]. But you are quite outgoing, and like you say, you're Kerrie, you're there, you know you're proud of who you are and so on.  
Kerrie: Don't you dare sit there as a 19 year old lad and try and patronise me, because I've been there mate, done it, bought the t-shirt and I now clean my windows with it. It's as simple as that.  
Nicky: I wish it hadn't happened to be quite honest. I would be mortified if she started something at my dinner table like that. Absolutely mortified.  
Claire: Her behaviour at the dinner table tonight is just unacceptable.  
Kerrie: If you don't like it, lump it. I don't care.  
Narrator: With Kerrie hi-jacking the main course, David needs to pull things round with his entertainment.  
[Laughter]

Nicky: No!

Claire: The magic show. It was actually really good.

David: I need your hePascale with something. This is a little bit too cheesey so I don't like to say anything.

Nicky: What do you want me to do?

Narrator: Pick at card!

Nicky: Oh!

Kerrie: He's a magician!

David: And sign your name across the face of that card in nice big letters. That's wonderful. If just under that if you could put your phone number Nicky?

Narrator: So smooth!

David: Normally they just say no! One, two [click] three and bend and it jumps to the top. Take it off and turn it over and have a good look. With any luck it will have your signature on it, hold it up and they will go crazy.

All: Cheers.

David: And that's what I call a stunned silence!

Dave: Hats off to David. Great job. Very good. We were so close to him and still couldn't see how he was doing it.

Kerrie: I walked into David's house this evening, not liking magician's magic and thinking it's guff and I'm going to walk out knowing it's guff.

Narrator: And for David's final trick, dessert.

David: They are looking pretty good I think. We will have to wait and see.

Narrator: For his last bid for the £1,000 prize he serves apple charlotte with ice cream, minus the thyme.

Nicky: I have never yet had yorkshire pudding for dessert.

[Laughter]

Nicky: Have you? I'll have a little bit of gravy if you've got some please?

[Laughter]

David: I can go and make some up for you but it's not home made. I was supposed to put some thyme through this, hence apple and thyme charlotte. However, I forgot to put the thyme in there.

Kerrie: You ran out of time?

[Laughter]

David: I get you. Basically, what you do is take loaves of bread and you slice up the bread into the right shape.

Kerrie: Oh, it's bread.

Narrator: Egon Ronay eat your heart out!

Kerrie: I hate bread puddings. I didnt even know apple charlotte was bread! Oh David, you're killing me.

Narrator: He probably wants to.

Kerrie: I always eat with my eyes first, that's the first thing you eat with. First bite is with the eye.

David: Indeed that is correct.

Dave: I'm quite happy to say that if anybody doesn't like it, I will finish it for you.

Claire: I'm licking my plate.

Kerrie: I think that's fantastic. Go girl.

Nicky: Go for it.

Narrator: Lovely. Saves on some washing up. Taxi!

Kerrie: When I knew it was bread I was devastated. I thought oh no, not another worst nightmare. Come on, you're killing me mate. But to be honest, it was his best course of the evening.

Nicky: It tasted fairly appley, but not exactly the wow factor.

Claire: The apple charlotte was lovely. If only the ice cream was home made it would have been like 'amazing'.

David: I think there were some smiling faces and I think smiling is the universal symbol for happiness, so maybe I did make some people happy this evening.

Claire: I found the entertainment a bit freaky and for that reason I'm giving him a seven.

Dave: Tonight I'm going to award David a six.

Nicky: I'm going to give David a six.

Kerrie: The hosting skills were a bit guffer so, to be honest, I'm going to give Dave a five.

Narrator: Kerrie's guffing five puts David at the bottom of the pack with twenty four. Next time, take away cheats ...

Dave: You can cook it for me and bring it round. This may look like I'm cheating because I am.

Narrator: A pair of geeks ...

David: Are you a Trekkie as well obviously?

Dave: You're a Trekkie?

David: It's almost like you make an instant connection with someone.

Narrator: And emotional peaks ....

[Crying]

Nicky: I felt like I was nursing a baby. Ahh, bless her.

### "Episode 19, Dave, day 4"

Key: Narrator: Narrator; Claire: Claire Flatt; Dave: Dave James; Nikki: Nikki Yucel; Kerrie: Kerrie Pankhurst; David: David Marks; Man: Chef in local takeaway; Beverley: Beverley Craven

Narrator: Take five complete strangers –

David: You don't like me, do you?

Claire: Oh my god, it's massive.

Narrator: - hosting five dinner parties –

Claire: Try it.

Dave: I feel queasy thinking about it.

Narrator: - and let them secretly score each other's nights –

Kerrie: He's a bit of a dope.

Claire: I'm way more intelligent than she is.

Narrator: - as they compete for a £1,000 prize.

Kerrie: If you don't like it, lump it. I don't care.

Narrator: On today's show, somebody cheats –

Dave: You can cook it for me and bring it round. This may look like I'm cheating, because I am.

Narrator: - horrid eats –

Nikki: The starter looked distinctly like two poos on sticks.

Narrator: - and dubious deceit.

Kerrie: You judge presentation first, cleanliness and hygiene.

Claire: I don't believe she's a food critic.



Narrator: It's day four, in and around Ipswich, hometown of '80s pop legend Nik Kerhsaw, and no doubt a favourite of tonight's host, local radio DJ Dave James.

Dave: Yeah, I'd have to say that I would be quite well-known in the area, working on the radio. It's a big station, lots of people listen to it.

Narrator: Not everyone's an avid listener, including Monday's host, theatre lover, Claire Flatt.

Claire: I think it's a Z-lister. I haven't ever listened to Dave on the radio but I have been trying to since I met him on Monday.

Narrator: Luckily, she tried harder on her night, scoring a just-above-average 26. On Tuesday night it was the turn of Kerrie "Millwall" Pankhurst.

Kerrie: Get your facts right before you butt in, otherwise I'm going to put you in your place. Mate, I'm the referee. Do you want to be sent off for arguing with the referee? I'm not having it. I'm just not having it.

Claire: I just think she wants a reaction out of people. I think that's what she does. Everything she does is for a reaction.

Narrator: But Kerrie didn't quite get the reaction she was hoping for, drawing level with Monday's host, Claire, on 26 points. Last night, professional magician David J Marks also experienced Kerrie's no-nonsense approach.

Kerrie: From a 19-year old perspective...

David: I can, sorry.

Kerrie: I'm 33 years old and I find you very patronising right now.

David: I don't know whether Kerrie is out to cause trouble. I don't think she's doing it intentionally, but I think that may be the end result of what she's doing.

Dave: I still, personally, find I'm getting on very well with Kerrie. There's something about that brashness that I find quite endearing.

Narrator: Each to their own.

Kerrie: You've got to say it's guff, haven't you?

Narrator: And "guff" pretty much sums up David's score of 24. Kerrie dropped another bombshell last night, and by bombshell I mean "lie".

Kerrie: I'm a food critic.

Nikki: No!

Dave: Really?

Kerrie: I'm a food critic. Last night I done a little blag. I pretended I was a food critic, when really, I'm not.

Narrator: Not that the final host Nikki Yucel has any idea.

Nikki: I was very surprised to hear that Kerrie is a food critic. I just, was so not expecting that. I went from mud-wrestler, to yesterday thinking she's a correctional officer.

Narrator: Yeah, and she wasn't the only one fooled.

Dave: I've gone from, "I was going to have a nice party and a good entertaining evening," and now the food really is for Kerrie. Certainly the focus of everything that's happening tonight, and I'm not sure if it's going to live up to it.

Narrator: You can't seriously believe her. Dave kicks off with his starter – Lamb shish, served with a light salad. This is meant to be a dinner party.

Nikki: He's probably a real expert on kebabs, so that's good, but a light salad, surprising. I bet he doesn't eat his salad.

Kerrie: Lamb shish, I think, is more kebab. I don't know, I could be wrong on that note, but I'm a food critical, so I know my stuff.

Narrator: You're not a food critic, Kerrie. Dave melts ghee before mixing it with a selection of Asian spices, then chops some chillies to add a little bit of heat.

Dave: I think we'll put five in the kebab, with the seeds as well. The seeds are really hot. I know I'm risking the marks at the end of the night, but it'll be worth it for the look on their faces.

Narrator: That's not going to help you win the money.

Dave: As a radio presenter, we talk on the air all the time, but sometimes you just go blank, you can't think of what to say, dropping the word "shabba" does it all for you.

Narrator: If you say so.

Dave: I hate handling raw meat, and in a minute we're going to have to mush it all up and squidge it through the fingers and it's just revolting. It absolutely reeks.

Narrator: As long as it tastes okay.

David: I'm kind of, from Dave, expecting, you know, food on a plate. Not necessarily presented great but will taste good.

Narrator: You'll be lucky.

Dave: I like to call these Cat Poo Kebabs cause by the time that's grilled and it's on a plate, that's exactly what it's going to look like.

Narrator: Oh, you're really selling it.

Dave: Last bit of Cat Poo Kebab done. Shabba-dabba-doo.

Narrator: Shabba-dabba-don't. Starter out of the way, Dave pops out to pick up some special ingredients for his main course – Chicken tikka jalfrezi balti.

Claire: I love curries. I hope it's really hot cause he knows I love my chillies.

Dave: Bosh!

Man: Hello, Dave.

Dave: I need your help.

Man: What can I do?

Dave: I'm cooking curry for five. You can cook it for me and bring it round.

Narrator: Oh, comedian.

Man: I've done some naan breads for you here, just from the rolls.

Dave: Thank you.

Narrator: Oh, he wasn't joking.

Man: Can I give you some of our gravy? Then you can throw it in.

Dave: Oh, is this what you actually put in your curries?

Man: Yes, that's right.

Dave: Let's have some of that, mate.

Narrator: I think that's called cheating.

Nikki: I don't think that normally he would cook very often. I think his life would be a lot of takeaways, normally.

Narrator: She might be right. Back in the kitchen, Dave gets on with some actual cooking.

Dave: I've never cooked a three course meal before. It's usually a main course and dessert, or a starter and a main course, but I've never cooked the whole lot from scratch. Well, time for the chillies, red and green, you can't miss them. If you don't like them, just pick them out. But these are going to be quite hot.

David: I don't really eat that much spicy food and if it's massively spicy then I suppose I'll just give it a try and if I don't like it then I won't eat it.

Narrator: Okay, don't. Dave cracks on with his naan while contemplating his own popularity.

Dave: I hate the word "celebrity". It's too pretentious, even for me. It's nice to go places and be recognised.

Claire: I think Dave thinks he's a bit of a VIP in Ipswich.

Dave: It is quite nice to have celebrity friends in your phone book.

David: I know he's said he's met Chico.

Narrator: Yeah, but what about celeb friends?

David: He said he's met a few people but most of the names don't mean anything to me.

Narrator: There's a surprise.

Nikki: The dress code is "dress as your favourite pop star". Yeah, that's a Dave thing.

Kerrie: I hate dressing up, but I know for a fact DJ Dave is going to put on a good night and I wouldn't want to let him down by being the party pooper.

Narrator: That makes a change.

Claire: Maybe he's spoke to Chico, borrowed some clothes, and maybe he's going to come dressed as Chico tonight.

Narrator: Main prepped, DJ Dave reveals his other passion.

Dave: This is my little private space, where I like to come when I need some me-time away from the world to enjoy my Star Trek DVDs, my prize picture of me sat in Captain Picard's chair, on the bridge of the Starship Enterprise – one of the greatest moments of my life.

Narrator: Best get on with dessert – Tuxedo Pie. Food critic Kerrie is bound to know what that is.

Kerrie: A tuxedo is a suit, in a pie.

Narrator: Well done.

Claire: Tuxedo Pie is just him trying to show off, I think.

Dave: You see, like at the Oscars party or the Brit Awards, the celebrities all turn up in a tuxedo and the chocolate pie looks a little bit like that with the different colours on it.

Narrator: Classy. Dave starts by crushing some biscuits for the base.

Dave: We're nearly there with this. I don't want it completely mashed up like a cheesecake base would be. A little bit of crunch, a little bit of biscuit.

Narrator: Either that, or you just can't be bothered.

Dave: Tonight I'm trying to create a showbiz atmosphere, but quite laid back. I've invited a friend of mine to come and perform this evening.

Narrator: Is it Madonna?

Dave: She's a woman who sold over 4 million albums.

Narrator: Whitney?

Dave: She's won a Brit award and she wrote and performed one of the bestselling love songs of the 1990s.

Narrator: I can't wait. Next he mixes mascarpone with chocolate and spoons it on. Not exactly red carpet.

Dave: When the sauce goes on the top, they'll never see it.

Narrator: Cunning.

Dave: We were talking about the kebabs coming out of one end, that looks like what might come out the other.

Narrator: That's bound to impress your guests. Finally, he tops his pie with a mixture of melted chocolate and cream.

Dave: Dinner done. Time to go and be a pop star.

Narrator: And tonight, Matthew, I'm going to be...

Dave: Rick Astley, of course.

Narrator: Well, I'm glad you told us. There's just time for Dave to prepare a showbiz welcome drink.

Dave: This is going to create a fantastic fogging effect for my cocktail, which I'm going to create now with some strawberry base and some cheap sparkling fizzy stuff.

Narrator: "Cheap sparkling fizzy stuff" – so A-list. And the first pop star to arrive tonight is Supreme Nikki Yucel.

Nikki: What have you come as? A dirty old man?

Dave: Rick Astley.

Narrator: That's no way to talk about Rick Astley.

Dave: How should I address you tonight?

Narrator: You are the DJ.

Nikki: Dianna Ross.

Dave: Dianna Ross.

Nikki: The one and only.

Dave: Oh, let's go and get a chain reaction on in the living room.

Nikki: Cause I'm coming out.

Narrator: Next up, poker-faced Claire Flatt.

Dave: That would be Britney Spears.

Claire: No.

Dave: Oh, who are you?

Claire: Come on, guess.

Dave: Shania Twain?

Narrator: You do this for a living.

Dave: Anastasia?

Claire: And again!

Dave: Someone with big boobs.

Claire: No!

Dave: Madonna?

Claire: No!

Dave: Puff Daddy?

Narrator: That's not hePascaleing.

Dave: I feel really bad. I'm sorry. Steps?

Claire: No!

Dave: We could be here all night or you could just tell me.

Claire: Gaga.

Dave: Lady Gaga!

Claire: Yes.

Dave: How could I not have realised. I'm such a huge fan of hers. Could I tempt you with some of my smoking hot cocktail?

Claire: 100%.

Dave: If you listen to it, you can even hear it bubbling.

Narrator: Amazing. Next through the door is last night's host and international magician, David.

Dave: Oh my word, David. Fantastic.

Narrator: Now, you must know this one.

Dave: Lovely to see you.

David: You too, my friend. You too.

Narrator: Hasn't a clue.

Dave: I think we have the same hairdresser.

David: Do you reckon?

Dave: Come on through.

David: You got my mum to do your hair as well?

Claire: Can I guess?

David: Go on then. Would it be a guess?

Claire: David Bowie.

David: Yes!

Narrator: You're doing better than DJ Dave. Last to arrive is hard as nails Kerrie Pankhurst, dolled up for once.

Kerrie: Hey, Darling. Are you cooking me some dinner? I've been working from nine till five.

Narrator: Oh, that's a clue.

Dave: It's Dolly Parton, come in.  
Narrator: One out of four's not bad.  
Dave: Oh, thank you so much for dressing up. You look fantastic.  
Kerrie: Who are you? A Blues Brother?  
Dave: I'm Rick Astley.  
Kerrie: Oh, shut up.  
Dave: Bless her, Kerrie, absolutely gobsmacked. She's never worn fancy dress in her whole life and I'm quite touched that she'd do that for me tonight. Well, I can't remember the last time I saw this many famous people together in one room. I think that deserves a drink.

All: Cheers!  
Narrator: Coming up, a passion shared –  
David: Are you a Trekkie as well? Obviously?  
Dave: You're a Trekkie?  
David: It's almost like you make an instant connection with someone.  
Narrator: - a name dropped –  
Kerrie: So, who is the biggest celebrity you've ever met?  
Dave: Mariah Carey.  
Kerrie: Whoa!  
Claire: He is a celebrity groupie, however, he doesn't want to admit that.  
Narrator: - and tears shed.  
Nikki: I felt like I was nursing a baby. Oh, bless her.  
Narrator: It's day four and DJ Dave James is hoping his showbiz evening will impress his guests. At the end of the week, when everyone has cooked, the person with the highest score will win the £1,000. While Dave gets on with his starter, his guests have a poke round his special place.

David: He's a Trekkie.  
Narrator: Calm down, David.  
David: He's just gone up a cool notch in my book, personally.  
Kerrie: He's just gone down on one in mine.  
David: My god!  
Kerrie: Oh my god.  
Narrator: Breathe, David. Breathe.  
David: We both said the same thing but in a completely different tone of voice. I've got to put it on.

Kerrie: I've seen that. That's off that geezer on the spaceship. I've not seen it...  
David: It doesn't work with the shoulder pads.  
Kerrie: Weren't this the bald dude?  
David: No, this is Captain Kirk.  
Narrator: Obviously.  
Kerrie: Look at you. You're like a kid in a toy shop.  
David: Yeah.  
Kerrie: You are obviously so into it.  
David: Oh, yeah.  
Kerrie: We're so different.  
David: I know we are. It's fantastic though. Everybody's got to be different, haven't they?  
Kerrie: Maybe we should get together.  
Narrator: Who'd have thought? With his guests at warp speed, Dave puts the final touches to his starter.

Dave: I'm sure with Kerrie being a food critic, tonight, she's going to be scoring on presentation as well. I don't even know why people have the green leaves. I never even eat it, but it might make it look a bit nicer.

Narrator: Not sure about that. But here it is – Lamb shish with a light salad.

Dave: What you've got is minced lamb with various Indian spices and an occasional little bit of chilli you will find in there as well.

Kerrie: Do you like spicy food?

David: I'm not a massive spicy food fan, no.

Claire: That is not hot.

Dave: Do you want me to get you a glass of water or something?

David: Milk would be lovely.

Dave: I've got some milk, if you want?

David: If you've got some milk, yeah.

Dave: I'll go and get you some milk.

Narrator: Quick, before he explodes.

David: I'm not being rude or nothing, I'm eating it. It's quite nice. It's just a different experience for me.

Narrator: Lightweight.

David: I did struggle with the starter, but it was certainly something I didn't necessarily see as a bad thing, it was almost like a bit of fun, maybe a bit of a game and a challenge for me.

Claire: I just hate minced meat. I don't know what it is, it's just the thought of mashing meat, putting it in a mincer and it coming out a different shape, it's just wrong.

Nikki: The starter, presentation, looked distinctly like two poos on sticks.

Narrator: Poohsticks.

Nikki: And when I tried the starter, I was certain they'd actually been made by a poo man.

Narrator: Whatever that is.

Kerrie: We went on a tour upstairs, me and David, and David's very excited.

David: I am very excited. Are you a Trekkie, as well, obviously?

Dave: You're a Trekkie?

David: Like uber-Trekkie.

Dave: Coming out of the closet together tonight.

David: Oh, yes.

Kerrie: We came out of the closet together, thank you.

David: You're Next Generation, aren't you?

Dave: Yeah.

David: Yeah, I'm more the original series, to be honest with you.

Kerrie: When Dave and David started talking about Star Trek, I was just like, "Sci-fi is not real. It's made-up guff."

Claire: What are you talking about?

David: Star Trek, love.

Nikki: Beam me up, Scotty.

David: Nobody ever actually said that in the show, it was always like, "Scotty, mean me up." It was never, "Beam me up, Scotty." It was never actually said in the show.

Narrator: Believe me, he'd know.

David: Where did you get all your coolness from?

Narrator: Awww.

David: Finding out Dave was a Trekkie was possibly the best moment of the evening for me. It's almost like making an instant connection with someone.

Claire: I think David and Dave have totally bonded over the fact that the Star Trek thing is the only thing they've got in common. I think if we'd have let them, they'd have spoken for the rest of the night about it.

Dave: I'm pleased with how the evening's going. The atmosphere's great. We've not had any arguments or tension at the table, so far.

Narrator: Makes a change. Better finish off the main with that take-away sauce.

Dave: This may look like I'm cheating, because I am.

Narrator: Yep.

Dave: I am worried what Kerrie will think about me cheating with the sauce, but I just wanted to create that authentic curry taste to it, and I hope she'll excuse for me that.

Narrator: Unlikely. With the dish reheated, Dave's ready to serve his chicken tikka jalfrezi balti. Phew.

Nikki: I was just wondering how you critique...

Kerrie: Obviously you judge the presentation, first, cleanliness and hygiene, and then taste. I don't think they believe I'm a food critic, no.

Narrator: They ruddy do.

Kerrie: I think it was a good gag, but I'm a rubbish liar.

Claire: Kerrie, just out of curiosity, are you aware of where pilau rice comes from?

Kerrie: Yeah, bed shops.

Claire: It's actually, I'll tell you the truth, it's a temple in Mumbai.

Narrator: Really?

Kerrie: Well done for having that knowledge.

Claire: I don't believe she's a food critic, so I tried to catch her out with that one, and I told a little white lie at the dinner table. It doesn't come from a temple in India. I made that up.

Narrator: No, no, I realise that.

Nikki: Did you make your own naan bread?

Dave: I did bake my own nann bread.

Nikki: Bake it? Did you make it?

Narrator: Fess up.

Dave: I didn't make it from scratch, no. It's the local takeaway down the road, which is run by a friend of mine who sent me some earlier.

Kerrie: Shut up. You're having a laugh.

Dave: Seriously, seriously.

Kerrie: Well I'm going to judge his restaurant as well then tonight. It's like I am at work.

Narrator: No, you're not.

David: Did you make the curry?

Dave: The curry, just at the very end, when most people put water into the curry, a restaurant would put in a type of gravy, so my friend at the restaurant gave me a pot of that gravy to put in right at the very end to give that finish to it.

Nikki: I guess he might have cooked the chicken and he might have mixed a few herbs with an onion, and it did taste nice, but it was very minimal effort on, I'm afraid, Dave's part.

Claire: Had he not have had the hePascale, I don't think he'd have produced anything tonight.

Kerrie: Overall, so far, I would say the food is –

Narrator: Choose your words carefully.

Kerrie: - more than mediocre.

Narrator: Thanks for that culinary insight.

David: So, are you a celebrity?

Dave: No, not at all. I work with celebrities, and my connection to them, I can understand how that may let some people see it that way, but I'm just working with them as part of my job, but I don't do what they do. They make records, I just play them.

Kerrie: So who's the biggest celebrity you've ever met?

Dave: Mariah Carey.

Kerrie: Whoa, good one. High five to that. Was she a diva?

Dave: She was dressed rather like you're dressed tonight.

Narrator: I find that hard to believe.

Nikki: I'm in awe of Dave James.

Narrator: Not everyone is.

Claire: I'm not impressed with Dave's celebrity connections. He is a celebrity groupie. However, he doesn't want to admit that.

Narrator: Let's see if you can outdo him.

Claire: I've met the guy who plays Dr Legg in a very famous soap.

Narrator: Beat that!

Nikki: You know something, I used to work with the swamp monster from Dr Who. Seriously, that's a true story.

Narrator: Did you get his autograph? From one celebrity encounter to another, it's time for the entertainment.

Dave: - this, for weeks. I'm really excited to introduce you to a lady who, for me, stands for everything that good British music stands for. She sings live, just with a piano. She's sold shed-loads of records. She's won a Brit Award. She is absolutely stunning. Let's raise a toast –

Kerrie: Very intrigued.

Dave: - to the entertainment.

Narrator: It's not Adele, is it?

Dave: Would you please give a very warm welcome to the fantastic Beverley Craven.

Kerrie: Beverley Craven.

Nikki: Not the real one?

Narrator: Don't all clap at once.

Beverley: Hello.

Dave: Lovely to see you.

Narrator: Star-struck?

Beverley: How are you?

Dave: All the better for seeing you.

Beverley: I normally say that a lot of couples actually conceive their children to this song.

Kerrie: If you're going to do it then I'm going to flippin' cry. If you do what I think you're going to do then I'm going to cry.

Beverley: Well if you want to cry, go ahead.

Kerrie: I don't even care if you ain't even the real Beverley Craven.

Beverley: [Singing] - You light up another cigarette and I pour the wine. It's four o'clock in the morning, and it's starting to get light.

Nikki: Oh, my life. I had to put my arm around her to try and contain her. I felt like I was nursing a baby. Bell her.

Beverley: [Singing] - Promise me you'll wait for me.

Kerrie: To have that sung so beautifully in front of my, that was just, like, it just set me off. And it proves that Millwall fans do have a heart.

Narrator: And impeccable music taste.

Dave: To see that softer side of Kerrie, which we've all kind of thought was probably there somewhere, but that was really touching.

Beverley: [Singing] – And I will be thinking of you.



David: When you see someone else crying and hear something really emotional, it sort of has that real effect on you, it can sort of tend to bring up very feminine emotions within yourself.

Narrator: Boys cry, too.

Kerrie: I've had sex so many times to that song.

Narrator: Oh, that's ruined it. Dave puts the final touches to his razzle-dazzle dessert. Here it is – Tuxedo Pie.

Dave: And one for you, madam.

Claire: Thank you.

Dave: And one for you, sir.

Kerrie: They are big portions.

Dave: As the food critic, I tried to give you the one that came out least destroyed. Hopefully the taste will be better than the view.

Kerrie: Oh, I nearly dropped my plate.

Claire: And you made the whole thing yourself?

Dave: This may surprise you, though looking at it maybe it won't, I did make this from scratch to finish.

Narrator: Well done, Dave. Taxi!

Nikki: The dessert texture was excellent but the actual flavour was lacking.

David: Dessert was really nice, actually. I really enjoyed it.

Dave: I hope I could be in with a chance of a win after tonight. I don't think I've had the best food here, but when it comes to atmosphere and everybody having fun, and the fancy dress, I think it's been spot on.

David: The entertainment was exceptional so that is why I'm giving Dave a 9.

Kerrie: I really, really liked the entertainment, as emotional as I was, so I'm giving Dave a 7.

Nikki: His entertainment was fantastic but his food was lacking. For that reason I'm giving Dave a 5.

Claire: Tonight, I'm going to give Dave a 6.

Narrator: So Dave edges into the lead with a glittering 27 points.

Claire: You're not going to sing that song, are you? The one I've made love to? You're not going to sing that song are ya? You're a goon-fish Beverley, You're a goon-fish.

Narrator: Next time, matchmaking –

Nikki: You two are going to have to speed date each other.

Claire: I wanted the world to swallow me up.

Narrator: - heart-breaking –

Claire: You give this really hard exterior, and I think you give it for the wrong reasons.

Kerrie: You just hit the nail on the head.

Narrator: - and the prize giving.

Nikki: Time to reveal the winner.

## "Episode 20, Nikki, day 5"

### Key:

Narrator: Narrator; Claire: Claire Flatt; Dave: Dave James; Nikki: Nikki Yucel; Kerrie: Kerrie Pankhurst; David: David Marks

Narrator: Take five complete strangers –

David: You don't like me, do you?

Claire: Oh my god, it's massive.

Narrator: - hosting five dinner parties –

Claire: Try it.

Dave: I feel queasy thinking about it.

Narrator: - and let them secretly score each other's nights –

Kerrie: He's a bit of a dope.

Claire: I'm way more intelligent than she is.

Narrator: - as they compete for a £1,000 prize.

Kerrie: If you don't like it, lump it. I don't care.

Narrator: On today's show, speed dating –

Nikki: "Oh, hello David." "Oh, hello, Claire."

Narrator: - flirting –

Claire: There was a little bit of footsie going on under the table.

Narrator: - and Kerrie meets her match.

Claire: You give this really hard exterior and I think you give it for the wrong reasons.

Kerrie: You've just hit the nail on the head.

Narrator: It's the final day in and around Ipswich. 700 years ago the town played host to a Royal wedding. One resident determined to spread the love tonight is speed dating expert Nikki Yucel.

Nikki: The bell will be coming out. The little red hearts will be there. A few proposed questions for them, and you never know, there could be a little exchange of numbers. Destiny has worked her spell again.

Narrator: Well, you've got your work cut out with Monday's host, panto-mad Claire Flatt.

Claire: I think Nikki is going to try and force me and David to have some sort of rendezvous tonight.

Nikki: Anybody single round the table? Ooh, it could be interesting.

Narrator: And the David she's dreading being fixed up with is illusionist David J Marks.

Claire: She's become a much more, nicer, articulate, well-presented young lady and that's something that I really like to see.

Narrator: Aww, true love.

Claire: Me and David are not a match made in heaven, and I really hope Nikki understands that tonight.

Narrator: Well, she doesn't. Claire's panto spectacular earned her just 26 points. Tuesday's host, footie fan Kerrie Pankhurst also thinks there is a spark between the singletons.

Kerrie: I think Claire and David would make a lovely couple, hence me wearing my hat. Already bought the hat.

Narrator: In-your-face Kerrie scored 26. When it came to magician David's turn to host, he hoped to impress with magic.

David: You don't like me, do you? I think everybody had a good time and it was enjoyed by all.

Narrator: Except Kerrie, who told a huge whopper that night.

Kerrie: I'm a food critic.

Nikki: No, really?

Kerrie: I don't know whether I'll continue the food critic thing tonight. I don't want to look a plonker.

Narrator: Far too late for that.

David: I think my night is on a relatively even playing field to the rest.

Narrator: Sadly not, David. You're at the back of the pack with just 24. Last host, DJ Dave James, threw a pop star-themed evening, which brought out Kerrie's softer side.

Dave: I've been warming to her as the week has moved on. I do feel with Kerrie, what you see is what you get.

Narrator: But luvvie Claire doesn't agree.

Claire: I'm just glad that there's only one more night and I never have to see her ever again.

Narrator: Ouch. Well, the guests liked what they saw last night, making Dave top of the charts with 27. Back at Nikki's, she's getting excited about playing Cupid.

Nikki: What I've got in mind tonight is my little box of tricks, you see? We have a little bell, which has seen better days. There's a little nut on there now, cause the little ding-a-ling fell out.

Narrator: I hope you don't have that effect on all men.

Nikki: Let's say that Claire is contestant number one and David is contestant number three. "Hello, David." "Oh, hello, Claire." Why don't you ask him what his favourite cocktail is? "Oh, that's a good idea!" "Hey, David, what's your favourite cocktail?" "Well, I don't know specifically, but actually I don't drink too much cause I'm only 19, but if I was going to go for one, I'd probably go for Blue Nun, actually."

Narrator: I think you need to get on with your starter. Red pepper, olive and tomato tart.

David: Her starter sounds absolutely gorgeous, red pepper, olives and tomato tart.

Kerrie: I'm really shocked at this menu. I thought it'd be loads of words I couldn't say, and being a food critic, I should be able to say them.

Dave: Eastern European, perhaps? No, Eastern European's wrong. Where is the bottom bit of –

Narrator: I have no idea. Nikki starts with her pastry base, sifting flour before adding water, salt, and giving it a massage.

Nikki: Work for Mummy. Mummy needs you. Work for Mummy.

Narrator: Wrapping butter in the puff pastry, she chills, ready to roll out later. Next, she starts on her main, lamb and chickpea casserole served with pittas and fruity rice.

Kerrie: I hate meat where you have to chew, chew, chew, chew, chew, you know? That just sounded like a train.

David: I think I'm going to go home with a full stomach tonight.

Dave: Chickpeas, can't get enough of those. They do have a slight windy effect on me after a while, so...

Narrator: Can't wait. Nikki gets massaging again, the lamb this time, before adding spices and tomatoes. She slow-cooks, giving her time to fry her pittas and brush up on her second language.

Nikki: There's no end to my talent here. I can cook and speak Turkish all at the same time.

Narrator: Prove it.

Nikki: When they come into my house I shall say, "Hosgeldiniz." It means welcome, welcome. And if they're happy to be here, they'll say, "Hosbulduk." It means, "Thank you, I'm happy to be here."

Narrator: Wow, she can talk Turkish and cook at the same time.

Nikki: It's burning. Oh dear.

Narrator: No, she can't.

Nikki: I'll just turn that over.

Narrator: Well hidden.

Nikki: Hope no-one notices.

Claire: Dress code – "Eastern promise". Something eastern?

Dave: Ali Baba? I could come in on a flying carpet.

Kerrie: I hope I'm not gonna have to do belly dancing, because someone might be barged out the way by my belly.

Nikki: The reason I have a Turkish theme is because I absolutely love Turkey. I married a Turkish man, so I'm kind of married to the country. I'm bringing a little bit of east meets west into East Anglia tonight.

Narrator: For dessert, Nikki's making Cokolata Fantezi Pasta, basically Turkish for "Chocolate cake". She begins by crushing macaroons. Yeah, okay, I think that's done it. Biscuit base sorted, she melts chocolate and marshmallows with a splash of brandy.

Nikki: Claire, Claire, if you dare, David's waiting. He wants you to share.

Narrator: You're barking up the wrong tree, there.

Nikki: Oh, dear, am I dribbling?

Narrator: I'm afraid so.

Claire: I think the first word of this dessert means, "Chocolate", so hopefully it's some sort of chocolate pasta.

Kerrie: What the hell is pasta doing under the word, "Dessert"? I don't get it. I don't get it.

Dave: It sounds a bit like a chipolata sausage pasta dessert with ice cream. I have no idea.

Kerrie: I'm intrigued now. Bring on dessert, because I'm going to critic it.

Narrator: Someone should critic your pronunciation. Adding the melted marshmallows to the chocolate, Nikki mixes together with cream.

Nikki: The only person that I'm worried about with this dessert tonight is Kerrie, because she did say last night she wasn't really a lover of dark chocolate.

Narrator: She's not a food critic.

Nikki: But if she really has got that much of a food critique career, she may well detect it is dark chocolate.

Narrator: With all this mixing, Nikki's struggling to get matchmaking off her mind.

Nikki: Chocolate, cream, alcohol, strawberries, and the man you love.

Narrator: Finally, she dollops the chocolate mix onto the biscuit base and leaves to chill. With the guests soon to arrive, it's time for Nikki to transform herself.

Nikki: I am now going. Ben gidiyorum.

Narrator: Same to you. Yep, that's eastern promise. What about your guests? First to arrive is single magician David. Crikey. Who've we got?

David: Hello.

Nikki: Hosgeldiniz, come, come. I hope you like all the red and my little lights -

David: Yeah.

Nikki: - to make it a little more like a stage set, really, isn't it?

David: I suppose it is, isn't it?

Nikki: Do a little dance, maybe, later, do you think?

David: Maybe later.

Nikki: Do you know any?

David: I won't do that.

Nikki: Do you want?

Narrator: Fat chance. Next to arrive is the second singleton of the group, Claire.

Claire: God, you look amazing.

Narrator: Play it cool, David, play it cool.

Nikki: David, there. But don't shake him too hard.

Claire: Argh!

Nikki: Ooh, Claire.

Narrator: The sight of sheikh David has made her weak at the knees. Who wouldn't be? Next up it's football-mad Kerrie.

Kerrie: Hello.

Nikki: Hosgeldin! You look like a Turkish cousin. Turkish cousin.

Kerrie: Are you going to talk like that all night?

Nikki: Oh, go on then.

Narrator: True to form.

Kerrie: Sorry, I've not met you before this week. You look fabulous.

David: I haven't got anything funny to say.

Narrator: Oh, she's in for another. David is irresistible tonight. Completing the line-up, it's DJ Dave.

Dave: I have travelled from afar on my magic carpet, which broke down in Colchester, so I had to get a taxi the rest of the way.

Narrator: Just get in, Dave.

Nikki: Our last night, guys.

David: Last night together. To a wonderful evening! A good finish to a brilliant experience.

Nikki: Cheers, everybody.

Narrator: Coming up, top chat-up lines –

David: If you could pick a superpower, what would you have?

Kerrie: Claire is so clearly not interested.

Narrator: - top secrets –

Claire: You're not really a food critic, are you? She thinks I'm a dumb blonde. I'm way more intelligent than she is.

Narrator: - and the top prize.

Nikki: Time to reveal the winner.

Narrator: It's the final night in Ipswich, and the date-organiser Nikki Yucel is entertaining her guests with a Turkish-themed evening. By the end of the night one of them will walk away with a £1,000 prize.

All: Serefe!

Narrator: The host is back in her kitchen, finishing off her starter. Shaping her puff pastry, she spoons on a tapenade and adds peppers.

Nikki: This is the cheese, Italian cheese.

Narrator: Very Turkish.

Nikki: Was hoping to do a great night, but she might not, and give the guests a fright.

Narrator: You will with that singing. Upstairs, the guests are having a nose.

Kerrie: Oh, she loves her dressing up.

David: Quite a big fan of her dressing up, isn't she?

Kerrie: Yes, definitely. I think you look really good with that conk. 'Onk-'onk.

David: Ow, ow. It's not the most comfortable thing in the world.

Dave: Speed dating. Oh, she's not going to get us speed dating tonight, is she?

Claire: This is scary. Does this mean that she's going to try and set me and David up?

Dave: You can't knock him back. You'll break his little heart.

Claire: This is like my worst nightmare.

Narrator: That's a bit harsh.

David: I am the BFG.

Narrator: Oh, I see your point. Downstairs, Nikki plates up the first course of the night, red pepper, olive and tomato tart.

Nikki: Good evening, ladies and gentlemen. Afiyet olsun, everybody. Enjoy.

Claire: I'm loving it right now.

Nikki: You got a touch of the Eastern promise tonight?

Claire: Yeah, well that makes sense. Thank you, Nikki.

Nikki: You're welcome. Afiyet olsun.

Dave: The starter came out looking good, taste didn't disappoint. Cannot fault it.

David: It tasted a bit like a mini-pizza, and that's why I enjoyed it.

Narrator: Oh, bless.

Kerrie: The starter this evening was well executed.

Narrator: Oh, the fake food critic's off, but Claire's determined to get to the bottom of Kerrie's supposed career.

Claire: Critique the starter for me, please.

Kerrie: The starter is very pleasant on the palate.

Claire: And what is a palate?

Kerrie: Your mouth.

Claire: You know what, it's really funny. She thinks I'm a dumb blonde, when actually, I'm probably way more intelligent than she is. How long have you been a food critic for?

Kerrie: For about six months.

Claire: Six months? Which ones have you done in Colchester? Cause I do know a few.

Kerrie: I've only done about, what six months, three a week. Over 70-odd restaurants, that's probably more than there is in Colchester, don't you think?

Claire: "Uh, right, yeah, I've only been doing it for six months and that's like three restaurants a week." How many is that then, Kerrie? 72 restaurants. You live in Colchester, there isn't actually that many restaurants in Colchester. Kerrie, can I ask you a question?

Kerrie: You may ask me a question Claire, cause I think you know already.

Claire: You're not really a food critic, are you?

Kerrie: No. Jammy git.

Nikki: Dun-dun-dun.

Kerrie: I can't believe anyone believed I was a food critic. I'd love to do that kind of job, but I think I need to learn my food first. I'm a chef.

David: That is definitely not true. Because otherwise you wouldn't get stressed.

Kerrie: I really really nearly did –

David: No, no, bear with me, right.

Kerrie: No, I really nearly did just give you a dead arm then.

David: No, I want to explain myself.

Kerrie: You are so lucky for my reflexes.

David: Kerrie!

Claire: She lied through the whole week, and made certain people feel really, really bad about their nights because she said she was a food critic, I just think's wrong.

David: So, Kerrie, what do you do for a living?

Kerrie: I work in a shoe-shop.

Nikki: You tinker, you!

Dave: I think even that made me a load of cobblers.

Narrator: Boom boom!

David: I imagine when she's at work she's sort of quite nice, calm, relaxed. I think she gets into the role, as it were.

Narrator: Are you sure this is Kerrie we're talking about?

David: Yes.

Narrator: Really?

David: I'm not saying anything else. She knows where I live.

Narrator: She's scared the sheikh out of him.

Nikki: There's still a little bit of friction in the air, so we need to lighten the mood.

Narrator: And Nikki's got the perfect antidote.

Nikki: So I have a little game for you.

Narrator: Exactly what Claire's been dreading.

Nikki: Obviously you know you two are going to have to speed date each other.

Narrator: He's happy. She's not.

David: That's the biggest face of awkwardness I've ever seen.

Nikki: There's no pressure, guys. Your time starts now.

David: If you could pick a superpower, what would you have?

Claire: Invisibility.

Narrator: Sorry, Claire, you can't disappear.

David: Okay.

Nikki: Claire, would you like to have a question for David?

Claire: Yes, Nikki. I would.

Nikki: Cause time's moving on and it's called speed dating, not slow dating.

Claire: Okay. It was possibly the most awkward moment of my life. I wanted the world to swallow me up.

David: If Claire wants to pick invisibility as a superpower, that's great, you know. That's my second choice.

Narrator: And your first?

David: If I could pick any superpower it would be to control time and space. Anywhere, anywhere. Fantastic.

Narrator: Anywhere but here, Claire.

Kerrie: Claire is so clearly not interested, but David has a little crush building up inside him, bless him.

Dave: David, I think, perhaps didn't quite catch onto the fact that Claire wasn't interested.

Nikki: What would be your ideal fantasy date?

Claire: Something spontaneous.

David: If I was going to pick a date, it'd be something planned months in advance.

Claire: The worst thing about this whole thing is that I actually think David might even fancy me a little bit now. There was a little bit of footsie going on under the table.

David: I think it would be nice to maybe meet up with her again, just in a slightly different setting, something that's a bit less formal.

Narrator: No chance, fella. In the kitchen, Nikki puts the final touches to her main. She boils rice, adding currents, fries peppers, and in goes some parsley and it's ready. Lamb and chickpea casserole with Mediterranean vegetables and fruity rice.

Nikki: I love it, and I'm going to go and see if there's a good afiyet olsun going on out there cause it's bloody lezzetli.

Narrator: What are you talking about?

Nikki: Hello, my friends. Benim arkadas.

Kerrie: That looks lovely.

Claire: I just love eating with my hands.

Dave: The presentation was just immaculate. And I tried the lamb, and honestly, I can tell you that it's the first time in my life that I've enjoyed eating lamb.

Kerrie: The meat was chewy. I hate chewy meat when you have to, like, chew for ages and ages and ages. I hate it, because you can't talk, and everyone knows I like to talk.

Narrator: They do. Over the main, conversation turns to their first impressions of one another.

David: Now, my only impressions that have really changed significantly of anybody are Claire, in a very positive way, obviously. When I first met Claire I had initially anticipated her to be a very blonde ditzy woman.

Narrator: Oh, David, whatever tiny chance you had...

David: And that was my initial impression. Over the week, you've just become more intelligent and articulate –

Narrator: Keep digging.

David: - and it's just slowly gotten better and better.

Claire: He's realised, over time, that I actually have a brain, which is funny. I'm used to hearing it and, you know what they say, don't judge a book by its cover. If I had have judged David by his cover I'd have thought he was a weird magician. However, I still do. Kerrie, what you see is what you get. And, you know what, deep down, you're actually

really really soft and you give this really hard exterior and I think you give it for the wrong reasons, and I think if you were truer to your inner self...

Kerrie: Shut up. I'm going to weep.

Claire: I think, honestly, if she was truer to her inner self, people wouldn't have that impression of you.

Kerrie: That's all rubbish. You hit the nail on the head. Don't make me do my crying voice. You have just hit the nail right on the head. I'm going to look like a crying Millwall fan, like a right guff now. I have realised, this week that I should learn to get along with people. Not to be so harsh with people straight away, so quickly, maybe.

Claire: I think the whole food critic thing has made her realise that she doesn't need to lie, she doesn't need to fake anything and that if she just was herself from day one, we might have actually liked her a bit more.

David: To no longer judging people on what you see when you first meet them.

Kerrie: That's changed my life. I agree. I will never, ever judge anyone again in my life.

Nikki: Cheers, everybody. Serefe!

All: Serefe!

Narrator: Serefe indeed, and with happy hearts, Nikki leads the way for the entertainment. It's time to get those bellies dancing.

Dave: I'm thinking, it's a demonstration, I'll enjoy this. Unfortunately, the demonstration became interactive, at which point it was horrible.

Claire: The entertainment tonight was amazing. Belly dancing, brilliant. Had a really good laugh. The highlight of that was seeing David dance. It was the most awkward dance I have ever seen. It was like a Carry On film. I just thought, bless him, but what the hell?

Kerrie: David's moves, at belly dancing, are worse than mine.

Narrator: I wouldn't go that far.

Kerrie: He looked like a penguin. Everything on as well, under his costume.

David: There are two things I don't do in life – I don't run and I don't dance. Belly dancing is the danciest of dances that I definitely don't do.

Narrator: With the dancing a hit, Nikki's last chance to bag the grand is with dessert, and she's planning to give her guests heart-shaped portions.

Nikki: Oh, it's going to be stuck now, isn't it? How am I going to get it out again? Oh, let's just forget that idea. [Singing] Love is in the air, you never quite know when you'll get them to have a little go.

Narrator: With the hearts a no-go, she opts for plan B, a simple slice of cikolata fantezi pasta, and a sparkler.

Nikki: There we are. Cikolata fantezi pasta. "Pasta" is Turkish for "cake".

Dave: Oh, that's a relief. Nikki, I always knew there was a spark between us.

Nikki: Oh, you little tinker, you. There you go. There we are. Enjoy.

Kerrie: I'm sick of dessert, because I don't eat it, normally.

Nikki: No problem.

Kerrie: So, don't think I'm being rude by leaving your food, because seriously, I'm not.

Narrator: You are.

Kerrie: But it was too rich for me, I'm not a chocolate fan, you know, but it was well executed.

Claire: It was traditional, and it ticked that box for me. I absolutely loved it.

David: I was elated when I found out we weren't having pasta for dessert, because I did want something a little bit sweet. That was maybe a bit rich for the liking of what I wanted, but it certainly filled a hole.

Narrator: Nikki's night of Eastern promise has come to an end. Time to find out who's won.

Claire: Nikki's a lovely host and I just love her to pieces, and for that reason I'm giving her an 8.



David: It was good home-cooked food from scratch. The entertainment just wasn't to my particular taste, and that's why I'm going to be giving Nikki a 6.

Dave: Nikki's party has been exquisite from start to finish. One point docked for the belly dancing. Nikki, tonight, gets a 9.

Narrator: To trounce Dave, Nikki needs a further 5 points to win.

Kerrie: Tonight the food was well executed but there was a few things that wasn't to my palate, so the entertainment was brilliant, so tonight I'm going to give Nikki, the fabulous Nikki  
—

Narrator: Hold it right there, Kerrie. Let's find out together.

All: Ooh!

Nikki: Time to reveal the winner. In fifth place, David.

Claire: Well done!

Nikki: That's interesting. Next, joint third, is Claire and Kerrie. Very interesting, well done. Second place is Dave, which means I've won. Ah!

Kerrie: Kerrie scored Nikki an 8, giving her a winning total of 31.

Dave: It was clear from the minute we walked in tonight that Nikki was going to walk away with this contest. She has been exceptional throughout.

Kerrie: You goon-fish.

Nikki: Fantastic. Thanks, everyone.

Claire: Well done! I've had loads of fun this week, I've enjoyed myself. I've met people I'd never meet before and I've loved every minute of it.

David: I guess I did come last. Of course, everybody has to come last, but I tell you what, it couldn't have gone to a nicer person.

Nikki: This experience will stay with me for the rest of my life, and when I'm a grandma and a great-grandma, I will be telling my grandchildren, "Your grandma won *Come Dine With Me* on the strength of her Turkish cookery," and they will be so proud as well.

All: Cheers!

Kerrie: That is my friend for life, and she's a Frank Skinner, and I couldn't be more over the moon that she has won this competition and I mean that 100% from the bottom of my heart.

## Un dîner presque parfait

### "Episode Marie-José, day 1"

(Notes : *Come dine with me* is in some way a hermaphrodite with regards to food representation by 'the media', as it is the viewers, who have in this instance become actors, who choose what kind of food is represented. Furthermore they comment on and discuss the advantages, disadvantages of particular foods and cooking techniques, they create the critique and the benchmark for what represents 'taste' for their group.)

00 :00-54 :44

Participants Saint-Quentin :

Marie-José, (MJ) 53 ans, secrétaire

Bernard, (B) 59 ans, consultant en management

Séverine, (S) 35 ans, commerciale

Christophe (Ch) 45 ans, consultant en marketing

Marie (M), 29 ans, professeur des écoles

Off comment (C)

00:00-00:13 Trailer : the French tables in the trailer are decorated fast and elegantly. The first dish is very thin cut carrot rounds with equally small, thin cut pink slices of some cooked meat, the second is whit it might be fish, but is too quick to see it clearly. The third is a pink dessert on a dark pink coulis decorated with raspberries and accompanied with something which could be half a peach or apricot. On the last plate there is a frog trying to escape, being 'hunted' with knife and fork. The glasses even though they get picked up as if to drink from, are empty.

#### *Menu*

Jardin en fête. Les saveurs océanes font craquer Mlle Timide

La triplète des maraichers se met au vert

Le petit prince des prairies se ballade de Rivarenes à Avignon

Les douceurs roses sont dans tous leurs états

Rouleau de concombre avec du saumon et de la crème à l'aneth, petites brochettes de crevettes avec de l'ananas à la plancha et des tomates cerises aux caramel

Gaspacho de melon basilique, mousse de betterave et velouté de petit pois à la menthe

Souris d'agneau avec tian provençale aux tomates et courgettes, accompagné d'une poire tapée de la Loire

Glace à la fraise, mousse de framboises et clafouti aux cerises

#### *Menu*

Cucumber roll with salmon and anis creme, shrimp brochettes with ananas à la plancha and toffee cherry tomatoes

Melon gaspacho with basilic, beetroot mousse and petit pois soup with mint

Lamb shank with tomato and courgette tian (gratin) provençale with a dried pear poire tapée from Loire strawberry ice-cream, raspberry mousse and cherry clafouti

00:14 C : Bienvenue dans *un dîner Presque parfait*. Cette semaine c'est à Saint Quentin au cœur de la Picardie, que la dîner se dresse à table. Avec sa célèbre basilique, son hôtel de ville, son château ou encore son gigantesque parc en plein centre-ville, Saint Quentin inspire la tranquillité et le délassement . Mais cette semaine la partie de la pêche ne sera pas tranquille.

Marie-José, Bernard, Séverine, Christophe et Marine ont mordu à l'absent (?) et plus d'appétit d'un barracuda (chanson Claude François).

Ch : Elle avait vraiment envie d'être la première

M : C'était beaucoup trop pour moi (shaking her head in despair)

MJ : Un délice

S : J'attends devant la suite

Ch : Entrez, entrez installez-vous

Comme chaque semaine ils s'invite à dîner, hôte leur repas chaque côté noté sur dix pour dix pour sa cuisine, l'ambiance de sa soirée et la décoration de sa table. En jeu le titre du meilleur hôte de la semaine et la somme de mille euros.

1 :05 (a scene from later, when MJ serves a .... ; S : Ah; B : Superb la de la couleur !, after a scene where everybody is dancing)

1 :06 C : C'est parti pour la compétition, que le meilleur gagne.

Demain cape sur l'Italie, Bernard va porter haut les couleurs du drapeau transaPascalein pour offrir à ses convives une soirée bellissima. (Adriano Celentano music in the background)

1 :28 B : Les Italiens sont comme moi, ils sont beaucoup defaults mais ils ont aussi beaucoup de qualité dans leurs qualité il y a la convivialité, la gourmandise, la recherche des arômes et des épices qui, qui (gay ?) régis les plants, alors c'est pour ça que me suis orienté vers l'Italie.

1 :38 C : Avec un tel ambassadeur pas de doutes le dîner risque pas de manquer de saveurs.

Mercredi c'est Séverine qui emporte ses quatre convive sa valise direction la Réunion. Épice, dance et exotisme seront au rendez-vous.

1 :54 S : J'ai un père qui est réunionnais (de la Réunion) une mère qui est métropolitaine (from mainland France) et j'ai vraiment quelque chose dans le sens qui fait que j'ai vraiment envie de le partager aux autres et de les faire découvrir ma cuisine qui vient de très loin là-bas.

C proposera une cuisine qu'elle aime pour le meilleur et pour le pire.

Jeudi c'est Ch qui tiendra le haut de la fiche pour se consultant (de) gestion de 45 ans, pas de question d'un grand sable vient de enrêner engrener ?? eher verstopfen (ineinander greiffen) sa mécanique au programme des réjouissances, plages, dance et raffinement.

2 :24 Ch : Avant d'entrer dans le challenge, je conté faire plaisir mes invité, mais cette fois ci je conte bluffer mes invité.

C : alors attention ! Ch va se montrer redoutable !

Vendredi c'est Marie qui régale, à vingt-neuf ans c'est institutrice maternelle qu'on voit/prouve qu'elle a la main verte ... elle aime faire à ses convives une pause au jardin.

2 :44 J'espère que ce s'qui fera la différence c'est la déco, j'ai vraiment voulu recréer mon jardin secret et j'espère que chaque 'un va partager mon univers.

C : et pour y arriver M se compte bien de se donner à fond ?

2 :56 Aujourd'hui c'est Marie-José qui ouvre la balle. Cette fonctionnaire (Beamtin) de 54, est passionnée de jardinage, c'est donc tout naturellement qu'elle a décide de mettre son jardin à l'honneur.

(bowl of red cherries, with the stone taken out)

3 :07 MJ : Je pense que mon atout est (Trumpf) de retrouver le thème du jardin parque, de l'entré, à la décoration jusque aux activités.

3 :14 C : Les convives ont-ils la main verte? La réponse tout de suite.

3 :20 C : Pour ce premier jour de compétition à Saint Quentin place à MJ. A 54 ans cette maman de trois enfants nous a donné rendez-vous dans un lieu cher à son cœur (visuals 'La réserve naturelle' parc regulations).

MJ : Le parque d'île (?) c'est vraiment le parque qui ressemble à mon enfance, c'est-à-dire il est entouré d'eau et de canard (she throws bread to the ducks).

C. Mais il n'y a pas que ça, qui rends cet endroit important à ses yeux.

3 :36 MJ : Ce que j'aime dans ce parc c'est le côté nature que je peux retrouver. Je pense d'y retrouver mon jardin, et c'est vraiment un endroit de campagne dans le centre ville, c'est vraiment un endroit très, très agréable pour les gens de Saint-Quentin.

C : Le jardin, c'est LA passion de notre hôte, du coup elle a décidé de le mettre à l'honneur dans les assiettes ce soir.

3 :51 MJ : (sings a bit 'ti la la ti la la') mon menu est composé autour du jardin et c'est vrai qu'il y a énormément de légumes et de fruits, très peu de féculents, mais et je me suis dit autant de mettre à l'honneur les produits du jardin il faut cinq fruits et légumes par jour autant en profiter.

4:06 writing : 'Marie-José, 53 ans, secrétaire, Saint-Quentin'

4 :13 Les convives vont donc faire le plein de vitamines. Enfin, si tout se passe comme prévu

MC : je suis quelqu'un qui stresse facilement et je peu me.. en faire cuisine de paniquer surtout en cuisine (4 :25 ide writing again)

C : et si MJ va de garder son sang froid elle a en revanche plus d'un tour dans son sac pour séduire ses convives.

MJ : mes atouts dans cette compétition ça serait ma convivialité je pense que je peux mettre les gens à l'aise dès le premier jour (ide writing)

4 :40 C : pour se détendre avant le marathon qui l'attend rien qu'une petite belote entre amies (they play cards) l'occasion pour notre joueur de mettre les cartes sur table

MJ : Je n'ai pas l'esprit de compétition mais lorsque je fais quelque chose j'essaie de le faire le mieux possible. Et c'est vrai que pour le belote, j'aime jouer à la belote, j'aime gagner, je fais TOUT pour gagner.

5 :03 C : chances aux cartes, voyons si MJ serait aussi .. avec son menu jardin

M : alors un bocal (?) de confiture (5 :10 writing Marie, 29 ans, professeur des écoles, Saint-Quentin)

B : C'est très ingénieux, c'est superbe ('Bernhard, 59 ans, consultant en management') c'est on dire(era) un petit chapeau d'une petite fille qui vient à la campagne avec sa maman

Ch : je trouve que c'est très originale, 5 :20 (writing : 'Christophe, 45 ans, consultant en marketing Saint-Quentin'), par contre je trouve qu'il manque un peu de ..foin (Heu ?) quand même, les étiquettes ne sont pas collés très droites.

S : Je trouve que (5 :25 writing : 'Séverine, 35 ans, commerciale, Saint-Quentin') en principe bien sympa, original, et en plus on a déjà parement un petit cadeau lorsque / on ne connaît pas encore / de ce qu'on connaît pas encore (?)

5 :34 C : L'apéritif

Jardin en fête. Au apéritif, Les saveurs océanes font craquer Mlle Timide

(La triplète des maraichers se met au vert

Le petit prince des prairies se ballade de Rivarenes à Avignon

Les douceurs roses sont dans tous leurs états)

M : Alors Mademoiselle Timide, c'est ce qui m'interpelle le plus.

C : tout comme Ch qui n'a toujours pas compris que 'Mlle' est le raccourci de 'mademoiselle'.

Ch : Mlle timide ?

B : soit des Saint-Jaques de rissole soit des moules en brochettes, soit des ... soit des crevettes

5 :58 S : moi je m'imagine des crevettes, parce-que c'est quelque chose qui revient assez souvent et puis peut-être bien c'est effectivement des algues, je m'imagines des algues. Voilà.

M : en principe ... très bien du ... des choses come ça qui sont plus comme des toastes

Ch : Mlle timide, melle timide, ça m'inspire pas.

C : Bon c'est balle perdue pour Ch

MJ : donc ça sera un rouleau de concombre avec du saumon et de la crème à l'aneth, se sera des petites brochettes de crevettes avec de l'ananas qui sont cuites à la plancha et des tomates cerises que je ferais cuire dans du caramel et se sera Mlle Timide.

6 :32 S : Pour l'entrée La triplète des maraichers se met au vert

M : alors en priori entrée en trois partis, puis que la triplète

Ch : on va peut-être dans la tendance bio

S : La triplette donc c'est trois salades qui pourraient se marier ensemble, avec des sauces différentes, des vinaigrettes différentes.

M : donc pour le (... incompréhensible) de l'entrée je ne vois QUE des légumes apparemment

6 :53 C : des légumes et des FRUITS! L'entrée de MJ sera composé d'un gaspacho de melon basilique, d'une mousse de betterave et d'un velouté de petit pois à la menthe, place à présent (?) au p

M : Alors, le plat Le petit prince des prairies se ballade de Rivarennnes à Avignon

S : ... Rivarennnes malheureusement je ne connais pas du tout

B : Je pense que se sera un village ou un bourre près ou pas d'Avignon, d'ailleurs, je ne sais pas

Ch : allez je vais dire par déduction nord, sud, donc si Rivarreines et Avignon je prends une triangulaire qu'est-ce qui s'passe dans ce triangulaire?

