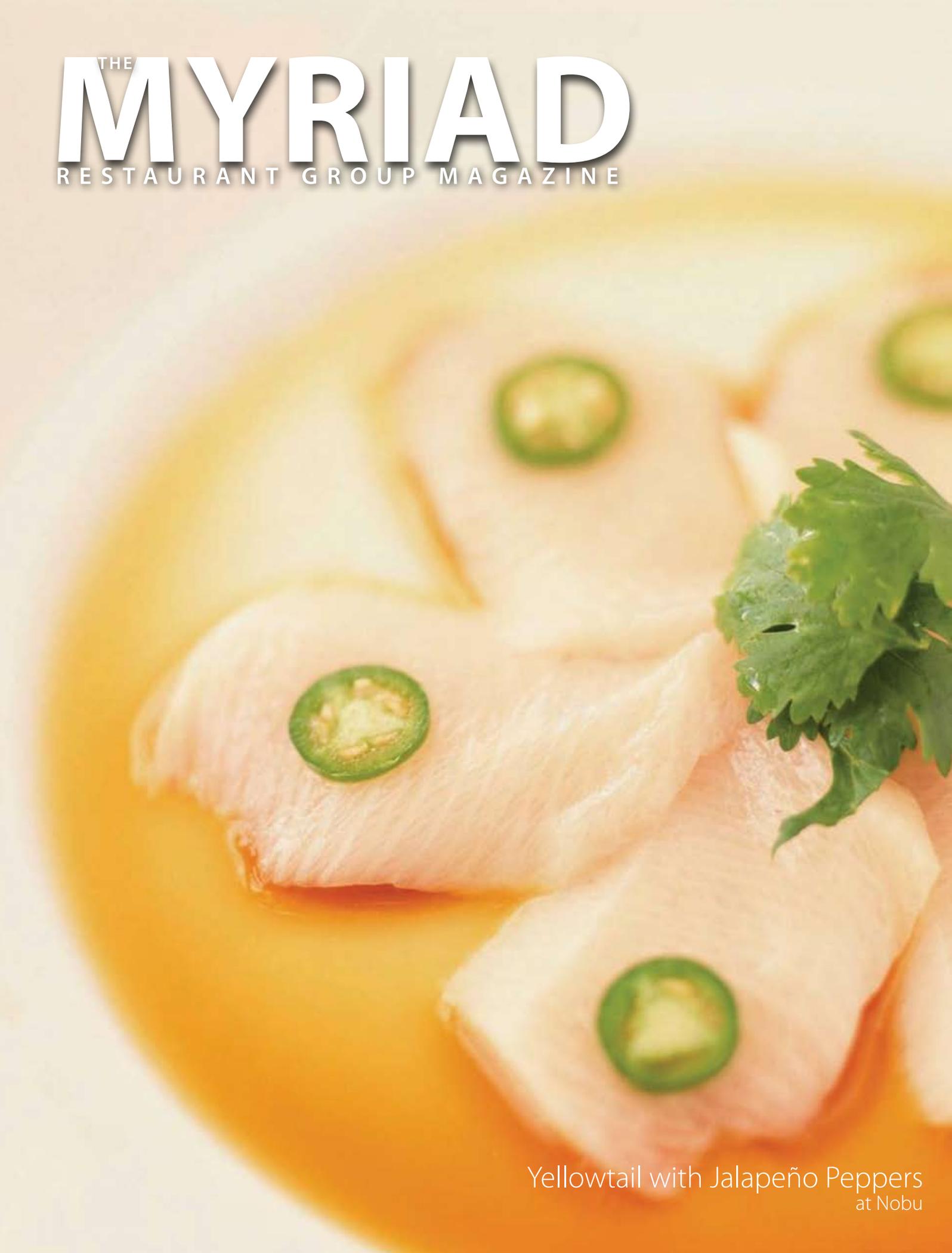


THE
MYRIAD
RESTAURANT GROUP MAGAZINE



Yellowtail with Jalapeño Peppers
at Nobu

Twain Schreiber picks the
Jersey Beefsteak.



For James Bailey
it's the Green Zebra.



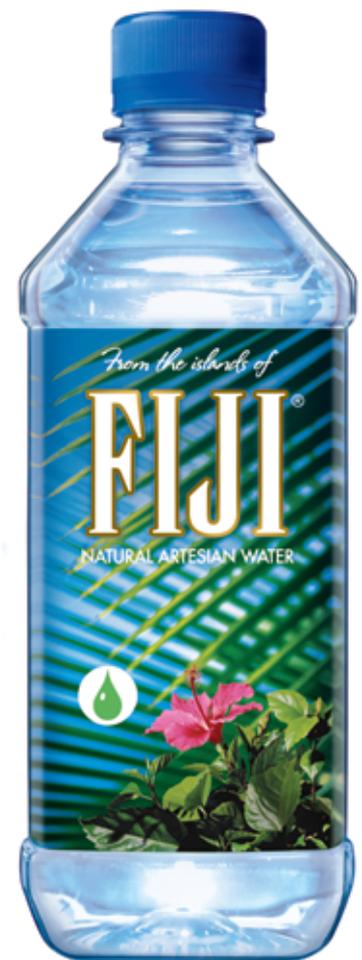
Stephen Lewandowski
swears by the Hau'ula Red.



