Appendix 1
Insights from Food Stylist Ann Schulz

In well-crafted films, directors, aided by skilled craftspeople, endeavor to make every detail enhance the production’s thematic and stylistic effect. In this enterprise, food stylists are the individuals responsible for creating the desired look for food on the set. Their work testifies to the exceptional cultural and symbolic significance of food in social interaction, and to the ways that directors employ food to enhance thematic objectives. As a food stylist for over three decades and one who has worked with many A-list directors, Ann Schulz provides a privileged glimpse into that behind-the-scenes work. Her experiences translating directors’ ideas about food into visually effective objects confirm that components of foodways should be as meticulously evaluated as other facets of art direction, such as costuming, set design, makeup, and hair. Schulz’s revealing insider descriptions validate the importance of attending to food procurement, preservation, preparation, presentation, consumption, performance, and cleanup as it appears or is elided in films.

Schulz has worked as a food stylist in New York, Atlanta, Los Angeles, Minneapolis, and St. Louis. Her credits include movies and television programs, from Hook (1991) and Mr. Saturday Night (1992) to Bugsy (1991) and Chaplin (1992), from The Young and the Restless to Columbo,
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from *L.A. Law* to *The Trials of Rosie O’Neill*. In three far-ranging interviews over several hours, she discussed the many facets of food activities and the ways each detail reveals and/or reinforces character, hinders or propels plot, and establishes and influences ambience.

As all cooks know, once a menu is set, procurement and preparation demand significant organizational expertise and time investment. Though films rarely if ever depict meal preparation in a realistic manner, the food stylist invests considerable energy and skilled planning during preproduction to ensure that the onscreen presentation of food efficiently and effectively transmits the director’s desired impressions. For cinematic food stylists, the difficulty of the enterprise is multiplied by having to anticipate repeated takes (almost always at the director’s, not the food stylist’s, request), last-minute changes, and even improvisation. The food requested for any scene reveals the connotations the director hopes to evoke, often subconsciously, in the viewer. It is the food stylist’s job to realize that vision and follow the director’s specifications to transmit those ideas.

**Steven Spielberg and Hook (1991)**

Providing unique insight into the off-camera planning and intentions for the food in *Hook*, Schulz clarified the food stylist’s contributions with examples that illustrate the demanding work behind the scenes and the deceptively effortless presentation within the film. As in most filmic representations, the actual labor expended by food stylists, from procurement and preparation to presentation and cleanup, is invisible. For example, in the food fight between the Lost Boys and Peter in *Hook*, the elaborate, colorful, plentiful food eschews any hint that labor might be required to produce the bounty. While audiences would not expect to see the considerable behind-the-scenes efforts of the production crew, having a privileged insight into their contributions enhances awareness of the aspects of foodways that often remain invisible in films.

As with most scenes, retakes pose significant challenges, and, as part of the food stylist team for *Hook*, Schulz had to respond on site and quickly execute the food design. She recalled one scene that required a fantasy drink “to hold on the upper lip as it does in milk advertise-
ments. I was told that if a character was drinking a strawberry banana milkshake, it had to have sufficient thickness so that when he takes the glass away, hints of the shake hang on his upper lip. So I used dream whip in the milk to thicken it; quadruple Dream Whip added 4:1 to milk gives the thickness needed and is still food safe. And food safety is the primary, crucial concern. I have to ask, ‘How long has the food been on the set and waiting for the scene?’ We can’t have an actor get a case of food poisoning, and with the turkey used on Hook, this became a central concern.”

Actors also have to be coached on how to eat or pretend to eat the food: “Robin Williams was very smart because he’d put the milkshake up to his lips and pretend to, but not really, drink it. He did the same thing with the turkey leg when he’d feign biting into it, chewing and swallowing. Of course, this also poses huge continuity problems, which the prop master should supervise. However, the food stylist has to watch drink levels and match them from one take to the next. The same holds true for matching meat with the same size steaks, size and arrangement of potatoes, and even the same number of broccoli spears. Similarly, if you never have a complete omelet, the food stylist has to repeat that perfectly, as I’ve had to do on one film. Someone will notice as in E.T. and comment that Drew Barrymore’s hamburger shrinks and grows and shrinks and grows again. It can be distracting, so the food stylist has to monitor consistency for all the takes.”

Food stylists must also respond on a moment’s notice to changes the director requests. On Hook, Schulz had plenty of whipped cream, but Spielberg wanted to change some colors so they would read better on film: “The director might want it darker or see that yellow doesn’t read well so let’s put green there. In addition, some colors read well from a distance but others will blend together in medium or close-up shots, and the food stylist needs to know this. The director of photography never talked with me, but someone in the hierarchy might weigh in. In the rare case that we’re shooting in black and white, the food stylist also has to know how shades of gray photograph and that may be as subtle as how the green of parsley registers versus the green of broccoli. Most people don’t have to think about this, but the food stylist needs to know exactly how the food will appear once it reaches the screen.”
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Schulz explained that food stylists must also translate abstract ideas to tangible, real food. When Spielberg wanted to know if Schulz could create a more kid-like appearance in the pies, she concocted several samples. The preferred pies had brightly colored whipped cream, and, once approved, she had to prepare twenty pies in order to hold several in reserve for retakes of the food-fight scene. Resetting for repeated takes with food requires extensive cleanup, redressing the set, changing wardrobe, and repairing makeup. In the Lost Boys–Peter food fight, a huge crew had to clean and reset as quickly as possible to avoid cost overruns.