7:34 C : La question sera plutôt qu'est-ce qui s'passe dans la tête de Ch? Bon, allez! Un peu de concentration!

S : Mais le petit prince des prairies pour moi, ben, pour moi c'est comme l'artichaut.

M : je pense un peu ...quand-même

Ch : la .. , tomate, courgette, oohh

B : ça peut-être un agneau aux flageolets

7 :50 MJ : Il s'agit d'une souris d'agneau que j'ai vais faire avec un tian provençale à la base de tomates et courgettes et accompagné d'une poire tapée qui est une spécialité de la région de la Loire.

B : Le dessert Les douceurs roses sont dans tous leurs états

M : ... à la rose, une glace à la rose, peut-être ?

Ch : ça pourrait être une glace et une salade de fruits

B : je dirais pour moi une farandole de fraises dans tout leurs façons de les cuisiner, de les présenter.

8 :20 C : Les convives brûlent au menu ce soir, une glace à la fraises, une mousse de framboises et un clafouti aux cerises, mais pour leur retrouve MJ pour la visite de sa maison.

8:28 MJ : Donc voici ma cuisine c'est l'endroit où je passe la plus part de mon temps. C'est ici que je cuisine pour mes amies, pour ma famille. J'aime beaucoup cuisiner, c'est vraiment, vraiment un endroit qui me ressemble.

8 :40 C : Notre hôte qui a d'ailleurs réalisé une décoration très ahhm personnel

MJ : Donc je vous présente mon accroche saucisson, donc mes saucissons il y a de l'ail, mes piment d'Espelette, et vous avez un pot au lait ancien, une écumoire (Schaumlöffel), c'est vraiment un objet que j'aime beaucoup c'est décorative, c'est un peu foutoire, d'accord, mais j'aime beaucoup – ça me représente. Voici la salle à manger c'est ici que le repas aura lieu, donc c'est un endroit où on mange énormément en famille et j'y reçois mes amis, tout ma famille et c'est vraiment un endroit ou on essaie de faire la convivialité.

9: 13C : MJ semble friand (begierig) d'objets insolites (ausgefallen) comme ses grand pelles à boulanger raccrochés au mure de sa salle à manger. Mais tout les objets ne la font pas sourire, certaines la font craquer.

9 :22 MJ : Ce sont mas trois anges, mes trois anges qui représente mes trois enfants. Ce son eux qui m'l'ont acheté ça pour la fête des mères il y a un ans, ou deux, parce qu'il s'ont était en train de quitter. Donc ils m'on dit maman ce sont tes anges, comme nous partirons. On te surveillera, ils m'ont dit.

9 :37 C : Oui MJ et fleur bleu, mais un endroit de sa maison lui fait vite retrouver le souri(r).

MJ : Nous arrivons sur la terrasse ou va se passer l'apéritif ce soir. Donc la terrasse donne directement sur le jardin, le jardin c'est vraiment ce que j'aime le plus de ma maison. Nous avons acheté cette maison vraiment pour ce jardin.

9 :56 C : Le jardin, qui est aussi le fil rouge de la journée de notre Saint-Quentinoise, mais comme les fruits et les légumes dont elle a besoin ne se trouvent pas tous dans le cire, elle se rend chez son maraicher.

10 :04 MJ : oh il me faut quelques fruits et légumes pour mon repas. Il me faudrait es tomates, il me faudrait des courgettes, donc les courgettes à-peu-près du même diamètre que la tomate

Vendeur : D'accord

MJ : parc-ce que c'est pour mon tire que je fait se soir, il faut qu'il sont pareil. Douze œufs – il sont frais ?  
Vendeur : Oh oui  
MJ : Je suppose. Douze œufs frais,  
V : ils sont frais, la poule de pleine aire , oui ?  
MJ : Poule pleine aire .. about the numbers on the egg  
V: oui vous voyez ce ... (tapie, tapi ? Stempel)? Zero c'est bio, 1 c'est plein air 2, 3 c'est la batterie  
MJ: Ah ! Comment on fait pour savoir si une melon est bon ?  
Vendeur : Moi je goute  
MJ : parce-que moi j'en ai ...  
Vendeur : parce-que ... la queue, je sens, moi je goûte  
10 :39 MJ : mhmmmm c'est délicieux, mhhh ils sont bien sucrée et très, très bon ils commence à ..  
C : alors il vaudrait mieux de partir avant de tout dévorer, hein. Les fruits et les légumes dans le coffre, MJ se rend chez une amie, qui va lui prêter un jeu en bois pour lui animer sa kermès.  
10 :59 MJ : Ce soir je reste dans le thème du jardin et les choses seront à l'extérieur, se une kermès, Donc le but sera de viser le ..  
11:06 Amie : voilà c'est pour avoir le maximum de points (she throws the coins) donc pour moi c'est pas gagné, hein.  
(MJ tries out the game)  
11:19 C : .. montre Les sons MJ faire la main et nous retrouvons nos invités qui vont tenter de faire un portrait robons de la semaine  
11 :24 B : Alors qui pourrait se cache derrière ce pot ?  
11 :26 Ch : Alors déjà la présentation du pot, j'dirais ça serait plutôt féminine.  
M : Donc j'imagine que se soir aller chez une femme, qui aurait à peu près cinquante ans  
S : J'imagine une femme, pourquoi ? Pour le pot d'confiture, parce-que c'est plutôt féminin que masculin  
B : Je pense que c'est réalisé par quelqu'un de jvure ( ?) et qui a peut-être des enfants.  
C : est plein mille, même si pour l'instant notre quinquagénaire semble plutôt d'avoir quinze ans (back in the court yard playing games)  
12 :06 C : ...Bon allez fini de jouer hop le jeu de la grenouille dans le coffre, il est temps d'aller cuisiner  
12 :12 trainler to signal the cooking starts  
C: Alors s'est parti. MJ commence par un de ses trois dessert, la clafouti aux cerises.  
MJ : Donc je vais brancher mon four, thermostat 7, ça fait à peut-près entre cent quatre-vingt (180-200) et deux-cent degrés. Amateur de fraîcheur, à vos crayons pour réaliser (12 :30 on screen :) clafoutis aux cerises il vos faut (clafoutis aux cerises) 1kg de cerises, 200g de farine, 50g de sucre, 1 sachet de sucre vanillé, 3 œufs, 50 cl de lait, une poignée d'amandes effilées, 2 cc de Kirsch (et) une pincée de sel.  
12 :45 C : première étape et pas des moindre dénoyer les cerises  
MJ : je me suis acheté un dénoyauteur des cerises, c'est tout nouveau donc j'espère que ça vas fonctionner, c'est pas certain. C'est (ce n'est) pas gagné.  
C : Et en exclusivité pour vos chères téléspectateurs, MJ va faire sa démonstration de son dénoyauteur.  
MJ : donc il faut ... une cerise, si ça marche oh c'est ça, et le noyau tombe.  
C : et cette machine révolutionnaire peut-être à vos pour la modique somme de dix euros par contre elle ne sera ni reprise ni échangé évidemment.  
MJ : donc je me suis fait un petit cadeau, mais bon. .. allez mes mere ( ?), il va coincer c'est toujours ce que j'ai comme d'habitude, je les met la dedans, .. j'en ai assez, et une fois sur deux il coince, il a coincé vite. Une cerise c'est passe, je me suis dit bien, deux cerises bien, et trois cerises bien sur tout a bloqué.  
Coincé une fois sur deux, je me suis.  
M tu vas te faire voire et entre nos pour une fois il avait bien raison. Moi je suis bien.. des petites gadget de cuisine pour me faciliter la vie, sauf que et bon suis toujours la voila ( ?)  
C : MJ dénoie donc son .. de cerise à la main puis elle tasse bien les fruits au fond du plat une fois que c'est fait, il manque juste un détail  
MJ : donc la je vais remettre deux, trois noyons dans mon clafouti ce qui donne du goût à la crème.

C : En voyant bien sur à les mettre sur les cotés pour les retirer facilement au moment de servir. Bon allez MJ peut passer à la suite, mais avant un coup de torchon s'impose.

MJ : Donc dans la cuisine je suis assez organisé sans être maniac, mais je suis quand-même organisé. J'aime les choses a leur place et j'aime faire les choses dans l'ordre.

C : MJ continue la préparation de son clafouti, elle verse le lait dans un mixer, puis elle ajoute les œufs, la farine et le sucre.

MJ : du sucre, 50g, les cerises sont je ne sais pas (tries one) sucré mhhm elles sont bonnes, donc pas trop de sucre.

C : donc les 50g de sucre suffit, hop le sucre vanillé et une pincée de sel

MJ : toujours mettre une petite pincée [de sel] dans les gâteaux pour la pâte c'est meilleur.

C : et cerises sur le gâteau avant le mixage – le kirsch

MJ : le kirsch est un alcool de cerise, donc ça s'accote très bien avec les cerises

C : sans blague! Bon allez-hop on mix le tout.

MJ : donc mon préparation est fini, je vais le verser dans mes cerises. Et je vais rajouter quelques amandes effilées dessus.

C : le clafouti termine sa course dans le four préchauffé a cent quatre-vingt degrés et trente-cinq minutes plus tard ...

MJ : ... mon clafoutiiii il est juste à point. Après mon clafouti qui était beau, qui était bien dorée, je cher s (?), je suis dans les timbre (?), je suis bien. 15:51

C : Et si elle est confiante MJ ne prends pas racine pour autant et continue dans les saveurs sucrés avec la préparation de son deuxième dessert la glace au fraise une spécialité de la maison.

15 :59 MJ : Je fais ma glace à la fraise très souvent dès qu'il y a des fraises dans la saison, Et c'est vrai c'est le dessert préféré de mes enfants, donc c'est un dessert que je fais très, très souvent. Donc je maîtrise.

16 :15 C : Et les enfants à MJ c'est sacré. Bon allez laver les fraises MJ peut les ' [equeuté]' étêter (köpfen/kappen, he does pronounce it a bit like it is actually wrong).

MJ : j'ai lavé les fraises, bien, non- [equeuté] étêtées (?), autrement si on coupe fraises elles prennent l'eau et donc l'eau rentre dans la fraise et automatiquement la glace [goudou] goudronne (? teeren).

C : Parole de spécialiste. Faut les fraises ' [equeuté]' notre hôte les verse dans son mixer

16 :34 MJ : je doit y mettre le couteau [dans le mixer], ça ne va pas le faire, je dois me dépêcher, voilà.

C : Le petit oublie réparé, place au mixage

MJ : Alors je vais ajouter mon sucre glace, donc il me faut(looks at the typed out recipe) 250g de sucre glace, ma balance magique, et ça c'était pas bien, c'était pas dans le programme, parce que c'était se dépêcher et c'est tout deglané ? auseinander gleiten allen brachen désagrégé, délité

C : et la balance risque de moins fonctionner, mais notre reine du four n'a pas dit son dernier mot

MJ : J'en ai une autre. On ne vas pas se laisser démonter par une balance. Face aux imprévues, je n'ai pas je pense qu'il y a une solution pout tout, donc je vais peut-être aller, ..couler, parce que ça va me déstresser, mais no je n'ai pas ni pon ???? Je suis quelqu'un qui, je pense qu'il y a un remède a tout.

C : MJ pèse 250g de sucre glace qu'elle ajoute aux fraises et c'es t reparti pour la balle sur le mixer.

MJ : et donc je vais mélanger 25 cl de crème fraiche épaisse (250 gr)

C : un dernier coup de mixer et MJ rempli ses moules elle met ensuite sa mélange au réfrigérateur pour un minimum de cinq heures. L'hôte du jour continue en se lançant (dans) sur sa troisième et dernière dessert, la mousse aux framboises.

MC : je fais la mousse de framboise normale, mais là je fais la mousse de framboise avec un siphon. Et ce n'est pas ma .. de siphon (ce n'est pas ma siphon ?). 18 :11 Mais bon, qui ne tente rien a rien. Donc je tente.

C : et pour tenter cette recette MJ a tout d'abord besoin de framboises

MJ : je prends les framboises pour les faire revenir , alors je mets mes framboises environ 200g de framboises, je vais mettre 33 cl de crème fleurette, donc ça c'est un peu moins, car ça c'est 40 cl.

C : une fois la crème est versé MJ ajoute 80g de sucre et mélange le tout à feux doux, ensuite 18 :37 le mixer encore

MJ : donc je vais prendre la mousse (it's more a sauce) de framboise et je vais la passer au chinois (sieve) parce que il y a des petits grattes (Kernen) c'est pas très bon.

C : MJ ça pique. Faire la trilogie des desserts ça prends du temps, mais elle assume se (son ?) choix

MJ : j'ai choisi de faire plusieurs préparations à chaque plat, donc c'est vrai trois entrées, trois plats, enfin trois desserts, c'est beaucoup, c'est beaucoup de préparation, pas très compliqué, mais c'est beaucoup de préparation (il me semble), beaucoup de vaisselle, beaucoup mais un choix, ça donnera, un choix aussi à mes invités, je pense.

C : Une fois à l'appareil de la mousse filtré il faut le verser dans le siphon.

MJ : donc je mets mon bulle de gaz dans le siphon, je ferme et je fais à l'envers (shakes it) et fort, très fort, on m'a dit très fort. Maman, tout/ tu ce coup, tout ce coup ( ?) il est mélange, j'enlève la cartouche et ça devrais faire 'psht' – yeesss.

C : Yesss, MJ se réjouit et met son siphon au frigo jusque à se soir. Ses trois desserts sont à présent terminés. 19 :52 Notre hôte peut attaquer son première plat le 'Petit prince des pairies' (writing ingredients 19 :54-20 :13 ) à vos crayons pour réaliser ce souris d'agneau, mi ... c'est vous de 5 souris d'agneau, 1 oignon, 1 carotte, 2 gousses d'ail, 10cl d'huile d'olive (100 ml), 25 cl de vin blanc (250ml), 2 cs de miel, un bouquet garni (composé de thym, de laurier, de romarin, et de sarriette, du) sel et du poivre'. MJ commence par revenir les souris d'agneau dans l'huile d'olive.

20 :15 MJ ; donc je vais faire roussir les faut que , elles soient doré de toutes les côtés, donc je vais les tourner pour faire doré toutes les souris d'agneau, donc ça peut prendre dix minutes. Donc une souris c'est gros, mais il y a un gros os dedans, donc, impressionnant, c'est plus impressionnant que une ... ( ?)

C : Notre Saint-Quentinoise ajoute ensuite les gousses d'ail sans les éplucher.

MJ : je ne les épluche pas, parce-que ça donne plus de gout et c'est plus digeste.

C : et un oignon coupé en rondelles.

MJ : C'est plus facile de cuisiner pour des gens qu'on connaît, donc on sait s'ils n'aime pas les oignon, si ils sont allergique, mais là je connais personne, donc je fais un peu de piff on verra. Je prends un bouquet garni avec du laurier, du thym du un peu de sarriette, du romarin, ce sont toutes les herbes aromatiques que j'ai dans le jardin. Mhmm, sent bon

C : notre jardinière ont/ aux /monte /honte ( ?) herbes à la banane. La préparation des souris d'agneau pour elles, s'est une promenade de santé.

MJ : (ploppt den Korken der Weissweinflasche) Wow. Je mouille un peu de vin blanc, donc c'est un verre

C : une fois le vin versé le mijoter une heure. Une heure plus tard MJ rajoute encore quelques ingrédients.

MJ : Alors je vais (re)garder mes souris et je vais ajouter ma carotte et mon miel. Donc je vais rajouter un peu de miel pour donner un peu de ..., c'est un peu trop sucré mais je vais pas mettre beaucoup et tout le monde n'aime pas les salés sucrés.

C : Pour terminer MJ n'a plus qu'à couper sa carotte en rondelles et la mettre dans la cocotte.

MJ : On va les laisser mijoter une petite heure encore.

C : ce soir les souris d'agneau seront accompagné d'un tire de légumes et de poire au vin. Et à 16 :30 un vent de panique souffle dans la cuisine de MJ lorsque elle commence son apéritif.

22 :04 MJ : Lorsque j'attaque ma concombre ( ?), il me reste encore plein de choses à faire et je me dit je n'aurait jamais du faire tout par trilogie, ça fait vraiment, trop, trop de travail.

C : Et oui quand notre hôte a vu grand proposant trois desserts et trois apéritives à ses invités. Si les desserts sont près MJ doit encore préparer TOUS ses amuse-bouches. Alors sans perdre une minute elle débute la préparation de sa maquette de concombre.

MJ : Donc je vais éplucher mes concombres, afin de faire des bembettes ( ?) très fines

C : Une fois les concombres sont épluchées, c'est toujours grâce à son économiste qu'elle va pouvoir réaliser ses lamelles.

MJ : Donc on va faire ça déjà, on verra après j'en ai déjà un c'est prêt depuis 2243 c'est pas gagné, ça c'est un belle là

C : Notre hôte doit répéter l'opération dix fois, mais sa confiance s'évanouit dans la nature

MJ : Je crois je commence à stresser, comme je sens je vais pas y arriver tout faire



C : Une fois les lamelles sont terminés il faut couper les tranches du saumon fumé de la même dimension, mais cela ne se passe pas sans problèmes

MJ : même si j'ai pensé que ça c'était des grandes tranches ah... pas de chance aujourd'hui !

C : le stress monte mais MJ ne se laisse pas abattre et dépose des petits bouts de saumon fumé sur les tranches de concombre.

MJ : C'est bricolage, c'est pas à peu, c'est EST, mais ça ira quand même, c'est quand-même bon

C : Une fois MJ a fini de bricoler, elle est à la mélange de crème fraîche, de citron et de l'aneth, qu'elle a préparé en avance. Terminé elle roule les tranches

MJ : Il me manque un. Ah non, on ne panique pas

C : Et hop MJ refait le dernier. Dernière touche : les œufs de saumon pour apporter un peu de croquant.

MJ : se .. en retard c'est vraiment très, très difficile. Et là j'ai envie d'abandonner. Partir, c'est terrible.

C : Ah main non MJ ce n'est pas le moment d'abandonner ! Allez et on y va !

MJ : Il est 17 h et je me sens pas bien, pas bien du tout ! Je suis très en retard, j'ai encore tous mes entrées à faire, ma déco, ma maison est sale et je déteste recevoir dans une maison sale. Mais on y croit !

C : Voilà une attitude de gagnante ! Même si l'hôte du jour en a marre, elle poursuit la préparation de son apéritif avec un deuxième amuse-bouche les tomates d'amour.

MJ : donc il me faut 300g de sucre faire mon caramel. Donc je vais faire des tomates cerises qui vont être trempées dans du caramel, tout simplement.

C : Et pour réaliser le caramel il faut laisser fondre le sucre à feu doux dans un filet d'eau, sans oublier de remuer fréquemment.

MJ : Je n'ai pas de technique pour le caramel, faut simplement surveiller.

C : Tout en gardant un œil sur son caramel MJ pique ses tomates cerises sur des cure-dents.

MJ : donc le caramel commence à prendre une très belle couleur, je vais rajouter mon sésame, juste quelques grammes, un peu de citron.

C : Et puis retour sur le feu pendant une ou deux minutes. Dernière étape il faut enrober les tomates cerises de caramel.

MJ : mmhhhn je me brûle c'est horrible (je m'ai brûlé, after putting the finger into the hot caramel)

C : Les tomates sont terminées elles seront servies avec des roulades de concombres qui sont prêtes, ainsi qu'avec des brochettes de scampi et d'ananas que MJ doit encore préparer, mais malheureusement elle n'a plus de temps.

MJ : Il reste beaucoup de choses, beaucoup de petites choses, il reste la pirote (?) à finir et je commence vraiment, vraiment à paniquer. Là j'ai le stress qui monte et la fatigue, la chaleur, il fait très chaud et je suis vraiment très fatiguée.

26 :05 C : Mais il ne reste pas un moment de baisser les bras, il faut encore dresser la table (there is a gray plastic cover under the white fabric one) , première chose mettre la nappe

MJ : je l'ai mis à l'envers (laughs) on va y arriver, alors je tourne d'autre côté. Il faut que je protège la table, parce que un dîner presque parfait c'est bien, mais ma table c'est mieux.

C : Bon allez pour réaliser son potage intérieur, MJ dispose des chemins de table vert, qu'elle ajuste précautionneusement des assiettes blanches et des couverts en argent.

MJ : Alors j'ai fait des petits paniers pour le chemin de table. Donc on va mettre un petit panier de radis ou je pense pas la tomate peut-être, une tomate un radis et une tomate jaune, du jardin aussi mon voisin qui m'(en) a déposé.

C : et même en plein stress MJ prends le temps de flâner.

MJ : Alors je vais mettre un verre tulipe et un verre à l'eau. Et des serviettes que j'ai décoré avec des piments, des petits piments, pour ajouter un peu de couleur dans tout ça. Je vais mettre des petits fleurs qui .. déposer table, pour faire un petit jardin. Et une petite grenouille, elle est toujours dans mon bureau. Pour être fonctionnaire faut passer des concours, j'ai passé un concours mes amis, m'ont fait une grosse, grosse petite fleur et elle était en dedans, sur mon ordinateur, toujours elle est dans mon bureau. ... ramis, c'était grenouilles en casson, ça tombé bien, peut-être que ça m'apportera bonheur.

C : Espérons -le ! Bon allez ! Il est 19 heures les invités ne vont pas tarder à arriver. MJ fixe au changer. Dans un instant nos Saint-Quentinoises vont se rencontrer pour la première fois et pour briser la glace MJ leur a concocté quelques jeux de quoi retomber en enfance. Côté culinaire, les produits du jardin sont à l'honneur, et il y en a pour tout les goûts.  
(at the table)

B : Je sens bien le vinaigre

M : Oui berwerewr (incompréhensible)

M (off) je pas trouve un bon équilibre

Ch (off) : Je pense que c'était raté, tout simplement

C : pour ne rien manquer de ce premier diner rendez-vous après la pub.

28 :19 advertisement (unfortunately not recorded)

C : C'est sous le soleil que MJ s'a prêté ( ?) accueillir ses invités pour cette première soirée saint-quentinoise et le premier convive est une fille.

MJ : Bonsoir, entrez-chez moi, Marie-José

M : Bonsoir, Marie

MJ : Bonjour vous avez passé une bonne journée ?

M : Oui. J'ai ramie ( ?) un petit cadeau

MJ : C'est gentil

M : des petites outils, je me suis dit que ça peut être outil

MJ : C'est bien, merci (M giggles) c'est vraiment gentil.

MJ : Comme M est arrivée, elle est arrivée avec un petit cadeau et un sac avec plein, plein de petits outils jambeiges ( ?) et j'ai trouvé ça super. Ça m'a mis en confiance je trouvé qu'elle était très gentille.

C : Le deuxième invité c'est Ch. Il avait deviné qu'il se rend chez une femme c'est donc les bras chargé de fleur qu'il arrive chez MJ..

MJ : je te présente M, ma première invité

M : Bonsoir

Ch : Bonsoir

MJ : Marie, Ch

M : enchanté

MJ : Vous êtes habillés tout en jardinier je pense je .. des pieds de tomates

Ch : alors je suis arrivé avec la tirai de jardinier pour jouer je jeu à fond et je pensé qu'on allait peut-être planté ou faire quelque chose avec nos chips ( ?) quand on est dans un jardin, dans le thème du jardin.

C : La troisième appointé le bouton est S. 29 :44

MC/S : bonsoir

MJ : MJ

S :S

MJ : Bonsoir bienvenue chez moi

S : enchanté

MJ : tu vas bien

S : un petit cadeau si on va se tutoyer

MJ : tu viens avec moi ?

S : bien sur

C : Cette semaine se sont les femmes qui sont en majorité

S : deux hommes sur cinq c'est déjà bien je crois

MJ :oui c'est bien un petit équilibre masculin

C : que Ch serait sur (se rassure) il ne serait pas le seul homme de cette semaine car voici B

MJ : bonsoir, MJ

B : Bonsoir c'est B

MJ : bienvenue chez moi

B : J'ai trouvé MJ très chaleureux, très connivant. Une chaleur qui caché surement un peu le stresse. 30 :26

MJ : Voilà je vous envoie le deuxième monsieur ... blabla

C : maintenant que le group est complet place à l'apéro avec un champagne avec du jus de citron et du sucre de canne. Pour les amuse-bouches MJ a prévue des brochettes crevettes ananas cuite à la plancha et des bouches au saumon.

MJ : Moi j'ai voulu vous dire tous bienvenue chez moi et une très, très bonne semaine à tous ce que je peux vous souhaiter à tout le monde et a moi ... alors on va commencer une belle semaine.

Ch (off) : La soupe/coupe de champagne en apéritif je trouvais ça sympathique, frais, c'était de saison, je le connaissais déjà ce n'est pas une découverte pour moi, ça reste bien mais, voilà.

S : Moi j'ai apprécié beaucoup le côté un peu plus acidulé avec le citron jaune comme ça a plus de pep s'enfaite, et je trouve que c'est vraiment agréable et comme tu disais tu c'est pas du tout fort sucré c'est juste ce s'qu'il faut

MJ : J'ai fait expres que ... trop sucré après, les goût .. c'est très chaud et...

B : C'est très frais

MJ : J'ai pensé à servir les .. c'est un petit roulé de concombre aux saumon avec une crème fraîche à l'aneth.

B : merci

S : C'est coupé superfin la concombre, impressionnant

C : superfin, mais est-ce que c'est super bon ? Marie ?

M : J'aime beaucoup le goût du saumon avec l'aneth et la crème c'est très agréable (B nickt) et au dessus c'est quoi des œufs de saumon, c'est ça ?

MJ : oui (she grills the pineapples on a portable garden griller plate) c'est juste pour la déco

M : oui

B : C'est un peu croquant les oeufs d'saumon

M : oui c'est ce que j'ai ... côté sympa

S (off) : Le mélange était très bien fait, c'était fin, c'était très agréable.

B : Le roulé de concombre l'apéritif à l'extérieur, je trouvais très agréable, TRÈS rafraichissant. Pour un apéritif en accompagnant ( ?) de champagne.

C : Et c'est pas fini, cerises sur l'apéro des tomates d'amour 32 :33

MJ : Les saveurs à l'océan, et après Mademoiselle Timide, donc je propose de prendre .. c'est sucre

M : et les brochettes, c'est ? Crevettes et ?

MC : c'est crevettes et ananas. Tout le monde n'aime pas l'ananas je peu lui faire une avec des crevettes sans ananas 32 :48

M : pas d'ananas enfaite

MJ : Une crevette sans ananas une brochette sans

M : ananas chaud j'ai un peu de mal

Ch : (takes the Gieskanne with the brochettes) ja vais travailler

M (off) : MJ a eu la gentillesse de me faire la brochette expres justement avec que des crevettes. Alors peut-être au niveau gustative je passe quelque chose mais phh non, l'ananas chaud c'est pas pour moi.

C : Ce sera donc une spéciale crevette pour M. Mais les autres ils en pense quoi ?

B : on a deux choses qui sont très différentes qui vont TRÈS bien ensemble. Les contraire ou les opposes se sati c'est vrai, sauf pour ce qui (points to M)

M : ah oui ça c'est ..

B : pour regretter

M : Alors pour me moi j'apprécie beaucoup crevette ananas ... je trouve il me mangue un petit les épice pour moi il me manque un petit mtz

Ch. Moi je trouve c'est sympa c'est la nature ça corresponde totalement à mes envies, effectivement un peu plus d'épices mais voilà j'aime bien, j'aime bien aussi côté nature des choses.

MJ : Je ne connaissais pas mes invités je ne savais pas si mes invités aimaient les épices, plus épicé ou moins épicé, donc j'ai voulu doser juste normalement pour tout le monde puisse en manger 34 :05

C : L'apéritif n'est pas terminé il reste encore Mademoiselle Timide à déguster. Une tomate cerise roulé dans un caramel au citron et au sésame.

S : Moi .. au mettre cru en faite, mais je suis ouverte à tous découvrir ce qui s'passe j'aime beaucoup le côté croquant et surtout le petit goût de sésame (M looks at her as if she didn't understand what S is talking about)

M : oui (nodds)

S : si je ne me trompe pas

MJ : sésame grillé

S : Oui (M is looking critically, and nodding slightly) le petit gout de sesame

M : J'aime bien le mélange de l'acidité, du sucre, du caramel. C'est vraiment intéressant

MJ : Merci

S : Et meme la tomate en elle meme on l'a sente plus trop (reibt index and thumb together)

M : Oui

B : C'est la fraîcheur de l'intérieur, oui

B (off) : Pour mademoiselle Timide j'ai craqué la craquante qui est vraiment craquante et en bouche très agréable. J'aurais peut-être essayé, mais je ne sais pas ou, où command rajouter un peu de sel sur la tomate.

MJ (off) : J pense l'apéritif c'est bien passée, les amuse-bouches aussi, je pense que tout le monde pouvait prendre tous se qu'il aimait

S : Alors pour le gout je mettrai un plus plus pour le roulé de concombre aux saumon, mais le reste, mhhm, exceptionnel, j'attends de voire la suite.

35 :21 trailer, 35:28 –39 :50 jeu kermes (S wins the basket filled with vegetables from the garden)

A Saint-Quentin le revenue de quitté le jardin pour joindre ben, un potage d'intérieur

MJ : Donc j'ai essaie de mettre des fleurs, des légumes du jardin, des fruit

S : Moi c'est comme j'ai imaginé, je ne pourrai pas dire autrement ..

(More on the table decoration)

40:19

S: (off) J'ai vue des radis, des produits très frais qui était sur la table

MJ : Donc je vais aller préparer mon entrée, parce-que je pense que vous allez avoir faim.

C : en attendant la kermes continue 40 :36- 40 :54 ... MJ prépare son entrée un gaspacho de melon et basilique, un velouté de petit pois et une mousse de betterave.

(MJ entre)

MJ : Alors La triplete des maraichers se met au vert

B : ah super la couleur

S : Mhhm

Ch : Alors se met au vert pourquoi ?

S : Ben ça pourrait être la couleur

Tous : ce mettre au vert ?

Ch : oui je pensais à ça mais je ne voyais pas le lien

MJ : Donc se sont rois légumes et fruits cuisiné avec des herbes du jardin, persil, de la menthe et du basilique. Donc ça été cuisiné avec des produits VERTS.

VC : MJ arrivera-t-telle à accueillir ses invités avec sa velouté?

Ch (off) : Alors le velouté petit pois menthe, ça m'un peu interloqué parce-que petit pois à la menthe à l'anglaise – zzzh , j'ai jamais aimé alors là, quant me j'ai trouvé devant la petite verrine et bien j'étais assez subjugué, oui je peux dire subjugué pas la texture qui était douce et très agréable.

S : Donc là dedans c'est uniquement petit pois et menthe

MJ : petit pois, menthe et un peu de larde fumé

S : ah c'est ça

MJ : très léger fumé ..

B : Le velouté de petit pois pour moi était parfait, parfait parce-que juste un petit fumé qui compensé un petit parfois que aspide ( ?) du petit pois, parfait pour moi.

C : Après cette remis en vert les invités vont voire la vie en rose avec la mousse betterave à la pomme verte

M : Alors la mousse de betterave j'ai vraiment .. (faim ?) de la couleur ça me correspond tout à fait, mais au niveau du goût je le mélange des saveurs j'ai pas trouvé un bon équilibre. 42 :45

B : Moi je sens bien le vinaigre,

MJ : Vinaigre de framboise

M : Oui ... acidité

MJ : et la pomme relève un peu, ... la pomme verte relève un peu le goût sucré de la betterave

S : Moi j'aime bien la betterave, mais je le mettrai franchement un b-moll, parce-que le trouve le goût super-bon, mais (du coup ?) comme c'est TELlemnet sucré je le vois plus comme un dessert comme une entrée

C. Les critiques fusent, heureusement il reste encore le gaspacho melon basilique pour sauver la récolte.

S : Juste un truc je trouve ça manque un peu de fraîcheur on attend quelque chose de plus froid en bouches avec le graissin .. dans le jambon (MJ zuckt eine Schulter, während sie mit abgespreiztem kleinen Finger (I Hand)in ihr in serrano( ?) gewickeltes stück melonebeisst)

M : Avec le melon ça donne un peut de fraîcheur, comme ça 43 :30

B : et puis le volume c'est important moins froid peut-être

MJ : C'est vrai que les soupes froides quant bon que quand ils sont froides

C : L'entré peut-être en demi-teinte mais pas loin d'être terminé (advertisement ?) Il est 21 heure et MJ apporte son plat titulé Le petit prince des prairies se ballade de Riveraines à Avignon.

*Dessert comment fin:*

S : .....Que la barre soit déjà assez haut se soir pour une première soirée.

## "Episode Bernard, day 2"

Présentateur : P1 ; Participants : PA1 : Bernard; PA2 : Christophe ; PA3 : Séverine ; PA4 : Marie-José ou Marie-Jo ; PA5 : Marie ; Commerçants ; C1 : le boucher ; C2 : Perrine, vendeuse de vin

P1 : C'est donc Bernard qui passe à l'attaque et il a l'œil du tigre. Rapidité, agilité et efficacité. Tels sont les maîtres mots pour qualifier notre hôte. (Respire bruyamment dans l'effort) Et oui, à 59 ans, il tient une forme olympique et il a bien l'intention d'en faire la démonstration. Alors, accrochez-vous, ou il vous laissera loin derrière. (00:03:34)

PA1: (En courant) En fait pour moi, le footing, c'est comme cette semaine. La compétition cu/ culinaire, c'est du sport/ du sport dont j'ai besoin. La compétition, j'en ai besoin. Gagner, je/ j'en ai besoin et j'aime ça, et cette semaine, c'est moi qui vais gagner. (00:03:46)

P1 : Fan de la gastronomie italienne, Bernard va tenter de porter haut les couleurs de ce pays. Mais pour réaliser un menu *bellissimo*, ce consultant en marketing doit tenir compte d'un facteur important dans son graphique, la désorganisation. (00:03:58)

PA1 : Alors quand je suis en cuisine, je sais que j'ai plein de choses à faire, plein de choses à ne pas oublier, alors, j'ai beau mettre des post-it à droite à gauche, ben, je suis un peu stressé parce que un peu désorganisé et puis (...) restressé à nouveau parce que désorganisé, etc. (00:04:12)

P1 : Finalement, Bernard, c'est quoi la clé du succès? (00:04:15)

PA1 : La réussite, c'est le/ c'est le fruit de l'échange et du partage, hein? (00:04:19)P1 : Et le lieu que notre hôte a envie de faire partager ne se trouve pas en Italie, mais dans le centre de Saint-Quentin (00:04:24)

PA1 : Je suis ici devant la basilique de Saint-Quentin. La basilique de Saint-Quentin est un monument majeur de Saint-Quentin monument tellement majeur (...) que pour son film « La Reine Margot », Patrice Chéreau avait choisi la basilique de Saint-Quentin pour tourner la scène du mariage de la reine Margot. Je garde un grand souvenir personnel, émotionnel de ce mariage de la reine Margot parce que même si je n'y étais pas invité, pendant une semaine, j'ai vu huit cents figurants passer (...) matin et soir, habillés de leur costume d'époque, j'avais l'impression d'être amené quelques siècles en arrière. (00:04:59)

P1 : Mais c'est bien au vingt et unième siècle que nos quatre candidats vont découvrir le menu *Dolce Vita* de Bernardo. (00:05:05)

PA2 : Il y a le menu? Il y a le menu. Oh, très intéressant, tiens. (00:05:11)

P1 : Et non, c'est bien Christophe qui va devoir avoir du flair pour décrypter le menu du jour. (00:05:15)

PA3 : Pour l'apéritif, Les Prémices de la Péninsule. (00:05:19)

PA2 : La péninsule, la Dolce Vita. (...) on est dans l'Italie. (00:05:19)

PA4 : Alors, je vois des antipasti, des petits artichauts, de la tapenade, du bon jambon cru (00:05:33)

PA1 : Il s'agit de 3 types d'antipasti : des bruscetta, un flanc au parmesan et les (???) (00:05:39.9) qui sont un/ un roulé de viandes séchées farci de ricotta de buffle. (00:05:46)

PA4 : Entrée : le Drapeau TransaPascalein dans son bocal. (00:05:50)

PA5 : J'imagine trois couleurs (...) pour le/ reprendre les couleurs du drapeau italien. (00:05:56)

PA3 : Alors, je ne sais plus toutes à fait quelles sont les couleurs du drapeau italien. Honte à moi (00:06:01)

PA2 : Tout simplement rouge, vert et blanc! (00:06:05) P1 : En Voilà un qui a l'air sûr de son coup. (00:06:08)

PA2 : C'est bien ça les couleurs? C'est... (fou que?)/ (00:06:11)

P1 : Ou pas! Allez, un point quand même. Mais à quoi peuvent bien correspondre ces trois couleurs? (00:06:17)

PA5 : Au niveau de du rouge : je dirais la tomate. (00:06:21)

PA4 : Vert comme (...) de l'avocat. (00:06:24)

PA2 : Le blanc (...) (Chant des cigales) J'ai un blanc. (00:06:24)

PA1 : C'est une tomate mozzarella revisitée. La première couche au fond du bocal, c'est une couche de tomates mixées, recouverte d'une couche de mozzarella, mixée également, et recouvert par une couche de pesto. (00:06:48)

PA2 : Alors le plat : La botte et son jarret. (00:06:51)

PA4 : Du jarret de veau moi. Moi, je vois bien un petit jarret de veau, ce soir. ça serait bon, hum. (00:06:55)

PA5 : Avec (...) des légumes gorgés de soleil, aubergines, courgettes, poivrons, tomates. (00:07:02.4)

PA3 : Ça peut être peut-être présenté dans quelque chose qui ressemble à une botte? (00:07:06)

PA1 : Je servirai la botte et son jarret. C'est un osso buco de veau. Donc mijoté. Avec des légumes : carottes, tomates etc... et accompagné de frites de polenta. (00:07:17)

PA3 : Pour le désert : Emmène-moi au Ciel. (00:07:19)

PA5 : Un bon time/ tiramisu très onctueux avec du chocolat. (...) Ça serait bon ça. Ça, ça m'emmènerait au ciel. (00:07:25)

PA3 : Du chocolat... parce que on dit toujours que le chocolat, ça fait transcender un petit peu, ça/ ça emmène loin, ça fait rêver.

PA1 : Je servirai le Emmène-moi au ciel, qui est la traduction française du tiramisu qui est le dessert classique italien avec biscuit à la cuillère, mascarpone et fraise. (00:07:48)

PA4 : Franchement, je/ je suis contente que ça soit italien.

PA5 : Est ce que on aura une gondole, un gondolier qui nous emmène, un chanteur italien? (00:07:57)

PA3 : Je sais qu'on ne pourra pas faire de gondole ce soir, mais je me voyais bien en train de faire semblant de ramer.

P1 : Et c'est jusqu'au centre-ville de Saint-Quentin qu'il faut ramer pour retrouver Bernardo, notre italien d'un jour. (00:08:10)

PA1 : *Bongiorno!*

P1 : *Bongiorno!*

PA1 : *Bienvenuto a la casa!* (00:08:14)

P1 : Euh, n'est pas Italien qui veut, hein?

PA1 : Ici le coin salon, un/ un salon que je voulais délibérément accueillant et confortable, seul ou à plusieurs, chargé en cuir, riche en cuir, (...) et avec ce rappel de sobriété et d'élégance de l'Italie où nous

irons nous promener tout/ tout au long de la soirée. Ici, c'est la cuisine. Et l'avantage de cette cuisine qui est ouverte et à mi-chemin entre la salle à manger et le salon, c'est que cela me permet d'avoir toujours un œil très amical sur mes invités, de l'apéritif au dessert. (00:08:46) Ici, nous sommes dans la salle à manger. Parce que ce soir était prévu que je leur fasse à dîner, mais je n'en ai plus vraiment très envie. Alors je vais leur proposer une partie de billard italien sous le drapeau italien. Non, je déconne.

P1 : C'est en super vitesse que notre super blagueur range la queue et les boules de son billard, hein, bien sûr, pour dévoiler le secret de sa table. (00:09:03)

PA1 : Deux temps, trois mouvements, la table est prête. Nous la décorerons tout à l'heure, mais avant, nous allons faire les courses.

P1 : *Andiamo* Bernardo. Premier arrêt : non pas l'Italie, mais le boucher pour acheter la viande pour l'osso buco et la charcuterie pour l'apéritif. (00:09:18)

PA1 : J'aurai besoin des cinq belles tranches de jarret avec os. Alors, le jarret, je vais le faire en osso buco. J'aurais besoin de savoir comment je peux faire pour me garantir le maintien de la moelle dans l'os.

C1 : Bah, c'est surtout le temps de cuisson. On fait revenir les osso bucos cinq minutes. Il y a un temps de cuisson, cuisson lente de une heure. C'est le temps de cuisson qui fera tout. (00:09:38)

PA1 : D'accord. Oui, c'est parfait. C'est parfait.

C1 : Est-ce qu'il vous faudra autre chose?

PA1 : Pour satisfaire mes italiens, j'aurai besoin d'une vingtaine des tranches de pancetta. D'une dizaine des tranches de jambon de Parme et une vingtaine de tranches pas trop fine de bresaola ou jambon de Speck. (00:09:56)

P1 : Quand il s'agit de nourrir des estomacs affamés, Bernard ne lésine pas sur la quantité. Muni de sa viande, il se rend à présent dans une cave à vin et il a décidé de mêler l'utile à l'agréable. (00:10:06)

PA1 : Je vais aller chercher (...) les meilleurs vins qui/ pour aller avec ce menu italien. Et je sais que les meilleures conseils, je vais les trouver auprès de Perrine, ma compagne qui tient un magasin de vin à Saint-Quentin.

P1 : Oh, quel coquin ce Bernard, pendant qu'il s'en va rejoindre sa compagne pour lui jouer la sérénade, retrouvons ses convives. Ont-ils repéré le côté séducteur de leur hôte? (00:10:30)

PA4 : Alors, ce soir, je pense qu'on devrait aller manger chez Marie, parce qu'elle est jeune, elle doit aimer voyager et ça lui correspond bien. P1 : Marie, une serial loveuse devant l'éternel? Mais qu'en pense les autres? (00:10:43)

PA3 : Qunad je vois Italien, je pense à un homme. (...) Voilà, c'est quelque chose, (Rire dans la voix) voilà, je pense à un homme.

PA5 : Pour le côté charmeur, (...) romantique. (00:10:56)

PA2 : Alors. puisqu'il y a deux hommes, c'est pas moi. Ça doit être Bernard.

PA5 : Je verrais bien Bernard dans ce rôle-là. P1 : Décidément, quel *Don Giovanni*, hein? Il n'en finit pas de charmer les jeunes demoiselles.

PA1 : Bonjour! (00:11:11)

C2 : Bonjour, ça va?

PA1 : Bonjour, ça va bien? J'ai ma viande pour mon menu italien. Maintenant, ce qu'il me faudrait, c'est le vin qui irait le mieux avec. (00:11:18) C2 : Pour ton apéritif, (...) tu fais des antipasti je crois?

PA1 : Antipasti. (00:11:22) C2 : Je te conseille (...) un vin rouge, un vin rosé effervescent italien si ça te convient? Un lambrusco.

PA1 : Ouais, très/ très bien, très bien. Ouais, ouais. C2 : Ça sera idéal, c'est frais. (00:11:31)

PA1 : En rosé?

C2 : En rosé, oui. (00:11:32)

PA1 : Très bien. C2 : Voilà. C'est cette bouteille. (00:11:35)

PA1 : Parfait.

C2 : Ça te convient? (00:11:37)

PA1 : Très, très Bien. Oui, je suis toujours très/ je dirais, très/ (...) très fier de pouvoir lui demander un conseil. Parce que je sais que ça sera bon conseil, et puis je suis aussi très satisfait que ça soit elle qui puisse me le donner. (00:11:48)

C2 : Alors pour/

PA1 : Pour l'entrée?

C2 : Pour ton entrée, on reste italien, on a dit. Les tomates mozzarella, je te propose un vin blanc d'Italie. Un vin blanc du sud de l'Italie au niveau des Pouilles/ (00:11:59.9)

PA1: Des Pouilles?

C2 : Un Bianco Salento. (00:12:02)

PA1 : Très bien. Écoute, ça me semble bien. Plein de soleil. Très, très bien.

C2 : Très bien, parfaitement. Tu le mets deux heures au réfrigérateur, ça sera parfait. (00:12:09)

PA1 : Parfait.

P1 : Allez! Même les meilleures choses ont une fin. L'heure des adieux déchirants a sonné pour Roméo et sa Juliette. (00:12:15)

C2 : Voilà, ta commande est prête!

PA1 : L'indispensable pour une soirée réussie. (00:12:19)

C2 : J'espère que tout va bien se passer.

PA1 : Ç va très bien se passer. (00:12:22)

C2 : Je compte sur toi.

PA1 : Car je sais qu'on va gagner, il ne manque que toi. (Rires C2) Merci. (00:12:27)

C2 : Bonne chance.

PA1 : Merci beaucoup.

C2 : Je pense à toi. (00:12:29)

P1 : Sans un dernier regard derrière lui, notre Don Juan part rejoindre sa cuisine.

PA1 : Les courses sont faites. Maintenant, il est largement temps de commencer à cuisiner. Et Je vais commencer par le tiramisu. (00:12:46)

P1 : Pour ce dessert typiquement italien, Bernardo commence par faire blanchir quatre jaunes d'œufs avec 60 grammes de sucre.

PA1 : C'est mieux à la main qu'au fouet électrique, c'est un excellent exercice quotidien qui peut remplacer la corde à sauter. Mais il n'y a qu'un bras qui travaille. (Rire dans la voix) (00:13:02)

P1 : Une fois les œufs blanchis, Bernard y incorpore 250 grammes de mascarpone, toujours à la seule force de son bras.

PA1 : C'est le marathon, le mascarpone. La cuisine est un sport, la cuisine est un sport. Un sport parce que c'est un/ assez physique. Il faut la concentration, il faut/ (Inspiration) il faut trouver sa respiration. Et c'est vrai que, quand tu cuisines beaucoup, tu as quand même des actes comme celui-ci qui sont physiques. Si t'es pas en forme physique, si t'est pas en condition, si t'es en hyperpoids, c'est plus difficile que/ C'est pour ça que peu de chefs cuisiniers sont obèses. (00:13:37)

P1 : Notre hôte est sur le point de déposer une requête pour que la cuisine devienne une discipline olympique. Oui, et il n'en démord pas.

PA1 : Et si on veut avoir du plaisir en mangeant, il faut quelque part avoir la place pour accueillir tout ce qu'on mange. Alors la cuisine, ça donne faim si c'est physique, et le sport ça donne faim si c'est physique. Voilà. (00:13:56)

P1 : Bernard est un vrai philosophe à ses heures perdues. Bon, après tant d'efforts, ça donne quoi?

PA1 : Narcissiquement, pas mécontent! Mon (...) opération batteur. Non pas que je me prenne pour Ringo Starr. (00:14:13)

P1 : Le bras droit super musclé de notre sportif peut aller se reposer au vestiaire. C'est Ringo qui va battre la mesure pour monter les quatre blancs d'œufs en neige.

PA1 : Je vais incorporer aux jaunes d'œufs mascarpone. Je vais incorporer délicatement. Je peux en rajouter. Mais c'est pas mal. C'est pas mal, je suis sérieux. Pas mal, pas mal. Voilà, la main de l'homme prend toujours le dessus. Et c'est bien quand on transpire comme ça, parce qu'on savoure d'avantage la



préparation, en l'occurrence, le dessert et j'ai un de mes amis qui disait, le meilleur bois, c'est celui qui chauffe deux fois, quand on le coupe et quand on le brûle. Ben c'est un peu ça dans la cuisine. (00:14:57)

P1 : Décidément, toujours à l'affût d'une métaphore. Alors Confucius, quelle est l'étape suivante?

PA1 : Maintenant, le tiramisu aux fraises, qu'est ce qu'il y a? À part le jaune d'œuf, le mascarpone, il y a des fraises. (00:15:11)

P1 : Ça c'est bien vu! Il rince et coupe donc trois cent grammes de fraises et se lance dans le pressage d'une orange, toujours à la main, hein, évidemment. Le sport, c'est comme une drogue pour lui.

PA1 : Alors le souci, c'est que, des fois, on ne fait travailler que le même bras. Sur les plages, c'est pas forcément esthétique, l'été venu. (00:15:31)

P1 : Mais l'heure n'est pas venue de dragouiller sur la plage, mais de tremper 25 biscuits cuillères dans le jus d'orange, agrémenté de cinq centilitres de sirop de fraises.

PA1 : C'est un mélange de ni trop, ni trop peu, mais c'est un peu intuitif, mais c'est de l'intuitif basé sur l'expérience et sur le factuel. (00:15:50)P1 : Bernard peut maintenant passer au dressage. Il commence par une couche de biscuits, puis une couche de fraises.

PA1 : C'est du travail de/ de patience, de précision, et on se dit toujours que ça sera sûrement avalé en quelques secondes. Et tant mieux, vaut mieux que ça soit avalé en quelques secondes que recraché dès la première seconde. (00:16:16)P1 : Ça, c'est certain. Il termine son dressage avec une couche de mascarpone et une de fraises. Alors Bernardo, ce dessert va-t-il transporter les convives jusqu'au ciel?

PA1 : J'espère que mes invités le trouveront (Inspiration) aussi bon que moi je le trouve beau, et je me dis que (...) j'y ai passé une heure, mais ça vaut le coup d'y passé une heure. Maintenant, l'entrée, comme ça, si on a pas le temps de tout faire, on aura au moins (Rire dans la voix) l'entrée et le dessert. (00:16:41)

P1 : Amateurs de fraîcheur, à vos crayons! Pour réaliser des tomates mozzarella revisitées en verrine, il vous faut: 4 tomates, 125 grammes de mozzarella di bufala, 25 cl de crème liquide, du sel et du poivre. Et pour le pesto: 100 grammes de basilic, 30 grammes de parmesan, une gousse d'ail, 30 grammes de pignons de pin. 10 grammes de cerneaux de noix et 10 cl d'huile d'olive.

PA1 : Ma mémoire étant faillible, je regarde si je n'ai rien oublié. Et j'ai toujours mes/ mon support, mes pense-bêtes. (00:17:14)

P1 : Première étape du pense-bête : le pesto. Pour cela, Bernard coupe et rince le basilic qu'il met dans son mixeur.

PA1 : Je fais griller mes pignons de pin. À surveiller, parce que ça/ ça brûle très rapidement. (00:17:27)

P1 : Une minute plus tard, les pignons vont rejoindre le basilic dans le mixeur, tout comme les cerneaux de noix. Étape suivante: presser l'ail.

PA1 : En/ on a une espèce de jus d'ail, comme tout fan de Star Wars. Quand je presse l'ail, je dis : «C'est le retour du Jedi (prononcé jus d'ail)». (00:17:41)

P1 : Mixer le basilic sera problème Yoda rencontrera.

PA1 : Si ça ne vient pas, il faut l'aider un peu. (00:17:48)

P1 : Mais Yoda semble avoir perdu son autorité sur le Jedi mixeur.

PA1 : On viendra à bout de ce basilic. (00:17:54)

P1 : Le côté obscur de la force penche du côté du mixeur. Mais grâce à ses pouvoirs, Yoda sort finalement vainqueur de cette guerre contre le basilic.

PA1 : Maintenant, là, on a de la place pour rajouter le parmesan et l'huile d'olive. (00:18:06)

P1 : Aussitôt dit, aussitôt fait! Après un dernier tour de mixeur, le pesto va se reposer au frais. Le vert du drapeau transaPascalein est terminé, il reste encore deux couleurs.

PA1 : Je vais entamer une deuxième couche, qui est la couche rouge, qui est la couleur rouge du drapeau, qui sera les tomates. Quand je suis allé à Bali, j'ai appris un truc, qu'il fallait toujours enlever ce petit côté de la tomate parce qu'en fait, c'est un poison de défense de la tomate. Donc, théoriquement, c'est pas ce soir que je les empoisonne. (00:18:36)

P1 : Charmant! Pour terminer sa couche de rouge, il mixe ses tomates avec du sel et du poivre. Il ne reste plus que le blanc du drapeau italien à réaliser. Pour cela, rien de plus simple! Notre hôte mixe la mozzarella avec la crème, du sel et du poivre.

PA1 : Boum, boum, boum, boum. Ici Londres, l'opération Drapeau transaPascalein en son bocal a commencé. (00:18:56)

P1 : Delta bravo, delta bravo le sergent Bernard commence par une couche de tomates. Mais il semblerait qu'il y ait comme un problème.

PA1 : Je suis en train de remplir mes verrines, donc avec les tomates que j'ai mixées, et je m'aperçois qu'à la cinquième, je n'aurai sûrement pas de la/ la, (j'aurais? 00:19:11) suffisamment de tomates pour tout le monde. Alors n'écoutez que mon sens du sacrifice qui me disait, à ce moment-là, beaucoup de choses, je me suis dit : « Cette verrine-là, c'est pour moi. » (00:19:22)

P1 : N'écoutez que son courage, le sergent monte au front et dépose une couche de mozzarella sur les tomates. Mais cette fois, il couvre ses arrières.

PA1 : Bernard, tu vois, ça, ben, tu vois, tu me fais plaisir, Bernard, quand je te vois faire ça. Tu sais quoi, Bernard? Et bien, Bernard, je crois que tu vas gagner. (00:19:38)

P1 : Euh, notre hôte, ne deviendrait-il pas mégalo?

PA1 : Je ne suis pas un ami d'Alain Delon, de loin, et, (...) quand j'entends Alain Delon parler de lui à la troisième personne, je me dis, (...)hein, c'est/ c'est/ ,il n'y a pas de limite à la mégalomanie, quoi. (00:19:52)

P1 : Nous voilà rassurés. Mais les deux hommes ont quand même quelque chose en commun, la passion du cinéma.

PA1 : J'ai vu un film qui s'appelle « Tous les soleils ». et (dedans? 00:20:03) c'est une belle histoire, une belle histoire. Une histoire légère, mais belle histoire. Un peu film un peu d'arts et essais, Que j'ai vu récemment, il y a deux mois. Si j'apprécie un film, si j'apprécie un livre, je vais le conseiller, comme j'aimerai qu'on fasse (...) pour moi. (00:20:17)

P1 : Et quand le (troude? 00:20:19) conseille un film, il ne le fait pas à moitié.

PA1 : C'est un prof qui se débrouille seule avec sa fille, etc. Prof agrégé de je ne sais plus quoi. Et il a un frère (...)/ Et un jour ses copains lui font une grosse blague, (...) en/ dans Strasbourg, ça se passe à Strasbourg (...) Bon ça s'arran/ ça se finit bien. C'est un beau film, à voir. « Tous les soleils », et il y a plein de soleil dans ce film, voilà. (00:20:46)

P1 : Euh, merci, Bernard, d'avoir spoiler la fin. Bon! Tout comme le film, son entrée, composée de tomates, de mozzarella et de pesto se termine bien.

PA1 : Dessert, c'est fait. Entrée, c'est fait ; maintenant, plat : osso buco. Il reste la pièce maîtresse pour laquelle les gens, j'espère, vont venir, qui est l'osso buco qui est le/ le/ le jarret de veau. Alors, je le sens (...) bien. Je ne sens pas encore grand-chose, mais je sens bien. J'ai déjà préparé les légumes, les ingrédients qu'il faudrait, etc. Mais je sais que je n'ai pas beaucoup de temps. (00:21:17)

P1 : Pour son plat, notre Casanova va confectionner un ossu buco. Une recette milanaise traditionnelle à base de jarret de veau et de vin blanc. Bernard va donc avoir besoin de: 5 jarrets de veau, 2 carottes, 5 tomates, 2 oranges, 2 oignons, 5 gousses d'ail, 1 bouquet garni, 50 g de farine, 2 cuillères à café de fond de veau, 10 cl de vin blanc, 20 cl d'huile de tournesol, 2 pincées de safran, du sel et du poivre.

PA1 : Je vais donc émincer les oignons, on trouve toujours dans une journée, une bonne raison de pleurer. Ben là, j'ai trouvé. (00:21:53)

P1 : Après avoir essuyé ses larmes, Bernard découpe les carottes et les tomates et s'attaque à la viande.

PA1 : Je la fais rissoler pour la/ pour la changer de couleur pour lui donner une couleur un peu dorée. Bien saler. (00:22:05)

P1 : Quelques minutes dans la poêle suffisent, étape suivante, chef?

PA1 : Pendant ce temps-là, (...) je commence à refaire du jus d'orange. Comme on dit, les oranges pressées, ce n'est pas fait pour les gens pressés. (00:22:19)

P1 : Bernard n'est jamais avare de bons mots, voici donc, en exclusivité pour vous, un florilège de ses meilleures citations culinaires.

PA1 : Les hommes com/ sont comme certains fruits ou légumes. Ils/ Parfois ils vieillissent mal. Si y a pas de tomates mozzarella sans tomates, y en a pas non plus (...) sans mozzarella. On arrive toujours à placer,

dans un seau ou dans un bocal, les petites taches que les grosses, quoi. Et ne jamais acheter, même si elles sont belles, de fraises par un temps de pluie. (00:22:58)

P1 : C'était la minute philosophique du jour. Maintenant, revenons sur le plat principal. Après avoir chauffé l'huile de tournesol dans la cocotte, Bernard ajoute la viande, les oignons, les carottes, les tomates, le fond de veau, et le jus d'orange.

PA1 : Il manque encore à mettre la farine et les 10 cl de vin blanc. (00:23:19)

P1 : Sans oublier l'ail, le bouquet garni et le safran.

PA1 : Voilà, bonne nuit. (00:23:25)

P1 : L'osso buco doit faire une sieste d'une heure trente. Notre maestro des fournaux attaque donc son premier amuse-bouche, les *bruschette*. Il décide de les accommoder de pancetta, autrement dit, de la poitrine de porc fumé.

PA1 : Sur cette tranche de pancetta, je vais rajouter (...) une tomate séchée. Je vais même, vu la taille des tomates séchées, rajouter deux tomates séchées. (00:23:51)

P1 : Et oui, quand on aime, on ne compte pas. Et pour faire fondre définitivement le cœur de ses convives, il ajoute aussi du gorgonzola.

PA1 : Qu'est ce qui nous reste à faire pour garder la ligne maîtresse de la soirée? Le pesto. (00:24:04)

P1 : Quand les trois couleurs du drapeau seront réunies, notre cuisinier n'aura plus qu'à faire griller ses *bruschette* avant de les servir. Place à la décoration de table.

PA1 : L'idée maîtresse, ça va être une/ cette balade en Italie, donc on va retrouver les couleurs de l'Italie, les saveurs de l'Italie, les objets mythiques de l'Italie. (00:24:24)

P1 : La première couleur du drapeau à faire son apparition, c'est le rouge.