Nobu Matsuhisa prefers
Red and Yellow Teardrops.

The one thing chefs agree on is the water.

You say "tomato," I say "tomahto," but when it comes to the water they serve, top chefs say "FIJI." Created by centuries of rainfall filtering through volcanic rock, FIJI's clean taste and unique mouth feel perfectly complement the finest dishes. One sip and it'll be your choice, too.





THE THRILL OF THE GRILL

By Tracy Nieporent

The wind was icy and powerful, chilling me to the bone and practically lifting me off my feet. I pulled with all my might to open the door to an old, abandoned coffee factory, and then pushed mightily to close the door against the relentless gale. It was the winter of 1989, and this was my introduction to 375 Greenwich Street. My first thought was that no one in his or her right mind would make the trek down to such a forlorn place. Now, two decades later, I can happily say that I was totally wrong.

The doors I forced open and shut led to the construction site for the Tribeca Grill, a restaurant that has helped define a neighborhood and has become a beloved New York City destination. It started with a shared vision of Robert De Niro and Drew Nieporent to create a warm and welcoming restaurant with good food and drink that would anchor the first

two floors of the Tribeca Film Center. Add Martin Shapiro, the managing partner, who two decades later, and with total dedication, still oversees a restaurant that has greeted millions of diners. Mix in two executive chefs—Don Pintabona and now Stephen Lewandowski—who serve up food that brings a smile, David Gordon, who has helped create a world-class wine list and an incredible staff—many of whom have worked at the restaurant since the beginning. The result is a successful restaurant with substance and integrity that has stood the test of time. One journalist endearingly called Tribeca Grill “a neighborhood restaurant for the whole world.”

As for those cold, harsh winds? They still sometimes whip down Greenwich Street in winter. But open the doors to Tribeca Grill, and there’s always a warm welcome inside.

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DOING GOOD

Myriad Restaurant Group lends a helping hand to the community.

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Lior Lev Sercarz’s mission in life is to make everyone more adventurous about trying new flavors.

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Nobu Matsuhisa was one of the first chefs to bring cross-cultural foods to the world stage.

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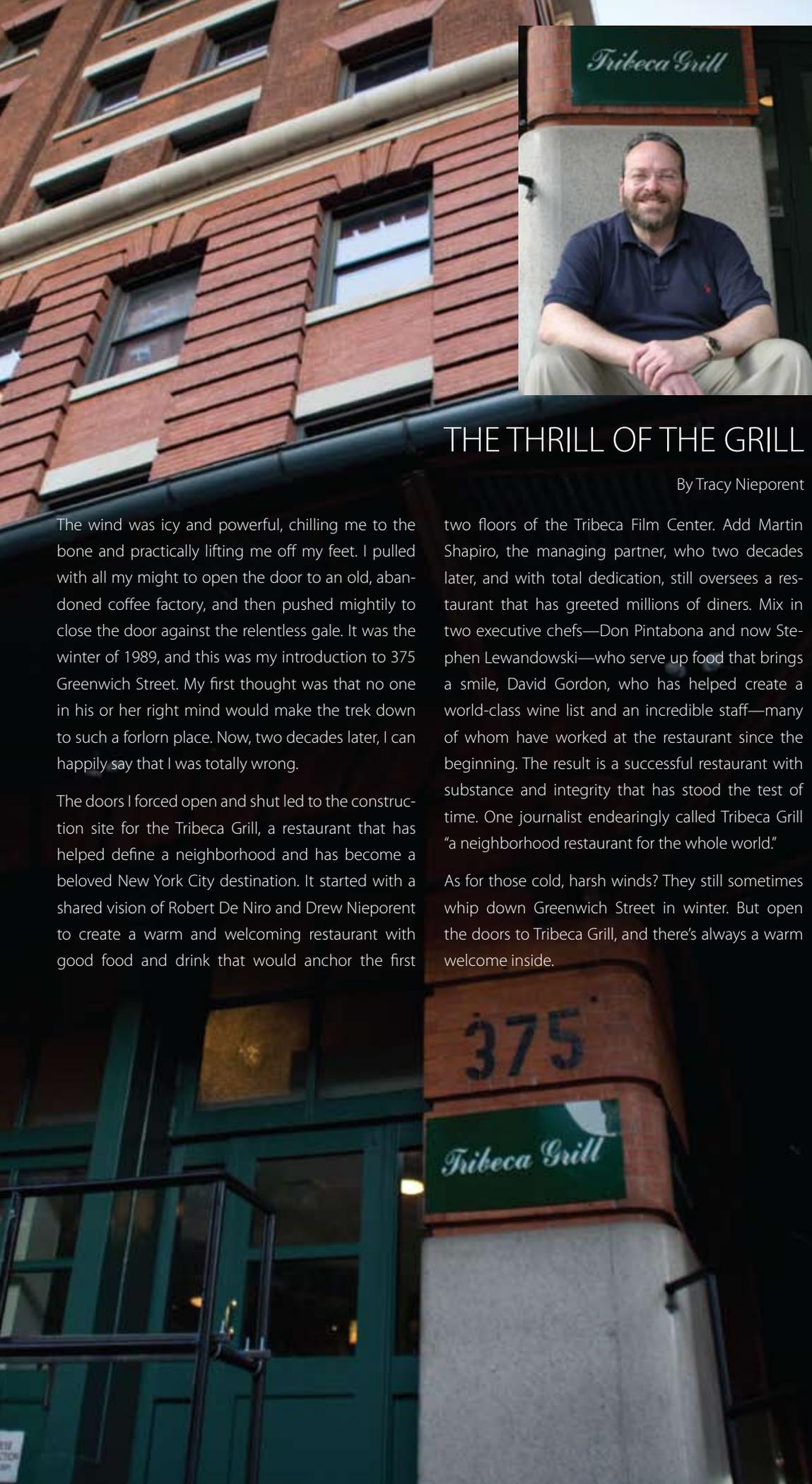
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Behind every great cocktail is a good story. The libations at Tribeca Grill are no exception.

