

BOCUSE D'OR USA

INSPIRING CULINARY EXCELLENCE



ROUND TRIP: LYON—ORLANDO

ISSUE 3 • VOL. 1



Chef Paul Bocuse and Jerome Bocuse.

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BOCUSE D'OR

FRANCE

In 1987, France's legendary Chef Paul Bocuse created the Bocuse d'Or World Cuisine Contest to broaden the public's understanding of the extraordinary dedication, hard work, practice, and precision required to execute the finest cuisine. Held every two years in Lyon, France, the Bocuse d'Or today is the world's most rigorous culinary competition, a spectacle that combines the intensity and pressure of crafting three-star cuisine with the raucous atmosphere of soccer's World Cup.

Twenty-four countries are selected to compete, and each country's team comprises one chef and one *commis* assistant. The teams are required to prepare two protein platters—one of seafood, one of meat—accompanied by three elaborate garnishes, cooked in just five and a half hours in front of a thunderous live audience and a jury of top chefs from around the world.

**FOR MORE INFORMATION ABOUT
THE BOCUSE D'OR USA AND HOW TO
SUPPORT THE FOUNDATION, PLEASE VISIT
WWW.BOCUSEDORUSA.ORG.**

U.S.A.

For the last 20 years, the United States has participated at the Bocuse d'Or World Cuisine Contest but has never reached the winners' podium. In 2008, Paul Bocuse asked two of the most respected chefs in America, Daniel Boulud and Thomas Keller, to develop a structure to provide more support for the United States team, particularly for the training period leading up to the global competition. Together with U.S.-based Jerome Bocuse, son of Paul Bocuse, the three formed the Board of Directors of what is now the Bocuse d'Or USA Foundation.

The Foundation is a 501(c)(3) nonprofit culinary organization devoted to inspiring culinary excellence within young professionals and preserving the traditions and quality of classic cuisine in America. The Foundation helps support the country's most promising young professionals who are interested in competing and representing the United States in the prestigious Bocuse d'Or competition, and is equally dedicated to making the careers of serious young chefs more meaningful and successful by offering educational scholarships, internships, and access to a Culinary Council of established professionals.

The Bocuse d'Or USA Foundation's fundraising program includes destination weekends of special events in the hometowns of each of the Foundation's board members.

J E R O M E B O C U S E

ON BOCUSE D'OR IN AMERICA: SETTING LASTING EXPECTATIONS



Daniel Boulud, Thomas Keller, and Jerome Bocuse gather for a fundraising event in New Orleans, Louisiana.

I've been a part of the Bocuse d'Or since its inception in 1987, when it was a fledgling competition that few outside a small culinary circle understood. My job was to cultivate wider recognition for it by being both a liaison to the teams as well as an ambassador to the public and the jury. In two decades, the Bocuse d'Or has claimed its rightful position of importance in the culinary world. There are 24 competing countries—it's always been this size—but these participants are the winners of a preliminary competition that includes 64 countries on every continent. For example, 18 European countries compete for 12 spots representing the continent at the finals. Canada and the United States gain automatic entry because we felt it was crucial for the U.S. to be present, given its meteoric rise as a culinary heavyweight in the last 30 years.

Not only has the United States emerged as a serious competitor, but Norway, Denmark, and Sweden are always within reach of the top prize. The French have consistently been über competitive, it being a French competition in a French city, but the increased challenges from other countries is the best thing that could have happened to the event. Such a broad range of participants underscores the integrity of the competition, which is entirely transparent. There are 24 chefs, each from a different country, and 24 members of the jury from each of the associated countries. The jury is evenly split to judge the meat and fish competitions. Their marks are publicly displayed and the highest and lowest are discarded, which essentially eliminates any favoritism by judges for his or her own team.

There's far more to winning than simply being a chef with superior skills. Mental strength is essential because the pressure is fierce. No matter the amount of video watching, training, and preparation a chef does, or how much confidence he or she has, nothing can truly prepare a competitor for the experience of participating in the Bocuse d'Or. On that stage in Lyon, there's no time to think. It's all execution. And to complicate matters, the environment and the ingredients are unfamiliar, as is the apprentice each chef is assigned to work with him or her.

There is an intense amount of training and time involved in becoming prepared for such a serious competition. But no matter how many accolades a chef has received for his restaurants, no matter how superior he or she is among peers, if there is a dearth of financial resources available, it's close to impossible to succeed at the Bocuse d'Or. There's literally no competing against countries that have ample government funding and sponsorships.

And that's where the Bocuse d'Or USA Foundation comes in. In order for a chef from the United States to win, financing is crucial. I always come back to a sports analogy when explaining its significance: when you watch the Olympics on television, you primarily see the competitors who will likely take a medal. That's because viewers only want to see people who win! As soon as the U.S. places or wins in the Bocuse d'Or, the whole country will become aware of the event and support it. Consider the candidate who won the last Bocuse d'Or. He was 12 years old when he saw the competition on television. He told



Jerome Bocuse and Team USA with several Culinary Council members and regional chefs at the Jetport fundraising party in Celebration, Florida.

himself that he was going to be the guy on the podium one day. And for the next ten years, he prepared, prepared, prepared. It takes that kind of dedication, but also money.

Chefs in the United States are lucky to now have a board to help them on their way to winning the Bocuse d'Or. Daniel Boulud, Thomas Keller, and myself, along with the Culinary Council, have made it our mission to bring the importance of the competition to the level of, say, the Olympics. We know that it will be up to the younger generation to get us to the top, so we are focused on early talent. We act as mentors and the inspiration to the up-and-coming chefs in this country. Our hope is that they will strive to excel and commit to demonstrating their skills on the world stage. We like to think of it as service to the country for the sake of culinary excellence.

Encouraging entry in the competition is only one of the board's goals; our other mission is to inspire—if not to compete, then to become a chef who will be recognized for his or her consummate skills. To promote this, we launched a scholarship program that provides structure to young chefs so they can focus on what they are most passionate about: cooking. We're interested in bolstering careers.

One of the wonderful by-products of the Bocuse d'Or is the opportunity it provides for some of the best chefs to come together every other year. In Lyon, chefs who would otherwise have no time to meet one another sit together, eat together, and share ideas. It's a great time to connect and reconnect, and it results in some very special friendships.

