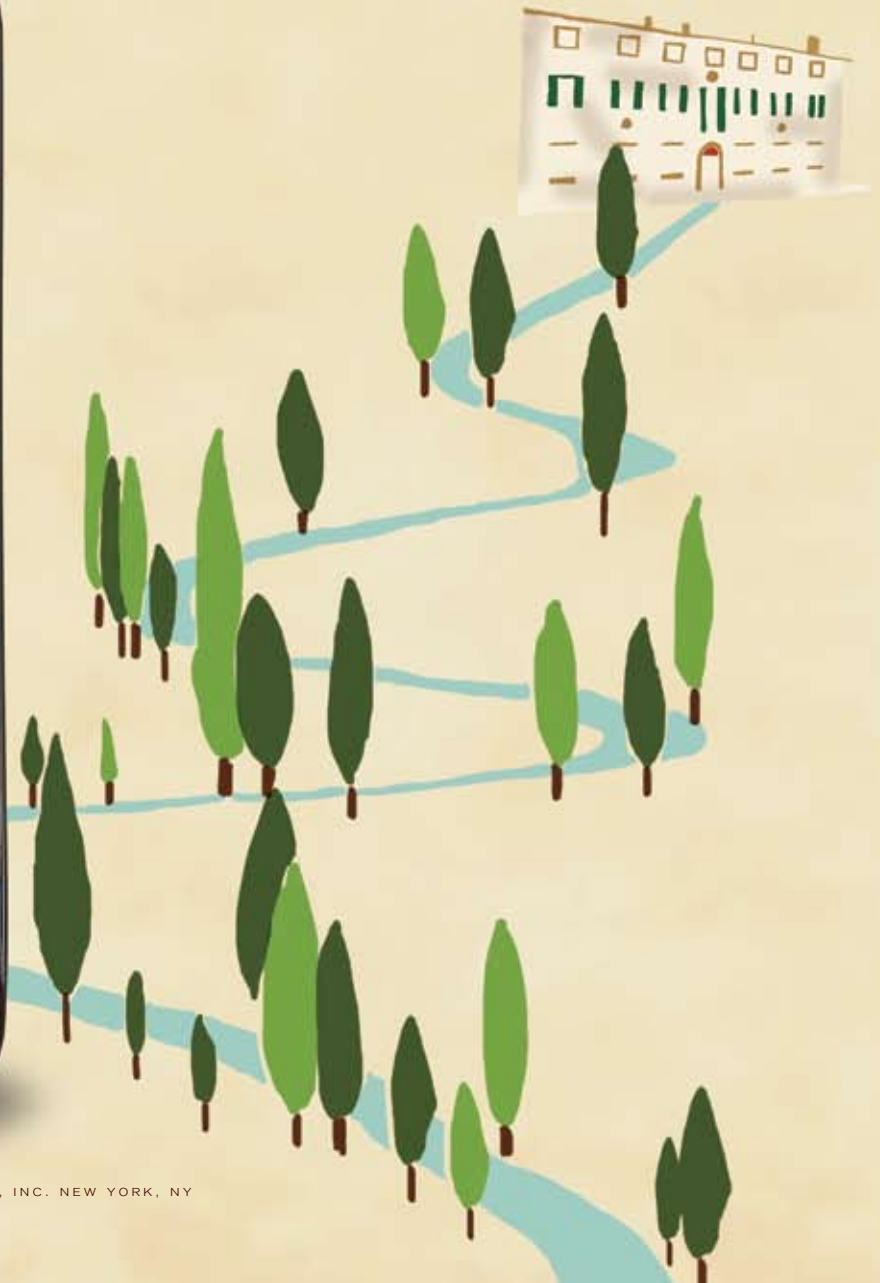


CONVIVIO



FRONT OF THE HOUSE : MEET TOM PISCITELLO
THE GRECO-ITALIAN WINE CONNECTION
MAKING PASTA : A LABOR OF LOVE
DIVING FOR DELICACIES : A PRICKLY PLUNGE
RECIPES AND COCKTAILS

Capizzano





5



7



10



12



13



16

5 **Keeping House**

New maître d' Tom Piscitello brings his experience, charm, and finesse to L'Impero to keep things running smoothly in the front of the house.