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TWENTY YEARS, AND COUNTING

The corner of Greenwich and Franklin has been home to Tribeca Grill for two decades.



GARY FARRELL

VINEYARDS & WINERY



Gary Farrell is an artisan winery that creates superlative, hand-crafted wines for the finest food experiences. Through exceptional vineyard sourcing and a meticulous, hands-on approach to making wine, Gary Farrell has been propelled to the forefront of cool climate producers.



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- Sophisticated wines that complete the finest food experiences and appeal to passionate enthusiasts & collectors

by Tracy Nieporent

A Helping Hand

Through the years, the Myriad Restaurant Group has worked with hundreds of worthy charities. Social issues, illness prevention, schools, and cultural institutions are among the many areas in which we've had involvement. We have affection and respect for everyone we work with, and here are a few of the organizations for which we have a particular affinity.



City Harvest has been feeding New York City's hungry men, women, and children for more than 25 years. It all started with restaurants, and this year they will collect more than 25 million pounds of excess food from all segments of the food industry. This food is then delivered at no charge to nearly 600 community food programs throughout New York City using a fleet of trucks and bikes as well as volunteers on foot. Each week, City Harvest helps 260,000 hungry New Yorkers find their next meal. www.cityharvest.org

Table to Table is a community-based food-rescue program that collects excess prepared and perishable food and delivers it to organizations that feed the hungry in Bergen, Passaic, Essex, and Hudson counties in New Jersey. They're delivering approximately 6 million meals a year at a cost of about 10 cents each. Now in their 11th year, Table to Table is as important in New Jersey as City Harvest is in New York City. www.tabletotable.org

Citymeals-on-Wheels was founded by Gael Greene and James Beard in 1981, and the organization delivers more than 2.2 million nutritious meals to over 18,000 frail seniors in every borough of New York City. Additionally, their 1,500 volunteers collectively spend 62,000 hours visiting and delivering meals to these homebound elderly New Yorkers who can no longer cook or shop for themselves. www.citymeals.org

Share Our Strength has led the fight against hunger and poverty for almost 25 years by inspiring and organizing individuals to share their unique talents and strengths. They have a mission to make sure that no kid in America grows up hungry. Their strategy is to weave together a net of community groups, activists, and food programs to catch children at risk of hunger, and ensure that they have nutritious food where they live, learn, and play. www.strength.org

YAI/National Institute for People with Disabilities is an award-winning network of not-for-profit health and human-service agencies serving people with developmental and learning disabilities and their families. Their more than 450 programs serve over 20,000 individuals daily, primarily throughout the New York metropolitan area and New Jersey. They ensure that people with disabilities have a place for opportunity, a place for growth, and a place of hope. www.yai.org

There are many other exemplary organizations—such as the **Kristen Ann Carr Fund**, **Tuesday's Children**, **Food Allergy Initiative**, and the **Tribeca Partnership**—that we'd like to acknowledge in future issues of *Myriad* magazine. We are proud of our association with them, and of the wonderful services they provide.

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Kitchen Confidential with Paul Liebrandt

Corton's Executive Chef shares his perspectives on creating new dishes, his modern approach to classical cuisine, and his view on the globalization of food.



From the Garden with Fruits and Vegetables of the Season



At what point did you start seeing the bigger picture of your own identity as a chef? We're all still learning. I'm still discovering myself as a chef and still developing my own style, I would say.

In conceiving a dish, do you feel like you are trying to take that specific dish to the absolute limit of creative cuisine, or do you like to leave room for the dish to evolve? The dish evolves with time. I am never satisfied with one iteration. We are telling a story with each dish, and every day the story changes—whether it be from our own ideas, guest feedback, or the seasonality of different ingredients.

It is said that you compose dishes that have a built-in harmony. Describe the process that you go through to achieve this, and at what point you know a dish is just right? We build dishes, like I said, to tell a story. The rhythm of the story is dictated by the characters in play; i.e., the ingredients. The product itself is the foremost thing that I look at—the quality of what I'm putting on the plate. I don't feel that the dish is ever truly finished. What I do is I give my interpretation of that story with that dish.

