

Bartales

Best of

N. 15 | MAY 2018

SUPPLEMENT OF BARTALES



FACE TO FACE / MASTER BLENDER
**LORENA VASQUEZ,
THE MEZCLADORA
ABOVE THE CLOUDS**



BAR STORY 1 / LADY SCOTCH
BESSIE'S COURAGE



BAR STORY 2 / TRICKS BETWEEN SHAKERS
BAR MAGICIANS



HOT SPIRIT 1 / GIN
MADE IN ITALY



HOT SPIRIT 2 / PINE LIQUEURS
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AUTOMATIC TASTING

Some of you may remember “Makr”. “Makr Shakr”, the enormous shocking pink mechanical arm that selects the glass, measures out the ice and shakes vigorously. It was the first robot barman, invented for fun by a Bologna-based company, which can be controlled via a mobile phone App. Needless to say that “Makr Shakr” quickly evolved from a prototype into a business. And that seemed like the end of the story. A few days ago, however, news broke of the launch of “Sommelierobot”, the taster robot designed by the guys at Biella’s Istituto Gae Aulenti. Just like a real sommelier, the robot (a machine equipped with artificial intelligence, capable of tasting the wine and assessing it, starting from the label) is apparently able to identify the grape variety, list the characteristics of the wine, detect its temperature and even suggest dishes to match it with. As with “Makr”, the limitations of which we identified immediately, we have some doubts about “Sommelierobot” too: can this machine really replace the infinite range of sensations our palates are capable of discerning? That’s a question we could put to master *mezcladora* Lorena Vázquez Ampié, the Guatemalan distiller who you’ll read about in this issue. I have no doubt: Lorena would look at us with the shrewd, piercing, ironic look of someone who has seen it all. Perhaps coupled with a laugh that ends the discussion. Without saying a word.

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BarTales
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DRINK RESPONSIBLY



LORENA VASQUEZ, THE MEZCLADORA ABOVE THE CLOUDS

Energetic and a perfectionist, she is the *soul* of Zacapa. One of the few women at the pinnacle of an almost exclusively male world

BY MELANIA GUIDA

“With tuna, above all. Grilled, with a sesame seed crust and a spritz of balsamic vinegar. But rum,” says Lorena Vasquez Ampie, “is also perfect with sashimi and lamb.” And if one of the very few Master Blenders in the world says it, the master mezcladora of Zacapa, one of the most revered rums in the world, you can be sure of it; because this lovely and petite Nicaraguan lady has a special gift, that of an innate sensory disposition to the aromas and flavours. “I discovered it as a child,” she explains as she slowly tastes a Marsala after having just held a tasting of Royal, Zacapa’s new extra luxury product at the Octavius in Milan. “I was only six years old. I noticed it through food and in the kitchen. It’s a passion I nurture still today.”

The rest is a perfect medley of passion, profound technical knowledge (she studied pharmaceutical chemistry, specialising in Food Technology and Business Administration) and powerful energy, energy that has helped her make inroads in a world that is almost exclusively male. “Thirty-three years ago I was really the only woman in a difficult, complex world. It was an especially mysterious world, steeped in artisanal knowledge that was secretly handed down from one man to another. It wasn’t easy, but today it’s different. The mentality has changed completely. Knowledge has been handed over to science.”

What was her secret weapon? “Humility. Because it is so important to know how to share what you learn. You must be humble and strong at the same time, strong enough not to give up”.

I taste the Royal. It is aged in excep-



tional barrels, made of French oak taken exclusively from four forests that in the past belonged to the royals of France, and were known as 'Le Bois du Roy'. It's absolutely exquisite; a sumptuous bouquet with intense touches of cloves, chocolate, nuts, nutmeg and roasted almonds, together with rich and creamy notes of vanilla and caramel. “Which are best appreciated neat to allow its intense aroma and rich taste to fully develop. Personally,” Mrs Vasquez continues, “I prefer to taste its sublime character paired with a special dinner or as a digestive,



sipped slowly.” I’ll remember that.

How was Zacapa Royal born? “It is the result of a selection of the rarest and most matured rums, aged for up to 30 years, which we develop in the vast cellars of the Guatemalan highlands using the Solera System, a slow aging process (developed over 500 years ago in Spain) which, by using different barrels, gives the distillate a unique complexity and intense notes.”

Aging takes place in a series of barrels used previously for Bourbon, Sherry and Pedro Ximenez wines, creating a “mezcla perfecta”, which is the aromatic struc-

ture of Zacapa. In the case of Royal, the story begins in the “House above the clouds” at 2,300 meters above sea level in the highlands of Guatemala where time passes slowly, an authentic Zacapa philosophy.