7 **It's All Greek**

Owner Chris Cannon reveals that Greek wines are coming around, and that there is a real connection in the terroir, culture, and food between Greece and Southern Italy.

10 **Rolling in Dough**

Size, shape, and place do matter! There's a long history to pasta, and Chef Michael White explains that it's more than just about flour, water, and eggs.

12 **Hedgehogs of the Sea**

From nuisance to delicacy, discover the sweet, succulent flavors that lie beneath the prickly, hard shell of sea urchins.

13 **Recipes**

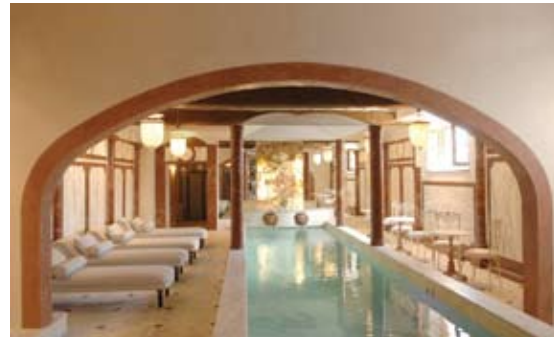
It's well worth the effort to make pasta from scratch. Chef White provides instructions for rolling out a delicious, homemade squid-ink tagliolini pasta.

16 **A Mean Drink**

The Greenie Meanie—or Basil Bomb, as it is affectionately called behind the bar—has become a signature cocktail and seasonal favorite at Alto and L'Impero.



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MEET TOM PISCITELLO

His resume reads like a hall of fame for New York City's greatest Italian restaurants. Tom Piscitello spent the '90s with the Coco Pazzo Group, opening Coco Pazzo Teatro in the Paramount Hotel, among other restaurants, before heading over to work with Chef Mario Batali at Babbo. After that, he moved to Beppe and worked with Chef Cesare Casella for the next seven years. Now Tom brings his charm, finesse, and experience to L'Impero, as he steps in as Front of House Manager and Maître D'.

Why front of the house, and not the back?

Easy—cooking is so much work! I personally love to cook when I can find the time, and I was even a short-order cook in high school, so I know how hard it is. I majored in public relations in school, with interests in the arts and theater, so this became a natural step for me. Besides, I love my clientele, and every night is a different show. What could be better than that?

You've worked at some of the city's finest dining establishments. What is your single most important daily responsibility?

Make-believing it's opening night, and instilling that sense of excitement not just in the guests but also in the people you work with, because you really are a touchstone to the staff.

How involved do you get in your diners' worlds?

Let's just say, there are many children in this town who have been named after me, and for very platonic reasons! There is a phrase in Italian: *troppa confidenza*, or "too much confidence." When you overstep that boundary, people usually let you know. Give your guests credit—if they can afford to eat at establishments like this, they are smart business people who know how it works.

It's been said the *d'* in *maître d'* stands for discreet. How do you judge when to intervene in a situation? Simple: unless it's affecting the comfort level of your other

guests or the safety of your staff, you don't. You have to remember you're in a public place, and people do tend to overreact sometimes to a situation. If you have to get involved, the best approach I've found is to walk over and start a conversation; you might find out that you get a really good answer!

What is the most unusual celebratory request you've ever gotten?

This is where I play the discretion card! Seriously, though, I do have to say that I enjoy helping really nervous guys to propose, which happens a lot. Just last month alone, we had four proposals, which I think is a wild compliment to the restaurant! I try to put them at ease by saying, "I've done this a hundred times, you're only doing it once, so let me help!"

Is the customer always right?