You describe your cooking as French technique with global influence—to be classic in a modern way, respecting the past while looking to the future. Can you provide some examples of dishes at Corton that demonstrate this? One particular dish is the duck that we do here. It is classically cooked, a beautiful piece of duck breast. Looking at it from a classic point of view, we are trying to achieve a crispy skin. It's always a balancing act when you are cooking duck, because you want to get the skin very crispy without affecting the flesh, without driving out any moisture or the blood from the duck, keeping it perfectly rosé. What we do to look to the future is we freeze the skin à la minute with liquid nitrogen and then render the duck with the frozen skin, therefore creating a perfect balance of crispy skin and perfectly cooked duck.

When you look at a classical dish, does your natural creative intuition kick into high gear to imagine how that dish could be modernized? No. Modernity only serves a purpose if there is something better that comes out of it. We don't create just to be creative; there has to be purpose for it. Looking back at some classical dishes, they

are actually more modern than a lot of the stuff I see today. What we do is we take inspiration and ideas from the past and we tell our story with the techniques and the ideas that we have from the modern age for the modern palate.

Your dishes require the curiosity of the diner, almost engaging them in an intellectual conversation. Is this your intent? My intent is to give the diner a beautiful dining experience with which they can switch off anything that is going on in their lives outside of this restaurant. They have a focused, beautiful experience at the restaurant. That is my goal.

Do you ever feel like you are cooking without a safety net, or do you feel that the concept of your dishes are still so anchored in the classical that there will always be an attachment to your cuisine? Absolutely classical.

Do you think diners have matured in their appreciation for food in general, and what elements do you think have led to the globalization of diners' palates? Diners' tastes have changed dramatically, even since I've been here in New York City. Over the past ten years, you have seen ingredients, techniques, ideas, and cultures much more easily available than at any time in the past. You can get anything that you want any time of year these days, and that lends to what we are cooking. Before, you were given guidelines on how to cook with regard to what was available in your local area and what you could get a hold of. European cuisine was based around the products available in the particular region you were cooking. Colonization of foreign lands lent a lot to bringing new ingredients to the European market. I think customers these days are much more educated than they once were. They have a better understanding of the culture of food. To be in my profession is now a glamorous thing. It's something now when you have kids growing up that want to become chefs—rather than before, where it was something that you did because you couldn't do anything else.

How do you think chefs such as yourself are instrumental in changing the palates of diners? I'm not doing anything new here. I'm not one of those rarified chefs who are gifted enough to truly create. All I do is take what I have learned and put my personal twist on it. I think what I do is give people a different viewpoint. That's all.

Do you feel it is your role or obligation as a chef to introduce “new” global ingredients, flavors, and dishes to your diners? No, my obligation is to my customers’ satisfaction. If I’m running a burger restaurant, my obligation is not to introduce them to new ways of eating a burger—it is to make sure that they are fully satisfied and they come back. And if they demand to see new ideas, new inventions, then that is my goal as well.

In the past, “new” has usually indicated a personal interpretation of classical regional dishes or an isolated rebellion against them. In recent years, however, there appears to be team spirit, where previously there was often competitiveness, secrecy, and isolation. These chefs share a goal—they talk with one another, exchange ideas, and eat in one another’s restaurants. How do you think this has contributed to the globalization of foods, ingredients, and even techniques—a la Ferran Adrià, for example? That mentality of secrecy—“my recipe”—is a very dated mentality, and it gets you nowhere. Ferran is one of the true geniuses of our time, and he is such a big proponent of not being secretive about what you do. Be open—as soon as you create something, put it out there for everyone to see, because then they know that you created it, rather than having people “steal” it. The only way you move forward is through education, by understanding, and that means being open about what you do and teaching it. That is something I have always been a huge proponent of. I don’t like that mentality of the snobbery of chefs—you know, that attitude of “Come into my restaurant, but I won’t show you anything” or “You work in my kitchen, and you won’t learn anything because they’re my recipes.” It is ridiculous. I don’t like that at all.

How do you find that balance between creating dishes that you want to cook—using flavor combinations, ingredients, and techniques—and what diners want to eat? This is a tricky one. What I deem good and creative, maybe someone else won’t. I put green tea and strawberries together—I think it is a great combination. I can play a lot off of that, while someone else might find it disgusting. That is the balance and the risk of being creative in any profession. You have to take chances in life. If you don’t, you become a very boring person and you lead a very boring life. And that is O.K. for some people. The risk that we take here on a daily basis is not without its challenges. We don’t create whatever we want to, and I sit there and write menus because I’m not cooking for myself every night. I have to be mindful of who I am here to please: the diners. So I have to balance what I do from a creative point of view for the needs and wants of the customers and the needs and wants of myself.

Do you feel that the globalization of food is further along in the United States than in other countries? No, actually. Europe is further along, to be honest with you. If you look at Europe, I think their food, history, and culture has a lot more depth than this country does. France, Spain, Italy, and even the U.K.—by the pure fact that Europe is an amalgamation of many different cultures and countries, I think you have much more diversity in food country to country. You always see huge global influences in countries that have at one time colonized other parts of the world. For example, England has a huge Indian-Pakistani influence, curry being the number-one fast food in England. And I think that in Holland, you have a huge West Indies influence; North African in France, that Moroccan-Algerian influence—very, very beautiful cuisine. Even though the U.S. is a massive melting pot, with people and cultures from all over the world, if we’re talking culinary—purely concept, purely creativity, purely diversity—Europe is ahead because it has more history.