Although I am a Frenchman, I have lived in the United States for half my life, so for me both countries hold a rightful place in my heart. It's important to me to work with the U.S. team because we are neophytes in need of as much coaching and support as possible. France, of course, has won the competition multiple times—they know what it takes to get the trophy. I want to help a U.S. team place or win so that we understand just what it takes to achieve that. To James Kent and Tom Allan, I say this: *"Merde!"* Because in France, it's bad luck to say "good luck."

We held the first Bocuse d'Or USA competition at Epcot in 2008, when Timothy Hollingsworth was the United States candidate. It was a great way to kick off the beginning of the Bocuse d'Or USA Foundation, since that was the first time Thomas and Daniel spearheaded it.

KITCHEN CONVERSATION

WITH JEROME BOCUSE



Center: Jerome Bocuse and Chef Bruno Vrignon at the Chefs de France Restaurant at Epcot at Walt Disney World.

When I first came to the United States in 1990 to attend the Culinary Institute of America and then the Florida International University's School of Hospitality and Tourism Management, I never imagined I would stay for almost two decades. But in 1996, I followed the path to what my father had started and became part of the team at Les Chefs de France at Epcot.

Nearly 25 years earlier, Disney had approached my father to create a French pavilion with French restaurants at Epcot Center. He brought Roger Vergé and Gaston Lenôtre with him to what was then "Florida swampland" to look at the American project. Here were three of the world's renowned chefs in a country that had a less-than-stellar culinary reputation at best, but my father had always believed in the United States. He was actually delighted with the food that Americans did do well: Angus steak accompanied by an Idaho potato!

My father and his colleagues were the first chefs to export themselves from France to the U.S. In 1982, they opened Les Chefs de France, a traditional brasserie, and Bistro de Paris, a more formal affair. When 20 years later Gaston passed away, and my father and Roger found themselves getting older, it was an opportune time for me to take up the mantle and see their vision through, showcasing what a traditional French brasserie and bistro are all about.

Today, we serve more than a thousand meals a day, but our culinary ambassadorship is only part of the equation—we're cultural ambassadors too. The entire serving staff is made up of young French people. Despite the fact that the typical guest at our restaurants has never been to France, they do know, however, what they want to eat. It's generally the same for

most: French onion soup, escargot, and maybe a braised short rib in wine. These are staples on our menu, and we are happy to serve customers what they want. They get an authentic taste of what eating in a French restaurant is like. It's total immersion: the décor, the food, the people, the vibe. We want them to feel as if they're in France!

We have evolved over the years but, essentially, the experience remains the same. There are some exciting changes on the horizon: the bakery will be completely new; the market will be redesigned so that guests can shop for French products and enjoy a variety of sandwiches and salads, and French ice cream at our new *glacier* shop. The brasserie will remain the same, but the bistro will be renovated entirely.

One thrilling aspect of being at Walt Disney World is the Epcot International Food & Wine Festival. It takes place every year in the fall. Over 45 days, there are 25 international marketplace kiosks dishing up tapas-sized portions of regional specialties, along with wine and beer pairings. This year, Les Chefs de France offered escargot in brioche, parmentier of braised ribs cooked in wine, and a crème brûlée.

The changes are definitely exciting, but what's really remarkable is what remains the same. Our executive chef, Bruno, has been at the restaurant since the very beginning. Before he arrived in the United States to help open the Epcot restaurants, Bruno worked at one of my father's three-star restaurants in France. His front-of-the-house counterpart, Eric, is equally essential. They are an amazing team, which is why I think the restaurants have stayed so successful.



Left: Jerome Bocuse and Scott Boswell in the kitchen at Stella! Right: In 1980, Roger Vergé, Gaston Lenôtre, and Paul Bocuse plant the French flag at the ground-breaking ceremony for the French Pavilion at Epcot*. Below: Jerome & Paul Bocuse take a few minutes to teach Remy a few culinary tips!



IN THE DRIVER'S SEAT

RACING WITH JEROME BOCUSE



Paul Bocuse Jr., proudly presenting his Ferrari with his parents, Robin and Jerome, at the racetrack.

WHEN JEROME BOCUSE IS NOT RUNNING HIS RESTAURANTS AT EPCOT, HE IS SPEEDING AROUND A RACETRACK IN A FERRARI ADORNED WITH THE BOCUSE D'OR USA LOGO ON THE HOOD. HIS CAR IS EMBLEMATIC OF ALL OF HIS PASSIONS COMBINED.

I have always been addicted to any sport that involves speed. It all began with snow skiing, and I am still a certified instructor in France. When I came to the United States, I took up water-skiing and have competed on a worldwide level now for 20 years. Then—after flying planes, paragliding, and going up in ultralights—the obvious next step for me was car racing. I started racecar driving four years ago, and now I am hooked. With a desire to go as fast as possible, I joined the Ferrari Club of America, where we race what are called retired challenge cars. I compete in five to six races every year and

also participate in several other racecar events. For example, this past September the club raced in New Orleans to raise money for the Bocuse d'Or USA Foundation and a local charity, the Barrier Islands Reclamation and Development Society, or BIRDS. We try to put our racecars to work for worthy causes. Car racing seems to attract people who love adventure, like Chef Scott Boswell at Stella, who also races. We have even gotten Daniel Boulud involved in the sport. He loves to jump in the driver's seat whenever he attends any of the club's events.

OFFICIAL COMMEMORATIVE POSTER BY JAMES ROSENQUIST



The poster may be purchased for \$100 online at www.bocusedorusa.org



All purchase are tax deductible to the extent allowed by law.

S E R V I N G E X C E L L E N C E

H I G H D E S I G N F O R T H E P R E S E N T A T I O N P L A T T E R S

SEEKING EXCELLENCE TO MATCH THAT OF TEAM USA, THE BOCUSE D'OR USA FOUNDATION HAS SELECTED BMW GROUP DESIGNWORKSUSA TO CREATE CUSTOM PRESENTATION PLATTERS FOR THE UPCOMING BOCUSE D'OR WORLD CUISINE CONTEST IN LYON, FRANCE.



Design review with Gavin Kaysen, Bocuse d'Or USA team coach; Matt Chrostowski, lead designer at BMW Group DesignworksUSA; Holger Hampf, director of product design at BMW Group DesignworksUSA; James Kent, Bocuse d'Or USA team president; Laurenz Schaffer, president of BMW Group DesignworksUSA; Mark Erickson, Bocuse d'Or USA coach; Thomas Keller, Bocuse d'Or USA president; Daniel Boulud, Bocuse d'Or USA chairman; and Nora Carey, Bocuse d'Or USA executive director.