PA1 : Couleur rouge tonique, chatoyante, comme les Italiens. (00:24:33)

P1 : Sans oublier le vert, vert comme un napperon.

PA1 : C'est pas du tout le même vert, mais c'est un vert. Je crois, on va rester sur cette dominante. Sur cette triplette/ sur cette triplette gagnante de couleurs qui sont le rouge, le vert, et le blanc, comme on va le retrouver, tout le long de la soirée, de l'apéritif au dessert. (00:24:56)

P1 : Et pour fermer cette triplette gagnante, le blanc prend la forme de serviettes et d'un pot de basilic. Place à la phase numéro deux de la décoration: les objets symboliques.

PA1 : Quand je vous parlais de balade italienne, comment se balader au soleil de l'Italie, aussi bien que sur la mobylette mythique, comme celle-ci, que l'on voit sur toutes les routes de l'Italie, de Rome à Florence, à Naples. Pourquoi les amaretti, outre que ce soit vert, rouge ou blanc? C'est une spécialité gourmande, comme le sont les Italiens ou les Italiennes. Gâteau à base de pâte d'amandes. (00:25:34)

P1 : Bernardo termine sa décoration avec les célèbres pasta italiennes.

PA1 : Ce que j'ai décidé ici : à supposer que ça soit une lettre de l'aPascalehabet, à supposer que ça soit ma place. (00:25:45)

P1 : Consonne, consonne, voyelle, consonne, voyelle, consonne, consonne, consonne, voyelle en sept lettres. Bernard? Ou en cinq lettres : Marie. Ensuite?

PA1 : Voilà, c'est un prénom composé. (00:26:02)

P1 : Un prénom composé en neuf lettres, la bonne réponse est? Marie-José bien sûr, sans oublier C pour Christophe et S pour Séverine. Et voilà, le compte est bon. Alors, Bernard la table est telle *bellissima*?

PA1 : Bon, quand je vois ça, je me dis que je vais gagner. J'ai décoré ma table comme une voiture italienne, à la vitesse d'une voiture italienne. Très, très, très vite. Et j'en suis très, très content, comme d'une voiture italienne toute neuve. Ma table est terminée, ou presque, il me reste quelques petites choses à rajouter. Et là, il faut que j'aille me changer pour recevoir mes invités. (00:26:37)

P1 : Dans un instant, Bernard va embarquer ses convives pour une balade en Italie et le charme discret de notre gondolier ne va pas tarder à agir.

PA3 : Qu'est-ce qu'il est beau ce Bernard. (00:26:47)

PA4 : Oui, tu es très beau! Très élégant, Bernard.

P1 : Si Bernard fait chavirer le cœur de filles, avec ce dîner italien, attention de ne pas sombrer dans les clichés. (00:26:55)

PA2 : À l'apéritif, le pesto au démarrage, le pesto à la, fin le pesto au milieu, le pesto tout le temps, stop pour le pesto. J'aime, mais (...) j'aurais souhaité autre chose.

P1 : pour ne rien manquer du dîner italien de Bernard, rendez vous après la pause. (00:27:10)

P1 : Il est 19h. À Saint-Quentin, Bernard termine ses derniers préparatifs. Pour ce voyage en Italie, notre hôte veut que sa gondole soit impeccable. Et voilà Christophe qui arrive le premier. Caché derrière son masque, il semble avoir compris le thème du jour. (00:27:37)

(Sonnette)

PA1 et PA2: Ah! (*Buena sera?* 00:27:43)

PA2 : Tu vas bien?

PA1 : Bien! *Benvenuto a la casa!* Profite du/ de la meilleure place,2: Eh ben, écoute, c'est avec plaisir, si j'ai le choix. (00:27:50)

PA1 : (En même temps que PA 1???) C'est la place du/ du chat, c'est la place du chef, c'est la place du (...) coussin rouge.

PA4 : Alors le coussin rouge me va bien. (00:27:57)

P1 : Voilà un invité ravi. Plus que trois à combler, mais, attention, ce sont des femmes. Voilà d'ailleurs la première.

PA1 : On a sonné. Ah Marie! Comment tu vas? (00:28:09)

PA5 : (En même temps) Bernard, j'avais deviné.

PA1 : C'est vrai? Bravo, bravo. Ah! (00:28:12)

PA5 : Le côté charmeur de l'Italie.

PA1 : De l'Italie? (Rires) (00:28:16)

PA5 : J'ai adoré la tenue de Bernard. Le côté gondolier, c'est ce que je/ c'est ce dont j'avais envie. Je rêvais de venir chercher la petite gondole et qu'on parte en balade.

P1 : À peine le temps de s'installer qu'arrive déjà la pétillante Marie-Jo. (00:28:16)

PA1 : Marie-Jo!

PA4 : Bonjour Bernard. Comment vas-tu? (00:28:34)

PA1 : Je vais très, très bien depuis hier. J'ai passé une très belle soirée.

PA4 : (En même temps) Eh ben je m'étais trompée.

PA1 : Ouais? (00:28:37)

PA4 : Oui, je m'étais trompée.

PA1 : Ah! (00:28:38)

PA4 : Je t'avais pas trouvé. Mais/

PA1 : Tu m'avais pas trouvé? (00:28:41)

PA4 : Je ne m'attendais pas du tout à Bernard, je pensais plus à Marie. Je ne sais pas pourquoi, j'ai pensé à Marie.

PA1 : Bravo! Très très bien. C'est ce que je voulais mettre sur la porte. (00:28:49)

PA4 : Tiens!

PA1 : Non, non, non, non, non, non! 00:28:53

PA5 : (En même temps) Tu pourras le mettre sur ta table.

PA1 : Sur la table on va mettre/ on va mettre un/ Ah, voilà! Ah, ça, c'est/ voilà. Quoique, moi, ce qui me manquait, la cravate du gondolier. (00:28:59)

PA4 : Voilà! (Rire)

P1 : L'ambiance va pouvoir prendre. Voilà la dernière invitée. (00:29:04)

PA1: Ah!

PA3 : Bonsoir, Bernard! (00:29:07)

PA1 : Séverine! Séverine. Comment vas tu?

PA3 : (En même temps) Tu es beau comme un cœur!

PA1 : À la hauteur de mes invités. (Rire) (00:29:13)

PA3 : Superbe, je l'ai trouvé splendide. Franchement j'ai trouvé que sa tenue était vraiment bien réussi de bon goût et qu'il collait parfaitement dans le thème.

Quest-ce qu'il est beau ce Bernard.

PA4 : Oui, tu es très beau, très élégant, Bernard. (00:29:27)

P1 : *Ma che*, il le sait, Bernard, qu'il est beau, hein? Bon allez, qu'est ce que notre gondolier a prévu en apéritif?

PA1 : Alors, ce qui sera très bien avec les prémices de la péninsule, ça sera un vin de la péninsule, vin pétillant. Et puis, je n'ai pas fais exprès, mais je disais en fait, comme le thème de la soirée c'est tricolore, vert, rouge et blanc. Et en fait, le pied est vert/ (00:29:50)

PA3 : Ah oui! Oui, d'accord, oui!

PA1 : Le col est blanc et le/ (00:29:54)

PA4 : Voilà, c'est l'Italie.

PA3 : Oui, je trouve que le/ le rouge ressort vraiment, le vert, enfin, t'as trouvé vraiment la coupe idéale pour ton thème de l'Italie, Bernard. Franchement, là, je suis épatée. (00:30:03)

P1 : Pour les couleurs, c'est réussi! Alors, *salute!*

PA5 : J'aurais aimé quelque chose de plus frais, les arômes auraient été un peu plus mis en valeur. (00:30:12)

P1 : Aïe! Bon, et à part la température?

PA3 : C'est vraiment un vin d'apéritif, en fait? (00:30:19)

PA1 : C'est/ Oui c'est un vin d'apéritif. C'est un/ c'est/ donc c'est un pé/ c'est un effervescent, un effervescent et/

PA3 : Oui, c'est agréable, hein? C'est/ (00:30:26)

PA4 : C'est bon, c'est/ Tout va bien. Très bon. P1 : Mouais, bon, mais pas frais, hein. Allez, place aux antipasti. (00:30:31)

PA1 : Alors, on était déjà sur les prémices de la péninsule. Le vin, on dira que c'est un pré-prémice de la péninsule. Et ça, c'est un autre (...) prémices de la péninsule qui est un (??? 00:30:41). Et puis, en fait, je me suis amusé, en fait, parce que, on peut s'amuser (...) à dessiner une botte.

PA3 : Ah oui! (00:30:47)

PA1 : Pas/ Pourquoi pas.

PA3 : Ah oui! Oui, excellent! (00:30:49)

PA1 : Oui. (Rire PA3) Une botte, (ça veut dire? 00:30:50) que je suis dans la botte, moi.

PA3 : D'accord! (00:30:52)

PA1 : La botte, ça tient si il y a une jambe dedans. Sinon ça ne tient pas. (Rire)

PA3 : Tu as fait de la scuPascaleture, tu as fait l'artiste. (00:30:57)

PA1 : À l'économe, l'épluche-légumes.

PA3 : Ouais, c'est bien. Je/ On se sert comme ça, hein? (00:31:02)

PA1 : Oh oui, oui, oui. On fait passer le premier truc.

PA2 : Alors, c'est vraiment tout ce que j'attendais, puisque je me suis dit: On va manger des bons fromages, etc./ (00:31:08)

PA4 : Merci.

PA2 : Panna cotta, toutes ces choses-là. (00:31:10)

PA3 : Son parmesan, il l'avait bien choisi, par contre, il n'y avait aucun travail, si ce n'est un peu la découpe du fromage.

PA4 : Il est délicieux. (...) J'ai trouvé que le parmesan était bien. Le parmesan se suffit à lui-même; ce n'était pas la peine de le travailler plus, je trouve que des copeaux de parmesan, c'est ce qui a de mieux (...) pour le déguster. (00:31:27)

P1 : Après cette dégustation, Bernard sert une bouche au fromage et à la viande de bœuf séchée.

PA3 : Ça donne envie, à l'œil.

PA5 : Oui. (00:31:35)

PA4 : C'est très joli.

PA3 : Moi, ça me/ ça me (??? 00:31:36)

PA5 : C'est très joli sur l'assiette (...) vert/ vert pistache, justement.

P1 : Bingo, les pistaches semblent faire leur effet. (00:31:42)

PA1 : Ça aurait dû mariner un peu plus longtemps. Voilà, donc/ mais, je me suis dit en le voyant: Tiens, elles auraient dû mariner un peu plus longtemps. Donc/ Mais, voilà, vous me direz ce que vous en pensez. Mais sachez que, quelque part, c'est comme le vin qui aurait dû être un peu plus frais. Là, c'est la soirée des actes/je sais pas comment on dit un acte manqué en toscan, mais/ (00:32:02)

PA5 : La couleur me donnait envie, mais je n'ai pas retrouvé les saveurs. C'est un petit peu dommage.P1 : Dommage, surtout que, visiblement, ça n'a pas l'air facile à manger. (00:32:11)

PA4 : C'était bon, mais trop puissant avec le/ avec les baies rouges. C'est un petit peu dommage parce que j'aurais aimé avoir un éclat de saveurs et non pas des dominances. (00:32:21)

PA3 : Moi, j'aime ton parmesan. Donc, je vais me permettre de rattaquer dessus.P1 : Alors, prenez – ouais – le parmesan, parce que, théoriquement, j'avais prévu – ergferg je le ferai peut-être, la soirée ne fait que commencer – des flancs au parmesan, mais (...) je n'avais pas de montre au poignet. (00:32:39)

PA4 : J'apprécie la franchise de Bernard puisqu'il nous a dit qu'il n'avait pas réussi à faire son flan donc, oui, il a eu raison de nous le dire. Je pense que c'est la meilleure des choses à faire.P1 : Le parmesan est passé, j'ai bien expliqué qu'il y avait un acte manqué sur mon flan au parmesan. Et la botte de parmesan était une/ un coup de chance qui m'a aidé à passer cette défaillance. (00:33:02)

P1 : Pas de flans mais des *bruschette*, l'amuse-bouche italien par excellence composé de pain, de pancetta, de pesto et, c'est ne pas tout.

PA4 : Avec une tomate (...) confite.

PA1 : Exactement, séchée. (00:33:12)

PA2 : Que tu as fait toi-même? (00:33:13)

PA1 : Non, que j'ai/ je suis allé (...) dans le magasin. (Rires à la ronde) Mais j'aurais pu. Pas assez de soleil. (Rire PA1) (00:33:22)

P1 : Pas assez de soleil de soleil à Saint-Quentin, certes, mais un microclimat se serait-il installé chez Bernard, ce soir?

PA5 : La bruschetta, quand Bernard nous l'a présentée, j'ai eu un petit peu peur. Et ça été finalement une agréable surprise, j'ai vraiment eu le/ le bon équilibre, Bernard a su doser le gorgonzola, le pesto et ça m'a tout à fait convenu. (00:33:45)

PA2 : La bruschetta, ça va rester dans les annales parce que je l'ai trouvée exquise. Je trouve que c'est un très bon dosage.

PA4 : Ouais. (00:33:51)

PA2 : Et c'est (...) l'Italie à pleine bouche.

PA4 : Voilà. Très équilibrée. (00:33:55)

PA3 : Pour la bruschetta, là je mets un plus, plus, plus. Ça m'a beaucoup plu, la couleur était là. Le vert, le rouge, le blanc. Et le goût était vraiment (...) très fin en bouche et on retrouvait vraiment toutes les saveurs de l'Italie.

P1 : Note positive de Bernard qui termine donc son apéritif en beauté. Et oui, inversez deux lettres, et l'apéro se transforme en opéra. (00:34:16)

(...) (00:38:20)

P1 : Il est 20 heures 30 à Saint-Quentin, l'heure pour les convives de découvrir la table tricolore que leur a préparé leur *bello ragazzo*, parsemée d'objets mythiques sur fond de couleur du drapeau transalpinois. Nos convives seront-ils transportés en Italie? Verdict? (00:38:46)

PA4 : La table est simple, sobre et je pense que ça colle à Bernard. Je n'aurais pas imaginé Bernard avec des drapeaux et compagnie.

PA2 : Alors, la déco pouvait être intéressante, mais je l'ai trouvée très simpliste et (...) pas assez soignée. (00:39:02)

PA 3 : J'aurais voulu voir plus de verdure, (...) plus d'Italie, peut être une carte de l'Italie, la botte.

PA5 : Pourquoi pas les/ les monuments en version miniature, c'aurait été vraiment sympa et on aurait pu prolonger encore plus le voyage (...) au cœur de l'Italie. (00:39:19)

P1 : Si la table ne les fait pas voyager, qu'en sera-t-il de l'entrée?

PA1 : Le drapeau Italien dans son bocal.P1 : Une chose est sûre, il y a le drapeau italien et le bocal. (00:39:30)

PA2 : Quand l'entrée est arrivée, je l'ai trouvée très impressionnante dans son immense bocal pour cette si petite quantité, que je me suis demandé si je n'étais pas devenu lilliputien.

PA3 : C'était joli. La couleur était là, les couleurs du drapeau étaient représentées, mais le contenant était un peu trop important à mon goût. (00:39:49)

PA1 : C'est une tomate mozzarella, revisitée par/ par/ par moi, par Bernardo, ce soir. Donc, la tomate mozzarella, ça peut se faire en trente cinq secondes, ça peut se faire, comme là, en 55 minutes.

PA3 : Bon. Déjà, quand on ouvre le bocal, les odeurs sont là. (00:40:03)

PA4 : (???)

PA1 : Alors, c'est le même pesto qui était sur la bruschetta. (00:40:06)

PA2 : A l'apéritif, (...) le pesto au démarrage, le pesto à la fin, le pesto au milieu, le pesto tout le temps. Stop pour le pesto. J'aime, mais (...) j'aurais souhaité autre chose.

P1 : Et Christophe n'est pas le seul à en avoir marre du pesto. (00:40:20)

PA5 : Trop de pesto tue le pesto, et là, (...) c'était beaucoup trop pour moi. J'aime beaucoup la tomate, la mozzarella, mais je mets un bémol sur le pesto.

P1 : Sur le pesto? (00:40:28)

PA5 : Oui. Il y en a un peu beaucoup pour moi, là.

PA4 : Je comprends celui qui n'aime pas le pesto, mais moi, j'adore le pesto et c'est vrai que le pesto, ça représente l'Italie. (00:40:34)

P1 : Il y en a au moins une qui aime. Et à part le pesto, comment est le reste de l'entrée?

PA5 : Et la/ la couche de tomates, tu l'as laissée telle qu'elle. Tu ne l'as pas assaisonnée? (00:40:43)

PA1 : J'ai mis sel, poivre, et suffisamment, parce qu'on s'aperçoit qu'on en met jamais assez.

PA5 : Surtout sur la tomate, oui. (00:40:49)

PA4 : Oui, il manque un peu de sel sur la tomate.

PA3 : Mais pour ma part, je suis tout à fait d'accord avec Marie, pour le sel. Et ça je suis restée intransigeante là-dessus. (00:40:58)

PA1 : Pour le sel?

PA3 : Oui, manque de sel. (00:41:00)

PA1 : Manque de sel, hein? Et pourtant, oui! Ça/ Vous avez raison de dire.

PA3 : Donc, du coup, ça/ le fait qu'il manque du sel, il manque de goût/

PA1 : J'en ai pas encore mis assez, oui. Bien sûr. (00:41:06)

PA3 : Alors quand on en rajoute, ça va mieux, hein.

PA4 : Oui, un peu de sel ça donne (...) plus de goût/ (00:41:10)

PA1 : Vous avez raison de le dire et pourtant, comme quoi, on en met/ on en met jamais assez.

PA3 : Cette entrée, malgré ces couleurs très jolie, m'a assez déçue de part son goût un peu trop fade, il manquait de sel, peut-être d'épices. (00:41:24)

PA1 : Complètement d'accord avec le manque de sel sur la tomate. Une réflexion que je m'étais déjà faite. J'avais déjà corrigé, mais pas suffisamment, donc la prochaine fois je mettrai encore plus de sel et je goûterai encore davantage.

PA4 : Moi j'aime beaucoup, moi j'aime beaucoup le pesto, donc (...)/ Je suis fan de pesto, donc tu peux m'en mettre, tu peux m'en mettre. MC'est vrai que avec le sel c'est (...) plus top. Par contre, la petite crème est bien. Elle est bien dure, et bien/ bien consistante, donc c'est bien. Elle est pas liquide et ça, c'est bien. La mozzarella était bien épaisse tout n'était/ était bien par couche successive, et moi je pense qu'il a réussi son entrée. (00:41:54)

P1 : Si Marie-Jo a le drapeau italien dans les yeux. Quand pense donc Christophe?

PA2 : Je trouve le pesto excellent parce qu'il est pas trop puissant et (...) par contre, en quantité, c'est vrai, effectivement je/ j'ai l'impression que/ je sens que le pesto quelque part, même si il n'est pas puissant, je n'ai que ça en bouche. Voilà. Mais autrement, c'est/ c'est très bon. Je ne suis pas fan de la tomate

mozzarella mais, revisitée par toi, j'ai trouvé ça très sympathique. C'est d'ailleurs quelque chose que je reprendrai peut-être, (...) chez moi. (00:42:25)

P1 : Les bocaux sont presque vides, mais l'entrée n'est pas un franc succès, trop de pesto, pas assez de sel, les invités sont déçus. Du coup, l'addition risque d'être salée, mais attention! Bernard n'a pas encore dit son dernier mot.

Il est 21 heures. À Saint-Quentin, Bernard sert son plat. La botte et son jarret. Comprenez : un véritable osso buco. Les invités s'attendent-ils à déguster ce plat traditionnel italien? (00:42:52)

PA3 : Vous avez imaginé quoi, alors?

PA2 : La botte, point l'interrogation. (00:42:57)

PA4 : Moi, j'ai imaginé un jarret de veau.

PA3 : Également.

PA4 : Parce que pour moi, le jarret, c'est le veau. (00:43:02)

P1 : Bien vu, Marie-Jo en plein dans le mille!

PA4 : J'avais imaginé un jarret de veau. Je n'ai pas été déçue. C'était un bon jarret de veau, bien mijoté, c'était vraiment très savoureux, les odeurs étaient fortes, ça sentait bon. On avait envie de déguster et (...) ça nous faisait voyager.

PA3 : Ça sent très très bon. Vraiment, l'odeur (...) Tiens, voilà l'accompagnement. (00:43:22)

PA2 : Oh, voilà, voilà, voilà. Oui!

PA5 : Ah! Peut-être qu'on aura la version cuite. (00:43:27)

PA5 : Voilà. Ce serait bon avec un peu de sauce. Ce serait bon, des pâtes.

P1 : [pas audible] ce sont des frites, pas des belgian frites, des frites de polenta. (00:43:35)

PA1 : J'ai préféré la polenta aux accompagnements classiques, comme les pâtes ou comme le riz, ce qui se fait souvent aussi avec l'osso buco, parce que c'était plus original, parfois apprécié, parfois moins apprécié. (00:43:45)

P1 : Bernard va vite être fixé.

PA1 : Frites de polenta. (00:43:50)

P1 : Dans son cornet, s'il vous plaît.

PA2 : Surpris par les frites de polenta, mais mauvaise surprise, parce que je n'aime pas trop la polenta.

P1 : *Mamma Mia!* Christophe n'aime pas la polenta. Heureusement, ce n'est que l'accompagnement du plat. La pièce maîtresse du dîner de Bernardo, c'est l'osso buco, le plat milanais traditionnel. Mais malheureusement pour notre chef, une fois de plus, sa préparation semble manquer de quelque chose.

PA4 : Alors le jarret est très bon, juste, un tout petit peu manque de sel. (00:44:19)

PA1 : Encore! Je dois être hypersodé, moi, parce que/

PA4 : Oui. La polenta, moi, je/ je ne suis pas fan. Elle est bonne, mais je ne suis pas/ (00:44:29)

PA1 : Pas fan comme accompagnement.

PA4 : Non. Ce n'est pas mes goûts personnels, et (...) j'aurais peut-être préféré quelques petites pâtes fraîches. (00:44:36)

PA5 : Et la polenta, tu la fait qu'à l'eau?

PA1 : Qu'à l'eau.

PA5 : Parce que moi, je la fait en fait, au lait, mais avec du parmesan aussi dedans. (00:44:41)

PA1 : Ah, non. Je mets pas de lait.

PA5 : Ce qui donne un petit goût de fromage en plus. (00:44:45)

PA1 : À l'eau. A l'eau et au bouillon. Oui, c'est vrai.

PA5 : Je m'attendais à quelque chose de plus fort en goût. Et là, quand Bernard m'a expliqué qu'il avait faite à l'eau (...) Il y a quand même moins de saveur et (...) c'est un petit peu dommage. La présentation du/ du petit cornet, c'est/ c'est original. (00:45:03)

PA4 : Oui, ça, c'est beau.

PA2 : Je suis d'accord avec toi. La petite présentation dans le cornet, c'est très sympa, c'est mignon. Je ne suis pas réconcilié avec la polenta, je fais comme toi, je mets aussi du/ du parmesan mais je me suis demandé ce qu'on pouvait en faire. Donc, (...) oui. Faudrait que je récidive encore une fois. (00:45:19)



P1 : Décidément, la polenta ne convainc pas.

PA3 : Pour ma part, moi je regrette aussi qu'il n'y ai pas de pâtes, hein, quand même. C'est/ J'attendais les pâtes. L'Italie, d'abord le tomate/pâte. C'est peut-être très classique. (Rire) Mais/

PA1 : Ouais. (00:45:35)

PA3 : Mais, quand même, je mets un mais, puisque j'aurais bien aimé avoir les pâtes. Mais je suis assez surprise d'un bon côté pour la polenta. Je n'en mange pas souvent et là, je trouve qu'elle a vraiment du goût. C'est assez sympa, finalement, avec le plat. Donc, (...) les pâtes me/ les pâtes me manquent quand même, mais (...) la polenta (...) est assez agréable. (00:45:57)

PA1 : (En même temps) Te manquent un peu, oui. (???) J'aurais pu faire pâte et polenta, en fait. Mais c'est pas/ c'est pas.

PA3 : Et le/ Par contre, le morceau de jarret est un peu trop imposant, toujours. Ça/ C'est/ Voilà. (00:46:05)

P1 : Ça, c'est, eh, un jarret de veau, voilà tout. Mais horsmi la taille, il est comment ce morceau de viande. Qui s'élançe? Personne? Christophe, peut-être? (...) Non? Si?

PA2 : L'osso buco était tendre à souhait avec une petite sauce orangée qui était très agréable, avec une/ de la tomate, comme je l'attendais. Vraiment à souhait, c'est/ c'était très agréable. (00:46:28)

PA3 : Pour ma part, je ne vais pas finir. Ça ne te dérange pas, Bernard? Je/ j'ai pris ma quantité.

PA1 : Du tout, du tout (00:46:33)

PA3 : Juste, bon. Bien dégusté. C'était vraiment trop copieux. j'ai laissé dans mon assiette. Je ne pouvais pas terminer et (...) je n'aime pas du tout laisser quelque chose dans mon assiette. (00:46:43)

PA4 : Bernard, c'était très bon. Je me suis régalée. La sauce était bonne. Un tout petit peu de sel, c'était bien, mais franchement, c'était très bon et, félicitations.

PA1 : Merci beaucoup, merci beaucoup. Venant de toi, ça me touche parce que je sais que tu sais faire les bonnes choses et que tu sais les apprécier. (00:46:58)

PA4 : Merci

P1 : À Saint-Quentin, c'est la dernière ligne droite pour Bernard. Et il compte bien emmener ses invités au ciel avec son tiramisu à la fraise. Tiens, du vert, du blanc et du rouge. Il y a comme un air de déjà-vu, non? (00:47:13)

PA5 : Ça correspondait au cliché du grand dessert classique de l'Italie avec le tiramisu. Quand j'ai aperçu la/ les fraises au-dessus je me suis dit: Ah! Apparemment, il est revisité. On peut avoir une bonne surprise et en plus, c'est des fraises.

P1 : Bonne nouvelle, alors. Eh bien que se passe-t-il, Marie, là? (00:47:34)

PA4 : Quand j'ai vu la petite touche de vert au-dessus, je me suis dit : Menthe ou basilic. Encore une touche de basilic ou pas? Et j'étais assez contente de trouver de la menthe.

P1 : Après avoir effeuillé le dessert, c'est parti pour la dégustation. Pour son tiramisu aux fraises, Bernard a aussi trempé les biscuits dans du jus d'oranges. Que vont penser les invités de ce mélange? (00:47:55)

PA3 : Le mélange du jus d'oranges et de la fraise pour ce dessert tiramisu était très sympathique. J'ai beaucoup aimé, il manquait juste un peu de fraîcheur.

PA4 : Un tout petit peu plus frais aurait été mieux, mais c'était très bon. (00:48:10)

PA5 : Bernard a fait trempé ses boudoirs dans du jus d'orange pour le tiramisu, c'était très original, je ne connaissais pas. ça a amené un petit goût fruité qui se marie très bien avec les fraises.

P1 : Si Bernard a réussi emmener les femmes au septième ciel grâce à son tiramisu, quand est-il de Christophe? C'est-il lui aussi vu pousser des ailes dans le dos? (00:48:29)

PA2 : Le tiramisu, je n'ai pas été plus étonné, je comprends que les femmes, par l'intitulé, ont été vraiment agréablement surpris, mais moi, je n'ai pas grimpé au plafond. J'ai juste été (...) surpris par la fraise au lieu du café. Et j'ai trouvé ça très intéressant. Mais je pensais que c'aurait été un tout petit peu plus sophistiqué, ça m'aurait plu.

P1 : Malgré cela, tout est bien qui finit bien pour notre italien qui achève son repas sur une note positive avec son tiramisu. Avec son dîner, c'est sûr notre *ragazzo* a su séduire les fins palais de ces dames.

(00:49:02) La balade italienne s'achève à Saint-Quentin. Dans un instant, les convives vont devoir noter les

performances culinaires de Bernard. Mais également sa décoration et l'ambiance globale de son dîner. Le maestro de la soirée a-t-il charmé ces invités? La réponse dans un instant.

Retour à Saint-Quentin où la deuxième soirée de la semaine touche à sa fin. Mais avant de se dire *Addio*, les convives vont devoir noter Bernard. Non pas sur son accent, mais sur son dîner italien. Ont-ils vécu la dolce vita grâce à leur hôte, sans plus attendre, *andiamo* pour le verdict. On commence par la cuisine, et c'est la benjamine de la semaine qui se lance. (00:49:55)

PA5 : Bernard, pour ta cuisine ce soir, je vais te mettre la note 5. Trop de basilic, trop de pesto tue le basilic. Et (...) je suis déjà pas fan à la base et (...) je trouve ça vraiment dommage.

P1 : Pour Séverine, Marie-Jo et Christophe, les talents culinaire de Bernard méritent un 7 sur 10. Ils ont aimé les mets proposés, mais regrettent un manque général d'assaisonnement. (00:50:19) Deuxième axe de notation : l'ambiance, notre italien du jour a proposé un jeu de devinettes et de dessins. Quelles notes les invités vont-ils coucher sur la toile?

PA4 : Bernard pour l'ambiance de ta soirée, je te donne un huit, tu nous as fait beaucoup rire, nous a avons énormément rit. C'était très bien. (00:50:36)

PA5 : Je te mets un 7. Il y a une bonne ambiance générale, on a bien rigolé, mais le jeu, j'étais un peu déçue, je m'attendais à quelque chose de plus original.

P1 : Séverine et Christophe, quant à eux, attribuent un six sur 10. Ils se sont amusés tout au long de la soirée mais regrettent le manque d'originalité de l'activité. (00:50:55)

Et pour terminer, la décoration, Bernard a misée sur une table aux couleurs de l'Italie. Les invités vont-ils pousser un *Mamma Mia* d'admiration?

PA2 : Bernard, pour ta décoration de table, je te mets la note de 5. Parce que je l'ai trouvé vraiment trop simpliste, il n'y a pas que les couleurs qui y vaillent. (00:51:15)

PA3 : Je te mets la note de 6. J'ai retrouvé la couleur du drapeau italien, quelques objets, mais pour moi, ce n'était pas assez suffisant. J'aurais voulu un peu plus de verdure, un peu plus d'originalité et d'objets typiquement italiens.

P1 : Marie-Jo et Marie sont du même avis et attribuent respectivement un 6 et un 7 sur 10. La table manquait d'originalité et de fantaisies à leur goût. La *vita* n'est pas si *bella* pour Bernard. Il obtient une moyenne de 6.5 sur 10 et voit ses chances de victoire rester en Italie. (00:51:44) Demain, c'est Séverine qui entre dans la danse avec une soirée venue tout droit de l'île de la Réunion. Cette déléguée commerciale va tout faire pour transporter ses convives dans cet endroit cher à son cœur. (00:51:45)

### "Episode Séverine, day 3"

Participants: PA1 – Séverine; PA2 – Christophe ; PA3 – Marie ; PA4 – Bernard ; PA5 – Marie-José ou Mari-Jo ; Commerçants: C1 – le boucher ; C2 – la vendeuse de légumes

P1 : Aujourd'hui, c'est Séverine qui emporte ses quatre convives dans sa valise, direction La Réunion. Épices, danse et exotisme seront au rendez-vous. (0:02:45.7)

PA1 : J'ai un père qui est Réunionnais, j'ai une mère qui est métropolitaine et j'ai vraiment quelque chose dans le sang qui fait que j'ai vraiment envie de le faire partager aux autres et de faire découvrir ma cuisine qui vient de très loin là-bas. (0:02:58.9)

P1 : Séverine proposera une cuisine qu'elle aime pour le meilleur et pour le pire. (2) Son chapeau de guide touristique sur la tête, aujourd'hui, c'est Séverine ou Vivi, pour les intimes, qui va faire voyager ses convives. Direction : La Réunion. Une destination qu'elle n'a pas choisie par hasard. (0:03:15.4)

PA1 : Ce sont mes origines. J'ai un père qui est Réunionnais, j'ai une mère qui est métropolitaine et je suis ce qu'on appelle une zoréole, donc un mélange de zoreille et de créole. (0:03:25.9)

P1 : Et si Séverine s'est implantée à Saint-Quentin, sa famille, elle, vit à La Réunion. (0:03:30.8)

PA1 : Quand je vois ces photos (...), ça me fait du bien, ça me fait du mal, parce que (...) parce que c'est beau, parce que toute ma famille, une grosse partie de ma famille est là-bas, et j'aimerais être avec eux. Non seulement pour le paysage, mais pour le plaisir d'être en famille. (0:03:45.2)

P1 : Pour faire honneur à sa famille et à ses origines, Séverine compte d'ailleurs tout faire pour l'emporter. (0:03:50.2)

PA1 : J'aime relever des défis. Dans ma tête, je me mets en condition, je ne le dis à personne et si je vois que ça commence à marcher, c'est vrai que je me libère un peu plus et je suis un peu plus explosive et plus ouverte. Je suis vraiment une challengeuse au fond et j'irai jusqu'au bout et je peux gagner. (0:04:06.0)

P1 : Depuis le début de la semaine, cette rage de vaincre n'est pas passée inaperçue. Que ce soit un jeu de devinettes ou à une kermesse, toutes les victoires sont bonnes à prendre pour Séverine. (0:04:15.3)

PA2 : Séverine, on la sent très challengeuse, elle doit être assez bonne un petit peu partout et (...) Je pense qu'elle a envie de se mettre en avant et surtout pas être la dernière. (0:04:23.5)

PA1 : J'avoue que je suis assez à l'affût de gagner. Les/ La fois précédente, on a marqué deux points, on a gagné deux fois. (0:04:31.7)

PA3: Six, six ! Ça fait six. (0:04:32.4)

PA1 : Ça fait six. (0:04:32.4)

PA2 : Tu es comptable ? Tu fais... (Rires) (0:04:34.6)

PA1 : (Rires) Alors moi, là-dessus, je suis intransigeante. (Rire) (0:04:36.9)

P1 : Et quand elle n'est pas en compétition, cette déléguée commerciale de 35 ans aime venir se promener au parc des Champs-Élysées de Saint-Quentin, un endroit qui l'inspire particulièrement. (0:04:46.4)

PA1 : Quand j'avais (...) 14 ans, à peu près, ado, avec une copine, on promenait le chien. Et quand on promenait le chien, notre plaisir, c'était de chanter. Chante : « Armstrong, je ne suis pas noir, je suis blanc de peau », « J'descends dans la boîte de jazz, histoire d'oublier un peu le cours de ma vie. Toum tou doum, toum tou doum. » (0:05:11.9)

P1 : Hein, hein. (0:05:13.7)

PA1 : (...) OK. Je me souviens plus des paroles. (Rire) (0:05:18.1)

P1 : De toute façon, il est temps d'arrêter de pousser la chansonnette pour aller envoyer une carte postale. Expéditeur : La Réunion. Destinataire : nos quatre convives. (0:05:27.3)

PA3 : Ici, tout est merveilleux et idyllique, et j'aimerais absolument te faire partager mon voyage. (0:05:35.0)

PA2 : Où m'emmènes-tu ? (0:05:36.2)

PA4 : Je suppose La Réunion. (0:05:39.0)

P1 : La destination est maintenant connue. Il ne reste plus qu'à décoller. (0:05:42.7)

PA4 : Pour l'apéritif, Saveurs Créoles, Ti'canne tradition. (0:05:47.6)

PA2 : En boisson, si on est (...) sur le thème Ti'canne tradition, je vois soit un piña colada, ou bien le ti'punch, tout simplement. (0:05:56.3)

PA5 : Moi qui connais les îles, ça peut être qu'un punch. (0:05:58.1)

PA : Là, Saveurs Créoles, je pense tout de suite boudin créole. (0:06:01.9)

PA4 : De la charcuterie, des fruits peut-être, des/ des choses relevées. (0:06:06.2)

PA1 : Mon apéritif sera (...) Saveurs Créoles et Ti'canne tradition. Une variété de trois samoussas, une variété aux légumes, une au poisson, à l'espadon, et une au poulet. Et le Ti'canne tradition, c'est bien sûr le ti'punch traditionnel. (0:06:19.7)

PA4 : Entrée : Pêche aux Camarons au lait des Iles. (0:06:22.6)

PA2 : Camarons? (0:06:24.3)

PA3 : Je ne sais pas ce que c'est. (0:06:26.5)

P1 : Les convives ont l'air un peu perdu. Un peu d'aide serait la bienvenue, là. (0:06:30.3)

PA1 : Les camarons sont des crevettes que l'on trouve en métropole. Et (...) qui baignent dans le lait de coco. (0:06:38.5)

PA2 : Le plat : Cabri et cracheur de feu à la Plaine-des-Palmistes. (0:06:43.2)

PA5 : Je connais le cabri parce que j'en ai déjà fait, du cabri (0:06:46.9)

PA4 : Est-ce que c'est ce qu'on va manger qui va nous faire cracher le feu ou est-ce que c'est ce qu'on va boire qui va nous faire cracher le feu. (0:06:52.4)

PA1 : Le cabri, c'est de l'agneau, et on le trouve ici accompagné d'un cracheur de feu qui est le rougaille au/ à base de tomates et de piments. Et, la Plaine-des-Palmistes, c'est un accompagnement avec des cœurs de palmiers au curcuma. (0:07:04.8)

PA3 : Dessert : Orchidée Bourbon et Maracujas Piton des Neiges. (0:07:09.6)

PA5 : Bourbon, c'est la vanille. Donc ça peut être à base de vanille. (0:07:12.8)

PA3 : Piton des Neiges, j'imagine que la neige se soit de la noix de coco. (0:07:17.7)

PA2 : Et maracuja donc, c'est un fruit. (0:07:19.2)

PA1 : Je vais faire découvrir une verrine de vanille accompagnée d'une tartelette aux maracujas. Et le maracuja est l'autre nom de fruit de la passion. (0:07:28.2)

P1 : Pour amener le soleil dans les assiettes de ses convives, Séverine va devoir mettre les bouchées doubles. Car dans le nord, aujourd'hui, c'est plutôt grosse veste et bottines de marche. (0:07:28.2)

PA1 : Bonjour, bienvenus dans ma cuisine ! Je vais vous présenter aujourd'hui ma cuisine, bon, qui est assez spacieuse. Je suis assez confortable dedans. Mais je tenais à vous présenter surtout mon étagère à épices qui se trouve ici, dans laquelle il y a des épices du monde entier et, surtout, des épices de La Réunion que je vais utiliser ce soir dans mes plats. Je ne vais pas m'étaler sur tout cela, vous aller goûter avec moi ce soir. (0:08:02.2)

P1 : Outre les épices cracheuses de feu, la maison de Séverine regorge d'autres souvenirs de La Réunion. (0:08:07.5)

PA1 : Ma grand-mère – c'était la table de ma grand-mère – était une grande joueuse. Une joueuse de tout, de lotto, de, bon après, avec le temps, de tiercé, et de tout ce qui existait. Et alors là, il y a un mystère, que je vais essayer de vous montrer et de vous révéler, ce qui n'est pas évident pour moi parce que je n'en pratique pas du tout. (Inspiration) Ah ouais, ça y est. (...) La table magique. (0:08:32.7)

P1 : Pour occuper vos dimanches pluvieux, voici une table qui combine backgammon, jeu de dames et tapis de poker. (0:08:37.6)

PA1 : Elle me vient de ma grand-mère, c'est quelque chose qui me vient de La Réunion et c'est quelque chose qui est très per/ très précieux à mes yeux. (0:08:46.5)

P1 : Pour compléter la photo de famille, après la grand-mère, l'impasse ne pouvait être faite sur le grand-père. (0:08:51.9)

PA1 : C'est la photo de mon grand-père, de mon grand-père paternel, qui est, donc, de La Réunion, que je ne/je n'ai jamais connu et quand je le vois sur cette île – on reconnaît bien les montagnes de là-bas – et ça me fait penser à lui et c'est au moins un moyen de pouvoir le regarder alors que je ne l'ai jamais vu. (0:09:08.9)

P1 : Mais il est temps de quitter La Réunion et de remettre les pieds sur le sol saint-quentinois. C'est parti pour les courses. Premier arrêt : le boucher pour l'agneau du plat principal. (0:09:16.8)

PA1 : Alors aujourd'hui, il me faudrait une épaule d'agneau. Est-ce que vous avez ça ? (0:09:21.9)

C1 : Oui, donc, j'ai ça. Une épaule entière ? Ou désossée ? Comme vous voulez/ (0:09:25.7)

PA1 : Euh, plutôt désossée, si vous avez, c'est parfait/ (0:09:26.7)

C1 : D'accord. Oui, j'ai ça. Donc épaule d'agneau, donc environ (...) ça va faire 1 kilo à peu près/ (0:09:29.8)

PA1 : Ah ouais, bah voilà, c'est/ c'est exactement ce qu'il me faut. 800 grammes, 1 kilo, euh/ (0:09:32.9)

C1 : Ouais, bah j'ai ça/ (0:09:33.1)

PA1 : Ce serait bien pour mon repas. (0:09:34.9)

C1 : Je vais juste dég/ vous dégraisser le morceau d'agneau, comme ça, ce sera plus facile pour vous, euh (...) pour vous découper, quoi. (0:09:39.7)

PA1 : C'est parfait. (0:09:40.5)

C1 : Ça ira comme ça ? (0:09:41.1)

PA1 : Hum, très bien. (0:09:41.8)

C1 : Eh bien, on y va. (0:09:42.0)

PA1 : Je vais couper ma viande en morceau, en gros cubes, en fait. Pour faire une sorte de ragoût, avec des épices, je voulais savoir un petit peu le temps de cuisson que vous me conseillez. (0:09:51.5)

C1 : Comme c'est des jeunes agneau, autour de (...) une heure et demi, à feu tout doux, même une heure et quart, une heure et demi/ (0:09:56.7)

PA1 : D'accord. Oui, à feu très, très doux, alors ? (0:09:57.3)

C1 : Ah ouais, ouais. Lentement, à faire mijoter tranquillement, quoi. (0:09:59.0)

PA1 : D'accord. Bon, bah très bien/ (0:10:00.3)

C1 : Il y a un kilo tout rond. (0:10:01.1)

PA1 : Ah bah ! (Rires) Magnifique ! (0:10:03.1)

C1 : Ouais, je n'ai pas fait exprès. (0:10:03.3)

P1 : Séverine a les dieux de la viande avec elle. Elle peut maintenant décoller vers de nouveaux horizons : le magasin de fruits et légumes. (...) Profitons en pour retrouver les convives. Ont-ils deviné qui a du sang réunionnais dans les veines ? (0:10:16.2)

PA4 : Celle qui semble avoir des origines réunionnaises, c'est Séverine. Donc je pense que ce soir, on va chez Séverine. (0:10:21.3)

PA2 : Je pense à Vivi. Sérieusement, je pense à Vivi. Elle est pétillante, elle est bouillonnante/ (0:10:26.4)

PA3 : Les (...)/ les couleurs, les saveurs, le voyage, ça lui correspond bien. (0:10:32.2)

PA5 : Depuis deux jours, elle dit aimer les épices et le jour/ lors de mon repas, elle m'a fait la réflexion comme quoi mes crevettes n'étaient pas assez épicées. (0:10:39.4)

P1 : Séverine saura-t-elle trouver le juste dosage ? La réponse, ce sera pour ce soir. (0:10:43.9)

PA1 : Bonjour ! (0:10:48.2)

C2 : Bonjour ! (0:10:48.7)

PA1 : Quel vent aujourd'hui ! (0:10:49.6)

C2 : C'est froid, hein ? (0:10:50.3)

PA1 : Oh là là ! (0:10:51.0)

P1 : Et oui, si à La Réunion, les maxima atteignent les 35°, dans le nord de la France, les températures varient entre 5° et 10°, avec un risque d'averse. Alors quoi de mieux que des fruits de la passion pour se réchauffer. (0:11:01.9)

C2 : C'est tout beau. Regardez ! (0:11:07.9)

P1 : Ah oui ! (0:11:09.5)

C2 : Un petit calibre, mais c'est super. (0:11:10.7)

PA1 : D'accord. Mais ils viennent/ ils viennent d'où, alors ? (0:11:12.8)

C2 : Le/ Du Zimbabwe. (0:11:13.8)

PA1 : Ah, du Zimbabwe ! Bah ça va bien coller alors pour mon/ (0:11:17.3)

C2 : Ouais ! Un petit rayon de soleil. (0:11:17.2)

PA1 : Pour mon repas de ce soir, super/ (0:11:20.0)

C2 : Super. C'est tout frais, c'est super. (0:11:20.9)

PA1 : Bah, je sais pas, si vous avez/ Bon, ils sont pas super gros mais ils sont (drôles ?) (0:11:26.2)/

C2 : Non. Mais par contre, c'est du concentré, c'est vraiment un fruit vraiment/ (0:11:28.8)

PA1 : D'accord, d'accord. Donc moi, il me faudrait une quinzaine, à peu près/ (0:11:31.6)

C2 : Une quinzaine ? (0:11:31.6)

PA1 : Ouais, si ça ne vous dérange pas. Je vais prendre deux, trois citrons verts. Ils sont beau les citrons verts aussi, hein ? (0:11:36.8)

C2 : Oui, ils sont beaux. Bah, c'est pareil, ils sont arrivés hier soir. (0:11:39.1)

PA1 : Ah ouais, ils sont bien. (0:11:40.5)

C2 : Très beau, très brillants. (0:11:41.0)

PA1 : ça va être parfait. (0:11:42.2)

P1 : Et oui ! Dans le monde merveilleux de Saint-Quentin, tout est beau et tout est parfait. Que ce soit la coriandre/ (0:11:48.7)

C2 : Superbe (0:11:49.9)

PA1 : Super ! Bah, ouais, c'est génial. Elle est dans un petit pot ? (0:11:53.1)

C2 : Dans un petit pot, oui, oui. Oui, oui. (0:11:54.3)

P1 : Oh, les carottes ! (0:11:55.9)  
PA1 : Elles sont belles. Ça va être bon tout ça, ce soir. (0:11:59.3)  
C2 : C'est tout frais, c'est plein de saveur. (0:12:01.6)  
PA1 : On y va. (0:12:02.3)  
C2 : Voilà ! (0:12:02.8)  
P1 : Ou encore les échalotes ! (0:12:05.0)  
C2 : Bah voilà. Là, regardez ! C'est pas mal, ça va sécher, ça se conserve. (0:12:09.3)  
PA1 : (En même temps) C'est parfait. C'est très beau, c'est parfait. On y va ! (0:12:11.0)  
P1 : Et oui ! Toutes les meilleures choses ont une fin. Séverine doit maintenant aller réaliser un dîner presque parfait. (0:12:18.5)  
PA1 : Voilà? Là, je suis dans ma cuisine, je me suis changée. Parce que là, ça commence à faire sacrément chaud et je pense que la tension va monter, alors (...) c'est parti, à l'attaque. (0:12:31.4)  
P1 : Accrochez vos ceintures ! Séverine est dans la place ! (0:12:34.3)  
PA1 : On y va pour la tartelette aux fruits de la passion. (0:12:38.9)  
P1 : Amateurs d'exotisme, à vos crayons. Pour réaliser ce dessert en deux parties, il vous faut pour la tarte : 15 fruits de la passion, une pâte sablée, 3 œufs, 150 grammes de sucre de canne et 2 cuillères à soupe de fécule de maïs. Et pour la meringue, qui viendra recouvrir les tartelettes : 2 œufs, 50 grammes de sucre et 30 grammes de noix de coco râpée. (0:12:58.7)  
PA1 : Il me faut de la pâte sablée. Alors, euh (...) moi j'ai pas le temps de la faire, et (...) je l'ai achetée. Je me suis essayé à la faire il y a un mois (...) un mois et demi. Je me suis complètement plantée. Quand j'ai voulu la mettre comme ça, à plat-là, ça a été impossible. C'est à dire que ma pâte se désintégraît complètement. (0:13:18.5)  
P1 : Séverine opte donc pour la pâte du supermarché, mais la recette, elle, vient directement de sa sœur qui habite à La Réunion. (0:13:24.6)  
PA1 : On lui a donné cette recette de tartelette aux fruits de la passion, qu'elle m'a fait goûter, donc ça passe de main en main depuis l'île directement et j'ai beaucoup, beaucoup, beaucoup aimé cette/ cette recette parce que, vraiment, on a l'impression de croquer dans le fruit de la passion. (0:13:39.4)  
P1 : Alors ne perdez pas une miette de cette recette. Elle vient de très, très loin. Bon allez ! Séverine découpe six ronds dans sa pâte qu'elle dépose au fond de ses moules. Étape suivante. (0:13:49.0)  
PA1 : Je fais des ronds (...) de papier sulfurisé/ enfin, c'est le papier de la pâte, hein, pour mettre au fond de ma pâte sablée, avant de la cuire, je vais mettre des poids dessus, puisque le risque, c'est qu'elle gonfle, et donc là, on peut plus rien mettre dedans. Et si je mets des poids/ du poids sur la pâte sans mettre le papier, le poids, les petits grains que je vais mettre dessus vont s'enfoncer dans la pâte, et après faut aller creuser, on fait un trou dans la pâte. (0:14:13.2)  
P1 : Ah, non. Séverine ne veut pas faire « des petits trous, des petits trous, encore des petits trous » (Chant). Elle dispose donc ses poids en fer sur ses feuilles avant de précuire les pâtes 10 minutes à 190°. Une fois que c'est fait, elle peut s'atteler à la préparation de sa farce aux fruits de la passion. (0:14:26.8)  
PA1 : On coupe la tête, comme cela. (Bruit de coupe) Voilà. Et soit on casse, hein, on enlève carrément comme ça, ça fait un petit chapeau. Et puis, moi, j'apprécie de les manger sans sucre, donc après, à la petite cuillère. Ici, on est pas là pour les manger, comme ça, directement, donc, pour faire ma tartelette, je vais prélever le jus du fruit de la passion. Avec ma passoire. (0:14:52.4)  
P1 : Eh oui ! Pour Séverine, pas question de mélanger le plaisir et les affaires. (0:14:56.2)  
PA1 : Je vais goûter. Parce que d'abord, j'aime ça. Et ça me permettra de savoir un petit peu l'acidité, si il faudra rajouter du sucre à ma recette ou si ce n'est pas nécessaire. (0:15:05.1)  
P1 : Oui, bien sûr ! C'est plus facile que d'avouer qu'on succombe juste à la tentation. (0:15:09.5)  
PA1 : C'est trop bon. Ah ! (Rire) Ah ! Bon, faut que je travaille un peu, là. (...) Les fruits de la passion, c'est vraiment le goût de l'exotisme, le goût du voyage. J'étais déjà un peu sur mon île. Quand il y a de l'amour dans la cuisine, c'est bon, c'est que du bon. (0:15:28.4)

P1 : En plus d'une pincée d'amour et d'un soupçon de bonheur, Séverine ajoute à son jus de fruit de la passion le sucre de canne et la fécule de maïs et fait chauffer le tout à feu doux pendant quelques minutes. (0:15:39.7)

PA1 : On en est à « prendre 3 œufs, les battre et les incorporer au mélange précédant. » (0:15:47.1)

P1 : Aussitôt dit, aussitôt fait. À moins qu'un intrus ne vienne enrayer la mécanique bien huilée de notre hôte. (0:15:52.4)

PA1 : J'ai une petite graine. Un petit poisson de fruit de la passion. Il est où ? (...) Bah c'est pas très grave, mais comme si il y en a qu'un, les autres, ils vont être jaloux, je l'ai pas loupée celle-là, parce que, soit on a choisi d'en mettre dedans, et il y en a pour tout le monde, soit il y en a une, et on voit que c'est une erreur. Et comme j'ai choisi de le faire sans, je veux que ce soit sans. (0:16:18.1)

P1 : Une fois l'intrus hors d'état de nuire, Séverine incorpore ses trois œufs battus à sa préparation. (0:16:23.2)

PA1 : Ah là, on est carrément dans une mousse de fruits de la passion. (Bruit de fouet dans un récipient) (2) Ça donne envie de se baigner dedans, presque. Là, il y a du parfum. Là, c'est puissant. Moi, j'attends que mes invités soient sensibles à/ au goût de ce que je leur propose. Les découvertes d'épices (0:16:42.4)

P1 : Séverine bat énergiquement la préparation pour l'épaissir. Une fois la consistance voulue obtenue, elle la retire du feu et la réserve le temps d'enlever les petits poids en fer. (0:16:50.8)

PA1 : On voit bien euh, là, que peut être ma proportion (Rire) de maracujas/ de préparation de maracujas est assez importante par rapport au nombre de tartelettes. Donc, ça veut dire que pour l'équivalent de ce que j'ai mis aujourd'hui, je pense qu'on pourrait quasiment doubler, peut-être en faire dix ou douze en tout cas (0:17:13.3)

P1 : Hum, sûre de ça, Séverine ? Le plat a déjà l'air bien vide, en tout cas (0:17:17.9)

PA1 : Eh bien, finalement, je me suis trompée, à l'œil, quand j'ai vu la quantité de ma préparation, j'avais l'impression que c'était énorme, et en fait, on voit bien qu'en mettant (Son de cloches) dans les tartelettes, ça convient bien. (0:17:32.3)

P1 : Dernière phase du dessert : la meringue. Pour cela, Séverine monte 2 blancs en neige, auxquels elle ajoute ses 50 grammes de sucre et ses 30 grammes de noix de coco râpée. Une fois l'appareil de la meringue obtenue, il vient surmonter la tartelette. (0:17:45.4)

PA1 : Je vais utiliser ma poche, ce qui va me permettre de faire une forme de montagne, puisque c'est bien de la Maracuja Piton des Neiges. Et le Piton des Neiges, c'est l'ancien volcan de La Réunion, donc c'est une grande montagne. (0:17:59.9)

P1 : Il ne reste plus qu'à enfourner les tartelettes pendant deux minutes, pas une de plus, à 180°. (0:18:06.2)

PA1 : C'est/Bah c'est/C'est parfait, je suis très contente (...). Voilà, pourvu qu'ils tombent pas, maintenant, ils/c'est/l'idéal, c'est qu'ils tombent pas et qui soient dans l'assiette et qu'ils arrivent comme ça. (Rire) C'est super. (0:18:19.6)

P1 : Et une bataille de gagnée pour notre hôte, une. Ce soir, Séverine accompagnera ses tartelettes d'un blanc-manger parfumé à la vanille et au rhum. Séverine peut passer à la suite. (0:18:30.1)

PA1 : Voilà, mon entrée, soupe de crevettes au lait de coco. (0:18:32.9)

P1 : Pour cela, elle va avoir besoin de 15 crevettes, 40 cl de lait de coco, un tiers d'un citron jaune, un demi citron vert, 30 grammes de gingembre, 5 feuilles de coriandre, 3 gousses d'ail, un cube de fond de veau, 2 cuillères à café de sauce soja, 3 cuillères à café de poudre de curry et du sel aromatisé au gingembre. (0:18:52.2)

PA1 : Je vais enlever la/ la peau des crevettes. Euh... bah, parce que dans ma préparation, c'est une soupe, la peau n'a rien à faire là. Je pourrais laisser la queue, on n'est pas obligé, mais je/ non. (0:19:06.6)

P1 : Eh oui ! Séverine préfère faciliter la vie de ses convives. (0:19:09.8)

PA1 : Je vais ajouter (...) de l'ail écrasé. Pour la gousse d'ail, du/ j'utilise parfois des outils un peu modernes en cuisine, mais là, pour le thème de La Réunion, je vais utiliser ce qu'on appelle le pilon. Le vrai pilon. (0:19:24.2)

P1 : Attention, tout droit venu de La Réunion pour un show exceptionnel, le pilon. Six kilos de pierre pour le plaisir des yeux. Rien ne lui résiste. L'ail n'a qu'à bien se tenir. (0:19:34.7)

PA1 : De la même façon, pour le gingembre, j'aurais pu utiliser cette râpe, qui est très moderne, très pratique. (0:19:41.3)

P1 : mais Séverine veut se la jouer pure réunionnaise pour écraser l'ail et aussi le gingembre. Malheureusement, tout a un prix. (0:19:47.9)

PA1 : (Bruit de pilon) Alors, j'écarte mes yeux, je les mets en l'air quand je fais ça, parce qu'en fait il peut y avoir des éclats d'ail ou de gingembre. Et le gingembre dans les yeux, c'est très, très désagréable. Ça fait mal. (0:20:00.3)

P1 : Elle est trop forte Séverine ! Même sans regarder, elle a écrasé l'ail et le gingembre. Ça, c'est du pilon, hein. Elle peut ainsi incorporer le résultat de son dur labeur dans les crevettes. Euh, étape suivante, chef ? (0:20:11.8)

PA1 : Je vais prendre la moitié d'un citron vert, je vais prendre un tiers ou un quart d'un citron jaune (...) moi, j'y vais comme ça. Je presse, je mets même la puPascalee, hein ? À l'intérieur. (0:20:27.3)

P1 : Elle ajoute ensuite le soja, la coriandre ciselée et le curry. (0:20:30.9)

PA1 : J'ai oublié de mettre du sel. (...) Et, je vais mettre du sel quand même tout de suite. On peut utiliser plusieurs sels, on peut utiliser du sel classique, on peut utiliser du sel aromatisé. Et là, pour la petite touche, puisqu'il y a du gingembre dedans, je vais utiliser du sel de Saint-Leu, de La Réunion, qui est aromatisé au gingembre. Donc je/ Comme c'est du gros sel, hein, un petit peu, je vais pas en mettre trop. (0:20:56.8)

P1 : Les crevettes baigneront dans la marinade toute l'après-midi. Ce soir, après les avoir fait revenir, Séverine les plongera dans le grand bain. Comprenez : le cube de fond de veau dilué dans 40 cl d'eau et 40 cl de lait de coco. Et après 10 minutes de cuisson, l'entrée pourra être servie. (0:21:11.6)

PA1 : Je vais commencer (...) mon apéro. Donc je vais faire mes trois variétés de samoussa. Dedans, j'ai besoin de différentes herbes, donc la coriandre est là, et (...) j'ai de la ciboulette et le basilique qui sont dans le jardin. Allez, on y va ? (0:21:24.6)

P1 : C'est parti. Autant profiter de ces herbes fraîches du jardin. Une fois la cueillette terminée, Séverine s'attaque à la découpe de 15 échalotes qui serviront pour les trois samoussas. Attention, âmes sensibles s'abstenir. (0:21:36.5)

PA1 : J'ai pas de choses pour ne pas pleurer. J'ai essayé des lunettes. J'ai essayé le masque de plongée, j'ai essayé, parce que je pensais que ça passait par le nez, des bouche-nez comme on fait pour la piscine. (0:21:53.9)

P1 : Pas de lunettes ni de pince-nez à la rescousse. Aujourd'hui, Séverine est seule face aux échalotes, seule. (0:22:00.3)