While every aspect of the food choices contributes to the shooting of the scene, only what registers on camera matters. Schulz did not have to bake the pies since they would only be thrown, but she did have to factor in their weight so they could be thrown easily. In addition, Schulz often spent part of her weekends recreating the food needed for the next week’s takes because the production crew, committed to avoiding waste as much as possible, donated edible food to firehouses on Fridays (some production companies now contribute to food banks). But even this seemingly simple procedure isn’t so simple: if the food has been invented just for the film or is to be included in a promotion, then no food can be released before it is available in the commercial retail market.

Billy Crystal and Mr. Saturday Night (1992)

As the lead food stylist for Mr. Saturday Night, Schulz worked closely with Billy Crystal, who as director (as well as star) devoted meticulous attention to every nuance of the food displayed in the film, well aware that food conveys explicit information and elicits subliminal associations. In the film, food not only evokes specific memories for the lead character, Buddy Young Jr., but also establishes historical context and pinpoints cultural and family traditions. The appearance of specific dishes, fruits, and vegetables were also designed to trigger intense, very precise associations for the viewer.

In the director’s commentary on the DVD, Crystal discusses the film’s opening series of shots: “I decided mom’s food was a big character in the movie and that she was also important to the boys, so I
got her to cook and we made all this great food.” He insisted that food itself become a character that, in the opening and in significant narrative moments afterward, transmits important impressions about the family and their heritage. For the first shot of the film, Crystal gave Schulz precise directions concerning the food items and their visual presentation. He specified that in the first and subsequent shots, Buddy’s mother should appear in a medium close-up from the waist to the shoulders in front of a cutting board, and that she should drop and then knead the matzah ball. As Schulz recalled, “Crystal used a stand-in for the opening credit sequence because he wanted plump arms that would jiggle as the mother plopped the matzah ball onto the board. The arms should suggest those of a mother, not of a typical arm model with smoothly sculpted, thin arms. This body double had to know how to roll a cabbage leaf so it looks like she’s done it a thousand times and knows exactly what she’s doing. This should come through in her efficient actions. For retakes, the actor’s hand had to be wet, the set had to be fogged, and the soft, golden light reset. Every minute detail must communicate the desired effect.”

Subsequent shots in the opening sequence include the stunning shot of the fish skeleton, one of Schulz’s all-time favorite food shots. Audiences see only the bones as the camera travels left to right moving along the skeleton from head to tail. Crystal’s choice of soft-focus lighting and filters creating yellow-gold tones complemented by a white plate immediately communicates its 1940s milieu, especially in contrast to the cleaner, starker lighting characteristically used for the film’s more contemporary scenes. Moreover, because the close-up fills the screen, Crystal conveys, even if subconsciously for the viewer, the contrasts between this more idyllic event and the less pleasant ones that take place during the succeeding decades in Buddy’s life.

The friction that characterizes Buddy’s persona is intensified by the tension between what audiences see onscreen and what they hear in voiceover, because Buddy’s narration so clearly clashes with the appealing, well-designed food images. Crystal here telegraphs Buddy’s most serious failing, his acerbic humor, a flaw that will cause his personal and professional downfall. Those around him, especially his family, provide physical and emotional sustenance, metaphorically visualized in the nourishing food, which contrasts with the sarcasm of Buddy’s
comments. Crystal communicates the story visually through careful culinary art direction: while Buddy, in the guise of humor, insults those around him, a lovely meal has been prepared and consumed. Crystal emphasizes the idea that food is important to this family in the image of the fish skeleton with nary a morsel of flesh left on its bones. The family has had a satisfying meal with every ounce savored.

Notwithstanding Crystal’s attention to food presentation, Schulz notes that food stylists, and some viewers, have far greater knowledge of food than do many directors. Thus directors would do well to heed their food stylists’ advice with regard to the details. As a case in point, the opening sequence in Mr. Saturday Night communicates unintended information for those attuned to food preparation. The woman whose hands are featured in the opening credit sequence actually lacks expertise in manipulating the ingredients, Schulz noted: “There’s too much matzo meal on her hands and she shows a lack of grace in shaping the matzah ball. Her massaging the matzah ball shows she’s a non-food person; she’s squeezing it like a loaf of bread, a non-specific massage for a specific food item.”

Similarly, in the second shot of the brisket, “The model should just pat the salt into the meat on the top and bottom, patting, not massaging it as she does here. . . . We might not notice that the cabbage is almost too young for this; however, we will probably appreciate that the cabbage on the left catches the light beautifully, enhancing the ambience of the scene.” In the shot of the potatoes, “the various colors of yellow and the old potato masher establish the time period. The golden warm tone purposefully indicates an older feel.” And as the scene moves through the meal preparation, “the cooked brisket looks appetizing, with the carving fork and salt shaker catching the light.” But in the shot of the braided egg bread, Schulz explained that “this is the wrong knife for the bread, the challah, and the hand shouldn’t be squashing it as the person cuts it.”