On January 25 and 26, 2011, Bocuse d'Or Team USA will present their culinary masterpieces—including one dish comprised of meat and the other of seafood—to a panel of 24 prestigious judges. The platters will play a critical role in Team USA's performance, as 40 percent of each team's score is based on presentation.

"The presentation platters set the stage for the perfect culinary experience; and like every other ingredient, this detail requires meticulous attention and consideration," says Thomas Keller. "BMW Group DesignworksUSA is an ideal partner, as they share Bocuse d'Or USA's passion for the creative process and are similarly dedicated to excellence in their profession as artists."

The creative team recently convened for the design ideation review with the Foundation delegation. Together they discussed and reviewed concepts for the meat and seafood platters and, after careful deliberation, agreed on the design direction for each platter. The creative team is now in the final stages of this ongoing design process.

"Great food, like great design, is an expression of the creative process that requires dedication and research together with inspiration and talent," says Laurenz Schaffer, president of BMW Group DesignworksUSA. "There are many similarities between chefs and designers, and when the opportunity to work with Bocuse d'Or USA came to DesignworksUSA, it was a natural fit for us both."

BOCUSE D'OR

COMPETITION GUIDE



Bocuse d'Or USA
FOUNDATION
INSPIRING CULINARY EXCELLENCE

For more information, visit www.bocusedorusa.org.

COACHES' CORNER

LEADING THE TEAM TO LYON



MARK ERICKSON

THE CULINARY INSTITUTE OF AMERICA

I am extremely proud to be a coach on the Bocuse d'Or USA team. Our number-one goal is to support James Kent and Tom Allan in their efforts to prepare for the competition.

Together with Gavin Kaysen and Timothy Hollingsworth, we can provide firsthand experience with the Bocuse d'Or competition. Gavin and Timothy both competed in Lyon, and I was an alternate in the early 1990s as well as a member of the "Culinary Olympics" team several times over. As coaches, we are particularly focused on making sure that James and Tom are at their top level of preparation and mental toughness. They know they're representing an entire nation when they step into that box in Lyon. Both chefs have the technical skills to put them on the podium—the key is flawless execution and being able to work through any situation that arises.

Bocuse d'Or USA has come a long way in a very short time, but we still have a way to go. As American chefs on an international level, we have yet to demonstrate that we are on top. That said, recognition on the world stage is important, but perhaps not as much as inspiring the next generation to pursue culinary excellence.

What excites me most about this competition is that we are approaching it from a purely American perspective. We could have followed the safe formula, using European ingredients and approaching the competition from a European point of view. But Daniel Boulud, Thomas Keller, Jerome Bocuse, and my fellow coaches want to win on terms we can be proud of—American terms. Winning is the goal, to be sure, but we want to take top honors representing precisely who we are as a country. Otherwise, you just play the game.



GAVIN KAYSEN

CAFE BOULUD

I competed in the 2007 Bocuse d'Or at the suggestion of Pierre Gagnaire, who watched me compete in the International Trophy of Cuisine and Pastry in Paris in 2004. I was working in San Diego at the time, and was really hungry to do something other than cook on a restaurant line. In 2005, I flew to Lyon to attend the Bocuse d'Or as a spectator to gain a better understanding of how I could best compete. I put myself on a mission to compete in Lyon—without any support system or money.

At the beginning of the process, while I was still in San Diego, I wrote to Daniel Boulud asking if I could do a weeklong stage. After that, I frequently flew to New York to do presentations at Restaurant Daniel as part of my training for the Bocuse d'Or. After a quarter of a million dollars in debt, I left the 2007 competition in Lyon adamant that no chef should compete with such a gross lack of resources and support.

Not long after that, Daniel invited me to join his team as executive chef at Café Boulud. When I arrived, we talked about the Bocuse d'Or again. I told him that the two factors standing in the way of any American chef to seriously compete are financial backing and time off—each tough for any chef to put on the table with their boss. That's when he suggested creating a supporting organization. We flew to Paris to study the competition further and get things started. When Thomas Keller and Jerome Bocuse came on board, the Bocuse d'Or USA Foundation really began to come together. Not only was I happy to contribute, but being part of the foundation is an amazing way to collaborate with the most talented chefs from around the world.



TIMOTHY HOLLINGSWORTH

THE FRENCH LAUNDRY

Competing in the Bocuse d'Or was an experience of a lifetime. Besides, what chef wouldn't appreciate working with Daniel Boulud, Jerome Bocuse, and Thomas Keller? Along with the great efforts of the Culinary Council, they lead by example and add a tremendous amount of credibility.

The biggest challenge I faced as a competitor was preparing on such an abbreviated timeline. Designing a menu—planning every step of it—and handling the logistics is a lot more complicated and involved than it may seem. Technically speaking, we spent a long time coming up with a menu. It is a process that was completely foreign to me. At The French Laundry, we write a new menu every single day, execute it, and then start over. To think about the same dishes—writing up the recipes, tasting, analyzing, and then analyzing some more—was a challenge in unexpected ways.

Unfortunately, I had never attended the competition before I was in it, so I lacked experience as to how it works. A research visit would have been invaluable. Simply witnessing the level of commitment other teams put forth, and understanding how much effort it takes to win—or even make it up on the podium—is key. It's not for lack of talent that the United States has yet to be up on the podium, but rather time and support. Now that the Bocuse d'Or USA Foundation is up and running, the podium is within our grasp.

I feel confident that with the support of the Bocuse d'Or USA, all of these issues can be alleviated. The foundation, its sponsors, and our peers have the ability to erase the worry about logistics so that competing chefs can concentrate on the food and its presentation.

TEAM USA

COOKING THEIR WAY TOWARD THE PODIUM



JAMES KENT, CANDIDATE ELEVEN MADISON PARK

A native New Yorker, James Kent started his culinary career as a summer apprentice at Bouley when he was 15 years old. Johnson and Wales University provided a formal culinary basis, expounded on with classes at Le Cordon Bleu in London and Paris. After graduation, James returned to New York, taking jobs at Babbo as tourant, at Jean-Georges as saucier, and on the opening team as poissonier at Gordon Ramsey. James joined the team at Eleven Madison Park in spring 2007. Starting as a line cook, his versatility led to a quick promotion to his current position as sous-chef.

James will compete in Lyon with his *commis*, sous-chef Tom Allan, who has spent time cooking in the kitchens of Eleven Madison Park and Per Se.