Don’t get me wrong, I think the U.S. is hugely underrated by the rest of the world when it comes to food. I’ve had some of the best food I’ve ever had in this country. England also has a bad reputation for food. That is nonsense. The best lamb in the world is from Wales. I think in a large part of the rest of the world, when you talk America, they think fast food—they think McDonald’s, they think burgers, they think French fries. It’s so much more than that, we know. I do think the diversity in this country is also amazing. Year after year, the U.S. is getting more globally conscious, but more so in major metropolitan areas like New York City rather than across the country as a whole.

As a chef, how do you retain your individual identity and culinary vision? It’s hard, especially in this country where it is less about culinary and more about the brand and the business. Me, personally, the battle that I fight with myself is: How do I balance it? How do I do it? I try, but I don’t know if I am even getting it right. Should I be less of a foodie with the menu and be a little more mainstream? I don’t know. At the end of the day, all I have is my talent, my hands, and what I can do. The balance is to try and keep your own identity among a large group of talented chefs. Stay true to yourself. Stay true to your customers. You are honest with them, and you are honest to yourself. And the food speaks for itself.



Each of Lior's blends is made to order; there is no stock. He works with 120 different herbs and spices—roasting, grinding, and mixing them. The grinding levels vary: some are powders, some course, and some are whole. The most simple blend has nine ingredients, while the most complex has 24.



Lior Lev Sercarz's Spice of Life

Lior Lev Sercarz's life is spiced with variety. At 22, he went from working as an amateur chef for an Israeli catering company to training in Lyon, France—generally considered the gastronomic capital of the world—under the tutelage of Paul Bocuse.

From there, Lior took on a chef position at Les Maisons de Bricourt and forged a close relationship with owner Olivier Roellinger—so close, in fact, that Roellinger, by “demoting” Lior from chef to pastry chef, set him on his own “spice route,” pushing him to experiment. “Thanks to Roellinger, I really began to understand the importance of spices,” Lior explains. “People don’t realize the value of spices, and yet wars have been fought over them!”

Lior’s spice journey eventually led him to New York, where he landed a job under Daniel Boulud. Several years later, he returned to visit Roellinger, who succinctly told him, “Here’s what you are going to do: You are going to go back to New York and resign from your job at Daniel, and you are going to follow your passion and start your own business. And just call me when you are up and going.” Shocked, Lior questioned, “That’s it?” to which Roellinger responded, “That’s it. Now if you want to talk about something else, let’s talk.”

Lior followed his mentor’s instructions to the letter. His initial business was La Boîte à Biscuits, a line of designer cookies created with custom spice blends and presented in a series of tins featuring the work of different artists, whom he concurrently showcased in a gallery. La Boîte à Epices, Lior’s line of poetically blended spices, began when Laurent Tourondel consulted him on a series of custom seasonings for his restaurant. What started with six spice blends became 36, and today Lior is something of a spice sorcerer to whom chefs turn for a bit of magic.

Lior’s mission for La Boîte à Epices is twofold: poetic and practical. Poetic in that he wants people to understand what spices are, how to use them, what they are worth, and the stories behind them. But he is also practical, and at the very least wants people to be more adventurous and experiment with different flavors beyond salt and pepper. He started a system, giving each of his blends a name and a number—the number for reference, and the name a story behind the blend. Each is a reflection of a place, a moment, or cultural influences.

When Lior met Chef Paul Liebrandt over a year ago, their relationship immediately took root. Before Lior began working on a new blend for Liebrandt, appropriately named PL, he took the time to get to know the chef, his cuisine, and his story to incorporate into the blueprint. Lior has been working on the blend for the past ten months, and Liebrandt has no idea what is going into it. As Lior explains, “A spice blend begins with an idea, much like a painting or a piece of music, and the PL blend will not be complete until I am satisfied that I have told Paul’s story.”

Beyond the signature blend, Lior is at Corton at least once a week collaborating on new flavor profiles for Paul’s dishes. For Lior, Paul is one of the few people who understand that spices are an ingredient in a dish, not an addition to it; that a spice can sometimes be a leading character, or it can simply be in the background.

LIOR'S TOP SPICE BLENDS PROVIDED TO CORTON

N.28 Vadouvan

fenugreek, cumin, curry powder, onion, garlic

N.31 Penang

sweet chilies, onion, turmeric

N.11 Cancalle

fleur de sel, orange, fennel

N.22 Catalonia

pimentón, smoked cinnamon

N.36 Ana

sumac, rose blossom, sesame seeds



Global Cuisine with Nobu Matsuhisa

A dream of seeing the world and of being able to experiment with food away from the unbending traditions of Japanese cuisine made Nobu a pioneer of cross-cultural cooking.



It's said that you have helped alter the patterns of global cuisine. How did it all begin? I was a 23-year-old sushi chef in Shinjuku when a Japanese Peruvian pepper farmer came in for dinner and changed my life. He talked about Peru, he talked about the fish; he was a big success in Peru because in the Amazon they grow black pepper. So one day, he asked me to come to Peru to open a restaurant together.