PA1 : J'ai le nez qui coule, j'ai les yeux qui coulent. (Rire) Bientôt, je vais me couper les doigts. (Reniflement) C'est un moment de torture pour moi. (Reniflement) Parce que vu la quantité que j'épluche à chaque fois, eh bien, c'est une douleur. (0:22:16.9)

P1 : Mais notre hôte est prête à tout pour ces convives, même résister à l'appel de la boîte à mouchoirs. (0:22:22.1)

PA1 : Dès fois on dit : « Il faut souffrir pour être belle », mais là, il faut que je souffre pour que ce soit bon, peut-être. (Bruit du couteau qui coupe les échalotes) J'en peux plus, là. Euh, pff, celle-là, j'ai pas besoin. J'en peux plus, là. Une de moins. J'ai l'impression d'être achevée, mais non, non, non, non. Je vais jusqu'au bout des choses, et c'est moi qui les ai eues, les échalotes. (0:22:44.5)

P1 : Séverine a vaincu ses bourreaux. Elle attaque maintenant la farce de son premier samoussa. Celui à l'espadon. Première étape, faire revenir 5 échalotes dans de l'huile d'olive. (0:22:44.5)

PA1 : je vais ajouter le gingembre en pâte. (Bruit de cuisson) Une bonne cuillère à café Un petit peu en poudre, je remélange. (0:23:06.3)

P1 : Séverine ajoute ensuite une cuillère à soupe de curcuma et un zeste de combava, un agrume venu tout droit de La Réunion. (0:23:13.2)

PA1 : On utilise uniquement sa peau et le zeste. C'est quelque chose de très, très, très fort. C'est très puissant en goût, c'est vraiment extra avec tout ce qui est poisson. Ça ressemble fort à la citronnelle (0:23:26.5)



P1 : Après avoir râpé quelques zestes de combava, Séverine ajoute 150 grammes d'espadon, du sel et du poivre. Alors, chef, quelle est la suite du programme ? (0:23:35.4)

PA1 : Je vais goûter un morceau parce que là, au goût, c'est un peu salé. (Raclément de gorge) (0:23:39.2)

P1 : Quand il s'agit de goûter ses préparations, Séverine répond toujours présent, et elle en profite à fond. (0:23:45.0)

PA1 : Pour moi, cuisiner, c'est important d'être vraiment dans le goût juste, le goût qu'il faut, et c'est pour ça que je goûte systématiquement mes plats. (0:23:53.4)

P1 : Notre experte goûteuse ajoute ensuite un soupçon de citron vert avant d'y incorporer quelques brins de ciboulette ciselés. La première farce pour l'apéritif typique de la Réunion est prête. (0:24:03.0)

PA1 : Je fais une cuisine à travers laquelle on voyage. Et une cuisine qui revient de différents voyages, que ce soit les miens ou, ou des gens que je connais autour de moi. (0:24:16.0)

P1 : Et le voyage continue. Pour la farce du deuxième samoussa, telle une équation mathématique, on retrouve 4 facteurs communs : l'huile, les échalotes, le curcuma et le gingembre. Mais aussi deux variables : 150 grammes de blanc de poulet coupé en dés et quelques feuilles de coriandre ciselées. (0:24:30.6)

PA1 : Et là, je recommence aussitôt dans le même plat, même si il y a un peu de sauce de poulet avec mes légumes. (0:24:35.6)

P1 : Pour cette troisième équation en légumes, on retrouve 3 facteurs communs : l'huile, les échalotes et le curcuma. Sans oublier les 3 variables : une courgette, 2 carottes et quelques feuilles de basilic. Pour résoudre les 3 problèmes, il faut encore mixer les 3 farces. (0:24:49.5)

(Bruit du mixeur) (0:24:52.8)

PA1 : Allez, zou, remixe. Remix. (0:24:56.5)

P1 : Hum, DJ Vivi aux platines, ambiance de folie assurée, hum, c'est beau c'est chaud, c'est soirée disco. Dernière étape, le remplissage. Pour cela, notre hôte prend deux pâtes phyllo superposées. Elle y découpe des rectangles qu'elle va devoir plier en triangle. Pour faire des triangles, euh, il faut faire des triangles. (0:25:17.0)

P1 : Mais encore ? (0:25:18.1)

PA1 : Bah voilà, je fais un triangle (...) avec ma pâte. Je refais un triangle. Et puis j'essaye de fermer. Pour éviter que ça tombe. (2) Voilà. (Bruit de liquide à ébullition) Je coupe ici. Voilà. Après je vais venir coller avec mon pinceau. (0:25:37.8)

P1 : Et la colle magique est composée de farine et d'eau. Il ne reste plus qu'à reproduire l'opération 14 fois avec les trois farces. Avant de servir, Vivi dorera ses samoussas à la poêle, 2 minutes de chaque côté. (0:25:49.2)

PA1 : Voilà. Donc voici venue l'heure de la déco. (0:25:54.2)

P1 : Amateurs de voyages, si vous partez à La Réunion, voici la liste des cadeaux souvenirs qu'il faut absolument ramener : une nappe pour maman. (0:26:01.2)

PA1 : Ce soir, nous allons – c'est un secret – danser. Et ce sont des danseurs de maloya qui sont brodés sur cette nappe noire qui, j'espère, leur plaira beaucoup. (0:26:15.1)

P1 : Des fleurs pour grand-mère. (0:26:17.5)

PA1 : Un bouquet de fleurs exotiques issue de l'île de la Réunion, donc il y a des oiseaux du paradis, il y a des orchidées, puisque à La Réunion, il y a quand même plus de 400 variétés d'orchidées. (0:26:29.9)

P1 : Une scuPascaleture pour grand-père. (0:26:32.0)

PA1 : C'est une barque en bois. C'est du teck. Donc c'est un bois exotique, forcément. Donc ça/ En fait, j'ai choisi de/ de prendre ce bois parce que c'est vraiment l'image du voyage, c'est une barque. C'est un bateau. (0:26:47.5)

P1 : Et des coquillages pour les enfants. (0:26:49.4)

PA1 : Les épines d'oursin sont un symbole aussi des îles en général et à La Réunion effectivement, on trouve des épines d'oursin d'un peu toutes les couleurs. Là, elles sont un peu passées, mais elles peuvent être vertes, violettes, on en fait des colliers. (0:27:02.0)

P1 : ça y est, Séverine a fait le plein de souvenirs sur sa table. Elle est parée pour un voyage à La Réunion. (0:27:07.4)

PA1 : Là, ça y est, je suis arrivée au bout (Rire dans la voix) de ma table. Les couleurs, c'est parfait, les nappes, les (...) fruits, les fleurs, tout/ tout est parfait. Il va falloir que j'y aille. (0:27:18.1)

P1 : Dans un instant, la soirée réunionnaise de Séverine va commencer. Et l'hôte du jour va tout faire pour mettre ses convives dans l'ambiance. (0:27:24.5)

PA1 : Libérez-vous, on est en milieu de semaine, lâchez-vous. (0:27:28.4)

P1 : Il ne faudra pas leur dire deux fois. Ce soir, les invités vont se lâcher sur des rythmes réunionnais et déguster des mets qui les transporteront sous les palmiers. (0:27:35.7)

PA4 : On était déjà dans le (...)/ dans le pays où elle voulait nous emmener. (0:27:42.9)

P1 : Pour ne pas rater le décollage vers cette soirée 100 % réunionnaise, surtout, ne bougez pas. (0:27:48.2) (Bruits de cloches) (0:28:03.9)

P1 : Il est 19 heures. À Saint-Quentin, les cloches retentissent. À leur son, Séverine sait que ses invités ne vont pas tarder à arriver et commence la cuisson des samoussas de son apéritif. Mais elle a à peine le temps d'en jeter quelques-uns dans la poêle que Bernard est déjà sur le pas de la porte. (0:28:17.9)

PA4 : Salut Vivi ! (0:28:19.2)

PA1 : Bonsoir ! (0:28:19.2)

PA4 : Ça va ? Ça va bien ? (0:28:23.3)

PA1 : Bien contente de t'accueillir chez moi. (0:28:24.5)

PA4 : Ravi ! Ravi. (0:28:25.0)

PA1 : (En même temps) Tu es tout fleuri. C'est très bien. Ça me convient bien. (0:28:27.6)

PA4 : Tout fleuri ! Comme à La Réunion ! Hein. Ça te convient bien ? J'étais certain d'arriver chez Séverine, comme je l'ai précisé dans la lecture du menu. Parce que pour moi, après élimination des trois candidats restants, c'était celle qui ressemblait le plus au menu. (0:28:40.2)

PA1 : Écoute, installe-toi, tranquillement, et euh, si ça te dérange pas, je m'absente deux secondes et je reviens après tout de suite. (0:28:46.9)

PA4 : (En même temps) Fais ce que tu as à faire, c'est dans l'intérêt commun. (0:28:47.3)

PA1 : (Chuchote) Merci beaucoup ! (0:28:48.1)

P1 : Et dans l'intérêt commun, il est grand temps de terminer la cuisson des samoussas de l'apéritif. Surtout que Mari-Jo, la deuxième invitée, arrive. (0:28:55.0)

PA1 : Oh ! (Rires) Mari-Jo, tu es super ! J'ai été agréablement surprise quand j'ai découvert Mari-Jo qui avait fait un effort de coiffure, puisqu'elle avait cette coiffure créole. (0:29:10.4)

P1 : À peine le temps d'échanger quelques mots, que voilà Marie. (0:29:13.7)

PA3 : Quand je suis arrivée, j'ai trouvé Vivi à son image, pétillante, pleine de vie. (0:29:20.3)

PA1 : Marie ! (0:29:21.1)

PA3 : Super Mari-Jo, le chapeau, j'adore ! (0:29:24.1)

PA5 : J'ai essayé de faire/ (0:29:25.7)

PA3 : C'est exactement ce que j'imaginai d'elle. (0:29:27.1)

PA5 : Honneur à ma/ mon hôtesse. (0:29:27.9)

PA4 : Salut. (0:29:27.4)

PA3 : Ce qui est marrant, c'est que j'ai vu Mari-Jo dans la tenue que j'imaginai exactement pour Vivi. C'était/ J'aurais voulu la voir avec le chapeau sur la tête, la chemise blanche et les colliers. C'était ce que j'imaginai, mais sur Vivi. (0:29:42.7)

P1 : Christophe, en revanche, semble confondre La Réunion et Ibiza. (0:29:46.8)

PA2 : Bonjour tout le monde ! (0:29:48.8)

Acclamations et salutations générales (0:29:54.2)

PA3 : Christophe est arrivé dans une tenue blanche, resplendissante. (0:29:58.2)

PA2 : Eh bien, ce soir, je suis venu en touriste, avec les lunettes de soleil et la petite chemise pimentée, histoire de mettre un petit peu de piment dans le dîner de notre hôte. (0:30:09.5)

P1 : Place à l'apéritif. En boisson, Séverine a prévu un ti'punch et pour les amuse-bouches, trois sortes de samoussas. Un au poulet, un au poisson et un aux légumes. Tout un programme. (0:30:20.9)

PA1 : Alors, je propose (...) pour le ti'punch soit du sucre de canne liquide ou du sucre traditionnel de canne, bio, avec un petit peu de vanille que j'ai un peu fait moi-même, on va dire. Qu'est-ce que vous préférez ? Bernard ? (0:30:35.6)

PA4 : C'est pas du sucre de La Réunion ? (0:30:37.7)

PA1 : C'est du sucre de canne (0:30:37.7)

PA4 : Ah oui ! J'ai compris du sucre de Cannes comme il y a les bêtises de Cambrai, la moutarde de Dijon/ (0:30:44.1)

PA1 : Alors, euh/ (0:30:44.2)

Brouhaha de voix

PA4 : Non, c'est du sucre de La Réunion. (0:30:46.7)

PA1 : C'est sympa, parce que là, je décompresse, et tu as raison de mettre un peu d'humour, parce que faut que je me remette un petit peu les pieds sur terre. (0:30:55.6)

P1 : Bah, oui. Bon, allez. Maintenant que Séverine connaît les goûts de ses invités, elle peut leur préparer un cocktail sur mesure et en live, en plus. (0:31:02.7)

PA4 : La façon de faire le ti'punch devant nous et en nous/ pour nous permettre de le faire nous-mêmes, j'ai trouvé ça très, très délégitif, très autonome, très participatif, oui. (0:31:15.6)

PA5 : Eh bien, à notre soirée alors, à notre soirée créole et/ (0:31:18.2)

PA1 : Et merci ! Merci beaucoup d'être là/ (0:31:19.5)

PA2 : À ton repas, Vivi. (0:31:20.6)

PA1 : ça me fait super plaisir ! (0:31:22.1)

PA5 : Et (...) à notre voyage. (0:31:22.2)

PA2 : Au soleil que tu nous apportes ! (0:31:23.7)

PA3 : Merci que tu nous accueilles ici. (0:31:24.0)

PA1 : J'espère que je vais en apporter encore beaucoup d'autre ce soir. (0:31:26.0)

P1 : Allez, santé ! Alors, après s'être délecté des premières gorgées de ce ti'punch, à petite dose, hein, bien sûr, quelles sont les premières impressions ? (0:31:34.2)

PA4 : C'est sucré et pas trop, et on sent bien le/ le/ tout ce côté fruité de/ du rhum, là, c'est/ ouais. Et quand on le/ Et quand on le boit, on sent/ on le sent descendre progressivement (??? 0:31:46.6). Quand il est descendu sur/ sur l'œsophage, on l'a encore dans la gorge, donc ça c'est très (sympathique ? 0:31:51.9)

PA1 : ça commence à chauffer dans la gorge. (0:31:54.3)

PA4 : ça chauffe progressivement et comme ça chauffe, tu dis : « Comment éteindre le feu ? ». Bien, c'est reprendre un peu de liquide. (0:31:59.9)

(Rires fusent) 0:32:01.8

PA5 : Quel poète ce Bernard ! (0:32:03.2)

PA4 : C'est vrai. Non, mais c'est vrai ! (0:32:03.7)

PA2 : Le goût du ti'punch. Franchement ? J'ai trouvé que son rhum était très neutre. Certainement, comme je ne connais pas La Réunion, voilà. C'était agréable, mais j'aurais aimé avoir un rhum avec un petit peu plus de caractère. (0:32:16.0) Écoute, je suis ravi d'avoir un ti'punch avec des petits samoussas, franchement, ça devrait être très, très bon. J'attendais vraiment avec impatience, j'étais dans les starting-blocks, tu vois, euh/ (0:32:26.0)

PA1 : J'espère ne pas vous décevoir ce soir. Alors, entrons dans la danse. (0:32:29.0)

PA2 : (En même temps) Oh non, oh non, je ne pense pas. (Rires) (0:32:30.5)

PA1 : Il y a deux ou trois types de samoussas. J'ai fait des samoussas au poisson. Donc le poisson, c'est de l'espadon. J'ai fait des samoussas au poulet. Hein, c'était pour varier un petit peu. Et des samoussas aux légumes. (0:32:44.9)

P1 : Et c'est par ce samoussa aux légumes que les invités commencent le voyage en Réunion. Première bouchée, et déjà, première réaction. (0:32:53.1)

PA3 : C'est épicé comme il faut. C'est (...) une bonne entrée en matière, je pense. (0:32:57.7)

PA1 : Bah, ça me fait plaisir. Trouver le dosage n'est pas évident. J'espère l'avoir trouvé pour toute la soirée. (0:33:03.4)

PA2 : Moi je cherche les épices à l'intérieur. (0:33:05.0)

PA4 : Là aussi/ Là aussi, c'est l'intuition, l'expérience. C'est de l'habitude. Et le dosage. C'est ça, hein ? Comme le reste. Et dans ses légumes, j'ai bien senti les épices, et bien équilibrées avec les légumes. Les épices ne l'emportaient pas trop sur les légumes et l'inverse aussi. (0:33:19.8)

PA5 : J'ai bien aimé, c'est très croquant, très bon, mais je n'ai pas trouvé le goût des légumes par eux-mêmes. Je ne savais pas exactement ce que je mangeais comme légumes. (0:33:27.1)

PA1 : D'accord. C'est dû aux épices, certainement. (0:33:29.7)

PA5 : Bah peut-être. (0:33:30.5)

PA1 : Ouais. (0:33:30.5)

PA4 : Du coup, dans celui-ci, on sent bien la douceur de la carotte, quand même. (0:33:33.8)

PA5 : Moi, la carotte, oui. La courgette, non. (0:33:36.0)

PA4 : (En même temps) On ressent bien, hein ? (0:33:36.1)

PA1 : Oui, vous sentez beaucoup la carotte, en fait. Hum. Ah, c'est intéressant, hein. (0:33:39.2)

PA5 : Voilà. Parce que la courgette, on l'a pas sentie. (0:33:41.1)

PA3 : Bon, la courgette, ça a un goût qui est quand même assez/ (0:33:43.3)

PA5 : C'est fade. (0:33:43.9)

PA3 : assez fade, donc c'est vrai que/ (0:33:45.0)

P1 : Le premier samoussa récolte des avis mitigés. Et celui au poulet, alors ? (0:33:49.1)

PA2 : Ben écoute, je trouve ça délicieux. Le poulet, il est (...)/ il est moelleux. C'est/ Je vais mettre mes lunettes, parce que, effectivement, je ne vois rien du tout. Je vois même pas l'aspect. Donc, je suis désolé, j'enlève une partie de mes accessoires, parce que je ne vois strictement rien. (0:34:05.6)

P1 : Ben oui, eh, eh. D'autant que, c'est pas comme si le soleil de Saint-Quentin l'éblouissait. Alors, ce samoussa ? (0:34:11.0)

PA5 : Le samoussa de poulet qui est arrivé ensuite était parfait, il était bien dosé, bien épicé, beaucoup plus relevé, beaucoup plus de saveur, et je l'ai préféré au premier. (0:34:20.2)

PA2 : Alors je trouve que le cumin est superbement dosé. Parce que souvent, c'est très, très, très difficile parce que c'est très puissant. Et là, euh, c'est presque insoupçonnable. C'est vrai que il faut aller le chercher, bon, j'en ai eu un petit bout tout de suite, effectivement, et la coriandre se mélange entre les deux. Franchement, c'est la grande devinette et c'est ça la perfection, c'est de ne pas savoir l'épice qu'on a mis. (0:34:40.2)

PA3 : Oui, c'est vrai que/ (0:34:40.8)

PA2 : C'est d'avoir le juste dosage. Donc/ (0:34:42.0)

PA3 : C'est ça que je trouve intéressant. (0:34:43.4)

PA1 : Et ça vous plaît ? Au goût, c'est/ (0:34:45.0)

PA2 et PA3 : Oui. (0:34:45.2)

PA3 : C'est ça que je trouve intéressant, c'est que j'adore, j'aime beaucoup les saveurs et cette interrogation, mais qu'est-ce que c'est/ (0:34:53.8)

PA1 : Qu'est-ce qu'on mange ? (0:34:53.9)

PA3 : Est-ce que je vais réussir à retrouver ? (0:34:55.3)

PA1 : Mais moi, j'aime ça, hein. (0:34:55.8)

PA3 : Ouais. (0:34:56.1)

PA2 : Hum. (0:34:56.5)

PA1 : C'est/ J'aime bien ce côté un peu secret, caché, faire deviner aux gens. (0:34:59.8)

PA3 : (En même temps) C'est euh/ Ouais. (0:34:58.0)

P1 : Tant mieux, parce que le jeu n'est pas terminé. Il reste le samoussa à l'espadon. Mais que cache-t-il d'autre ? Séverine a-t-elle réussi à noyer le poisson ? (0:35:08.0)

PA5 : Un petit goût de citronnelle. (0:35:09.8)

PA1 : Hum, c'est intéressant ce que tu dis. (0:35:12.0)

PA2 : Oui. Je pensais que c'était aussi de la citronnelle, tout à fait. (0:35:13.6)

PA5 : Je pense pas que ce soit de la citronnelle et je sais ce que c'est, mais je pense que je sais ce que c'est, hein. Mais je/ et ça a le goût de citronnelle. (0:35:20.1)

PA2 : C'est plus fort que le citron. (0:35:21.2)

PA1 : Alors tu sais ce que c'est. (0:35:22.4)

PA5 : Oui. (0:35:22.6)

PA1 : Dis-moi, parce que/ (0:35:22.9)

PA5 : Pacamba (...) (0:35:23.6)

PA1 : Le combava. (0:35:24.9)

PA5 : Voilà, c'est ça. (0:35:25.7)

PA1 : Ouais ! (0:35:26.2)

PA5 : Le combava, c'est un citron vert à grosse écorce. (0:35:28.6)

PA1 : (En même temps) Qui connaît/ Tu connais donc le combava ? (0:35:29.8)

PA5 : Comment ? (0:35:30.3)

PA1 : Tu connais donc le combava. (0:35:32.1)

PA5 : Le combava, oui. C'est une sorte d'agrumes, avec/ un citron vert avec une grosse écorce verte. (0:35:35.3)

PA1 : Le combava, c'est vraiment, euh, pff, la même chose qu'un citron vert. (0:35:39.8)

PA3 : D'accord. (0:35:40.2)

PA1 : Mais alors vraiment tout fripé. Il est tout fripé et tout, il fait des petites bosses. (0:35:43.8)

P1 : Pour mieux comprendre, rien de tel qu'un exemple concret. (0:35:46.8)

PA1 : Vous le trouverez chez moi congelé parce qu'en fait, comme on ne le trouve pas facilement – moi, il me vient directement de La Réunion par ma sœur – moi, je le congèle et ça se conserve un an, comme ça, au congélateur sans problèmes. (0:35:58.4)

PA2 : Ah oui ? (0:35:58.4)

PA1 : Ah oui, oui, oui. (0:35:59.3)

PA3 : D'accord. (0:35:59.3)

PA1 : je ne le sors que pour le zester, hop, je le remets aussitôt. (0:36:02.5)

PA2 : D'accord, oui. (0:36:02.8)

P1 : tant qu'il est sorti, Séverine en profite pour le faire sentir à ses invités. (0:36:06.2)

PA5 : Le combava ressemble énormément à la citronnelle, et il faut en mettre très, très, très, très peu. (0:36:12.1)

PA1 : Oui. (0:36:12.4)

PA5 : Parce qu'autrement, ça l'emporte sur le poisson. D'ailleurs là, on sentait pratiquement plus le goût du poisson, on sentait plus le goût de la citronnelle (0:36:18.6)

PA1 : D'accord. Toi, tu/ tu trouvais que c'était limite ? (0:36:20.2)

PA5 : Oui. (0:36:20.2)

PA1 : D'accord. (0:36:20.8)

PA5 : Oui, je le trouvais un peu trop. Le poulet, je trouvais qu'il était super bien équilibré, par contre. (0:36:24.9)

PA1 : OK. D'accord. (0:36:25.8)

PA5 : Le poulet, on sentait vraiment les épices, c'était vraiment parfait. Et là, on sentait plus la citronnelle que le poisson. (0:36:31.1)

PA1 : J'apprécie beaucoup Mari-Jo, qui est sympathique et conviviale. Il y a quelques remarques qu'elle peut faire qui font qu'elle marque toujours le fait qu'elle connaît. Pour ma part, il y a des/ peut-être des remarques qui sont un petit peu exagérées. (0:36:46.0)

P1 : Toujours sous les palmiers, les invités passent à table et découvrent la décoration réunionnaise de leur hôte. (0:36:53.6)

PA1 : J'y ai posé tout mon cœur, tout mon amour. Et dans cet amour, il y a des coquillages de l'Océan Indien. Vous y avez également, euh/ (0:37:05.2)

PA4 : Roches volcaniques, des roches volcaniques (0:37:07.9)

PA1 : Ces bouts de lave qui viennent directement du Piton de la Fournaise. (0:37:10.4)

PA4 : Et c'est le volcan qui sommeille en toi et qui, de temps en temps/ (0:37:13.1)

PA1 : Ouais, dés fois, il explose ! (0:37:14.7)

(Rires)

PA4 : Il explose, hein ? C'est ça (0:37:15.8)

PA1 : Ouais, et ça fait du bien. Et puis, ces fleurs qui représentent La Réunion également. On trouve les oiseaux du paradis. Et cette fleur-ci particulièrement m'intéresse ce soir et je/ je vous invite à la regarder. C'est la fleur de curcuma qui est donc la fleur de l'épice principale des mets réunionnais. (0:37:33.0)

PA3 : Vivi à l'air d'être quelqu'un de vraiment passionné par La Réunion, par ses origines. (0:37:37.4)

PA2 : Elle y a mis tout son cœur. Au niveau des fleurs, c'était très joli. C'est vraiment ce que j'attendais. Sa nappe a été faite/ brodée main. (0:37:44.8)

PA5 : J'aurais peut-être pas mis noir, moi. Mais bon, la nappe est magnifique, tout représente vraiment La Réunion, et je/ et franchement, c'est très beau. (0:37:51.8)

PA4 : On était déjà dans le/ dans le pays où elle voulait nous emmener, ouais. (0:37:55.5)

P1 : Pendant que Séverine termine la préparation de sa soupe de crevettes, les invités, eux, découvrent les fruits de La Réunion posés sur la table. Et il n'y a pas que ça qui les intrigue. (0:38:05.0)

PA2 : Est-ce que vous sentez les épices qui arrivent de cuisine ? (Inspiration) À l'odeur, on est sur un colombo/ curry au colombo avec/ (Inspiration) avec de l'ail. (0:38:15.0)

P1 : Alors, colombo, curry, ail, Christophe a-t-il eu le nez creux ? (0:38:18.9)

PA2 : Massalé ou colombo ? (0:38:23.0)

PA1 : Aucun des deux. (0:38:24.8)

PA2 : Ah bah, mince ! (0:38:25.4)

PA3 : Curry ? (0:38:25.6)

PA5 : Curry. (0:38:26.0)

PA2 : Curry. Ah/ (0:38:27.1)

PA5 : Moi, je dirais curry, moi. Ouais. (0:38:27.6)

PA2 : Mais alors (Inspiration) qu'est-ce qui (Inspiration) donne cette odeur comme ça ? (0:38:32.9)

PA3 : C'est tout le mystère des épices. (0:38:35.3)

P1 : Transportés par les odeurs et par la présentation de l'entrée, les invités voyageront-ils aussi en la dégustant ? (0:38:41.0)

PA2 : Délicieux ! (...) Moi, je vais me permettre de relever un petit peu/ (0:38:46.1)

PA1 : Ah. C'est fait pour ça (0:38:46.3)

PA2 : Avec le (...)/ le poivre (0:38:48.0)

PA3 : Pour moi, l'assaisonnement est très bien. (0:38:49.9)

PA2 : Moi aussi ! Mais là, je vais corsé un petit peu parce que/ (0:38:53.3)

PA1 : Je peux le relever plus que ça. (0:38:56.4)

PA2 : Je trouvais qu'il manquait un petit peu d'assaisonnement, du poivre et quelque chose d'un petit peu plus relevé, mais alors le curry, il est vraiment local et je l'ai trouvé vraiment excellent. (0:39:05.5)

PA5 : C'est bon. Un petit goût fort. C'est de la moutarde ? C'est/ Il y a un petit goût fort qui ressort, je/ je/ je sais pas ce que c'est. J'arrive pas à trouver. (0:39:14.2)

PA1 : Bah, il y a un peu de gingembre, mais il n'y en a pas non plus énormément. Il y a de la coriandre qui relève beaucoup le plat (0:39:22.4)

PA5 : Oui, c'est la coriandre. Et le curry ? (0:39:23.4)

PA1 : Et le curry est un curry pas traditionnel, parce que c'est un curry citronné. (0:39:29.7)

PA3 : D'accord. (0:39:30.0)

PA2 : D'accord. (0:39:30.1)

PA4 : Et, ce qui est très agréable parce que tu retrouves tout, c'est de croquer en une seule bouchée la gambas, parce qu'elle s'est gorgée de ce laitage-là, et c'est très, très agréable. Ce mariage entre les/ la

douceur du laitage, entre la puissance, la force et la chaleur des épices et des piments était très, très réussi (0:39:51.6)

PA5 : Et c'est vrai que le/ je trouvais que le gingembre l'emportait un peu sur les gambas. (0:39:55.1)

PA2 : En tous les cas, c'était très bon. (0:39:57.0)

P1 : Ambiance détendue sous les cocotiers. Les invités attendent le plat avec impatience et ça tombe bien, car le voilà. (0:40:06.1)

Acclamations générales à l'arrivée du plat (0:40:09.0)

PA1 : Voici le cabri et cracheur de feu à la Plaine-des-Palmistes.

PA4 : Sur la feuille/ sur un plateau en palme/ (0:40:16.7)

PA5 : Très beau ! (0:40:17.0)

PA4 : En feuilles de palmes sur/ (0:40:17.9)

PA5 : Lorsque le plat est arrivé, il était très beau, très bien présenté. Beaucoup de saveurs qui montaient du plat. Vraiment une très, très bonne odeur qui donnait envie de manger. (0:40:26.0)

PA2 : Alors le plat était très joli avec cette feuille de palmier. On était/ on collait totalement au thème. (0:40:32.3)

PA1 : Le cabri, c'est une viande traditionnelle utilisée à l'île de La Réunion. On en trouve très difficilement par ici, par chez nous, donc j'ai pris de l'agneau. (0:40:43.6)

PA2 : Je me doutais que t'aurais du mal beaucoup à trouver, oui. (0:40:47.8)

PA5 : Elle voulait faire du cabri, et, c'est vrai, elle voulait faire du cabri. Je pense qu'avant de faire son menu, elle avait largement le temps de regarder si il y avait/ si elle pouvait avoir du cabri. À ce moment-là, il fallait qu'elle mette une petite bête qui marche dans la prairie, on n'aurait pas su ce que c'était. On aurait pas su/ on aurait pas eu ce terme « cabri ». (0:41:03.9)

PA1 : Le cracheur de feu, c'est ce que vous avez dans le petit bambou. (0:41:07.2)

PA4 : D'accord. (0:41:07.5)

PA1 : C'est un rougaille de tomates aux piments. (0:41:11.0)

PA5 : (En même temps) Piments. (0:41:11.0)

P1 : Alors estomacs sensibles, s'abstenir, hein ? (0:41:13.6)

PA2 : Et on peut tout manger, si on aime ? (0:41:15.1)

PA1 : Ah ! Oui. (0:41:16.2)

(Rires) (0:41:17.2)

PA3 : C'est le défi de la soirée ! (Rire) (0:41:18.5)

PA1 : Tu me diras si c'est vraiment un cracheur de feu ou pas. (0:41:21.9)

PA4 : Ou pas. (0:41:22.0)

PA2 : (Rires) (0:41:23.1)

PA1 : Et accompagné de cœurs de palmiers. Voilà. Je vous invite à goûter. (0:41:28.0) (5)

PA5 : (Chuchote) C'est froid. (0:41:33.7)

PA1 : Ah oui, ça se mange froid. (0:41:37.0)

PA5 : Ah, c'est normal ! (Rires) (0:41:37.8)

PA1 : C'est normal, Mari-Jo. Oui, oui. (0:41:39.2)

PA5 : D'accord. Je me disais, c'est froid. (0:41:40.9)

PA1 : J'ai pas précisé que c'était froid, je suis désolée. Il y a des accompagnements, comme le rougaille aussi, sera froid, hein ? (0:41:46.0)

PA5 : Oui, le rougaille, oui. Ça, c'est normal. (0:41:47.8)

PA4 : Alors très savoureux, pour obtenir cette saveur, quelle est ta recette ? (0:41:52.7)

PA1 : Alors, le (...) cabri s'appelle un cabri massalé. Donc vous avez le massalé que tu as senti tout à l'heure. (0:42:01.0)

PA2 : Ah ! D'accord. (0:42:02.6)

PA4 : D'accord. (0:42:02.8)

PA2 : Nous allons goûter à ton cracheur de feu. (0:42:05.2)

PA3 : Je l'ai goûté, j'ai sur/ (0:42:07.1)

PA5 : Avec le riz, il passe très bien. (0:42:08.1)

PA3 : J'ai survécu. (Rire) Et le rougaille, il y a du gingembre dedans ? (0:42:13.2)

PA1 : Il y a du gingembre. (0:42:14.3)

PA3 : Là, par contre, je sens plus le goût du gingembre que/ (0:42:16.8)

PA1 : Là, tu le sens plus ? (0:42:17.2)

PA3 : Ouais, ouais. (0:42:17.5)

PA5 : Et moi, je le sens moins. Donc comme quoi, c'est drôle, hein ? Tout à l'heure, le gingembre m'avait gêné, là, il me gêne pas du tout par contre. (0:42:23.1)

PA5 ou PA3: (La bouche pleine) Mais, le rougaille, il est bon. (0:42:25.6)

PA5 : C'est très bon. J'aime bien. Un peu déçue que ce soit pas du vrai cabri. Très bon. Je m'attendais vraiment à avoir du cabri. Je sais pas pourquoi. C'était marqué « cabri » donc je m'attendais. Bon, j'en ai mangé plusieurs fois du cabri, donc je sais ce que c'est. Je me disais : « Mais où elle a eu son cabri ? Elle a dû le commander sur Internet. Elle a dû le commander parce que c'est vrai que c'est difficile. ». J'ai un beau-frère qui habite dans le sud de la France, ils en font souvent dans le sud de la France. (0:42:45.8)

PA1 : Pour ce qui est de Mari-Jo, qui connaît le cabri, je suis vraiment désolée de ne pas avoir trouvé de cabri. C'est assez difficile. (0:42:55.2)

(Danse) (0:46:14.3)

P1 : Dernière ligne droite pour Séverine qui apporte son dessert. (0:46:17.5)

PA1 : Voici mon dessert. (0:46:20.3)

Approbation générale (0:46:22.4)

PA4 : Orchidée. (0:46:22.2)

PA1 : Orchidée Bourbon/ (0:46:23.3)

PA2 : Ah, yes. (0:46:24.3)

PA1 : Et Maracuja Piton des Neiges. (0:46:26.6)

PA2 : Oui ! (0:46:26.9)

PA5 : Le dessert est arrivé et l'odeur de la vanille Bourbon a embaumé la pièce. (0:46:32.2)

PA2 : Une apothéose au niveau des odeurs. La vanille Bourbon, c'était vraiment extraordinaire. (0:46:38.0)

PA5 : Hum, ça sent très bon. (0:46:39.4)

P1 : Hum, ça sent très bon. Mais quelle est l'Orchidée Bourbon et quel est le Maracuja Piton des Neiges ? Alors, Séverine ? (0:46:46.7)

PA1 : Donc, l'orchidée Bourbon, c'est votre verrine qui est en fait un blanc-manger vanille à la vanille Bourbon. Pure vanille Bourbon. La gousse que vous avez ici, c'est également une vanille Bourbon (...) accompagnée de Maracuja au Piton des Neiges, c'est une tartelette aux fruits de la passion avec une meringue avec quelques copeaux de noix de coco à l'intérieur. On ne le voit pas, mais ils sont bien dedans. J'ai agrémenté d'une fleur pour que ce soit exotique, c'est un hibiscus, mais c'est vraiment juste pour la couleur que j'ai fait ça. Et surtout, la fougère parce que la fougère est un symbole de l'île de La Réunion puisque c'est là où on trouve les fougères arborescentes. (0:47:34.4)

PA2 : J'ai été assez ravi de voir que sur le thème, de A à Z, tu as suivi, et je m'attendais vraiment à/ à une fleur au niveau du dessert. Alors la fleur d'hibiscus, on peut la manger. Parce que ça se mange. (0:47:49.8)

PA1 : Je sais que ça se mange. (0:47:51.0)

PA2 : Je me suis empressé de la manger puisque la fleur d'hibiscus est totalement comestible et justement, c'était pour montrer à mes hôtes que demain, ils auront une fleur d'hibiscus dans leurs cocktails. (0:48:02.0)

P1 : Quel filou ce Christophe. Il teste déjà ses camarades en vue de son repas de demain. Et ce blanc-manger, c'est quoi exactement ? (0:48:09.2)

PA1 : C'est une crème (...)/ une crème liquide très, très froide qui est fouettée, qui fait comme une mousse et qu'on mélange à la préparation précédente. (0:48:19.7)

PA3 : D'accord. (0:48:20.3)

PA1 : C'est très, très simple. (0:48:21.3)



PA2 : Alors le blanc-manger dans sa petite verrine, je ne suis pas très fan. Mais alors revisité, les deux textures m'ont vraiment plu. Le côté mousseline et le côté un peu gélatineux en dessous. J'adore la vanille Bourbon. Donc ça, ça me ravit, c'est vraiment ce que j'attendais. (0:48:36.2)

PA5 : Le blanc-manger était mousseux. Il sentait un/ légèrement le rhum, beaucoup la vanille. Il était parfait. (0:48:42.4)

PA2 : Très bon ! (0:48:43.2)

PA1 : Merci. (0:48:43.8)

PA2 : On finit avec une note ravissante. (0:48:46.7)

P1 : Note ravissante pour l'orchidée. Et le Maracuja Piton des Neiges, alors ? (0:48:50.6)

PA5 : Alors la petite tartelette était bonne, surprenante. La crème était délicieuse, on sentait bien les fruits de la passion. (0:49:01.6)

PA1 : Pour six tartelettes comme celles-ci, il y a (...) 10 fruits de la passion. (0:49:05.5)

PA4 : En ce qui me concerne, la tartelette, décidément, était bien dosée. Essentiellement sur la (...)/ sur les fruits de la passion. (0:49:12.6)

PA2 : Tu as dit fruits de la passion, je m'attendais à quelque chose de très puissant en fruits de la passion, quelque chose de très prononcé. Et en fait, c'est délicat, c'est vraiment tout doux. (0:49:21.5)

PA1 : C'est le danger. Le but, c'était vraiment de vous faire découvrir sans trop vous dégoûter parce qu'il peut y avoir un moment donné un trop plein. (0:49:29.8)

PA5 : Trop d'épices tue l'épice. (0:49:30.6)

PA1 : Un trop plein. (0:49:31.4)

PA2 : Hum, hum, hum. (0:49:32.0)

PA3 : Le dessert termine le repas comme il l'a commencé. J'aurais voulu une/ un petit coulis de chocolat avec. Mais j'ai retrouvé tout l'équilibre des saveurs que Vivi a réussi à mettre en place dans tout le repas. (0:49:44.9)

PA1 : En tout cas, je vous remercie beaucoup de votre présence ce soir et d'avoir été jusqu'au bout de votre repas pour déguster mes épices. (0:49:53.3)

PA3 : Bah, merci de ton accueil en tout cas. (0:49:54.9)

PA5 : Merci beaucoup. (0:49:55.5)

PA4 : Et bravo ! (0:49:56.5)

PA5 : Et bravo. (0:49:57.2)

Applaudissements

PA1 : Merci ! (0:49:59.2) Mise à part la fatigue qui ne se voit peut être pas, je suis très, très contente de ma soirée. J'ai profité de tout le monde, de A jusqu'à Z, je me suis détendue totalement. J'ai apprécié tout le monde, j'ai/ voilà, moi je me suis senti partir et au moins ça, c'est déjà moi qui ait voyagé ce soir. (0:50:19.0)

P1 : Si Séverine a voyagé ce soir, est-ce le cas de ses invités ? La cuisine réunionnaise a-t-elle été à la hauteur de leur palais ? Le démon de la danse les a-t-il transporté à La Réunion ? Pour tout savoir, rendez-vous dans un instant. (0:50:31.0) À Saint-Quentin, la troisième soirée de la semaine touche à sa fin. Les convives vont bientôt quitter le sol réunionnais. Mais avant de boucler leur valise, ils vont devoir noter Vivi sur son dîner. A-t-elle réussi à les transporter jusque dans les îles ? On démarre avec la cuisine, et c'est Bernard qui se lance en premier. 7/10. Il a aimé les plats proposés, mais n'a pas eu assez à manger dans son assiette. Qu'en est-il des autres ? (0:51:04.6)

PA5 : Je te mets un 6. Je me suis régalée, c'était très bon, les épices étaient très bien dosées, j'aurais pu te mettre plus, mais l'agneau, ce n'est pas du cabri. (0:51:13.4)

P1 : Pour Marie et Christophe, ça mérite un 8/10. Ils se sont sentis dans les îles tout au long du dîner grâce à des plats savamment épicés. Deuxième acte de notation : l'ambiance. Les convives ont pu extérioriser leurs sentiments en dansant. Mais ont-ils aimé se trémousser sur des rythmes endiablés ? (0:51:29.2)

PA4 : Séverine, pour l'ambiance de ta soirée, je te donnerais la note de 8. En particulier pour ton accueil, pour la répartition des invités et surtout, surtout pour ton animation transcendante. (0:51:43.2)

PA2 : Séverine, pour l'ambiance de ta soirée ce soir, je te mets un 7. J'ai passé une très bonne soirée mais l'animation, c'était pas forcément évident de/ de s'lâcher pour la danse. (0:51:55.6)

P1 : Christophe, quand à lui, attribue un 6/10. Comme Marie, il a eu du mal à se lâcher durant la danse. Même note pour Mari-Jo, qui regrette le manque de dynamisme de son hôte tout au long de la soirée. Et pour terminer, la décoration. Avec sa table, Séverine a tenté d'emmener ses convives en Réunion. Sont-ils arrivés à destination ? (0:52:13.2)

PA5 : Séverine, pour la décoration de ta table, je te donne un 7. La table était très jolie, la nappe était très jolie, mais elle était noire. Et je m'étais imaginé du orange, du vert, du jaune, du rouge, mais pas du noir. Mais alors pas du tout du noir. (0:52:28.1)

PA2 : Je vais te mettre la note de 7. Je l'ai trouvé bien sympathique, jolie, bien décorée, mais peut-être pas assez de fantaisie. (0:52:37.3)

P1 : Bernard est du même avis et octroie également un 7/10. Pour Marie, en revanche, ça mérite un point de plus. Elle a trouvé la table parfaitement en accord avec le thème et a eu l'impression de passer une soirée dans les îles. Malgré quelques turbulences, Séverine obtient la moyenne de 7,1/10 et s'envole en tête du classement provisoire. (0:52:54.5)

#### **"Episode Christophe, day 4"**

Présentateur: P1 ; Participants: PA1, PA2, PA3, PA4, PA5; Commerçants : C1, C2

P1: Aujourd'hui, c'est Christophe qui tiendra le haut de l'affiche. Pour ce consultant en gestion de 45 ans, pas question qu'un grain de sable vienne enrayer sa mécanique. Au programme des réjouissances, plage, dance et raffinement. (00 :02 :44)

PA1 : Avant d'entrer dans le challenge, je comptais faire plaisir à mes invités mais cette fois-ci, je compte bluffer mes invités. (00:02:52)

P1: Alors, attention! Christophe va se montrer redoutable. Aujourd'hui, Christophe, 45 ans, devient l'hôte d'un jour, et son but est clair : faire découvrir aux papilles de ses invités un univers qu'elles ne connaissent pas. (00 :03 :04)

PA1 : Sur ce que je vais proposer comme menu, je ne suis pas sûr que ce soit vraiment avant-gardiste, mais disons que ces mélanges de saveurs, à mon avis, vont en choquer plus d'un. Mon menu, je l'ai élaboré tout simplement sur le thème du salé-sucré et des saveurs tendances. C'est vraiment sur le sucré-salé et un tour du monde qui sera entre l'Est, le Sud et la France.

P1 : Et notre globetrotter sait ce qu'il veut.

PA1 : Mes qualités, je dirais que je suis généreux, je suis assez carré, direct, et j'aime particulièrement la franchise et ceux qui ne rentrent pas dans le cadre de la franchise n'ont rien à faire chez moi.

P1 : Côté cuisine, notre hôte est un passionné. Il cultive un véritable amour pour les produits du terroir, auquel il a consacré 20 ans de sa vie, tout de même.

PA1 : Alors voilà mon ancien métier, c'était agriculteur. Et j'aime bien venir aux sources, quelque part, quand c'est la moisson, reconduire un tracteur, parce que c'est les moments clefs qui sont très intéressants en agriculture. Et ça, ça me manque quand même un petit peu. Même si j'ai un look citadin, c'est pas pour autant que je ne suis pas proche de la terre. Pour moi, c'est important et mes convives pourront certainement s'en apercevoir.

P1 : Ils pourront aussi s'apercevoir que Christophe a plus d'une passion. La dernière en date, le home staging ou l'art de mettre un bien immobilier en valeur pour le vendre plus facilement. Comme ici, chez une amie pour qui il a déniché certains objets.

PA1 : Le home staging, c'est vraiment quelque chose qui me plaît, c'est de la décoration, c'est amener quelque chose en plus, une plus-value, une valeur ajoutée, c'est comme la cuisine. La cuisine, finalement, c'est amener des choses novatrices, une tendance dans le goût, et c'est ce que je vais essayer de faire ce soir, pour mettre à l'épreuve mes convives et leurs papilles.

P1 : Avant de mettre leurs papilles à l'épreuve, pourquoi ne pas stimuler leurs neurones avec la découverte du menu en forme de billet d'avion, tiens !

PA2 : Ben là, waouh, c'est super, c'est super !

PA3 : Je trouve qu'il y a vraiment de l'investissement dans la présentation du menu. C'est, ça a dû prendre un petit peu de temps. Apéritif, entrée, plongée des mers et tendre polémique.

PA4 : Je vois un super cocktail avec du bleu ? 00 :05 :12-14)

PA3 : Polémique, ça peut faire un petit peu peur ; tendre, on se rassure.

PA2 : Ça pourrait être des crevettes qui soient transformées en, comme un tartare.

PA1 : Il s'agit de : corail d'oursin, mousse de concombre, gambas flambées au rhum et des Saint Jacques.

P1 : Et la polémique dans tout ça, hein ? Christophe préfère laisser le mystère entier. Alors on passe à la suite.

PA5 : Entrée : vapeur de l'atlantique teintée d'agrumes aux parfums méditerranéens.

PA2 : Vapeur me fait penser à de petits paniers vapeurs, ravioles vapeurs.

PA4 : Donc c'est du poisson automatiquement.

PA3 : (J'aimerais ? 00 :05 :50), pourquoi pas du saumon ?

PA5 : Pour moi les parfums méditerranéens, ce serait essentiellement du riz ou semoule safrané.

P1 : Du saumon accompagné de riz safrané ? Les invités ont-ils vu juste ? Alors, c'est quoi cette entrée, Christophe ?

PA1 : En entrée, je servirai un saumon entouré de poires, avec un petit riz au vinaigre chinois, histoire d'amener (00 :06 :12) un petit peu le voyage dans l'assiette.

PA4 : Plat : lapin d'épice et son duo nuancé. Je vois là un lapin au cumin, avec un peu de cumin et un peu de coriandre.

PA2 : Lapin d'épices, ça fait un petit jeu de mot avec pain d'épices. Et son duo nuancé.

PA3 : J'imagine un, un légume assez conventionnel. Lapin, on va dire carottes.

P1 : Hein, bien essayé, docteur, mais non !

PA1 : Il s'agit d'un lapin tout simplement, avec des raisins de Corinthe, avec des pruneaux, avec du pain d'épices et du chocolat. Et son duo nuancé : purée de patate douce et des pois craquants.

PA2 : Et pour le dessert, cœur tendre et remontantes à l'italienne.

PA4 : Une crème anglaise ? Non, enfin, ça serait pas italien, la crème anglaise.

PA3 : Un fondant au chocolat avec une glace à la fraise.

PA5 : Je me risque à penser que ce dessert puisse être un fromage, c'est un risque que je prends avec plaisir.

PA1 : En dessert, je servirai des muffins au chocolat et à la cerise, et des fraises avec une chantilly au basilic et à l'anis.

P1 : Et nos fins gourmets ne sont pas au bout de leur surprise. Ce soir, Christophe leur a prévu un accueil exotique.

PA5 : L'arrivée à Saint Quentin Plage.

PA2 : Si cette personne fait sa soirée à Saint-Quentin Plage, c'est vraiment très, très fort.

PA3 : Si c'est la destination, j'embarque.

P1 : C'est effectivement sur la plage de St Quentin, située en plein cœur de la ville que notre Christophe va accueillir ses invités pour son apéritif ce soir. Mais d'ici là, retrouvons l'hôte du jour chez lui.

PA1 : Elliot, viens là. Bonjour, bienvenue chez moi, dans mon univers ! Entrez, entrez ! Eh bien, voilà mon univers, ma salle à manger avec plein de jolies choses. Donc mon tableau avec les sept anneaux qui sont symboliques des sept étapes de la vie, et avec plein de choses à dire, à raconter tout à l'heure à mes invités. Et ensuite, j'ai un joli meuble auquel je tiens énormément, puisque ça vient de mes grands-parents, et c'est là où se trouvent quelque part un petit peu toute ma vaisselle et toute mon histoire. Aussi, je suis très, très fier de ma petite vitrine où, elle est évolutive dans l'année et au gré des saisons. Bien sûr, j'ai aussi ma petite, ma toute petite table salle à manger, mais ne vous inquiétez pas, elle est modulable.

P1 : En vrai passionné de home staging, Christophe met un point d'honneur à faire une démonstration. Bon, on passe à la suite peut-être là, non ?

PA1 : Alors voilà ma cuisine, l'endroit où j'aime bien faire plaisir à mes convives, avec toutes mes épices, mes instruments, mon super four, mes plaques, et plein de choses dans mes placards qui font que mes convives ont toujours de petites surprises. Donc voilà !

P1 : Il est à présent temps d'aller faire les courses. Et pour son premier arrêt, Christophe se rend chez Chantal, une voisine à qui l'hôte du jour a l'habitude de passer des commandes, car elle peut obtenir de très bons produits.

PA1 : Alors Chantal, c'est ma voisine du troisième, c'est l'épicerie du troisième où tout le monde vient se réapprovisionner, ou s'approvisionner, ou se dépanner. C'est vraiment une personne extraordinaire.

C1 : Je t'ai trouvé ton lapin. Je vais te le sortir.

PA1 : Ah oui, montrez-moi voir la bête !

C1 : Ça, c'est un beau, beau, lapin.

PA1 : Il a l'air d'être magnifique !

C1 : L'assiette, parce que ...

PA1 : Alors, dites-moi tout sur le lapin.

C1 : Bon, voilà ! Alors, je vous ai fait couper le râble.

PA1 : Oh génial !

C1 : Je les ai, je l'ai fait désosser.

PA1 : Superbe ! Et vous m'avez trouvé de petites euh...

C1 : Alors, je vous ai trouvé des petites herbes aussi.

PA1 : Ah oui !

C1 : Alors voilà la coriandre, la ciboulette.

PA1 : Oh oui !

C1 : Alors pour le lapin, je vous ai trouvé deux lauriers tout frais.

PA1 : Ah superbe, j'en avais que du sec. Ah, ça sent encore mieux. J'ai du laurier frais. (00 :10 :03 )

P1 : Grâce à Chantal, Christophe a maintenant son lapin, des herbes fraîches et de précieux conseils. Mais avant qu'il ne s'envole vers de nouveaux horizons, voyons si les invités ont deviné qui était leur commandant de bord. (00 :10 :13)

PA4 : Ce soir, je pense que nous allons manger chez Marie, car toute la semaine nous avons compris que Marie adorait les voyages, et était une grande voyageuse.

PA5 : Je pense à Marie et je penche pour Marie parce qu'elle ne s'est pas complètement dévoilée, et on sent bien la touche de l'imagination féminine.

PA3 : Ce soir, je sais que je vais chez Christophe. Mais en voyant le menu, j'aurais facilement deviné. On retrouve le côté raffiné et travaillé de son menu (00 :10 :38).

PA2 : Parce que Christophe est super tendance. Toute la semaine, il a été habillé branché. Il a son caractère qui est comme ça, j'adore, je suis une adepte et, voilà, j'ai vraiment hâte d'être là ce soir pour vraiment délirer, quoi.

P1 : L'hôte du jour est à moitié démasqué. Le voilà d'ailleurs qui arrive chez son caviste pour récupérer la boisson de son apéritif.

PA1 : Ah oui, bien, bien, bien, magnifique, la bouteille !

C2 : Donc en fait, je t'ai mis un crémant de Bourgogne rosé. Donc c'est essentiellement un cépage Pinot Noir, et ça vient des coteaux de Nuits-St-Georges et Coteaux de Beaune.

PA1 : Je le connaissais parce que j'ai vu qu'il avait des paillettes. Montre-moi un petit peu là.

C2 : La particularité de ce crémant, c'est quelque chose qu'on trouve pas partout, et qui sort un peu de l'ordinaire au niveau des vieux, au niveau, ça va faire son effet, quoi.

P1 : S'il ne suffit que de déboucher le crémant avant de le servir, pour le reste du repas, il y a encore du pain sur la planche. Alors cap sur le nord, direction la cuisine !

Pas une minute à perdre. De retour chez lui, Christophe démarre la préparation du pain d'épices pour son plat, après avoir ôté la veste, bien sûr.

PA1 : 150 millilitres (cent cinquante), donc 15 centilitres (quinze), 150. Je verse 150, bon allez, je suis pas à la louche (00:11:58), c'est parfait, que je place dans le robot magique, voilà. Je vais déjà broyer mes

spéculos. Voilà ! C'est ce qui fait le corps du pain d'épices, avec le miel. C'est ce qui donne tout le goût. Le pain d'épices classique, ça n'a pas plus de goût, et le corps de mon lapin, de mon plat de résistance, c'est vraiment à base de pain d'épices. Il faut que ce pain d'épices soit puissant. Donc j'ai voulu donner toute la puissance et le corps à mon plat. (00 :12 :31)

P1 : Christophe pèse 90 grammes de beurre (quatre-vingt-dix).

PA1 : Ah, la sonnerie m'indique que je peux mettre mes autres éléments.

P1 : Oui, dès que l'engin aura fini de crier, un petit coup d'œil au mode d'emploi, peut-être ?

PA1 : Arrête-toi s'il te plaît ! (00 :12 :47). Ah, ben oui, je suis bête. Voilà, mon lait est chaud, il a tourné. Je vais mettre mon beurre qui fond légèrement. Donc, j'ai incorporé mon beurre, je vais le relaisser tourner un tout petit peu. Voilà ! Ça m'évite de le tourner à la main.

P1 : Ben oui, pourquoi se fatiguer après tout ? Bon allez, notre hôte poursuit et pèse ensuite 100 (cent) grammes de miel liquide.

PA1 : Alors je prends mon miel, je l'incorpore dans le mixeur. Hop, et je vais laisser tourner un petit peu. Ça serait presque une machine pour feignants. Mais en cuisine, il n'y a pas de feignants.

P1 : Après le miel, Christophe doit ajouter du bicarbonate de soude. Il en faut combien, chef ?

PA1 : Alors normalement, c'est une cuillère à café, mais alors une cuillère à café n'est pas suffisante à mon avis, puisque je préfère mettre une cuillère à soupe pour qu'il y ait plein de trous. Le bicarbonate de soude permet, comme à la levure, comme au blanc de gonfler le pain d'épices.

P1 : Après avoir mis son bicarbonate de soude, Christophe pèse 100 grammes (cent) de farine de sarrasin. Et pour réaliser son pain d'épices, il faut aussi 100 grammes (cent) de farine blanche, que notre chef pèse à l'ancienne.

PA1 : Alors la petite astuce pour éviter la cuillère à soupe et de s'embêter, une petite tasse grand-mère, très, très bien. C'est absolument laid, mais c'est super pratique. Et quand on fait des clafoutis, par exemple, ça peut servir. C'est des doseurs. Alors la tasse grand-mère, voilà, c'est simple. Toc, 100 grammes.

P1 : Une fois la farine dans le mixeur, Christophe émince aussi du gingembre confit et ce n'est pas tout. (00 :14 :21)

PA1 : Je prends ma fameuse râpe, que je n'ai pas encore essayée. Ah, rincer l'orange, s'il vous plaît ! Important, puisqu'on utilise le zeste de l'orange, et non pas l'orange. Important, ça n'a rien à voir. Si jamais on mettait l'orange, ça jamais, ça ne pourra monter.

P1 : Les zestes de deux oranges vont rejoindre la préparation, suivis de deux cuillères à café de cannelles, d'un œuf et des spéculos émiettés.

PA1 : Hop, j'envoie ça directement dans du papier sulfurisé, et c'est parti ! Le tour est joué.

P1 : Avant de l'enfourner, le pain d'épices doit reposer une demi-heure, le temps pour notre chef de s'attaquer à l'un de ses desserts, les muffins chocolat et cerises. A vos crayons pour cela ! Il vous faut : 100 (cent) grammes de chocolat noir, 230 (deux cent trente) grammes de farine, 100 (cent) grammes de sucre, 125 (cent vingt-cinq) millilitres de lait, 40 (quarante) grammes de beurre, un œuf, un demi sachet de levure chimique, une gousse de vanille, une pincée de sel, une douzaine de cerises confites, 20 (vingt) centilitres d'huile.

PA1 : Je vais passer aux muffins au chocolat et aux cerises. Donc, rien de plus simple, presque rien de plus simple. Puisque la première fois que j'ai fait cette recette, je l'ai complètement ratée. Donc là, cette fois-ci, ça n'est que la deuxième fois, point d'interrogation ; on verra les résultats. En live, c'est parti ! Théoriquement, quand on fait des muffins, on devrait les faire au bain marie, mais moi j'ai décidé de pas faire ça, j'ai une machine qui va très bien. Donc crac, je mets mon chocolat dedans, que j'ai mis en petits morceaux ; d'ailleurs il m'en reste encore à couper, ça évite au mixeur d'abimer les petites sellettes (00 :16 :02). Je coupe en morceaux, voilà, tout simplement. Et on va appeler ça un broyage à sec. Je referme, et c'est parti !

P1 : Une fois le chocolat réduit en miettes, Christophe le retire et ajoute le beurre, les œufs, le lait, l'huile, ainsi que la farine et le sucre.

PA1 : Et ma levure que j'ai préparée tout à l'heure, que j'ai mise, et voilà, un petit sachet de levure, merci. Voilà, j'ai un doute, ça me paraît beaucoup de chocolat, mais bon, je suis la recette. (00 :16 :34)

P1 : De toute façon, c'est trop tard. Il a déjà été mélangé. Bon allez, on passe à la suite. ( 00 :16 :38)

PA1 : J'ai fait confire mes cerises dans un alcool à base de cerises. Et donc, je vais tout simplement égoutter, retirer cet alcool. On voit bien que les cerises sont confites. Surtout ne pas battre. L'intérêt des muffins, c'est d'avoir les fruits entiers. (00 :16 :57)

P1 : Si Christophe le dit, c'est que ça doit être vrai. Dernière étape de la préparation, beurrer et fariner les moules.

