

Bartales

Best of

N. 11 | SEPTEMBER 2017

SUPPLEMENT OF BARTALES



HOT SPIRIT / RUM
THE RULES OF ART



HAPPENING / OLD FASHIONED WEEK
THE CALL
OF A GREAT CLASSIC



HOT SPIRIT / ANCHO REYES
HOT SPIRIT



COMPETITION / FUTURIST MIXOLOGIST
POLIBIBITE IN THE FUTURE



REPORT / TOTC
IN THE NAME OF CRAFT

MARIA LOCA & SWEET SPOT
present

Nov 2-11

OLD FASHIONED WEEK

A COCKTAIL WITH SPIRIT

N'A PLUS
DE FRONTIÈRE

步距
国境

YA NO TIENE
FRONTERAS



HAS NO
BOUNDARIES

DEO ISANG
GUKGYEONG

NON HA
CONFINI

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ANGOSTURA
aromatic bitters



Rhum J.M

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TURKEY
— KENTUCKY STRAIGHT
BOURBON
— WHISKEY —

MONKEY
SHOULDER
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ALCOHOL IS DANGEROUS FOR HEALTH. TO CONSUME WITH MODERATION

HISTORY'S CERTAINTIES

There's an Italy that does not lose its sheen, that conquers with complete allure the best of its historical and artisanal production. I'm thinking of *Miscelazione Futurista* (pg. 24), the competition held in Turin and founded by Roberto Bava, MD of Cocchi, in order to pay tribute to the liqueur tradition of the Belpaese. Indeed, it was an opportunity to revive the mixing trends created by the futurists, an opportunity for younger mixologists to rediscover a style that favours products such as wine, Grappa and Vermouth. Make way for Polibibite then (the self-sufficing name that contrasts the English term of 'cocktail'), such as "La sfacciata" (The cheeky one), the recipe of winner Elisa Favaron, who is captivated by the urgent quest for a new balance between masculinity and femininity, a new harmony between body and soul – almost as a rite. As too are the fermented drinks that the various ancient populations mixed because they played a key role in their most deeply-rooted traditions and the celebration of their most ancient rituals; such as Ancho Reyes, for example (on pg. 12). Mystical in its name and originating from the Puebla region, thanks to its spiced nature and unique versatility in mixing, it is one of those spirits that more so than any other has captured the attention of those within the sector. With their vast knowledge of the territory and its plants, which were considered a gift from their gods, the ancestors of the Mexicans shaped the flavours of that culture to create liqueurs which, while frequently offered as a sacrifice, essentially generated social unity between population groups; another tribute to history.

BarTales
Best of

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DRINK RESPONSIBLY



THE RULES OF ART

Classifications are not enough
Only regulations and standards
protect this complex spirit

BY LEONARDO PINTO

The classification of rum has quite possibly been the most debated topic within the industry in recent months, however some points must be clarified in order to objectively analyse the matter. The starting point is considering certain premises that completely lack any foundation, such as the common phrase, “rum has no rules”. It is a meaningless statement if we consid-

er that many of the producing countries have specific legislation on rum, some of which is also very strict as in the case of A.O.C. Martinique. If we were to compare it with the whisk(e)y world, we could say that there are more national rules for rum than whisk(e)y, even though, admittedly, some of them are related only to tax matters concerning its production and sale. In this article then, I will be consid-



RUM
 ABOVE, A
 DISTILLATION
 SYSTEM. LEFT,
 HARVESTING
 SUGAR CANE
 AND RHUM
 AGRICOLE.



ering rum in a logical and critical manner, looking at how it is made and the utility of its classifications. It will be a broad discussion, highlighting the strengths and weaknesses of each of these classifications. In order to do this, we must necessarily clarify some key elements of the rum manufacturing process, starting from the raw material.

Although molasses is obtained during

the processing of sugar cane juice and thus shares the same origin as the latter, just a look at the chemical analysis of the two products shows that molasses and cane juice can be considered two very different raw materials. This absolutely does not mean that one is better than the other, but simply that in light of its classification, rum produced from molasses is different to rum produced from sugar cane juice. Therefore, two families of distinct products are evident. The term Rhum Agricole, which refers to rum that is made from sugar cane juice, is a term protected by France and only applicable



PRODUCTION
AT THE TOP, THE
PHASES OF
FERMENTATION.
DIRECTLY
ABOVE, A
DISTILLATION
PLANT.

to products coming from French areas. The remaining rum products are commonly called traditional rum.

The raw material undergoes a chemical process known as fermentation. Fermentation is possibly the most important step of the entire production process. In fact, it is during this process that all the

chemical compounds creating the final aroma of the spirit are created. The type of yeast used, the duration of the fermentation and the temperature at which it takes place, are only some of the discriminating factors of this process. This is therefore one of the reasons why it is quite difficult to classify different types of fermentation.

Distillation on the other hand is a physical extraction process, with certain chemical reactions that can occur in the presence of copper. It is essentially a process that can be destructive from an aromatic point of view (we do not allow the aromatic compounds to go from fermentation into distillation). A striking example of this is vodka, which is generally light and not very aromatic. Distillation can take place in two large families of stills, continuous or column stills, and discontinuous stills. It is incorrect to think at the outset that the two types of stills can



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produce greater or lesser quality spirits. The different types of distillation systems can result in products with different characteristics, but these remain, however, merely basic instruments. The quality of the final spirit depends on the quality of the still (in terms of how it is made) and

the skill of those who use it, i.e. the master distiller and any other staff.

It is commonly believed that the discontinuous still produces full-bodied spirits that are suitable for aging and are robust even when still young, while the column still

produces very light spirits with practically no aromatic body, spirits that are not suitable for aging and are of little worth. To fully understand how inaccurate and senseless this statement is, we can think of certain column still products, such as the Rhum Agricole of Martinique or

Bourbon, and compare them with certain vodkas on the market which are instead produced in discontinuous stills. This highlights how the discriminating factor is not just the instrument used, but most importantly, the ultimate goal of the user. Great spirits can also be produced from column stills, and spirits full of aroma from discontinuous stills.