Because a film’s first moments must transport the audience into an imaginary world, the smallest detail matters enormously to an astute viewer. A director wants to convince the viewer to surrender to the willing suspension of disbelief in the opening scene, to embrace the cinematic world. In the opening scene of Mr. Saturday Night, the mistakes in the preparation of traditional Jewish dishes compromise
authenticity, creating dissonance and distraction for knowledgeable audience members. Gaining the culturally knowledgeable viewer’s involvement can be an uphill battle if too many errors occur.

Despite the mistakes in the opening sequence, food enthusiasts will welcome, even applaud, the film’s depiction and appreciation of traditional Jewish fare. The lovely lighting and the fact that the mother is hands-on in preparing the meal will gain further admiration from people interested in cooking. As Schulz noted, “Crystal, who knows that all of this accumulates to produce a significant impact, telegraphs the care given to this meal by using different colored plates for every course, suggesting the mother pulled everything out of the family’s dish huts. Crystal also insisted on a lace tablecloth, clearly visible in several shots, and a wooden table underneath to enhance the traditional appeal.” The beautiful tablecloth could easily be regarded as an heirloom, a treasure someone crocheted, thus further enhancing the meal’s appeal and alienating the viewer from Buddy because his voiceover shows that he is an unappreciative son. Anyone interested in food would realize that this opening sequence telegraphs profound truths about the character and the film’s themes.

Food is important in other scenes in the movie as well, though not always as thematically resonant as in the opening. For a scene in the Friar’s Club when a young agent (Helen Hunt) meets with Buddy, the actors wanted to have edible food (omelets) for rehearsals as well as takes. This presented one challenge for Schulz, but in addition Hunt and Crystal wanted specific ingredients so they could enjoy the omelets and thus enhance the reality of the scene. Schulz had to prepare a dozen omelets and have sufficient ingredients on hand for another half-dozen, all ready for warming in the microwave for multiple takes. And, she noted, “The food stylist must always pay attention to minutiae. The same amount of tomato had to be showing in every one of the omelets for each take.”

Locations in which food appears even as a backdrop also communicate, sometimes metaphorically. For example, as Schulz explained, at the dinner theater where Buddy meets Elaine (Julie Warner), his future wife, the intercutting between the backstage and kitchen scenes present the parallel, behind-the-scenes preparations: “Simultaneously the kitchen staff prepares ingredients for a finished dish as Buddy gets
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ready with his makeup and attire. Both the dish and Buddy will be presented as one of the courses, and the parallel activity reinforces the anticipation through glimpses into the unfinished, usually unobserved work that goes into a ‘course.’” By revealing parallels between food preparation and other types of labor, the film suggests that Buddy’s problems are both personal and cultural, for they harken back to his making a joke of the love and labor behind his Jewish mother’s cooking. Every detail conveys meaning as Mr. Saturday Night validates the importance of and contributions made by food.

Additional Observations

Elaborating on the implicit information embedded in dining events, Schulz explained that “the point in a meal that the scene enters may say a lot about serious conversation, which usually takes place later in a meal.” When family and friends begin a meal, they are usually not yet engaged in deep conversation. That comes later, once formalities and connections have been reestablished as the event unfolds: “And so expectations vary without our thinking about it once we observe the layout and point of entry in food scenes.” A food stylist’s input can be enormously valuable in shaping these points of entry.

Other cinematic concerns dictate food choices as well, as they did for director Barry Levinson’s Bugsy. Color and sound should complement the energy and mood desired. Schulz noted that in the prison dinner scene in Bugsy, Annette Bening had “wanted poached chicken breasts and celery slices so she could eat them on camera, but the color palate ruled against this. Onscreen, the visual effect of such pale-colored food would be weak, lacking, as it would not be for vibrant color.” So, while we see Bening drink from a champagne glass and eat a few bites of food, we never actually see what is on her plate. In fact, we only catch a glimpse of the meat on Warren Beatty’s plate when he abruptly covers it with the silver-warming dome he had lifted from the plate a few seconds earlier. And in the second jail scene, from an audio and visual perspective, Bugsy chomping angrily on a carrot effectively conveys his irritation.

Schulz noted that a moment similar to Bugsy’s frustrated eating of a carrot occurs in Terms of Endearment (Brooks, 1983): “While making
a snack for her children, Emma Horton [Debra Winger] becomes exasperated as she talks with her mother Aurora [Shirley MacLaine] on the phone. As a great ad-lib, Winger crunched a lettuce leaf rudely into the telephone, getting her emotional state across visually and aurally. "Returning to Bugsy, Schulz explained how the food reveals character and situation in the scene where Bugsy is killed: "Traditional, stereotypical mobster food was requested. A certain pasta had to be recreated with peas and tomato sauce, the latter perhaps a precursor of the blood to come."

