

The background features large, semi-transparent, stylized letters 'JBF' in a light gray color. The 'J' is on the left, the 'B' is in the middle, and the 'F' is on the right. The letters are composed of various geometric shapes like rectangles and triangles.

James Beard
Foundation

Press Kit

**JAMES
BEARD
FOUNDATION**

About JBF

THE JAMES BEARD FOUNDATION

Dedicated to exploring the way food enriches our lives, the James Beard Foundation is at the center of America's culinary community.

Where Food Happens



Mission

To celebrate, nurture, and preserve America's diverse culinary heritage and future. The James Beard Foundation offers a variety of events and programs designed to educate, inspire, entertain, and foster a deeper understanding of American cuisine.

History and Programs

The James Beard Foundation was established in 1986 in honor of James Beard, a cookbook author, television personality, and teacher with an encyclopedic knowledge about food. Beard was a champion of American cuisine and is widely considered the father of American gastronomy. From the beginning, the James Beard Foundation has been at the forefront of America's culinary revolution.

The Foundation honors the spirit of James Beard by showcasing culinary artists at the historic James Beard House and administering a number of diverse programs. These programs include a national Food Conference, the Leadership Awards, educational initiatives, the James Beard Awards (considered the

"Oscars of the food world"), culinary school scholarships, Beard on Books series, and numerous publications in print and online. The Foundation also offers a robust social media community, tastings, lectures, workshops, food-related art exhibits, events for foodies under 30 and educational opportunities for students.

Dining at the James Beard House

The James Beard House is one of New York's best-kept gastronomic secrets.

The former townhouse of culinary icon James Beard, the James Beard House is in the heart of New York City's Greenwich Village. Over 200 days a year, a chef from somewhere across America is creating the best of his or her craft for a meal diners won't forget.

At the historic James Beard House, guests have a truly unique dining experience. Each evening begins with wines and a selection of passed hors d'oeuvre, followed by a multi-course menu with wine pairing. There's no tax. No tipping. Just pure gastronomic pleasure.

For media inquiries about the James Beard Foundation please contact Diane Stefani (diane@rosengrouppr.com) at 212.255.8455.

For details on all the James Beard Foundation has to offer, please visit www.jamesbeard.org

**JAMES
BEARD
FOUNDATION**

SUSAN UNGARO

Biography

Susan Ungaro was appointed President of the James Beard Foundation in April 2006.



The Foundation is located in a landmark Greenwich Village townhouse that was the former home of famed cookbook author and the “Father of American Gastronomy,” James Beard. Since her presidency began, Ungaro’s ambitious plans and insight for the development and future growth of the Foundation have already proven successful: expanding the Foundation’s culinary scholarship program; increasing its membership base with a new online enrollment program; bringing the annual James Beard Foundation Awards Gala to prestigious Lincoln Center; hosting the first 20-city James Beard Foundation Taste America Food Festival and JBF LTD: Pop Up Restaurant and Food Experience at Chelsea Market.

In 2010, Ungaro spearheaded an annual James Beard Foundation Food Conference to foster dialogue and action to improve our nation’s food system. In addition, The Foundation will launch the inaugural James Beard Foundation Leadership Awards in 2011 recognizing visionaries in business, government and the education sectors responsible for creating a healthier, safer and more sustainable food world.

Among her numerous honors, Ungaro was named one of the *TheDailyMeal’s* 50 Most Powerful People in Food in 2011. Ungaro has also been recognized with *Irish America* magazine’s Top Business 100 Award; Muriel Fox Communications Award from the NOW Legal Defense & Education Fund, and the Hope Award from the National Center for Missing & Exploited Children.

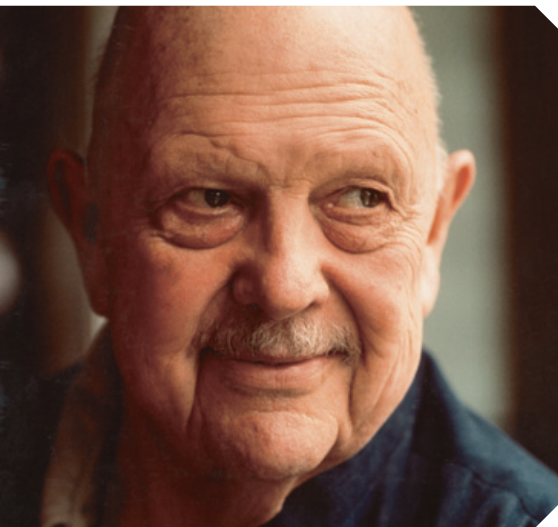
Ungaro’s frequent television appearances include Food Network’s *Iron Chef* and *Dinner Impossible*, Bravo’s *Top Chef*, Fox’s *Kitchen Nightmares*, NBC’s *Today* show, ABC’s *Good Morning America*, CBS’s *Early Show*, *20/20*, CNN and MSNBC’s *Morning Joe*.

Prior to joining the James Beard Foundation, Ungaro was Editor-in-Chief of *Family Circle* magazine; served as President of the American Society of Magazine Editors, and also as the Chairperson of the American Magazine Conference. Ungaro is currently on the Board of Directors of Housing Enterprise for the Less Privileged (HELP USA) and on the Advisory Board of Food Bank for New York Culinary Council.

JAMES BEARD

Biography

James Andrew Beard was born on May 5, 1903 in Portland, Oregon, to Elizabeth and John Beard.



His mother, an independent English woman passionate about food, ran a boarding house. His father worked at Portland's Customs House. The family spent summers at the beach at Gearhart, Oregon, fishing, gathering shellfish and wild berries, and cooking meals with whatever was caught.

After a brief stint at Reed College in Portland, in 1923 Beard went on the road with a theatrical troupe. He lived abroad for several years studying voice and theater, but returned to the United States for good in 1927. Although he kept trying to break into the theater and movies, by 1935 he needed to supplement what was a very non-lucrative career and began a catering business. He revolutionized what then passed for cocktail food by offering more substantive fare. With the opening of a small food shop called *Hors d'Oeuvre, Inc.*, in 1937, Beard finally realized that his future lay in the world of food and cooking.

In 1940, Beard penned what was then the first major cookbook devoted exclusively to cocktail food, *Hors d'Oeuvre & Canapés*. In 1942 he followed it up with *Cook It Outdoors*, the first serious work on outdoor cooking. Beard spent the war years with a brief stint in cryptography, but he primarily served with the United Seamen's Service, setting up sailors' canteens in Puerto Rico, Rio de Janeiro, Marseilles, and Panama.

When he returned to New York in 1945, Beard became totally immersed in the culinary community. Between 1945 and 1955 he published *Fowl and Game Cookery*, *The Fireside Cookbook*, *Paris Cuisine*, *James Beard's Fish Cookery*, *How to Eat Better for Less Money* (with Sam Aaron of the Sherry-Lehmann wine store), *The Complete Book of Outdoor Cookery* (with

Helen Evans Brown), and *The Casserole Cookbook*. He appeared in his own segment on television's first cooking show on NBC in 1946, and then on many other spots on television and radio. He contributed articles and columns to *Woman's Day*, *Gourmet* and *House & Garden*, served as a consultant to many restaurateurs and food producers, and ran his own restaurant on Nantucket. He became the focal point of the entire American food world.

In 1955, he established The James Beard Cooking School. He continued to teach cooking to men and women for the next 30 years, both at his own schools (in New York City and Seaside, Oregon), and around the country at women's clubs, other cooking schools, and civic groups. He was a tireless traveler, bringing his message of good food, honestly prepared with fresh, wholesome, American ingredients, to a country just becoming aware of its own culinary heritage.

Beard also continued to write cookbooks, most of which became classics and many of which are still in print: *The James Beard Cookbook* (1959), *James Beard's Treasury of Outdoor Cooking* (1960), *Delights and Prejudices* (1964), *James Beard's Menus for Entertaining* (1965), *James Beard's American Cookery* (1972), *Beard on Bread* (1973), *Beard on Food* (1974), *James Beard's Theory and Practice of Good Cooking* (1977), *The New James Beard* (1981), and *Beard on Pasta* (1983).

When James Beard died at 81 on January 21, 1985, he left a legacy of culinary excellence and integrity to generations of home cooks and professional chefs. He was hailed as "The Dean of American Cookery" and his name remains synonymous with American food.

MITCHELL DAVIS

Biography

Mitchell Davis is the Vice President of the James Beard Foundation, a cookbook author, a food journalist, and a scholar with a Doctorate in Food Studies from New York University.



Also a graduate of Cornell University's School of Hotel Administration, Davis spent two years cooking and eating in France and Italy before settling in New York City to write about food. He joined the staff of the James Beard Foundation in 1993.

In 2010, Davis conceived of and orchestrated the Foundation's inaugural annual Food Conference, a national dialogue on sustainability and public health in the foodservice industry at the Pew Center in Washington, DC. Attended by 85 thought leaders from across a broad spectrum of fields, including the Obama Administration's senior advisors for food policy, the annual conference has already become a hot ticket. Davis also helped launch the Foundation's Leadership Awards to recognize leaders and visionaries in the business, government, and education sectors of the culinary world.