THOMAS ALLAN, *COMMIS* ELEVEN MADISON PARK

Born in North East England, Thomas Allan's desire for cooking was sparked while attending high school in Abilene, Texas. Starting out as a prep cook in a local Italian restaurant, Thomas quickly fell in love with food and decided to place himself in the epicenter of the culinary world: New York City. While attending The French Culinary Institute in Manhattan, Thomas landed a job at Danny Meyer's barbecue restaurant, Blue Smoke. After Blue Smoke, Thomas was invited for a stage at Eleven Madison Park and was quickly hired as a cook. Eighteen months later, Thomas left to further improve his technique at Thomas Keller's three-Michelin-starred restaurant, Per Se. After seeing four seasons at Per Se, Thomas was invited back to Eleven Madison Park by Chef Daniel Humm to join their team as a sous-chef.

Daniel Humm

MENTOR



When I was coming up through restaurant kitchens in my native Switzerland, there was never time to focus on cooking competitions such as the Bocuse d'Or. It was simply too difficult—there wasn't the support that there is now.

That's all changed. The Bocuse d'Or USA has done a remarkable job of providing chefs with the time and resources to properly prepare for the competition. Observing James and Tom over the past two years, I see just how beneficial their training has been. They've both become real leaders and more mature chefs. If nothing else, the Bocuse d'Or is an unparalleled opportunity for James and Tom to gain well-deserved exposure, and to meet fellow chefs from the United States and all over the world.

There's never been a more important time for American chefs to participate in such a prestigious worldwide competition. It's been a decade since Thomas Keller put the United States on the global food map, when The French Laundry was named best restaurant in the world. Team USA's presence at the Bocuse d'Or in Lyon this year will hopefully increase awareness of the talent springing forth here, and drive home the fact that amazing restaurants are not an anomaly in this country.

PATH TO THE PODIUM

AN OVERVIEW OF THE COMPETITION

NOWHERE ELSE IN THE WORLD OF CULINARY ARTS WILL YOU FIND SUCH A CONCENTRATION OF TALENT, COMPETITIVE RIVALRY, AND EXQUISITE KITCHEN SKILLS THAN AT THE BOCUSE D'OR, WHERE TEAMS FROM 24 COUNTRIES COMPETE IN AN INTENSE, HIGHLY CHARGED, AND EXTREMELY NOISY ATMOSPHERE.

QUALIFYING

Each participating country sends a chef and an apprentice who have won a qualifying competition back home. There is no specific age limit for a chef, but it is understood that he or she be no older than their late 30s; the apprentice can be no older than 23 on the day of the competition.

PARTICIPATING COUNTRIES

Each country wishing to compete at the Bocuse d'Or in Lyon must qualify at continental selections in Europe, Asia, or Latin America. In June 2010, the Bocuse d'Or Europe selection was held in Geneva, where 20 countries vied for 12 slots. For other countries, including the United States, a system of national competitions is established to select that country's team. The 24 countries for the 2011 selection are Australia, Brazil, Canada, the Czech Republic, Denmark, Estonia, Finland, France, Iceland, Japan, Luxembourg, Malaysia, Mexico, the Netherlands, Norway, Singapore, Spain, South Africa, South Korea, Sweden, Switzerland, the United Kingdom, the United States, and Uruguay.

REQUIREMENTS

Each chef has five and a half hours to prepare the same dishes: one meat dish (lamb) and one fish dish (monkfish). Both platters must be presented with a free choice of three different garnishes and contain a total of 12 servings.

INGREDIENTS AND EQUIPMENT

Each chef is allotted a fully equipped 18-square-meter (about 193-square-foot) kitchen cubicle, 12 of which are set up side by side, opening onto a space reserved for the jury, members of the press, and a gallery packed with cheering supporters. The chef provides the serving platters, all specialized cooking equipment, and all of the food ingredients, with the exception of the designated meat and fish items.

SCORING

The 24 members of the International Jury are composed of the team presidents of each participating country. Lots are drawn to determine the 12 members who will compose the jury for the fish dish and the 12 members of the jury for the meat dish.

Dishes must be presented within the specific time frame or the jury will deduct points accordingly for lateness.

Every competitor has the potential to score 40 points for taste and 20 points for presentation for each of the two dishes. Before being tabulated, the highest and lowest marks are removed. In addition, the Kitchen Supervision Committee gives competitors up to 20 additional points for hygiene and cleanliness; these points are added to a competitor's total in the event of a tie. The winner is the competitor with the highest overall score.

AWARDS

A gold, silver, and bronze Bocuse trophy and cash prizes are awarded to the top three competitors. The Gold Bocuse winner receives 20,000 euros (about \$26,000), the Silver Bocuse winner receives 15,000 euros (about \$20,000), and the Bronze Bocuse winner receives 10,000 euros (about \$13,000). In addition, prizes are awarded for the best fish and best meat dishes (outside the top three places), best apprentice, and best poster.

The Bocuse d'Or trophy was designed by Christine Delessert and features Paul Bocuse standing on top of the world. On the day following the competition, the three winners meet at Paul Bocuse's restaurant in Collonges, where plaques engraved with the names of the winners are fixed at the entrance to the restaurant.

THE BOCUSE D'OR IS A CULINARY EVENT, BUT IT IS ALSO A HUMAN ADVENTURE THAT ACCOMPANIES THE BEST CHEFS OF THE WORLD ON THEIR PATH TO STARDOM. THE BOCUSE D'OR WINNERS LIST IS PACKED WITH TALENT.

YEAR	BOCUSE D'OR	SILVER BOCUSE	BRONZE BOCUSE
1987	FRANCE Jacky FREON	BELGIUM Michel ADDONS	GERMANY Hans HASS
1989	LUXEMBOURG Léa LINSTER	BELGIUM Pierre PAULUS	SINGAPORE William WAI
1991	FRANCE Michel ROTH	NORWAY Lars Erik UNDERTHUN	BELGIUM Gert Jan RAVEN
1993	NORWAY Bent STIANSEN	DENMARK Jens Peter KOLBECK	BELGIUM Guy VAN CAUTEREN
1995	FRANCE Régis MARCON	SWEDEN Melker ANDERSSON	GERMANY Patrick JAROS
1997	SWEDEN Matthias DAHLGREN	BELGIUM Roland DEBUYST	NORWAY Odd Ivar SOLVOLD
1999	NORWAY Terje NESS	FRANCE Yannick ALLENO	BELGIUM Ferdie DEBECKER
2001	FRANCE François ADAMSKI	SWEDEN Henrik NORSTRÖM	ICELAND Hákon Már ÖRVARSSON
2003	NORWAY Charles TJESSEM	FRANCE Frank PUTELAT	GERMANY Claus WEITBRECHT
2005	FRANCE Serge VIEIRA	NORWAY Tom Victor GAUSDAL	DENMARK Rasmus KOFOED
2007	FRANCE Fabrice DESVIGNES	DENMARK Rasmus KOFOED	SWITZERLAND Frank GIOVANNINI
2009	NORWAY Geir SKEIE	SWEDEN Jonas LUNDGREN	FRANCE Philippe MILLE



"My name is Vitalie.
My legacy is Taittinger.
My passion is Champagne."