Some say that no sugar of any kind should be added to rum. What do you think? “Zacapa comes from a combination of soil and climate that is unique more than rare. It is a true asset, a real blessing. Our soil is both volcanic and clayey, at 300m above sea level, right alongside the Pacific Ocean. Just think that most producers distil using

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air conditioning. We can do without it. It is this special combination that allows us to make a distillate from the most revered "virgin sugar cane honey" and

A common definition of Rum is needed, to protect the consumer and the producer

that is aged slowly in

the cool Guatemalan hills. There's no need to add sugar. And if Zacapa 23 Años has a particular sweetness it is certainly not as a result of added sugar. It is because the last barrique used is that of Pedro Ximenez wine which gives it a spe-

cial sweetness." The rum world goes through times of great confusion: do you think regulations are necessary to provide order in a

sector where uncertainty always reigns? "Most definitely. We have a designation of origin, the Ron of Guatemala, which is recognised by the European Union. However, I am convinced that a joint effort between all rum producers is necessary for a uniform definition with an aging requirement, to protect the consumer and the producer."

How do you see the current bartending world? "I think it has changed a lot in the last few years. I saw it, for example, in a competition like World Class. The competence of bartenders has greatly increased, and I believe this is in response to the consumer who is more and more mindful and informed."

Who will inherit the legacy of Lorena Vasquez? "I have two associates: a man and a lady. They're very skilled."

Melania Guida

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BESSIE'S COURAGE

Laphroaig's icon, she was the only woman to own a distillery in the 1900s

BY ALESSANDRO PALANCA

The role of women is becoming increasingly more important within the whisky industry. One could say that in some respects whisky is becoming more and more pink. The most recent news is of the introduction of Jane Walker to the market, the latest release by Johnnie Walker Scotch Whisky.

Women holding key roles in production, in the creation of new products and

market strategies, is a now celebrated fact. The forerunner, at least for Islay, was Elizabeth "Bessie" Leitch Williamson, the most important female proponent of Scotch Whisky in the twentieth century.

The legendary story of this woman, the only one to own and run a Scottish distillery in the last century, is told continually and used as inspiration. She



was an icon of resourcefulness and managerial ability in a time when whisky was for men only. Islay owes much of its success to the woman who ran one of the island's most representative distilleries: Laphroaig. Bessie, as she was known, built Laphroaig's reputation and embarked on a path to success that all other women in the industry would follow.

Bessie was not from Islay; she was born in Glasgow in 1910, the daughter of a clerk who died in France during the Great War. She was raised by her mother, not without difficulty, together with her brother and sister. Bessie had no connection to the whisky industry – at that time, women could aspire to low-level roles as clerks or cleaning ladies, and very few were employed in distilleries.

In 1927 she enrolled at the University of Glasgow to study art and took five years to complete a three-year course. To

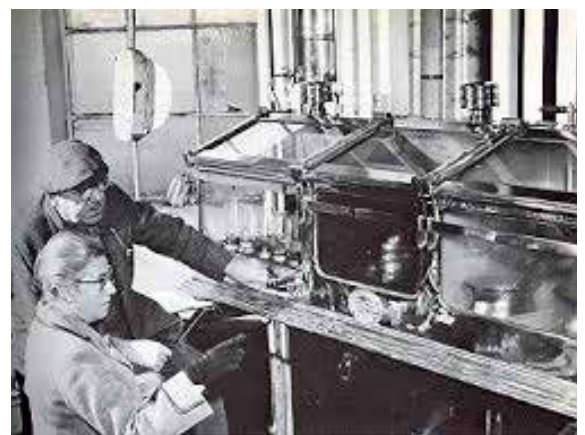
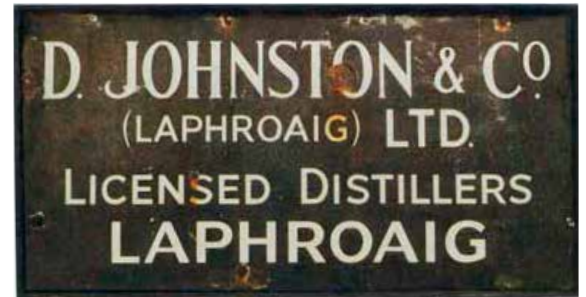
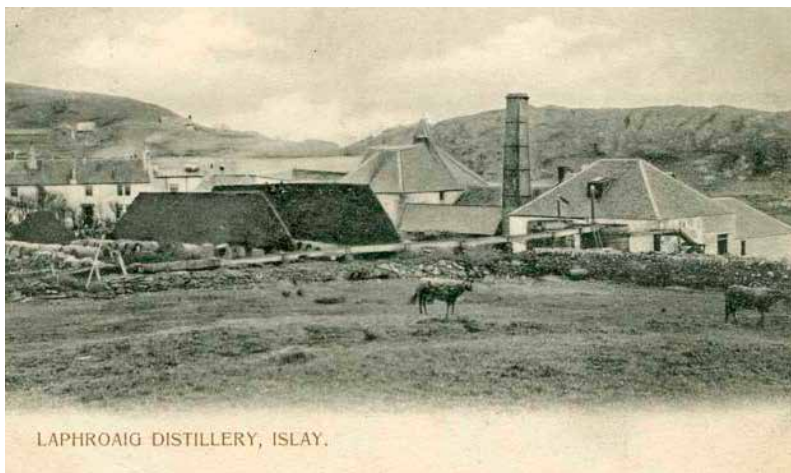