Davis has appeared as a culinary expert on the Cooking Channel's *Food(ography)* and Food Network's *Throwdown with Bobby Flay*, and he is a regular judge on Food Network's *Best in Smoke* BBQ challenge. He was featured in a half-hour episode on Chanukah cooking that was part of the 2007 PBS series *The Holiday Table with Chris Fennimore & Emily Luchetti*, and his recipes were included in a companion cookbook. Davis's most recent cookbook is *Kitchen Sense* (Clarkson Potter, 2006). He is the author of two other cookbooks: *Cook Something* (Macmillan, 1997) and *The Mensch Chef* (Clarkson Potter, 2002), and co-author with Michael Ginor of *Foie Gras... A Passion* (Wiley, 2000), which won the International Cookbook Review's Prix la Mazille for Best International Cookbook

of the Year. Davis's articles about food, restaurants, and travel appear regularly in popular magazines, such as *Saveur* and the *Art of Eating*, and he is a contributor to the popular website Gilt Taste.

In addition to his work at Beard, holds a regional chair for North America on the academy of the World's 50 Best Restaurants program administered by the London-based *Restaurant* magazine. Davis was the chief restaurant inspector for the *Mobil Travel Guides* from 1997 to 2001, and he has consulted on a number of different food and beverage projects. Davis was a founding member of the board of the Gohan Society for Japanese culinary cultural exchange and was a member of the board of The Works, the "Catering for a Cause" initiative of the New York-based Housing Works nonprofit.

Davis's academic work focuses on restaurant reviews and their influence on taste. In his chapter in the new *Gastropolis*, Davis writes about the uniqueness of restaurants in the culture of New York City. He has written about the history of restaurant reviewing at *The New York Times* for the journal *Gastronomica*, and the history of reviewing and restaurants in the United States for various other publications. Davis is a frequent guest lecturer and panelist. He has taught food and theory classes at New York University and Cornell University and has been invited to speak at Yale and Williams. For eight years he co-directed NYU's master's-course on Italian food culture and the Mediterranean Diet in Florence, Italy, and has organized two international conferences on related subjects. Davis also frequently teaches cooking classes around the United States and Canada.

THE JAMES BEARD FOUNDATION HIGHLIGHTS

MEMBERSHIP OPTIONS

Friend Membership Offers Foodies a \$79 Value for Only \$29

CONTACT:

DIANE STEFANI

LEAH GOODMAN

212.255.8455

DIANE@ROSENGROUPPR.COM

LEAH GOODMAN

New York, NY—Since its inception in 1986, the James Beard Foundation has offered chefs, students and food and wine enthusiasts alike the opportunity to become a member of the world’s premier culinary arts nonprofit organization. James Beard Foundation members enjoy exclusive and delicious benefits as part of a community of food-world luminaries and growing world of people passionate about what we eat and where their food comes from. In an effort to unite all culinary aficionados from across the country and broaden its reach on a national level, the James Beard Foundation has diverse membership categories appealing to a broad base of culinary enthusiasts.

Friend Membership is for individuals all over the country interested in food and wine who want to stay abreast of the country’s exciting culinary scene. It provides a *seat at the table* of one of the most vital food organizations in the world, regardless of where you live. Friend Membership is available for \$29 per year and benefits include a subscription to JBF Notes, the Foundation’s members-only bimonthly printed newsletter; a subscription to Beard Bites, the Foundation’s biweekly electronic newsletter; and a \$50 dining gift certificate for your first visit to the James Beard

House. Friend Members are welcome to attend all James Beard Foundation events at general public prices.

“As our Awards and educational programs have grown over the years, food and wine lovers across the country have become increasingly familiar with the James Beard Foundation. Yet many foodies are unaware that they can be a part of our important organization by becoming a member,” said Susan Ungaro, President of the James Beard Foundation. “With our Friend Membership category, those who are passionate about food—from James Beard’s hometown of Portland, OR to Portland, ME—have the opportunity to be a part of the James Beard Foundation and our growing community of gastronomes.”

Additional James Beard Foundation Membership Categories

Associate Membership: For individuals interested in food and wine who want to stay abreast of the country’s exciting culinary scene and who plan on regularly attending James Beard Foundation events at the James Beard House in New York City and elsewhere. Associate members receive a discounted member price to all

THE JAMES BEARD FOUNDATION HIGHLIGHTS

MEMBERSHIP OPTIONS

Foundation events. Associate Membership is \$125 per year and benefits include a subscription to *JBF Notes*; a subscription to *Beard Bites*; member price for one person to all Foundation events; and a subscription to *JBF Events*, the bimonthly printed program detailing all Foundation events.

Fellow Membership: For individuals interested in food and wine who want to stay abreast of the country's exciting culinary scene and who plan on regularly attending James Beard Foundation events with a guest at the James Beard House in New York City and elsewhere. Fellow members receive discounted prices for two people to attend all JBF events and receive three months advance notice of upcoming JBF events through *JBF Previews*. Fellow Membership is \$250 per year for NYC-area and international residents and \$150 per year for non-residents (outside a 75-mile radius of NYC). Benefits include a subscription to *JBF Notes*; a subscription to *Beard Bites*; member price for two people to all Foundation events; a subscription to *JBF Events*; and a subscription to *Previews*, a monthly email with three months advance notice about upcoming events.

Chairman's Circle Membership: For food-loving individuals who want to demonstrate their strong commitment to the Foundation's mission and receive discounted prices for four people to attend all JBF events. Chairman's Circle members also receive three months advance notice of upcoming JBF events. Chairman's Circle Membership is \$500 per year and benefits include a subscription to *JBF Notes*; a subscription to *Beard Bites*; member price for four people to all Foundation events; a subscription

to *JBF Events*; and a subscription to *Previews*; invitations to Chairman's Circle Champagne receptions in New York City throughout the year.

Food and Beverage Professional Membership: For chefs and industry professionals who want to network with other members of the culinary community and attend Foundation events at the member rate. Food and Beverage Professional Membership is \$275 for NYC-area residents and international members and \$175 per year for non-resident (must live outside a 75-mile radius of NYC). Benefits include a subscription to *JBF Notes*; a subscription to *Beard Bites*; member price for two people to all Foundation events; a subscription to *JBF Events*; a subscription to *Previews*; listing in and access to the online Professional Directory; and James Beard Foundation member logo and link to display on your company's website.

Student Membership: For registered students with a passion for food. Student Membership is \$25 and benefits include student pricing at select events and educational programs; subscription to *JBF Notes*; subscription to *Beard Bites*; and access to the online Professional Directory. Student memberships are available to full-time students currently enrolled in a university, college, or culinary school. A copy of current student identification and bursar's receipt must be submitted with membership enrollment before it can be activated.

Corporate Membership: With over 200 dining events annually at the James Beard House and in the private corporate dining room, as well as numerous out-of-House

and special events throughout the year, the James Beard Foundation offers a unique opportunity for businesses to entertain clients and get their products and services into the hands of the food world's top tastemakers. A Corporate Membership is \$1,000 per year and benefits include: subscription to *JBF Notes*; subscription to *Beard Bites*; member price and benefits for six people; subscription to *JBF Events*; subscription to *Previews*; invitations to Chairman's Circle Champagne receptions throughout the year; the option to rent the Beard House for private events; and corporate listing in and access to the online Professional Directory (if your company is in the Food & Beverage Industry).

FOR MORE INFORMATION

about James Beard Foundation Membership, call 212-675-4984 or visit www.jamesbeard.org/membership.

ABOUT THE JAMES BEARD FOUNDATION

Founded in 1986, the James Beard Foundation is dedicated to celebrating, nurturing, and preserving America's diverse culinary heritage and future. A cookbook author and teacher with an encyclopedic knowledge about food, James Beard, who died in 1985, was a champion of American cuisine. He helped educate and mentor generations of professional chefs and food enthusiasts. Today, the Beard Foundation continues in the same spirit by administering a number of diverse programs that include educational initiatives, food industry awards, scholarships to culinary schools, and publications, and by maintaining the historic James Beard House in New York City's Greenwich Village as a "performance space" for visiting chefs. For more information, please visit www.jamesbeard.org. Find insights on food at the James Beard Foundation's blog *Delights & Prejudices*. Join the James Beard Foundation on Facebook. Follow the James Beard Foundation on Twitter.

PRESS

The Record

\$1.50

SUNDAY

May 31, 2009



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The Record

THE TRUSTED LOCAL SOURCE

INTRIGUING PEOPLE: SUSAN UNGARO



CAROLINE GALASSIOTTI/STAFF PHOTOGRAPHER

"I have the best job in New York and probably the country," says Susan Ungaro, president of the James Beard Foundation, sitting at the home of the legendary chef and author.

"Chefs, restaurateurs, winemakers... they're just incredibly creative, passionate people."