PA1 : J'ai donc mis une cuillère à soupe dans mon petit moule, de farine, et voilà ce que je fais, hop, je transvide les uns dans les autres tout simplement. On va voir qu'en mettant du beurre et de la farine sur un gâteau foncé, et bien, ça se voit. Donc, d'où les autres moules. Normalement c'était que ceux-là, mais quand je les ai ratés là-dedans, j'ai voulu essayer de deux façons. Donc là, total inconnu, total inconnu.

P1 : Et oui, Christophe ne badine pas avec l'aspect visuel de son dessert. Et comme la farine sur les muffins, c'est disgracieux, notre hôte va tenter deux sortes de cuisson : une dans des moules avec beurre et farine, et une dans des moules en silicone qui seront uniquement beurrés.

PA1 : Oh la, la, la ! Alors attention, ne pas refaire la même bêtise que j'ai faite la première fois. C'est un peu complexe.

P1 : Et c'est-à-dire ?

PA1 : Donc remplir le moule aux trois quarts (3/4), et ne pas faire comme j'ai fait une première fois, remplir le moule à fond, parce que tout déborde.

P1 : Notre chef ne les remplit donc pas à ras bord. Pour la cuisson, il décide de faire d'une pierre deux coups, en cuisant ses muffins et son pain d'épices en même temps à 180 degrés (cent quatre-vingts). Et vingt minutes plus tard, l'affaire est pliée.

PA1 : Attention ! Hum ! Franchement, je les trouve pas mal du tout. Alors maintenant, le pain d'épices. Oui, le pain d'épices est... Le tour est joué. Fini le four, fini la chaleur, vivent les vacances ! (00 :18 :43)

P1 : Le pain d'épices doit refroidir avant d'être manipulé. Pour les muffins, c'est démoulage immédiat.

PA1 : Il faut le faire quand c'est chaud encore. Oh, démoulage des muffins ! Voilà, voilà, voilà, ben voilà ! Je ne sais pas si c'est bon, mais la dernière fois, c'était indémoulable. Et puis là, ça se démoule tout seul. J'avais dit que justement, avec le beurre et la farine, voilà ce que ça donne, et je trouve ça très regrettable ; mais pourtant, c'est ce qui est dit dans les recettes. Et ça, je trouve ça très regrettable. Peut-être que je vois (00 :19 :08) trop, mais vous voyez quand même, entre beaucoup et un peu, euh, et là c'est pareil. Voilà, donc je vais les redresser ; pour moi, c'est important.

P1 : Son perfectionnisme le perdra. Verdict du combat des moules : une distinction pour les moules beurrés et farinés. En revanche, les moules en silicone sont recalés sans passer par la case rattrapage. (00 :19 :29)

PA1 : En voilà un de raté qui ne veut pas. Le risque de ne pas beurrer son moule, voilà ce qui risque d'arriver, c'est donc d'éclater, même si c'est du silicone, c'est d'avoir un petit peu de difficulté.

P1 : Heureusement, en homme avisé et prévoyant, Christophe n'a pas mis tous ses œufs dans le même panier. Il y a donc au moins cinq jolis muffins. Il ne lui reste plus qu'une chose à faire.

PA1 : Je vais quand même goûter parce que... Bof, un petit peu de chocolat. Il y a de la cerise, mais ça reste des muffins au chocolat.

P1 : Mais Christophe comprend vite ce qui ne va pas.

PA1 : J'ai oublié de la vanille. Je goûte mes muffins, et là, je me rends compte que j'ai oublié un ingrédient, la vanille bourbon. Bon, eh ben, j'essayerai de le rattraper et on verra bien tout à l'heure, si j'y pense, j'essaierai de tricher un petit peu, de mettre quelques grains de vanille au-dessus pour faire style, qu'il y a eu de la vanille. (00 :20 :40)

P1 : Mais pour l'heure, les muffins sont finis. Ils seront accompagnés de fraises aux pastis, d'une chantilly au basilic et d'un café glacé. Christophe peut commencer à préparer son plat, le lapin au pain d'épices et chocolat.

PA1 : Alors mon pain d'épices est refroidi. Je vais démouler. Hop, voilà, magnifique !

P1 : Christophe découpe trois tranches qu'il réserve. Il fait ensuite fondre une noix de beurre dans une cocotte, et y jette des feuilles de laurier et du thym. Il peut ensuite faire dorer ses cuisses de lapin pour libérer leur suc... enfin, ça, c'était sans compter sur un petit imprévu. Ça va ?

PA1 : Non, ça va pas. Eh ben, c'est la première fois que je vois ça. C'est un lapin tellement gros qu'il ne rentre pas dans la cocotte. Mince alors !

P1 : Mais à chaque problème, sa solution, couper les pattes de ce pauvre animal. Attention, prêt pour les « crac ».

PA1 : On cherche l'articulation, et hop. (00 :21 :49)

P1 : pendant que les cuisses de lapin dorent dans la cocotte, Christophe coupe deux carottes en rondelles, puis il s'attaque à son râble. Pour ne pas que la pièce sèche lors de la cuisson, il la barde de poitrine fumée. Une fois l'opération réalisée, il sort les cuisses de lapin et les lauriers de la cocotte, et les remplace par trois échalotes au préalable émincées. (00 :22 :08)

PA1 : Là, je vais déglacer, et avec mon vin cuit. Seulement après, quand il y aura eu ce petit bouillon, je vais laisser se former, et on voit bien le bouillon. Quand est-ce qu'on doit arrêter le bouillonnement ? Ben on va le voir tout de suite. Voilà, la bulle devient beaucoup plus comme une confiture. Voilà, là ça devient plus mousseux, donc c'est suffisant.

P1 : Ça veut dire que c'est le moment. Christophe ajoute son gramme de raisins de Corinthe, une cuillère à café de paprika, les carottes, dix pruneaux, quatre tranches de poitrine fumées, cinq carrés de chocolat, le râble bardé, les cuisses de lapin et le clou de la recette, le pain d'épices maison, émietté. Christophe cuit ensuite le tout pendant vingt minutes dans sa cocotte posée sur sa plaque à induction, réglée à 180 (cent quatre-vingts) degrés. Notre chef attaque ensuite le premier de ses quatre amuse-bouche.

PA1 : Alors, on va passer aux carpaccios de Saint Jacques, et on va parfaire cette petite préparation, ça va être pour l'apéritif. Comme j'ai besoin d'une petite marinade, c'est tout de suite.

P1 : Mais avant de préparer la marinade, il faut retirer leur corail.

PA1 : Décortiquer, faut pas oublier d'enlever la peau parce que c'est ce qui rend la Saint Jacques un petit peu, un petit peu plastique quelque part, c'est cette peau.

P1 : Une fois la peau et le corail retirés, il faut couper les Saint Jacques en lamelles très fines, pour en faire un carpaccio.

PA1 : Là, je suis un petit peu courbé, je vais remonter d'un étage. Ça va aller mieux, ah oui, tout à fait, voilà, il ne manque plus que le siège.

P1 : On ne transige pas avec le confort. Une fois la découpe des Saint Jacques terminée, Christophe se lance dans la préparation de sa marinade. Il verse 250 millilitres (deux cent cinquante) de lait de coco et presse un citron vert.

PA1 : Comme c'est un carpaccio, il faut vraiment que ça soit un petit peu cuit dans le citron. (00 :24 :04)

P1 : Christophe ajoute aussi un petit peu de coriandre en poudre, et ce n'est pas tout.

PA1 : Je vais ajouter cette fois-ci mon carry vert. Le carry vert, c'est entre le curcuma et le curry. En termes de goût, c'est puissant, ça a une certaine amertume que j'aime bien. Donc on n'est ni sur le curry, et je pense que ça, tout le monde va se tromper. (00 :24 :28)

P1 : Une fois l'épice trompeuse saupoudrée, Christophe mélange le tout et hop, au frigo ! Une heure plus tard, il peut dresser en alternant les tranches de Saint Jacques et de tomates, le tout agrémenté de dés de poivrons.

PA1 : C'est quand même vraiment long, le dressage. Mais si l'on veut quelque chose d'agréable, frais, il faut vraiment s'en donner la peine. Dans ma présentation, je fais un petit clin d'œil à la tomate mozzarella.

P1 : La tomate mozzarella, version Christophe, est terminée. Ce soir, cet amuse-bouche sera accompagné d'un caviar d'oursin à la sauce chien, une sauce pimentée des Antilles ; une mousse de concombre à la menthe et de gambas flambées au rhum. Mais Christophe a encore du pain sur la planche. Il doit encore décorer sa table.

PA1 : Alors je vais dresser ma table. Ce que je vais chercher dans ma table, c'est quelque chose d'original, donc quelque chose de tendance. Alors, est-ce que la tendance c'est dans ce style ? En tous les cas, c'est le mien, et je pense que ça devrait quand même leur plaire.

P1 : Et la tendance pour Christophe, c'est des assiettes en forme de gouttes et des serviettes à moitié pliées.

PA1 : Avec le ticket d'embarquement qu'ils auront eu ce matin, ça va être leur envol à leur place pour un repas, j'espère, gastronomique.

P1 : Et pour réussir son voyage gastronomique tendance, Christophe fait attention aux moindres détails. (00 :25 :50)

PA1 : Déjà dans la façon de dresser ma table, ni couteaux, ni fourchettes d'un côté ou de l'autre, tout du même côté ; histoire de pas rester traditionnel, d'être un peu branché et d'éviter de rester dans le côté complètement classique. Alors là, j'ai agrafé mes feuilles, pour qu'elles tiennent, pour donner une double vision de longueur et de largeur, tout simplement en la doublant avec de petites pointes, c'est juste un détail mais dans le visuel, dans le visuel inconscient, c'est important. (00 :26 :29)

P1 : Et le visuel tout court aussi, d'ailleurs. Bon allez, Christophe orne encore sa table de feuilles, de fleurs, de galets et d'autocollants. Ce soir, il veut vraiment que ses invités se sentent en vacances. Tiens, et au fait, c'est quoi ça ?

PA1 : Ça serait peut-être un cachet d'aspirine pour éviter qu'ils aient mal à la tête. Eh bien non, du tout, du tout, du tout, c'est un rince-doigts. Comme on va aller manger sur la plage, peut-être qu'ils auront envie de se rincer les doigts. Donc, c'est ce que je leur proposerai. Et en fait ce rince-doigts, c'est une petite serviette qui est complètement compressée, comme chez les japonais on retrouve de petites serviettes qui sont épaisses comme ça, donc elle va gonfler. Je vais y mettre de l'eau avec un petit aromate, et elle va gonfler. Je le ferai au fur et à mesure.

P1 : La table est à présent terminée. Notre pilote du jour fonce enfiler son uniforme. (00 :27 :18)

P1 : Le commandant de bord invite ses passagers à s'installer confortablement, puis s'éclipse pour aller chercher l'apéritif.

PA1 : Pour vous faire patienter, je vais vous donner un petit rafraîchissement.

PA5 : C'est un vrai salon d'attente VIP.

PA4 : Oh là, là, c'est très ...

PA2 : Entrée, plongée des mers et tendre polémique, ça vous a fait penser à quoi ?

PA3 : Moi, j'espère des noix de Saint Jacques.

PA4 : Je pensais à un cocktail avec du bleu, quelques coquilles Saint Jacques bien tendres.

PA3 : Du curaçao.

PA4 : Du curaçao, voilà.

P1 : Pas de curaçao en vue, mais un magnum de crémant rosé que l'hôte du jour a prévu d'agrémenter d'une fleur d'hibiscus. Et ce n'est pas la seule originalité de cet apéritif, oh non !

PA 1 : Et voilà !

PA2, PA3, PA4 : Oh là, là !

PA1 : Voilà le côté festif de l'apéritif.

PA3 : C'est magnifique ! (00 :29 :53)

PA5 : Très bluffant de voir ces bulles d'or se, qui se mélangeaient aux bulles du crémant et l'hibiscus qui, visiblement, prenait son pied à flotter dedans.

PA4 : Visuellement, c'était très joli ; esthétiquement, c'était très beau.

PA1 : Bon voyage, et je pense qu'on va partir ensemble, faire un petit peu le tour du monde. A la bonne vôtre !

PA3 : Merci !

PA4 : A notre santé à tous, et à la tienne !

PA5 : A nous tous !

PA4 : Moi, je connaissais le champagne avec les pailles d'or, parce que j'en ai à la maison ; mais alors la fleur d'hibiscus, je ne connaissais pas du tout.

PA5 : Tu peux aller la chercher.

PA2 : Ah oui.

PA3 : Quand on va la chercher, il y a un petit goût supplémentaire.

PA2 : C'était d'un goût fin, léger, frais.

PA5 : J'ai pas trouvé le goût de l'or, mais c'est quelque chose de très fruité, de très fruité au fruit rouge en début, c'est très agréable.

PA4 : La fleur d'hibiscus donnait un goût très sucré, très suave, c'était vraiment très, très bon.



P1 : Pendant que les convives se délectent de cet apéritif trois étoiles, Christophe en profite pour apporter ses amuse-bouche.

PA2 : Regardez ça, regardez ça !

PA3 : Ah, waouh !

PA2 : Bravo !

PA4, PA5 : Oh là, là !

PA2 : Moi, je dis bravo parce que c'est superbe (00 :30 :57)

P1 : Applaudissement général, rien qu'à la vue des amuse-bouche. Mais qu'est-ce que c'est que tout ça ? Il y a une soupe de concombre, et quoi d'autre ?

PA1 : Vous avez, je ne sais pas si on avait déjà goûté, vous avez du corail d'oursin, sauce chien, ensuite vous avez un carpaccio de Saint Jacques, et vous avez gambas flambées au rhum et au colombo. (00 :31 :16)

PA5 : Oh là, là, là !

P1 : Attachez vos ceintures, c'est parti pour le décollage avec le carpaccio de noix de Saint Jacques.

PA4 : C'est très bon. C'est beau visuellement, avec ces couleurs, et c'est bon. Le carpaccio de Saint Jacques était coupé très finement. Il était très, très bon au goût, c'était délicieux.

PA5 : Carpaccio de Saint Jacques remarquablement exécuté, rien à dire.

PA2 : Moi, j'aime le côté craquant, un peu du poivron sous la dent, avec le côté tendre de ...

PA3 : De la Saint Jacques.

PA2 : De la Saint Jacques, et ça c'est, plus les parfums d'épices, là tu me ravis.

PA5 : Quand tu regardes, tu te demandes de quoi les coquilles Saint Jacques se composent-elles, mais euh...

PA3 : Oh, quel jeu de mots !

PA5 : C'est vrai.

PA2 : Bernard, tu es fort.

PA4 : Bernard, tu es fort, ce soir.

PA5 : C'est juste une question que je me posais.

P1 : Première amuse-bouche et déjà premier jeu de mots de Bernard. Bon, allez, place à présent au caviar d'oursin à la sauce chien.

PA1 : Donc sauce chien, c'est échalotes, fines herbes, persil et vinaigre tout simplement. C'est la sauce de base.

PA5 : Ça sent (unclear 00 :32 :15)

PA4 : Nous sommes vraiment au bord de la plage. On se croirait... oh, c'est délicieux ! Tu as le, tu te crois au bord de la mer.

PA2 : C'est une découverte. Moi, c'est la première fois que j'en mange.

PA3 : Oui, moi aussi.

PA2 : J'ai l'impression d'être dans l'eau, d'être un peu en train de boire la tasse ou d'avaler un peu l'eau en nageant.

PA3 : On a plaisanté sur le sentiment de boire la tasse, c'est un concentré de la mer, c'est un peu ça, oui. (00 :32 :40)

PA5 : Il y a un mélange iodé (00 :32 :40) qui était très captivant, très, fort très sensuel pour moi.

P1 : Hum, très sensuel ! L'extase n'est pas loin pour les invités qui s'apprêtent à déguster le troisième amuse-bouche.

PA1 : Gambas flambées au rhum et au colombo. Donc, bien sûr, colombo de la Guadeloupe.

PA4 : Elles sont délicieuses ! Franchement, le colombo, l'ananas, qui est un peu caramélisé, c'est exquis.

PA1 : Tout à fait.

PA5 : On reproche souvent à l'ananas d'être trop sucré et de ne pas le proposer en entrée. Et avec cette association, on peut le faire facilement. C'est très, très bien.

PA2 : Pour ma part, j'ai juste un petit bémol. C'est juste, moi, j'aime bien la crevette quand elle est tiède. Pas forcément chaude, juste un peu tiède.

PA3 : Moi, j'aurais aimé effectivement qu'elle soit un peu plus, je l'aime un peu plus chaud.

PA2 : J'ai tout à fait apprécié cette brochette. Il manquait juste un petit peu de chaleur.

PA1 : J'espère qu'on ne m'en tiendra pas rigueur. Enfin, sur la plage, si vous avez déjà mangé chaud, vous me le direz.

P1 : Première perturbation sur ce vol, mais le pilote a tout sous contrôle, les propos de son dernier amuse-bouche :

PA1 : C'est le rinçage avant le décollage. C'est du concombre avec de la menthe et du vinaigre, et un poivre de Sichuan. (00 :33 :49)

PA4 : D'accord. Ça c'est très frais.

PA5 : Oui, très frais.

PA2 : Le poivre de Sichuan, c'est...

PA2 : J'adore le concombre. C'est juste bien, il est ...

PA3 : Concombre et fromage frais, c'est vrai que c'est très agréable.

PA2 : Bien dosé. Pour finir cet apéritif, c'était parfait, comme il disait, c'était un rinçage de bouche pour passer à la suite, et j'ai trouvé fort agréable cette fraîcheur en bouche.

PA4 : Elle était très fraîche, très onctueuse et finissait très bien l'apéritif. (00 :34 :15)

P1 : C'est un quasi sans faute pour notre commandant de bord, qui a réussi avec ce décollage à mettre ses invités en appétit.

PA2 : J'attendais quelque chose de magique, je l'ai eu devant les yeux, je l'ai eu dans la bouche et ben, c'est génial. (00 :34 :31)

P1 : L'équipage a quitté la plage pour sa destination finale, l'appartement de Christophe. Ils y découvrent la décoration de table de leur hôte qui se veut « voyage et tendances ».

PA1 : Entrez, entrez, installez-vous, découvrez ma table.

PA3 : On s'est retrouvés sur la plage avec les coquillages, la petite cabane, et je retrouve le côté raffiné de Christophe.

PA1 : J'ai essayé de rappeler un petit peu la plage avec le sable, voilà, avec de petites fleurs qui ne sont pas trop, trop communes. Il y a toujours l'orchidée.

PA4 : Christophe a fait une très jolie décoration de table et elle est très classe, elle est fidèle à lui-même et franchement, chapeau Christophe !

PA2 : J'ai trouvé cette table fort sympathique. J'aime bien la petite tong.

PA4 : J'adore, elle est magnifique !

PA3 : Ah oui, moi, j'adore.

PA1 : Vous pouvez repartir avec vos petites tongs et votre petite cabane de plage pour vous changer.

PA4 : Wow, c'était super beau !

PA5 : On a eu le mélange de coquillage, de crustacés, il manquait juste Brigitte Bardot.

P1 : Christophe surfe sur les éloges. Il profite d'ailleurs de cette vague pour dévoiler une surprise à ses invités.

PA1 : A votre avis, c'est quoi qu'il y a devant vous ?

PA3 : Ah, une serviette compressée.

PA1 : Absolument !

PA5 : D'accord, j'essayais de sentir.

PA3 : Je suis ravie de ce petit détail pour bien débiter le repas. (00 :39 :47)

PA2 : Moi, je ne savais pas que c'était des serviettes, j'ai cru que c'était du fromage de chèvre. A l'odeur, j'ai rien senti. Il nous a fait l'explication de cette serviette qui allait gonfler à l'eau. C'est digne de Christophe, exceptionnel.

PA4 : Regardez comme c'est joli !

PA5, PA4, PA3 : Ah !

PA5 : En plus, il y a une odeur. Elles sont parfumées, tes petites serviettes, ou c'est ton eau qui est parfumée ?

PA1 : C'est mon eau qui est parfumée.

P1 : Christophe tenait à ce que tout le monde se nettoie les mains après être allé à la plage. Une fois que c'est fait, notre chef passe à son entrée, les vapeurs de l'atlantique teintées d'agrumes aux parfums méditerranéens. Tout un programme !

PA1 : C'est un saumon avec une poire cuite, et une sauce agrumes.

PA4 : C'est super bon !

PA2 : C'est surprenant ! Ce mélange avec les agrumes et le...

PA4 : Tu as ce goût d'agrumes qui remonte, c'est délicieux.

PA1 : C'est une poire conférence.

PA4 : La poire a donné un petit côté doux, un côté onctueux, et c'était vraiment, vraiment délicieux.

PA2 : Moi là, franchement, Christophe, c'est la première fois que je goûte un truc qui me fait autant d'effets.

PA1 : C'est vrai ?

PA2 : Ah oui, ça me, c'est impressionnant. Le mélange du goût du poisson avec l'agrumes, je, (j'accroche complètement (00 :40 :58), ça me, je sais pas, je pourrais pas l'expliquer. C'est top. J'ai vraiment été émue. J'ai ressenti quelque chose en moi qui m'a complètement emportée. C'est rare de ressentir des choses comme ça quand on goûte quelque chose.

PA4 : Ça explose en bouche, c'est délicieux !

PA5 : Plus on avance dans le repas, plus ça se libère (00 :41 :19) et plus tu en profites.

PA4 : C'est vrai, la sauce est vraiment excellente.

P1 : Si l'équipage semble bluffé par le mariage des saveurs, il y a un de ses membres qui s'est fait jusqu'ici très discret. (00 :41 :29)

PA3 : Alors j'avais imaginé le saumon, je l'imaginais pas cuit en sauce comme ça. Je mets un petit bémol pour les agrumes, mais, ça c'est mes goûts, c'est impressionnant. Dans mes goûts, mais c'est riche et nouveau.

PA1 : En fait, quand on n'a pas des habitudes culinaires très variées, je dirais qu'on peut rester un tout petit peu cantonné dans sa façon de voir les choses.

P1 : Malgré ce petit bémol, il semble que Christophe ait marqué des points avec son entrée. (00 :41 :59)

PA2 : Moi, j'ai tout mangé. Il me reste un petit morceau, donc j'ai rien à dire. C'est parfait !

PA4 : C'est goûteux, c'est excellent, c'est bien dosé, c'est très bon, il faut aimer les agrumes. Franchement, c'est parfait ! Les chevilles de Christophe vont gonfler puisqu'on lui en a fait, des compliments. Non mais c'est vrai, quand c'est bon, il faut le dire. C'est bon.

PA5 : On a mis la barre très haut depuis le début de la semaine. Christophe a mis la barre encore un peu plus haut, et j'espère vivement que cette barre grimpe encore jusqu'à la fin du repas.

P1 : Le voyage culinaire de Christophe se poursuit à Saint Quentin. Après le succès rencontré par son entrée, c'est confiant que Christophe apporte son plat.

PA1 : Voilà, nous passons au lapin d'épices. Alors pour vous, qu'est-ce que ce que vous a (00 :42 :46) ?

PA4 : Peut-être que c'était cuisiné comme une carbonade, à peu près comme une carbonade avec un peu de bière et un peu de pain d'épices. Enfin, je ne sais pas, je...

PA2 : Quand j'ai vu ce plat arriver devant mon nez, j'ai d'abord senti tout par là, j'ai baissé ma tête, j'ai reniflé, voilà, j'ai regardé avec les yeux, j'ai, je suis déjà partie.

P1 : Mais avant de partir, il faudrait tout de même penser à goûter. Alors, à part du lapin, qu'est-ce qu'il y a dans ce plat ?

PA2 : Il un truc sucré, miel, je sais pas, quelque chose...

PA1 : Non, oui et non.

PA4 : L'orange ?

PA1 : Oui et non.

P1 : Oui et non, oui et non, bon alors qu'est-ce que c'est ? (00 :43 :28)

PA1 : Je vais vous aider, c'est du pain d'épices maison. Vous pouvez chercher, dans mon pain d'épices, il y a du gingembre confit,...

PA2 : Ah bon ?

PA1 : bien sûr, il y a le miel, donc je l'ai fait moi-même pour prendre trois tranches, ce qui fait que j'ai pris un tout petit peu plus de temps. Mais si on achète son pain d'épices, jamais on ne peut trouver ce goût-là. Et puis il y a des pruneaux, des raisins de Corinthe trempés dans un vin cuit, et puis il y a du chocolat,...

PA4 : Ah !

PA1 : Du paprika de Hongrie et son duo nuancé, un pois craquant, croquant, pardon ; et puis...

PA4 : Des carottes ?

PA1 : Non.

PA4 : La patate douce ?

PA1 : Oui.

PA4 : C'était vraiment une explosion. C'était pas un simple petit bouquet d'épices, non, non, c'était vraiment un mélange de plein de parfums, c'était vraiment, vraiment très bon.

PA3 : La purée de patate douce avait un goût assez léger, ça atténuait le goût fort en épices du lapin et permettait encore cet équilibre.

P1 : Les invités semblent conquis par le plat proposé par leur hôte, et le déguste silencieusement. Christophe savoure, lui, l'effet qu'il produit sur ses convives.

PA2 : Là pour le, pour le goût, c'est vraiment superbe. Je m'attendais vraiment à ça, mais le pain d'épices, c'était vraiment la saveur principale, et donc ce petit bout de cannelle, c'est vraiment un peu ce que j'attendais, c'est super.

PA3 : Je suis surprise par tout ce que le plat renferme. Le chocolat, c'est vrai que c'est, le chocolat, je le vois plus pour du dessert. Le truc qui m'a le plus scotché, c'est le fait qu'il ait su marier le chocolat avec le lapin. C'est vraiment exceptionnel. (00 :45 :01)

PA2 : A mon avis, il est super important parce que là au fond, dans les papilles, ça fait un truc doux, un truc gourmand ; c'est pas que le sucré du lapin, c'est, il y a un truc qui se passe au fond. Le chocolat, je l'ai senti vraiment au fond, au fond là, et c'était vraiment quelque chose de particulier qui m'a emmenée assez loin parce que c'était quelque chose de doux, de suave et ça m'a fait complètement fondre. (45 :00 :28)

PA5 : Ce plat majeur dans le menu confirme que je participe à une soirée exceptionnelle.

PA4 : Ah moi, j'adore. Je suis quelqu'un de, j'adore la carbonade, je suis originaire du Nord. Donc qui n'aime pas la carbonade quand on est originaire du Nord ? C'est vraiment le plat typique. Pour le moment, Christophe nous a emmenés à travers un voyage culinaire vraiment extraordinaire.

P1 : Décidément, les invités ne tarissent pas d'éloges. Après l'entrée, le plat semble être un véritable succès. Mais pour arriver à ce résultat, Christophe a dû trouver le juste dosage.

PA1 : Un mélange de plus de cinq épices à la fois, c'est toujours assez compliqué à mettre en œuvre, apparemment. Avec leurs assiettes presque vides, je crois que c'était presque mission accomplie. (00 :46 :14)

PA3 : Waouh !

PA1 : Voilà !

PA3 : J'ai du chocolat. Je me suis dit, génial, il y a du chocolat. Je retrouve les fraises, c'est top.

P1 : Marie fond à la vue du dessert, mais de quoi se compose-t-il ?

PA1 : C'est un café glacé, et puis un muffin au chocolat cerise, de petites fraises remontantes avec une chantilly, basilic, anis et fleur d'oranger.

PA5 : A l'italienne.

PA1 : Voilà ! Et bien sûr, avec une petite crêpe grillée.

P1 : Les convives en ont l'eau à la bouche et se lancent sans tarder sur le premier dessert.

PA5 : Un café glacé très intéressant parce que le café, pas trop fort.

PA2 : C'est vraiment quelque chose que je ressens beaucoup en bouche qui m'emmène dans d'autres pays également. C'était frais, c'était agréable et pas du tout sucré.

P1 : Place à présent au muffin chocolat cerise, le point noir du repas. Souvenez-vous, cet après-midi, Christophe n'en était pas du tout satisfait.

PA1 : Bof !

P1 : Les invités, vont-ils apprécier ?

PA2 : Moi, je te, je suis obligé de te dire, juste pour la note. Le cœur tendre, moi, je le trouve un peu sec.

PA1 : Totalelement.

PA2 : C'était pas du tout le cœur tendre que j'attendais, et qui était inscrit sur ce carnet de voyage.

PA4 : A la lecture du menu, je pensais que ce serait un gâteau au chocolat fondant, c'est-à-dire un cœur fondant. Là, ce n'était pas un cœur fondant, c'était un muffin. C'est pas la même recette. Un muffin, c'est un muffin, et un muffin ne doit pas avoir un cœur fondant. Et il était un tout petit peu sec, peut-être un peu trop cuit.

PA3 : Je m'attendais à, vraiment un cœur fondant. Je m'attendais à un coulant au chocolat, donc quelque chose au niveau de la texture, qui était beaucoup plus coulant. Et aussi en terme de goût, un goût un peu plus prononcé de chocolat.

PA1 : Je confirme totalement. Je dirais qu'ils étaient presque immondes et qu'ils n'avaient pas lieu d'être sur mon assiette ce soir.

P1 : Le vol connaît quelques turbulences. Les fraises à l'anis accompagnées d'une chantilly au basilic auront-elles plus de succès ?

PA4 : La petite crème sur la fraise, c'est un mélange subtil, mais vraiment subtil. C'est très, très bon.

PA5 : Il y a un peu d'anis, il y a du basilic, pas beaucoup mais que l'on sent un peu. Je cherchais cette verdure (00 :48 :34). C'est très surprenant parce qu'on goûte des choses qu'on ne voit pas. C'est une belle réussite.

PA3 : Il fallait vraiment oser, mais le résultat est subtil et vraiment, vraiment délicieux.

PA2 : J'adore ta mousse sur la fraise. Vraiment, c'est un truc nouveau pour moi et je trouve que, bah, toujours pareil, ton équilibre de saveurs est parfait. Voilà, je ne sais plus quoi dire, c'est une grande émotion.

PA4 : C'est vraiment un mélange de ...

PA3 : C'est vraiment une, par étapes en fait, ...

PA1 : Oui, c'est une parfaite...

PA3 : On sent vraiment la...

PA4 : L'anis, la fleur d'oranger, c'est...

PA1 : C'est une alchimie qui se fait, je trouve avec ça (00 :49 :12).

PA4 : C'était un délice !

P1 : La cuisine de Christophe semble avoir envoûté les invités, ce qui ne rassure pas du tout le dernier hôte de la semaine ; mais alors, pas du tout. (00 :49 :22)

PA3 : Pour demain, la barre a été mise très, très, très haut. Je ne suis pas du tout dans la même cour que Christophe en cuisine.

PA1 : Le dîner est terminé. Je suis ravi, crevé de l'avoir fini, mais très, très, très heureux d'avoir plu à tous mes invités, et ils me l'ont bien rendu avec leur sourire, leurs émotions, mais aussi leur silence.

P1 : Dans un instant, place aux notes. Après la pluie d'éloges tombés ce soir, les points suivront-ils ? Les invités ont-ils aimé se trémousser sur la plage ? Ont-ils vraiment apprécié le mélange des saveurs ? Pour le savoir, rendez-vous dans quelques instants. A Saint Quentin, le rideau tombe sur la soirée de Christophe. A-t-il réellement réussi à bluffer ses convives ? La réponse, tout de suite. On commence avec la cuisine, et c'est Bernard qui se lance.

PA5 : Christophe, pour ta cuisine, je te donnerai la note de dix. Ce soir, tu nous as invités dans la cour des grands. (00 :50 :36)

P1 : Bernard est aux anges, et les filles aussi. Marie-Jo, Séverine, et Marie octroient toutes les trois un neuf sur dix. La cuisine de Christophe a littéralement fait voyager leurs papilles. Pour elles :

PA2 : C'était exceptionnel !

P1 : On passe à la décoration. Christophe a voulu créer un univers « voyage et tendances » pour sa table. Y est-il arrivé ?

PA4 : Christophe, pour la décoration de ta table, je te mets un neuf. Tu as su reprendre les éléments de la plage de St Quentin pour les remettre sur ta table.

P1 : Même constat pour Bernard qui décoche aussi un neuf sur dix. Marie et Séverine attribuent, elles, un huit sur dix. Elles ont l'impression d'avoir voyagé mais regrettent la simplicité de certains détails, comme les sets de table. Et enfin l'ambiance. C'est donc sur la plage de Saint Quentin que Christophe a accueilli ses invités et les a fait danser. Cela les a-t-il bluffés ? Il semble que oui. Marie-Jo et Séverine attribuent un neuf sur dix. Pour Bernard et Marie, l'ambiance était tout simplement parfaite, et de deux dix sur dix.

PA3 : On a passé une soirée mémorable.

PA2 : J'ai passé un moment inoubliable, exceptionnel, et je sais que je ne revivrai jamais la même chose. (00 :51 :41)

P1 : Pari gagné pour Christophe qui obtient donc une magnifique moyenne de neuf virgule un sur dix, surclassant ainsi tous ses camarades. Mais la compétition n'est pas terminée. (00 :51 :49)

### **"Episode Marie, day 5"**

Présentateur: P1 ; Participant: PA1, PA2, PA3, PA4, PA5 ; Commerçant : C1, C2

P1: Aujourd'hui, c'est Marie qui régale. À vingt-neuf ans, cette institutrice maternelle compte prouver qu'elle a la main verte en emmenant ses convives faire une pause au jardin. (2 :30)

PA1 : J'espère que ce qui fera la différence, c'est la déco. J'ai vraiment voulu recréer mon jardin secret et j'espère que chacun aura envie de partager mon univers. (2 :39)

P1 : Pour ce dernier jour de compétition à Saint-Quentin, c'est Marie qui reçoit. À vingt-neuf ans, notre institutrice maternelle compte bien se faire respecter par ses élèves du jour. Passionnée par son métier, c'est dans son ancienne école primaire que nous la retrouvons. (2 :57)

PA1 : C'est super émouvant pour moi, en fait. J'étais pas revenue depuis au moins plus de quinze ans. C'est impressionnant le nombre de souvenirs qui remontent, les souvenirs de kermesse... (3 :10)

P1 : Ou encore la marelle dans la cour de récréation. C'est tout cet univers qui a donné sa vocation à Marie. Elle se prend même à rêver que l'élève d'hier rencontre la maîtresse d'aujourd'hui. (3 :18)

PA1 : Bonjour les enfants. Donc, je me présente, je m'appelle mademoiselle...(3 :22)

P1 : L'école, une vocation qui ne quitte jamais vraiment Marie puisque sa grande passion, c'est le bricolage ou plus précisément le scrapbooking, des montages photo qu'elle réalise avec ses proches.

PA1 : Le scrap, c'est vraiment pour moi une petite bulle de créativité. J'en ai besoin pour m'évader. C'est le moment où j'oublie tout. C'est une manière de prolonger aussi les souvenirs de la photo.

P1 : Et cette bulle de créativité, Marie compte la faire découvrir ce soir à ses invités lors de son animation. Mais attention, ce ne sera pas soirée bricolage pour autant, hein. (3 :52)

PA1 : J'ai choisi comme thème une petite pause au jardin. J'avais envie de créer et de faire partager mon jardin secret, ma vision du jardin comme le côté où on se pose entre amis, on profite et c'est la petite soupape de décompression. (4 :12)

P1 : Et puis, c'est peut-être plus facile à partager que sa passion pour le sport. Et oui, le Saint-Quentin de Marie, il n'est pas de tout repos. Alors même si elle passe en dernier, elle est même pas fatiguée. (4 :22)

PA1 : Le sport, le fitness, c'est vraiment quelque chose dont j'ai besoin. Ça me permet de me défouler, de décompresser. C'est le meilleur antistress pour moi. (4 :31)

P1 : De toute façon, il est trop tard pour stresser. Les jeux sont faits, les convives ont déjà leur invitation en mains. D'ailleurs, qu'en pensent-ils ? (4 :38)

PA2 : Ah, dis donc, c'est original. (4 :42)

PA3 : C'est joli, c'est plein d'amour. Il y a des bises. (4 :47)

PA4 : Très frais, très gai, très coloré. Ce qu'on attend du jardin. (4 :51)

PA5 : C'est très original et c'est beaucoup de travail. Félicitations, déjà. (4 :57)

P1 : Et un bon point pour la maîtresse, un ! Mais il n'y a pas que le plaisir des yeux qui importe.

PA5 : Apéritif, les trois nains de jardins débarquent. (5 :05)

PA3 : Ah bah, tout ce que j'aime. Ah l'horreur, les nains de jardin ! (5 :08)

P1 : Oui mais en même temps, il ne s'agira pas de manger des nains de jardin, Christophe. (5 :12)

PA4 : Ça peut être un... des légumes. Ça peut être des petites verrines de tomates, d'avocats, de concombres. (5 :22)

PA3 : Nain donc petit, petites choses du jardin. Mini tomates, mini courgettes, mini, mini, mini, mini, mini. Mini jardin. (5 :33)

PA2 : Ils débarquent, ils viennent d'une barque et donc ce serait quelque chose à base de poisson.

P1 : Ouh, sur ce coup-là, Séverine cherche un peu trop loin. (5 :40)

PA1 : Ce sera une verrine, un coulis de poivrons, féta au cumin, pistaches. Une autre verrine avec une soupe froide aux courgettes, chèvre et menthe, et une petite brochette de pommes, surimis, tomates séchées et tomme. (5 :56)

PA2 : En entrée, carré estival sur la pelouse. (5 :59)

PA4 : Ça peut être un... soit un cake aux légumes, soit une mousse, différentes mousses, différentes soupes froides. (6 :07)

PA5 : Pourquoi pas des sandwichs, pourquoi pas des croque-monsieur. (6 :09)

PA2 : Pour moi, ça pourrait être un carré de fromage frais. (6 :13)

PA3 : Bah moi, je sais pas, si je devais faire un carré, je ferais une mille-feuille, déjà. (6 :17)

PA1 : En entrée, carré estival sur la pelouse, c'est un mille-feuille de légumes du soleil, tomates confites, compotées d'oignons avec de l'anchois et courgettes. (6 :27)

P1 : Il y aura donc quand même un peu de Christophe en Marie. (6 :29)

PA4 : Plat, le mignon en habit picard et sa poulette. (6 :34)

PA2 : Alors le mignon, c'est du filet mignon pour moi. (6 :38)

PA4 : Alors en habit picard, donc il va être habillé de toute façon. Il va être lardé, il va être avec du fromage. (6 :44)

PA2 : Mais j'imagine... pourquoi pas du Maroilles. (6 :46)

PA4 : Pour moi c'est un filet mignon au Maroilles (6 :49)

P1 : Pas de mystère pour les convives. Nos saint-quentinois sont des pros de la devinette. (6 :53)

PA1 : C'est une mini-cocotte de lasagnes aux légumes accompagnée d'un filet mignon sauce Maroilles. (6 :58)

PA3 : Et le dessert, on a retrouvé le jardin d'Eden dans tous ses états. (7 :03)

PA2 : Le jardin d'Eden me fait penser à la pomme. (7 :06)

PA4 : Le jardin d'Eden, ce sont les douceurs. Alors là, je pense que c'est du chocolat. (7 :10)

PA5 : Je pense qu'on va aller d'un fruit à l'autre donc ça va être une farandole de fruits. (7 :15)

PA3 : Dans tous ses états, pour moi il y a de la groseille. (7 :17)

PA4 : Ah, j'en ai l'eau à la bouche. (7 :19)

P1 : Visiblement ce sont surtout les convives qui sont dans tous leurs états. (7 :22)

PA1 : Le dessert, on a retrouvé le jardin d'Eden dans tous ses états. C'est une verrine de pomme sous quatre formes. Il y aura un étage gelée, un tartare, une compote et des pommes caramélisées. Accompagnée de brioche façon pain perdu. (7 :40)

P1 : Vu la tête des convives rien qu'à l'idée des desserts, espérons qu'ils ne tombent pas dans les pommes ce soir. Bon allez, où se cache notre maîtresse ? Tiens, tiens... Qu'y a-t-il derrière cette porte ? (7 :50)

PA1 : Coucou, bienvenue chez moi ! Nous ne sommes pas dans la cabane mais nous sommes dans ma salle à manger. (7 :55)

P1 : C'est donc ici que Marie fera goûter ses spécialités à ses convives ce soir. Une pièce où habituellement notre maîtresse travaille. (8 :02)

PA1 : Comme toute maîtresse, j'ai pour fidèle compagnon mon cartable. Je vais vous le faire découvrir. J'ai dedans ma trousse avec le classique stylo bille rouge pour les corrections. Pour mon plus grand plaisir et aussi le plaisir des enfants, j'ai quelques petits livres à leur faire découvrir. On peut trouver également pour les moments de pause, mes baguettes de diabolo. Le diabolo n'est pas là, mais j'ai toujours les baguettes avec moi. (8 :29)

P1 : On peut aussi trouver de la colle, des gants et du ruban. D'ailleurs, en bonne bricoleuse, Marie nous emmène dans son repaire favori. (8 :36)

PA1 : Donc nous ne sommes pas à mon bureau d'école mais à mon bureau de scrapbooking. Donc c'est là où on va retrouver tout mon univers, tout mon matériel, ma petite bulle de créativité. Donc au niveau du matériel, on peut retrouver pour mes réalisations des petits stickers, de la colle, du double face, des tampons. Et donc c'est ici que j'ai réalisé les menus des invités et une grande partie de la décoration de ce soir. (9 :00)

P1 : Après Marie l'institutrice et Marie la bricoleuse, si on retrouvait Marie la cuisinière. (9 :05)

PA1 : Donc je vous présente ma cuisine. C'est un endroit qui est très fonctionnel, que j'aime beaucoup, dans laquelle je me sens très bien. J'aime beaucoup préparer le repas pour mes amis, prendre le temps pour que tout soit parfait pour eux, ou presque parfait. (9 :21)

P1 : Et forcément avec le thème, une petite pause au jardin, Marie va avoir besoin de fruits et légumes. Direction donc le maraîcher pour faire le plein de vitamines. (9 :29)

PA1 : Bonjour Madame. (9 :33)

C1 : Bonjour Madame.

PA1 : Alors ce soir, je prépare un dessert aux pommes. Il y aura une gelée de pommes, il y aura un tartare de pommes, une compote et des pommes caramélisées. (9 :45)

C1 : D'accord.

PA1 : Qu'est-ce que vous me conseillez au niveau des pommes ? (9 :48)

C1 : Alors, écoutez il y aurait la... j'ai la golden qui ne se démonte pas et également la jonagold qui tient très bien la cuisson, bien entière. Donc vous avez le choix, l'une ou l'autre. (9 :59)

PA1 : D'accord. Je vais partir sur des goldens je pense. (10 :01)

C1 : De la golden. OK.

PA1 : Je prendrais peut-être une jeuna gold pour le tartare. Ouais. (10 :05)

C1 : Oui, comme ça, vous verrez un peu la différence des deux fruits. (10 :08)

PA1 : Avoir quelque chose d'assez sucré quand même.

P1 : Et hop, les pommes sont dans le sac. Pour la suite de son menu, Marie a aussi besoin de poivrons, de courgettes, d'aubergines mais encore... (10 :16)

PA1 : Donc au niveau des tomates, j'en ai... j'ai besoin pour des tomates confites et j'aurais aussi besoin de tomates pour des lasagnes aux légumes. (10 :26)

C1 : Pour les lasagnes, il vaut mieux celles-ci. Bien en chair, pour faire cuire ce sera très bien. Et ça pour... qui se tiennent bien à la cuisson, il vaut mieux prendre celles-ci. (10 :38)

P1 : Après avoir fait le plein de fruits et légumes, Marie se rend chez fromager et à pied s'il vous plaît, hein ! Pas de quoi en faire tout un fromage pour notre sportive, c'est un parcours de santé. Première chose, elle a besoin de feta pour l'apéritif. (10 :49)

C2 : Comme la véritable feta grecque, c'est un pain, si vous voulez, donc qui baigne dans sa saumure. Il faut savoir que c'est un produit qui est assez salé quand même. Je ne sais pas avec quoi vous allez...

PA1 : Ce sera avec du cumin.

C2 : Ah bon, donc ça se marie très très bien. (11 :03)

P1 : Il faudra donc un beau bloc de 250 grammes de feta et comme pour l'apéritif, ce sont trois nains de jardin qui débarquent. Les deux autres cachent encore dans leur barbe un chèvre frais et de la tomme de Savoie. Et ce n'est pas fini, puisque le sommet fromager de la soirée, ce sera le fameux mignon en habit picard. (11 :20)

PA1 : Je fais des lasagnes de légumes avec un filet mignon au Maroilles. (11 :24)

C2 : D'accord.

PA1 : Alors, quel type de Maroilles sera le plus approprié ? (11 :28)

C2 : Je pense que c'est plutôt celui-là que je vais vous conseiller pour ce que vous avez à faire. C'est un Maroilles qui est affiné un peu plus longtemps que les autres avec une pâte très tendre, très crémeuse. (11 :40)

PA1 : Et donc, plus fort en goût ou pas ? (11 :42)

C2 : Il sera plus fort en goût que les autres. (11 :44)



P1 : Un maroilles fort en goût, rien de tel pour clore cette semaine saint-quentinoise. Et puis ce soir, si les invités se perdent, ils retrouveront aisément le jardin de Marie à l'odeur ! Allez, après les conseils, place à la pratique. (11 :56)

PA1 : Il est temps de commencer. Je vais débiter par la décoration, ce qui va me prendre pas mal de temps et au moins après, je serai tranquille, je pourrai être à 100% dans la cuisine. (12 :09)

P1 : Alors pour transformer sa salle à manger en jardin, rien de tel qu'un peu d'herbe, une affaire qui roule. (12 :14)

PA1 : J'ai choisi de mettre de l'herbe sous la table de la salle à manger et du salon pour vraiment se retrouver les pieds dans l'herbe, comme si on était dans un salon de jardin. (12 :25)

P1 : Et quitte à amener le jardin dans la salle à manger, autant changer les chaises. Ce soir, Marie compte mettre ses invités au vert. Mais pas totalement car la nappe est beige et les assiettes sont blanches. Mais de toute façon pour Marie, ce sont les détails qui sont importants. (12 :36)

PA1 : Sur la table, j'ai mis plein de petits objets, des fleurs en papier que j'ai confectionnées moi-même pendant un atelier de scrap. J'ai mis des petits lapins. J'ai pensé aux lapins et donc je leur ai fait aussi des petites carottes. J'ai également mis un petit tracteur. (12 :53)

P1 : Ou encore quelques pots de lait, une grenouille, une banderole et des lampions aussi. Marie a mis le paquet car elle sait qu'elle doit assurer. Bah oui, lundi Marie-Jo avait aussi pris comme thème le jardin. Il y a donc de la concurrence dans l'air. (13 :05)

PA1 : J'ai eu peur lundi d'une comparaison, qu'on soit exactement sur le même plan. Mais pour moi, on est pas dans le même jardin. (13 :12)

P1 : Ni dans la même cour de récré. Bon allez, d'accord ce ne sont pas les mêmes jardins, mais est-ce la même cuisine ? Pour le savoir, aux fourneaux ! Et Marie commence par préparer son carré estival. (13 :21)

PA1 : Donc là, je vais commencer par faire mes tomates confites pour l'entrée. Je commence par découper les tomates. Je vais prendre un petit bol pour récupérer le jus, les pépins. Je m'en servirai tout à l'heure pour la suite de l'entrée. (13 :36)

P1 : Après les avoir coupées, il faut les évider tout en conservant l'intérieur. (13 :40)

PA1 : Alors en fait, le jus de tomates va me servir dans la compotée d'oignons aux anchois qu'il y a dans la suite. (13 :47)

P1 : C'est noté. En revanche, pas question d'aller se dorer la pilule sans un peu d'huile... d'olive.

PA1 : Alors en fait, l'huile d'olive en spray, il y a un système de pompe qui permet de mettre de la pression dans le vaporisateur et ça permet d'assaisonner de manière plus légère et plus raisonnable.

P1 : Alors un petit coup de spray, deux petits coups de spray et puis, un petit peu de sel et de poivre.

PA1 : Je mets le poivre dans la main pour éviter d'en avoir un petit peu trop et maîtriser un petit peu plus ce que je vais mettre dessus. (14 :19)

P1 : Et aussi un soupçon de piment d'Espelette. (14 :22)

PA1 : C'est vraiment un condiment qui nous fait partir au soleil et dans le jardin, ce qui tombe très bien. (14 :35)

P1 : Et pour bien confire, la touche finale, un peu de vergeoise, comprenez du sucre brun. (14 :40)

PA1 : Alors, c'est huilé, poivré, salé, sucré, pimenté, on peut... Je pense que je peux passer au four.

P1 : Marie enfourne ses tomates pendant une heure à 100 degrés. Une fois le temps écoulé, elle peut les ressortir. (14 :54)

PA1 : Elles ont pas du tout l'apparence des tomates confites qu'on trouve en boîte. On voit pas trop le côté caramélisé. Pour la présentation, je pense que je les redécouperai en plus fines lamelles. Ce sera et plus esthétique et peut-être plus pratique à manger. (15 :13)

P1 : Marie s'attaque ensuite à ses poivrons. Les jaunes pour l'entrée et les rouges pour l'apéritif.

PA1 : Ça va être un petit peu long à épépiner. Mais j'ai pas trop le choix. (15 :24)

P1 : Allez c'est parti ! Notre chef du jour coupe et épépine ses poivrons. Une fois que c'est fait, elle les enfourne à 240 degrés pendant 45 minutes. Une fois le temps écoulé, les poivrons sont cuits et la chaleur des légumes va aussi lui faciliter la vie. (15 :38)

PA1 : J'enferme les poivrons dans le saladier pour que la vapeur en fait permette à la peau de se décoller. (15 :50)

P1 : Et après quelques minutes enfermés... (15 :53)

PA1 : J'ai de la chance, la peau se décolle très facilement. Ça va me faire gagner du temps, c'est pratique. (16 :00)

P1 : Une fois la peau enlevée, Marie réserve ses poivrons. Prochaine étape de l'entrée, la préparation d'une compotée d'oignons qu'elle appelle pissalat. Et pour cela, il faut des oignons, beaucoup d'oignons, beaucoup. (16 :11)

PA1 : C'est reparti pour les découpes. Je crois que j'aurais eu ma dose aujourd'hui. (16 :16)

P1 : Et qui sait, ce n'est peut-être pas encore fini. Une fois les oignons grossièrement coupés, direction la casserole. (16 :21)

PA1 : Une branche de thym, une feuille de laurier, le piment d'Espelette. Je pense que ça ira. J'aime beaucoup tout ce qui est pimenté. Le piment d'Espelette, c'est la petite épice qui sortait un petit peu de l'ordinaire donc c'est aussi pour relever toute cette compotée. (16 :40)

P1 : Et après le piment d'Espelette, c'est quoi la suite ? (16 :42)

PA1 : Je vais prendre en fait deux cuillères à soupe du jus des tomates. (16 :47)

P1 : Ensuite Marie laisse fondre les oignons à feu doux pendant quelques minutes. (16 :50)

PA1 : Maintenant, j'ajoute les filets d'anchois pour le pissalat. Oui, je vais en mettre trois d'abord. Bon, je vais mélanger un tout petit peu. Je vais attendre de voir, j'ai peur de trop en mettre. J'adore les anchois mais je sais pas si les autres invités aiment et j'ai pas envie que ce soit trop fort. (17 :08)

P1 : La compotée d'oignons est prête, Marie la réserve jusqu'au moment du dressage. Prochaine étape de l'entrée, découper la pâte feuilletée. (17 :14)

PA1 : Je vais prendre mes emporte-pièces pour la pâte feuilletée. (17 :19)

P1 : Notre hôte découpe donc dix carrés de pâte feuilletée qu'elle recouvre de papier sulfurisé et hop, au four pendant 25 minutes à 210 degrés. Ce soir, il ne restera plus qu'à dresser en alternant sur la pâte feuilletée couche de compotée d'oignons et couche de tomates confites. Marie mixera aussi les poivrons jaunes pour en faire un coulis. (17 :35)

PA1 : Maintenant, je passe au dessert. Je vais commencer par la gelée de pommes. Il faut que ça prenne bien le froid et donc que ça ait le temps de se solidifier. (17 :48)

P1 : La gelée, c'est le rez-de-chaussée de ce dessert à la pomme qui comporte quatre étages. Décidément, Marie n'a pas choisi la facilité. Alors de quoi a-t-on besoin chef ? (17 :58)

PA1 : J'ai besoin de la gélatine, de mon jus de pommes dans le frigo. Je remplis mon bol d'eau froide pour pouvoir faire gonfler les feuilles de gélatine. Pendant ce temps-là, je sors une casserole pour faire chauffer un petit peu de jus de pommes. Au niveau des proportions, pour l'ensemble de la gelée de pommes, j'ai besoin de 40 centilitres. Je vais faire chauffer cinq centilitres pour diluer une première fois la gélatine dedans et je mélangerai avec les 35 centilitres restants. (18 :31)

P1 : Donc une fois la gélatine ramollie, il suffit de bien l'essorer et de la dissoudre dans les cinq centilitres de jus de pommes chaud. (18 :38)

PA1 : Je la mets doucement dans la casserole. Je vais prendre ma cuillère en bois. Ça m'a l'air dissout, je peux le mettre au reste de la pré-gelée. Je peux le mettre avec le reste du jus de pommes. Alors, le petit côté sympa de la présentation de ce dessert, c'est que ça va être présenté dans des petits bocaux en verre traditionnels. (19 :07)

P1 : Pour la gelée de pommes, c'est donc assez simple. Marie n'a plus qu'à verser le liquide dans les bocaux. (19 :12)

PA1 : Je vais mettre les verrines au frais quasiment jusqu'à ce que le dressage puisse se faire, le plus longtemps c'est le mieux. (19 :22)

P1 : Place maintenant au deuxième étage de ce dessert 100% pommes, la compote. Pour cela, Marie a besoin du jus d'un demi-citron et de trois pommes goldens qu'il faut éplucher et découper en dés. (19 :33)

PA1 : Je commence à découper les pommes. Je veux aller un peu plus vite. Je suis peut-être trop en confiance et là, ce qui devait arriver arriva, je me coupe. Donc, bah voilà, passage par l'infirmerie. (19 :49)

P1 : Heureusement, Marie n'est pas tombée dans les pommes. Allez c'est reparti. Mais Marie doit se concentrer si elle ne veut pas que son dessert lui file entre les doigts. (19 :56)

PA1 : Je suis repartie sur la compote de pommes. Je la termine rapidement. Il me reste une pomme. (20 :04)

P1 : Et encore neuf doigts, ça devrait aller. Encore un filet de jus de citron et hop, au micro-ondes. (20 :10)

PA1 : Le micro-ondes, ça me permet de faire une compote qui soit rapide. Ce serait un dessert où il y a que de la compote, je l'aurais faite à la casserole pour vraiment révéler tout le goût. Mais là, je préfère aller plus vite, donc dix minutes au micro-ondes. Alors, je pense qu'elle est bonne à passer au mixeur. Je vais verser les pommes dans le blender. Il faut faire attention aux éclaboussures. C'est parti. Ça m'a l'air... ça m'a l'air bien au niveau texture. (20 :48)

P1 : Dans ce cas, la compote est réservée jusqu'au dressage. Place maintenant au troisième étage, le tartare de pommes. Pour le réaliser, Marie prend une pomme golden et le jus d'un demi-citron. (20 :58)

PA1 : Je suis restée sur des goldens pour le tartare. Elles sont assez sucrées, elles tiennent bien et au niveau du goût et de la texture, c'est un bon compromis, je pense. (21 :14)

P1 : Et c'est reparti pour les découpes ! Attention les doigts ! Une fois les pommes coupées en dés, Marie ajoute le jus du citron et les réserve. (21 :21)

PA1 : Je vais m'occuper des pommes caramélisées. Comme ça, tous les éléments de mon dessert seront prêts. (21 :29)

P1 : Autrement dit, le dernier étage de la verrine. Pour cela, Marie a besoin de trois pommes jonagolds cette fois, de trente grammes de beurre demi-sel et d'une cuillère à soupe de vergeoise. Mais les pommes ne vont pas se couper toutes seules. Mais qu'est-ce que c'est ? Mais oui, c'est bien ça. Marie vient officiellement d'obtenir le record du plus long épiluchage de pommes du dîner presque parfait. Bravo Marie ! (21 :51)

PA1 : Je vais... il me faut trente grammes de beurre. Je vais le faire à l'œil. Alors c'est du beurre demi-sel, j'ai l'habitude de travailler avec du beurre demi-sel, là en plus, c'est pour un caramel, donc si ça peut faire penser à un caramel au beurre salé, ce serait très approprié. Je vais prendre une cuillère à soupe de vergeoise. Je mets le feu en route. Je fais fondre le beurre avec la vergeoise pour que ça caramélise. Je vais attendre que le beurre soit complètement fondu avant de mettre les pommes. (22 :28)

P1 : Une fois le beurre fondu, Marie fait caraméliser les pommes. Et voilà pour la dernière couche du dessert. Ce soir, notre Guillaume Tell dressera en superposant sur la gelée de pommes une couche de tartare, puis une couche de compote et une de pommes caramélisées. Elle terminera par quelques amandes et un filet de sirop d'érable et le tour sera joué. Notre hôte peut à présent se lancer dans la préparation de son premier amuse-bouche, la soupe froide aux courgettes. Pour la réaliser, il vous faut quatre courgettes, 200 grammes de chèvre frais, un filet d'huile d'olive, une dizaine de feuilles de menthe, du sel et du poivre. (23 :05)

PA1 : Alors, pour les courgettes, je dois les faire revenir dans un filet d'huile. Je vais déjà mettre l'huile. On peut y aller assez généreusement pour le coup aussi avoir le goût du soleil. Je vais pouvoir les découper en morceaux assez, assez gros quand même. (23 :26)

P1 : Et oui, c'est reparti pour un peu de découpe. Le plaisir d'un menu jardin. (23 :31)

PA1 : Maintenant, avant de laisser cuire, je vais assaisonner. Alors, je vais saler. (23 :40)

P1 : Et généreusement visiblement. En revanche, le poivre, c'est à petite dose. (23 :45)

PA1 : J'aime les épices mais j'ai peur d'avoir la main lourde et que je ne puisse pas faire machine arrière. (23 :52)

P1 : Marie verse ensuite un litre d'eau et ajoute un demi-cube de bouillon de légumes. Après avoir laissé le tout mijoter une demi-heure, c'est quoi la suite chef ? (24 :00)

PA1 : Alors, je la passe au mixeur pour avoir déjà la texture et la consistance de la soupe. Et après, je vais mettre le fromage de chèvre, et après je vais doser doucement et en goûtant la menthe parce que c'est, comme disait Christophe hier, un juste équilibre. Une feuille de trop et tout peut être gâché. (24 :27)

P1 : Marie mixe donc étape par étape. D'abord, les courgettes seules. Ensuite, il faut incorporer le chèvre frais et goûter, regoûter et reregoûter. (24 :37)

PA1 : Je vais laisser comme c'est là pour le moment. On a en premier le goût de la courgette et en fait, le goût du chèvre vient après. Donc j'espère qu'on arrivera au goût de la courgette d'abord, le chèvre après et la menthe. (24 :54)

P1 : Dernière touche donc, mais la plus subtile, quelques feuilles de menthe soigneusement découpées. Après la soirée tout en finesse de Christophe hier, pas question de déraper. (25 :03)

PA5 : Donc Christophe hier a mis la barre très haut. C'était grand, il nous a fait rentrer dans la cour des grands. Mais je crois que dans la cour des grands, il y a de la place pour deux. (25 :11)

PA4 : Donc j'ai trouvé le menu de Christophe hier, c'était fabuleux, c'était du haut de gamme. Mais j'ai laissé une chance à Marie. Il reste un candidat et tant que le dernier candidat n'est pas passé, tu peux surpasser Christophe. (25 :23)

PA3 : Elle pourrait être au même niveau, me surpasser, il faudrait vraiment que ça déchire. (25 :27)

P1 : Christophe a l'air bien sûr de lui. Attention à ne choper le melon tout de même. Alors Marie, cette soupe, elle déchire ? (25 :34)

PA1 : Et au niveau du goût, je trouve que la menthe est vraiment subtile. On a du mal à la trouver. Je pense que c'est le bon équilibre. Non, moi ça me plaît bien. (25 :45)

P1 : Et voilà pour le premier amuse-bouche. Marie a encore du pain sur la planche et l'heure tourne. Du coup, le stress pointe le bout de son nez. (25 :52)

PA1 : J'intériorise énormément le stress. Peut-être que d'apparence ça se voit pas, mais à l'intérieur ça bouillonne et en général quand je commence à être sur tous les fronts, à vouloir tout gérer d'un coup, c'est que je suis en train de me faire dépasser et là, c'est surtout à moi de prendre sur moi et de me recentrer. (26 :13)

P1 : Bon, concentration alors. Allez, c'est parti pour le deuxième amuse-bouche, la verrine de poivrons et de feta. Marie commence par mixer les poivrons qu'elle a préparés plus tôt. (26 :21)

PA1 : Alors, je verse déjà le coulis et je vais mettre le coulis au frais, au frigo pendant que je vais mélanger la feta avec le cumin. Alors, je vais déjà découper très grossièrement la feta. Il me faut deux cuillères à soupe de cumin. Alors là, je vais essayer de pas être trop généreuse. J'aime beaucoup le mélange mais est-ce que ça plaira à tout le monde ? (26 :51)

P1 : Place à présent au dressage. Sur le coulis de poivron, Marie dépose son mélange feta cumin et saupoudre quelques morceaux de pistache. Cette amuse-bouche sera servie avec la soupe de courgettes et de chèvre et avec une brochette de tomme de Savoie, de tomates séchées et de tomates confites.