support herself she worked in restaurants and attended evening secretarial classes.

In 1934 she went to Islay with a friend of hers, Margaret Prentice, for a short holiday. During her stay she found out about a vacancy as a typist at the Laphroaig distillery. Bessie applied for the job and was successful.

PROTAGONISTS

LEFT, ELIZABETH
"BESSIE"
LEITCH
WILLIAMSON.
ABOVE
LAPHROAIG IN
1965 AND, AT
THE TOP, A
BARREL WITH
ITS NAMEPLATE.



FOUNDER

ABOVE, IAN HUNTER, OWNER OF LAPHROAIG. IN THE OTHER PHOTOS, THE OLD PLANTS AND BESSIE WITH SOME EMPLOYEES.

The distillery belonged to D. Johnston & Co, owned since 1927 by Ian Hunter (1886-1954). Ian Hunter was known for his short temper, which Bessie coped with and handled well. Bessie was polite, very attractive, intelligent and educated, with obvious managerial skills that came out in every situation. Bessie's working qualities did not fail to capture Ian's ad-

miration, who put her at the head of the distillery office. Bessie became one of Ian Hunter's trusted colleagues and his close advisor.

In 1938 Hunter became unable to walk

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WEDDING
ABOVE, BESSIE
WITH HER
HUSBAND,
WISHART
CAMPBELL, ON
THE DAY OF
THEIR
WEDDING AND
AT AN EVENT.

due to a stroke and Bessie gained more and more weight and influence in running the business. At the same time she managed to become accepted and integrated into the island community.

During the Second World War the local distilleries were requisitioned as ammunition depots, alcohol was destined for military use and production was considerably reduced. Added to this were many thefts. Bessie was able to manage those difficult years well until 1944, the year in which events gave hope for the future and for a great comeback in production.

In 1950, Johnston & Co changed its corporate structure and Hunter appointed Bessie as general manager, granting her also a small interest in shares. Ian Hunter died in 1954 and in his will he left money to the loyal long-standing employees of the distillery. According to his will, Bessie became a majority shareholder, acquiring total control of the distillery, was given the island of Texa and a house, Ardenistiel House. The production struc-

ture remained intact. Bessie let those good workers continue to do the job that they knew so well and with whom she had never had problems. She did not replace anyone.

In a changing market, but that was dominated by blended Scotch, Bessie understood the potential of Islay's Single Malt, which was widely used by blended manufacturers, giving further proof of her forward-thinking business sense. She was convinced that Single Malts could be appreciated and sold for their own qualities rather than used in blends. In some interviews she claimed that production of Single Malt could not satisfy the demand. The Scotch Whisky Association was very impressed with the successes and atten-

*Bessie skilfully
managed
the years of the
Second World War,
when production
of alcohol
was reduced*



TODAY

AT THE TOP, THE CURRENT POT STILL. ABOVE, A RECENT PHOTO OF THE DISTILLERY.

tion Bessie was receiving and invited her to hold promotional tours in North America. It was the 60s and Bessie became

the first great ambassador of Scotch whisky in the world. On one of these trips she met the man who would become her husband, Wishart Campbell. He was a Canadian baritone pianist, a local radio star, known as "The Golden Voice of the Air", and nephew of an original minister from Islay, who emigrated to Canada in the 1800s. Campbell and Bessie were married in 1961 and settled on Islay.