To better compare the products between them, however, a distinction should be made between the two distillation methods. The distillation process produces a transparent, aggressive and only slightly aromatic alcohol that develops its final characteristics of harmony and aroma after a resting period known as stabilisation. This process generally takes place in stainless steel containers or other non-breathable materials that do not interact with the spirit. When instead of simple stabilisation the product is placed inside a wooden barrel, this starts a process of chemical oxidation and exchange between the wood and the spirit. This process is known as aging. Aging, like the fermentation process, is

*Aging is where
the wood's
components
dissolve in the
alcohol in
the presence
of oxygen*

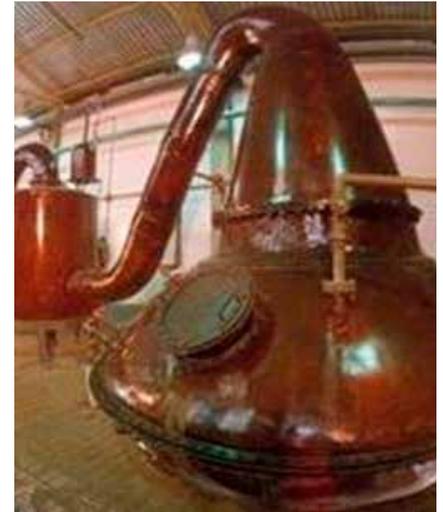


a process that can alter the chemical make-up of the spirit and is therefore a very important process from an aromatic point of view. Even in this case, it should be pointed out that the aging process is not qualitatively better the longer it is. Each spirit has different structures, aromatic and chemical characteristics, as does each kind of barrel. The aging period is a process that can give exceptional results when used respecting the spirit used as the starting point, the climate in which aging occurs and the type of barrel used. In simple terms, we could say that it is where the wood's components dissolve in the alcohol in the presence of oxygen. This simplification is useful in explaining how important climate is.

Imagine dissolving a teaspoon of sugar in freshly-brewed, boiling coffee, and dissolving the same teaspoon in cold coffee. The solution process is quicker the hotter the coffee is. In light of this, if we were to give guidelines for classifying spirits, we should never ignore the origin, typology, climate and duration of aging. Another important point is the presence

or not of additives, syrups, glycerol, sugar, etc. in the rum. A distillate is by its very nature rather dry, however sweet or very smooth rums are also found on the market. Evidently, these rums are a response to a demand within the market, one made by consumers who wouldn't appreciate the distillate as it is and who instead prefer sweet tones.

For a classification of commercially available products, and also to simplify the life of the consumer and make the type of spirit and its degree of sweetness immediately apparent, I believe it would be useful to look at the sugar residue and highlight its content. Some say this might be disparaging for the companies producing the rum. But on the contrary, I believe that it can instead be a way of welcoming an increasing number of consumers to choose the spirit knowledgeably while respecting and satisfying their personal taste. Among other things, European import regulations state that "rum must not contain flavouring substances". I therefore believe that in order to be able to legally catalogue rums, we should use



PLACES

PRODUCTION
AREAS OF THE
VARIOUS TYPES
OF RUM.

community legislation as a starting point.

Unfortunately, the importance of the origin of the rum is all too often underestimated. However it is perhaps the only aspect which instantly allows us to classify fermentation and any aging processes used. To understand the importance of this and differences that develop, just take two rums that are distilled in the same still, aged in the same type of barrel, but produced on two different Caribbean islands such as Barbados and Jamaica.

In conclusion, and with respect to the above, categorising rum independently of the individual regulations and ensuring it can truly apply to all the many products available, seems to be wishful thinking. Each classification is a useful approximation in order to simplify the product landscape, but not to accurately catalogue the products. Taking a trivial and self-critical example of the merits of this, I will use the classification defined in the ShowRum Tasting Competition as an example.

The rums are divided successively according to their raw material, the still used, type and duration of aging, and any additives (spiced and flavoured). Although

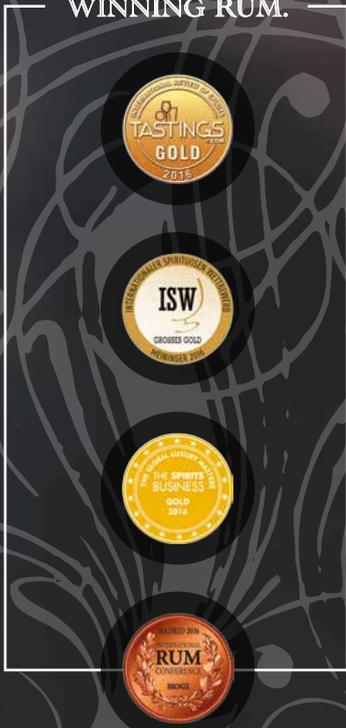
this split appears to be very detailed, and indeed in the international competition scene it is, it cannot be considered exhaustive and definitive as it does not take into account other aspects, such as geographic origin.

I believe the consumer or the professional must always look at classifications with a critical eye, interpreting them for what they are, i.e. simplifications. The key point of the production process, as we have seen, is the origin of the product.

We wouldn't dream of comparing a Scottish whisky to a Canadian or a Japanese one, so why then not do the same with rum? Not to forget the kind of raw material used, the type of still, the type of barrel used, the location and duration of aging, and any additions used. Each of these steps significantly distinguishes the type of rum and each classification should consider these aspects, giving them greater importance and making them the linchpins of the interpretation. It is therefore advisable for a professional to use the classifications as cataloguing tools and not as instruments for shifting paradigms. That is the task of legislation and control bodies.