It might be more a question of, Is the customer happy? If I'm not meeting someone's expectations, whether I'm right or wrong is not the issue; it's whether they are happy and I address that. What is perceived is all that counts. For example, if I can turn them on to something new, great; but if they aren't interested, then it's none of my business.

What is the secret to running a dining room smoothly?

Experience. So much of what happens on the job can't be taught in school. And I work with that sense of "We've got to get this done." When I go out to dinner

and make a request to a manager or someone in a suit, I always watch to see if they are going to turn around and ask someone else to do it—that's how I judge a place. I know where the bread is kept; I know where to get water.

Is it flattering to have celebrities in your dining room?

Honestly, the highest compliment is to have other people in the business [as guests]: chefs and restaurant owners. To me, that is better than any movie star. And when regular diners see chefs in your dining room, it's as exciting as a celebrity sighting!

What advice would you give to diners who want to eat somewhere special on short notice?

Become a regular! This is New York—there are too many people vying for tables to make special treatment a reality. And let's face it, a restaurant is a finite space. Became a regular or just show up; there are usually cancellations. Common courtesy is helpful; say hello, and be nice! I've walked into the finest dining rooms on Earth for an 8:00 p.m. seating simply saying, "Please feed me, I didn't make a reservation!" Whatever you do, don't blame someone else; if you tell me that your secretary called, I know you're lying!

Do you have a favorite dish at L'Impero?

I will admit that I'm a pasta snob. My mother and aunt handmade pasta every week while I was young, so I grew up not knowing there was anything but great pasta! This makes ordering in restaurants very difficult. But there is not one pasta dish at L'Impero that I wouldn't order—they really are something special. Tip: Try the Sardinian pasta with sea urchin. It's new, and it's just killer!

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THE GREEK-ITALIAN WINE CONNECTION

At both Alto and L'Impero, we take great care to not only pair our food with Italian regional wines, but also seek out other wines from around the world that enhance the diner's experience.

BY CHRIS CANNON

I just returned from a tour of the major wine-growing areas of the Greek peninsula and was struck by the similarities that I found in the terroir, culture, and food to those I have experienced in Southern Italy. This makes a great deal of sense, since much of Sicily, Campania, Calabria, and Puglia were part of what was known as Magna Græcia, Latin for “Greater Greece,” in the eighth and seventh centuries B.C. In fact, many important grapes from the south of Italy, including aglianico (Hellenico), greco, and muscat, are direct transplants that arrived during this period. Later on, in the 11th and 12th centuries A.D., during the Venetian colonization, Greece received certain grapes from the Italian peninsula. In particular, refosco and robola (*ribolla Gaia*) were heavily planted in western Peloponnese and in Cephalonia.

ONE OF THE MOST INTERESTING WHITE WINES OF GREECE—and one of the finest with such Italian seafood preparations as crudo or pasta with *ricci di mare*—is the famed assyrtiko grape from the Aegean island of Santorini. It is an extremely focused, high-acid wine, with hints of lemon peel and an extremely mineral finish—the result of vineyards that were originally planted 2,000 years ago and vines that are over 100 years old. The Gaia Thalassitis, in particular, is one of the finest bottlings of assyrtiko, and we feature it often at both restaurants. Incidentally, assyrtiko manifests a very different floral characteristic when it is planted in other parts of Greece. Up north, in Macedonia, it has a more floral bouquet and is very reminiscent of the wines of albarino

grapes in Galicia. Assyrtiko is also used on Santorini in its famed dessert wine, Vin Santo (for *vin de Santorini*), and the Tuscan wine of the same name is derivative.

In the west, one of the most important grapes to be planted is robola (known as *rebula* in Slovenia and *ribolla Gaia* in Friuli). Robola produces a more full-bodied white that is redolent of white flowers with hints of almonds in the nose. It is very reminiscent of Friuli whites and is particularly well suited to dishes with cream or butter in them. The robola from Gentilini in Cephalonia and the Kallista blend from Domaine Mercouri near Pirgos are notable fine examples.