The food stylist must be alert to a myriad of technical and period details. In preproduction meetings, Schulz might meet with the art director to learn about the scenes involving food. It might well be her responsibility, and would certainly enhance her role, to know about the food and service ware of the story’s time period. On several occasions, after the art director or coordinator has told Schulz what a scene required, she has had to tell them, "No, that’s not what these characters would eat or how they would eat it.” This could be as specific as what types of meat would be found on the grill or what kind of platters would be on the tables. As Schulz explained, she has been required to know about stemware and select "a red wine goblet versus a white wine goblet since different wines require a specific shape for the glass. Also garnishes are telltale signs that date a scene and give a period feel whether intentional or not. The same is true with plates and trends in plates. There’s been an era of white plates, clear plates, black plates, marble plates, geometrically shaped plates and patterned plates. The set dresser might know some of this, so I often work with that person.”

Food choices that reflect cultural and geographic differences impart authenticity when used accurately: “Potato salad on the West Coast will be totally different from potato salad on the East Coast, and food stylists have to know this and take it into consideration. . . . Potato salad, for one example, in the forties is very different from the trendy eighties and nineties. The stylist has to remain consistent with the timeline.”

Schulz is equally adept at evaluating how food functions in films that she is not working on, where she is simply a viewer. She knows better than most that a character may telegraph a change of heart or attitude through food choices: “In Mermaids [Benjamin, 1990], Mrs. Flax’s [Cher] approach to mothering is symbolized by the kinds of food she
feeds her daughters Charlotte [Winona Ryder] and Kate [Christina Ricci].” In the opening scene, as the daughters sit in front of the television, Mrs. Flax (as she is consistently called) serves them “cheese ball pick me ups accompanied by miniature franks and, for dessert, marshmallow kabobs.” Mrs. Flax’s primary cookbook is Fun Finger Foods and, as her daughter Charlotte says in voiceover narration, “Anything more is too big a commitment.” Mrs. Flax takes the appetizer approach to food; she’s fine with fruit and marshmallows on a skewer or meatballs and vegetables. For her, both the main course and dessert merit their own shish kabob, so disjointed is her approach to creating dinner.

As Schulz pointed out, “When they’re eating breakfast, Mrs. Flax’s family exhibits an on-the-fly approach. While they’re all in the kitchen, each exists in her own world, each having made individual breakfasts. One literally sits on the countertop; each takes care of her own needs. But once Mrs. Flax’s love interest develops, a more traditional perspective and concomitant food choices prevail. After Mrs. Flax and Lou spend a romantic afternoon in bed, she goes to the kitchen and brings back Coke and pretzels, instant identifiers of the era. But Lou Landsky’s [Bob Hoskins] approach is to have everyone sit down together with chicken, carrots, and a more nourishing dinner. He treats food as a cohesive force. Mrs. Flax bristles, thinking he’s trying to rein her in through food, wanting a more serious commitment.” She certainly understands, as the attentive viewer does, that food can communicate intent.

In an important subplot, after Charlotte jeopardizes her younger sister Kate, their mother’s frustration, aggravation, and fright are channeled into her hacking apart the Rice Krispies treats she made earlier. Food again reflects an emotional state and signals the time period. Schulz summarized the point of the food choices: “This encapsulates the character as much as what car they drive, and you don’t need much dialogue to say a lot. The food they eat and the restaurant they choose are as important as the clothes they wear.” Food manufacturers also know more than the average customer about the purposes food serves. As Schulz explained, “Companies that sell crunchy food take readings of the amount of crunch delivered by their product knowing that crunch alleviates consumers’ frustration and aggression level. Consumers approach such foods to satisfy an emotional need as much
as a consumption need. A creamy pudding or nursery kind of food that is soothing satisfies different feelings and expresses a different mood from potato chips. So, within a film, the food chosen to tell the story expresses subtle or not-so-subtle subliminal emphasis.”

Food stylists have to use creativity to respond to some of the more unusual requests: “In *Toys* [Levinson, 1992] Alsatia Zevo [Joan Cusack] has to eat a vitamin sandwich to indicate her neurosis. So, I used things like Sweet Tarts so she could eat it. That kind of sandwich tells you about her personality. As in *Hook*, the childlike food reinforces the playful, fun qualities of the film. This even extended to the deviled egg on a tray that the server made dance. The secret to this was putting a magnet inside the deviled egg and the server moving another magnet under the tray so the egg danced.”

The food stylist must know a lot of tricks of the trade, such as how to make food look appealing or repulsive in order to create the correct emotional mood: “In *Naked Gun 33 1/3: The Final Insult* [Segal, 1994], Lt. Frank Drebin [Leslie Nielsen] had to have three kinds of edible dirt, taking into consideration the granularity, because he escapes in one scene by eating dirt. We used cake that I crumbled, chocolate and coffee and cornmeal to break up the color, and flecks of oatmeal to look like rocks in extreme close-ups.” Since Schulz has worked in still photography for years, she knows that “to enhance a lettuce leaf, we position light to come through it to suggest freshness and aliveness. This is symbolic of health and vibrancy. Similarly, glazed fruits lit from behind enhance their appetite appeal, as will spritzing fruits with glycerin and using corn syrup to keep the shiny look. Otherwise, with many takes, the fruit may dry out too quickly. On peaches, rubbing some oil or Vaseline on the skin will bring up the color to make them look riper, while grapes need to have a fine dusting to confirm freshness, as do blueberries. But for the best dewy quality, a spray bottle with a mixture of corn syrup and glycerin works best.”