PA1 : Tout se termine, je me sens un peu perdue. Il y a encore énormément de choses à parfaire, à terminer. Vais-je rester calme ? (27 :16)

P1 : Dans un instant, place à la dernière soirée de la semaine. (27 :20)

PA5 : Marie, salut !

PA1 : Oh super, Bernard, j'adore. (27 :25)

P1 : Et s'il y aura des découvertes... (27 :27)

PA3 : Je trouve ça délicieux. Le goût était vraiment là et c'est ce que j'attendais. (27 :30)

P1 : Tout le monde ne sera pas sous le charme. (27 :32)

PA4 : Bon, c'est pas une découverte. J'ai trois enfants donc le pain perdu, je connais. (27 :36)

P1 : Pour ne rien rater, rendez-vous après la pub. (27 :40) (pause) Dernière soirée de la semaine à Saint-Quentin, il est 19 heures, le soleil brille toujours. Un temps idéal pour une petite pause au jardin. Et ça tombe bien puisque c'est justement le thème du dîner de Marie. Après avoir enfilé ses bottes et réajusté son couvre-chef, Marinette est enfin prête et elle a pensé aux moindres détails pour que son appartement se transforme en véritable jardin. (28 :14)

PA1 : Oh, Christophe ! (28 :22)

PA3 : J'ai essayé de coller à ton thème, tu vois, sur le bébé, le thème avec les nains de jardin donc enfantin, voilà. (28 :29)

P1 : Mouais bon, pas sûr que Christophe ait vraiment saisi le thème du jour. En revanche, il y a un nain de jardin à l'horizon qui a tout compris lui. (28 :36)

PA1 : Qui est-ce ? Oh Vivi.

PA2 : Bonsoir Marie ! Je pense que tu as besoin d'un peu de fraîcheur ! (28 :46)  
PA1 : Oui. Je pense que ça me fera du bien. (28 :48)  
PA2 : Je l'ai trouvée fraîche, pimpante, déjà dans son jardin avec son tablier. J'avais l'impression qu'elle sortait de son jardin pour venir m'accueillir à la porte. (28 :57)  
P1 : Au tour de Marie-Jo de faire son entrée, elle aussi costumée. (29 :00)  
PA1 : À qui le tour ? (29 :03)  
PA4 : Bonsoir Marie !  
PA1 : Ah, bonsoir Marie-Jo ! Comment vas-tu ? (29 :06)  
PA4 : Ça va bien ?  
PA1 : Super, ça va.  
PA4 : Pas trop fatiguée ? (29 :09)  
PA1 : Ça va, ça va. Merci beaucoup. Écoute, je vais t'inviter à passer au salon. (29 :13)  
PA4 : Bonjour ! Dis donc, vous êtes très jolis tous les deux. Oh la la ! (29 :17)  
PA1 : Nos deux amis sont déjà arrivés.  
PA3 : Et toi aussi, tu es très belle !  
PA4 : Bonjour Vivi, tu es très belle. (29 :21)  
PA2 : C'est la troisième naine !  
PA4 : Alors c'est quel nain ? C'est laquelle ?  
PA2 : Moi j'étais naine arroseuse. (29 :26)  
PA3 : Naine pschitt.  
PA4 : Oh, c'est génial.  
P1 : Et voici Bernard qui vient compléter le groupe. (29 :31)  
PA1 : Mon dernier invité. Oh, super, Bernard, j'adore. (29 :38)  
PA5 : Marie, salut ! Comment vas-tu ? Quand Marie a ouvert la porte, j'étais très surpris, très heureux de voir que, une fois de plus, nous étions très en phase. (29 :46)  
PA1 : Je vous propose en apéritif comme boisson un mojito. (29 :49)  
PA2 : Parfait !  
PA4 : C'est très frais.  
PA1 : Avec ou sans alcool ? (29 :52)  
PA2, PA4 : Avec alcool.  
PA1 : Très bien.  
PA5 : Un mojito de jardinier. (29 :55)  
PA1 : Un mojito de jardinier, et pourquoi pas un cocktail d'herbes fraîches tant qu'on y est, hein ?  
PA4 : Marie, pour son apéritif, nous a servi un mojito. Le mojito était bien frais, elle avait mis des gros glaçons parce qu'il fait chaud. Il était très coloré, il avait des citrons verts, il avait beaucoup de menthe et c'était très joli à l'œil. (30 :13)  
P1 : À l'œil certes, mais au goût ça donne quoi ce cocktail ? (30 :16)  
PA3 : Franchement, c'est bien. C'est sympa, c'est frais. C'est agréable. (30 :21)  
PA4 : C'est rafraîchissant.  
PA3 : Oui.  
P1 : Tellement rafraîchissant que Christophe semble prendre une douche froide. Un problème ?  
PA3 : Fan du mojito, je n'ai pas apprécié le mojito. Pas suffisamment puissant et en fait trop light.  
PA2 : Pour ma part, il manque une petite touche d'alcool, pas grand-chose pour un petit goût plus amer en bouche. (30 :43)  
PA1 : Je peux aller vous chercher la bouteille, vous en rajouter, moi il y a pas de souci. (30 :47)  
PA2 : Je veux bien, je te dirais pas non.  
PA3 : Écoute, pour l'équilibre peut-être. (30 :50)  
PA2 : Si ça te dérange pas.  
PA1 : Non, non j'y vais, il y a pas de souci. (30 :53)

PA2 : Le mojito, à mon goût, manquait un tout petit peu de rhum pour avoir une amertume au fond des papilles. Elle nous a simplement proposé de pouvoir rajouter les éléments qu'on souhaitait et ça m'a tout à fait convenu. (31 :06)

PA5 : Je suis d'accord avec Séverine, un bouchon de rhum de plus, c'est bien. (31 :10)

PA2 : Là, il est bien. Une petite touche il manquait.

PA1 : Je suis rassurée. (31 :16)

P1 : Un capuchon de plus ou de moins, le tout se déguste avec modération bien évidemment. Pour l'heure, place aux amuse-bouches. Attention, les trois nains de jardin débarquent. (31 :24)

PA2 : J'attendais impatiemment de savoir qui étaient les trois petits nains. J'ai trouvé ça sympathique, ils étaient pas petits. Ça met en appétit. (31 :32)

PA4 : Oui, c'est coloré, c'est joli. (31 :34)

PA1 : Alors, les brochettes, c'est de la tomme de Savoie, des tomates séchées et des tomates confites.

PA2 : D'accord.

PA1 : Au milieu avec la petite paille, vous avez une soupe de courgettes, chèvre et menthe. Et en dernier, dans la verrine vous avez un coulis de poivrons rouges, de la feta au cumin et des pistaches. (31 :55)

PA4 : Parfait.

PA5 : Très bien.

PA1 : Donc voilà. (31 :57)

P1 : Pour commencer en beauté, à la soupe ! Alors, courgettes, chèvre et menthe, passera ou passera pas ? (32 :02)

PA2 : J'adore le fromage, j'avoue. Et en fait, c'est quelque chose qui me manquait cette semaine et elle me ravit puisque c'est mon fromage préféré. (32 :14)

PA5 : C'est un chèvre fort, c'est un chèvre très équilibré aussi et je le regrette pas, c'est une bonne idée. (32 :20)

PA4 : C'est très agréable, très frais, très bon. L'association se marie bien. (32 :25)

PA3 : Alors là, moi j'ai... J'ai beaucoup de mal à la sentir puisque on en a déjà dans l'apéritif donc je ne sens plus la dominante puisque je suis mentholé. (32 :36)

PA1 : Ouais.

PA4 : Mais on sent bien le chèvre. (32 :38)

PA1 : Mais c'est pour ça que j'en ai pas mis beaucoup en fait, si on met trop de menthe, ça va vraiment casser tout le goût du fromage de chèvre, de la courgette et on sent plus que ça. (32 :46)

PA3 : Il manquait un petit peu d'assaisonnement aussi. Le poivre, ça aurait permis de relever la menthe et elle a complètement oublié. Je pense qu'elle a très peur des épices. (32 :54)

P1 : Place à présent à la verrine coulis de tomates, feta et cumin. Ce nain-là aura-t-il plus de caractère ? Premier bilan provisoire, ça semble bien passer. (33 :02)

PA5 : C'est très agréable de prendre à la bêche comme ça. C'est d'aller chercher le frais, l'humide et le croquant. Parce que bien que ce soit humide au fond, tu as le croquant par la pistache. C'est très très agréable. Et puis avec ces goûts complètement différents mais qui s'associent très bien encore une fois. (33 :23)

PA1 : Et le coulis de poivrons est volontairement non assaisonné, avec la feta et le cumin. J'aurais rajouté du sel dans le coulis, ça aurait été trop. (33 :33)

PA3 : J'aime beaucoup la fraîcheur mais je trouve que c'est très puissant en cumin. C'était trop fortement dosé. J'avais la bouche qui était complètement emportée par le cumin. (33 :43)

PA2 : Effectivement, ce cumin est un peu fort, puissant et prend un peu le dessus sur le reste. (33 :49)

P1 : Après le nain fade, voici que le nain est trop fort. Le dernier sera-t-il piquant ? Pas sûr, car cette brochette de tomme, tomates confites et tomates séchées est un plan B. (34 :00)

PA1 : La brochette n'était pas celle que je devais présentée. J'ai pas eu le temps de m'occuper de la pomme, du surimi et j'ai du coup improvisé quelque chose où j'ai pu mettre malgré tout la tomme, les deux types de tomates et avoir le respect des trois nains de jardin. (34 :22)

P1 : Ce manque de temps coûtera-t-il des points à l'apéritif de notre hôte ? Marie-Jo est restée très silencieuse, va-t-elle sauver les meubles ? (34 :28)

PA4 : Ce sont des saveurs que je connais parfaitement, que je cuisine. Le mojito, j'en fais à la maison, j'ai beaucoup de menthe. Les verrines, je les fais régulièrement. Le poivron, je le fais régulièrement au four aussi. Mais elles étaient très bien faites. (34 :40)

P1 : Ah bah voilà. Allez, il ne reste plus qu'à déguster une petite fleur de capucine et l'affaire est dans le sac. (34 :45)

PA2 : C'est sympa. J'en avais jamais mangé. (34 :50)

PA4 : C'est une belle découverte, parce que moi j'en avais jamais mangé. (34 :53)

PA1 : Écoutez, c'est avec plaisir.

P1 : Pour Marie-Jo, le bonheur est dans le pré. Le jardin de Marinette deviendra-t-il le jardin d'Eden ? Suspense ! (35 :00) (pause) Il est 20 heures 30, à Saint-Quentin, la virée champêtre de Marie se poursuit. (35 :08)

PA1 : Installez-vous les pieds dans l'herbe qu'on puisse continuer à profiter de ce moment ensemble. Je vous invite également à découvrir votre marque-place. (35 :20)

PA3 : C'est très mignon. (35 :22)

PA4 : Moi je trouve ça très joli, très féminin. Le petit pot de fleur. Tu as su recréer une table totalement différente de la mienne mais tout aussi belle. Enfin, je sais pas si la mienne était belle, mais sincèrement, très moderne, très jeune, j'aime beaucoup. Marie marque des points avec sa décoration, elle est arrivée à refaire, à retranscrire un jardin en appartement, ce qui est quand même pas tout à fait facile. (35 :47)

PA3 : La pelouse synthétique, c'est du déjà-vu. Et j'aurais préféré que l'on soit dans un vrai mini-jardin pour évoquer tous les sentiments des légumes. (35 :54)

PA5 : Sur la table, il y avait les couleurs, comme les couleurs des carottes grosses ou petites. C'était très, très verdoyant. (36 :02)

P1 : Et cerise sur le gâteau, il y a même des carottes en plastique. (36 :06)

PA2 : J'ai été assez déçue de pas trouver des carottes, des vraies petites carottes qu'on aurait pu croquer sous la dent en attendant de manger. (36 :15)

P1 : Marie s'active en cuisine. Rien ne sert d'essayer de lui couper l'herbe sous le pied. Son entrée, carré estival sur la pelouse, est servie et prêt à être dégustée. (36 :24)

PA3 : C'est joli. (36 :28)

PA4 : J'avais trouvé la pelouse, j'avais dit ça sera sur un lit de salade. Ça, je pense que c'est une fleur de courgette. (36 :33)

PA3 : Oui, oui. J'ai vraiment apprécié le visuel. C'était frais, agréable avec une jolie fleur de courgette. (36 :41)

PA2 : Une grande fleur de courgette qui prenait toute la place dans l'assiette, qui était belle. Le vert du fond de l'assiette qui représentait la pelouse. J'ai trouvé les couleurs très très belles. (36 :51)

P1 : L'assiette est très très belle. C'est un bon point mais le goût sera-t-il à la hauteur ? Premiers coups de fourchette et premières impressions. (36 :57)

PA4 : Donc ta fleur de courgette, tu l'as fait cuire comment Marie ? (37 :01)

PA1 : Elle est crue.

PA4 : Elle est crue donc on la mange comme ça avec le coulis de poivrons. (37 :06)

PA1 : C'est comme vous voulez.

PA4 : Je les mange rarement crues. C'est pour ça je me demandais si on les mangeait. Mais bon franchement, cru ça n'a pas de goût. (37 :12)

P1 : Raté pour la fleur de courgette. Heureusement le carré estival ne se limite pas à ça. Qu'y a-t-il d'autre ? Le mille-feuille pardi ! Alors, ces légumes, un avis Bernard peut-être ? (37 :22)

PA5 : En bouche, c'est peut-être mieux encore que visuellement parce que tu savoures et cette petite galette en-dessous, qui se mélange avec ton espèce de pissaladière et maintenant c'est très friand, très facile à manger et très goûteux aussi. (37 :45)

PA2 : J'ai trouvé son mille-feuille très agréable, doux. Les saveurs étaient bien mariées ensemble. Le mille-feuille m'a bien plu. (37 :55)

P1 : Ah, Marie peut être aux anges. Les invités apprécient son carré estival. Tout le monde semble ravi et déguste en silence. Quoique... (38 :05)

PA2 : Moi, je te demanderai juste, si c'était possible d'avoir un peu de sel. (38 :10)

PA1 : Pas de soucis.

PA2 : Pour ma part, au niveau de la pelouse et de la fleur de courgette, il manquait du sel. Pour moi, il y en avait à mon avis pas du tout. (38 :19)

PA4 : Moi, je trouve ça bon. J'ai remis aussi un peu de sel sur la salade, ça donne un petit coup de peps. (38 :24)

PA3 : Je trouve ça délicieux. Il manque un tout petit peu d'assaisonnement mais après c'est une histoire de goût au niveau de l'assaisonnement.

C'était une bonne entrée. Dommage qu'il manquait un petit peu d'assaisonnement. Ça aurait été beaucoup mieux. (38 :37)

PA4 : Bon, mais pas de découverte essentielle. (38 :39)

P1 : Il est 22 heures 30. Les invités vont à présent déguster le mignon en habit picard et sa poulette. Autrement dit, un filet mignon de porc accompagné d'une sauce au maroilles et d'une lasagne de légumes servie dans une superbe cocotte. (42 :49)

PA1 : Je n'ai pas mis toute la sauce et je vous invite à arroser votre plat de sauce au Maroilles. (43 :00)

PA2 : Oh, un petit arrosoir.

PA3 : C'est mignon comme tout. Écoute, c'est très frais, j'aime beaucoup. (43 :03)

PA2 : Marie avait prévu qu'il y avait peut-être des gourmands et des gourmets de Maroilles et elle a ramené un seau, un arrosoir de sauce de maroilles en complément. J'ai trouvé l'idée super. (43 :16)

P1 : Plongeons dans les assiettes. Alors le filet de porc est-il réellement mignon ? (43 :21)

PA4 : Le filet mignon, y'a aucune découverte. C'est vraiment une viande que je fais très souvent avec la sauce au Maroilles. (43 :29)

P1 : Une fois de plus, la recette n'a aucun secret pour notre doyenne. Et une fois de plus, le plat semble manquer d'un peu de piquant. (43 :35)

PA3 : Comme depuis le début, les assaisonnements chez Marie, ça reste très très très nature et chacun, en fonction de ses envies, sale. (43 :45)

PA2 : Marie, écoute, je trouve ta viande parfaite au niveau de la cuisson. Ça se coupe tout seul comme on dit, on pourrait presque le manger à la cuillère et le maroilles est excellent. Et là, tu me fais encore une fois plaisir, parce qu'il y a du fromage et donc c'est... tu as cuisiné pour moi ce soir, non ?

PA1 : Pour toi et pour tout le monde. En espérant que ça plaise à tout le monde. (44 :08)

PA4 : Merci Marie.

PA2 : Pour tes légumes, moi je suis super contente d'en manger, il manquait vraiment encore un peu de sel, voilà. Et sinon, une fois que j'ai rajouté mon sel, le goût en bouche est vraiment un parfait mariage avec ta viande. (44 :24)

PA1 : Alors, je dois faire une petite confidence. En fait, la recette des lasagnes, je l'ai complètement improvisée. Et j'ai voulu mettre des pâtes quand même. Je me suis dit s'il y a des hommes, faut avoir quelque chose, avoir quand même un féculent dedans. C'est un peu ma façon de cuisiner aussi. Des fois, la poudre de perlimpinpin et puis on verra. (44 :44)

PA3 : Quand Marie parle de ses plats, c'est tout un poème de simplicité mais d'un cœur immense donc merci Marie de nous faire partager ton cœur et de nous en avoir donné plein l'assiette. L'idée de mettre les pâtes avec, c'est très bien. (45 :01)

PA5 : Et ça, c'est un truc que je fais pas assez souvent tu vois, c'est le mélange de pâtes et légumes. Alors que c'est une excellente association. La lasagne était bonne parce que l'ensemble de ces ingrédients se mélangeait bien entre eux. C'était très gouteux, très, très goûtu comme on dit parfois. (45 :17)

PA3 : Le goût était vraiment là et c'est ce que j'attendais parce que les petits légumes du jardin cuisinés à la façon Marie, je l'attendais vraiment sur ce terrain et elle m'a fait vraiment plaisir. (45 :27)



PA4 : Franchement, une très très bonne cuisine. Simplement, ce n'est pas une découverte pour moi étant donné que je fais des lasagnes aux légumes. (45 :34)

P1 : Une chose est sûre, Marie-Jo en connaît un rayon en matière de cuisine. Qu'à cela ne tienne, au moins le plat de Marie a eu son petit succès. Les assiettes sont vides et les invités repus. Alors chef, heureuse ? (45 :47)

PA1 : De voir mes invités contents, c'est ce qui compte pour moi et c'est ce qui me motive à cuisiner. P1 : Dernière ligne droite du dîner, le dessert. Au menu, une verrine aux quatre pommes agrémentée d'amandes. (46 :04)

PA1 : Oh, j'ai pas fait les amandes. (46 :06)

P1 : Plus de peur que de mal, l'oubli est vite réparé et notre hôte reste détendue. (46 :11)

dessert qui plaît en général. Je l'ai juste un petit peu revisité, c'est là-dessus où j'ai une petite appréhension. J'aurais préféré que les amandes soient caramélisées mais faute de temps, elles seront nature avec un soupçon de sirop d'érable. (46 :36)

P1 : La verrine pommes et amandes non caramélisées est accompagnée d'une brioche perdue. Il ne reste plus qu'à déguster. (46 :42)

PA3 : Quand on a vu arriver ce joli bocal avec ces pommes sous tous ses sens, j'avais vraiment envie d'ouvrir, de découvrir le goût. (46 :53)

PA1 : Donc vous avez une verrine avec quatre étages et à chaque fois un étage de pommes mais sous différents états. En bas, on a une gelée de pommes, un tartare de pommes légèrement citronné, une compote de pommes, des pommes caramélisées et pour le petit côté croquant, des amandes. J'ai voulu vous faire partager l'une de mes... l'un de mes plus beaux voyages. Mais je vous laisse deviner où est-ce que je suis partie. (47 :22)

P1 : Les premières cuillerées apporteront-elles un indice sur cette fameuse destination ? Visiblement non. Les invités sont muets. Allez, quelqu'un ? Une idée ? Peut-être ? (47 :32)

PA2 : Ah oui, il y a le sirop d'érable, le Canada.

PA1 : Le Canada, oui.

PA2 : Je me disais c'est quoi ? (47 :38)

PA1 : Je suis partie au Québec il y a deux ans. (47 :40)

PA5 : C'est ça, c'est le Québec.

PA2 : C'est super parce que moi c'est une de mes sauces préférées et je n'en mange pas souvent et j'ai trouvé l'attention vraiment délicate et très originale. Moi, j'aime bien ton voyage au Canada et que tu l'ais ramené ici. C'est super parce que moi le sirop d'érable, j'adore. Le goût, je trouve ça plaît bien en bouche. Même un petit chouïa plus moi j'aurais jamais dit non mais c'est souvent le truc trop. (48 :07)

PA1 : Je peux vous le ramener.

PA2 : Ah, si t'en as. (48 :09)

PA1 : Il y a pas de soucis, je vais vous le chercher. Je vais vous le chercher. (48 :13)

PA5 : C'est vrai que la seule façon de manger les verrines, c'est d'aller au fond, au fond du puits et de remonter. Ce dessert, c'était de la science parce qu'on allait chercher les couches les plus profondes, qui forcément étaient les plus froides pour remonter à celles qui étaient plus tièdes, puis plus chaudes. Bravo, parce que tu as l'impression de... Moi, je m'attendais à plusieurs fruits, et là tu as l'impression de manger plusieurs fruits avec un seul. (48 :35)

PA3 : Ouais, c'est vraiment le jardin d'Eden. (48 :37)

PA5 : Le paradis retrouvé. (48 :41)

P1 : Et Marie-Jo a-t-elle aussi atteint un paradis retrouvé ? (48 :44)

PA4 : Le jardin d'Eden était excellent. Il ne m'a pas emmené au paradis, n'exagérons pas. Ce sont des pommes. Des pommes, j'en cuisine énormément, en plus j'ai trois pommiers. Mais par contre, c'était vraiment très très bon. Eh bien, c'est très bien Marie. Franchement, parfait. (48 :58)

PA3 : Et ton petit pain d'épices... enfin ton petit pain d'épices.

PA4 : Pain perdu.

PA3 : Ton pain perdu, c'est une brioche, c'est pas du pain. (49 :04)

PA1 : Non, c'est une brioche. J'ai pris une brioche pour le côté plus gourmand justement. (49 :09)

PA4 : Bon, c'est pas une découverte. J'ai trois enfants donc le pain perdu, je connais. Mais franchement, elle était bonne. (49 :13)

PA2 : C'est un pain perdu, mais il n'était pas perdu dans la sauce. Alors, j'en ai profité pour ajouter un peu, voire peut-être beaucoup de sirop d'érable pour l'agrémenter, l'améliorer et c'était top. (49 :26)

PA1 : Je suis contente que mon dessert ait été accueilli comme ça. J'ai vraiment passé beaucoup de temps sur ce dessert-là pour mettre en place ces différences de textures, de températures aussi et ça me fait vraiment plaisir qu'ils l'aient apprécié à ce point. (49 :41)

P1 : À tel point que les assiettes une fois de plus sont vides. Ce soir, Marie a-t-elle réussi à emporter ses convives dans le jardin de Marinette ? (49 :49)

PA2 : Tout ce que j'ai imaginé à la lecture de son menu était bien là ce soir. J'ai trouvé qu'elle avait bien transformé son appartement pour nous emmener dans son jardin qui n'est pas réel mais qui est peut-être un rêve pour elle et j'étais dans ce rêve avec elle. (50 :07)

P1 : Dans quelques instants, place à la finale. Marie l'emportera-t-elle ? L'hôte du jour a-t-elle réussi à faire de son appartement un jardin d'Eden ? Sa cuisine fraîche a-t-elle plu ? Arrivera-t-elle à monter sur la première marche du podium ? Pour le savoir, ne bougez pas ! (50 :22) (pause) La dernière soirée saint-quentinoise touche à sa fin. Voici venu le moment de vérité. Qui repartira avec le titre de meilleur hôte de la semaine ainsi que la somme de 1 000 euros ? Lundi, c'est Marie-Josée qui accueillait les convives dans son jardin. C'est donc à elle que revient l'honneur d'ouvrir la première enveloppe. (50 :54)

PA4 : 7 sur 10. (50 :58)

PA2 : Bravo !

P1 : Directement la barre est placée haute. Bernard arrivera-t-il à la dépasser ? A-t-il fait vivre la dolce vita à ses comparses ? (51 :10)

PA5 : 6,5 sur 10. (51 :21)

PA4 : Bravo !

P1 : Marie-Jo est toujours en tête. Séverine a-t-elle fait mieux ? (51 :29)

PA2 : 7,1 sur 10. (51 :37)

PA5 : Bravo !

P1 : Et oui, c'est Séverine qui prend la première place. Mais rien n'est joué. Elle sait que Christophe est un concurrent redoutable. (51 :45)

PA3 : 9,1 sur 10. (51 :57)

PA2 : Bravo !

P1 : C'est ce qui s'appelle une moyenne exceptionnelle. Seule Marie peut encore prétendre au titre. Mais avec la note de Christophe, elle sait que la bataille s'annonce difficile. On commence avec la cuisine. Pour ses plats aux couleurs du jardin, Marie-Jo et Christophe sont ressortis ravis mais pas étonnés. Ils connaissaient tout, c'est un 7 sur 10. Pour Séverine et Bernard, qu'en est-il ? (52 :20)

PA2 : Ce soir Marie, pour ta cuisine, je te donne la note de huit. J'ai trouvé ta cuisine fort agréable, sympathique et j'ai adoré le Maroilles. (52 :31)

PA5 : Pour ta cuisine, je te donnerai la note de neuf. Je me suis régalé tout au long de ce repas qui était fidèle à la fois au menu et à la tradition picarde. (52 :41)

P1 : C'est un démarrage en fanfare pour Marie. Elle ne compte pas laisser Christophe l'emporter si facilement. Pour son ambiance, Bernard est tout aussi content. Il a aimé le scrapbooking et offre un 8 sur 10. Pour Séverine et Christophe, l'activité était malheureusement trop mollassonne et de deux 6 sur 10. (52 :59)

PA4 : Marie, pour l'ambiance de ta soirée, je te mets un sept. J'aurais aimé un peu plus de rigolade, c'était la dernière journée, on pensait vraiment s'éclater. (53 :10)

P1 : Enfin, dernier axe de notation, la décoration de table. En adepte du bricolage, Marie a tout fait de ses propres mains, un effort apprécié et récompensé par Séverine et Marie-Jo qui décochent un 8 sur 10. Les hommes et la décoration de table, qu'est-ce ça donne ? Bernard a reconnu Marie du début à la fin et donne un beau 9 sur 10. Le sort de Marie est maintenant entre les mains de Christophe. (53 :31)

PA3 : Marie, pour la décoration de ta table, je te mets la note de six. C'était agréable mais j'ai trouvé qu'il manquait les nains de jardin que je déteste, mais j'aurais bien voulu les voir quand même.

P1 : Ça y est, les dés sont jetés. Ces notes permettront-elles à Marie de se hisser en tête du classement ?  
Suspense. (53 :50)

PA1 : 7,5 sur 10. (53 :55)

PA : Bravo !

PA2 : Félicitations ! (53 :59)

PA5 : Bravo bravo !

PA4 : Très mérité !

PA2 : Je le savais ! (54 :03)

PA3 : Merci à vous tous, merci, merci, merci.

P1 : C'est donc avec une confortable avance et une moyenne exceptionnelle de 9,1 sur 10 que Christophe s'octroie le titre de meilleur hôte de la semaine à Saint-Quentin. Chapeau bas Christophe.

PA3 : J'ai vraiment été surpris de la note que j'ai eue. Je ne pensais pas avoir une si bonne note. Dans tous les cas, ce que je voulais, c'était surprendre mes invités, leur faire plaisir et leur faire partager mon amour pour la cuisine et franchement je les remercie. Je suis assez ému de cette note-là. Merci mille fois. Merci à tous. Merci. (54 :31)

## Das perfekte Dinner

### "Episode Christina, day 1"

Gruppe Wilhelmshaven: Tag 1 Christine 14.11.2011 19:00 Uhr

48:48 (only food related transcribed), Kommentator in Italics: male

Christina (Bauleiterin / construction manager, 32)

00:00 03:50 - 05:54, Persönliches (wie bin ich) und über's Gewinnen und die Einrichtung von Christina  
05:54

Manu (Behindertenpflegerin, 47): ich hab mir den ganzen Tag schon Gedanken gemacht, was ich gern essen würde und ich bin nur auf Sachen gekommen, die ich nicht essen möchte. Ich möchte kein sushi essen

Anja (Krankenschwester, 41): ich würde heute gern Fisch essen

Werner (Kfz werkstatt 49): Was ich nicht mag sind Kapern und Rote Bete

Is notiert (Männliche Stimme aus dem off)

6:09

Bauleiterin (Köchin): Jaa jetzt sind wir als letzter Raum in meiner Küche, in meiner kleinen feinen Küche. Was man hier natürlich sofort sieht is mein Topf. Ich hab gestern schon mal die Sosse angesetzt (Topf mit roter Sahneseauce und Fleisch), ein Knochensud für den Hauptgang, den werd ich nachher dann noch verfeinern und fertig machen

Man sieht Christine lässt vorausseilende Selbstironie walten (Aufhänger ‚Kriesenherd‘)

So dann werd ich für heute Abend noch mal eben den Sekt kalt stellen und dann kömma eigentlich auch schon aufbrechen zum Einkaufen. Jetzt erschrick dich nicht, mein Kühlschrank ist leer. Ich weiss gar nicht, was ich heute Abend kochen soll! Nix, doch Alkohol, super. Ja, wollma los?

Okay

Fahr mer mal! (lacht)

6:50

Stimmungskanone und Ulknudel Christina macht sich also auf den Weg in die wilhelmshavener Innenstadt.

7:02

Manu: Christina's Menu: Also ein Mädchen wird es sein

Anja: ich kenne mehrere Christinas

Jonas (Intensivstation Pfleger, 30): ich kenne zwischen 3 und 12 Christinas

Werner: Ich kenne zweimal zwei Frauen die mit dem Namen Christina heissen

Jonas: Ich bin in Wilhelmshaven gebürtig, das könnten viele sein, die dabei sein könnten

7:25

Manu: ich kenne keine Christina, mir fällt keine Christina ein

Während die Gäste im Geiste ihren Bekanntenkreis abklappern, hat die heutige Gastgeberin längst den Supermarkt geentert und stoppt alsbald in der Aufschnitt-abteilung.

7:36

Christine: Hmmm, ich suche bacon für meine Vorspeise

7:46

Und diese hört auf den Namen ‚Selleriesüppchen mit Rote Beete-Topping und Baconchip‘. Was löst diese Information in den Gästen aus? Manu zuerst:

7:50

Manu: Hört sich ja Klasse an

Echt?

Manu: Viel Mühe, jaaah. Ich finde das hört sich total Klasse an und nach viel Arbeit.

Jonas: Ich esse alles. Ich freu mich auf den Baconchip.

Werner: Ups. Ups sag ich nur (unterdrücktes Lachen)

Anja: Ich bin nur nich son fan von rote Bete

8:11

Die Köchin steuert gen' Fleischtheke und zieht ein Nümmerchen – is ja wie aufm Amt hier

Verkäuferin: Morgn' ein mal die 12?

Christine: Ja hallo Morgen.

Verkäuferin: Ja tach

Christine: Ich bekomme heute Abend Gäste und ich bräuchte Schweinefilet

Verkäuferin: Ja

Christine: Ich sehe grad ihr habt sogar Köpfe, da hät ich gerne was von

Verkäuferin: Ja das wären dann diese hier

8:33

Angeschnallt! Es gibt Schweinefilet an Vanillesauce!!! Ein zurecht mit Ausrufungszeichen versehener Speisename.

8:39

Anja: Schweinefilet ess' ich gern ,in Vanillesauce' hört sich für mich nach Nachtisch an

Jonas: Das muss einfach ein Unfall sein, das fällt mir dazu ein

8:58

Nein Absicht. Das hier wär fast ein Unfall geworden (bezieht sich auf Christina die mit den Einkaufswagen beinahe in jemanden reinfährt) dem Blechschaden noch mal entgangen, widmet sich die Gastgeberin nun der ausgiebigen Prüfung von Eiern. Warum? Weil sie einen ‚Gebrannten Erdbeerkuchen‘ (9:13 on screen) herzustellen trachtet. Darum. Wie findet Jonas das?

9:16

Jonas: Ja wie man halt son Erdbeerkuchen findet

Werner: Erdbeern sind lecker, Kuchen auch, gebrannt kann ja flambiert sein, mitm kleinen Bunsenbrenner oder irgendwas, dass sie da irgendwas gemacht hat.

Jonas: Ja n' Erdbeerkuchen als Nachspeise finde ich natürlich äusserst exklusiv (vermutlich ironisch)

9:36 leaves the shop

9:45 (in the kitchen)

Zuhause angekommen entpackt Christina zunächst 250 Gramm Butter und überführt diese mittels technischen Geräts in einen anderen Aggregatzustand. Rezept-check:

Christine (schaut auf das am Küchencasten angeklebte Rezept): Zwei hundertfünfzig Gramm Zucker

[ADVERTISEMENT]

Hm, komische Art zu Wiegen

Christina: Wieso? Du kannst das ja auch anders rum machen, dass du das im Grunde ins Minus machst, da ich nicht weiss, wieviel das Glas wiegt, deswegen und die Schüssel kann ich jetzt leider nicht draufstellen, weil der Mixer da drinne irgendwie ein Schluck Wasser

Sie scheint zu wissen was sie tut

Christina: Ich bin ja Ingenieurin ne, ich weiss ja wie's geht

Wenn man ins Minus wiegen kann

Christina: Ich hab tatsächlich Mathe Leistungskurs gehabt, bin aber voll abgekackt (lacht). Jaja so ist das halt. Nein, alles gut. Aus mir ist ja trotzdem was geworden. Studiert habe ich trotzdem. Also Mathe ist gar nicht soo wichtig.

Genau, ausser beim Wiegen, hmmm... es gibt ja Theorien die behaupten, man kocht so wie die Schuhe aussehen, die man dabei anhat, aber solche Theorien sollen hier heute keinen kümmern

Christina: Sooo, jetzt wolln wir mal 5 Eier da mithinein geben

Höhere Mathematik, bis 5 zählen

Christina: Aber dat wird. Das wird lecker

Dann ist ja gut, die Vermengung der bisherigen Kuchenzutaten, gelingt Christina dann auch ohne Zwischenfälle. Als diese abgeschlossen ist, kommt abermals ihr Mathematik -können zur Anwendung  
Christina: Ahhmm 250 Gramm (Mehl)

Na

Christina: War das jetzt richtig?

Und wieder muss eine bestimmte Gewichtsmenge zurückbleiben

Christina: Hhh kuck die das an: genau zweihundertfünfzig - ich kann das! (lacht)

Eine tolle Frau

Christina: Wenn schon nix klappt, dann das wenigstens!

Das Mehl wird mit der ganzen Masse verrührt, bald verdient das Ganze als ‚Teig‘ bezeichnet zu werden.

Christina: Soo jetzt möchte ich gern noch ein bisschen Backpulver haben, dann Zitronen Orangenabrieb. Doch welch schwüle Schatulle kommt da zum Vorschein?

Christina: Das Döschen mit William und Kate, das habe ich dieses Jahr im Frühjahr, da waren wir in London gewesen, ich und meine beste Freundin Sandra gekauft. Wir hatten nämlich noch Pfund über und dann standen wir am Flughafen und jeder musste noch irgendn Scheiss kaufn. Sie hat sich irgend so ne doofe Tasse gekauft und ich hab mir gedacht ich kauf mir Kate und William, das fand ich eigentlich ganz witzig, hab aber den Tee noch nicht probiert, also ich KANN nicht sagen wie er schmeckt.

Manchmal ist es eben doch das Äussere, das wirklich zählt. Die Hobbyroyalistin und Experimental-mathematikerin macht sich nun daran den Teig für den Nachttisch musevoll auf einem entschieden unroyalistischen Backpapier zu verstreichen. Eine Frage an die Köchin: Warum heisst der Kuchen ‚gebrannter‘ Erdbeerkuchen?

Christina: Der heisst gebrannter Erdbeerkuchen, könnt mer jetzt ja meinen weil er verbrennt, gut, nein das tut er aber nicht, hoffentlich, ich leck auch (das) Messer ab, ich bin ganz böse, ähhmm der bekommt jetzt gleich noch ne Milchhaube, also mit soner Milch, angedickten Milch und da bekommt der hinterher noch einen, dann wird er mit braunem Zucker überstreut, dann wird dann flambiert, wollt ich grad sagen, abgeflemmt, wie bei einer Crème brulée und das ist dann halt das Gebrannte.

(es kommt kein Fett auf's Backpapier)

Was für ein verrückter Einfall! Teig in den Ofen, dann wird's niedlich.

Christina: So Kuchen im Ofen, bei 30 Grad, wollt ich grad sagen, 175 Grad 30 min, dann mach mer mal 25 dann schau mer mal nach, und dann darf der Hirsch (Eieruhr) klingeln. Sooo, für die Vanillecreme brauch mer n Liter Milch (Vollmilch), 100 Milliliter brauch ich für meine Speisestärke, die nehm ich schon mal ab, und der Rest kommt in den Pot.

Genau. Die erwähnte Speisestärke wird angerührt. Zur Milch kommen derweil zuerst Zucker, sowie Vanille. Ganz was anderes, wie genau lautet ihre Berufsbezeichnung noch mal?

Christina: Ganz offiziell Diplomingenieurin der Landschaftsarchitektur Schwerpunkt Freiraumplanung. Nein, ich bin Gärtnerin geworden, weil das ist letztendlich auch n Beruf der über Gärtner, ich bin auch gelernter Gärtner, entstanden is, weil das eigentlich ne Sache is die wollte ich schon immer machen. Zur Speisestärke macht Christina nun ein Gesicht.

Christina: Uuurgh ist da ecklig! Das darf man jetzt über das eigene Essen nicht sagen. Ah dat krieg mer hin!

Genau. Bald klingelt das erste Tier. Hurra, hurra der Kuchenboden ist fertig. Christina indes stöhnt auf:

Christina: uhh, so das wird jetz n Spass. Jetzt mach mer da erstmal die Vanilleschote noch raus. Schön ne, so, und jetzt einmal da druf.

Es gibt ja Menschen die ins Frohlocken geraten, wann immer sich Cremes aus Töpfen ergiessen. Diese Menschen dürfen sich nun vor Freude auf dem Boden wälzen.

Christina: Komm her du Milch, wehr dich nich! Huuu hat ja n bisschen was wie, ... Zement ausstreichen. Könt ich fast sagen ‚Mensch ene bauleiterische Tätischkeit‘.

Da siehst doch auch, dass sich das (?) sofort freuen würde (hievt Kuchen in den Kühlschrank). Huuua – das geht nicht stumm

Noch ne Pulle raus...

Christina: jetzt aber, (lacht) tschüüüs!

Tschüüüs

15:48

Manu: Also Selleriestüppchen kann alles mögliche sein. Das kann sowohl aus Staudensellerie, als auch aus diesem Knollensellerie sein. Es kann ne pürierte Suppe sein, es kann aber auch eine klare Suppe sein. Da lass ich mich total überraschen

Jonas: Ich würde den Staudensellerie kleinschneiden, mit ner Brühe aufkochen, Sahne dazu, pürieren.

16:13

Christina macht es so: sie wirft Kartoffeln und Sellerie in einen Topf mit Öl und rührt einen Zeitraum, den man als ‚Weilchen‘ bezeichnen darf, darin herum. Dann greift sie zur Weissweinflasche und lässt es ungebremst rauschen. Kaum ist dies geschehen, folgt eine fond-Beigabe, daraufhin wird mit Pfeffer gewürzt. Dann spricht sie:

Christina: So, Suppe kann kochen und dann wird sie nachher nur noch aufpüriert und ein bisschen mit Sahne verfeinert, abgeschmeckt und dann ist sie eigentlich schon fertig. Jetzt könnten wir

Gepflegt ein Glas Punsch in den Kopf stellen

Christina: Einen trinken, stimmt. (trinkt einen kleinen Schluck vom Glas mit Weisswein) So, damit auch die Hände nich mer so zittern. Das ist doch auch mal schön.

17:57

Anja: Zu diesem Schweinefilet wär schön vielleicht Bandnudeln, durch die Bewegung der Vanillesauce oder überhaupt irgendwelche Nudeln?

Manu: Spätzle, oder Bandnudeln würden auch super dazu passen. Allerdings sollten sie dann selbstgemacht sein, sowohl die Spätzle als auch die Bandnudeln, das würde für mich zu einem perfekten dinner dazugehören.

17:21

Bitteschön, macht Christina die Spätzle eben selbst. Mehl und Ei verbinden sich zum Basisteig, hernach wird ein wenig Muskatnuss hinzugerieben, darauf findet die Vermengung des ganzen statt. Doch die Angelegenheit pampst.

Christina(bearbeitet Teig mit dem Mixer): Damit ich überhaupt einen fliessfähigen Teig bekomme, Teig, mach mer da mal n Bisschen Mineralwasser rein, ahm (schaut auf's Rezept am Küchenkasten) 6-8 Esslöffel

Äusserste Präzision bitte

Christina: Wie man sieht, ich bin ein Spätzle Fachmann. Mir schau mal was draus wird.

Genau einfach mal kucken, und wenn nich, dann mal sehen. Doch was der Teig zunächst an Flüssigkeit zu wenig hatte, hat er nun zuviel. Eine tückische Angelegenheit.

Christina: Ahhh ich glaub ich mach's nie wieder! Ich steh doch auf Spätzle aus der Tüte. Das möchtn mal Spätzle werden. Wir sind optimistisch. So!

Hat sie das schon mal gemacht?

Christina: Mhh, Spätzle, selber?

Genau

Christina: Nicht so wirklich. Das ist das Abenteuer an diesem heutigen Abend. Ob das funktioniert, ja, nein, wir werden's sehen.

Abenteurer, toll

18:42

Manu: Also diese Vanillesauce bringt mich nicht in Verzweiflung. Im Gegenteil, ich finde sie spannend

Anja: Ich hoffe nicht, dass sie wie ein Dessert gemacht ist

Jonas: Um ganz ehrlich zu sein, wenn ich ne Vanillesauce mach, dann is sie aus der Tüte

Manu: Also wenn so n Schweinefilet kommt mit ner Dessertsauce, ich glaub dann kriegt ihr lange Zähne

Genau. Äh wie bitte?

Manu: Ich glaub da freu ich mich dann nicht mehr

19:06

Aso! Diplom-Spätzleköchin Christina präsentiert nun die Saucenbasis. Ein bereits gestern aufgesetzter Knochen- und Gemüsefond der muss durch ein toll aussehendes Küchengerät, das auch zur Dekoration eines Partykellers geeignet wäre

(das ‚Gerät‘ ist ein KartoffelPascaleassierer)

Christina: Dann mach mer da jetzt noch eine Vanilleschote mit rein, lass mers noch so’n paar Minütchen köcheln, und dann, könn mer mal probieren ob’s schmeckt. Das hoff ich ja.

Die Hoffnung kocht eben mit. Jedenfalls darf deeskaliert werden. Es gibt keinen Vanillepudding zum Fleisch. Aufgebrachte Protestanrufe also bitte auflegen. Trotzdem sollte Christina ihrem treiben jetzt mal einem Geschmackstest unterziehen.

Christina: Mhh (probiert) das könnte man so essen

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Christina wendet sich nun wieder der Selleriesuppe zu. Zunächst kommt der Pürrierstab zur Anwendung und das ausgiebig. Danach wird, wie von der Köchin bereits angekündigt, Sahne hinzugefügt. Kaum ist dies geschehen, kommt es zu einem neuerlichen Einsatz der Pürriergurke. Schliesslich darf die Suppe probiert werden.

Christina: Jo das wär schon gut

Manu: Also ich hab Spätzle noch nie selber gemacht, muss ich ganz ehrlich dazu sagen. Und würden für mich schon mal n paar Pluspunkte sein.

Dann mal rein in den Topf damit

Christina: Uhhä meine Güte jetzt geh da schon mal rein, du, ne (gibt Spätzleteig in die Spätzlepresse). Jetzt tun wer mal pressen, huuuu – ich kann Spätzle machen, cool

Es ist doch immer schön, jenem Moment beizuwohnen in dem ein Mensch die Ernte für ein entbehrungsreiches und mühevolleres Sähen und Pflügen auf den harten Ackern des Daseins einfährt. Mit anderen Worten, hurra Christina kann Spätzle machen! Danach macht sich die Hoherfreute ans Fleisch.

Christina: So, Schweinefilet. Einmal schnell angebraten, dann kommt das nämlich bei 80 Grad in den Backofen und ist hoffentlich dann wenn ich servieren möchte, schön rosa von Innen

Nachdem es gepfeffert wurde, gibt Christina das Fleisch in die Pfanne (GrilPascalepfanne kein Fett). Schon nach kurzer Zeit, wird es ebendort ziemlich eng, aber es ist ja nur für kurze Zeit. Wie von der Köchin angekündigt, wird das Fleisch bald schon wieder der Pfanne entrissen, und im Ofen geparkt. Die anderen denken über dekorative Belange nach.

22:00

Anja: Ich denk dass sie vielleicht n bisschen herbstlich dekoriert, vielleicht n bisschen Gemüse also Kürbisse oder sowas aufm Tisch, alles so n bisschen in Orange gehalten

Manu: Könnt ich mir so vorstellen lila-rosé, alt-rosa irgendwie sowas in der Art, Richtung

Jonas: Ahhm Christina wird den Tisch glaub ich eher schlicht halten. Ahhm die Cremesuppe vorweg, da würd ne helle Decke dazu passen, relativ schlicht, Schweinefilet an Vanillesauce, wieder was Helles, ich glaub das wird n heller Tisch sein, hell und schlicht wie der Tisch sein, mit viel Glas.

22:37

Christina: Sooo, dann woll mer eben noch mal schnell die Tischdeko machen, hmmmhmm

Gut geräuspert ist schon halb dekoriert. Zuerst wirft Christina ein Tuch über den Tisch, es folgen die relativ unverzichtbaren Teller, sowie mundgewebte Tischläufer. Als Bonus ragt bald schon dezentes Geblüm empor. Nun gesellen sich Servietten und zur Essenserleichterung Besteck dazu, dann ist sie auch schon durch, mit Deko.

Christina: So machen wer’s.

Toll. Und nu?

Christina: Zieh ich mich um. Tschüüs

23:13



Tschüüs! Und während Christina entflucht um im Kleiderschrank nach dem Rechten zu sehen, darf sich das geneigte Auge nochmals an ihrer Deko laben. Ja doch. Ein einigermaßen erbaulicher Anblick. Ma sah schon Schlimmeres. Noch erbaulicher ist nur die raue Natur, die Wilhelmshaven in unterschiedlicher Ausprägung umtost.

23:34

Mittendrin, der erste Gast Anja. Zielstrebig schiebt sie sich an den hier verbreiteten Ziegelwänden entlang und läutet an, woraufhin die aufgeregte Gastgeberin hinfort eilt und zum Hörer greift.

Christina: Hallo? Ja ich mach dir auf komm hoch

So ein vor-check ist nie falsch. Hätt ja auch ein nerviger Nachbar sein können.

Christina: Hallo!

Anja: Hallo

Christina: Grüss dich, Christina

Anja: Anja, hallo.

Christina: Ja komm rein

Anja: danke

Christina: So geh einmal gerade aus durch

Dann trudelt, mit einem Präsent bewehrt Jonas ein. Auch er erbittet Einlass und findet sich bald an Christinas Wohnungstür ein. Allerdings empfängt ihn dort niemand. Hmmm...

Jonas: Hallo der Dönerlieferant hier (klopft an die offene Türe)

Christina: (lacht) Moment, ich geh hier mal den nächsten Gast holen

Jonas (offensichtlich später aufgenommen Anja & Jonas schauen sich an lachen): Natürlich bin ich so reingelaufen. Ist wohl klar, wenn die Tür auf iss geh ich da sofort rein (anerkennungsblick zu Anja die wieder lacht)

Christina: Gutn Tach

Jonas: Christine! Jonas

Christina: ChristinA

Jonas: Christina, freut mich dich kennen zu lernen, ich bin Jonas

Christina: Jonas? Ja komm rein! Ich hab grad die Tür vergessen (lachen und Blicke nach unten)

Jonas: alles gut, alles gut

Christina: Ja soll ich dir schon mal was abnehmen?

Jonas: Ne danke geb ich dir gleich

Christina: Gut. Ja dann einmal kurz durch

Jonas: Anja

Anja: JONAS!

Jonas: na

Anja: Schön dass du da bist

Jonas: Wie geht's dir?

(Umarmen sich augiebig)

Anja: Gut. Und dir?

Jonas: Ja gut

Anja: lange nicht gesehen

Jonas: wie geht's dir?

Anja: prima

Jonas: Schön

Christina: Ich sehe ihr kennt euch?

Jonas: wir kennen uns ja

Christina: Ja das ist doch schön!

Jonas (offensichtlich später aufgenommen Anja & Jonas schauen sich an lachen, wer hat den Arm hinter ihr auf die Kommode gelegt, was dominierend wirkt, aber auch ein Verhältnis von Nähe vermittelt, ebenso wie das gegenseitige anlächeln und Bestätigung-Blicke erheischen):

Also kennengelernt haben wir uns also eigentlich wirklich direkt an der Arbeit, wir haben beide an der Theke gearbeitet

Anja: genau wir waren beide barkeeper

Jonas: Genau

Anja: In einer Diskothek die gerade neu eröffnet hat, und haben dann da angefangen Theken-Freunde

Jonas: ich hab Cocktails gemixt und Anja hat –  
Anja (lacht) was?

Jonas: Bier gemacht (lachen beide) und Cola, und Wasser und so (Anja lacht, beide blicken sich immer wieder an und strahlen)

Christina: Ich hab jetzt die Tür immer noch nicht zugemacht, ich glaub ich geh die mal zumachen  
Auftritt Werner. Da die Tür wieder verschlossen ist, pocht er an. Bald aber darf auch er voller Begegnungsfreude ausrufen:

Christina: Hallo

Werner: Hallo

Christina: Christina

Werner: Ich bin der Werner

Christina: Hallo grüss dich

Werner: Herzlich willkommen

Christina: So stürmisch

Werner: Bist du ja da (?)

Christina: Ja natürlich herzlich willkommen, komm rein

Werner: Schönen Dank.

Christina: Darfst schon gern mal durchgehen

Werner: ja, gerne

25:48

(später) die Begrüssung von Christine war sehr, sehr reizvoll, sehr nett, sympathisch, natürlich ganz verständlich, etwas aufgeregt, aber war eine nette Begrüssung auch eine, auch ein schönes Ambiente was ich den ersten Eindruck gerade hatte, total helle Wohnung, fand ich sehr schön

Christina: Guten Tach

Manu: Hallo

Christina: Christina, ich begrüss dich

Manu: Hallo. Ich bin Manu

Christina: Hallo komm rein (zu Manu). (Im Wohnzimmer) Jetzt müsst ich n' bisschen rutschen

Manu: Morjen

Jonas: Jonas hallo Manu

Anja: Hiiii

Manu: Anja hii (umarmen sich)

26:16

Manu (später): Das war lustig, ich hab Anja wiedergetroffen, nicht ahnend, dass wir diese Woche gemeinsam überstehen werden irgendwie und ist natürlich toll so einen Menschen in der Runde zu haben, den man kennt.

Anja: Manu iss mit einer Freundin von mir befreundet

Christina: Ach so

Anja: und wir wohnen in einem Haus daher

Christina: Ah so

Manu: Übereinander sozusagen

Christina: Übereinander ? Nich schlecht, dann bist di die globale Kennerin finde ich gut. So ähhm, jetzt würd ich euch zum Aperitif n kleinen Sekt reichen, trinkt einer von euch keinen Alkohol?

(alle schütteln den Kopf, schauen sich um, schauen etwas betreten)

Manu: gute Runde

Christina: Oh da fällt mir aber ein riesen Stein vom Herzen! Das war so quasi eins meiner, eins meiner hüüü, erste Hürde, genau, grossen Ängste. Weil dann können wir jetzt n kleinen Sekt trinken, hab ich mir überlegt. Ich versuch jetzt, die mal öööh zu öffnen (rosa Sekt)

27:07

Anja: Christina is n bisschen aufgeregt (Frageblicke an Jonas, wieder beide zusammen, wieder Arm über ihr), zurecht

Jonas: Zurecht, denk ich auch

Anja: wär ich auch, am ersten Abend wenn ich die Leute nicht kenn, aber dafür dass sie den ersten Abend macht, ist sie (Frageblicke) gut drauf (ohne die Augen von Jonas zu nehmen)

Jonas: Und total freundlich, also

Anja: Ja total

Jonas: die kann man nur nett finden (?)

Anja: nette Begrüssung

Jonas: denk ich auch

27:25

Christina: Ja schön dass ihr hier seit. Prost! (alle prosten )

Jonas: Schön, dass du geladen hast als erste

Christina: Ich hoffe auf einen schönen Abend, und dass es euch schmecken wird

Jonas: Hoffen wir auch

Erlösend rinnt es die Kehle hinab

Christina: Ja man muss süss mögen, aber ich finde eigentlich, dass es noch geht (über den Sekt mit Erdbeere)

Manu: Was arbeitest du denn wenn ich mal so neugierig fragen darf?

Christina: Ich arbeite im Gartenlandschaftsbau

Manu: Ach?

Christina: Also ich bin aber nicht auf der Baustelle tätig ich bin halt Bauleiterin und Ingenieurin und arbeite im Büro, oder halt weise die Jungs draussen an und das halt hier beim hiesigen Landschaftsbau, es gibt ja nicht so viele

Manu: Aber das ist doch cool, oder , du weisst die Jungs draussen an (strahlt und klatscht leise Applaus)

Christina: Genau, genau

Jonas: Das hören die Frauen immer gern

Manu/Anja (?) würd mir auch gefalln, son Job du

Christina: ich würd gerne einmal die Vorspeise vorbereiten, ihr dürft euch gerne auch gleich gerne rüber zu Tisch begeben. Platzwahl ist denk ich mal noch heute offen, am Kopf würd ich nur gerne einmal sitzen, der Praktika halber und jo und dann mach ich mal gleich die Vorspeise fertig

28:25

Manu: Oh ja, mein erster Eindruck von dieser Gruppe ist toll, muss ich sagen, gefällt mir

28:35

Christina: Jetzt geht's mir eigentlich gut. Jetzt habe ich die Leute gesehen, jetzt weiss ich das die alle nett sind und dass ich mit denen alle gut klar kommen werde

Christina macht die Vorspeise und Jonas Konversation

28:40 – 30:48 Konversation über Berufliches

Der Speck ist für die Baconchips, Hauptbestandteil der Vorspeise, ist und bleibt aber die Suppe und die erstürzt sich nun ins Porzellan. Kaum ist dies geschehen, wendet sich die Gastgeberin der roten Bete zu, die sie krönend, quasi als Topping auf die Suppe gibt. Auch die Mode gewordene Unart alles mir Balsamico-Reduktion vollzuhauen wird hier gepflegt. Zum Schluss dann der bacon. Nebenan wird unterdessen der Wandschmuck beäugt.

31:14 – 32:20 Konversation über Wandschmuck und wie sympathisch sich die Teilnehmer finden

Christina: Ja ich wollt gern mit der Vorspeise beginnen. Ja, das ist ein kleines Selleriesüppchen mit rote Bete, ich geb' das jetzt einfach mal hier nach vorne zum, dir als ersten Teller und dir, ich reichs dir einfach mal ... ja mit rote bete chaaa und Baconchip sozusagen

Manu: Das sieht ja lecker aus, muss ich sagen

Der erste Gang bei Christina, Selleriesüppchen mit rote Bete Topping und Baconchip. Möge es der Runde munden (on screen writng & dish 32:40)

Christina: Guten Appetit. Auf Euch

Alle: danke schön

Christina: lasst es euch schmecken

Alle: Vielen Dank

Manu: Das sieht auf jeden Fall total lecker aus, das möchte ich ja schon mal sagen

(Christina lacht leicht)

33:00 start eating

Rote Bete-Skeptiker Werner langt tapfer zu und löffelt ohne Murren drauflos. Den anderen scheint es nicht ganz so schwer zu fallen. Bald schon dürfen erste Geschmacksurteile eingeholt werden. Am besten draussen im Treppenhaus.