Emery Estate is a winery in Rhodes making great inroads in the production of whites.

Rhodes was inhabited by Italians between 1912 and 1945, and the production of fine wine blossomed subsequently. The most important white grape of the Island is the athiri, which came from the island of Santorini (*Thira* in Greek). Athiri produces a more rounded wine, with hints of pineapple and peach in the nose. Emery's Mountain Slopes Athiri has superb acidity, as it is produced from cool vineyards that lie over 750 meters above sea level in the central mountains. The 2007 is a superb accompaniment to grilled fish and octopus, or on its own as an excellent aperitif.

FINALLY, IN THE AREA OF MODERN WHITE WINES OF PROMISE, Greek vintners have made some advancements with international varietals such as chardonnay, sauvignon blanc, and gewürztraminer. Three wines of particular note are the chardonnay from Gerovassiliou in Chalkidiki, the Thema White

from Domaine Pavlidis in neighboring Drama, and the Samaropetra from Kir-Yianni. The Thema and Samaropetra are both highly successful blends of international and indigenous varieties.

IN THE PRODUCTION OF GREAT REDS, Greece is dominated by the appellations of Naoussa in the north and Nemea in the Peloponnese, further south. Naoussa is renown for producing extremely long-lived reds from the indigenous xynomavro (Greek for “acid black”). Naoussa wines from top winemakers exhibit a bouquet, weight, and color similar to those produced in the Barolo region of Piedmont. Wineries such as Kir-Yianni and Thimiopoulos seem to be leading the way in making world-class wines from xynomavro, and it will be very interesting to see how they succeed in the future. With regard to food, xynomavro is superb with roast pork, wild boar, goat, and baby lamb.

The wines of Nemea, on the other hand, are made from the agiorgitiko or St. George vines, and are more approachable and lush in character. From the higher and hence cooler zones, wines of great elegance seem to mirror the potential of great grenache-based wines, such as those made in the south of France and in Spain. Wines of particular distinction within the zone include the Domaine Harlaftis Nemea Reserve, and the Gaia Estate from the up-and-coming Koutsi sub-appellation. Once again, these wines are the perfect accompaniment to robust meat-based dishes, sausages, and pasta.

The refosco grape of Northern Italy finds a superb home in western Peloponnese. At Chateau Mercouri, near Pirgos, in the flagship Cava Red, they blend refosco with

local varieties to produce a classic European red with impressive aging potential. The 1997, in fact, displays the nose of a brunello and is one of the finest reds in Greece. Other international varieties are making some inroads throughout Greece, such as merlot, cabernet, syrah, and, interestingly enough, tempranillo.

GREEK ROSÉ HAS COME INTO ITS OWN. Made from agiorgitiko, xynomavro, and, increasingly, international varieties, Greek rosés provide a fragrant, fresh, joyful foil to a great many foods. From shellfish to grilled lamb, rosés are a palate-cleansing alternative that offer a more unconventional approach in pairing wine with food. Some of the more interesting rosés are those of Domaine Spiropoulos and Gaia Estate.

CHRIS CANNON'S TOP PICKS

THALASSITIS GAIA ESTATE 2006

A great example of terroir, this explosive wine has a well balanced minerality with hints of squeezed and grated citrus zest—a true representation of the volcanic island that Santorini is. This wine is made with 100 percent assyrtiko grapes taken from the oldest vineyard in Europe.

DOMAINE MERCOURI CAVA RED 2003

A blend of Refosco Mercouri, mavrodaphne, and Refosco del Penduncolo Rosso (a varietal also grown in Southern Italy.) This is a deep red, medium- to full-bodied wine with medium acidity. A fruity bouquet betrays notes of chocolate, caramel, tobacco, cinnamon, and vanilla that pairs well with hearty red meats, as well as game and poultry.