Food communicates volumes quickly and efficiently: “Rocky [Sylvester Stallone] drinking an egg in a glass shouts macho attitudes, while making a pâté of dog food, as Barbara Rose [Kathleen Turner] does in *War of the Roses*, is using food as a weapon.” Who eats, what they eat, how they eat it, when they eat it, and with whom, this familiar and pervasive part of people’s lives works as a powerful element contributing
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to every film in which food appears. Once sensitized to this, audiences become aware of how evocative and important food is. As with other craftspeople, food stylists’ labor-intensive contribution to storytelling in film is rarely understood or acknowledged, not because people are not interested, but because they seldom are aware of what food stylists such as Ann Schulz actually do and the role food plays in film.
Appendix 2
Selected Fiction Films Featuring Foodways

Unlike the filmographies in *Food, Film and Culture* by James Keller and *Food in the Movies* by Steve Zimmerman and Ken Weiss, the lists below place greater emphasis on the roles that food, drink, and water play in character interactions and the narrative as a whole.

**Utopian/Dystopian Visions in Prestige Films**

*301/302* (Cheol-su Park, 1995)
*Alambrista!* (Robert M. Young, 1977)
*Alice Doesn’t Live Here Anymore* (Martin Scorsese, 1974)
*American Psycho* (Mary Harron, 2000)
*Antonia’s Line* (Marleen Gorris, 1995)
*Au Petit Margeury* (Laurent Bénégul, 1995)
*Autumn Moon* (Clara Law, 1992)
*Babette’s Feast* (Gabriel Axel, 1988)
*Bagdad Cafe* (Percy Adlon, 1988)
*Belle Epoch* (Fernando Trueba, 1992)
*Big Night* (Campbell Scott and Stanley Tucci, 1996)
*The Blue Diner* (Jan Egleson, 2001)
*Bolivia* (Adrián Caetano, 2001)
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*The Bread, My Sweet* (Melissa Martin, 2001)
*Burn!* (*Queimada*, Gillo Pontecorvo, 1969)
*La Cena* (Ettore Scola, 1998)
*Charlie and the Chocolate Factory* (Tim Burton, 2005)
*A Chef in Love* (Nana Dzhordzhadze, 1996)
*Chinatown* (Roman Polanski, 1974)
*The Chinese Feast* (Hark Tsui, 1995)
*Chocolat* (Lasse Hallström, 2000)
*Cloudy with a Chance of Meatballs* (Phil Lord and Chris Miller, 2009)
*The Cook, the Thief, His Wife, and Her Lover* (Peter Greenaway, 1989)
*A Corner in Wheat* (D.W. Griffith, 1909)
*Country* (Richard Pearce, 1984)
*Couscous* (*La Graine Et Le Mulet*, Abdel Kechiche, 2007)
*Delicatessen* (Marc Caro and Jean-Pierre Jeunet, 1991)
*Dinner at Eight* (George Cukor, 1933)
*Dinner Rush* (Bob Giraldi, 2000)
*The Discrete Charm of the Bourgeoisie* (Luis Buñuel, 1972)
*Distant Thunder* (*Asani Sanket*, Satyajit Ray, 1973)
*Do the Right Thing* (Spike Lee, 1989)
*Dona Flora and Her Two Husbands* (Bruno Barreto, 1976)
*Earth* (Aleksandr Dovzhenko, 1930)
*Eat Drink Man Woman* (Ang Lee, 1994)
*Eat Pray Love* (Ryan Murphy, 2010)
*Eat Your Heart Out* (Felix O. Adlon, 1997)
*Eating* (Henry Jaglom, 1990)
*Everyday People* (Jim McKay, 2004)
*Fast Food Nation* (Richard Linklater, 2006)
*A Feast at Midnight* (Justin Hardy, 1995)
*Felicia's Journey* (Atom Egoyan, 1999)
*Festen* (*The Celebration*, Thomas Vinterberg, 1998)
*Flakes* (Michael Lehmann, 2007)
*Frankie and Johnny* (Garry Marshall, 1991)
*Fried Green Tomatoes* (Jon Avnet, 1991)
*The God of Cookery* (Stephen Chow and Lik-Chi Lee, 1996)
*The Gods Must Be Crazy* (Jamie Uys, 1980)
*La Grand Bouffe* (*The Big Feast, Blow Out*, Marco Ferreri, 1973)
*Heavy* (James Mangold, 1995)
SELECTED FICTION FILMS FEATUREING FOODWAYS