—SUSAN UNGARO

Appetite for change

Magazine exec from River Vale takes on the challenge of rebuilding the scandal-torn House of Beard

By ELISA UNG
STAFF WRITER

It is one of her favorite sayings. "I have the best job in New York and probably the country," Susan Ungaro, president of the James Beard Foundation, tells a camera crew on the red carpet outside Lincoln Center in Manhattan. This rainy evening is the foundation's annual awards, the Oscars of the food world. And Ungaro, in a blue evening gown, graciously thanks Ernest Lagasse for hosting, poses with actor Stanley Tucci and brightly remarks "long time no see" to New York chef Eric Ripert. "Isn't this fun?" she asks. It was also remarkable, if you flashed back just a few years in the history of the foundation, which promotes the culinary arts and is named in honor of the late cookbook icon James Beard. In 2005, it was embroiled in financial scandal and deep in debt. Its former president was jailed for stealing money. Its entire board had resigned. Meanwhile, Ungaro was a world away, working as the editor of Family Circle magazine, overseeing stories about marriage issues and home décor. But the River Vale resident previously unknown to much of the culinary world is now one of its most prominent spokeswomen. Hired in 2006 to revamp the foundation, she is now an indefatigable talking about Beard's famous cookbooks on television as she is instructing waiters at a dinner at his former Greenwich Village residence. "It has a lot more symmetry and rationale than one would think," says Ungaro, 53.

"Chefs, restaurateurs, winemakers... they're just incredibly creative, passionate people, and they're the same kind of people I worked with in editing a women's magazine." But before she took the job? "I would not describe myself as a foodie. I love food, but I was not someone who was a chef stalker." Is she now? "No." And she doesn't have to be. They come to her. The annual James Beard awards are the highest honors in the food business. An invitation to cook at the ceremony or at one of the dinners at the Beard house provides invaluable national exposure for chefs. And Ungaro oversees all of it. "Since she took it over, things have never been so organized, so approachable," says Miami celebrity chef Michelle Bernstein. "I know it's always going to be James Beard's house, but it's now Maria Ungaro's house." Ladia Bastianich, the prominent Italian chef and restaurateur, calls Ungaro "a woman of substance, but with a gentle demeanor." Bastianich recounts a lunch meeting in which Ungaro told her a cruise company had pledged a contribution to the foundation if the chef agreed to appear on an Italian cruise this fall. Armed with all the numbers, Ungaro kindly pressed Bastianich into an immediate decision. "That's a great business tactic. I couldn't refuse," she says. Ungaro grew up in New Milford, the eldest of six children born to working-class Irish immigrant parents. Her mother and father expected her to go to secretarial school. She persuaded them to let her commute to William Paterson College in See APPETITE Page F-3

"Chefs, restaurateurs, winemakers... they're just incredibly creative, passionate people."
SUSAN UNGARO

PRESS

The Record

INTRIGUING PEOPLE: SUSAN UNGARO



CHEF'S CHOICE: As food world ambassador, Susan Ungaro (in her River Vale kitchen) has been called everything from "a visionary" to "the total package."

Appetite: Rebuilding the House of Beard

From Page F-1

Wayne, all the while working her way through school at McDonald's in River Edge.

In 1976, she took a \$9,500 job as an editorial assistant at Family Circle, one of the country's biggest women's magazines. Her first story: "Free food booklets to send for."

Others: "15 proven ways to get a better job." Or one she pitched before she became a mother: "Are you too embarrassed to tell your children about sex?" (The editor asked her: "Do you have kids?" Her reply: "No, but I was one.")

She says she was the first senior editor to return to work after having her first baby. Even then, she was focused on Family Circle's top job. ("I felt that it was a fantastic opportunity to make a difference in women's lives.")

That call came at an inopportune time when she was seven months pregnant with her third child.

Three children and two parents with big careers — her husband, Colin, was a publishing-company president — was possible in part because her parents lived nearby. And Ungaro eventually realized that "motherhood is a business asset ... if you treat your employees the way a good mother will treat her children, you'll probably be a good leader."

Her family life became a primary source of stories, her husband and kids often showed up in her well-read monthly editor's notes. There was the campaign by Colin Ungaro and the kids to get another dog after the death of their first, Blarney (they now have a beagle named Max). Or Ungaro's realization that she spent 17 hours out of each week in the car. Or her kitchen remodel: a floor that disguises dirt, a wast-high microwave. Or the time

her son Matthew asked how sex-change operations work.

"Lots of times, our friends' moms might be reading and our friends in school might bust our chops — like with childhood bed-wetting, she might use me or my brother as an example," laughs her elder son, Ryan, now 26.

Ungaro spent 11 years as the top editor, overseeing stories that raised awareness of bone transplants and child abductions. She was also asked to serve on President Clinton's Women's Roundtables.

Colin Ungaro describes his wife as driven.

"But I think, more importantly, she has a curiosity for lots of different things," he says. And though being a leader came naturally to her, there were "certainly lots of late nights ... reading and reading, and burning the midnight oil, that no one else saw but helped her to get where she did."

But in 2005, after Ungaro had spent nearly three decades at Family Circle, the magazine was sold. Suddenly, she was out, looking for a new career in her 50s. "It was like the stories I wrote about," she says.

Around the same time, Leonard F. Pickell Jr., president of the Beard Foundation, pleaded guilty to second-degree larceny for stealing more than \$1.1 million from the foundation. A board member, Bon Appetit editor Barbara Fairchild, knew his replacement needed to be organized, personable and deadline-oriented. "It was kind of ironic to me because it

sounded like something an editor in chief does," says Fairchild, who submitted Ungaro's name.

Ungaro eventually won the job over candidates from the non-profit, food and media industries. "Susan has a wonderful gift with people," says Woodrow W. Campbell, chairman of the foundation. "As a CEO, she's sort of the total package."

But the reaction from many in the food world was more like:

"I think one of the reasons I succeeded, with my staff, is that I never thought we couldn't do it."
SUSAN UNGARO

Who? "I thought it was an odd choice," says Drew Nieporent, a Ridgewood resident and veteran Manhattan restaurateur. "I didn't know who she was, and most people didn't know who she was."

Ungaro reported to work and found a \$1.4 million operating deficit. "She hadn't really expected that," Campbell says.

"We had talked about it, but it took her a bit by surprise."

Much of Ungaro's focus has been on financial stability, which meant bringing in new corporate sponsorship. However, her boldest action was moving the awards from a Marriott ballroom to Lincoln Center's Avery Fisher Hall. The expensive venue was a big risk at a time when the foundation was suffering. But the splashy, high-profile event meant sponsors multiplied and more tickets sold.

She also started an active public-relations effort that included television appearances like NBC's "Today" show, "Top Chef" and "Kitchen: Impossible." A Beard cookbook, "Beard on Food,"

was reissued, and there's a deal to publish an anniversary edition of another. The foundation took a loan out on the Beard house and oversaw its renovation.

Ungaro's motto was "mass with class," raising awareness while keeping prestige. "I think one of the reasons I succeeded, with my staff, is that I never thought we couldn't do it," Ungaro says. "Partly out of business naivete. I look back now and I would say I was an irrational optimist."

Thomas Keller, a celebrated chef who owns Manhattan's Per Se and Napa's The French Laundry, says Ungaro had stabilized a foundation that was vital to the culinary industry. "She's a visionary, someone who can look forward, someone who can anticipate the needs of an organization."

Nieporent, the initial skeptic, agrees. "Now that the jury has come back, I think we all approve. She's really given an coherence to what the mission's all about." And, "she's just lively, she's full of piss and vinegar, she's a lot of fun."

The foundation has paid off all but about \$350,000 of its deficit, Ungaro says it should be back in the black by next year. She envisions giving out more scholarships, travel and study grants for chefs, even holding a Daves-like food conference at some point.

And about that job of hers — why exactly is it the city's best?

"Food has become such a central cultural part of everybody's world," she says. "Chefs are really nurturing, loving people. You hear them say things like, 'What do I do for a living?' I make people happy. It's very inspiring. There's no doubt that I gravitate toward that."

E-mail: ung@northjersey.com

BACKGROUND

Susan Ungaro

Age: 55

Home: River Vale

Family: Husband of 31 years, Colin, a publishing consultant; sons Ryan, 26, a recent graduate of Mount Sinai Medical School in Manhattan, and Matthew, 21, a junior at Skidmore College in Saratoga Springs, N.Y.; daughter Christina, 14, a freshman at Pascoack Valley High School in Hillsdale.

Background: Earned bachelor's and master's degrees from William Paterson College in Wayne, joined Family Circle as an editorial assistant in 1976 and was eventually named editor in chief in 1994; was replaced in 2005 after the magazine was sold. Hired as president of the Jarvis Beard Foundation in 2006.

On her \$242,000 job as president of the non-profit that promotes the culinary world: "You're the chief salesman, the chief spokesman. A lot of it is communicating convincingly that you have plans in place and people want to make sure they're on board with you."

On the Beard dinners and awards, both of which are open to the public: "We are not a closed dining club, and that is probably the most important thing that I want people to understand."

On today's celebrity-chef work: "I love the Food Network shows. I don't have that snobby foodie attitude. Rachael Ray — teaching people how to cook a meal in real time in 30 minutes — that's exactly what I was trying to do with Family Circle."

On her own high-profile turn as a judge on "Top Chef," where the eventual winner, Hosea Rosenberg, had to make her "last meal" — shrimp scampi and tomatoes Provençal: "The shrimp was cooked perfectly. I would have liked it to have been a little bit more garlicky and a little bit more robust in flavor. The tomatoes Provençal was good, but it wasn't great. I wanted more crumbs and garlic flavor." (She had originally asked for roast chicken, but fellow judge Lidia Bastianich claimed that first.)