- VITALIE TAITTINGER



VITALIE TAITTINGER IS AN ACTIVE MEMBER OF THE FAMILY CHAMPAGNE HOUSE.

Bocuse d'Or USA

FOUNDATION

INSPIRING CULINARY EXCELLENCE

THE BOCUSE D'OR USA FOUNDATION 2009-2010 CULINARY COUNCIL

The Culinary Council is a network of prestigious industry leaders who contribute their culinary expertise and knowledge to the Foundation in a variety of significant ways. We appreciate their commitment to inspiring culinary excellence in America.

NORTHEAST

MARIO BATALI
Babbo, New York City

DAVID BOULEY
Bouley, New York City

TERRANCE BRENNAN
Picholine, New York City

DAVID CHANG
Momofuku, New York City

TOM COLICCHIO
Craft, New York City

DANIEL HUMM
Eleven Madison Park,
New York City

GAVIN KAYSEN
Café Boulud, New York City

GABRIEL KREUTHER
The Modern, New York City

PAUL LIEBRANDT
Corton, New York City

BARBARA LYNCH
No. 9 Park, Boston

NOBU MATSUHISA
Nobu, New York City

JACQUES PEPIN
French Culinary Institute,
New York City

ERIC RIPERT
Le Bernardin, New York City

ALAIN SAILHAC
French Culinary Institute,
New York City

ANDRÉ SOLTNER
French Culinary Institute,
New York City

LAURENT TOURONDEL
BLT Market, New York City

JEAN-GEORGES
VONGERICHTEN
Jean Georges, New York City

MID-ATLANTIC

GEORGES PERRIER
Le Bec Fin, Philadelphia

ERIC ZIEBOLD
CityZen, Washington, D.C.

SOUTH

SCOTT BOSWELL
Stella!, New Orleans

EMERIL LAGASSE
Emeril's, New Orleans

SUSAN SPICER
Bayona, New Orleans

NORMAN VAN AKEN
Norman's, Orlando

MIDWEST

GRANT ACHATZ
Alinea, Chicago

JEAN JOHO
Everest, Chicago

CHARLIE TROTTER
Charlie Trotter's, Chicago

WEST

PAUL BARTOLOTTA
Bartolotta, Las Vegas

PACIFIC

MICHAEL CIMARUSTI
Providence, Los Angeles

TRACI DES JARDINS
Jardinière, San Francisco

TIMOTHY HOLLINGSWORTH
The French Laundry, Yountville

DAVID KINCH
Manresa, Los Gatos

WALTER MANZKE
Los Angeles

MICHAEL MINA
Michael Mina, San Francisco

DAVID MYERS
Sona, Los Angeles

ROLAND PASSOT
La Folie, San Francisco

DANIEL PATTERSON
Coï, San Francisco

WOLFGANG PUCK
Spago, Los Angeles

ALAN WONG
Alan Wong's, Honolulu

Chefs' Spotlight



NORMAN VAN AKEN

What's your advice for young chefs? In today's world of ceaseless Internet, social media, instant messaging, cell phones, and endless e-mails to keep up with, you have a serious disadvantage coupled with a lot of great info. It will be up to you to install a system of self-regulation if you are to ever be able to have the timeless skills of a great chef. These include endless hours of cooking, knife skills, routine; daily cooking for hours upon hours, or you will not "magically" understand. The same would be true if you wanted to become an accomplished musician. So, you need to block out the new age and embrace the timeless. What was the most difficult task you had to undertake when you first started cooking? To accept the hours and realities of working weekends, holidays, and all of the times when family and friends think you should be off. That and the violence and anger that pervaded the kitchens before I became chef and ended it. What's your favorite season for cooking? Winter in South Florida is my favorite. It is the busiest time, and it is not so brutally hot in the kitchens. What gift from nature would you like to have? Heal the sick and feed the hungry. Your favorite motto? Only be willing to put food in the window that you would be willing to serve your mother on Mother's Day! What is your current state of mind? Amused.



JEAN-GEORGES VONGERICHTEN

What's your advice for young chefs? Be passionate and open-minded. You need to please yourself as a chef, but it is very important first and foremost to please and pamper the people dining in your restaurant. What was the most difficult task you had to undertake when you first started cooking? I was always a bad boy when I was a kid, so listening and having discipline were always difficult for me. You have to have discipline in the kitchen to get to a good place. I had to learn to become focused and dedicated to what I was doing in the kitchen. What's your favorite season for cooking? I love to cook with all seasons: spring, when everything is coming out of the ground green; summer, because of the aromas; fall, because of the deep earthiness; and winter, for the richness of flavors. Ultimately, I love spring the most. What gift from nature would you like to have? An abundance of ingredients from the great artisans—the small fishermen, the small farmers, and the small artisanal craftsmen that are changing the food world right now. Your favorite motto? Keep the food sexy. The first bite has to be as interesting as the last. What is your current state of mind? I am more relaxed now than when I was young. I am getting all the superfluous things out of the way and focusing on the essential. When you are a young chef, you try putting everything on a plate with lots of ingredients; but as you grow older, you go directly to the essential flavor of the dish.

BOCUSE D'OR USA CULINARY COUNCIL MEMBERS TOOK TIME TO ANSWER A FEW PROUST QUESTIONNAIRE-STYLE QUERIES TO SHARE THEIR EXPERIENCE AND WISDOM WITH YOUNG CHEFS, AND TO PROVIDE US WITH INSIGHT INTO THEIR OWN CURRENT STATE OF MIND.