*Home for the Holidays* (Jodie Foster, 1995)
*Hook* (Steven Spielberg, 1991)
*Hotel Splendide* (Terence Gross, 2000)
*How Tasty Was My Little Frenchman* (Nelson Pereira dos Santos, 1971)
*Intermission* (John Crowley, 2003)
*It Happened One Night* (Frank Capra, 1934)
*Jamón, jamón* (Bigas Luna, 1992)
*The Joy Luck Club* (Wayne Wang, 1993)
*Julie and Julia* (Nora Ephron, 2009)
*Killer of Sheep* (Charles Burnett, 1979)
*Kitchen Stories* (Bent Hamer, 2003)
*The Last Supper* (Stacy Title, 1995)
*Life Is Sweet* (Mike Leigh, 1990)
*Like Water for Chocolate* (Alfonso Arau, 1992)
*Long Live the Lady!* (*Lunga Vita Alla Signora*, Ermanno Olmi, 1987)
*Love’s Kitchen* (James Hacking, 2011)
*The Lumnitzer Sisters* (Péter Bascó, 2006)
*Magical Kitchen* (Chi-Ngai Lee, 2004)
*Mambo Café* (Reuben Gonzales, 2000)
*The Man Who Fell to Earth* (Nicholas Roeg, 1976)
*Mildred Pierce* (Michael Curtiz, 1945)
*Mostly Martha* (*Bella Martha*, Sandra Nettelbeck, 2001)
*Mr. Saturday Night* (Billy Crystal, 1992)
*Mysterious Skin* (Gregg Araki, 2004)
*Mystic Pizza* (Donald Petrie, 1988)
*No Reservations* (Scott Hicks, 2007)
*One, Two, Three* (Billy Wilder, 1961)
*Our Daily Bread* (King Vidor, 1934)
*Pieces of April* (Peter Hedges, 2003)
*Pulp Fiction* (Quentin Tarantino, 1994)
*Raise the Red Lantern* (Zhang Yimou, 1992)
*The Ramen Girl* (Robert Allan Ackerman, 2008)
*Rango* (Gore Verbinski, 2011)
*Ratatouille* (Brad Bird and Jan Pinkava, 2007)
*The Recipe* (Anna Lee, 2010)
*Red Sorghum* (Yimou Zhang, 1987)
*Repo Man* (Alex Cox, 1984)
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The River (Mark Rydell, 1984)
The Road (John Hillcoat, 2009)
The Road to Wellville (Alan Parker, 1994)
Scotland, PA (Billy Morrissette, 2001)
Sideways (Alexander Payne, 2004)
The Silence of the Lambs (Jonathan Demme, 1991)
Simply Irresistible (Mark Tarlov, 1999)
Soul Food (George Tillman Jr., 1997)
Soul Kitchen (Fatih Akin, 2009)
Soylent Green (Richard Fleischer, 1973)
Spanglish (James L. Brooks, 2004)
Struggle (Ruth Mader, 2003)
Sugar Cane Alley (Euzhan Palcy, 1983)
Superstar: The Karen Carpenter Story (Todd Haynes, 1988)
Tampopo (Jûzô Itami, 1985)
Taxidermia (György Pálfi, 2006)
A Thousand Acres (Jocelyn Moorhouse, 1997)
Today’s Special (David Kaplan, 2009)
Tortilla Soup (Maria Ripoll, 2001)
The Van (Stephen Frears, 1996)
Vegetarian (Woo-Seong Lim, 2009)
Volver (Pedro Almodóvar, 2006)
Waiting (Rob McKittrick, 2005)
Waitress (Adrienne Shelley, 2007)
Walkabout (Nicholas Roeg, 1971)
WALL-E (Stanton, 2008)
The Wedding Banquet (Ang Lee, 1993)
What’s Cooking (Gurinder Chadha, 2000)
Willy Wonka and the Chocolate Factory (Mel Stuart, 1971)
Woman on Top (Fina Torres, 2000)
Years of Hunger (Jutta Brückner, 1980)

Dystopian Visions in Exploitation Films

Anthropophagus (Aristide Massaccesi [Joe D’Amato], 1980)
Attack of the Killer Tomatoes (John De Bello, 1978)
SELECTED FICTION FILMS FEATURING FOODWAYS

*Bad Taste* (Peter Jackson, 1987)
*Blood Diner* (Jackie Kong, 1987)
*Blood Feast* (Herschell Gordon Lewis, 1963)
*Cannibal Ferox* (Umberto Lenzi, 1981)
*Cannibal Holocaust* (Ruggero Deodato, 1980)
*Cannibal Women in the Avocado Jungle of Death* (J. F. Lawton, 1989)
*Cannibal! The Musical* (Trey Parker, 1993)
*Death Line* (Gary Sherman, 1973)
*Death Row Diner* (B. Dennis Wood, 1988)
*Deep River Savages* (Umberto Lenzi, 1972)
*Deranged* (Jeff Gillen and Alan Ormsby, 1974)
*Eaten Alive!* (Umberto Lenzi, 1980)
*Eating Raoul* (Paul Bartel, 1982)
*Emanuelle and the Last Cannibals* (Aristide Massaccesi, 1977)
*Flesh Eating Mothers* (James Aviles Martin, 1989)
*Frightmare* (Peter Walker, 1974)
*The Hills Have Eyes* (Wes Craven, 1977)
*Last Cannibal World* (Ruggero Deodato, 1977)
*Little Shop of Horrors* (Roger Corman, 1960)
*The Mad Butcher* (Guido Zurli, 1971)
*Motel Hell* (Kevin Connor, 1980)
*Mountain of the Cannibal God* (Sergio Martino, 1978)
*Night of the Living Dead* (George A. Romero, 1968)
*Ravenous* (Antonia Bird, 1999)
*Slaughterhouse* (Rick Roessler, 1987)
*The Texas Chain Saw Massacre* (Tobe Hooper, 1974)
*The Texas Chainsaw Massacre 2* (Tobe Hooper, 1986)
*Three on a Meathook* (William Girdler, 1973)
*Trouble Every Day* (Claire Denis, 2001)
*Zombie Holocaust* (Marino Girolami, 1979)