Where she and her family dine in North Jersey: Places where they "don't have to get dressed up. It's casual, fun and consistently great food" — Rudy's in Closter, the Iron Horse in Westwood, Golden Dynasty in Hillsdale, Davey's Locker in Montvale, Kizuki in River Vale and the Ridge Diner in Park Ridge.

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PRESS

FOR WOMEN OF STYLE & SUBSTANCE
MORE

FOR WOMEN OF STYLE & SUBSTANCE
MORE

**BEST
FALL
LOOKS
UNDER
\$250**

***MODERN
FAMILY'S
JULIE
BOWEN**
THE SWEET
REWARDS OF
NEVER
GIVING UP

**WHEN LIFE
FORCES YOU
TO REINVENT**
PAGE 65

**CHIC JEANS
FOR EVERY
OCCASION**

**MAKEUP
TRENDS**
(STYLISH, NOT SILLY)

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DEFENDS HER
FAMOUS DAD**

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DO YOU HAVE WHAT IT TAKES TO WORK FOR A NONPROFIT?

Women who've made the leap share advice on how to get yourself hired—and dish on what's different about jobs where the goal is to do good << By Walecia Konrad



"I FEEL completely fulfilled in a way I never did in the corporate world. I constantly have to stretch and grow." —Wendy Foster, a former AOL executive, now president and CEO of Big Brothers Big Sisters of Massachusetts Bay

"I WAS TIRED of selling stuff that was no big deal. You get so stressed out about watches or underwear, and for what? Because someone isn't going to look as good today?" —Kristi Rowe, former vice president of marketing at Calvin Klein, now a senior adviser in creative development at the Partnership at DrugFree.org

"WHEN I LEFT the corporate world, I had a young daughter, twin boys and three stepchildren. Quite frankly, I was desperate for some flexibility." —Beth Chappell, a former vice president at AT&T, now president and CEO of the Detroit Economic Club

AT SOME POINT, almost every woman who works in business thinks, Why on earth am I doing this? Fantasies of leaving the rat race soon follow, fueled by a desire to do some good. At these moments, working for a nonprofit can seem tempting, especially since there's a perception that such

Susan Ungaro, president of the James Beard Foundation, grew up watching the famous chef on TV. Here, she stands before his portrait in the organization's library.

/ **work** /

jobs involve less political infighting and offer a more balanced life, albeit with a lower salary. Another aspect of nonprofits' appeal: Despite the current downturn, they're still hiring, according to research by the Bridgespan Group, a consulting firm. In fact, leadership openings are expected to double in the coming years as baby boomers retire and many existing organizations expand.

And then there's the passion. Working for a nonprofit means bringing a mission to your work that is completely different from simply trying to boost the bottom line. "I wanted something that would engage me more," says Keri Putnam, executive director of the Sundance Institute, who moved into the job after a career as a production executive at HBO and Miramax. She had worked with many Sundance alumni on films such as *The Laramie Project*, and she believed in the organization's commitment to promoting the work of new, risk-taking filmmakers. "I felt deeply connected to the institute's focus on empowering artists," she says. During last year's festival, for example, Putnam was ecstatic when audience members donated money to the Hilde Back Education Fund after watching *A Small Act*, a documentary about a boy in Kenya and the benefactor who paid for his schooling. "If you're going to work for a nonprofit, make sure you connect emotionally," Putnam says. "Because you will be an ambassador for that mission."

But making the transition from a for-profit environment—in which enhancing the bottom line is the clear goal—to a world where success is hard to quantify can be a mysterious, even grueling process.



BEFORE YOU QUIT YOUR DAY JOB, VOLUNTEER...

The good news is, few opportunities in life offer as much chance for a dress rehearsal: Simply roll up your sleeves and volunteer or sit on the board of an organization that appeals to your interests. For 11 years, Susan Ungaro worked as editor-in-chief of *Family Circle* magazine. While she was there, she served on the boards of several nonprofits, donating her time—and sometimes the pages of her magazine—to causes she believed in. "One month we profiled Matilda Cuomo, who ran the mentoring program within Help USA," she says. "I thought they were doing important work, and I got involved putting together an extensive marketing campaign." After a neighbor's daughter—whom Ungaro used to babysit—received a bone marrow transplant, Ungaro joined the board of the Marrow Foundation, helping to increase the number of donors. "I became interested in nonprofits as a way to bring awareness to the issues I care about," she says.

When Ungaro left the magazine, she put the word out that she'd like to run a foundation. "I was already familiar with how they worked," she says. "And I had dozens of connections who could help me in my search." A friend who sat on the board of the James Beard Foundation, which celebrates food in America, mentioned that the organization needed a new leader. Ungaro, who had long been familiar with the foundation because of *Family Circle's* emphasis on diet and nutrition, was definitely interested. "They wanted someone to take it out of the red and into the black," she says. "They reached out to me, and it was



PUT YOUR MONEY WHERE YOUR PASSION IS

>> If you'd like to pursue a board seat at a nonprofit, be aware that many organizations expect board members to contribute anywhere from \$500 to thousands of dollars, says David Schachter of NYU. At the very least, they will look for board members who have a broad network of potential donors.

If you find yourself working at an underresourced nonprofit, you may end up contributing cash to buy supplies. Rather than getting blindsided, ask the hard questions about the nonprofit's funding and finances before accepting the job. (Sites that offer financial information include guidestar.org and bbb.org/us/charity.)

the right fit." Today she's especially proud of the foundation's scholarship program, which helps aspiring chefs.



... OR TAKE A CLASS

Many universities offer courses in nonprofit management, often with an emphasis on the key to any nonprofit's success: fund raising. That happens to be the one skill that's typically lacking on a corporate résumé. "Fund raising is a huge part of what you have to do, and asking people directly for money is a big change," says Gail Garramone, executive director of Fashion Delivers, a charitable foundation that collects unsold clothing from the fashion industry and donates it to people in need. "This year we distributed formal wear to 150 female military personnel and wives of servicemen and found dresses to fit every one of them. It was completely gratifying."

Before landing her nonprofit job, Garramone spent nine years as vice president of public relations at Liz Claiborne. Then she got laid off. "I took some time, made great pots of meatballs, then enrolled in a nonprofit class at NYU," she says. There, Garramone learned the

basics of running a nonprofit, including how to organize fundraising events and write proposals for grants. "It was a real hands-on education," she says. "Just one course gave me the vernacular to talk to the board of directors that ultimately hired me." As part of the class, she wrote a mock business plan for a nonprofit community center in Manhattan, and the plan became a selling point on her résumé when she applied for the Fashion Delivers job. "There are days when I deal with repetitive, petty stuff," she says. "But I so believe in what we do—and that makes it all worth it."



REPOSITION YOUR SKILLS

To figure out what type of nonprofit job you could qualify for, Kathleen Yazbak, a partner at the Bridgespan Group, suggests studying nonprofit job boards such as Idealist.org or the one her company sponsors, Bridgestar.org. "See if the descriptions are similar to what you do. Look closely at the qualifications and ask yourself, What in my background would I highlight in an interview for this job?"

Like any career change, the search for a nonprofit job

takes time and effort. For Wendy Foster, the process began when she heard that her father's cancer would need more aggressive treatment. "His illness put things in perspective for me," she says. So she quit an executive position at AOL and began a full-fledged hunt for more-meaningful work. Eventually she turned to a career counselor, who helped her figure out that she wanted to work with young people. The job she later scored: vice president for program services for Big Brothers Big Sisters of Massachusetts Bay (she now runs the organization). The transition she thought would take three months had lasted three years.

Once you find the nonprofit you believe in, you'll need to rethink and restate your skills and experience to underscore their relevance. Even the lingo will be different, says David Schachter, assistant dean for student affairs at New York University's Wagner Graduate School of Public Service. A president or CEO in the corporate world is typically called an executive director at most nonprofits; managers are called directors. Development or fund raising is roughly synonymous with corporate sales and marketing. The trick is to translate your experience in a way that makes sense. "So many of us are salespeople and don't even know it," says Ungaro. "You're selling your ideas to your boss and colleagues. If you're passionate about a cause, you'll have the ammunition to be a great salesperson."

But be prepared for a possible step down in money, title and personnel. After six years as vice president of marketing at Calvin Klein, Kristi Rowe accepted a job as deputy director at the Partnership at DrugFree.org (she's now a senior adviser in creative development). "It was a big step down from being a vice president in terms of salary and title," she says. "It also meant going from having a support staff to doing the job in its entirety—by myself." The change was worth it. "To be able to make a difference is what drove me here," she says. "I grew up with those ads"—the This Is Your Brain on Drugs campaign—"and they

stuck with me. To be part of something that resonated so deeply with me is incredible."

Before she got the job, however, Rowe had to convince the Partnership that she wasn't overqualified. She applied for an open position she found on Hotjobs.com and persuaded the interviewers to give her a chance by pointing out that her experience at Calvin Klein would help bring in pro bono ad campaigns. "I was familiar with the creative-development process. That was my selling point," Rowe says. "Now I manage my own projects, something I love. I felt I could stretch the job, and that turned out to be true." ■



DEVELOP A NEW WORK STYLE

You've landed the job; now give yourself time to adjust to your environment. "On my first day, I realized I'd be doing everything from asking major sponsors for support to buying paper clips," says Beth Chappell, president and CEO of the Detroit Economic Club. "After working at AT&T, it was hard not to have that globe logo on my business card. I went from Beth Chappell, La-Di-Da, to, well, just Beth Chappell." And expect a nonprofit salary to pay 15 to 20 percent less than what you're making in the for-profit sector. "You do a nonprofit job for the love of it—and then you find out it's twice as hard and doesn't pay as much," says Putnam.