DOMAINE HARLAFTIS NEMEA RESERVE 2001

Produced from agiorgitiko grapes chosen from old vines located in a select area of Domaine Harlaftis's vineyards and aged in French oak barrels. A rich, fruity, full-bodied wine, deep purple in color with a round taste and mature tannins. It features hints of strawberry, wild cherry, plum, dried fig, and raisins, with a chocolate, vanilla, roasted-almond finish.





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After a piece of dough (about 600 to 700 grams) is kneaded, a *matterello*, or long rolling pin, is used to roll out the *sfoglia* paper-thin.

ROLLING OUT THE DOUGH NORTH TO SOUTH



“No one knows how to make pasta the way Italians do—you have to feel, you have to touch, you have to make it a lot of times to get it right. Everyone thinks it’s easy to make pasta, but it’s not; it’s a delicate, time-consuming process.” — Chef Michael White

“Look at it this way,” Chef Michael White illustrates, *“while most restaurants serve an appetizer, entrée, and dessert, in Italian cooking it’s antipasto, pasta or risotto, then an entrée and dessert. That means we have an extra station in the kitchen for the pasta, and having to make it fresh and preserve it every day—well, you can imagine the added work.”*

And Chef White is uncompromising. He accepts nothing less than freshly made pasta. Every piece of pasta served at Alto and L’Impero is made daily on the premises by two full-time employees. Each portion of pasta takes about 10 to 12 minutes to make from scratch. *“It’s a real labor of love, and people just don’t do it anymore,”* he regrets, adding, *“It’s a lost art form.”*

This coming from a man whose mentor, Chef Valentino Marcattili from San Domenico in Imola, Italy, was taught by Chef Nino Bergese, the last personal chef of the last king of Italy. The tradition of pasta making reigned supreme in White’s culinary training, and his

passion is obvious as he waxes poetic about first impressions:

“To eat pasta in Italy, like in Bologna, with a simple sauce or a ragu alla Bolognese—well, that’s just sexy. You won’t forget your first bite, like you don’t forget your first kiss. It has texture, it has mouthfeel, it’s like soft leather, it’s awesome. And then when you have bad pasta, you’ll know it.”

Chef White goes to great pains to make sure every dining experience at his restaurants is exemplary. He has an inherent understanding of the nuances between the pastas served at both Alto and L’Impero. A

variety of flours come into play: double zero, durum wheat, and semolina. Egg yolks are used in some, while not in others; whole eggs and white wine are added. The distinction between each pasta recipe is sometimes slight and precise, dictated by a rich history of tradition that spans the centuries.

While the Italians vehemently lay claim to the origins of pasta (the word itself comes from the Italian phrase *paste alimentari*, or nourishment), it is indigenous to cuisines in many parts of the world, recognized as *mein* in China, *udon* in Japan, *pierogi* in Poland, even *spaetzle* in Germany. Its humble beginnings in both the north and south of Italy poignantly mark the wild distinctions between the country’s two cuisines.

NORTHERN PASTA

Separated by mountainous terrain and a lack of real communication within the country until the last century, it's easy to understand the cultural divide that extends so naturally into Italian cuisine. In 1295, Marco Polo brought back pasta, from the Orient to Northern Italy: a soft dumpling configuration of wheat and eggs (which were a highly valued commodity at the time). Influenced by the courts of Florence, Rome, and Venice, as well as the Germanic and Roman cultures, pasta became integral to fine cuisine. Adds Chef White, *"In the north, you can really recognize the Germanic influence in Italian cooking: Milanese veal chops that compare to Wiener schnitzel, for example."*

This affluent region, with its rich, fertile lands, lent itself to a proliferation of butter-enhanced dishes and capers, lemon, and cream-based sauces. Likewise, reflecting a true sense of northern cuisine, Alto's pasta dishes feature more butter and more parmigiano, Gorgonzola, taleggio, and robiola cheese. Under White's masterful eye, *sfoglia*, or traditional northern pasta, is rolled out *tirato a mano*, by hand, into paper-thin sheets that are then rolled up and cut numerous ways.