How did your experience in Peru change your way of thinking? In the beginning, it was very uncomfortable—South American cuisine, especially Peruvian cuisine—because of the garlic, the oils. I could not eat that kind of food very much because the flavors were too strong. What led to the change was the lifestyle, living there every day, and it was also the weather. I went to the restaurant, where I would sample the ceviche, sample the rice, sample the *arroz con pollo*, trying new things little by little. Pretty soon, I started to change.

What's the difference between what people call "fusion" cuisine and the actual globalization of cuisine? Fusion is confusion. The fact is that as chefs increasingly learn their trade internationally, the local ingredients they find are increasingly creeping into their cuisine. The difference is that chefs are incorporating these ingredients into their own frame of reference, rather than trying to bring the two together.

As you traveled the world, you developed new gustatory experiences and created nontraditional dishes in terms of Japanese cuisine—using spices including coriander, garlic, and chili pepper, among other ingredients and techniques. Yet you still always describe yourself as a Japanese chef.

I know the different products, the different fish, and the different ingredients. Basically my cooking style is still Japanese. The different countries influence my Nobu food. But when I am going to make the food, I only look for what is gorgeous [in the market], but still the Nobu food remains very simple, and so is the taste—not too complicated. I have a lot of respect for traditional Japanese cooking.

What are some of the global ingredients you are using in your restaurants right now? We're using truffles and caviar at the moment, although we've been using caviar for a long time. We incorporate a lot of South American ingredients, influences from Europe and the United States. When I'm traveling, I see a lot of interesting ingredients. Then I create my menu and send it all over the world.

You were among the first to bring sushi and sashimi to the international stage. Are there any other Japanese dishes you'd like to introduce to the rest of the world? I've wanted to introduce the concept of better quality for things like rice, soy sauce, and miso. Even with sushi, there's a big difference in quality compared to 20 years ago. Now, people understand and appreciate quality more than before. I've also been working a lot with dried miso. When people think about miso, they think it means miso soup. That's why I created dried miso. When you dry it, it has more flavor. We serve a dish—sashimi with dried miso, olive oil, and yuzu juice—that's unusual because people always eat sashimi with soy sauce and wasabi. I'd like to introduce more Japanese ingredients and use them in a different way.



White Fish Tiradito, Nobu Style

Serves 4

Like ceviche, *tiradito* is a food I encountered in Peru and then adapted in my own way to create a Nobu masterpiece! Here, sashimi is eaten with sea salt and the tang of lemon and yuzu juice. Peruvian chili paste adds bite to it. —Nobu

Eating the fish pieces together with the cilantro is a must, and other chili pastes can be substituted for rocoto.

Tiradito differs from ceviche in that it contains no onions. In the original South American dish, cut fish is “thrown” (*tirar*, in Spanish) into a bowl and mixed with ceviche seasonings. In my version, I use the *usuzukuri* cutting technique to “paste” paper-thin slices of fish attractively onto a plate. As a trained sushi chef, I know how important presentation is; but rather than spend ages mulling over the look of a dish, I prefer to spring a surprise arrangement that I hope my customers will appreciate.

Ingredients

18 ounces red snapper fillet
 rocoto chili paste
 cilantro leaves, stems removed
 1 tablespoon plus 1 teaspoon yuzu juice
 2 tablespoons plus 2 teaspoons lemon juice
 sea salt

Method

1. Cut the fish into paper-thin slices using the *usuzukuri* cutting technique.
2. Fan out the fish slices on a serving dish. Add a small dollop of rocoto chili paste on each slice, and put the cilantro leaves at the center. Drizzle the yuzu and lemon juice over all.
3. Sprinkle with sea salt to taste. The flavor of this dish depends on the salt, so if too little is used it will taste bland.



Usuzukuri Cutting Technique

This method of cutting thin slices is most appropriate for firm white fish, such as red snapper, sea bass, and flounder. Place the fillet horizontally on a chopping board with the skin side up and the tail end on the left, steadying this end with the fingers of your left hand. Hold the knife so that the top is inclined sharply to the right and, from the left of the fillet, start cutting paper-thin slices, keeping the blade at an acute angle to achieve a clean cut across the grain. The fish is sliced in one drawing stroke. Let the weight of the knife do the work as you draw the blade back.

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COCKTAIL HOUR

From the Bar at Tribeca Grill This Season



Holiday Cosmo

Name: Our seasonal twist on this classic cocktail has become a staple of our fall menu. Made with the same proportions as a traditional cosmopolitan, we simply give it a holiday twist. Pear, thyme, and white cranberry come together with a crisp and clean flavor that reminds us of the holiday season. The white, red, and green colors of the cocktail are simply an added holiday bonus.

Ingredients: Absolut Pears, Lime, Lemon, Simple Syrup, White Cranberry Juice, Fresh Thyme, Raspberries

How to: This drink is constructed in a shaker and then strained into a martini glass. Absolut Pears (1.5 oz), a fresh lemon wedge, a fresh lime wedge, a dash of simple syrup, and a splash of white cranberry juice are all combined into a cocktail shaker. Two sprigs of fresh thyme are added, and the ingredients are shaken together. Once strained into a martini glass, the cocktail is garnished with a fresh raspberry and a sprig of thyme.