**Utopian/Dystopian Visions in Selected Scenes**

*The Age of Innocence* (Martin Scorsese, 1993)
*Annie Hall* (Woody Allen, 1977)
*As Good as It Gets* (James L. Brooks, 1997)
*Battle of the Century* (Clyde Bruckman, 1927)
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Battleship Potemkin (Sergei Eisenstein, 1925)
Bedevil (Tracey Moffatt, 1993)
The Bicycle Thieves (Vittorio De Sica, 1948)
Bread and Chocolate (Franco Brusati, 1973)
Bugsy (Barry Levinson, 1991)
Chicken and Duck Talk (Clifton Ko, 1988)
Citizen Kane (Orson Welles, 1941)
Days of Heaven (Terrence Malick, 1978)
Dirty Shame (John Waters, 2004)
Five Easy Pieces (Bob Rafelson, 1970)
Freaks (Tod Browning, 1932)
Frenzy (Alfred Hitchcock, 1972)
The Godfather (Francis Ford Coppola, 1972)
Gold Rush (Charles Chaplin, 1925)
Goodfellas (Martin Scorsese, 1990)
The Graduate (Mike Nichols, 1967)
Grand Illusion (Jean Renoir, 1937)
The Grapes of Wrath (John Ford, 1940)
Harvest: 3000 Years (Haile Gerima, 1976)
The Hours (Stephen Daldry, 2002)
Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles (Chantal Akerman, 1975)
The King of Comedy (Martin Scorsese, 1983)
The Last Laugh (F. W. Murnau, 1924)
M.A.S.H. (Robert Altman, 1970)
Mermaids (Richard Benjamin, 1990)
Modern Times (Charles Chaplin, 1936)
Nine ½ Weeks (Adrian Lyne, 1986)
Notorious (Alfred Hitchcock, 1946)
Phantom of Liberty (Luis Buñuel, 1974)
Picnic at Hanging Rock (Peter Weir, 1975)
Public Enemy (William A. Wellman, 1931)
Salò, or The 120 Days of Sodom (Pier Paolo Pasolini, 1975)
The Scent of Green Papaya (Tran Anh Hung, 1993)
Strawberry and Chocolate (Tomas Gutiérrez Alea and Juan Carlos Tabío, 1994)
Tess (Roman Polanski, 1979)

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SELECTED FICTION FILMS FEATURING FOODWAYS

*Tom Jones* (Tony Richardson, 1963)
*Vertical Ray of the Sun* (Tran Anh Hung, 2000)
*Weekend* (Jean-Luc Godard, 1967)
*White Heat* (Raoul Walsh, 1949)
*Women in Love* (Ken Russell, 1969)
Appendix 3
Selected Food Documentaries

Information about these and other food documentaries can be found on the films’ official websites, the Internet Movie Database, and websites for organizations such as Bullfrog Films, Ironweed Films, Collective Eye, Arts Engine/Media That Matters, and the Fair Trade Resource Network.

*All in This Tea* (Les Blank and Gina Leibrecht, 2009)
*American Dream* (Barbara Kopple, 1990)
*Asparagus! Stalking the American Life* (Anne de Mare and Kirsten Kelly, 2009)
*Beyond Organic* (John de Graaf, 2000)
*Big River* (Curt Ellis, 2009)
*Big Spuds, Little Spuds* (Christoph Corves and Delia Castiñeira, 1999)
*The Bitter Aftertaste* (Philip Thompson, 2006)
*Bitter Seeds* (Micha X Peled, 2011)
*Black Gold* (Mark Francis and Nick Francis, 2005)
*Blue Gold: World Water Wars* (Sam Bozzo, 2008)
*Born of the Sun* (Bertram Verhaag, 2007)
*The Botany of Desire* (Michael Schwarz and Edward Gray, 2009)
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Buyer Be Fair: The Promise of Product Certification (John de Graaf, 2006)
Circle of Plenty (Bette Jean Bullert and John de Graaf, 1987)
The Close to Nature Garden (Rodale Publishing; with Masanobu Fukuoka, 1982)
The Corporation (Mark Achbar and Jennifer Abbott, 2003)
Cultivating Change (David Springbett and Heather MacAndrew, 2001)
Darwin’s Nightmare (Hubert Sauper, 2004)
Death on a Factory Farm (Tom Simon and Sarah Teale, 2009)
Deconstructing Supper (Marianne Kaplan, 2002)
Diet for a New America (Ed Schuman, 1991)
Diet for a Small Planet (Bullfrog Films producer; with Francis Moore Lappé, 1974)
Dirt! The Movie (Bill Benenson and Gene Rosow, 2010)
Dry Wood (Les Blank, 1973)
Empty Seas, Empty Nets (Steve Cowen, 2003)
The End of the Line (Rupert Murrany, 2009)
Farmedegdon (Kristin Canty, 2011)
Farming for the Future (Matthew Kraus, 2005)
Farming the Seas (Steve Cowan and Barry Schienberg, 2004)
Field of Genes (Janet Thomson, 1998)
FLOW: For Love of Water (Irena Salina, 2008)
Food (David Springbett and Heather MacAndrew, 2000)
Food Beware: The French Organic Revolution (Jean-Paul Jaud, 2008)
Food Fight (Chris Taylor, 2008)
Food for Thought (Robert Dean and Roger Bingham, 1990)
Food, Inc. (Robert Kenner, 2009)
Food Matters (James Colquhoun and Laurentine Ten Bosch, 2008)
Forks over Knives (Lee Fulkerson, 2011)
Fragile Harvest (Robert Lang, 1985); short version, Seeds (Robert Lang, 1987)
Frankensteer (Marrin Canell and Ted Remerowski, 2006)
Fresh (Ana Sofia Joanes, 2009)
The Future of Food (Deborah Koons Garcia, 2004)
Garden Song (Jim Mulligan and John de Graaf; with Alan Chadwick, 1981)
The Garden (Scott Hamilton, 2008)
Garlic Is as Good as Ten Mothers (Les Blank, 1980)
SELECTED FOOD DOCUMENTARIES