(Im Stiegenhaus)

Jonas: Also das Süppchen fand ich persönlich voll gut (Seitenblick auf Werner). Hab ich nicht mit gerechnet, also ich wusste zwar, oder konnte mir zwar vorstellen wie's gemacht wird, dass es so gut is hätt ich nicht gedacht.

(Im Schlafzimmer) 33:13

Manu: Ich fand die Vorspeise nicht so prickelnd (Seitenblicke auf Anja), weil ich ah, a war sie kalt, ne und kalte Suppen find ich nich' so toll, und da war da so eine Varia-, und da war dann noch Balsamico-Essig mit drin und das fand ich nicht passend zu dem Sellerie und zu der roten Bete.

Werner: Ich mag rote Bete überhaupt nicht, Sellerie na ja geht so, aber die Kombination hat gepasst, ich war sehr positiv überrascht, ich hab sie auch komplett aufgeessen.

Das ist doch mal eine Meinungsänderung die es zu Beklatschen gilt. Die Teller sind bis auf einen (Manu) leer gelöffelt worden, so das Christina ein positives erstes Fazit ziehen kann

34:06

Christina: Also mir hat das Essen eigentlich klar gut geschmeckt, ich hab's ja schliesslich auch gekocht

34:11- 35:28 Inneneinrichtungsgespräche n Schlafzimmer i dem jemand schon 20 Jahre wohnt sieht anders aus – Nämlich (?)

35:30

Da das Gespräch zu stoppen scheint, schnell zurück in die Küche, wo die fröhliche Bauleiterin Christina gerade die Beilagen zur Hauptspeise verarztet. Nachdem das Gemüse versorgt ist, werden die Spätzle einer Nachbehandlung in der Pfanne unterzogen. Soll heissen, sie werden angebraten, vermutlich, weil sie so besser schmecken sollen. Wie gut sie genau sind, soll auch sogleich überprüft werden. Nuun?

35:55

Christina (Küche) : Ja, schmeckt nach Spätzle. Doch geht. Für den ersten Versuch sind sie schon mal sehr gut gelungen.

36:04

Manu (sitzen beide auf dem Balkon und rauchen): Prost

Anja: Prost

Anja: Wir sind gespannt auf die Hauptspeise.

Manu: Total, also kannst du dir das vorstellen?

Anja: Ich hab an sone Puddingcreme gedacht

Manu: Ja

Anja: Also so n bisschen wie Vanillepudding

Manu: Und das mit Schweinefilet?

Anja: Ich wollt grad sagen und das passt nicht so zum Fleisch

Manu: Na ja ich hoff mal dass sie ne herzhaft Sosse hat wo so ein Hauch, Vanille, vorbei gelaufen ist, aber und es gibt ja auch nix dazu, also man weiss nicht was es dazu gibt

Anja: Ne die Beilage kennt man noch nicht

Manu: Is natürlich auch spannend. Wir lassen uns überraschen.

36:35 (evtl. Werbebreak)

An der Nordwestküste des Jadebusens, genauer gesagt in Wilhelmshaven kocht die fröhliche Christina.

36:47 Inzwischen ist sie beim Hauptgang und alle sorgen sich darum, was es sich denn wohl mit der angekündigten Vanillesauce zum Schweinefilet auf sich haben könnte.

36:57

Anja (Wiederholung von oben): ich hoffe nicht, dass sie wie ein Dessert gemacht ist

Abwarten. Die mit an Panik grenzender Sorge erwartete Sauce, 37:04 bekommt nun ein meet and greet mit dem Pürrierstab verpasst. Dann entsinnt sich Christina der Schweinefiles und entreisst diese dem Ofen.

Nun kommt es drauf an: hat das Fleisch auch den optimalen Garungszustand erreicht? Christina setzt den Säbel an. Spannung liegt über der Szenerie.

Christina: Und ich würde sagen, Klassenziel erreicht

Ohja das sieht gut aus. Dann darf die ganze Bescherung auch schon angerichtet werden. Die erstmals von Madame zubereiteten Spätzle kommen zuerst auf den Teller, es folgt ein wenig Kreuzblütengewächs, das man gemeinhin Broccoli nennt. Dann schliesslich das Fleisch, dass mit einer makellosen, zart-rosa Färbung zu begeistern weiss. Zum Schluss dann noch ein Hauch der Sauce, die mit einem Pudding freilich gar nichts gemein hat.

37:55

Christina: So ihr lieben, was lange währt wird endlich gut. Einmal den Hauptgang bitte. Darf ich en wieder so durchreichen?

Manu: Ja klar, gar kein Problem

Die erste Hauptspeise der Wilhelmshavenerwoche: Schweinefilet an Vanillesauce (ewriting and dish on screen 38:07), und damit auch alle mitkriegen, was auf dem Teller liegt, sagt es Christina noch mal.

Christina: Einmal mein Schweinefilet mit Vanillesauce, es ist dezent mit Vanille parfümiert, mit selbstgemachten Spätzle, mein erster Versuch, poh für's erste mal geht's.

Jonas: Mutig, mutig

Christina: Ja

Jonas: also das Fleisch sieht geil aus

Christina: Ja ich wünsch euch n guten Appetit. Wollmer vorher noch mal kurz anstossen?

Alle: Ja

Christina: So ja prost!

Jonas: Auf dich (toasting)

Alle: Mach mer jetzt wieder alle. Auf euch

Christina: Ja guten Appetit

Jonas: vielen Dank

(38:49 they start eating)

Und so versenken sich denn alle in das Hauptgericht. Da man selbst nicht mitessen darf, will man wenigstens eine Beschreibung bekommen. Die ersten Stimmen, die diesbezüglich zu vernehmen sind, kommen wieder aus dem Treppenhaus:

39:04

Werner: Das Essen war nicht heiss, einmal waren die Teller nicht vorgewärmt und wahrscheinlich haben die auch schon eine halbe Minute, Minute oder länger in die Küche gewartet um, um serviert zu werden.

Manu (Schlafzimmer) leider auch kalt und leider war mein Fleisch nicht zart

(back at the table 39:19)

Werner: Wieviel Vanille hast du jetzt hier unten? (...?) Hast du die? Die hast du

Christina: Suchst du sie? (Lacht) ist eigentlich eine Schote dran

39:32

Jonas: Also die Vanillesauce, da hab ich was Wahnsinniges erhofft n bisschen, ich hab mich drauf gefreut, das war total was Verrücktes kommt, das war aber nicht der Fall

Anja: Also ich war auch gespannt auf die Vanillesauce, aber es war ja doch eher eine Bratensauce, was dunkles mit ganz leichtem Geschmack, war aber ganz, eben viel geschmeckt hab ich von der Vanille nich, aber die Sauce war lecker

(39:56 back at the table)

Christina: Anja hab ich dich eigentlich schon mal gefragt, was du schönes arbeitest?

Anja (voller Mund) mmh

Christina: Ja

Anja: Nein noch nicht, ich bin auch im Krankenhaus

Christina: Ah

Anja: mhhm

Christina: Sehr sanitärlastig, wollt ich grad sagen oder sanitätslastig

Jonas: auch schön, aber manchmal auch sanitärlastig, das stimmt schon

Werner: Das war der Meisterröhrer

Christina: ja gut okay

Anja: Ne wir sind ja sehr sozial hier. Ne auch im Krankenhaus ich abreite aber fürs Labor und kümmerge mich da um Blutproben und

40:28

Jonas: Im sanitären Bereich sind wir tätig, aber das fand ich ja schön, das war ja niedlich

Werner: richtig fand ich auch

Jonas: voll gut

40:36

Christina ist eben ein wenig aufgeregt, da redet man häufig erheiterndes Zeug. Eigentlich könnte sich die Köchin sich jetzt mal für ein Fazit neben ihre Teller stellen

44:44

Christina: Also ich kann eigentlich nur sagen der Hauptgang, fand ich ist gut gegangen, die Jungs haben, und die Mädels haben gut gegessen. Alles super.

Nächster Programmpunkt: Le dessert. Christine bringt Sahne zum Einsatz, mit der sie das tut, was Menschen landauf landab immer wieder gerne mit Sahne zu tun pflegen, sie schlägt sie. Dann greift die Gastgeberin zu einem blitzenden Messer und macht sich damit an dem noch entschieden erdbeerlosen Erdbeerkuchen zu schaffen.

Christina: Ich hab den noch nie gemacht, ich weiss jetzt gar nicht wie ich den jetzt da rauskriege. Wird schon alles schief gehen. Alles wird gut. Wo bist du, doofes Teil?!

Mancher wird sich entrüstet fragen, wo denn die versprochenen Erdbeeren bleiben, doch da werden diese auch schon ins Bild geschoben und an den Kuchen geschmiegt. Dann endlich der Programmpunkt der Pyroeffekte-Fans erbeben lassen wird

Christina: Das ist ein ich sag da immer Mini-Bunsenbrenner zu

Keine falsche Bescheidenheit! Was nun geschieht kann sich mit den aufwändigsten Effekten der grossen Hollywood-Filme messen. Die Spiele mögen, öhhh was is'n los?

Christina: Hhhh, ich befürchte, das Gas ist alle. Ja ich hab eigentlich gedacht ich hätte n Gas gekauft. Ich hab aber leider Benzin gekauft, jetzt kann ich meinen braunen Zucker nicht karamelisieren. Ja jetzt hab ich n Problem, jetzt muss ich halt einfach so drauf lassen

Hmm blöd. Vielleicht können sich die Gäste die Flambierung ja wohlwollend einfach denken. Christina fügt noch Gesträusel hinzu sowie etwas Sahne. Dann lässt sie, womöglich zu Ablenkungszwecken noch ein Minzblatt folgen, ob es hilft?

42:36

Christina: So ihr Lieben, ich möchte euch gerne meinen Nachtsch überreichen, wollte ich grad sagen. Ich hab n kleines Problem, und zwar, eigentlich sollte der braune Zucker caramelisiert werden im Nachhinein, quasi mit sonem kleinen Bunsenbrenner. Ich war bloss zu doof und hab Benzin anstatt Gas gekauft und

jetzt ist dieses Ding nichtmehr funktionstüchtig. Dem entsprechend ist es jetzt leider nicht caramelisiert, esst es bitte soweit wie ihr mögt, lasst den Kuchen notfalls liegen, wenn's halt dadurch jetzt irgendwie zu doof schmeckt.

Christina's letzter Gang ein ‚Gebrannter Erdbeerkuchen‘ (dish and writing on screen 43:01), allerdings ohne Brand

Christina: Guten Appetit

Manu: Guten Appetit

(43:01 they start eating)

Jonas: Ohi die Streusel sind lecker

Anja: (kichert)

(visuals of guests eating the dessert and oft he dessert)

Na immerhin. Nun gilt es an den Gesichtern der Gäste abzulesen, ob der unflammbierte Nachtisch für Ungemach am Gaumen sorgt, da aber niemand allzu offenkundig das Gesicht verzerrt, ist man auf's Verbale angewiesen.

43:01

Anja: leider ist ihr die Nachspeise ziemlich misslungen, und da, diese Schicht auf dem Kuchen (Manu, dauerlächeln), dieser Pudding

Manu: Schaumstoff

Anja: Schaumstoff,

Manu: (macht Knet-, und Ziehbewegungen mit den Händen, und fiesem Grinsen) Fimo

Anja: n bisschen klebrig war (Manu nicht, grinsend) und man das nicht so wirklich essen konnte (dezentos Dauerlächeln).

43:55 bck at the table

Das ist ungünstig bei einem Dinner, essen können sollte man es eigentlich schon. Einer der Gäste (Anja, laughs while eating 44:07) gibt denn auch bald auf, und lässt sein Pokerface zusammen fallen

44:09 Off

Jonas: Diese Masse zwischen Karamel und Teig, das war halt furchtbar. Weiss ich nicht was ihr da passiert ist (lächeln)

Manu (hämisich): und die Sahne hat sich ja auch schon angefangen zu verabschieden, so alles ein bisschen – ist halt daneben gegangen.

Jonas: Das war echt daneben. Also ich vertrag vieles aber (lächelnd, strahlend zu Werner hin gerichtet) das war, schmeckte wirklich zäh, das war wirklich Schuhsohle, das war nicht meins. (Wieder bei Tisch)

44:30-46:33 darüber was Manu beruflich macht und eine Geschichte aus dem Alltag (Fusspilz)

Mittendrin: Jonas versucht's derweil mit ner Erdbeere (Begleitung zu den visuals)

Jonas: Jetzt ess ich weiter

46:18 Essig im Fussbad: Patient: willst Du n Salat aus mir machen oder was? (Fand Manu witzig)

46:33

Nun denn, das Gelage ist vorüber die Teller sind abgeräumt, es ist Zeit für ein Fazit. Zuerst am besten eins das den heiss diskutierten Nachtisch zum Thema hat

46:42

Christina: Ja der Nachtisch. Ich glaub das wär jetzt einfach ne Sache ohne Worte. Ne es war irgendwie ist es nichts geworden es ist noch nicht mal schlimm, dass ich kein Gas habe sondern Benzin gekauft habe also irgendwie also diese Milchcreme das war jetzt nicht so der Bringer. Mein Gott shit happens, aber das Leben geht weiter, is halt so.

47:04

Dann bitte alle Mann an die Punktetafeln. Es gilt einen Abend zu bewerten der zwar nicht misslungen, aber mit einigen Problemchen behaftet war. Die Gastgeberin darf zuerst eine Wertung abgeben

47:16

Christina: sieben. Sieben find ich durchaus noch drinne und da würd ich mich auch drüber freun'  
Anja sieht's ähnlich (Anja im Bild mit Nummerntafel) Frage an die Mathe-Granate wieviel ist vier mal sieben?

Christina: Vier mal sieben? Einundzwanzig hähähäh (lacht)

Falsch. Dafür gibt es (Manu mit einer 6), eine sechs von Manu. Jonas zückt ebenfalls die sechs. Und der ruhige aber auch schonungslos ehrliche Werner gibt gar nur fünf Punkte, macht eher laue 24 Punkte für die rechenschwache Bauleiterin Christina und kurz zurückgeblendet, wie sagte sie eben doch noch selbst über sich?

47:50

Christina: Ich hab tatsächlich Mathe Leistungskurs gehabt, bin aber voll abgekackt (lacht). Jaja so ist das halt. Nein, alles gut. Aus mir ist ja trotzdem was geworden. Studiert habe ich trotzdem. Also Mathe ist gar nicht soo wichtig.

48:07 - 48:48 Rechnen mit Christina und kurze Vorschau

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### "Episode Werner, day 2"

Werner 49 (W) – Hat ein Kfz Betrieb (29 P)

Manu 47 (M) – Betreuerin im Behindertenheim

Jonas 30 (J) – Krankenpfleger

Anja 32 (A) - Arzthelferin

Christina 32 (Ch) – Bauleiterin (24 P)

Comment from the off, male (C)

Thomas (T) the brother of his partner Andrea

Menü

- Klare Steckrüben Suppe mit Forellenfilet
- Roulade von der Seezunge gefüllt mit Spinat und Lachs dazu Krebsauce und Pistazienreis
- Williamsbirne mit Pflaumen in Mandelsabayon überbacken

Menu

- Clear suede soup with trout
- Roulade of sole filled with spinach and salmon on a crabsauce accompanied by pisachio rice
- Williams pear with prunes on an almond sabayon brûlé/au gratin

### [Selected transcription and comments ]

Klare Steckrüben Suppe mit Forellenfilet

Roulade von der Seezunge gefüllt mit Spinat und Lachs dazu Krebsauce und Pistazienreis

W buys his fresh fish at the fish market (salmon and sole)

The women make positive comments, J says he doesn't understand

Williamsbirne mit Pflaumen in Mandelsabayon überbacken

Buys plums in a whole-food store

The women are neutral positive, J first sounds sceptical but then says he'll probably like it

W invites Thomas the brother of his partner Andrea, first off all they open a bottle of beer each



They start with the dessert (T) and soup (W), T peels the pear, while W stirs in the soup (orange coloured, pureed soup, pepper added, poured through the sieve).

T cuts the pears go into the water (?), the trout pieces go in small glasses, like yogurt glasses

Comment: M: Überhaupt nicht schmeckende Suppen sind das letzte (that's if they are burned and totally messed up)

W puts the soup through a straining cloth (first he put in egg-white to clear it), the pears are shown as cooked (17:28)

They start on the main course; T starts choosing spinach leaves by hand, and cutting spinach, W cleans the sole under running water and then cuts the salmon (he uses pliers from a toolbox for taking the bones out of the salmon, puts und spreads a little oil on a foil and puts the sole on it. (T). W sends T to decorate the table.

W pours the water in which the spinach was cooked down the drain salts it and makes sole rolls filled with spinach and salmon long (wide/broad) stripes and rolls it snug into the foil.

The guests arrive

21:20 The guests arrive: M & A they get an alcohol-free punch J makes a negative comment on the cocktail and points out how much he liked the beer.

The starter is served

24:40 Back in the kitchen W pours the clear soup over the smoked trout.

(J: das ... krankenschwacher Bereich ... Assoziation ( laughing all round)

J and M comment (in the off) that the starter looks like 'urine with kidney stones in a glass' (Urin und Nierensteine im Glas) .

25:37 they start eating

26:04 in the off

M: ich fand die Vorspeise, also die Steckrüben Suppe mit Forellenfilet langweilig und fad, und passte überhaupt nicht in der Kombination mit der Forelle, weil die Suppe an sich viel zu schwach war.

It was boring and bland and trout and sude don't work in combination, as the soup was too bland.

Ch: ich fand die Forelle schon relativ dominant aber es war doch letztendlich ne ganz gute Kombination, man hätte vielleicht über die intensität der Suppe nochmals nachdenken können.

J: ich fand die Vorspeise ganz lecker (laughs flatly with M)

(Ch and M go on about the flowerpot, which houses 3 LED spots, they say it looks like in a porn film, W says he thinks its 'chic'- the flowerpot is obviously more interesting a topic than the food)

Ch and J eat the soup, A eats about 2/3rds and M eats only half of her (small) soup

C: nein die strenge Manu scheint kein Fan von W's Suppe zu sein und auch andernorts bleibt das Glas half voll immerhin hat der verbindliche Jonas brav sein Glässchen geleert.

28:18 M& J go for a walk, looking at the cars in the backyard (Trabi old -now legendary - East German car)

28:42 Back in the kitchen

Der Krebsbutterwürfel im Topf kündigt davon dass sich W inzwischen der Hauptspeise angenommen hat (M had already commented negatively on the prospect that W might use a -ready made- crab-butter) pistachios are being chaffed (gehäckselt), 4 pots of cream stand open and ready beside the cooker. Then he puts the fish, which is rolled in foil into the hot water

29:09 Ch and A go through the house, general comment session, they go through his private stuff, the little love notes he writes to his wife on a daily basis.

30:50 W pours the cream into the crab-butter and adds white wine

31:10 M & J in the backyard, they meet the father of W (lots and lots of old timer mopeds/roller, motorbikes and mind 3 old timer cars)

32:51 W takes the fish out of the water and makes a saucen Spiegel, scheidet rolle einmal auf und klappt sie fast auseinander, damit man sieht was innen ist und richtet sie mit etwas petersilie an

33:18 Back in the hall with dad

34:40 W prepares the side, by putting white cooked rice into an espresso cup which he turns over onto the plate with the fish, he then sprinkles minced pistachios over the dish

34:54 dad and cars J & A leave

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45:30 Wiederholung von bisherigen

The mains is served

45:59 Hauptgericht wird serviert mit Alkohol nach Wahl, Wein ausser J.

24:25 they start eating

W is asked how he prepared the sauce das ist ein Krebsfond den du dann mit Sahne anreicherst, Weisswein, Salz und etwas von dem Fischsud was wir von der Seezunge hatten

W: so viel Sahne ist nicht (vier Becher?!)

47:28 M complains because W used crab-butter, which he called crab-fond, so M feels she's been lied to. She gets annoyed if people don't cook everything from scratch. She claims the sauce was ready made, even if W only used one ready-made ingredient.

M: Das war wie eine Tütensuppe mit noch n'bisschen angereichert (she looks to J for feedback). C stats that the sauce wasn't THAT ready made.

47:47- 47:58 food footage and guests eating, C repeats that everything else has anyway been cooked from scratch and that the other guests, especially J, seem to like it.

48 J die Roulade an sich in der Hauptspeise fand ich fand eigentlich ganz lecker, hätte allerdings ein bisschen mehr gewürzt sein können muss ich sagen (M looks up to the heavens)

C: gut, gewürzt hat er den Fisch nicht allzu exzessiv

A: geschmacklich war super fand ich den Reis mit den Pistazien so die Kombi, kannt ich nicht, fand ich lecker, der Fisch war n bisschen fad ohne Sauce und der Lachs war n bisschen sehr durch in der Mitte (Ch agrees with A).

Ch: ja er war natürlich nicht mehr mit nem glasigen Kern oder so

A der war schon n bisschen trocken (both look at each other often for feedback and they obviously agree)

48:28 back at the table J tells the story about looking at the motorbikes, and camping holidays while everybody is eating; 49:30 M (in the off) about camping holidays, which she doesn't like, A & Ch say everybody can do what they please, J likes camping, 49:59 back at the table W more on camping, people finish eating.

50:43 W gives his opinion on his food.

50:58 Back in the kitchen for the preparation of the sabayon; egg yoke and sugar are beaten and the pears go into the water again; the prunes, which have been marinating in alcohol are distributed on the serving plates (3 each) (an open bottle of beer stands on the table)

51:37 M, and A & Ch on how W and M don't get on

52:09 in the kitchen, W arranges a pear half on each plate, sprinkles them with almonds flakes, arranges the sabayon over and around the pear and powders the whole thing with icing sugar, he then tries to flambé it, but the small food torch doesn't work, so he does it with the camping torch instead (the sugar parts look less caramelisé than burned black) he then adds some vanilla ice cream (ready made).

Dessert is served

53:18 serving the dessert and eating

53:52 A: also ich finde er hat das schön angerichtet und geschmacklich war das super (Ch pflichtet ihr bei allem bei und schliesst mit ja ja kann man sagen (looking towards heaven).

54:00 back at the table M enquires about the making of the dessert and says she likes it although she doesn't like deserts too much and doesn't like prunes.

55:04 Same in the following off comment, she also likes it because it was difficult to do. W on being happy about Ms comments.

The evaluation

45:43 The comments follow about social aspects. Everybody is happy, mostly about each other, apart from M who liked W's dad best.

Points A: 7, Ch: 8, M: 7, J: 7 = 29 total 58:10 end

### "Episode Manu, day 3"

Werner 49 (M) – 29 P Hat ein KfZ Betrieb

Manu 47 (M) – 30 P Betreuerin im Behindertenheim

Jonas 30 (J) Krankenpfleger

Anja 32 (A) Arzthelferin

Christina 32 (Ch) – 24 P Bauleiterin

Comment from the off (C )

Wiebke (Wi)

49:12 total

Permanent banner below the film: ‚Für Besseresser. Frisch im Kühlregal – hilcona‘

### Menu

Teighütchen mit Seeteufel und Tomatenöl und Jakobsmuscheln

Entenbrustfilet auf Orangensosse mit RosenkohPascaleüree und Curry und Blattsalat

Eis à la Manu

Selected transcription and comments

Social and introduction talk by and about Manu, short recapitulation of yesterday's program. Again they dwell on the fact that W and M don't like each other. 05:37- 05:43

Das geht in meinen Augen NICHT, wenn man ein perfektes dinner macht. Dann muss ich aus Krebs, Krebsen einen Krebsfond ziehen und daraus dann eine Krebsauce machen.

05:56 (camera moves into the kitchen)

C: Oha ist ja ein halbes Gewürzmuseum

05:58

M: Sooo das ist meine Küche (M strahlt), der Ort wo ich mich entspanne. Dazu brauch ich natürlich mein Gewürzregal was inzwischen schon ziemlich gross geworden ist und auch so n paar Extravaganzen dabei hat und Essig und Öle natürlich auch. Mein Herd der natürlich, also für mich natürlich sehr (door-bell goes and she goes to open it) 6:21

7:00 Das sieht doch schon mal gut aus, für die Vorspeise (her friend who went shopping hands her a small white bag) Jakobsmuscheln super.

7:02 on screen: ‚Teighütchen mit Seeteufel und Tomatenöl und Jakobsmuscheln‘ sind geplant

J & Ch sit together in a modern wine bar; W is sat in the dining area, perhaps off he same wine bar and A sits in an industrial looking, grey brick exposed leitungen zylinder etc) part of a pub or winebar.

J: Okeee freu ich mich drauf (artificially high pitched and artificially enthusiastic)

W: Seeteufel ist einer der besten Fische die es gibt, rein weisses Fleisch, eine grosse Gräte

A: Jakobsmuscheln hab ich noch nie gegessen – mhhm (makes a roundish movement with her closed lipps, seems positive)

Ch: Jakobsmuscheln denk ich mal muss man können, die muss man ja so n bisschen vorsichtig behandeln glaub ich

J: Muss man die nicht einfach nur in kochendes Wasser schmeissen?

Ch: Die brät man, liebelein (?)

W: Wenn des klappt hat sie schon mal die Zehn(e?) für die Vorspeise sicher (seems to like the starter, aprobe oft he choice)

(Back in the kitchen 7:40) M: Und Hauptspeise hab ich Ente, du bist ja lieb (to her friend who did the shopping)

Wi: Ne war doch richtig? Entenbrust

M: Jaaa super (takes the duck breast filets out of the packaging, mid close up meat) klasse hast du gut gemacht und alle so ungefähr gleich gooooss, da werden die satt (her competitors).

7:56 on screen: Entenbrustfilet auf Orangensosse mit RosenkohPascaleüre und Curry und Blattsalat

Ch: Sind ganz schön viele ,und's immer dabei

A: Ente is okee, also is nicht mein Lieblingsfleisch kann, ist oftmals zu fettig.

J: Also Entenbrust find ich ja vollgeil, das ist ja echt meins, Orangensaure (pauses seems sceptical)

Ch: Is klassisch halt zu Entenbrust

J: Find ich gut

W: Curry ist eines meiner Lieblingsgewürze

A: Von mir aus könnte sie das Curry weglassen

8:30 back in the kitchen and then ducks outside alive

8:57: So dann werde ich jetzt erst mal meine Eier (there is a packet of six there) trennen, die ich brauche für Eierlikörmousse (3 yolks go into the pan and sugar is added)

9:15- runs out to put her hair up)

9:20 Dessert on screen: Eis à la Manu

9:24 the comments:

Ch: Ich würd ja wenn ich von Character von Manu ausgehe ein Smartieseis erwarten, schön bunt, mit vielen Geschmäckern (J makes mhhm twice to support her; Ch looks at J while she's talking)

A: Ich denke nur ein Eis wär für Manu nicht genug, also sie wird da schon ihre ganz eigene Kreation davon machen.

(9: 37 back in the kitchen)

M: So jetzt kommt der schöne Eierlikör drauf und dann kann ich die Sahne schon schlagen

C: Aha ist Manu so ein grosser Eierlikörfan?

M: Ich selber trinke Eierlikör gar nicht , ausser in der Weihnachtszeit diesen Eierflip oder Eiergrogg oder wie der heisst, den find ich ja total lecker und in der Kombination mit meinem Eis fand ich das einfach ne gute Idee.

10:16 puts in gelatine zum binden, she then pours the eggnogg mixture into a bowl of whipped cream)

C: Ach herrlich, dass sieht nach einer grosszügigen Kalorienkeule aus.

M: Einmal unterrühren, kaltstellen, und dann hoffen, dass es fest wird und dass es schmeckt.

C: Es ist doch erstaunlich, wir oft mit der dinner-Kochen mit der Zutat Hoffnung hantiert wird. ... Weiter geht es und zwar abermals mit dem Trennen von Eiern (2 oder 3), kann man nicht oft genug machen so scheint's.

(Manu separates more yolks from their eggwhite)

10:52 in the kitchen, but start talking about the others.

11:24 C: Es sollte erwähnt werden, dass auch diese Kalorien (M pours a good hePascaleing of cream(single), there are two large cartons standing around each ca 500ml, into the egg yolks) mit ins Dessert hinkommen

M: Das Dessert wird auf jeden Fall mächtig

C: Denn darin enthalten sind schliesslich (she adds white cristal sugar and there are two liter tetrapack of single cream in the background))

M: schön viel Sahne, Zucker

C: Auf dass allen pralle Bäuche wachsen

11:40 Ch: Gut, Eis à la Manu kann natürlich geschmacklich alles sein. Also das find ich jetzt sehr weit gefächert und schwer einzuschätzen was da denn jetzt für ein Geschmack auf uns zukommt.

W: Ich würd mir gern ein Eis wünschen, dass bisschen schockoladig is

A: Ich mag gerne alles Nuss, Pistazien, also alles so Malaga, das wär alles super

12:00 back in the kitchen, close up of brown sugar

C: Und was ist das da?

M: Das sind Toffifee. Wenn ich Schokolade esse, dann sind es fast ausschliesslich Toffifee, meine absoluten Lieblings, meine absolute schokoladige Lieblichkeitssüssigkeit und deswegen hab ich gedacht, ich mach für meine Gäste ein schönes Eis draus.

C: Sehen die Dinger nicht sonst anders aus?

M: Ja das hab ich, die hab ich tiefgefroren, und dann hab ich die ganz klein zu Pulver verarbeitet, damit die sich schön verteilen. (a brown mass in a transparent mixing glass and another glass with the egg whites are visible.)

...

C: Kaum ist die Lieblichkeitssüssigkeit untergehoben, wird Eiweiss geschlagen

12:48 on what the others think about how M cooks

A: Ich denke Manu kann gut kochen, richtig gut kochen, weil sie kritisiert natürlich ziemlich streng, und beurteilt, oder bewertet es auch ziemlich streng, aber ich glaube nur weil sie selber weiss wie's geht und weil sie's kann.

13:00 back in the kitchen M pours the Toffifee-Mix into the beaten eggwhites.

C: Die süsse Masse und das Eisweiss verbinden sich nun zu einer prachtvollen Sauerrei. Die Rohmasse sieht so gut aus, dass praktisch egal ist, was man daraus macht eine Skulptur oder ein Dessert. Manu entscheidet sich dankenswerter Weise für letzteres und packt die fettige Mischung in Ihr Gefriermöbel (=Kühlschrank).

M: Dieser Teig für diese Seeteufel Hütchen ist das Einzige was mir richtig Sorgen bereitet an meinem Menü, weil wie gesagt, kochen ja, backen nein. Und Teig gehört ja nun mal mit zum, eher zum Backen und somit hab ich jetzt n Bisschen Manschetten, dass es nicht geht, aber (shrugs shoulders) and gets something from her spice shelf), zur Not muss man's auch mal machen. (She has flour and one whole egg already in a bowl and now adds muscat nuss, she mixes it with her hands and then adds another whole egg)... Dieser Gang kann richtig in die Hose gehen, aber dann ist es so

C: Die Spannung steigt, wird der bekennenden Back-Phobikerin Manu der Teig noch gelingen oder gibt sie entnervt auf?

M: Ach weisst du was, das wird hier nichts, das hab ich mir gedacht, ist mir zu blöd, ich mach die Hütchen ohne Teig. Fertig. (13:32–14:25, so just under a minute from start of dough preparation until it is binned?)

14:26: A: Wenn sie Stress bekommt, traue ich ihr zu, dass sie egal was sie kocht, einfach danach Tonne auf und weg, weil's nicht so, also sie ist da sehr streng mit sich selbst glaub ich.

14:36 back in the kitchen Manu thrown the dough into the bin, says she's not going to get annoyed about it and gets the Seeteufel.

M: Ich finde Seeteufel ein unglaublich super Fleisch. Es ist nicht ganz weich, sondern eher n bisschen bissig, aber auch nicht so fest wie Thunfish.

C: Jedenfalls zaubert Fischfans schon die blosser Erwähnung des Wortes Seeteufel ein Leuchten in die Augen.

Manu lässt ihren Fisch nun erst Zitrone und dann Chili Zuteil werden, ebenfalls im Hechsler landen Knoblauch, sowie eine gute Dosis frischer Petersilie.

15:21 Ch: Also grundsätzlich geh ich einfach davon aus, dass ihr nichts schiefgehen wird

A: Ich glaube Manus Stärke ist ihre Souveränität in der Küche, sie ist da Profi.

15:31 back in the kitchen, M struggles with the Hechsler and then, when she's sorted it, puts the finely (gehackt) fish, parsley and spice mix into a bigger bowl, where she adds some cream, and –probably– salt, and starts mixing it with one hand).

16:43 question on her tan

16:50 J and Ch' thoughts on M's tanning habits

16:58 back in the kitchen, but more on tanning, while she continues to prepare something.

17:31

C: Der ordentlich durchgewürzte Seeteufel wird jetzt in Folie verpackt. (M wraps the fish fix into cling film says she's putting it into the fridge and starts pressing a lemon.

C: Nun macht sich M daran das angekündigte Tomatenöl herzustellen, da braucht man  
M: Sesamöl (...) da muss man nur ein wenig nehmen, weil es hat einen sehr eigenen Geschmack und dann schmeckt das alles nur noch nach Sesam, das wär auch nicht im Sinne des Erfinders.  
C: Dies nun ist Safran (M muts saffron into the lemonjuice and sesame oil mix). Glauben denn die Gäste, dass M wirklich alles selbst herstellt?  
18:12 W: Das Tomatenöl wird sie mit Sicherheit nicht selber machen, diese zeit wird sie wahrscheinlich für andere Sachen nutzen wollen, das wird sie fertig haben wir die meisten Öle.  
Ch: Natürlich ist das Tomatenöl bei Manu selbstgemacht!  
J: bei der Manu ist das definitiv selbst gemacht  
Ch: das hat sie geklöpelt, geblasen, keine Ahnung was  
18:28 back in the kitchen M adds pepper from the mill  
C: Wie ist DIY M denn eigentlich zum Kochen gekommen?  
M: Mein Vater ist ja Italiener und der hatte logischerweise eine Mutter und meine Oma, wie das in Italien so üblich ist, gläubige Katholiken, ist dann halt auch zur Kirche und hat aber diesen bettelnden Menschen nie Geld gegeben, aber sie hat sie mit Nachhause genommen zum Essen, dementsprechend voll war das da immer und dadurch hab ich schon sehr, sehr, sehr früh mit Kochen Bekanntschaft gemacht.  
C: Auf die Tomaten folgt nun ein scharfer Gemüsesaft (while telling the story she cut tomatoes which now go into the lemon juice, she then adds a vegetable juice with chili from the package). Was könnte man noch hineingeben denkt sich Manu und entscheidet sich für Estragon, dieser wird ebenfalls kleingehechelt. Es folgt eine gute Dosis Chinagewürz, dann traut sich Manu das Gemisch einmal zu probieren.  
C: na wie viele Punkte gibt's?  
M: Hundert. Lass ich so. Lass ich so. Fertig.  
19:22 J: Also ich hab ja so n bisschen Angst davor, dass bei der manu einfach gar nichts schief läuft und wir keine Schnitte mehr sehen, ne (looks at Ch for feedback)  
Ch: Ja  
J: Die wirkt echt abgebrüht  
Back in the kitchen 19:31 was war das?  
M: Das war der Safran, so ein Scheiss  
C: es gibt bestimmt kulturen bei denen Safran auf dem Boden Glück bringt, oder gratisstunden auf der Sonnenbank. Der Fond hier stammt schon vom Vortag.  
19:31 back in the kitchen close up of a pan with what looks like clear soup with root vegetables, which gets called 'fond' by the C, M puts it through a sieve.  
19:47 A: Manu hat das die letzten Tage n bisschen kritisiert, wenn irgendwas nicht, frisches Gemüse, frische Zutaten verwendet worden sind. Also, und auch Sossen nicht komplett selbst hergestellt wurden, somit erwarte ich das heute von Manu.  
20:03 back in the kitchen  
M: Das ist eben für mich eine der Hauptsachen der Kocherei, dass ich mir meine Fonds selber ziehe. Entweder Knochen auskochen oder erst anbraten und dann auskochen und so weiter. Ich mach mir immer nen Grundfond, immer. (pours the fond into a measuring jug and cutts an onion.  
C: Ist ja auch tugendhaft. Der Fond wird mit Zwiebeln und dann mit Himbeeren aufgewertet. Schliesslich kommt wieder Petersile, eines von Ms Lieblingskräutern dazu (she liquidifies everything with a blender stick). Und was wird jetzt noch mit dem Fond verun- äh veranstaltet? (she swirls it again with ehat looks like chop-sticks, it looks like strawberry shake)  
M: Jetzt wird nichts mehr gemacht. Das darf da schön zum Tomatenöl stehen und wartet auf seinen Einsatz warten. (in the background there are small bowls filled with liquorice (2) and white roundish drops, prpbably mints, beside a golden yoga frog in the Lotus position, there are also a bowl with white onions and some loose potatoes)  
C: während M für ihr RoenkohPascaleüree sinnvollerweise Rosenkohl zerschnibbelt, zerbrechen sich ihre Gäste in spe die Köpfchen.

20:46 Ch (holding the menu card): Vielleicht ist es ja ein Rosenkohl, also ist es ein Kartoffel-Pascaleüre in Wirklichkeit, nur wird einfach Rosenkohl noch mit reingemixt, es muss ja irgendwo auch ne Sättigungsbeilage sein.

J: Rosenkoh-Pascaleüre ich denke das wird auch

Ch: zermöllert

J: denk ich auch

W: Da steht jetzt hier, dass sie Rosenkoh-Pascaleüre macht und da wird sie mit Sicherheit keine anderen Zutaten wie andere Gemüsesorten (da) zu machen

21:05 back in the kitchen:

C: Und ist diese Erdknolle hier vielleicht kein Gemüse? (M is peeling a potato). Na also zum Rosenkohl kommen Kartoffeln und danach packt die Köchin beides auf den Herd. (big pan with veg and water close up)

21:18 leaves the kitchen to go to the bathroom and to set and decorate the table.

The others comment on their expectations for the decoration. And then she goes to change.

25:17 the guests arrive

26:26 all sit on the couch and drink something red and semi-transparent from cocktail glasses

M: schmeckts?

All: mhhm

26:28 (im Stiegenhaus) W: Also ich muss sagen ich find's ne tolle Idee dass die Himbeeren gefroren sind, dadurch bleibt der Cocktail ständig kalt. Optimal. (Bits his lower lip, Ch who stands beside him says nothing)

26:34 back on the couch

M: aber wisst ihr was ich euch sagen muss, der Teig von den Teighütchen is im Müll is mir nicht gelungen, weg

J: Also ich geh jetzt

W: Deswegen sind wir hier, ne

J: ich bin nur wegen den Teighütchen gekommen

M: Wegen dem Teig auch

26:46 in the garden

A: Sie häts besser nicht gesagt. Ich häts nicht gemerkt dass da Teighütchen oder Hüte fehlen

W: Dadurch dass Manu uns das gleich erzählt hat, das mit den Teighütchen, das etwas nicht ganz geklappt hat, das es im Mülleimer gelandet ist, merkt man, dass sie nicht nur gegenüber ANderen kritisch ist sondern auch sich sSEber sehr kritisch gegenüber steht.

27:09 back in the kitchen

C. die selbstkritische Manu reisst unterdessen die nächste (critic) Petersilienpackung auf

M: Ich LIEBE Kräuter, also in allen Variationen, am liebsten frisch natürlich, aber auch getrocknet, wenn ich sie frisch nicht kriegen kann, also ich finde mit Kräutern kochen und würzen ist (is looking for words, strahlen, shaking Head) ist das grösste, ist einfach der Hit. Find ich ganz toll.

C: Es hat sich aber auch schon mal jemand um Kopf und Kragen gekräutert. Andererseits der Satz ‚Herr Ober, mein Essen ist vollkommen verkräutert‘ wird weitaus weniger vernommen als die Beschwerde es sei zuviel Salz im Essen. (M is blending the parsley). Wie dem auch sei, dies hier (referring to visuals) ist eine Form, die man von der Muffinherstellung kennt.

M: Ja ist eine stinknormale Muffinform, aber jetzt in der Kürze der Würze musst ich etwas improvisieren und dann ist mir die eingefallen .. phh.. nimmste die. Ist ja so quasi wie son' Hut, also wenn man phantasievoll ist., ne. Sind meine gäste (and grinst, the butterst he form with her finger)

C: Die Form wird zunächst ordnungsgemäss eingefettet

M: So das ist ja die vorbereitete farce mein kleines Teufelchen (takes the fish mix out of the fridge)

C: Statt schönem Teig presst Manu nun ihre Seeteufelmasse in die Muffinform hinein. Man darf darauf gespannt sein, was daraus einmal werden soll. 28:19

Kommt das jetzt in den Ofen?

M: Nicht verbrennen, nicht verbrennen,...

C: Nein, in eine äusserst professionell anmutende Dampfwanne kommt der Seeteufel. Hernach werden die Jakobsmuscheln in nun ja Muschelschalen gepackt. Freilich nicht ohne dass sie Gewürzfetischistin Manu sie nicht mit China Gewürz und (close-up scallops, liquid butter, spice and hacheed parsley go on top of it) Petersilie ausgestattet hätte.

M: Das Kraut setzt sich frei und zieht somit in die Jakobsmuscheln ein. Das ist ja nun wirklich ziemlich viel gewürzt und mit Butter bestreut und so n bisschen Chinagewürz<sup>10</sup> drauf. Da is ja kein Salz und nix und lebt dann quasi von ihrem Eigengeschmack, dem Zitronenschnitt und des Aromas von der knusprigen Petersilie.

C: Und rein in den Ofen mit den Muscheln. Prompt darf auch schon angerichtet werden. Erst kommt Tomatenöl auf den Teller, dann der Fisch und schon sind auch die Jakobsmuscheln servierfertig und werden ebenfalls ins Bild geschoben. Danach wird aufgetischt.

Back in the livingroom at the table 29:28

Geplänkel

Manu's Vospeise (again writng and pic of dish 29:42)

A & J in the office(?)

30:02 J: der Rotwein heute Abend ist gigantisch, also eine der besten Rotweine glaub ich die ich wirklich jemals getrunken habe (he has a bottle of beer in his hand, A holds an empty wine glas in hers), der ist wirklich fantastisch.

30:09 back in the livingroom

and off comments about that and why M hasn't provided a beer glas for W (she has none as she doesn't like beer)

Back in the livingroom at the table 31:16 (footage fish and chewing faces)

31:15 C: Wer so viele Kräuter ins Essen packt, kann sich nicht auch noch um Biergläser kümmern. So oder ähnlich mag die Gastgeberin gedacht haben. Apropos Kräuter, kaum hat man zu essen begonnen, spricht einer der Gäste das Thema sogleich unverblümt an.

J: Ich find's fast schade, dass du soviel Kräuter hast.

M: Wieso?

J: Ich komm überhaupt nicht klar. Weißt du was ich damit meine?

M: Ja kannst nicht unterscheiden (?) zwischen/das ist Petersilie (unclear)

J: Ne, der Seeteufel, den mein ich jetzt

W: den schmeckst du nicht

J. das ist total schwer für mich, aber ich hab dir auch schon, du hast ja auch schon mitbekommen, dass ich kein Feinschmecker bin

M: Ne,

J: aber das ist fast

M: Also du wolltest lieber mehr Seeteufel schmecken?

J: Ja

M: Ja okee, mhhm (W hustelt)

31:54 in the ,office'

A: Es war mit sehr viel Kräutern mit sehr viel Gewürzen, also es war ganz spektakulär das alles zu schmecken

Ch & W an einer Wand

Ch: Also die Jakobsmuscheln muss ich ja zugeben also dieses Fleisch an sich fand ich in Ordnung, aber ich mag's halt nicht mit Petersilie zugekleistert.

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<sup>10</sup> Chinagewürz besteht je nach Quelle aus einer Mischung von angerösteten Sternanis, Fenchelsamen, Cassia, Anis Pfeffer, Nelken; oder auch Paprika, Ingwer, Kurkuma, Koriander, Piment, gelbe Senfsaat.



J: Also ich fand dass der Seeteufel an sich, da hätte man auch gut n Bund Petersilie hinlegen können (looks the whole time at A, she laughs). Ich fand der hat NUR (noch) nach Petersilie geschmeckt, das war leider too much aber da hab ich sie auch direkt darauf angesprochen. Ämh leider in meinen Augen hab ich den Seeteufel nicht rausgeschmeckt, ich hab eigentlich nur die Kräuter drumherum geschmeckt.

32:27 plate footage

C: Ein Fall von des Guten zuviel. Um von der Kräuterproblematik ein wenig fortzukommen lenkt einer der Gäste (Ch) das Gespräch rasch in Richtung der Wohn-Accessoires von Kräuterfeh Manu. 32:38

33:48 C Der erste Gang wäre weithin durchdiskutiert, was aber sagt Manu zu ihrem ohne die angekündigten Teighütchen gereichten Gang?

33:57 in the kitchen

M: ich bin seit dieser Teig misslungen ist immer noch sehr unsicher. Die Teller sehen leer aus, heisst aber nix, kann ja auch Hunger gewesen sein. Ähm ich hoffe mal, es hat allen geschmeckt

34:10 Everybody looks at her flat.

35:28 Back in the kitchen

C: Bevor dieser trivalliterarische Diskurs ins Uferlose führt, schnell zurück zu Manu, die unbeirrt weiter Kräuter verarbeitet. Wofür diese nun wieder sind, stellt sich rasch heraus. Für die Entenbrust nämlich. Die Fleischstücke kommen nun in die Pfanne, warum eigentlich in die Pfanne? Die sollen doch einen Kräutermantel bekommen?

M: Ähm, ich brat die nur eben ganz kurz an, die Hautseite, damit ich das Fett auslassen kann um das dann wegzuschütten, weil das wird dann alles viel zu fettig.

35:57 A & J's thoughts on the alcohol collection

36:21 Back in the kitchen (M seems a bit flat, ,duuch')

C: Manu (takes a Yellow Label Grand Marnier bottle, which is actually Cordon Jaune, which is made with neutral grain spirit rather than cognac, ist he lowest quality used for mixing and cooking) macht auch was Leckeres und auch sie greift zur Pulle.

M: Mach ich jetzt ein wenig (she pours the liquor into a pan on the stove) Grand Marnier dran, wegen dem Orangengeschmack. Komm mit den Orangen natürlich nochmal, (points index finger at 3 oranges on the worksurface) aber Grand Marnier hat noch mal so ne feinere Note.

C: Darauf wendet sich Manu wie bereits angekündigt den Orangen zu die dem Likör folgen. Dann findet sie, dass VIEL zu wenig Kräuter und Gewürze in der Brühe sind.

M: Ich werde aber jetzt schon mal (takes one of the spice doses/glasses from the spice shelf) ein bisschen Himalaya-Salz z(da)zumachen, das auch gleich noch auf die Entenbrust selber kommt

C: Auf die Salzberieselung folgen erwartungsgemäss Kräuter Petersilie Estragon und Thymian.

J: Manu (J enters)

M: Ja

J: hast du mal n paar Eiswürfel für uns?

M: Ja. Darf ich dich bitten die (points) Dings aufzumachen ich hab hier alles gerade voll, voll Petersilie (J laughs quietly at the word Petersilie) und die da rausnehmen, die Truhe. Das tut mir jetzt leid, dass ich dir da nicht behilflich sein kann

J: Alles gut (still laughing)

C: Der Kräutermantel gedeiht. J der für heute schon genug Petersilie hatte, kehrt ins Wohnzimmer zurück. In the off with A: 37:25 (A has put on some music in the meantime), J starts mixing, Ch and W join them 38:14 back in the kitchen

C: Gleich Stimmungsumschwung bei Manu. Tränen der Verzweiflung in Wilhelmshaven (advertisement break presumably), then a short recap of the first part

39:04 back in the kitchen M is washing heaps of salad and J brings her a cocktail and the Stromausfall (M: erstaunlich lecker'). They discuss the cocktail.

40:06 Back in the kitchen

C: In der Küche sinkt die Laune. Manu hat mit Rückenschmerzen zu kämpfen.

M: ich mache jetzt eine Gemüsezwiebel und einen Apfel schneid ich klein und ich werde die in Butter anschwitzen und da kommt dann das RosenkohPascaleüree wird dann, das kommt mit ins RosenkohPascaleüree, gehört dazu.

C: Der Apfel wandert also zuerst zu den Zwiebel ins Fett, hernach wendet sich Manu wieder dem Fleisch zu, aber der Rücken wird nicht besser. Bleibt zu hoffen, dass sie ihren Tag überhaupt einigermaßen über die Bühne bekommt, aber Manu beisst die Zähne zusammen (looks leidend). Kurz im Topf gerührt (creamy mass in the pan), dann kommen die Entenbrüste in die Pfanne, der Rosenkohl wird zu den Äpfeln gegeben und schliesslich die nächste Zauberzutat gezückt. Was is n das für n Pulver?

M: (liberally dusts the vegetable with a yellowish powder): Das is n Curry aus der Türkei, das bringen mir wie gesagt Freunde ausm Urlaub mit (get's another glas jar and repeats the action) und das ist ein Currypfeffer aus der Türkei ebenfalls von Freunden mitgebracht, ah was man hier nicht bekommt.

C: zu guter letzt gluggert Sahne in den Topf derweil die Ente prächtig gedeiht. Aber oh weh, Manu hat Rücken und man sieht es ihr zunehmend an, aber es nutzt nichts, die nächste orthopädisch bedenkliche Arbeit steht an, bald schon steigt Manu auf elektrisch verstärkte Hilfsmittel um und ist danach auch schon soweit ihren Hauptgang anrichten zu können. Zur Ente kommt etwas Sauce und darauf das Püree – stage time!

41:36 back at the table M is serving

M: Ich muss jetzt mal hier anfangen, obwohl es nicht sportlich ist, aber –ah- es geht leider im Moment nicht anders (stöhn stöhn, betretene Gesichter)

J: vielen lieben Dank Manu

M: Bitte

C: Son Rücken is ja oft ein Kreuz

41:53 plate close up

C: Trotzdem, manu hat gegen alle Widerstände ihre Hauptspeise abgeliefert: ‚Entenbrustfilet auf Orangensauce mit RosenkohPascaleüree und Blattsalat‘ (writing)

42:07 she sits down at the table as well and starts crying. J is sympathetic in the off, A thinks it was a bit much, M in the kitchen talks about it with a smile, 42:56

42:57 at the table

W: Es riecht fantastisch, absolut

M: Ich hoffe, es schmeckt so

J: wo hastn das bestellt?

M: Du hier ... Pizza taxi

J: mhmm geil

C: und rann ans Besteck (visulas food). Während drauflos dinniert wird, scheint sich Manus Fassung dezent aufzuhellen. Zur Güte des Essens äussert sich zuerst der erdige Werner

On the other room 43:17

W: Das Fleisch hat sie an und für sich sehr gut hinbekommen, wobei ich fand, dass da sehr viel Gewürze dran waren. Also ich kann mit welches Gewürz habe ich jetzt?

A: Also das Püree war klasse

J: auch das mit der sahne, das püree mit der sauce fand ich auch total gut

A: Ja

J: und es war auch total geil gewürzt

A: Ja das püree war klasse

J: perfekt

J: Also ich bin der Meinung, dass das Fleisch (viel Gestaggel, weil A lacht) , ja mittlerweile fand ich die Hauptspeise auch ziemlich perfekt (both laugh and the lights go off again) 44:14

At the table 44:19

C was anderes, kann Manu denn überhaupt weiterkochen?

M: Ich will, ich werde jetzt auf jeden Fall weitermachen und meine Nachspeise noch raus bringen. Ich möchte meine Sache schon zum Abschluss bringen, und dann habe ich in meinen Augen, wenn ich das geschafft habe, alles gegeben was ich konnte, und mehr ging heute halt nicht. Punkt.

(Pan with Butter)

C: es gilt ein feines Sösschen für's Dessert zu komponieren. Hierzu wird zunächst eine Vanilleschote ausgeschabt. Danach erstürzt sich eine beträchtliche Menge Rohrzucker in den Topf. Kaum ist dieser verrührt, folgt eine gute Dosis Ahornsirup und schliesslich Sahne. Dann probiert die Köchin und kommt zu einem positiven Urteil.

M: Perfekt, sehr süss

... the lights go off again ...

45:13

C: im wiederentflammten Licht ist nun zu sehen wie manu ihr Dessert anrichtet. Zum Sösslein gesellt sich zuerst eine Vanillemousse, dann folgt das Eis, damit wäre auch die Nachspeise vollendet und servierbereit. Manus dessert mit dem unpräntziösen Namen Eis à la Manu (writing too 45:28)

At the table 45:30

M: In der mitte das ist die Camellsauce, die ist a ein bisschen warm und sehr süss, weil die anderen beiden sachen sind nicht so süss und weil man das nicht unbedingt mag, hab ich die dann separiert. (then more on the powercuts)

46:09

C: Und, fliegt auch vor dessertbegeisterung ne sicherung raus? (dessert footage)

46:12 draussen

J: Es sah leider aus wie aus Versehen aufn Teller gerutscht

C: Hm das zur Optik. Und wie mundet die wie auf den teller gerutsche Nachspeise?

Ch: bei dem Toffiffee-Eis, Toffiffee-Eis? Toffiffee-Eis? Toffiffee? Toffiffee! Ich fand's n bisschen lasch muss ich zugeben, und n bisschen hart. Es hatte für mich jetzt nicht die cremige Eiskonsistenz (W nickt)

J: Also ich fand Eis, sowohl als auch die Mousse ähm sehr geschmacksneutral (looks at A) und (das) caramel in der mitte ziemlich nicht-caramellig (looks at A, who laughs)

C: W jedenfalls scheint vom dessert äusserst angetan zu sein

At the table 46:56

M: W du darfst so viel Eierlikörmousse essen wie du möchtest, es ist genug vorhanden, lass dich nicht bitte irritieren von irgendwelchen komischen Gästen hier.

47:04:W: den jungen Leuten

Ch: du bezeichnest dich bis dreissig noch als jung? (a discussion on M's age follows)

47:57 Fazit(s)

J: Ich bin fest der Überzeugung, sie ist eigentlich nur froh, dass sie's hinter sich gebracht hat.

A: Ja und es ist wahrscheinlich nicht ganz so geworden wie sie sich's gedacht hat

J: glaub ich auch nicht

Ch: ich fand den abend soweit, ich sag jetzt mal gut, aber es war für mich nicht unbedingt das perfekte dinner

C: Und jetzt alles nochmal in Punkten 48:15

J: Ja wenns um Manu's Bewertung des heutigen abends geht, dann ähm dann nach (chronischer..) chronologischer Reihenfolge (he is struggling a bit due tot he influence od alcohol)

...

W: 7, A: 8, J: 7, Ch:8 = 30

### "Episode Jonas, day 4"

Werner 49 (M) – 29 P Hat ein KfZ Betrieb

Manu 47 (M) – 30 P Betreuerin im Behindertenheim

Jonas 30 (J) – 31 P Krankenpfleger

Anja 32 (A) Arzthelferin  
Christina 32 (Ch) – 24 P Bauleiterin  
Comment from the off (C )  
Gesa (G) Jonas' sister  
49:13 total

Permanent banner below the film: ‚Für Besseresser. Frisch im Kühlregal – hilcona‘

Menu

Baby-Lasagne an Blattsalat  
Fruchtiges Curryhuhn mit Mandelreis  
Bitterlikör-Birnen

[Selected transcription and comments]

Statement to start with 00:15- 00:30

J: Mit dem Verlauf der Woche bin ich sehr zufrieden. Ich freu mich jetzt auf den heutigen Tag, da hab ich voll echt Bock drauf, ich muss den Leuten auch echt einfach einmal zeigen wie's funktioniert, ne. Das geht mir auf den Sack, dass das alles nicht klappt und deswegen bin ich froh, dass ich heute endlich dran bin.

(J wohnt mit Mieke (Kind 2 J), und Nathalie (Frau) in der Wohnung in der vorher sein Vater (Kunst-Mahler) gewohnt hat).

7:25 Wartet vor dem Supermarkt auf seine Schwester, die zu spät kommt, damit sie mit ihm einkaufen kommt. Die war auch schon mal bei ein Perfektes Dinner und hat gewonnen. Geschwisterpressure.

7:29-44 (in front oft he shopping center

J:Ja ich wart jetzt hier auf meine Schwester mit der geh ich zusammen einkaufen und das geht mir schon wieder tierisch auf den Sack, dass sie schon wieder zu spät kommt, ne, Pünktlichkeit ist die letzte deutsche Tugend, und die, die jungen Wichteln/Michteln, die die wissen nix mehr. Ah da kommt sie ja. Die kriegt jetzt erst mal richtig eine an den Hals.

C: Gesa hat übrigens auch schon mal beim dinner mitgewirkt

Schwester fragt ob Wagen, er nein Hängerchen, dann zu ihr: So, du bist ja zum Tragen mitgekommen. (she takes tohe trolley-basket, they set off to shop. They get raspberries and try them J: oh sind recht lecker', they get 3 packs as J takes an additional one for his daughter; visuals berries)

8:45 M (in a caffe, laughs): die Vorspeise ... das ist ja total geil

08:47 Baby-Lasagne an Blattsalat (writing on screen)

8:58 (am Fluss mit Booten im Hintergrund Ch: Ja gut, was mag es sein? Es kann natürlich einfach nur eine kleine Lasagne sein, aber das wäre ja zu einfach. Es kann natürlich eine Lasagn aus baby sein, nein das wäre ecklig.

A & W together in a cafe/restaurant 09:05

A: Ich steh nicht so auf Hackfleisch, aber vielleicht macht er ja ne vegetarische Lasagne

M: Welches baby mag was nicht, alle babies mögen keinen Spinat. Ich gehe davon aus, das ist eine Spinat Lasagne. Wenn es das wäre, wäre's top. Es wäre top. Ich liebe Spinat.

9:23 back in the shopping center

in front oft he cooled meat area

J: Hühnerbrust brauch ich noch

G: Hühnerbrust? Für dich paniert?

J: ja dass es so in die Pfanne kann

(9:46 on screen) C: Fruchtiges Curryhuhn mit Mandelreis – soll es sein

C: J gedenkt also auf die orientalische Tube zu drücken

C: Fruchtiges Churryhuhn, also wir hatten ja schon mal curry, wir hatten auch schon mal mandeln, wir hatten auch schon mal Reis, es ist wiederholt sich so langsam ab dem vierten Tag anscheinend.