Spiced Appleton

Name: There is something very comforting about enjoying fall spices in a cocktail. In this drink, we wanted to bring together the warmth of cinnamon and nutmeg with their natural partners, apples and rum. Appleton Reserve provides a great smoky flavor that really meshes well with our house-made spiced-apple reduction. This is a smooth and spiced cocktail that really expresses the flavors of fall.

Ingredients: Appleton Estate Reserve Rum, Angostura Bitters, House-Made Spiced-Apple Reduction (1.5 pieces of whole nutmeg, 3 pieces of cinnamon, and 3 quarts of apple juice reduced to a honey-like consistency), Apple Juice

How to: The Appleton Estate Reserve Rum (1 oz.) is poured into a cocktail shaker along with two dashes of bitters, our house-made spiced-apple reduction (.5 oz.), and a splash of apple juice. The cocktail is then shaken vigorously and strained into a chilled martini glass. The drink is finished with a topping of freshly grated cinnamon.



Magellan

Name: Ferdinand Magellan, the great Portuguese explorer, was the first man to circumnavigate the globe. He traveled through the tropics in search of a western route to the spice trade in Asia. The spirit of this cocktail follows his travels with flavors from around the world. The island flavors of cachaça and rum are balanced by the rich, tropical passion fruit, and completed by a hint of spice provided by star anise. The Magellan is a complete cocktail that any world explorer would appreciate.

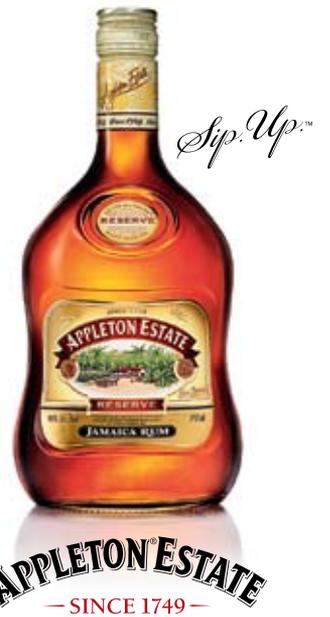
Ingredients: Leblon Cachaça, Myers's Dark Rum, Passion Fruit, Simple Syrup, Star Anise

How to: Leblon cachaça (1.5 oz.), passion-fruit puree (1.5 oz.), and simple syrup (1 oz.) are poured into a cocktail shaker over ice. Two pieces of star anise are added, at which point the mixture should be shaken thoroughly. The mixture is then strained into a brandy snifter filled with ice before being topped off with a float of Myers's dark rum (.5 oz.). The cocktail is garnished with a slice of fresh lime.

Appleton Estate Reserve Rum ©2009 Kobrand Corporation, New York, NY. Product of Jamaica. Imported by Kobrand Corporation, New York, NY. 40% ALC. BY VOL. Please sip responsibly.



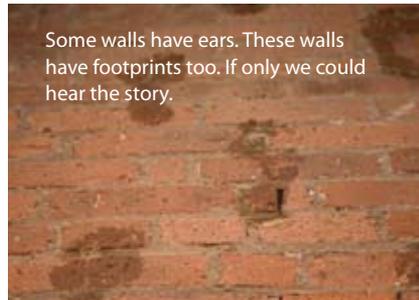
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Celebrating 20 Years!

Tribeca Grill has become one of New York's downtown restaurant landmarks. Instrumental in helping put the Tribeca neighborhood on the map in 1990, it remains a testament to Drew Nieparent's vision as an enduring and endearing dining establishment. The building that houses Tribeca Grill is a historic 1905 warehouse that was once the Martinson Coffee factory. With its high ceilings, original exposed brick, large mahogany bar (from the revered Maxwell's Plum restaurant), and oversized windows, the Grill reflects the industrial character of the Tribeca neighborhood. Located on the second floor, the Loft is a warm, open space that boasts rich hardwood floors, 15-foot ceilings, and exposed brick walls.



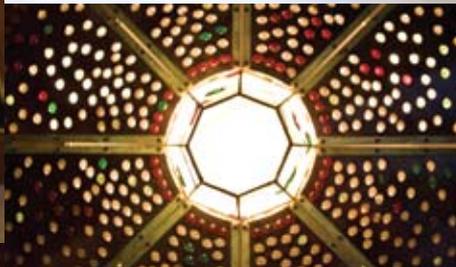
Some walls have ears. These walls have footprints too. If only we could hear the story.



Tribeca Grill's wall of fame covers several flights of stairs. The staircase has become a virtual timeline tracing the restaurant since its inception.



A founding partner in Myriad Restaurant Group and managing partner of Tribeca Grill, Martin Shapiro has guided the restaurant since its opening in 1990.