Leonardo Pinto

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HOT SPIRIT

Spicy, hot and dense; it is the ‘bronze’ of Puebla

BY ALESSANDRO PALANCA

Mexico is known for its agave spirits that blend in with the cultural identity of its people, and become the nation’s cultural and historical ambassadors. But other specialties enrich the offering of a country that in recent years has undeniably attracted the attention of those within the industry, and perhaps more so than any other country. It’s a liqueur whose name alone hints at the mysticism of Mexico, Ancho Reyes. And in this case too, it is a product that by its very nature is tied to the region.

The company’s story starts in 1927, in the city of Puebla de Zaragoza, the capital of the state of the same name, Puebla, and tells of a liqueur that was artisanally produced using local products. It was a strange and peculiar liqueur that was very well known in the region and made in the cellars of Barrio del Artista. The recipe belonged to the Reyes family and was produced starting from one of the region’s typical ingredients, the Chile Ancho chilli or *Capsicum annum* species. This mild chilli is widely used in local Mexican and South American cui-



sine in general.

Chile Ancho is the name of the dried version of the green poblano chilli, an ingredient used in local cuisine in dif-

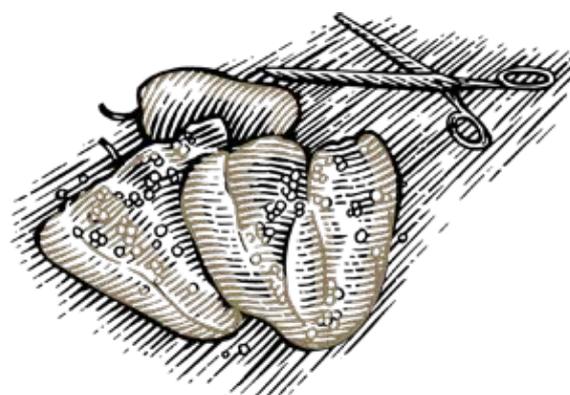


MEXICO
 ABOVE, A TYPICAL VIEW OF PUEBLA. LEFT, A CHILLI PLANT AND AN ANCHO REYES ADVERT.



ferent forms: raw, dried, or powdered. It is called poblano chilli when it is fresh, picked just once every three years between August and September.

Farmers take great care of the soil where it grows as the plant draws out many nutrients and it must lie fallow in order to regenerate. Some of its fruits are left



CHILLI

ABOVE LEFT, THE POBLANO CHILLI; IN THE CENTRE, CHILE ANCHO. ON THE RIGHT, FROM TOP TO BOTTOM, THE FOUR PHASES OF PRODUCTION: PICKING, CUTTING, MACERATION, STORAGE.

on the plant to ripen further. The result is a concentration of flavours with an increase in sweetness that balances its spiciness. It loses moisture and starts to dehydrate, with the colour darkening and turning red. The final drying phase takes place in the sun once picked. It turns quite dark in colour and it is at this point that it's known as Chile Ancho. The final harvesting of those fruits called Chile Ancho takes place between October and November.

The entire region of Puebla benefits economically from the crop, and the municipality of San Martin Texmelucan

is the biggest and most active area in farming the poblano chilli. The best Ancho specimens are cut by hand and immersed in a sugar cane spirit in small vats made of maple wood. So begins maceration which lasts about six months. The next phase is filtering be-

fore another stabilisation period of a few months to allow the flavours to stabilise. Thereafter the liqueur is ready to be bottled, and as per tradition each bottle is labelled by hand.

This recipe, which by now has a long tradition in Central America, boasts a great number of enthusiasts, especially

The specimens of the Puebla chilli are cut by hand and immersed in a sugar cane spirit

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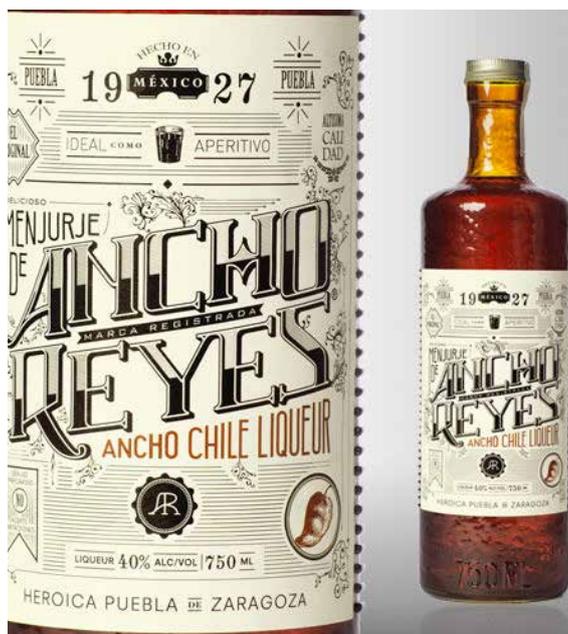


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COCKTAIL

AT THE TOP, FROM THE LEFT: ANCHO PALOMA, ANCHO VERDE DAIQUIRI, POBLANO BLOODY MARY. DIRECTLY ABOVE, VERSIONS OF ANCHO REYES.

among the bartenders who appreciate its spicy character and its versatility in mixing, giving recipes very distinctive tones. The colour of Ancho Reyes has bright bronze shades. To the eye, it immediately presents a deep denseness that allows one to imagine its intensity and its complexity on the nose and the palate. The more attentive will already notice a slightly spicy note on the nose, together with wood, spices, herbs, cinnamon and cocoa.

Ancho Reyes tends to be sweet in flavour, with good acidity and a herbal finish, where the characteristic notes of the dried chilli emerges. These are moderate but very persistent. Overall, the liqueur has good balance which is well expressed by its 40% ABV. Its sugar content is around 150g per litre.