SOUTHERN PASTA

Through their hold on the Mediterranean trade routes and their invasion of Sicily in the ninth century, the Arabs brought dry pasta to Southern Italy. A combination of durum wheat or semolina (ground durum wheat) and water, dry pasta was easy to travel with and made a simple, filling meal by adding boiling water. Given the influences of the terrain—the proliferation of olive trees in the region, tomatoes and citrus flavors, artichokes and nuts—pasta dishes were decidedly different from their northern counterparts.

"In Sicily, you can really see Moroccan influences; there's even an international couscous festival every year in Trapani. At L'Impero, we grate pecorino Romano over the pasta, use more sweet and sour elements, as well as pork, which is the animal of choice in the region, along with goat capretto, which is delicious."

While Chef White is careful to differentiate between the pastas made for each restaurant, the true northern and southern rules are not hard and fast. For starters, even though southern pasta is traditionally dry, L'Impero's pasta is made fresh daily. Chef White also incorporates eggs in a couple of those pastas, again blurring the line and bringing more cohesiveness to Italy's underlying passion for pasta.

COOKING PASTA

KEEP IT SIMPLE: If you buy high-quality dry pasta at the store, boil it in heavily salted water and then simply drizzle it with olive oil, a little cracked black pepper, and parmigiano—you'll have something that is really great. In America, we tend to go heavy with condiments, but dressing it lightly allows you to taste the pasta itself!

Remember, pasta made with fresh eggs is already a heavy meal, because of the protein and cholesterol. Dry pasta—or pasta made without egg—is much lighter and usually goes well with seafood, for example.

LET THE SHAPE AND SURFACE AREA DICTATE THE SAUCE: When the pasta and the sauce aren't compatible, you end up eating each separately, the pasta then the garnish. Pastas with holes in them are very toothsome and great in more liquid sauces. Ridges and crevices are important because they capture the sauce or small chunks of vegetables. For example, rigatoni is great with a ragu, because the sauce goes into the tube of the pasta. But not everything will fit inside—rigatoni doesn't work well with clams because the clams are too big. Long cuts, like spaghetti, go well with oil-based sauces, which keep the noodles from clumping together. Pappardelle pairs well with wild mushrooms, because it has great surface area; likewise, tagliatelle works with ragus.

NEVER COOK THE PASTA ALL THE WAY: If the pasta has an eight-minute cooking time, take it out after five minutes, strain it, and put it in the sauce so the pasta absorbs the liquid.

"Life is a combination of magic and pasta."

—Federico Fellini

SEA URCHINS: THE 'HEDGEHOGS' OF THE SEA

Food comes to us in all shapes and sizes, yet on a first look, the sea urchin would seem like an unlikely source of nutrition. But underneath that spiny, hard shell is a delicacy well worth the discovery: a sweet, flavorful, and succulent texture that melts in your mouth.

The name *urchin* is actually an old English term for the round, spiny hedgehogs that sea urchins resemble. Sea urchins are bottom-feeding echinoderms that move slowly across rocky surfaces, feeding mostly on algae, seaweed, or pieces of plant and animal matter, using a clawlike mouth made up of five toothlike plates located on their underside. Sea urchins are usually about four to five inches in diameter and weigh a pound. While they range in color from dark purple to red, their internal roe, or *uni* in Japanese, is bright yellow and orange.

Although found in oceans the world over, only specific sea urchins are used by Chef Michael White to create his *Malloreddus con Grancchio e Ricci di Mare*, or Sardinian saffron pasta with crab, sea urchin, and tomato dish, at L'Impero. They come from just off the California coast, an area known for its incredible kelp beds, or "canopies," that give indigenous sea urchins their sweet flavor.