Chef Stephen Lewandowski



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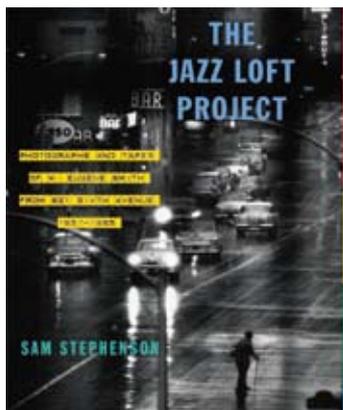
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HAUTEBOOKS



THE JAZZ LOFT PROJECT:
Photographs and Tapes of
W. Eugene Smith from
821 Sixth Avenue, 1957-1965
by Sam Stephenson

Published by Knopf
November 2009.

From 1957 to 1965, legendary photographer W. Eugene Smith made approximately 4,000 hours of recordings on 1,741 reel-to-reel tapes and nearly 40,000 photographs in a loft building in Manhattan's wholesale flower district, where major jazz musicians of the day gathered and played their music. 821 Sixth Avenue was a late-night haunt of musicians, including some of the biggest names in jazz—Charles Mingus, Zoot Sims, Bill Evans, and Thelonious Monk among them—and countless fascinating, underground characters. Smith photographed the nocturnal jazz scene as well as life on the streets of the flower district. He also wired the building like a surreptitious recording studio, capturing more than 300 musicians, among them Roy Haynes, Sonny Rollins, Bill Evans, Roland Kirk, Alice Coltrane, Don Cherry, and Paul Bley. He recorded, as well, legends such as pianists Eddie Costa and Sonny Clark, drummers Ronnie Free and Edgar Bateman, saxophonist Lin Halliday, bassist Henry Grimes, and multi-instrumentalist Eddie Listengart.

Sam Stephenson discovered Smith's jazz loft photographs and tapes 11 years ago and has spent the last seven years cataloging, archiving, selecting, and editing Smith's materials for this book, as well as writing its introduction and the text interwoven throughout.

"It brings a moment in jazz to life as perhaps no work in any other medium, including documentary cinema, ever has. Absolutely magnificent." —Booklist

"[A] landmark book. . . an essential book for jazz fans, photography lovers, and those interested in the history of New York."
—Publishers Weekly's Pick of the Week

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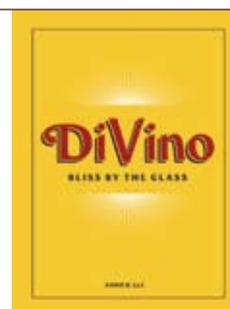


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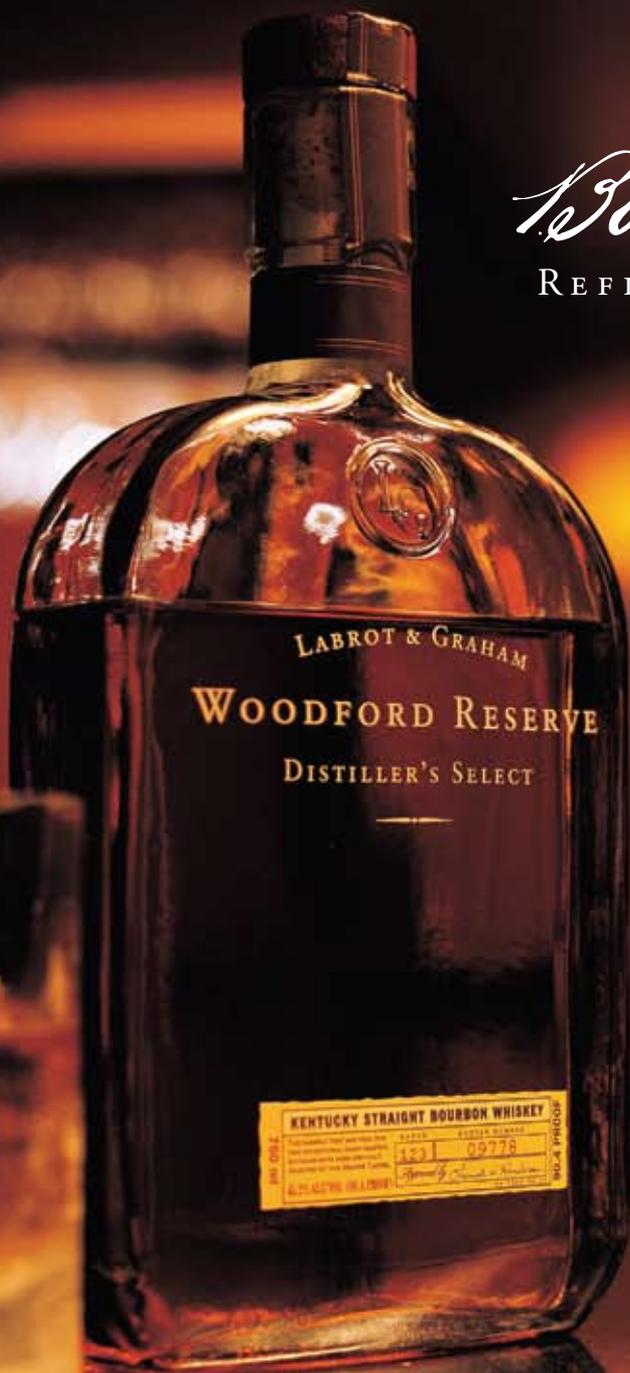
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