As great as management by consensus and the lack of hierarchy may have sounded during interviews, job changers admit the reality takes some getting used to. "It's a little more bureaucratic than you'd think it would be," says Rowe. "The head of fund raising thinks this, the head of strategy thinks that, the head of PR thinks this. Managing through that can be a challenge." But for most women, the rewards override any complaints. "It's not just about selling more product," says Rowe. "I realized that people's livelihoods and sometimes even their lives are at stake if I don't do the right thing. That passion drives everything, and it's wonderful." ■

/ **work** /



RETOOL YOUR RESUME FOR YOUR NONPROFIT-JOB SEARCH

>> List Your Nonprofit Experience First Highlighting your board memberships, volunteer work or other involvement with nonprofits—even if they're not as impressive as your corporate accomplishments—lets a potential employer know you're serious about making the switch, says David Schachter of NYU.

>> Target the Organization's Needs Consensus management and strapped budgets dominate nonprofit cultures, so underline positions and activities that show you can deal with both, says Kathleen Yazbak, a partner at the Bridgespan Group. Someone with 25 years' experience at a place like IBM wouldn't immediately seem like a good cultural fit with a nonprofit. But if you make it clear that you're the person who initiated operations in China on a shoestring or managed a new product launch that involved the cooperation of five warring divisions, organizations will take notice. Because nonprofits don't necessarily measure success in terms of money, demonstrate how you were instrumental in quantifying hard-to-measure outcomes, like customer satisfaction.

>> Emphasize Your Enthusiasm Nonprofits are looking for proof of your dedication to their cause. No detail is too small to include. If you're looking for a job in youth development, for instance, go ahead and list your work for the PTA, the tutoring you do at the library and anything else that relates to young people. Nonprofits will see all of that as signs that you're ready to take the next step.

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PRESS

HUFFPOST FOOD

Community, Not Exclusivity, at The James Beard House

—REGINA VAROLLI



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Chef Ben Batterbury plating his dessert: Strawberry Pavlova with Otago Saffron Custard and Lemon Verbena Ice Cream (Keith Coleman Photography, Courtesy of True South / The Rees Hotel)

So many people think it takes a membership, or being on some foodie A-list, to dine at The James Beard House. To the outside world, the place has an aura of exclusivity, one that defies the community feeling you get on the inside. Truth is, anyone can enjoy a beautiful meal by a diversity of gifted guest chefs at The Beard House. No membership required.

To get invited to a press lunch though, you do need to be on someone's list. Luckily I was when Executive Chef Ben Batterbury of The Rees Hotel's True South Dining Room in Queenstown, New Zealand traveled 9,300 miles to cook at The Beard House.

While it felt like a privilege to get my first press invite, it truly is a privilege to be invited to cook at The Beard House. Among chefs in America, it's considered an accomplishment. Funny enough though, being based in New Zealand, chef Batterbury told me he didn't realize this until he arrived in New York City.

"I didn't know the reputation of The James Beard House, that it was such a big deal to make a dinner here," admitted Batterbury with a chuckle. "Then when I got to New York and was meeting people around town, everyone I talked to made me realize it was a big deal." But Batterbury

still wasn't nervous, telling me, "Cooking is what I do for a living, it's just that I'm doing it in a different kitchen."

Batterbury's confidence played out on his plates, an exquisitely executed parade of some of the best products New Zealand has to offer. But he did labor hard on it, "I started planning the menu six months ago. It was a lot of work and I had to see what New Zealand products we could find out here. At True South I source all my products locally and I deal with people I know."

Batterbury told me there's a "community feeling" among producers, farmers, cheese makers, etc., and chefs. "And, people can farm, fish, and produce properly all over New Zealand, you don't have the smog, pollution, and crap like that anywhere."

One product he could source in NYC was New Zealand King Salmon. While not native to New Zealand, King Salmon has thrived in the pristine waters of the Te Waikoropupu Springs and the Marlborough Sound in this super environmentally conscious country. The cured salmon dish included rhubarb pickled in Heilala vanilla from the Vav'u Island of Tonga, a tortellini stuffed with smoked salmon, crème fraîche and pickled ginger, avocado mousse and cubes of raw kohlrabi.

PRESS

HUFFPOST FOOD



From top: Sealord New Zealand Greenshell™ Mussels, Roast Garlic Butter, Parsley and Horseradish (Courtesy of James Beard House); The salmon dish that won over my taste buds (Courtesy of James Beard House); Batterbury's dish did justice to New Zealand Lamb (Courtesy of James Beard House)

Now I don't like salmon, and I've only ever met one salmon dish I liked (it was made by Cesar Ramirez at The Chef's Table at Brooklyn Fare). Still, every time salmon is placed in front of me, I always try it, because I never know. Thankfully my willingness to keep trying was rewarded. Batterbury gave me the second salmon dish I've ever liked, something I attribute to both the quality of the product and the talent of the chef.

Of course there was New Zealand lamb, which I think is the best, and Batterbury made the most of it by roasting the loin and also braising the shoulder, molding the tender shredded shoulder meat into a rectangle, breading and then frying it (YUM!). It was served with Swiss chard, courgette Provençal, smoked aubergine purée, and Boulangère potatoes (potatoes layered with caramelized onions and cooked in butter).

The whole meal was paired with fine New Zealand wines like a Neudorf Moutere Riesling 2009 and a Vinoptima Noble Late Harvest Gewürztraminer 2004. A lover of New Zealand wines already, another surprise besides the salmon was the cheese course. I had no idea New Zealand produced such wonderful cheese. Among the offerings was a Kapiti Kikorangi from Fonterra—a triple cream cheese marbled with deep blue veining, and a Tuteremoana aged Cheddar.

I got treated to a nice wedge of Blue River Dairy Curio Bay Pecorino later that same night. I had to double back to The Beard House because I neglected to grab my goodie bag. When I popped my head into the kitchen to thank Ben again for the lovely lunch—he was still there doing the dinner—he handed me a chunk of cheese we didn't get earlier. Prejudice in favor of Italian Pecorino, I nevertheless nibbled away the entire piece on my way home. I have to admit it was good, very good.

While I was at The Beard House I squeezed in a quick interview with Director of House Programming Izabela Wojcik. An envious position to hold in this food fanatic city, I wanted to get her take on the Beard House image of exclusivity. She sighed, "I've tried hard over the years to shake the notion of the private club for members, because that's not what we are."

Twenty-five years ago, the James Beard Foundation was just a group of people who came together to save the house where James Beard lived. When it went up for sale, those who had been his students, colleagues and friends—all of whom had dined in his home over the years and saw it as a gathering place for great food and conversation—just wanted to buy the house, and somehow preserve it as the open, communal place it had been when Beard called it home.

PRESS

HUFFPOST FOOD



Above: The dining room at James Beard House (Courtesy of James Beard House) **Right:** New Zealand cheese served with New Zealand Jazz apples from ENZA farms (Keith Coleman Photography, Courtesy of True South / The Rees Hotel)



“At the beginning everyone was a volunteer, and the work that went into saving the house became a bigger spirit than just the building itself,” explained Izabela. “Today the Beard House still offers a unique dining experience. Everyone is seated communally so people make new friends. You get wonderful food prepared by renowned chefs of caliber, but you’re still dining in someone’s home.”

That someone is of course not just anyone, it’s James Beard, and that fact adds a magic and a history to the experience that no restaurant, however acclaimed, can match. While it’s not a haunted house, it is a house filled with the spirit of a great man and his passionate love of food, and of all those who came to share a meal with him throughout his time there.

When you consider that eating at The James Beard House doesn’t cost more than any other fine dinner in NYC, there’s no reason why you shouldn’t experience this magic for yourself. Each meal holds surprises, every visiting chef is talented, and each guest feels at home.

Here’s the link to The James Beard House list of upcoming chefs dinners, which you can easily reserve online:

<http://www.jamesbeard.org/?q=node/17>

PRESS

THE WALL STREET JOURNAL.

THE WALL STREET JOURNAL.

HEARD & SCENE

TUESDAY, MARCH 29, 2011

Foodies Feast, Family-Style

BY MELANIE GRAYCE WEST

You know the food is really good when a bunch of foodies are devising clever ways to abscond with a whoopie pie after an epic 20-dish meal.

Sunday, the Chelsea Market was cleared out for the third annual Sunday Supper fund-raiser. The event benefits the James Beard Foundation and helps provide culinary-school scholarships to children who live in Chelsea's Robert Fulton Houses through an organization called Fulton Youth of the Future.

Sunday's supper was the brainchild of Michael Phillips, managing director of Jamestown Properties, owners of the Chelsea Market. "The idea was to really create a casual event around food that allowed the chefs and the guests to interact together," said Mr. Phillips, who is also a trustee for the James Beard Foundation.

Three long tables spanning nearly half a city block were set with giant platters of food. It was like Thanksgiving, but with 280 people. The James Beard Foundation pulls in chefs from around the country for the event, transforming Chelsea Market into one giant, unified kitchen.