The Gleaners and I (Agnes Varda, 2000)
Global Gardener (Julian Russell and Tony Gailey, 1996) Good Food (Mark Dworkin and Melissa Young, 2008)
Grains of Change (Carolyn Barnwell, 2006)
The Greenhorns (Severine von Tscharner Fleming, 2010)
The Greening of Cuba (Jaime Kibben, 2005)
Grow! (Christine Masterson and Owen Masterson, 2011)
A Growing Season (Robert Waldeck and Paul Eichhorn, 2008)
Harvest of Fear (Jon Palfreman, 2001)
Hidden Korea (Jan Thompson, 2000)
Hot Potatoes (John de Graaf, 2002)
How to Cook Your Life (Doris Dörrie, 2008)
How to Make Sorghum Molasses (Carl Fleischhauer, 1971)
Ingredients (Robert Bates, 2009)
Jiro Dreams of Sushi (David Gelb, 2011)
King Corn (Aaron Woolf, 2007)
Life and Debt (Stephanie Black, 2001)
Life Running Out of Control (Bertram Verhaag, 2005)
McLibel (Franny Armstrong and Ken Loach, 2005)
Meat (Frederick Wiseman, 1976)
The Meatrix (Free Range Studios, 2003)
The Meatrix II: Revolting (Free Range Studios, 2003)
The Meatrix II ½ (Free Range Studios, 2006)
My Father’s Garden (Miranda Smith, 1996)
Net Loss: The Storm over Salmon Farming (Mark Dworkin and Melissa Young, 2003)
The New Frontier (H.P. McClure, 1934)
The New Frontier (Melinda Levin, 2010)
Not for Sale (Mark Dworkin and Melissa Young, 2002)
One Man, One Cow, One Planet (Thomas Burstyn, 2007)
Our Daily Bread (Nikolaus Geyrhalter, 2005)
Percy Schmeiser: David versus Monsanto (Bertram Verhaag, 2009)
The Plow That Broke the Plains (Pare Lorentz, 1936)
The Price of Sugar (Bill Haney, 2007)
Queen of the Sun: What Are the Bees Telling Us? (Taggart Siegel, 2010)
The Real Dirt on Farmer John (Taggart Siegel, 2006)
Red Gold (Ben Knight and Travis Rummel, 2008)
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*Ripe for Change* (Emiko Omori and Jed Riffe, 2006)
*Risky Business* (Mark Dworkin and Melissa Young, 1996)
*Running Dry* (Jim Thebaut, 2005)
*Seeds of Plenty, Seeds of Sorrow* (Manjira Datta, 1994)
*Soul Food Junkies* (Byron Hurt, 2012)
*Sowing for Need or Sowing for Greed?* (Judith Bourque and Peter Gunnarson, 1990)
*Spend It All* (Les Blank, 1972)
*Step Up to the Plate* (*Entre les Bras*, Paul Lacoste, 2012)
*Super Size Me* (Morgan Spurlock, 2004)
*Tapped* (Stephanie Soechtig and Jason Lindsey, 2009)
*Terra Madre* (*Mother Earth*, Ermanno Olmi, 2009)
*Valley at the Crossroads* (John Doxey and George Spies, 2002)
*Water on the Table* (Liz Marshall; with Maude Barlow, 2011)
*We Feed the World* (Erwin Wagenhofer, 2005)
*Weather the Storm* (Charles Menzies and Jennifer Rasleigh, 2008)
*What’s on Your Plate?* (Catherine Gund, 2009)
*What’s Organic about Organic?* (Shelley Rogers, 2010)
*Yum, Yum, Yum! A Taste of the Cajun and Creole Cooking of Louisiana* (Les Blank, 1990)
Appendix 4
Selected Work in Food and Cultural Studies

Journals with research essays on foodways include Food and Foodways: Explorations in the History and Culture of Human Nourishment, Food, Culture and Society: An International Journal of Multidisciplinary Research, and Gastronomica.

APPENDIX 4


SELECTED WORK IN FOOD AND CULTURAL STUDIES

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SELECTED WORK IN FOOD AND CULTURAL STUDIES


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