SUSAN SPICER

What's your advice for young chefs? Enjoy your learning time, and don't be in a rush to attain that "title" position. Acquire as much technical knowledge as you can, as that will give you the confidence to be creative later. Never, never, never put something on a plate that you haven't tasted or made sure is right, no matter who made it or prepped it. Always accept responsibility for whatever you serve. Ask questions, but not the same ones over and over. Pay attention to the answers, and learn how to apply knowledge from one thing to another. Keep your knives sharp. What was the most difficult task you had to undertake when you first started cooking? Making three sheet pans of pommes soufflés every day. Pleasing my hard-to-please chef. Trying never to make the same mistake twice. What's your favorite season for cooking? Late spring, when it's still cool enough to want to cook and everything is in season: crab, shrimp, oysters, and crayfish. What gift from nature would you like to have? Delicious tomatoes all year round. Your favorite motto? Begin with the end in mind. What is your current state of mind? Striving to find good people, to become a more effective leader, to divide my time between both of my restaurants and be productive at both, to see my family more, to find time to travel for fun.



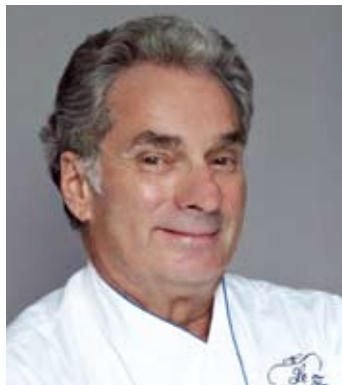
SCOTT BOSWELL

What's your advice for young chefs? Books, magazines, Internet, traveling, staging, and acquiring as much data as you can along your journey. Also, remember that the journey is never-ending. What was the most difficult task you had to undertake when you first started cooking? The balance of the crazy hours and after-hours lifestyle. Actually, I'm still working on that one. What's your favorite season for cooking? Late spring and early summer. I never get tired of watching Mother Nature renew herself. She's amazing! What gift from nature would you like to have? A never-ending fountain of Beluga caviar and humanely sustainable shark's fin. Your favorite motto? Just remember at the end of the night, we are all still friends. What is your current state of mind? Pure, unadulterated insanity. What do you dream of doing when you retire? Becoming the oldest chef/racecar driver on the planet. Retire? Never!



PAUL BARTOLOTTA

What's your advice for young chefs? Make sure you really love it. Make sure you're in it for the love of your craft, and not for fame. What was the most difficult task you had to undertake when you first started cooking? Giving up a social life. It was work, work, work—but in the end, I've never really worked a day in my life! What's your favorite season for cooking? Fall—white truffles, wild mushrooms—it's a time to braise some meats, meat sauces, and polenta, and to pour some red wines to match. What gift from nature would you like to have? Creativity. I see myself as a craftsman much more than an artistic type. I've never been creatively prolific, but I am consistent. Your favorite motto? Less is more; keep it simple. What is your current state of mind? Serene.



GEORGE PERRIER

What's your advice for young chefs? Work hard with consistency. What was the most difficult task you had to undertake when you first started cooking? To be able to spy—in order to see what the chefs were doing! What's your favorite season for cooking? Springtime—new vegetables, new mushrooms, etc. What gift from nature would you like to have? To be a chef and a great musician. Your favorite motto? Never take yourself too seriously. What is your current state of mind? At its best!



FAVORITE RECIPES
FROM JEROME BOCUSE



RACK OF LAMB

with Rosemary and Thyme

Serves 4

INGREDIENTS

One 1 3/4-lb Frenched rack of lamb
Kosher salt and freshly ground black pepper, to taste
2 tbsp extra-virgin olive oil
2 tbsp roughly chopped fresh rosemary
1 tbsp chopped fresh thyme, plus 4 sprigs
10 cloves garlic, smashed

Heat oven to 450°F. Season lamb with salt and pepper. Heat oil in a 12-inch cast-iron skillet over medium-high heat. Add lamb with the fat side down and cook, using tongs to flip and sear the bottom and sides of the rack, until browned, about 10 minutes. Turn lamb fat-side up in the skillet and scatter herbs over the top.

Add garlic to skillet and transfer to oven. Roast until an instant-read thermometer inserted into the center of the meat reads 130°F for medium rare, about 10 minutes. Let cool for 5 minutes before slicing into chops and serving.

TIAN DE LÉGUMES

Tian de légumes is one of the most typical dishes from Provence. It is traditionally made in a clay dish called a tian, hence the name. To help enable even cooking, try to get small vegetables with about the same circumference.

Serves 4 to 6 when using a 1 1/2 quart oval dish

INGREDIENTS

2 cloves garlic
3 tbsp olive oil
About 5 tomatoes
2 or 3 small onions
About 2 eggplants
About 2 zucchini
Salt and pepper
1 tbsp herbes de Provence

Preheat oven to 300°F. Cut garlic in half and rub a bowl with the cut garlic. Grease the dish with 1 tablespoon of olive oil. Slice the tomatoes, onions, eggplants, and zucchini approximately the same size. Alternate the vegetables by placing one of each to slightly overlap, and then repeat. Sprinkle with salt, pepper, and herbs. Drizzle with remaining olive oil. Bake until the vegetables are caramelized, approximately 50 minutes.

RED MULLET

with Potato Scales

Serves 2

FOR THE FISH

2 filleted red mullet, weighing a total of 12 oz
2 large yellow waxy potatoes, Bintje if possible
1 egg yolk
Table salt
2 tbsp clarified butter
1 tsp potato starch
Olive oil
1 sprig chervil

Remove any remaining fish bones with a small kitchen knife or tweezers. Cut out two rectangles of nonstick baking paper, slightly larger than the fish fillets. Place the fish on top, skin-side up.

Peel the potatoes, wash them, and slice them very thinly. Cut out "scales" using an apple corer. Place the potato scales in a pan. Cover them with cold water, bring to a boil, and boil for 1 minute. Drain.

Dilute the egg yolk with 1 teaspoon of water and add a dash of salt. Use a pastry brush to brush this over the fish fillets, on the skin side.

Pour the potato scales into a container with the clarified butter and mix well. Add potato starch and mix carefully.

Arrange the scales over the fish fillets, starting with the head and overlapping them. Refrigerate 15 minutes.

FOR THE SAUCE

2 oranges
3 sprigs fresh rosemary
1/3 cup French white vermouth
1 1/4 cups light cream
Salt and freshly ground black pepper

Squeeze the oranges. Pour the juice into a saucepan, add the rosemary leaves, and reduce on medium heat until the liquid has evaporated. Add the vermouth and reduce by half.