Michael Phillips, Chef Bill Telepan and Susan Ungaro

Among the standout dishes were deviled eggs in the shell made by Anne Quatrano, chef of Atlanta's Bacchanalia. The deviled eggs were, well, a devil to pull off. "My staff hates me because we had to top and peel all of those eggs," said Ms. Quatrano.

Joe McAtee of Honey in Doylestown, Pa., cooked up Kurobuta pork meatballs with ramen noodles. It was, as Mitchell Davis, vice president of the James Beard Foundation said, "stoner food." He had two servings. Others at the table had more.

Dan Silverman, chef of the Standard Grill in New York, served up beef navel, a cut of belly meat normally used for pas-

trami. "I love the beef navel whatever it is," said Susan Ungaro, president of the James Beard Foundation.

And then out came the whoopie pies.

Emily Luchetti, pastry chef at San Francisco's Waterbar and Farallon restaurants, makes hers using a mix of Cacao Barry and Valrhona cocoa powders. The cream filling is a blend of buttercream and a little white chocolate.

Mountains of them landed on the tables at 9:12 p.m. and disappeared by 9:35 p.m. Guests used whatever means possible to take a pie to go, shamelessly carrying them out on plates, in cloth napkins and by the handful.



Chelsea Market cleared out for the Sunday Supper benefit.



A farm egg dish was on the menu for the event.



Chef Michael Nischan prepares heirloom grain risotto.



Dan Silverman cuts braised beef.

Photos: Suzanne Lee/The Wall Street Journal (3)

PRESS

The New York Times Magazine

MARCH 16, 2008

3.16.08 **The Way We Eat** By Aleksandra Crapanzano



The Book of James

'Beard on Food' is up there with the other culinary bibles.

"In the beginning, there was Beard," Julia Child famously declared about the paterfamilias of American cooking, an opinion echoed in one way or another by almost all of her contemporaries. And while James Beard is often criticized for having ended an otherwise exemplary career in a blaze of corporate sponsorship — his ample pear-shaped frame and zealous grin on perhaps too many food labels — his legacy remains largely undiminished. As David Kamp writes in "The United States of Arugula," Beard, along with Child and Craig Claiborne, transformed the notion of cooking from a homemaker's chore to a cultural pastime. Without Beard, it's doubtful that cooking today would be considered an American art.

My own introduction to Beard was rather less than a watershed moment: I discovered his classic "James Beard's American Cookery" at a stoop sale, at the bottom of a one-dollar pile. It was a book I had always meant to read. I had cooked my way through Julia Child and La Varenne, but I had never read the man who helped start it all — not even his supposed *chef-d'oeuvre*, an encyclopedic volume with more than 1,500 recipes, loved by generations and still selling after 36 years in print.

I opened "American Cookery" the minute I got home. Imagine my disappointment when the first recipe I turned to was Blushing Bunny, a horrid concoction of thickened tomato

soup, mustard and crackers. To his credit, Beard didn't seem to be a fan of this dish, either. In his preface to the recipe, he wrote: "It is not as bad as it may sound and has weathered well through the years." Hardly an endorsement. I flipped through a few more pages to a recipe for Sloppy Joes, only to find another disclaimer: "This is a product of the modern age, and though it is not a palate-tingling delight, it has a large public." I tried to forgive Beard — he was, after all, trying to write *the* American cookbook — but a recipe for Mystery Cake, made with canned tomato soup and frosted with a chocolate cream-cheese icing, was too much. Enough with the tomato soup! I put the book on a bottom shelf and forgot about it — until recently that is, when a new edition of "Beard on Food" landed on my desk.

Written with a contagious enthusiasm, this collection of Beard's own favorite essays and recipes was originally published in 1974. Beard's is a storyteller's voice — generous, gregarious and witty — and it is easy to overlook the immense amount of information (on everything from mustard to Nesselrode pudding) that he packs into a concise 311 pages. And Beard's stories are wonderful. He tells of being a young tourist in London and splurging on tea at the Ritz; of a long, lazy lunch of whiting-and-sea-urchin

Aleksandra Crapanzano is a screenwriter who lives in Brooklyn.

PRESS

Newsday

SECTION 6 | SUNDAY, SEPT. 17, 2006 newsday.com/lilife

Newsday

Lilife
HEMPSTEAD EDITION

RECIPE for a **CHEF**
Local teens don aprons
with aid of a new scholarship
G4

ALSO INSIDE: IRENE VIRAG ON GARDENS **PLUS** REAL ESTATE ADVERTISING / CLASSIFIED

PHOTO BY ROBERT SPINCKA

■ **Taylor Cavanaugh's favorite after-school treat:** Blue cheese salads and boneless, buffalo wings at Applebee's

■ **Aspirations:** To cater celebrity awards dinners or cook for a high-end hotel

Three llers take their passion to a culinary school in Rhode Island

BY JEAN TANG
SPECIAL TO NEWSDAY

For many, college is a time to figure out where to make one's mark. Not so for three local high school



COOKING UP their future

graduates, Taylor Cavanaugh, Jason Ganga and Ashley Chmela are all certain of their life's mission — to create food.

This month, these aspiring chefs, recipients of \$10,000

ON THE COVER: Jason Ganga, Ashley Chmela and Taylor Cavanaugh in their first full week at Johnson & Wales University

scholarships provided by the James Beard Foundation and Walter Egan. Veterans started culinary school. The new scholarships are a joint award by the two entities, co-sponsors of Chef de Campagne, the Hampton's hottest summer-time charity fight.

At the July event, where attendees paid up to \$300 a plate to savor champagne glasses, taste dishes prepared by A-list chefs and led to silent auctions items, the three winners of the Chef de Campagne scholarships were announced.

Jason Ungaro, president of the James Beard Foundation, along with French Culinary Institute dean Christopher Pagani, culinary instructor Barbara Huber and New York lawyer Woodrow W. Campbell

The Beard House, named in honor of the man sometimes referred to as the father of American gastronomy, is where the country's most talented chefs are invited to cook in its celebrated kitchen for food-loving diners.

In 1975, Beard established a cooking school in his Greenwich Village home, where he taught until he was 83. After his death in 1995, Julia Child and others purchased the house and converted it into a center to showcase culinary excellence.

Collectively, all three of the scholarship winners, who grew up in different towns on Long Island and did not know one another, will be honing their skills at the College of Culinary Arts at Johnson & Wales University in Providence, R.I.

Taylor Cavanaugh, 18 When she was 3, Cavanaugh could be found on weekends sitting at foot of

■ **Jason Ganga's favorite dish:** Pork tenderloin on the grill, but he can't share the recipe. It's a family secret.

■ **Advice around knives:** If they fall, back off and let them fall!

the television, her eyes trained on a woman in an apron with a distinctive, peppy voice.

The six-screen chef was Julia Child, and Cavanaugh was her little protégé. While growing up, the energetic teen says, her family would "pig on cooking."

"We'd have a home-cooked meal every night, but it was never anything extravagant," she says. "Meat loaf, lasagna,

ziti, hot dogs, chicken Parmesan, spaghetti and meatballs. Friday is pizza day."

"My mom would set me help her bake Christmas cookies; I started making them alone when I was 10."

That was the year she received her first cookbook for Christmas. Since then, Cavanaugh has amassed a sizeable collection — "mostly from

the Food Network," she says. For the self-described "simple person" who has spent her whole life in Brookhaven, a culinary school will allow

Cavanaugh to put cooking ahead of other activities. From age 7 until last spring, she followed up her school days with soccer practice five afternoons a week. Because she played for both her Brookhaven High School's varsity team and an independent traveling team, games fell on most weekends. Still, Cavanaugh found time to cook.

She attributes her work ethic to her mom, Jennifer, who holds one job as a nurse and educator for Stony Brook University Hospital, and the other as a piano, trumpet's assistant. Her father, Greg, a retired teacher and 19-year-old brother, Thomas, complete her family.

Outside of her family, Cavanaugh says one of her idols is Jennifer Ciccone, the former captain of her soccer team.

■ **Ashley Chmela's favorite restaurant:** Wasabi in Farmingdale

■ **Family's favorite desserts:** Sugar cookies and chocolate chip cookies, chocolate cake, Boston cream pie

"It's not over, girls. It's not over," Cavanaugh pleads Ciccone saying when the opposing team scored. "She was a phenomenal player; she broke the record for the amount of goals scored on the girls' varsity team; she had great control over the ball, but she was never a ball hog."

Cavanaugh adds, she describes her captain's traits as — skill, leadership, teamwork and persistence — as those of the best commercial chef.

After graduation, Cavanaugh spent her summer working behind the counter in a Nesconset pizza parlor. A Nesconset pizza parlor called the Sun Drive Pizzeria Cafe. Friday and Saturday nights are decidedly insane; you could

See COOKING on G4

“Ungaro says she hopes to see all three come full circle someday to the James Beard House to cook—an honor akin to playing at Carnegie Hall.”