Ancho Reyes Verde is a special release. In this version, the green chillis are used and the nature of the liqueur changes completely. On the palate it is more herbal and fresh, and more acidic than the original. This noticeable difference is to be found in the sensory change of the poblano chilli which is ripened differently, as confirmed by Ivan Saldana, cofounder of the brand, when speaking of the difference between the two liqueurs.

It is advisable to use Ancho Reyes Verde with white spirits, and the original with brown spirits. In Italy, Ancho Reyes made a quiet entrance in Milan at the 2007 edition of Tuttofood. Since then, it is difficult to come across a cocktail bar that does not stock a bottle of it.

Alessandro Palanca

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 $\frac{3}{4}$ oz - 22.5 ml Green Chartreuse
 $\frac{3}{4}$ oz - 22.5 ml fresh lime juice

method shake all ingredients with ice then strain into a chilled cocktail glass.

garnish fresh thin cut lime wheel or dehydrated one, which will float atop.

ANCHO REYES RECIPES

RYE FOR NOO by **MATTEO REBUFFO** Mad Dog – Turin

INGREDIENTS

- 30ml Ardbeg Uigeadail
- 15ml Cocchi DopoTeatro
- 15ml Vermouth del Professore alla Vaniglia
- 20 ml Amaro Lucano
- 15 ml Ancho Reyes

Method: stir and strain.

Glass: old fashioned with ice.

Garnish: lemon zest.



CHICA CALIENTE by **JONATHAN SELBY** Bulk – Milan

INGREDIENTS

- 40ml Ancho Reyes
- 20ml vanilla liqueur
- 25ml passion fruit juice
- 15ml lime juice
- 10ml simple sugar syrup(1/1)

Method: shake & strain.

Glass: low tumbler with ice.

Garnish: half a passion fruit.



PUEBLO by **DIEGO GUAZZAROTTI** Spaccio – Senigallia (Ancona)

INGREDIENTS

- 20ml simple sugar syrup
- 15ml passion fruit puree
- 30ml Mezcal Bruxo No. 1
- 30ml Ancho Reyes
- 2 dashes chocolate bitters

Method: shake and strain.

Glass: low tumbler.

Garnish: grated chocolate and passion fruit.



HASTA LUEGO by **ALESSANDRO IMPAGNATIELLO** The Spirit – Milan

INGREDIENTS

- 30ml Villa Lobos Tequila Blanco
- 15ml Ancho Reyes
- 10ml lime juice
- 10 ml agave nectar
- 15 ml grilled red pepper juice
- 3 dashes Green Chartreuse

Method: shake and strain.

Glass: cocktail glass.

Garnish: dried lime.



PUEBLA
by **VINCENZO LOSAPPIO**
The Spirit – Milano

INGREDIENTS

- 40ml Ron Roble Viejo Extra Anejo
 - 10ml Il Mallo Nocino
 - 15ml Bodegas Tradición Sherry Palo Corrado
 - 15ml Ancho Reyes
 - 10ml Varnelli Caffè Moka
- Method: stir and strain.
Glass: old fashioned.
Garnish: orange zest



MEXICO PARA TODO
by **MAX DABBICCO**
Mood Food & Coffee – Bari

INGREDIENTS

- 50ml Villa Lobos Añejo Tequila
 - 20ml Ancho Reyes Verde
 - 30ml fresh lime juice
 - 10ml vanilla and avocado shrub syrup
- Method: shake & strain.
Glass: old fashioned.
Garnish: smoked salt crusta, dried lime, fresh chilli.



THERE'S ALWAYS HOP
by **ALESSANDRO ZAMPIERI**
Morgante – Venice

INGREDIENTS

- 15ml Ancho Reyes infused with Simcoe hops
 - 40ml Mezcal Vago Elote
 - 30ml pink grapefruit sherbet
 - 30ml lime juice
 - 2 dashes cocoa and blood orange bitters
 - 1 pinch of sal de gusano (worm salt)
- Method: shaker.
Glass: coupe.
Garnish: pink grapefruit zest.



MENAGE A TROIS
by **ROBERT PAVEL**
Fusion Bar & Restaurant – Florence

INGREDIENTS

- 15ml Ancho Reyes
 - 30ml Bitters & Umeshu*
 - 20ml Junmai Ginjo Nissin Shurui Sakè
 - 30ml green gunpowder tea soda**
- Method: throwing except the soda.
Glass: Pour the mixture into two Sakè glasses and the soda into a small Japanese teapot.
Garnish: Place a shiso leaf in one glass, and in the other a lemongrass stalk and black pepper essential oil.



Notes

* Mixture consisting of 1 part Carlo Alberto Rosso Vermouth and 1 part Choya Umeshu.

**8 grams of gunpowder tea, steeped in 80 °C water for 5 minutes.

Cool and mix the ingredients, except the soda, by throwing.



THE CALL OF A GREAT CLASSIC

Ten days in November
to celebrate
the father of all cocktails

BY GIULIA ARSELLI

Once again this year, bartenders from the World's 50 Best Bars circuit were asked which drink their customers preferred. A common response pointed to the drink that surely more than any other refers to the old concept of cocktails – the Old Fashioned.

We have already covered the history of this fascinating drink in recent issues,

and the place that it has reclaimed in cocktail bars around the world is clear to all; its history continues to renew itself and be cause for celebration.

As a tribute to its story, for ten consecutive days from 2 to 11 November, bartenders from all over the world will gather, setting their shakers aside and using their stirrers to mix Old Fashioned cocktails. This will come about during the



FRANCE
MICHAEL
LANDART FROM
THE MARIA
LOCA BAR IN
PARIS.

Old Fashioned Week (#OFW) that will take place in the bars of various international cities, with suitably common characteristics, in celebration of the father of all cocktails.

With the intention to double its impact compared to the 2016 edition, the initiative has been launched by spokespersons that have been selected in ten different countries in order to cover the majority of cities.