W: ich mag Huhn sehr gerne ich mag Curry sehr gerne. Äh fruchtig stell ich mir immer so n bisschen vor mit etwas Obst dabei, vielleicht mal wie beim Chinesen?

M: Ganz ehrlich wenn da Banane drin ist, oder Ananas – no go (shakes her head). Das find ich ziemlich schrecklich

10:20 back in the supermarket looking for brown sugar:

J: 2 Euro15 also soviele sind mir die Jungs und Mädels dann auch nicht Wert, haben wir nicht was günstigeres hier?

Schwester: Du liebst deine Gäste hm. Nett. Sehr nett (ironic)

C: Und zum Nachttisch (10:57 writing on screen) Bitterlikör-Birnen. Die Gäste reagieren ein wenig unterbegeistert

Ch: argh hoho hmm auch nicht schlecht.

M: Bitterlikör-Birnen. BITTERlikör-Birnen

W: Bitterlikör. Was ist Bitterlikör?

M: Bitterlikör, bitter? Campari!

C:Denkbar

M: Oder im Moment ist ja völlig Aperol am Start. Aber beides bitter.

11:22 they leave the shop

11:42 A: Ich glaub wenn Jonas Hilfe hat ist das, ist die Hilfe weiblich.

M: ich könnte mir noch vorstellen, das er mal eben sagt Mama komm mal eben her hilf mir mal

Ch: Wobei wenn mir jetzt einfallen würde spontan wär seine Schwester. Er erzählte nämlich, dass seine Schwester schon auch mal beim Perfekten Dinner mitgemacht hat

12:03-45 the sister (Gesa) interlude: nice light kitchen, female blond hePascale, lots of chaos, quite charming. Gesa won with three other competitors of her show)

12:56 they are in the kitchen and Gesa gets to cut the meat (which she washes first) while J cuts „stuff“ (Kram), which turns out to be onion and starts on the first bottle of beer.

(Visual: an eintire slice of butter (250g) in a pan 13:12

J: So das Currypulver hab ich mir einfliegen lassen, aus Thailand direkt, das ist etwas ganz besonderes. Ich hab das nur in die Tüte getan von -\*bip\*-( it's a joke)

G: Na ja das ist dann ähnlich wie mit dem Fleisch,ne

J: Ah ja das Fleisch war kompliziert das wieder einzulaminieren (it's a joke)

G: Meine Hände jucken

J: Bitte? Meine Hände jucken (she sits at a table cutting the chicken into very small pieces, holds the big knife a bit awkward and cuts very slowly like she isn't used to it) – machst Du gar nichts? (J stands and watches her)

J: ich dDENKE das ist ja bei meinem Menü auch so ziemlich das wichtigste. Einer muss ja denken und da würd ich mich ja schon direkt in die groosen einreihen, in die grossen Denker.

13:47 W: Jonas ist für mich ein selbstsicherer, selbstbewusster junger Mann der mit beiden Füßen im Leben steht.

M: ich hab das Gefühl bei dem scheint ewig die Sonne im Herze, richtig Klasse. Und so, denk ich auch wird der Abend

(14:11 visuals butter in pan, and onions, then white flour is added and with a schwingbesen umgerührt) C: ... nun arbeiten die Geschwister Hand in Hand. Eine Mehlschwitze soll hergestellt werden, man merkt, dass es Menschen des glichen genpools sind die hier ihre geballte Koch-kompetenz auffahren. Es folgt, (lemon juice, and there is a pot next tot he pan, which has been opened and presumably used, looks like single cream) oha, Fertigbrühe (then Knorr Bouillon, at least 2 small spoons), wenn die strenge Manu DAS mitbekommt, gibt's Punktabzug.

J: So die Bouillon hab ich natürlich sELber gezOGen.

G: gestern vorbereitet, gekocht und dann getrocknet (hahah) (they then go on about slaughtering the chicken. The off comment mentions J is brewing his own beer)

C: Gesa zersägt Fleisch (raw chicken visual) und J erinnert sich der Brühe, obwohl es gerade eher aussieht, als würde er sich zwischendurch ein Teechen aufgiessen.

15:05 family stuff fand blabla (ironic) he has put a heap (ca 2 table spoons) of some spice, probably the curry, onto the sauce and starts mixing it in)

15:25 A: on how J will treat his hePascale.

J: Ne nicht kucken schnibbeln (anherrschend)

G: Was soll ich den machen?

J: Schnibbeln (gehässig)

G: Ja was?

J: Schnitz die doch in die Finger oder so (G laughs a bit). Guck mal, du kannst doch hier wieder schnibbeln, du kannst mal schön ne Mango, zum Beispiel

15:59 Jetzt nicht aber einfach Mango machen, sondern ist jetzt hochkompliziert. Eine Hälfte bitte komplet auch abgeschält und klein schnibbeln oder in Streifen und die andere bitte so, dass ich die noch als Deko benutzen kann.

G: In Streifen oder klein geschnibbelt die eine Hälfte?

(J complains that she's being difficult and blabla then says it's all just for tv)

....

J: Die eine Hälfte bitte schälen, also alles in Scheiben und eine Hälfte davon bitte geschält

16:36 M's thoughts on J and his hePascale

16:50 back in the kitchen J does some more –presumably ironic – complaining

...

17:50

C:Kein besonderes Problem jedenfalls bereitet den beiden das Zerlegen der Früchte. J schibbelt Papaya und Kaktusfrucht und G ist mit ihrer Mango befasst. Papaya und Kaktusfrucht werden in die Curry-Sahne-Sauce gegeben.

(18:13 J says to G that her mango slices look great and then goes on to tell a story footage of the currysauce

18:21 J: gestern abend hab ich mir noch ne Kokosnuss mir eben gepflückt .. und habe die dann hier reingegeben (shows a packet with cocoscream, he then tries his sauce 19:09),

J: Ist der Knüller, scheisse (his sister treis as well and likes it)

19:50 A & W on what J will do to G

19:54 back in the kitchen

J: Und jetzt kommen die frischen Litchis (puts a tin of litchis on the cooker's glass) die ich noch überbrüht (?) habe heute morgen und in die Dose getan habe.

Sister tries sauce and says she'd add some pepper he says J: deswegen find ich das gut, dass ich koch.

(Then footage of cut lichies (the entire tin) and apricot slices going into the sauce. He tries again any makes vomiting movenemtns (which seems to be a joke)

19:36 C: Jonas lässt nun Reis ins Wasser gleiten (footage of white and wild rice mix going into water in pan) Schwesterherz darf derweil (red peppers being cut visuals) rote Paprika klein schneiden. (footage of rice in pan). Then they toast each other, while she's cutting two apples into small pieces)...

20:58 M: Dann bin ich auch mal gespannt, welchen Schwierigkeitsgrad er sich da vorgenommen hat. Macht er die Lasagne Nudeln selber, kauf er sie? Man wird es sehn.

21:11 back in the kitchen

C: Zuerst gibt J Spinat in kleine Schälchen , dann ....plaziert er die NudePascalelatten darauf. Die Tomaten sind ebenfalls selbst geschnitten (small bowl with pinch (no cream) lasagna leaves and cherry tomatoes, visuals) für einen Edelkoch wie J ist das schliesslich Ehrensache. (he adds cut Tomato scheiben). Zum Schluss kommt Mozarella drüber (bits of torn up Morareella follow). Dann Handhygiene (he wasches his hands, then pour some single cream over the dish, def. Not more tha ¼ of a packet per dish and adds ,spices', presumably that's pepper and salt, then the dishes go in the oven).

22:07 Bitterlikör-Birnen (writing on screen)

C: ... die Bitter-Likörbirnen! Ein Gericht, dass den Gästen immer noch Kopfzerbrechen bereitet.  
 22:10 M: Komisch ist ja, dass man gar nicht sehen kann, ob es was dazu gibt. (which is rich from somebody who called her dessert ‚Eis à la Manu‘).  
 W: Da wird es aber vielleicht noch ne Kugel Eis dazu geben, vielleicht Vanilje-Eis oder Joghurt-Eis würde auch vielleicht passen.  
 Ch: Vielleicht n Küchlein oder irgend was oder irgendwie n kleinen Keks oder irgendwie so was noch mal  
 22:24 C: es sind zunächst Schokoladeklumpen und ein Packet Butter die als Zutaten im Topf landen (G is doing this, she seems to be cooking all the way with J) darauf widmet sich Schwester G dem Aufschlagen mehrerer Eier (she has a 10 egg carton and when the camera zooms out 6 have already gone). Es, es gibt also definitiv noch etwas zu den Birnen dazu. Im Hintergrund verrührt derweil Bruder Jonas Zucker, Mehl und Kakao. Es häufen sich die Anzeichen, dass hier ein Schokoladenkuchen entstehen soll. (visuals butter an chocolate pieces, then pouring of yellow eggsauce into the chocolatesauce)  
 Expectations: 22:56  
 M: Der Abend bei Jonas heute (smiles all over her face), J der Sonnenschein, ich freue mich RICHTIG auf den Abend. Ich freue mich RICHTIG auf den Abend mit Jonas.  
 Ch: Lieber, lieber J erfüll mir meinen sehnlichsten Wunsch und mach mir heute Currywurst mit Pommes. Ich würd mich SO freuen, du würdest sogar zehn Punkte dafür kriegen.  
 23:15 back in the kitchen  
 C: Nein, das wird leider nichts, aber Kuchenfreunde dürfen frohlocken, denn auf einen solchen läuf (white flour is added to footage rich brown glossy mass , while the mixer is running) es definitiv hier hinaus. Jonas (he drinks beer from a bottle) freut sich eh, denn er hat Bier, is ja auch aufreibend diese Kocherei. Als nächstes nun zeigt sich in welcher Form der Koch seinen Kuchen zu reichen gedenkt (Muffin tray is filled with big suppenshöpfkelle). Es ist die gern genommene Muffinform in die sich alles ergiesst, dann ist auch dieser Arbeitsschritt vollendet.  
 He says he’s finished thanks his sister, ohne dich hät ich’s nicht so gut hingekriegt, hugs her, she says hab SPAss heute Abend and leaves.  
 23:58 Ideas about the decoration  
 24:30 J starts decorating  
 C: Die deko darf derweil mit dem Prädikat ‚gelingen‘ belegt werden (it’s interesting the off-comment makes that judgement, which really should be left tot he guests) 25:29  
 25:50 The guets start arriving ... (there is no Sofa area to sit down, they go straight to the table, A & M both say they would have expected to see ‚Swedish furniture‘, which there isn’t)  
 27:33 J –a former barman and cocktailmixer- serves the cocktails (yellow green clear with a slice of lime on the glass as decoration, and some lime inside too), says if anyone doesn’t like it to speak up so that he can fix it, Ch & M say in the off they liked it)  
 28:15 at the table  
 J: ich hab n mega Hunger, ihr auch?  
 A: Natürlich  
 28:45 in the kitchen adjusts the oven temperature C: das war ja n hartes Stück Arbeit  
 29:13 W: Hast du aus dem Buch oben links gekocht? (thick large book ‚Kochkurs‘) ‚Kochkurs‘ so n dicken Wälzer hab ich auch ..  
 J: Ne  
 M: Da hast ganz ohne Rezept gekocht?  
 J: Einmal musst ich mogeln. Ich wusste nicht, wie man eine Kaktufeige schält (all laugh)  
 M: Davon steht nichts in deinem Menü, von von dingsda  
 J: Das war nur n Witz  
 ...  
 29:32 comments on J’s behaviour (Ch & A from the daughter’s playroom)  
 29:54 in the kitchen J is mixing the salad in a bowl

C: Ja, es ist beinharte Arbeit, die J nun zu bewältigen hat. Alleine der Beilagensalat an der er gegenwärtig herumfrikelt (he adds mango slices on the green mixed salade, there is perhaps some small cut onion or cheese or cucumbers in there as well), bedurfte eigentlich mehrerer Köche. Kaum ist dieser aber auf dem Teller gelandet, entreisst der unermüdliche Koch auch schon dem Ofen seine Babylasagne (which is also decorated with cherry tomatoes on top of the cheese) und macht sich daran diese für den grossen Auftritt parat zu machen. Auch wenn ihm dies gut gelingt, muss darauf hingewiesen werden, dass auch J vor dem überflüssigen herumkritzeln mit balsamico nicht gefeilt ist. Jetzt mal raus damit.

30:25 he's serving

J: Einmal um den Sommer ausklingen lassen, ein mal exotischen Blattsalat und die Babylasagne, die ich als Spinatlasagne verkleidet habe

A: Köstlich

Visuals of the lasagne C: Der erste Gang bei J dem rotbärtigen Babylasagne an Blattspinat (dish and writing on screen 30:51) die Optik weiss soweit offenbar zu beeindrucken.

M: Es sieht sehr gut aus.

30:59 they start toasting and eating, comments still at the table

31:31M: Sehr köstlich also mit dem Obst

W: Passt gut zusammen vor allem mit dem Spinat. Das ist die erste Lasagne die ich esse die nicht mit Hackfleisch gefüllt ist

A: Ich freu mich

J: Ehrlich?

A: Ich freu mich, also Ich hab mir ge WÜnscht, dass es vegetarisch ist und

W: stimmt

A: und bin total glücklich

J: schön, das freut mich

31:28 Comments in the off W & M in the bedroom

W: (half lying on the bed,, pretty relaxed while M sits on a little pillow at the far corner, holding her knees, dreht an ihren SilberRingen rum) habe erst gedacht, dass das vielleicht eine traditionelle Lasagne ist mit Hackfleisch, aber ich war positiv überrascht über den Geschmack von dem Spinat, ich esse selber sehr gerne Spinat und fand das sehr gut.

Ch & A from the play room

Ch: ich bin da nicht so der fan von der vegetarischen Lasagne ICH mag (she's speaking more to A than to the camera), im gegensatz zu dir lieber die mit Hackfleisch und Tomate

A: Grandios mit Spinat, super ehrlich

Ch: Das ist doch schön dass es nach deinem Geschmack war diesmal

Back at the table 32:24

Ch: Und, hast du die Lasagneblätter selber gemacht?

J: ja na selbstverständlich

Ch: oder selber gekauft?

J: Nee. Ich hab mich dann gestern Abend, nachdem wir dann bei Manu gegangen sind, hab ich mich dann noch auf den Teig quasi gelegt

M: Jetzt aber mal ernsthaft?

J: Nö

M: Du hast es gekauft?

J: JA! (nicht laut aber mit Bestimmtheit)

A: Jetzt isst es nicht mehr?

M: Doch natürlich

J: Ne die Pappn

M: Natürlich ess ich das noch das schmeckt hervorragend

32:53 in the off comment



M: Also es hätte mir noch ein bisschen besser gefallen, wenn die Nudeln selbstgemacht gewesen wären, obwohl ich das vom Geschmack her gar nicht gemerkt hätte. Ganz ehrlich. Ich mache nie Nudeln selber, diese Arbeit ist mir einfach viel zu gross. Ich mach mir dann, ich kauf mir diese frischen Nudeln, aber wenn, es geht ja hier ums perfekte dinner (beats mit Handkante auf die Handfläche der linken Hand) 33:07  
33:08 back at the table, camera on empty plates (Ws in this case; they are all empty, apart from Ms, where there is about ¼ left and Chs we don't see).

33:33 In the kitchen after having said how he is, footage cut chicken breast in a pot, which is now transferred to the pan

C: Dann zum Hauptgang, J gibt nun unter fröhlichem Zischen das Huhn in die Pfanne, da der Reis schon fertig daneben steht, kann er sich ganz auf das Fleisch konzentrieren, was im wesentlichen bedeutet, dass er in Ruhe rühren und wenden kann.

33:47 Full moon outside, Manu is outside on the balcony having a fag, the W joins her – to talk, they both drink a beer. Ch & A comment on Ws actions A. Ich glaub der W ist ein bisschen Harmoniebedürftig. (Chi s on a play horse and laughs wieherd) Harmoniebedürftiger als die Manu.'

M says thanks and findet ,es toll, dass du den Schritt gemacht hat, muss ich sagen danke, find ich toll'.

35:25 they start talking food:

W: .. mer gleich was es gleich gibt, oder wie das schmeckt, das Curryhuhn

M: jaa mhhm (lächelt noch etwas verwundert) Curryhuhn iss ja immer so mit Obst drin, aber J (?) hat ja grad schon gefragt wegen den Stücken

W: warm oder kalt

M: Ja neh ich kann ja warmes Obst nicht beissen, das finde ich total eckelig, also Hawaii-Toast zum Beispiel geht gar nicht

Presumably advertisement break 35:51: recap of what happened in the first half

36:23 C: Also besser keine Früchte für Manu sonst gibt's Tärnen. Ob J Sicherheitsvorkehrungen getroffen hat? (In the kitchen, J is steering the rice), so ich konnte mich zum Glück dran erinnern, dass die Manu kein warmes, also nicht gern auf warmes Obst beisst.

C: Also wird Manu's Saucenanteil der Pfanne entnommen und extra für madame püriert, daraufhin kann sich der aufmerksame Gastgeber wieder dem regulären Kochprozess widmen und allerhand Gemüse anbraten. Es sei ausdrücklich darauf hingewiesen, dass J seine Teller angewärmt hat. Was die Wärme des Essens angeht, sollte also eigentlich nichts schiefgehen.

37:00 exploration tour of A und Ch

38:00 A: Mal kuckn ich hab Hunger

Ch: Was du hast schon wieder Hunger? Du bist ne Raupe! Ich sag es

A: Ich kann noch was verkraften

38:04 In the kitchen

C: Die Raupen ziehen von dannen, daran tun sie gut, den J ist bereits mit dem Anrichten seiner Hauptspeise befasst. Zuerst wird der Ries formschön (visuals of fit) auf den warmen Tellern platziert. Kaum ist dies geschehen widmet sich der Küchenmeister (do the women also get called Küchenmeister oder just Köchin?) seinem Fleisch. Auch das Huhn wird nun in einer aufwändigen Anordnung auf Porzellan geschmiegt, dann greift J zur Kelle und platziert seine Sauce dort hinwo sie hingehört. Zu guter Letzt ist dem Koch nach Farbe, also lässt er noch Gemüse hinzukullern (Broccoli und Peperoni).

38:37 Der zweite Gang: ‚Fruchtiges Curryhuhn mit Mandelreis' (writing on screen and dish). Man darf sich vor Begeisterung auf dem Boden wälzen.

38:45 they are toasting and ferntoasting (everybody has a beer now, except for M) and talking about it in the off. A explains in the off what ferntoasting is and W says:

39:02 W: ‚Ausserdem wird dann das Essen kalt, wenn Du dich ständig anprosten tust.' Now W & M sit closer together on the bed and look at each other and M is relaxter and smiles)

They start eating.

39:08 at the table

W: ich LIEBE curry

M: Dann ist das ja dein Tag

J: Ja es ist leider schon zu kühl verdammte Axt (?) (vergaxt?)

Off: 39:19

M: Alles gut, meine Hauptspeise war auch kalt,,auf jeden Fall

C: Eiskalt

M: Mhmm

W: Man hat das auch gemerkt bei J, dass er das selber beim ersten Bissen gemerkt hat und dann war zum ersten mal in der Woche bei ihm das Lächeln weg

39:34 : Armer armer J (footage of plate still pretty full), da wärmt man extra seine Teller an und dann wärmt man extra seine Teller an und dann sowas, skandalös. Aber von der mangelnden Essenswärme jetzt mal abgesehen gibt es denn darüber hinaus gehende Kritik an J's Hauptspeise? Ein statement hierzu bitte! (everybod eating)

39:51 In the off

Ch: Also das ‚aber‘ was man jetzt noch also für mich an die Hauptspeise setzten könnte wäre, dass es vielleicht doch vom Niveau für ein perfektes dinner, nicht niveauvoll genug war . Zu einfach, jetzt mal um ganz böse zu sein (at the last words looks to A, but more to queue her than for feedback).

C: das war jetzt eher so mittelböse (footage plate ) beziehungsweise böse für Leute die sonst immer gaanz extra dufte drauf sind. Egal, das Gespräch an der Tafel wendet sich anderen Themen zu. 40:15

41:25 In the off Egal zurück zur Huauptspeise:

J: Ja ich muss gestehen, dass es mir ein bisschen leid tat und dass ich mich masslos geärgert hat, dass es ein bisschenkühl war als es an den Tisch kam, weil ich mir wirklich Mühe gegeben habe dass es wirklich heiss ist, die Teller vorgewärmt, ich dachte ich habe alles richtig gemacht, bis ich da sass und probiert habe. Das frisst einem innerlich so ein wenig auf. Und gute Miene zum schlechten Spiel bin ich bestimmt kein Meister.

41:50 C: Doch noch ist nichts verloren (visuals muffin form wirh chocolate things). Vielleicht können Schnitzarbeiten an der Vanilleschote ja noch alles raus reißen. J verwendet jedenfalls ganz schön viel Zeit auf das Schoteninnere, er scheint sich einiges von dessen Einsatz zu erwarten. Hinzu kommen Zimtstangen (both the vanilla pods and the cinammon stick go in a flat pan) .

J: Fertig (witz)

C: Der Gastgeber ist schon weder zu Scherzen aufgelegt. Es folgt eine Dosis Bitter-Likör (Campari), daraufhin ein paar Sekunden in die Pfanne kucken. Erst jetzt greift J zu den Birnen und lässt ihnen eine Bad in der Vanille-Zimt-Likör Mischung zuteil werden (Pears in the low liquid). Dann wird die Nachspeise auch schon angerichtet (he spoons whiped cream (?) into very small forms (ca 4 cam diam), nachdem die Birnen auf dem Teller liegen, wird der Schokoladen Kuchen dem Ofen entnommen (there is alf a pear, some red couli and the small portion of whiped cream on the plate so far). In einem Wort, wie ist der Kuchenzustand zu beschreiben?

J: Geiiii

C: Immer schön, wenn man die Euphorie andererere Menschen teilen darf. Wie geht's jetzt weiter?

J: I don't know. Ich weiss nicht wie ich sie da rauskriegen soll

C: Einfach mal irgendwas versuchen. Spannung, kann es so gelingen? (J holds the form vertically and seems to hope fort hem popping out) Es kann. Der Scholokadenkuchen kommt also zuletzt auf den Teller (into the coulis). Dann geht es hinaus zu den flitzebogenartig gespannten Gästen.

43:10 back at the dinning table

W: oui

Ch: oui

C: Einmal der letzte Gang bei Krankenpfleger Jonas (43:19 on screen writing and dish) Bitterlikör-Birnen

...

43:33 toasting and eating

A: Sieht gut aus

M: Ja sieht richtig toll aus (but with less enthousiasm that before)

C: M versucht Pils zum Dessert. Warum auch nicht. Insgesamt ist zu beobachten, dass die Runde am vorletzten Tag leichte Ermattungszeichen aufweist. Zum dessert allerdings, muss sich nun doch geäußert werden den Anfang macht Christina.

43:59 in the off

Ch: Ahh das dessert muss ich sagen war mit der Birne jetzt nicht so meins. Also dieses Bittere ist nicht meine Welt. Ich mag es nicht (und dreht sich zu A)

W: Dem J seine Nachspeise war für mich der Hammer, das war das beste heute Abend

C: Is nicht wahr?

W: Noch sogar VOR der Vorspeise

A: Also die Nachspeise hab ich wieder ratzeputz aufgegessen

Ch: das hast du mit allem gemacht

A: ich hab alles inhaliert und alles hat mir geschmeckt. Die ganze Kombi zusammen hat mir geschmeckt.

44:29 at the table total silence

C: prikelnde Tischkonversation

J: Habt ihr irgendwas besonderes gemacht hier oder habt ihr irgendwas entdeckt? (betretene Gesichter, so ,was ich?) Also ich frag nur, weil irgend was grausames müsst ihr entdeckt haben, so leise wie ihr seid (some laughs)

A: wir sprechen nicht mehr mit dir, es war so schrecklich

Ch: Ja wir sind erschüttert. Alles gut

Off 44:57

M: also ich empfind die Stimmung heute als unheimlich müde

A: das is nur ein kurzer Punkt und wenn wir den überwunden haben, dann (Ch schauelt on the schaukePascaleferd) funktioniert es

Ch: Dann geht's wieder

A: Ja dann geht's wieder (while she is clearly showing signs of tiredness; Ch looks at the ceiling)

45:09 back at the table more silence

J: (to Ch who is sitting beside him r): du erwartest auch Nachschlag oder warum isst du nicht? 45:15

Pause

45:19 Ch: hättest du mir n Wurstbrot gemacht (dann wär das) supi

J: du hättest du mir das mal vor ner Woche gesagt

Ch. Dann hättest du Wurst gekauft oder was

J: dann hät ich das als Menü, als Menüpunkt als dessert

Ch: ach so

W: zum ankreuzen, Stulle

J: Stulle mit Wurst

M: Mit Wurst für Christina (extra low cranky voice)

Ch: Flambiert mit ... alles, ne am Stiel

J: W möchtest du noch nen Kuchen?

W: ich muss noch fahren, danke. Nein

Ch: Sieht er so verhungert aus?

J: Nö der kann das eben

Ch: ach so

W: passt.

J: Ja gerne

W: Es gibt ja ein Buch ,Schlaf dich schlank'

Ch: ,Schlaf dich schlank' ? Ich glaube das heisst

A: Schlank im Schlaf

...

J: W schlaf doch noch eine Runde länger

Off 46:07

W: es gibt da so ein Buch entweder heisst es ‚Schlaf dich schlank oder schlaf durch, ne schlank dich schlaf, ich weiss nicht wie das heisst. .. aber ich glaub da müsst ich zwei Tage schlafen damit das anfängt zu wirken / (M lacht)

A: (to Ch) Schlank im Schlaf (smiles)

Ch: J schlank im Schlaf heisst das in Wirklichkeit. Also er hat's ja glaub ich so n bisschen vertübelt. Er scheint einfach nicht zu praktizieren, deshalb weiss er auch Nicht wie es heisst

A.:er hat aber das Buch

46:29 Back at the table unclear and all at once

Off summaries 46:47

Ch: Also für mich ist es heute Kein perfektes dinner gewesen, geb ich ehrlich zu. Dafür fehlten mir eigentlich an, also ich fand's halt einfach n bisschen langweilig vom Essen her es war irgendwie so nichts Besonderes dran und dementsprechend ist es für mich heute nicht das perfekte dinner gewesen.

...

Ich finde J einen total fabelhaften Gastgeber. Ich find ihn eigentlich total

A: er war heut oft bei uns

W. J ist heute ein sehr guter Gastgeber gewesen

M: Stimmt

W: er hat eine Ruhe ausgestrahlt, trotz leichter Hektik

Ch: Er hat an viele Details gedacht und nachgefragt

A: genau, die er sich gemerkt hat so die Woche

Ch: individuell auch dann auch für den jeweiligen Gast ein bisschen abgeändert, das fand ich schon sehr aufmerksam.

47:44 in the kitchen

J: es war keine Meisterleistung vom Kochen, also die Gerichte waren nicht sehr schwer, aber das was ich gekocht habe ist mir gut gelungen und deswegen bin ich eigentlich so als Hobbykoch eh ganz zufrieden heute abend. (Hopes he gets points 30+)

Punkte

Ch: 7, A: 8; W: 8; M: 8 = 31

### **"Episode Anja, day 5"**

Werner 49 (W) – 29 P Hat ein KfZ Betrieb

Manu 47 (M) – 30 P Betreuerin im Behindertenheim

Jonas 30 (J) – 31 P Krankenpfleger

Anja 32 (A) Arzthelferin

Christina 32 (Ch) – 24 P Bauleiterin

Comment from the off (C )

Daniel, As friend (D)

Mike, As friend, neighbour and Getränkehändler (M)

48:28 total

Permanent banner below the film: ‚Für Besseresser. Frisch im Kühlregal – hilcona‘

Menu

Falsches Carpaccio mit Honigmelone und Zitronenvinaigrette

Rinderfilet mit gespeckten Böhnchen und Rosmarinkartoffeln

Sahne-Himbeeren mit Baiser

[Selected transcription and comments]

A: ich kann auch kochen, aber ich bin jetzt nicht der Gourmetkoch (zu allererst, noch von dem Program-Trailer)

Expectations 6:14

W (in the oldtimer hall of his dad) ich würde mir heute gerne etwas vom Schwein oder vom Rind wünschen

(J & M on a couch in front of some brown simple furniture)

J: Also für den letzten Abend beim dinner, wünsch ich mir eigentlich nur, dass wir alle Probleme haben mit dem Gang nach Hause

M (laughs): Probleme mit den Laufen meinst du? (makes a hand gesture which stands for walking drunkenly)

J: Mhmm (=yes)

M: Okay

Ch (sits in a resto with lots of white fabric, tischtücher, hussen, servietten): liebe Anja ich wünsch mir bei dir heute ein richtig geilen Abend, und ich geh davon aus, dass wir ihn bei dir haben werden, so wie du drauf warst die ganze Woche über wirst du uns wirklich glücklich machen. Ich trink darauf, und das es heute auch so weitergehen wird.

C: Ein Prost am helleichten Tage

6:46 A goes shopping to the market, first stop is the bucher (van) where she buys 250g Serrano Schinken. Der benötigt wird für ein (on screen 7:17)

Falsches Carpaccio mit Honigmelone und Zitronenvinaigrette

Comments on the starter 7:24

W: Falsches Carpaccio mit Honigmelone und Zitronenvinaigrette...(problems reading, jetzt brauch ich doch die Brille. Ne ist gut. Ist gut ist gut.

J: also ne Zitronenvinaigrette stell ich mir so vor mit Essig, Zitrone, zum Süssen dann n bisschen Honig

W: Die Zitronenvinaigrette wird irgendwas flüssiges sein, wird was Flüssiges sein, mhmm

M: aha. Was ist ein falsches Carpaccio?

J: Was ist eine Honigmelone?

M: Honigmelonen sind die ge-, du Blödmatzhilfe (?)

(J grins, as it was a joke on his part, M cuffs J in the side, and they both laugh)

C:h Ja gut, falsches Carpaccio find ich total Anja (laughs) passt irgendwie, ich weiss jetzt gar nicht wieso, aber das ist jetzt total A. Tut so, aber is es gar nicht (laughs some more)

8:10 Back at the market

C: Falsch soll wohl heissen, dass es statt aus geeistem Fleisch, aus Schinken besteht

A buys 5 pieces of beef stake filet (Medaillon), ready cut, ca 250g each

(on screen 8:35) Rinderfilet mit gespeckten Böhnchen und Rosmarinkartoffeln – steht auf der Speisekarte.

Kommentare?

8:43 Ch: Sooo kommen wir mal zu, ooooh cool! Leider keine Pommes mit Schnitzel

J: Ja Rinderfilet find ich ja vollgeil, da steh ich ja voll drauf

M: Ja ich auch, find ich total Klasse, das ist n ganz klassisches Gericht, kennt man, hat man schon tausend mal gegessen und immer wieder geliebt

W: ich habe mir Rinderfilet gewünscht. Das klingt natürlich für A schon wieder nach mehr Pluspunkte.

9:09 C: Nun geht es zum Obststand ...

A: ich bräuchte ein paar von den leckeren Himbeeren

9:23 C: ah die Nachspeise, hoffentlich ist mein Wurstbrot, nein leider nicht. Keiner denkt an mich. Oh neiin!

9:30 C: Was ist den los? (writing on screen:) Sahne-Himbeeren mit Baiser –sollen gereicht werden. Christina klärt auf

Ch: Ja Himbeeren is ja leider nicht so meins (laughs)

W: Sahne-Himbeeren mit Baiser (he pronounces it beisar) baisier – wie spricht man das aus?

M: Ich hasse baisier, ich find das ganz schrecklich

W: französisch?

C: möglich

W: aus dem Französischen mit Sicherheit vielleicht, das baiser (get's it right this time). Die Übersetzung fehlt mir ich hab in der Schule zwar Französisch gehabt, aber (shakes his head)

C: nie die Hausaufgaben gemacht

10:08 back at the market, fruit stall, takes 1 schale strawberries

C: rüber in die Erdbeerabteilung. Wofür gibt's jetzt auch noch Erdbeeren?

A: die Erdbeeren nehm ich als alternative für Christina, weil die ja nicht so auf Himbeeren steht, und da das ja schon mehrmals vorgekommen ist die Woche, deswegen versuch ich das bei ihr mit Erdbeeren

C: Wurstbrot häts auch getan ... mit prall gefüllten Einkaufstaschen geht es zurück, einmal quer durch Wilhelmshafen (she goes further to get fresh stuff) 10:45

10:50

C: daheim angekommen macht sich A sogleich über ihre Einkäufe her. Als erstes entreisst sie die Kartoffeln der Tüte und leitet einen Reinigungsvorgang ein. Kaum ist dies geschehen, bimmelts plötzlich.

11:07

Ch: also ich würde davon ausgehen, dass A heute mit einer Freundin kocht

M: oder vielleicht kommt auch ihre Mama

11:11 ( it is however a male friend who brings a nice whit flower table decoration along)

11:41 A: ich hab da schon was hingestellt, weil ich dachte du machst das Brot

D: Ja

A: mal fertig und ich wollte grad Kartoffeln kochen

D: Willst das mit Wein ausmachen das sheer butter brot?

A: genau so wie sonst, ich hab das schon mal alles hingestellt

D: Okee, dann kümmerge ich mich mal jetzt da drum

A: du kümmerst dich darum genau, das ist dein prart

D: Okee .....

12:05 C: wer ist den überhaupt der Herr?

A: so, das ist der Daniel, mein Kumpel und Freund, Freund von mir und meinem Mann, wir essen gelegentlich zusammen

D: und kochen (very animated)

A: und kochen (D laughs) auch manchmal und ja. Er wird mir heute helfen.

C: ist sie denn so hilfsbedürftig?

D: ne grade nicht, ich dachte schon das wird bestimmt richtig gute, ähm kann ich vielleicht noch etwas optimieren, aber ansonsten (they both laugh very animatedly) .. A: genau, das is n bisschn so meine Schnibbelhilfe.

12:44 (A tells why she is participating: her husband applied for her inspite of not thinking she's a terrific cook. M adds that the husband eats very few things and A hast to cook gulyas and spaghetti Bolonese several times a week. He wants her to richtig anstenge once and that perhaps she'd cook it everyday, that is 3 cours menus)

13:18 die Kartoffeln werden gesaltzen und von neugierigen Blicken abgeschirmt (Deckel drauf ann). Küchenhilfe Daniel frickelt nebenan an etwas herum was Brotteig werden soll (he swirls some liquid in a high bowl and asks if all the measurement are as they need be)

13:38

W: A steht heute bestimmt unter grossem Druck, da sie nichts falsch machen will und das perfekte dinner gewinnen will

13:48 back in the kitchen

A: ich dachte wir machen zuerst das Brot ganz schnell,

D: ja ich mach den Teig jetzt fertig

A: genau weil ich nachher den Backofen brauch

D: du musst schon einenhalf stunden, zwei Stunden gehen ...

A: genau, nachher für das Fleisch muss der Backofen den wieder runtergefahren sein  
C: D lässt weiter Brot entstehen (schneidet Walnüsse klein). A ist unterdessen damit befasst Gemüse für ihre Vorspeise in Angriff zu nehmen. Entscheidende Absprachen müssen getroffen werden  
A: ich schneid die Speckböhnschen alle auf eine Länge, ne? Das ist optisch n bisschen schöner hab ich gedacht. Müssen die alle gleichlang sein?  
D: ich würd die schon gleichlang machen, ja  
A: gut  
C: also fröhlich drauflosgeschnibbelt. Ein paar Meter davon entfernt kommen erst Salz (1 grosszügiger KL) und darauf hin ein streng bemessener Esslöffel Olivenöl in den Brotteig. A zweifelt ein wenig.  
A: ich schibble mir hier eins zurecht ich muss sagen ich habs die ganze Zeit immer gemacht mit tiefgefrorenen Bohnen, bin also, ich weiss noch gar nicht wie das wird  
14:47  
J: A ist auf jeden Fall ehrgeizig  
M: ich denke ja ehrgeizig oder auch, auf jeden Fall ist sie perfektionistisch.  
J: ja  
M: Ich denke was sie sich vorgenommen hat für heute Abend, das wird auf den Punkt so sein wie sie das haben möchte.  
15:01 back in the kitchen D mixest he bread mixture with an electric mixer  
C: es ist doch gut, dass A die von D verarbeiteten Zutaten vorher schon perfekt abgemessen hat. So weiss sie, dass hinter ihrem Rücken nicht viel schief gehen kann (she' cutting the beans to an even lenght).  
Langsam nimmt das Gemisch im Topf tatsächlich teigartige Züge an. Unterdessen zeigt sich bei A zunehmender Unmut hinsichtlich ihrer Schnibbeltätigkeit.  
A: dafür hät ich auch noch wen kommen lassen können, der vielleicht die Bohnen schneidet ...  
D: dafür bin ich eigentlich ..  
A: ja genau warum machst du nicht die Scheissarbeit hier und ich mach das Brot. Das hab ich schlecht durchdacht.  
C:.... Daniel wirft ein Läppchen über den Teig (um ihn gehen zu lassen)  
C: Die Gäste sind beim falschen Carpaccio 15:47  
M: Sie meint das klassische, italienische Gericht mit Parmaschinken und Honigmelone  
W: Honigmelone mag ich sehr gerne, egal welche  
J: du meist also, dass falsches Carpaccio mit Honigmelone und Zitronenvinaigrette ne Ausrede ist für Schinken um ne Honigmelone?  
M: könnte sein  
16:07 back in the kitchen they look throu the written out cooking plans or resipes  
D: genau die Melone könnt ich doch machen  
A: für meine Vorspeise  
D: genau für deine Vorspeise, willst du Kügelchen machen?  
A: ja da hab ich was ganz tolles (gets a round melon cutter out)  
D und das soll ich jetzt machen .....

C: dann los, D durchsäbelt also die Melone, daneben ist Hausherrin Anja darin vertieft Bohnenkraut ins Wasser zu geben 16:34  
D on what he thinks about A 16:36-57  
16:58  
W: wenn ihr in der Küche eine Katastrophe passiert, wird sie ein Glas Wein nehmen und laut rufen ‚Mist‘  
17:07 back in the kitchen  
A: scheisse! Die kochen ja schon! Wie lange kochen die schon?  
D: drei Minuten (he sais approximately) .. kannst du gleich abschmecken  
17:18 C: erst mal Dunstabzug an. Dann kommen endlich die auf Einheitslänge geschnittenen Bohnen auf den Herd. Kumpel D verausgabt sich so lange an der Käseibe (Parmesan). Eine verantwortungsvolle

Tätigkeit. Nun entfaltet A das Papier mit dem Serrano Schinken, mit welchen sie ein Carpaccio vorzutauschen gedenkt.

... (on tattooing, being an Arzthelferin ,Ich muss sagen, ich LIEBE meinen Job, ich mag also, nicht jetzt, dass ich jetzt da ein bisschen sadistisch veranlagt bin, aber spritzen, pieksen, stechen find ich alles total super' but can't do it on herself without getting dizzy) (footage of unpacking the Serrano Ham and herbes hacken)

18:56 Kontemplatives Kräuterhacken, dann plötzlich:

M arrives to supply her with the beverages (he looks remarkably similar to D) Einmal die Getränke!

19:02 W: A wird heute bestimmt genügend Getränke kalt gestellt haben. Es wird wahrscheinlich auf zwei Richtungen hinauslaufen, dass ist einmal Wein einmal Bier

19:13 M: Einmal Sekt

A: Das ist für den Aperitif, das is (something in himbeer red)

M: für den hinten weg

A: genau

M: (handing her another bottle, eggnogg?): Für ganz zum Schluss

A: Ja die ist gut, die ist sehr gut, das is ja für den Werner

M: Einmal Leckerli (hands her a Jägermeister) für die wilden Jungs

A: Super, genau richtig, alles was ich brauch, schon schön kalt

19:27

J: Also n Besäufnis muss es nicht werden heute abend, aber es darf ruhig n Schluck Wein mehr geben heute Abend

M: Noch mehr als sonst

Back in the kitchen 19:34

A: Das ist der Mike, mein Nachbar, Freund UND zufällig auch noch mein Getränkehändler, der netterweise dann so durch den Garten kommen kann und mir die Getränke vorbeibringt (smiles) und ich nicht los muss

M: genau, so ist das, okay

A: das war's schon, ich danke dir, dass du mir alles ....

C: ...weiter mit der Vinaigrette (visuals of a lemon being peeled; A shows D how finely chopped she wants to have the lemon peel.) D versenkt sich mit Widmung in seine Filigranarbeit, mehr noch er schein wahre Freude an der Arbeit zu empfinden. In der Zwischenzeit widmet sich A dem Trennung von Eiern.

20:54

A (at the third egg) : Is das schlimm wenn das Eigelb kaputt gegangen ist? Ist eigentlich chnurz oder? Sie waren bis jetzt immer heile, aber das ist doch jetzt egal oder?

D: Ich glaube das ist nicht so schlimm, das musst du sowieso nachher (hakes a mixing/shaking notion with his right hand)

A: ja eben aber ...

D: Du darfst es nur nicht mit dem Eiweiss vermisschen

A: Ja ich weiss, aber es ist ja immer n bisschen drin

21:16

Ch: also bei A, oder so wie A drauf ist, kann ich mir vorstellen, dass es da in der Küche total turbulent zugeht, also dass sie da quasi, mehr oder weniger, vielleicht sogar am rumschreien ist, man weiss es ja nie

...

21:38 back in the kitchen

C: Gemüsefond ergiesst sich in ein Gefäss, dazu gesellen sich allerhand Kräuter, eine Sauce soll entstehen

...

A: jetzt schlag die Sahne. Das hast du fertig (the lemon peel)? ... Dann als nächstes die Sahne bitte

C: ... A feilt solange weiter an ihrer Sauce (pours olive oil) die nun ein paar Spritzer Zitrone verabreicht bekommt (lemon being squeezed; while D is whipping the single cream)

D: so A ist das soweit okee für dich? (A turns the bowl 180 degrees over his head, the cream stays it's fine)



A: es reicht, es reicht, es fällt nicht auf deinen Kopf (footage of beans being handled and gewicket into bacon slices)

C: nachdem diese Prüfung bestanden ist, kann A endlich ihre Bohnen in einen Speckmantel hüllen – sehr schön. Und was macht As sitzender Hilssheriff? Er versorgt die für Ch bestimmten Erdbeeren. (D cutting strawberries)

22:45 M, J and W on the probable decoration at As

23:13 A decorates in white, with black beef untersetzer, glass cristals, stoff servietten

A: hab ich was vergessen

D: ne sieht sehr gut aus. Ich ab mich ums Brot gekümmert, das muss noch zehn Minuten dann kannst du's rausnehmen

A: hmm

D: dann bist du mit allem fertig, dann können die Gäste kommen

A: phew gut 24.16

... A got changed and feeds the rabbit.

25:21 The guests arrive together (this time; untergehängt W, Ch, M, J;A leads them into the garden)

J: wir grillen doch!

A: Ja, es gibt Barbeque

A: ja ich muss sagen, ich bin immer noch tierisch nervös, obwohl jetzt die Gäste alle da sind, also es ist schon entspannter als diese Warterei bis es los geht ...

25:56 the others on how A is feeling

26:02 everybody sat down at the table in the garden

A: ich hol mal eben den Sekt

26:14 W, J and M on As dressing (the black seeve-less overall, with a little sparkle)

26:22 they toast with sekt with some pink liqueur and hibiskusblüte (which at least M finds too sweet and gets topped up with more sekt; J finds it too sweet too), in the garden

M: ich habe zum ersten mal eine Hibiskusblüte gegessen, die gerade nicht mehr hier drinen is (tippt on the glass) lecker, richtig lecker

27:09 A back into the kitchen and leaves the guests in the garden

in the kitchen visual the filet steaks

A: So bevor ich jetzt die Vorspeise herrichte, muss ich schnell das Fleisch anbraten, weil das ne Stunde braucht auf niedriggar

C: Ja genau so sollte man das machen (Visuals raw meat in pan, fat sizzling lightly) das Fleisch kommt ungewürzt kurz zum anbraten in die Pfanne und wird dieser rasch zur Weiterverarbeitung wieder entnommen. Erst nach dem Pfannenaufenthalt wird das Rind dann von der Köchin gesalzen und gepfeffert. Darauf wird Garungsstufe 2 gezündet, will sagen, die Rinderfilets kommen in den Ofen, dort verbleiben sie nun für exakt 50 min. Während das Fleisch (visual the filets are on the grill roast) munter vor sich hin gart, kann sich A dem Anrichten ihrer Vorspeise widmen (visual a plate full of Serrano ham 6-7 slices per plate, to which melon balls are added) auf dem Serranoschinken landen die formschönen Melonenkugeln (13 pienes per plate). Dann träufelt A die Zitronenvinaigrette darüber. Zum Schluss krönt sie das ganze mit Parmesan und ein wenig Schnittlauch –fertig

28:09 A: Ihr Lieben (shouting) kommt ihr rein, Essen ist fertig

28:18 J, W on the decoration, they find nothing at all wrong with it

28:37 asks, back in the kitchen what everybody would like to drink while she's is laying the finishing toughes (chives) on the starter. She suggests white wine, but leaves them the choice

J: Ich nehm mal n Cola

Ch: Eistee (they laugh)

Then everybody settles fort he white wine

29:13 C: die letzte Vorspeise in Wilhelmshafen (visuals of dish and writing) Falsches Carpaccio mit Honigmelone und Zitronenvinaigrette

29:19 they toast and fernprost

29:38 (they start eating) Es gibt also Melone mit Schinken und Parmesan. Wie ist die Komposition der drei Hauptzutaten gelungen?

comments on the starter:

M & Ch together

29:44 M Die Vorspeise war ein Klassiker

W & J together on As bed

J: Ja das Fleisch war halt Serrano Schinken, no ? (to W) und die Melone war halt Melone, (pause) also das war halt tatsächlich so (seems a bit negative, or phishing for agreement)

Ch: Also grundsätzlich ist oft weniger, is mehr für n perfektes dinner, also deswegen fand ich jetzt die Vorspeise nicht zu einfach

W: drei verschiedene Geschmäcker die zusammengetroffen sind

M: das war super und es bleibt super

30:09 back at the table talk about how they feel about it being the last evening

30:38 In the kitchen

A: Mit der Vorspeise bin ich voll zufrieden, Gott sei dank ist sie nicht kalt geworden (joke) denn die war ja schon kalt. Also super.

C: das ist doch prachtvoll, dann kann sich A ja mit verve dem Zusammenrühren einer Sauce Bernaise widmen, (visuals: to the eggs yolkes wгите wine is added) für die sie Eigelb und Weisswein verwendet.

30:56

31:00 in the meantime the others entertain themselves J & W first in the garden Trampolin, gesichert. On W being a former Handballer.

32:53 back in the kitchen the small potatoes are being roasted in fat in a pan

32:58 Ch and M go on exploration tour and comment on the fact that As husband is younger Ch: ,hat ja auch Vorteile wenn du dir n jüngeren Mann nimmst, dann bleibst du einfach jünger'

33:51 Back in the kitchen A goes on preparing the sauce Bernaise

C: A gibt alles für ihre Sauce Bernaise ohne Rücksicht auf Gesundheit und ihre Laune rührt sie als hänge daran ihre gesamte Kochehre, ja so n dinner ist nichts für Schwächlinge (she rührt vigorously and sweats a bit) or makes exhausted mimikry)

A: ich kann nicht mehr. Sieht schon super aus, ich nehme das jetzt runter, einfach so auf Verdacht (ist quite foamy) und werde jetzt langsam die heisse Butter da reinkippen (which is in a pan just adjacent to it) und ich hoffe, dass sie heiss ist. (träufelt die flüssige Butter langsam ein)

C: Die kräftezehrende Arbeit nimmt und nimmt kein Ende

A: Ich bräuchte mal n Schweissband

... C: nur noch probieren, na?

A: schmeckt noch nicht so wie's schmecken soll

C: doof

A: so ich stells jetzt mal heiss

C: fehlt eigentlich nur noch n bisschen Zitronensaft (träufelt Zitronensaft ein)

A: Und jetzt kippe ich den heissen Bratensaft mit den ganzen Kräutern auch noch in die Sauce

C: ist ja der Wahnsinn. Nütz's denn was?

A: Also die sieht nicht so aus wie sie sein soll. Nee das ist oben Schaum und unten nix. Ich probier doch gleich mal (left index finger goes into the sauce)

C: Und? UND?

A: Gut, da hätt ich mir jetzt 20 Minuten sparen können, aber, okee

C: gibt sie jetzt auf?

A: ja das ist jetzt tatsächlich.. ich experimentiere da jetzt nicht mehr, ich hab da keine Ahnung von, ich bin kein Fernsehkoch, ha 35:22

35:23 Presumably advertisement break and recap oft the first half

35:56 C ja soviel zum Thema Sauce Bernaise. Oder vielleicht doch nochmal probieren? Manches schmeckt ja beim zweiten mal seltsamer weise besser als vorher

A: nein (the speck/bohnen röllchen are being angebraten in a pan) das war nix  
 C: und nu?  
 A: ja das hab ich jetzt probiert, hat ja nicht geklappt so ganz, macht nix, ich hab mich (gut) vorbereitet (takes a packet of ready made bernaiese from the cupboard)  
 C: Frevel und verderben – ein Fertigprodukt!  
 A: Woow super gemacht Anja! (pours the ready made suace into a pan)  
 C: Zumindest sehen As Bohnen in Speckmantel verlockend aus. Auf die Kartoffeln kommt noch Rosmarin und dann darf auch schon die Neugierde in Richtung des Rindes verlagert werden. Jedes kommt sogleich auf den Teller, daneben rollen ein paar Kartoffeln dazu kommen Bohnen und dann wird alles mit der Fertigsauce veredelt – ob's wem auffällt?  
 36:48 A: Soo es geht looos  
 Ch: Sehr schön  
 C: Und voilà, 36:56 Rinderfilet mit gespeckten Böhnchen und Rosmarinkartoffeln (visuals and writing)  
 A: Ich füll nur eben Sauce um und dann komm ich zu euch (raising what looks like a waterglass). Toasts  
 37:06  
 37:15 A: ich hab Kräuterbutter jetzt nicht draufgemacht aufs Fleisch, wer möchte kann das js machen, wen nicht der nicht. So und ich habe ungefähr anderhalb Liter Sauce bernaiese, die steht da, die nicht schmeckt (laughs together with J) die ich selbst gemacht hab  
 Ch: wie die ist jetzt aus der Packung oder was?  
 A: und deswegen hab ich ,die ist jetzt aus der Packung, ihr könnt die gerne probieren (die slebstgemachte), also ich ess lieber die (die gekaufte, M laughs out loud). Oder ihr lasst sie ganz weg. – du kannst gerne  
 Ch: kannst du mir bitte die sauce reichen  
 M: also ich möchte gerne die selbstgemachte probieren  
 A. Ha!  
 M: Doch ich möchte sie gerne probieren  
 A: Gerne  
 M: du weißt, ich steh total auf selbstgemacht  
 J (stands up and joins A at the cooker) Was hast du denn gemacht?  
 A: wollt ihr alle probieren – gerne! (M comes running)  
 Ch: und was sagste J?  
 J: ich hätts eiskalt serviert (Ch laughs)  
 M: Nein die schmeckt scheisse, it gut dass du's nicht gemacht hast  
 Off comment 38:04 J& W together  
 J: die Sauce wäre garantiert ein Knüller gewesen, wenn sie gelungen wäre, das wäre echt ,fein' gewesen  
 M& Ch  
 M: da ist die selbstgemachte die ist scheisse da ist die tetrapack, das ist klaasse. Nehmt was ihr wollt. Das ist so wie so, so kenn ich sie (a bit incomprehensible, oder köstlich vielleicht), da kann ich nur sagen, yes, dafür lieb ich dich!  
 38:17 back at the table visuals of meat  
 C: Ja, besser auf richtig schlecht als unehrlich gut, äh oder so ähnlich. Was ist denn zur Gesamtkomposition zu sagen? Bisher kuckt ja niemand wirklich grimmig  
 J: Also die Sauce ist fantastisch  
 A: ich hab mir so viel Mühe gegeben mit der Sauce (meat visuals)  
 J: was mich halt stört ist, dass sie schon leicht aufbricht, ne  
 M: Das Rosmarin bei der Rosmarinkartoffel fehlt mir (pause) eindeutig  
 Ch: hast du Rosmarin auch wirklich ran getan? (A nickt)  
 A: da ist Rosmarin dran  
 Ch: echt?  
 A: Frischer und sogar getrockneter, weil der (not understandable, because her mouth is ful and others are talking at the same time)

M: Hab ich was an den Geschmacksnerven?

A: Ne

M: Kann ja sein

J: Ich habs auch nicht geschmeckt

M: Also mit der Hauptspeise leider muss ich da wieder mäkern, nein, nein nicht mäkern, kritisieren, (Ch grinst) weil irgendwie ich hab auf anderen Tellern gesehen, sah es anders aus, aber mein Stück Fleisch war leider nicht medium es war mehr durch

39:08 W: die Hauptspeise fand ich ein Gedicht, weil das Rinderfilet war für mich aufm Punkt . War sehr, sehr lecker

Ch: Und die Bohnen, also ich liebe Bohnen im Speckmantel und die waren halt,weil sie auch frisch waren, total genial

At the table 39:23

C: Auf den Gästetellern herrscht weitestgehend Leere, was meint die Gastgeberin zur Hauptspeise?

39:27 Also das Fleisch (with a glass of white wine in her r hand), war schon mal gutes Fleisch, das ist wichtig und ist mir glaub ich auch gut gelungen.

39:38 at the table C: langsam gerät man in Bierlaune (visuals of opening beer bottles, they use a fun article bottle opener who talks (so jung kommen wir niewieder zusammen), which amuses them, J: Wer hat denn den kleinen Asiaten da reingesperrt?)

40:12 three guys two with a guitar, one with a sort of board, appear and they sing and play and everybody is very happy about it)

In the off 41:13

J: Die band fand ich total geil, also ich steh ja eh so auf so junge kleine bands, das ist für mich prima, total geil die sollte man DEfinitiv unterstützen egal wo und egal wie

M: Richtig geil also die drei Jungs die da gerade waren und toll hat Spass gemacht:(both smile), war toll war ne schöne Einlage

Ch would like to take them home and will now enquire about concert date, etc

42:31 (raspberries in the picture)

C: ... weiter geht's mit dem Dessert, was gibt's zu beachten?

A: Also es muss mit gefrorenen Himmbereen gemacht werden, damit die so in der Sahne gleich auftauen. Für Christine hab ich jetzt aber erdbeeren gemacht weil sie keine Himbeeren mag.

C: es folgt ein Schlag Sahne pro Glas, dann eine Schicht baisier, nachdem dies geschehen ist, setzt es abermals die Früchte, wobei im Falle von Christina auf Erdbeeren zurückgegriffen wird .nun wieder einen Schlag Sahne dazu und dann, macher mag es geahnt haben, eine weitere baisier Schicht. Nachdem die eigentliche Nachspeise fertig ist, plaziert Anja zu deco-Zwecken noch ein paar beeren sowie einige Minzublättchen zur Krönung oben auf- dritter Gang fertig 43:14

C: Sahne-Himbeeren mit Baiser (writing and voice and food visual 43:17) – das letzte was in dieser Woche auf den Tisch kommt.

Dessert is on the table 43:21

A: es ist natürlich wieder sehr süss, wie's für unsere Runde gut ist, ich wünsch euch n guten Appetit.

43:41 they start eating (visuals of raspberries and cream)

C: die Gäste werfen sich geradezu in den letzten Gang

J: darf ich mal bei dir probieren mit den Erdbeeren?

Ch: das sind meine Erdbeeren (childs voice), nein kannst eh. Iss auf Kind

J: Ne ich will nur probieren

A: ja ich kenns' nur mit Himbeeren, beziehungsweise mach's nur mit himbeeren und ich hab jetzt gedacht

...

Ch: schmeckt viel besser mit Erdbeeren

A: Du weißt doch gar (nicht wie es mit H schmeckt pres)(Ch tries the raspbery variation as well)

J: das schmeckt viel besser mit Erdbeeren

A: magst du noch erdbeeren? Ich hab extra noch welche gemacht

J: sind da echt noch welche über?

A: Ja natürlich!

J: Ja schmeiss mir noch welche drauf

A: gerne (gets up to get them)

C: eine Extrawurst für Jonas also. Nun wollen aber kompetente Fachurteile gehört werden

44:15

W: das dessert war super

M: es war nicht meins, dazu noch kumar (?) süss, mhm es ging nicht

J: Christina war ja einzige, weil sie keine Himbeeren mag, die erdbeervariante ekommen hat. Es gab zum glück noch ein paar Erdbeeren so das ich das auch hab probieren können und die Variante hat mir denn auch VIEL besser geschmeckt

Ch ich hab's noch mal mit den Himbeeren probiert zwischendurch einfach mal so pro forma man muss ja auch wissen wo von die anderen dann sprechen und ich muss sagen, mit meinen Erdbeeren war's rattenschärfer

W: ich hab's auch mit Erdbeeren probiert, mir hat beides geschmeckt

44:47 back at the table

J: das ist geil mit Erdbeeren

Ch: das ist viel geiler mit Erdbeern (laugh)

J: also mit Erdbeeren ist echt besser

A. Also ich mach's nochmal auf der Karte (?) ich mach..

Ch: ja guck mal Liebelein, so weit hab ich noch keinen Nachtisch gegessen (she shows A her near empty dessert glass)

J: Probier mal (J streckt A his dessert glass hin, so that she can try the strawberry version)

Ch: es ist wirklich geiler, also ich hab's durchgemantscht bis unten durch hin, weiss nicht, sind die Schichten irgendwie anders?

A: (after trying the strawberry version) geil

J: oder?!

C: ob A ihren Lieblingsnachtisch künftig wohl nur noch mit Erdbeeren zubereiten wird?

A, back in the kitchen 45:17

A: ich hab das bis jetzt immer mit Himbeeren gemacht, und sahne und Baiser, und für Ch ja eigentlich nur experimentiert und Erdbeeren versucht weil sie keine Himbeeren mag, aber (sort of laughing) ich fand die Erdbeeren auch besser als die Himbeeren, vielleicht hätte ich das wechseln können

C: das war's es naht nun der Moment der Wahrheit

(A comes in with the covered plate with the money and the judgement letter)

45:54 they guess their position and open their letters, this is intermingled with the vote for A's dinner .

The voting of A's dinner: Ch: 9, W: 9; M: 8; J: 8

Total points: Ch: 24; W: 29; M: 30; J: 31, A: 34 A: Hammer!

[Everybody on how they feel and then drink und fernprost with Eierlikör 48:28]