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PRESS

GRUB STREET *New York*

Chatting With Three of James Beard's Best New York Chef Nominees



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From left: April Bloomfield, Michael Anthony, Michael White (Photo: Melissa Hom)

YESTERDAY, GRUB STREET WAS able to wrangle three of this year's James Beard Foundation nominees for Best Chef, New York City: Michael White, nominated for his work at Marea; Michael Anthony, executive chef at Gramercy Tavern; and April Bloomfield, whose nod is for the work she's done at the Spotted Pig. At White's latest, Ai Fiori, we found the three of them engaged in a hearty round of joking about the wobbly table. Of course, White wouldn't stand for such a thing and kept juggling the table all through our hour-long conversation,

until finally he was reassured that parts had been ordered and the table would be fixed before any guests were again seated there. It's that sort of attention to detail that has landed all three of them on this year's list of nominees for the James Beard Foundation's Best New York Chef Award, along with Wylie Dufresne of wd~50 and Gabrielle Hamilton of Prune. Read on to hear their thoughts on where the industry is headed, what the awards mean in practical terms, and what they think they did to be worthy of a nom this year.

You're all nominated this year for Best Chef: New York. What does the nomination mean to you, and the industry?

April Bloomfield: I'm pondering.

Michael White: I'll answer it; I'll go first. For everybody at the table, and Wylie and Gabrielle, the James Beard Association is the benchmark. It's kind of our equivalent of the Academy Awards, so just to be nominated is a great honor.

AB: Yeah, I think it's just nice to be recognized by your peers. To be nominated for something, and hopefully it's your hard work, and your passion, and your fire that you're recognized for. And great food.

And practically speaking, what sort of impact does this have on your restaurants?

Michael Anthony: This particular event is probably the most looked-at event in the industry, so it brings a lot of great recognition. And it's evolving, because just a few years ago, the day that the long list came out was not really recognized or noticed by anyone except for the industry. Now it is actually something that hits most major publications, so it's great recognition.

PRESS

GRUB STREET New York

AB: I think it creates longevity there, too, within the career and the lifetime of a restaurant, just to keep it in people's minds.

MW: Exactly. It brings it back to the forefront. We are very fortunate to live in New York City, where food is so much a part of our daily life. Somebody that's in Omaha, Nebraska, somebody that's in Milwaukee, Wisconsin ... what an amazing thing for a chef that is outside a major metropolitan area — man, woman, whatever — to be recognized for a craft they have chosen that maybe doesn't get the same light in their chosen city.

AB: And basically be like, *Look, I'm doing something fantastic in Austin, Texas, and I'm sure people will go to Austin, Texas, and people will go and eat there*, and that's amazing for them and the city. America is bigger than NYC. It's not the center of the universe, and I think the James Beard Awards kind of bring that to the forefront and keep people interested in what else is out there. That's really important. It keeps the craft alive.

What about the actual ceremony? Do you have plans for the night?

MW: It depends who's winning.

MA: I think it's a little nerve-wracking sitting there. The awards ceremony is grueling, and there's a lot of electricity, and as you're sitting there cheering for your favorites and waiting for your category to come up ...

MW: It's also nice, the Beard Awards are at such a historic place like Lincoln Center and that obviously adds to the effect

and to the nervousness. Just the sheer ... there's 138 people that work [at Marea], and I don't mean to be clichéd, but it's everybody's work.

MA: It's a good point. Nervousness is one way to describe it, but it's energy. And I think that probably we understand intensely what it takes to keep a restaurant staff motivated, and so that's a chef's job, to bring energy to work every day. But the injection that you get, that an entire team and an organization gets from the recognition of an event like, this is priceless.

AB: Priceless, definitely. I mean, we wouldn't be here if we didn't have people working hard, who committed their time to believing in what we do. It goes down to dishwashers, prep cooks, cleaners, whatever. They all make a difference to what we do.

MW: I mean this in all seriousness: We will be so happy to pump for whoever wins because we're all friends. And that's the great part about being in NYC, that each of us has a platform in NYC to do the kind of food that we want to do.

Chefs have lately been portrayed as very aggressive, almost cutthroat, so it's interesting to hear you be so supportive.

MA: I think there's a certain drive that every chef has. It's ambition, and sometimes that's confused as being competitive. It's a competitive market, right? But from a personal perspective, there's nothing but respect there. It's enjoyable to get together. It's a chance to

step out of the isolation of the kitchen and see the people that you respect.

AB: And learn off each other and grow. To get everyone together in one room of like-minded people that have passion, and get to be able to talk to them when sometimes you might not be able to talk to them, that's a pretty amazing experience.

MW: It only brings better food to NYC.

So after the awards, how does a win affect the business?

MW: It's definitely measurable. Especially after the awards, there's a real big wave that lasts for months on end because of the fact that it's such a nationally recognized award, and therefore the whole country knows about it. So when those people make reservations to come to New York, they've read about it in publications.

MA: I would just add that I think the real value is within the feeling of the team. And you talked about adding the longevity of a business or picking up the overall spirit of the place: The impact lasts for a long time. It lasts a very long time, so there's this euphoric sense of, *Wow, somebody is paying attention to us*. And your regulars, they feel it. Hey, it's confirmation that they love you, and this is the world saying, *I chose this restaurant for a reason*.

AB: Yes, I'm sure they have a sense of pride too.

MA: And I think in all of our restaurants, people feel a sense ownership. Of course we want them to come love the food and enjoy the dining experience, but I think there's a bigger sense of ... people go to

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GRUB STREET **New York**

restaurants because they feel connected, and in some cases, it's a challenge from a chef's perspective to always accommodate and nurture that sense of ownership, but I think our restaurants do that very well. Our regular guests feel that. They feel connected to the restaurant. It makes them feel good.

So is there anything you feel like you did this year that singled out your restaurants, or landed you in this category?

MW: We opened two restaurants this year, back to back. We hired 278 people for two restaurants, post-recession. and whatever kind of win we get for a restaurant, there are 138 people that work at Marea, and I know that we've referred back to this, but I do want to say, there's been years that they've been working diligently even prior to opening. So it's a culmination of three years, really.

MA: I couldn't feel more proud of stepping into what may have been one of the most recognized brands in the restaurant industry, so it was the easiest and hardest job in the world. And whether it's this year or the last five years, it speaks to the energy we brought to the restaurant, to a place that was already lovable. We've attracted talented people who are growing within our kitchen. We've graduated great people from our kitchen to create other businesses in our company. It feels satisfying that we allowed our people to have the tools they need to shine, and at the same time, we walk away protecting or enhancing the brand of our company. So yeah, we feel really psyched.

MW: Everybody wants new, new, new, new, new, because that's what sells newspapers. And news has changed so dramatically. Somebody can go to [Michael's] restaurant or [April's] restaurant, take a photo on their phone, and all of a sudden, *I just had the greatest blank blank blank at a restaurant and tweeted to 4,000 people*, and all of a sudden, it's completely changed the landscape of what we do. It's no longer a blue-collar job. I still think about it that way, though.

MA: Sometimes we skim off the top to say that the new is bright, and exciting, and here is where a lot of attention and energy and focus is being placed. And what's amazing is that's one way for a restaurant-goer to go out and taste something exciting, or somebody who's looking to get that sensation of, *Wow, here's a lot of ideas. Here's some hard work happening*. But it's not the only way in our industry. I'd like to think it's not just simply the new, flashy, and exciting that creates value and interest in our business. We are celebrating craft, after all, and that's what you get when you eat in all of our restaurants. That's what attracts good young cooks. That's what attracts new restaurant-goers. You can call it a sense of — call it what you want: passion, work, craft — that exists in these restaurants, and I'd like to think that that's why we're being recognized.

There has been some conversation about Torrisi Italian Specialties being among this year's nominees for Best New Restaurant, that perhaps they don't belong among some of the more

fine-dining establishments that the Beard Awards typically recognize.

MW: I mean, listen, Mario and Rich do great food. They're doing something that, from what I can venture, has not be done, in the sense of using Italian-American ingredients that are made in America and making great food. It's something truly Italian-American. They have passion. It doesn't matter what kind of food you're doing. Listen, I got one star at Osteria Morini; they've got two stars.

AB: All food should be celebrated, whether it's casual or fine dining, I think. If it's great food, then you should honor that.

MA: If you ask anyone in the industry where they're interested in eating this year, a huge percentage would have named that restaurant. It's a cool concept, and they're approaching the business in a fun way, in a delicious way. I don't think there's any surprise there.

Is this also a better moment for fine dining than you've seen in the past?

AB: Oh yeah, I think it's definitely bouncing back. I think you'll start to see them puffing up more. There's enough room for everybody, for all sorts of cuisines and patents and ideas. It's all about working together, and making it fabulous and inviting, and hopefully people will get recognized for that hard work and passion, whether it's fine dining, casual, fried chicken, or sushi.

MA: It's value. It doesn't matter what the price point is if there's real value there. It's

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interesting, because while the economy is bouncing back, customers are more tuned in to value, so even if they're willing to spend a little more money, now we have to be on our game, because that value is recognized. They're not willing to let things go that don't seem like it's worth their time or money.

MW: And from October 2008 to now, people had a long time to understand, and react, and to run our business better and tighter and more efficient. This has been a great learning experience for all of us. Before, it was crazy. You could do anything. You could really charge anything you wanted to charge. The people you're looking at right now, we were all busy during the recession because we give value. And that's not being arrogant; that's adjusting to the atmosphere that we're in. Having secured a lease on a property in Columbus Circle on August 1st [2008], and the whole world came to a screechy halt September 1st, that's scary. Very scary. So you had to react to it, and not change the vision of the restaurant that you wanted to have, but do it in a way where you had to make certain decisions.