Spirit and bartending ambassadors and writers will have the task of inspiring bars to present cocktails, from the most classic to the most innovative and original, in order to achieve Old Fashioned cocktails that will set themselves apart from classic rules. The goal is to spread the legend which has made this cocktail the most resilient and popular in quality bars. All bars are invited to take part by registering on www.old-fashioned-week.com.



com by 20 October. Everything is ready; all that remains to be done is to wait for the Old Fashioned to call on the most demanding enthusiasts.

This initiative was launched in 2015 by Michael Landart of the Maria Loca bar in Paris and Rum specialist Cyrille Hugon. Initially, the Old Fashioned Week involved 50 bars in France, and eventually reached 180 bars. The event has grown to include a total of 600 international



OLD FASHIONED
ABOVE, MARCO GRAZIANO.
RIGHT, CYRILLE HUGON.



bars, with 14 countries taking part in the first edition. This time, everything is aimed at increasing the number of participating bars to 1,000 within one year.

OFW is an event open to all bars that wish to present a quality cocktail and which are passionate about cocktail culture. The initiative will include events and master classes organised by the participating bars and / or leading spirit partners through collaborations with renowned international brands such as Angostura Bitters, Ron Havana Club, Tequila Altos (for the US only), Rhum Agricole J.M. from Martinique, Blended Scotch Malt Whiskey Monkey Shoulder and Wild Turkey Bourbon Whiskey. The rules stipulate that at least two of these brands must be used by the participating bars, while other products can be used freely.

Old Fashioned Week is a special initiative to celebrate consumers too, to immerse them in the exuberant world of

a trendy, perfectly-prepared cocktail. Consumers will be able to enjoy tailor-made events, promotions, and unique and fascinating experiences. The bars taking part in the initiative will be able to present their events on the Old Fashioned Week website and show their creations through the official social media.

“In this edition we will involve even more bars, professionals and businesses who choose quality products,” explains Cyrille Hugon. “Our event celebrates the heritage of cocktails and bartending skills, as well as encouraging innovation and sociable drinking. Our ambassadors are bartenders, bloggers and spirit specialists, who are well-known in their countries and above all, real enthusiasts of cocktail culture. Our mission is also to help bars attract customers, maximising their sales.”

The results seem to confirm Cyrille’s idea, if one considers that in the last two

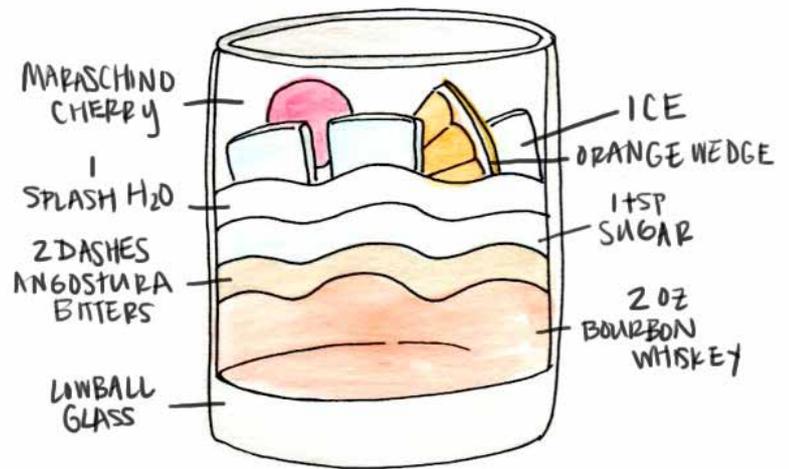
OLD FASHIONED

years, in fact, thanks to this event, many of the business that already used rum or whiskey have become fashionable destinations in their cities, where customers like to go drinking.

“At the same time,” concludes Hugon, “the Old Fashioned has become a known name that calls on style and quality, and which in turn, has seen its popularity grow thanks to the evolution of these bars.”

More information and the rules of participation can be found on www.old-fashioned-week.com.

Giulia Arselli



MIX SUGAR, WATER, BITTERS, & BOURBON.
POUR INTO LOWBALL GLASS FILLED WITH ICE.
TOP WITH CHERRY & ORANGE WEDGE.
CHEERS!

ANGOSTURA
aromatic bitters

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- Wild Turkey Bourbon Whiskey

AMBASSADORS OF OLD FASHIONED WEEK 2017

- Asia - Emile Chaillot
- France - Michael Landart
- Germany - Karim Fadl
- Greece - Phaedon Papakonstantinou
- Italy - Marco Graziano
- Latin America - Nando Cordova
- Peru - Michael Barriga
- Spain - Pablo Mosquera
- UK - Peter Holland
- USA West Coast - Suzanne Long
- USA East Coast - tbd

OLD FASHIONED RECIPE

INGREDIENTS

- 40 ml of Bourbon / Rum / Rye Whiskey / Scotch Whisky / Cognac
- A dash of Angostura Bitters
- 1 sugar cube
- Orange or lemon peel
- 1 maraschino cherry (optional)

Technique: build

Glass: old fashioned

Garnish: Orange or lemon peel or cocktail cherry.

Method: Dissolve the bitters and sugar in a splash of soda in the glass.



POLIBIBITE IN THE FUTURE

Elisa Favaron wins the second edition of the Turin event

BY GIULIA ARSELLI

During the twenties and thirties in Italy, Futurist artists and intellectuals created original mixes that are today celebrated when looking back at the history of cocktails. They were focused on combinations in a revolutionary attempt to break the rules, and almost exclusively used local products, such as Vermouth, Grappa and liqueurs from the region.