Incorporate the cream and add 2 to 3 dashes of salt and pepper. Cook over high heat until the sauce thickens and reduces to half, about 10 minutes.

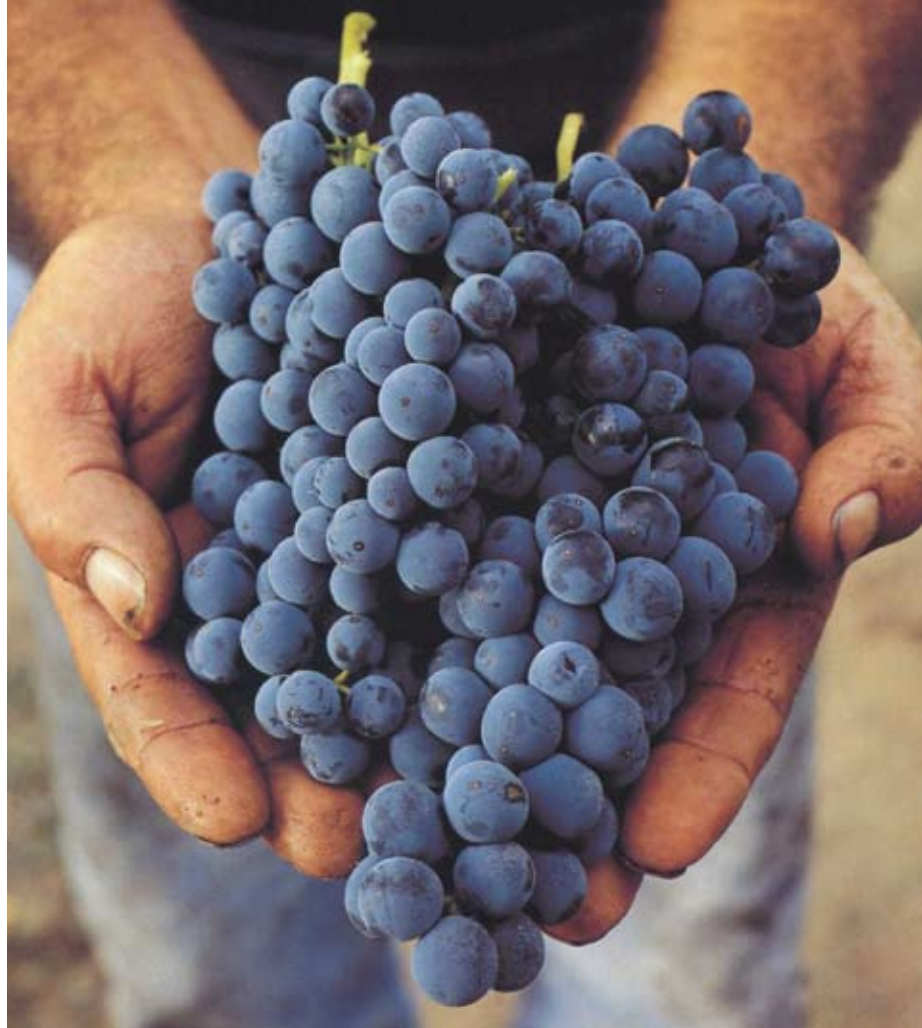
TO COOK

Heat 2 tablespoons of olive oil in a skillet. Taking a rectangle of paper in one hand, dip the fish in the oil and make sure it is evenly coated in oil. Remove the paper.

Salt the flesh side of the fish. Cook for around 6 minutes on high heat, until the scales are golden. Turn the fillets over and cook for a few seconds.

Meanwhile, strain the sauce. Coat the plates with the sauce.

Arrange the fillets on the plates. Add a touch of chervil. Serve hot.



MY FATHER AND GEORGES DUBŒUF HAVE BEEN LONGTIME FRIENDS. THEIR RELATIONSHIP WAS FORGED INITIALLY BY GEOGRAPHY: THE BEAUJOLAIS WINE REGION IS CLOSE TO LYON, HOME TO MY FATHER'S RESTAURANT. THE CONNECTION WAS A NATURAL ONE. WE HAVE ALWAYS REPRESENTED DUBŒUF WINES AT THE RESTAURANT SINCE THE VERY BEGINNING—JUST ANOTHER ASPECT OF FRENCH CULINARY CULTURE THAT ALLOWS GUESTS TO IMMERSE THEMSELVES IN GALLIC WAYS.

—JEROME BOCUSE



GEORGES DUBOEUF

PUTTING BEAUJOLAIS ON THE WINE WORLD MAP

With an annual production of more than 30 million bottles, Georges Dubœuf is an international phenomenon who has almost single-handedly put the Beaujolais appellation on the map with distribution in more than 120 countries.



Georges Dubœuf and his son Franck toasting to the bounty of the Beaujolais region.

When asked how he's achieved his success, Georges Dubœuf modestly replies, "Maybe a flair for marketing, perhaps an ability to communicate a passion for the product." A self-made entrepreneur, Georges is acclaimed by the industry for his innovative concepts and tireless promotion of the Beaujolais region and its wines.

Born April 14, 1933, in Chaintré, France, and raised on a small farm in Pouilly-Fuissé, where his family worked a few acres of vines for four centuries, Georges's passion for winemaking started in his youth while working in the family vineyards. He learned winemaking from his uncle and brother. Georges began delivering the family wine on his bicycle to neighboring restaurants. Some of his early customers were Chefs Paul Bocuse and Pierre Troisgros, who became the first ambassadors for his wines.

Georges soon expanded his business and started bottling the wines of other vigneron. He formed a group of 45 producers in 1957, and he became his own *négociant* in 1964, founding Les Vins Georges Dubœuf. Today, the company works with more than 20 wine co-ops and 400 growers in the region. From the start of his career, he has always valued relationships with restaurateurs, producers, winemakers, and importers.

"Beaujolais is about capturing the quintessence of gamay, of the terroir, and always of the vigneron's style," says Dubœuf. "There's no good *négociant* without a good vigneron."

Georges's legendary palate, ability to spot a good wine, and continuing enthusiasm make him an emblematic figure in the wine business. His wines—from the Beaujolais-Villages AOC to the Beaujolais cru—are renowned for their consistency, quality, and value, regularly receiving accolades from respected wine publications. Recently, Georges described the 2009 vintage as "the vintage of his lifetime," and his son Franck Dubœuf said, "The 2009 Beaujolais-Villages wine is sumptuous, generous, and fruit-forward—so exceptional that it is being compared to the best Beaujolais crus."