If Bessie was well integrated into island life thanks to her contributions to the development of socio-cultural activities, organising collections for charity funds, and received respect and admiration, Wishart's fate was different. He was unpopular among the islanders and seen as a dowry hunter.

Wishart compared Laphroaig to Gershwin's music but apparently drank rum and



Pepsi, almost an insult to the locals. However, the couple had a happy life. While Wishart enjoyed gardening and growing produce that he sold on site, Bessie realised that the distillery needed to undergo modernisation, and required capital which she unfortunately did not have.

There was a need to modernise production facilities, and build new, larger warehouses. McTaggart, wealthy landowners and one of the largest Scottish construction companies were based on the island. She offered them to take over the distillery's property but they refused. Then an American company, Long John Distillers, came forward, and with three separate transactions in 1962, 1967 and 1972 acquired the majority of Johnston & Co which controlled the Laphroaig distillery. Bessie would remain a director of Johnston & Co, with a position on the board of directors of Long John, which she held until her retirement in 1972.

She oversaw the modernisation of the distillery but her role was now secondary to the decisions of the new owners, a position that she was very uncomfortable with. Her last efforts were dedicated to protecting the jobs of the islanders. The dismissal policies of the new owners were opposed by Bessie who wanted to make it clear that older workers could not be



dismissed because there was no pension fund. Under Bessie, Laphroaig became known as the "Islay Labour Exchange" because she was always concerned with providing jobs to those who needed them. Her continued interest in the community was at the base of the appreciation and esteem she enjoyed on Islay.

Bessie Williamson's greatest achievement was the general recognition she obtained for her success in business, in one of the most traditional and male-dominated British industries. She will surely be remembered as one of the first women to have played such an important role in the sector. Without her, it is highly unlikely that Laphroaig could have become the brand we know today.

Alessandro Palanca



BAR MAGICIANS

No cards, rabbits or coins. Tricks are performed using bar tools

BY **FABIO MASSIMO** TOGETHER WITH **ALESSANDRO PALANCA**

The history of magic and illusion coincides with the history of humankind. Unveiling the lives of those who contributed to writing its history is a fascinating journey that is full of surprises. Many historical figures (heads of state, explorers, scientists and

writers) have been captivated by magic and have often significantly contributed to developing it.

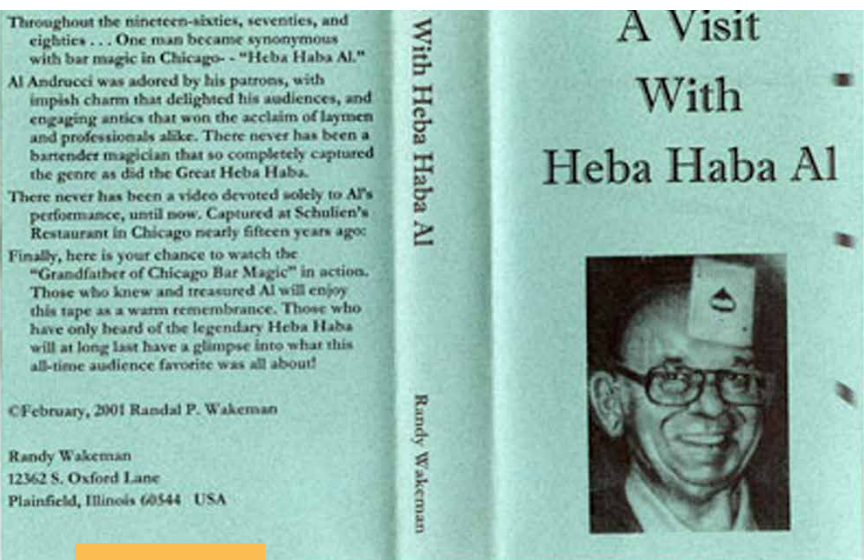
The history of magic is made up of eras and central characters, talented people who were capable of conveying dreams and emotions using ingenuity and imag-



**BAR
MAGICIAN**
TWO IMAGES
OF AL
ANDRUCCI,
KNOWN
AS "HEBA
HABA AL".

ination. Who isn't riveted by seeing the unlikely, the impossible or the bizarre? Our attention inevitably leads us to be intrigued by any mystery, or anything that makes us ask ourselves, "How did that happen? How did he do it?" It's like we are transported to another world.

Recognising the physical feats behind a circus act made up of incredible movements is admirable and brings us to our feet. We do not have the same skills and we are happy to acknowledge our limitations when we see others overcome them. We have a kind of admiration that



ling patrons with his tricks using cards, sugar cubes, sponge bunnies and others commonly used objects. Al Andrucci was inspired by Matt Schulien, the forefather of bar magic in Chicago during the Prohibition.