Polibibite (the self-sufficing Italian name used to replace the English word 'cocktail') were created in order to support the activity that would be undertaken after drinking them. For this reason, the

alcohol content of the drink increased depending on the complexity of the requirement. Garnishes and combinations were an integral part of the drinks, making them authentic and provocative transitory works of art. Among the many illustrious names that made their mark in creating polibibite are Filippo Tommaso Marinetti, Fillia, Enrico Prampolini, Cinzio Barosi, Angelo Giachino, Paolo Alcide Saladin, Fortunato Depero and Doctor Vernazza.

To recall, celebrate and replicate that style of drinking, the second edition of the cocktail competition "Misce-lazione Futurista- Record nazionale 2017" (Fu-



COMPETITION

DIRECTLY ABOVE, THE WINNER, ELISA FAVARON, WITH HER POLIBIBITA "LA SFACCIATA" ON THE LEFT; TOP LEFT, LUCA MENEGAZZO WITH THE POLIBIBITA "IL VOLO SUL VERBANO".

turist Mixology – National Record 2017) was held on 26 June in Turin. Following a tight contest in themed settings recreated by the competing bartenders, the winner was Elisa Favaron of Palazzo delle Misture in Bassano del Grappa, with her polibibita "La sfacciata", i.e. "The cheeky one".

During the finals of the competition, organised by the Astigian house Giulio Cocchi in collaboration with other historic national liqueur companies (Alpestre, Campari, Fabbri, Luxardo, Nardini, Strega, Tassoni and from this year too, Vecchia Romagna), some special mentions were awarded. The Giulio Cocchi special mention to Luca Menegazzo from Estremadura Café in Verbania for his polibibita called "Il volo sul Verbano" ("Flight over Verbano"); the Strega special mention to Valerio Trentani from Mandarin Oriental in Milan for his polibibita called "Tutto il contrario" ("The opposite"); the Fabbri special mention to Salvatore Vita from L'Osteria La Carbonara in Rome for his polibibita called "L'italica transitoria"



POLIBIBITE
FROM TOP TO
BOTTOM,
VALERIO
TRENTANI AND
HIS "TUTTO IL
CONTRARIO"
AND
SALVATORE VITA
WITH "L'ITALICA
TRANSITORIA".

("The Transient Italic"); the Vecchia Romagna special mention to Giacomo Sai of the Mor Cocktail Bar in Trieste for his polibibita known as "12.1".

"This competition is a great opportunity to bring back the trends of the all-Italian mixing style created by the Futurists", says Roberto Bava, MD of Cocchi, who founded the event. "The young people of today are rediscovering this style and using all-Italian products, historic products such as wine, Grappa and Vermouth. The winning polibibita," continues Roberto Bava, "fully represents the future of Futurist mixology and how the principles

of this type of mixology are applied to the present day. This was the aim of the 2017 edition of the competition and we are pleased to have received nominations from many young mixologists who are well-trained, sensible and creative."

Competitors from all over Italy who contended for the title were up against polibibite that were the result of extensive research and a careful study of the Futurist style. New polibibite are now also available thanks to the other finalists: "Rinascita serenissima" ("A serene rebirth"), created by Carlo Barison from La Duchessa Spinea, "Se lo sapesse Martinetti"



“If Martinetti knew”) created by Luca Del Prete from Fabric di Portici, “Col’azione” (literally meaning “Breakfast”, but with a play on words meaning “With Action”) created by Valerio Dussich from Caffè Vittorio Emanuele in Bologna; “Mamma ho steso il bucato” (“Mum, I’ve hung up

the washing”) created by Marco Fedele, from Duke’s in Rome; “Infodieta” (“Diet info”) created by Nicola Mancinone, from Il Confessionale Mix Bar in Asti; “Ferie di fretta” (“Rushed holidays”) created by Alessandro Tenconi from Punch in Lora.

On her polibibita “La sfacciata”, Elisa

POLIBIBITE
 FROM TOP TO
 BOTTOM, CARLO
 BARISON WITH
 HIS “RINASCITA
 SERENISSIMA”;
 VALERIO
 DUSSICH WITH
 “COL’AZIONE”
 AND MARCO
 FEDELE WITH
 “MAMMA HO
 STESO IL
 BUCATO”.



POLIBIBITE
 FROM TOP TO
 BOTTOM,
 NICOLA
 MANCINONE
 WITH
 "INFODIETA"
 AND
 ALESSANDRO
 TENCONI WITH
 "FERIE DI
 FRETTA".

Favaron explains, "The complexity of the drink reflects the Futurist woman, who must 'find new balance, half way between male and female and in a new kind of harmony between body and soul', as Enif Robert stated in 1919." Elisa Favaron was thus awarded the crown of National Record Mixologist 2017 by Cinzia Ferro who also adjudicated the previous edition

of the competition. In autumn, Favaron will take Futurism to London at the London Cocktail Week (2-8 October).

The announcement of the winner was followed by a Futurist party that took place with the clanking Futurist music of Mirko Dettori, themed cocktail tables and guests who came in from all over Europe.

Giulia Arselli

THE WINNING RECIPE

La SFACCIATA by Elisa Favaron

INGREDIENTS

- 25ml Riserva Nardini 40%
- 25ml Sangue Morlacco
- 30ml Barolo Chinato Cocchi
- Italian meringue
- Fabbri cherry, black food colouring



Georgi Radev, Mahiki London



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IN THE NAME OF CRAFT

Focussing on bartending of the future in New Orleans

BY FABIO BACCHI

“**C**raft Your Future!” was the theme of the 15th edition of Tales of The Cocktail. In a New Orleans that was hotter than usual, wounded by underground works that will affect the whole of Bourbon Street, closing it for a year, the world's biggest bartending event took place from 18 to 23 July in the historic Hotel Monteleone and the Royal Sonesta Hotel. TOTC not only facilitates the professional growth of bartending and supports the spirit industry, but it also promotes tourism in the city during its low season.