Catalina Offshore Products supplies sea urchins to restaurants and sushi bars around the country, and is owned by 20-year veteran (and a diver himself) Dave Rudie. His sea urchins are handpicked by divers daily, who use metal hand rakes to pry the spiny creatures from their surfaces. The urchins are then split open,

and the *uni*, or eggs, are separated from the stomach. To ensure freshness and quality, all processing is completed within 24 hours after the urchins are plucked from the water. But Dave doesn't leave it all up to fate.

"We pay divers based on the quality of the harvest," Dave explains. "While it's hard to tell what you're getting on the inside, our divers have learned skills on how to distinguish the best quality based on the bottom type." All of his divers are regulated by the California Department of Fish and Game, and Catalina Offshore Products adheres to strict policies on minimum size, the number of divers they use, and the days they are allowed to fish.

Barring bad weather, sea urchins are available year-round: seven days a week in the winter months, with fishing limited to three to four days a week in the summer months. This is one of many measures taken by the California Sea Urchin Commission, in which Dave is very involved, to promote a sustainable fishing market.

In fact, it's a wonder sea urchins are even still around! "Originally, sea urchins were considered a nuisance. In the '60s and early '70s, there were just hordes of them destroying the plants," says Dave. "Everyone, from the kelp companies to the sports-club associations, wanted to kill them off. We were the only ones who saw long-term sustainable fisheries." In 1986, legislation was passed to create the Sea Urchin Commission that today promotes the research and management of sea urchins.

With the Japanese market waning over the last decade, Catalina Offshore Products now looks to the United States to bolster the marketability of sea urchins. The proliferation of sushi bars is a help, as is the attraction of mouthwatering dishes, such as the one offered at L'Impero.

For more information about Catalina Offshore Products, visit catalinaop.com.



Serves 4

MALLOREDDUS CON GRANCCHIO E RICCI

SARDINIAN SAFFRON PASTA WITH CRAB AND SEA URCHIN

INGREDIENTS

- 4 tbs extra virgin olive oil
- 4 scallions, thinly sliced
- 3 cloves garlic, thinly sliced
- 1/2 tsp chili flakes
- 1 lb tomatoes, chopped into 1/2-inch dice
- 1/2 cup white wine
- 10 oz crabmeat
- 4 oz sea urchin
- salt to taste
- 1 lb malloreddus pasta

Bring 6 quarts of water to boil and add 2 tablespoons of salt.

In a 12- to 14-inch sauté pan, heat oil to medium heat. Add scallions, garlic, and chili flakes, and sauté 1 minute, until light golden brown. Add tomatoes and salt, and toss until tomatoes begin to break down, about 7 to 8 minutes. Deglaze with white wine and evaporate the alcohol. Add crabmeat and sea urchin, season with salt, and reduce heat to a slow simmer.

Meanwhile, cook pasta until tender but firm, about 6 to 8 minutes. Drain and toss in pan with sauce. Toss until well coated, and drizzle with high quality virgin oil. Serve immediately.



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The Woodford Manhattan

2 oz. Woodford Reserve®
1 oz. sweet vermouth
1 dash Angostura® bitters
1 dash Peychaud's® bitters
Splash of cherry juice

Fill a cocktail shaker with ice.
Add ingredients and shake well.
Strain into a chilled martini glass.
Garnish with a bourbon-infused cherry.



The Woodford Mediterranean Manhattan *A drink this flavorful calls for a complex bourbon - Woodford Reserve.*

2 oz. Woodford Reserve®
1 oz. Tuaca® liqueur
1/4 oz. fresh lemon juice
1/2 oz. simple syrup*

Fill a cocktail shaker with ice.
Add ingredients and shake well. Strain into a chilled martini glass. Garnish with a twist of lemon.
* Simple syrup: boil equal parts water and sugar until sugar dissolves.



The Woodford French Manhattan *Woodford Reserve adds balance to this delicious, refreshing concoction.*

2 oz. Woodford Reserve®
1 oz. Chambord®
Dash of bitters

Shake ingredients with ice and strain into a martini glass. Garnish with a lemon twist or cherry.