Where do you see the industry going? What's the restaurant that you guys are going to open next?

AB: I think casual is going to be at the forefront, because people do want to be comfortable, and I think they want to go to a place numerous times in a week. Their local restaurant within their neighborhood is the place to go. I probably only go to a fine-dining restaurant once a month.

Not even that, actually. When I eat out, I go to noodle places, and places that I'm comfortable in and are quite cheap, not because I'm cheap, but usually because it's good food.

MW: You're a Brit, you're cheap.

AB: I'm a big old tight-ass.

And Michael, as you continue to evolve Gramercy Tavern, where are you looking?

MA: It's cool because we've seen people who've grown up in our kitchen go on to get to express their vision and run their own show. There's nothing more satisfying than that, to cheer on a colleague to support them, to see them take off and make their mark.

AB: It's nice to kind of see people bloom and blossom. You kind of keep them there and you nurture them and train them and teach them, you get them to believe in your ideas, and kind of create this monster. And it's also great to grow because you give them the opportunity to grow and take a step up, and them moving up allows for everybody else to move up and grow.

MA: And I think it's really hard to accomplish that. It's easy to think it and to want to do that, but as a chef, you're looking for people that you can collaborate with for a long time, and when you find these people that you really get along with and really feel like they understand you, and they can add to your story—and vice versa—you're reluctant to say, "All right, that's cool. Go ahead." We have

a tendency in the business to want to protect those things, and in some cases even hoard them, because it's hard to find special people. But I think we probably all feel fortunate, even if that last few years have been tough, that we work in a time where there is opportunity. I don't think that's the norm for our industry, and that's one of the great things about living and working in New York. There's tons of opportunities to move up.

AB: I think that's the nice thing about being a cook: You never stop learning. You never stop being inspired, even by the simplest ingredient or the simplest bit of fruit or vegetable, whether it's a new producer or a ... you just keep learning. You make a mistake, and you keep learning, and it's just fun. We have the best job in the whole world. It's not even a job.

MA: It just feels really sweet when you get it right. For every ten mistakes, when you get that one, you instantly forgotten about it.



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NEW YORK POST
Sunday, May 8, 2011

TABLE HOPPING

TOP CHEFS DISH

Five James Beard Award nominees spill on guilty food pleasures, annoying customers and more

BY CARLA SPARTOS

THE nation's hottest chefs will be walking the red carpet at Lincoln Center tomorrow evening for the annual James Beard Foundation Awards, also known as the "Oscars of the Food World." But who will take home the medal for "Best Chef: New York City"?

A panel of more than 550 judges — from restaurant critics to past winners — will ultimately decide. For those playing at home, here are snapshots of the five finalists — from what makes them tick to what ticks them off, at least judging by their answers to The Post's Proustian Questionnaire.

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GABRIELLE HAMILTON
PRUNE

Since it opened in 1999, Hamilton's tiny East Village restaurant has become legendary for its comforting brunches and simply delicious New American fare. She's back in the spotlight with the recent publication of her critically acclaimed memoir "Blood, Bones & Butter."

If I weren't a chef I would be a ... dishwasher. I'm not kidding.

My guiltiest food pleasure is ... Never ever associate the word "guilt" with "food" or "pleasure."

In a perfect world, customers would ... have worked in restaurants at some point in their lives.

My greatest dislike about the food world is ... reality food competitions.

If I had to eat one thing for the rest of my life, it'd be ... eggs.

The most overrated food trend is ... house-cured salami.



MICHAEL WHITE
MAREA, AI FIORI, OSTERIA MORINI

White had a huge win at the awards last year with his luxurious Italian seafooder Marea, which beat out the national competition to take the "Best New Restaurant" medal. He hasn't rested on his laurels since then, drawing crowds downtown to hip Osteria Morini and garnering raves for the refined Ai Fiori.

If I weren't a chef I would be a ... trader by day, beach bum by weekend.

My guiltiest food pleasure is ... roast goose. I've been traveling to Hong Kong and it's a specialty there. I'll eat it two times a day — breakfast and any other time I can sneak it in. Tony Bourdain turned me onto it.

In a perfect world, customers would ... sit down, shut up and eat.

My greatest dislike about the food world is ... a lack of family time.

If I had to eat one thing for the rest of my life, it'd be ... pasta.

The most overrated food trend is ... food trucks.



WYLIE DUFRESNE
WD-50

Dufresne is a culinary visionary who has pioneered new cooking techniques and even lectured at Harvard. His modern style — he disdains the term "molecular gastronomy" — is not only highly regarded around the globe, but in New York, where rustic Italian rules the day.

If I weren't a chef I would be a ... professional baseball player, my lack of any sort of inherent physical specialties notwithstanding.

My guiltiest food pleasure is ... American cheese.

In a perfect world, customers would ... eat what's on the menu.

If I had to eat one thing for the rest of my life, it'd be ... cheese.

The most overrated food trend is ... ramps, at least this month.

My most treasured possession in the restaurant is ... my cookbook collection. I have somewhere between 1,200 and 1,300 cookbooks. There are probably 300 in the office.



APRIL BLOOMFIELD
THE SPOTTED PIG, THE BRESLIN, THE JOHN DORY OYSTER BAR

After putting the gastropub on the New York culinary map with the Spotted Pig, the British chef delivers a one-two punch with two new restaurants offering brawny, tightly focused flavors: The deliciously decadent Breslin and the revival of the John Dory Oyster Bar, both in the Ace Hotel.

If I weren't a chef I would be a ... a policeman.

My guiltiest food pleasure is ... biscuits, prawn cocktail crisps and Twix.

To me, a "foodie" is someone who ... is thinking about what's for dinner before they're through with lunch.

If I had to eat one thing for the rest of my life, it'd be ... vegetables.



MICHAEL ANTHONY
GRAMERCY TAVERN

When Tom Colicchio left his post as executive chef and partner at Gramercy Tavern, Danny Meyer tapped Anthony to fill his shoes. Almost five years on, New York's most adored restaurant hasn't lost its footing thanks to the chef's sophisticated farm-to-table cooking.

If I weren't a chef I'd be a ... pro golfer. I don't really play that well though. Actually, I don't really get to play. We're dreaming here, right?

My guiltiest food pleasure is ... ice cream.

In a perfect world, customers would ... tell us if there's anything they're craving or don't want to eat and we'd take it from there.

My greatest dislike about the food world is ... we lose track of the fact that food is about pleasure, not status.

If I had to eat one thing for the rest of my life, it'd be ... soft-shell crabs.

The most overrated food trend is ... veganism. And I'm a sincere lover of vegetables.

Top Ten Reasons to Attend James Beard Foundation Chefs & Champagne® Saturday July 23

Top ten reasons to attend the James Beard Foundation Chefs & Champagne® held at Wolffer Estate Vineyards on Saturday July 23

- 1) **Hot Chefs: Emeril Lagasse** is being honored.
- 2) **Cold Bubbly** This year the Exclusive Champagne Sponsor is **Champagne Nicolas Feuillatte**—we've got a big crush on their Brut Rose.
- 3) **Delectable Nibbles** Over 40 first class chefs will be offering tastes of their famous fare—note this is no time to wear white—designer bibs optional.
- 4) **Amazing Silent Auction** Go often and early... and just before they close the bidding to win culinary adventures, five star travel, and food and wine packages.
- 5) **Beautiful Vineyard** You have the chance to tour a little bit of Italy in the Hamptons and see who will win the Christian Wolffer Scholarship named for the much missed vineyard owner.
- 6) **Pairings** And not just the bubbly and wine with the delicious morsels. If you're looking to mingle in the sophisticated social set this is your destination. Everyone knows love springs from fine food and wine.
- 7) **James Beard Foundation** If you are a foodie you need to be a card carrying

member. This is just one of a number of amazing culinary events and you get a discounted ticket price if you are a member. Money raised helps fund the future of the next great chefs.

- 8) **The Goodie Bag** We know the amazing goodie bag has gone the way of the Blue Footed Boobie Bird at most fundraisers but this event retains its high standards.
 - 9) **Making it personal** How often would you have the chance to converse with just one of these amazing chefs let alone 40. This is your close up moment to ask questions, show appreciation, and revel in the gastronomic glory.
 - 10) **Joie de vie** If everything under this tent doesn't make you happy—you need to seek out medication.
- Chefs & Champagne® New York's** main event will take place from 5:30 pm to 8:00 pm on Saturday, July 23, and is open to the public—reservations are \$200 for James Beard Foundation members and \$275 for non members. General admission includes all tastings, silent auction bidding opportunities and gift bag. VIP Experience admission, beginning at 4:30 pm, is \$375 for James Beard Foundation members and non members. VIP tables of 10 are available for \$3,500. The VIP experience includes an additional exclusive hour

of access to all tastings, reserved table seating, silent auction pre-bidding opportunities, gift bag and invitation to VIP After-Party. Reservations can be made by calling (212) 627-2308 or at www.jamesbeard.org/chefsandchampagne. To become a member of the James Beard Foundation, click here.

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