That means cheaper prices for attendees, more convenience, and greater participation from around the world. The organised cocktail tours are aimed at acquainting visitors with the city's culture. This year, 20,000 visitors were expected, including many new faces and fewer Ital-

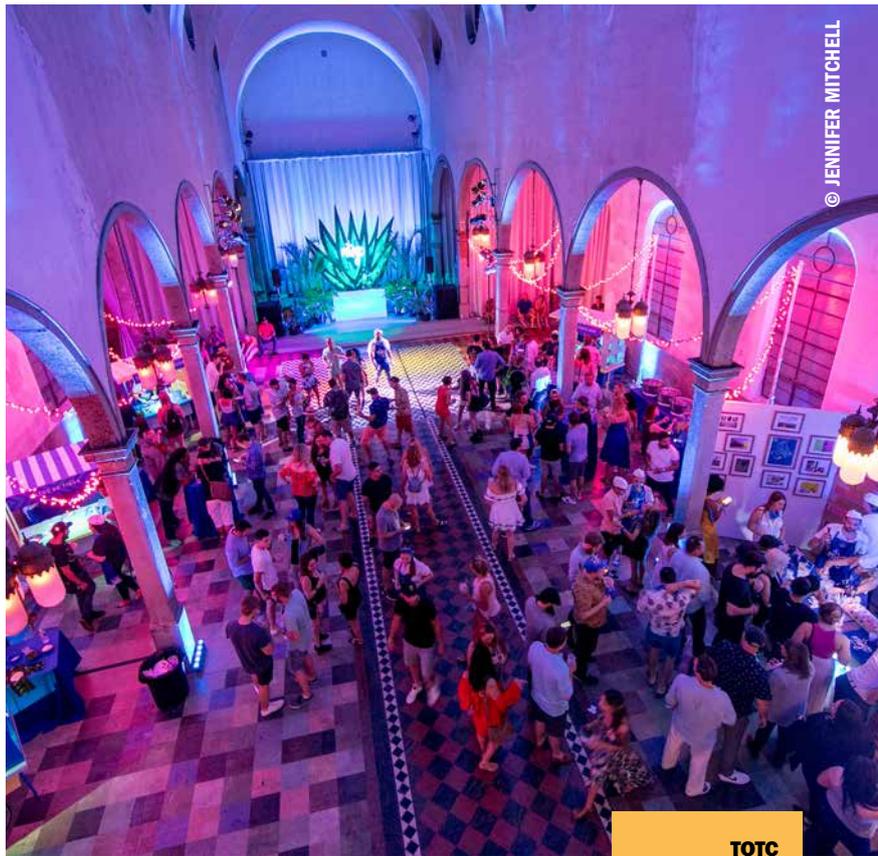


ians, but the charm of the atmosphere that pervades the city during the cocktail week remained unchanged. TOTC, 2017 was the year of the Martini (2013 Rickety, 2014 Hurricane, 2015 Daiquiri, 2016 Mule). The annual cocktail competition to choose the official drink of TOTC 2017 focused on the reinterpretation of the Martini.

The winner was “Embrasse de la Terre” (2oz Rutte Old Simon Genever, 1oz Dolin dry, 1/4oz yellow Chartreuse, 3 dashes Bitter Truth Celery Bitters) by Zachary Faden from Mirabelle in Washington DC, selected among 322 recipes. This year the rich agenda of seminars and roundtable discussions touched on very contemporary issues focused on a wider concept of hospitality and sociality. Ann Tuennermann, founder of the event, chose to hone in on environmental sustainability, gender diversity and violence



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TOTC
SCENES FROM
THE EVENT IN
NEW ORLEANS.



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prevention.

The seminars are the backbone of the event and the organisers focus on attendee satisfaction. All seminars are evaluated online, and the speaker who has received the highest evaluation scores is awarded the Golden Spirit Award. This year there were 230 events including educational sessions, parties, tasting rooms and talk shows; all were fully booked. Many of the seminars were on the Whisk(e) World, some of which were also repeated, and the opportunity to attend tastings of products that are hard to find was not to be missed. The Chartreuse seminar was great with 9 references in tasting, while the seminar by Monica Berg on Scandinavian spirits was outstanding (and the most interesting one for the author of this article) with 15 references in tasting, from the well-known Aalborg to those that are lesser known and only enjoyed locally.



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South American spirits like Pisco, Mezcal and Tequila preferred to invite participants to their themed tasting rooms and typical food pairings and to “warlike” night parties where Mexican Lucha libre was put on show with its typical masked wrestlers. Attending these parties is not for the feint-hearted; you must be prepared to swim fully clothed, dress up, throw cakes, disguise yourself as cucumbers, and take part in activities that test even the biggest extroverts. Gin and vodka were not widely spoken of; rum was presented in seminars and tasting rooms, fermentation techniques and working with ice were discussed, as was the liqueur industry, economic management and human resources. The selection was vast and noteworthy, and choosing what to attend proved difficult.

The educational sessions that the pool of Italian manufacturers making up ‘The



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BARTENDERS
 AT THE TOP,
 LEFT TO RIGHT:
 DALE DE GROFF
 AND TONY
 ABOU GANIM,
 AGOSTINO
 PERRONE, JIM
 MEEHAN.



Spirit of Italy' organised this year on their products and according to a new formula were completely full. All were seated, listening to the producers and tasting the individual products, neat and combined with a gastronomic specialty of the region. In another presentation dedicated to vintage spirit, we had the privilege of sampling a number of products bottled during the 60s and 70s, including Italian Luxardo Maraschino, Cynar and Campari Cordial.

But the most interesting tasting room



was without doubt the one showcasing American independent distillers. Huge, with hundreds of brands eager to make themselves known, many great drinks that we also hope to see in Italy. No less important and of interest was the seminar on the future of robotics in bartending, an aspect that should not be underestimated.