PASTA AL NERO

SQUID-INK PASTA

Serves 4

INGREDIENTS

- 3 1/2 cup unbleached all-purpose flour
- 1/2 cup flour, for work surface
- 4 large eggs
- 1 tsp olive oil
- 1 oz squid ink

Add flour to KitchenAid bowl. In a separate bowl, add the eggs, oil, and squid ink. Using a whisk, beat together the eggs, oil, and squid ink until black and smooth. Add the mixture to KitchenAid bowl, and work slowly until combined. Place the dough on a work surface. Start kneading the dough with both hands, using the palms of your hands with the extra flour. The dough should be elastic and a little sticky. Continue to knead for another 3 minutes. Wrap the dough in plastic and allow to rest for 30 minutes at room temperature. Roll out and cut into tagliolini pasta.

JB COMBINE

By T.J. Siegal

The JB Combine, otherwise known as the Greenie Meanie or Basil Bomb, has become an institution. The drink was created by T.J. Siegal, a friend and former bar manager of Alto. The drink is great year-round, but shines brightest when fresh basil is available.

Small handful of fresh basil
3/4 oz lemon juice
3/4 oz simple syrup*
2 oz Hendrick's gin
Chilled martini glass

Place a small handful of basil into a shaker. Add the lemon juice and simple syrup to the shaker and muddle. Add gin and fill the shaker with ice. Shake vigorously to continue muddling. Strain into a chilled martini glass. As a finishing touch, put a basil leaf in your hand; slap it to release the fresh basil oils, and place it on top of the drink. Salute!

*This is a great way to make simple syrup that works perfectly for the JB Combine: Put half a pound of granulated sugar in a half-liter container. Fill to the top with hot water, and stir till dissolved. Chill.



ME & EWE IN DINING OUT by J.veduccio



"Sorry Raul, she's not that hungry tonight. We walked through the park..."



... and she ate the WHOLE way."

HAUTE NOTES

From the publisher, Haute Notes is about the discovery of all things innovative and exciting in food and wine, art and design, and style and travel.

HAUTEMIXOLOGY



CHIPOTLE PINEAPPLE MARGARITA

- 2 oz Milagro Silver
- 1 oz lime juice
- 2 oz pineapple juice
- 1/2 oz agave nectar
- 1 bar spoon chipotle puree

METHOD

Assemble all ingredients in a Boston shaker, shake well, and serve up or on the rocks; garnish with a lime wheel. Serve in coupe, martini, or rocks glass.

HAUTEPHOTO

MICHAEL HARLAN TURKELL is a freelance photographer and free-time chef who used to cook in restaurants, and now photographs the inner workings of kitchens, for his award winning "Back of the House" project, documenting an unseen version of the lives of chefs and the restaurant world.

Michael has been selected for the upcoming **25 Under 25: Up-and-Coming American Photographers**, to be published by powerHouse Books in spring 2008. He has received a Photo District News Photo Annual Award, and has had work published in an array of magazines, and shown in galleries.

He presently resides in Brooklyn, New York. His work can be seen at harlanturk.com, and his PLOG harlanturk.blogspot.com.

HAUTENOTEWORTHY



MADE TO TASTE.COM

Launching in summer 2008, MadeToTaste.com is an online shopping destination that offers a curated selection of chef-created and chef-related products. Imagine shopping in a chef's pantry for food products, kitchen tools and accessories, and cookbooks! MadeToTaste.com also features chef demonstration videos, recipes, and wine and cocktail pairings.

HAUTETOOLS



CUTTING EDGE

Joel Bukiewicz, aspiring novelist turned artisan, handcrafts professional-grade kitchen cutlery that has sliced its way to cult-level status. His showcase knife is the Prospect 8, which is close to kitchen-accessory perfection: a knife that cuts smoothly and effortlessly on the cutting board, is agile enough to be a versatile kitchen tool, and offers heft and balance at the bolster as well as a fast tip and lightness in the hand. This knife is just begging you to cook with it!

cutbrooklyn.com

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