Now 77 years old, Georges continues to run his business with the collaboration of his family. Franck officially entered the family business in October 1983, and as his knowledge of wine grew over the years, so did his passion. Today, Franck plays a dominant role in the business operations: he is co-owner of Les Vins Georges Dubœuf and works to continue his father's legacy.

EVENTS PAST AND PRESENT



Top left: Joel Buchman, treasurer of the Bocuse d'Or USA Foundation; top right: wild duck terrine with morels and apricots; center: wild boar "ham" en croûte; bottom: Daniel Boulud with the Musketees.

FALL GAME FEAST AT DANIEL with Arian Daguin

New York, November 18th

This event marks Chef Daniel Boulud's sixth annual Fall Game Feast. The legendary dinner began as a private affair, when friends of the chef, all game enthusiasts, prevailed on him to prepare "classic rarities" with the bounty of their autumn shooting. Now the dinner is open for the enjoyment of all game lovers, and benefits the Bocuse d'Or USA Foundation, of which Boulud is chairman.

Chef Daniel Boulud talks about his passion for Beaujolais wines to an enthusiastic audience.

BOULUD & BEAUJOLAIS... BEYOND NOUVEAU

Restaurant Daniel, November 19th

The Bocuse d'Or USA Foundation partnered with Inter Beaujolais, Gamay by Beaujolais, and Support of the European Union to celebrate the wines from the region of Beaujolais on the occasion of the publication of the second edition of *Bocuse d'Or USA* magazine. The event included an elaborate selection of hors d'oeuvre from Restaurant Daniel and a tour of the 12 appellations from the top producers in Beaujolais; Beaujolais, Beaujolais-Villages, Brouilly, Côte de Brouilly, Régnié, Morgon, Chiroubles, Fleurie, Moulin-à-Vent, Chénas, Juliéna, and Saint-Amour.

THE BOCUSE D'OR LYON, FRANCE

January 25—26, 2011

Culinary teams from 24 countries will come together to compete for the gold, silver, and bronze. The competition will be staged during the SIRHA 2011 trade show, which also hosts the World Pastry Cup. SIRHA attracts more than 2,000 exhibitors and 150,000 visitors every two years.

For more information on the competition, see the competition guide in the center of this magazine.

For more details on SIRHA, visit www.sirha.com.

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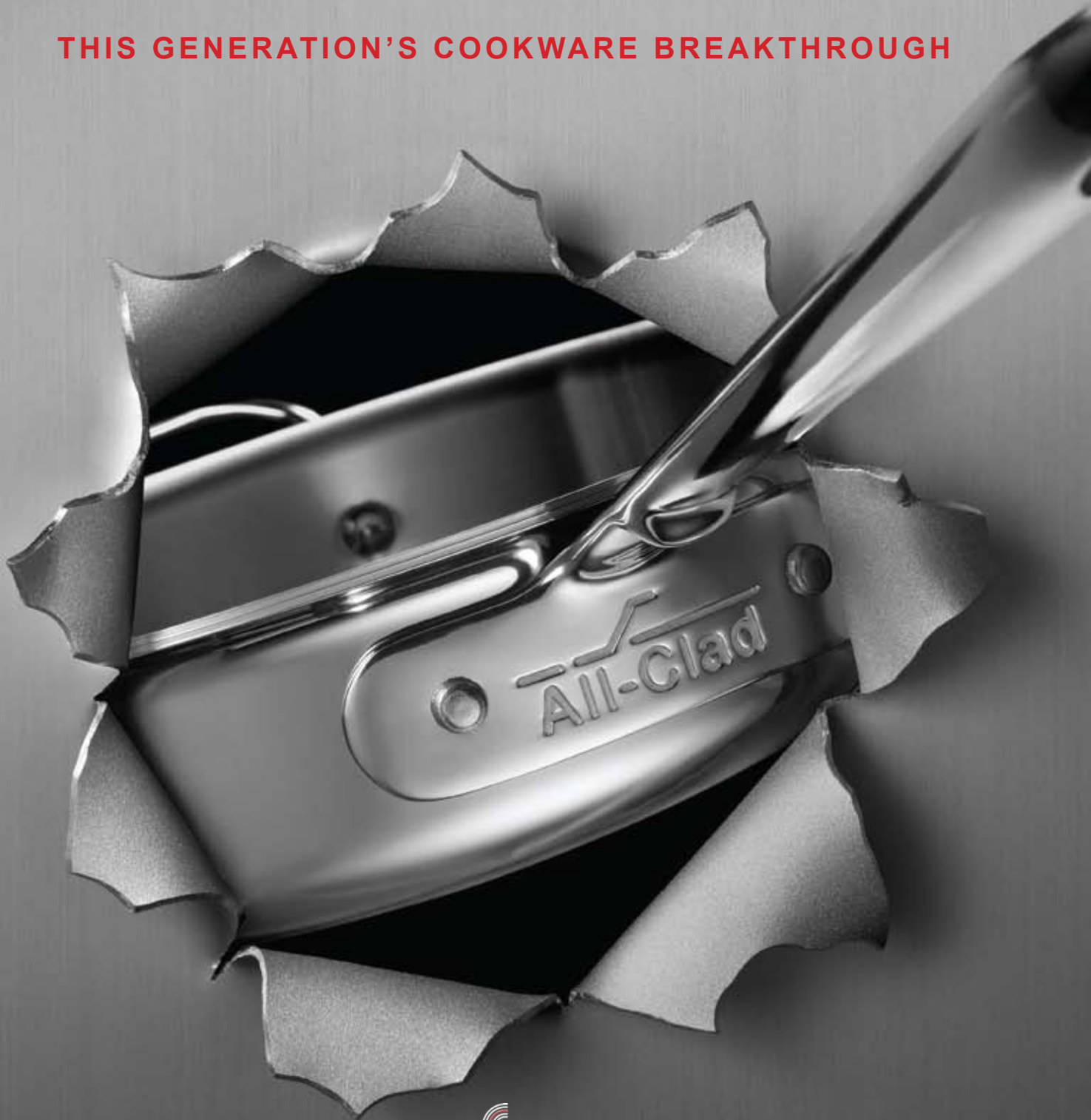
THE CONVERSATION BETWEEN CHEF AND DINER
BEGINS WITH WHAT'S ON THE PLATE



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