Cocktails were looked at historically, from the colonial period to their use in pharmacies of the 1800s, from the most sought-after preparations to the comparison between the classic school of thought and latest generation approaches.

It may sound repetitive but a few words must be spent on the organisation of this extremely complex machine, an event so dynamic that it involved the entire city. This year a dedicated press room was



also set up, that was especially appreciated, providing every kind of comfort and satisfying every requirement, with a team dedicated solely to the journalists and prepared to solve any kind of problem. Among the various themed competitions



PEOPLE
ON THE TOP,
DALE DE
GROOF.

that were organised, there was also the US final of Gin Mare, where Italian, Massimo Stronati, who recently moved to San Francisco, took part.

There were many pop-up bars in the city, with some of the 50 Best Bars participating. The celebratory event organized by Cherry Heering at Arnaud's was excellent, during which certain famous bars such as Licoreria Limantour of Mexico City and the American Broken Shaker of Miami reinterpreted the famous Singapore Sling. The cocktail tasting at this event was introduced by Dale de Groof and Lorenzo Antinori of the Four Seasons in Seoul. Oriental spirits such as Shochu and Baijiu also made an appearance. In an interesting Baijiu tasting, speakers





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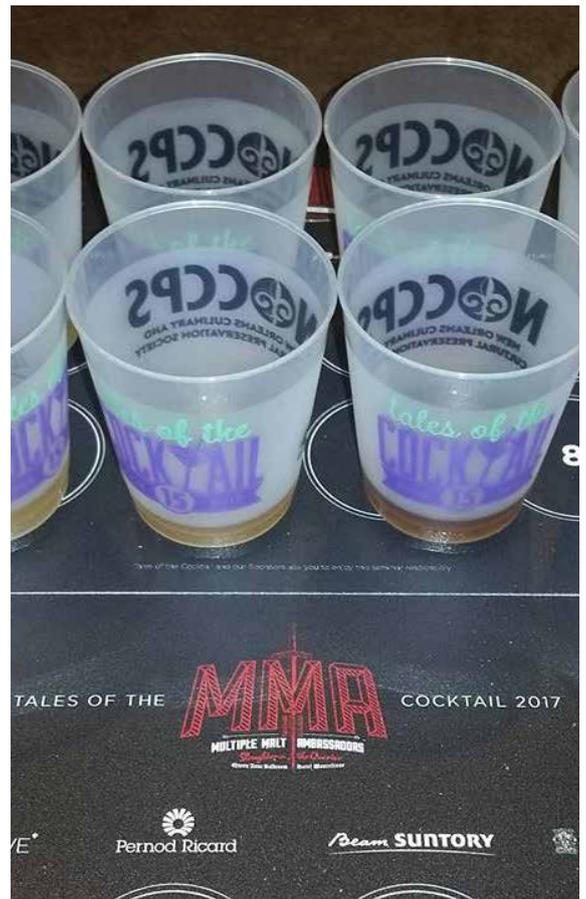
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mediated by Derek Sandhaus speculated on a future interest in Baijiu, similar to that which Mezcal is experiencing currently. Caffè Torino, now a regular TOTC, set up in Royal Street by the Bacardi Martini group, was a trait d'union between the Monteleone and Sonesta hotels. Here, master blender Beppe Musso and master herbalist Ivano Tonutto, from Martini & Rossi, presented the new Martini Bitter, the result of a re-elaboration of the historic recipe and with new packaging.

The Spirited Awards ceremony, conducted by Michael Ian Black brought the cocktail week to a close. London's Dandelyan was the showcase of the evening and Italy was represented by the Italicus brand with Rosolio di Bergamotto and by Giuseppe Gallo, who won the award for Best New Spirit or Cocktail Ingredient.

Fabio Bacchi



SPIRITED AWARDS TOTC 2017

AMERICAN CATEGORIES

Best American Bar Team

The NoMad Bar – New York

American Bartender of the Year

Jeff Bell of PDT – New York

Best American Brand Ambassador

Misty Kalkofen – Del Maguey

Best American Cocktail Bar

Columbia Room (Washington, DC)

Best American High Volume Cocktail Bar

Sweet Liberty Drinks & Supply Company – Miami

Best American Hotel Bar

The Hawthorne at The Commonwealth Hotel – Boston

Best American Restaurant Bar

Dante NYC – New York

Best New American Cocktail Bar

BlackTail – New York

INTERNATIONAL CATEGORIES

Best International Bar Team

Dandelyan – London

International Bartender of the Year

Shingo Gokan of Speak Low – Shanghai

Best International Brand Ambassador

Camille Ralph Vidal – St-Germain

Best International Cocktail Bar

Black Pearl – Melbourne

Best International High Volume Cocktail Bar

Trailer Happiness – London

Best International Hotel Bar

Dandelyan at The Mondrian – London

Best International Restaurant Bar

Tippling Club – Singapore

Best New International Cocktail Bar

Swift – London

WRITING CATEGORIES

Best Cocktail & Spirits Publication

Hot Rum Cow

Best Cocktail & Spirits Writer

Wayne Curtis

Best New Cocktail & Bartending Book

“Smuggler’s Cove: Exotic Cocktails, Rum, and the Cult of Tiki” by Martin & Rebecca Cate

Best New Spirits Book

“Bourbon: The Rise, Fall and Rebirth of An American Whiskey” by Fred Minnick

GLOBAL CATEGORIES

Best Bar Mentor

David Wondrich

Best New Spirit or Cocktail Ingredient

ITALICUS – Rosolio di Bergamotto (Italy)

World’s Best Cocktail Menu

Trick Dog – San Francisco

World’s Best Spirits Selection

Canon: Whiskey and Bitters Emporium – Seattle

World’s Best Cocktail Bar

Dandelyan – London

Lifetime Achievement Award

Charles Schumann

Bevi Responsabilmente

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EARTH
FIRE
MEZCAL



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