Schulien's was a pub bar opened in 1886 at 800 North Halsted Street, and was very popular with German immigrants who went there for its German cuisine. Traditional German starters were served alongside fish dishes, Rockefeller oysters, bacon-wrapped scallops, hackepeter (ground sirloin mixed with minced onions and capers), Weiner schnitzel, spätzle and of course apple strudel. During the Prohibition, the Schuliens kept the restaurant open but hid a speakeasy in the basement of their premises.

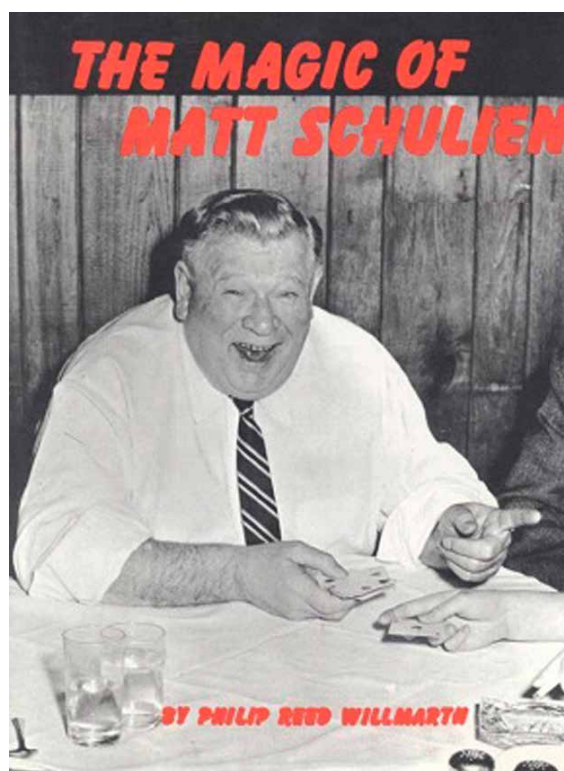
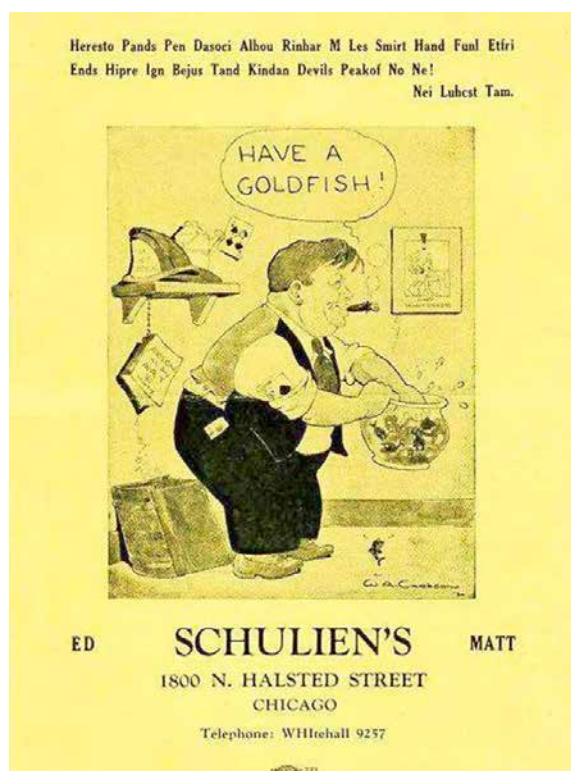
Magic had been a hobby of Matt Schulien's since he was a young boy. Matt started practicing when he already worked in the bar with his father Joseph Schulien.

MAIN CHARACTERS

ABOVE, AL ANDRUCCI'S BOOK. MATT SCHULIEN IN THE OTHER IMAGES.

we can identify with, since we are awestruck by such mastery. But it all starts and ends in that moment. This differs from a reaction to something that cannot be explained, an illusion, or magic. On an emotional level we are more intrigued and involved, and our mind reacts differently.

Magic was introduced into bars by "bar magicians". The most famous bar magician was certainly Al Andrucci, known as "Heba Haba Al". Born in 1914, Al Andrucci moved when he was very young in 1930 from Pittsburgh to Chicago to become a magician. Remembered as one of the most famous "bar magicians" of all time, for more than sixty years he performed in American bars and restaurants, marvel-



A feature of the bar was the walls covered with front pages of old newspapers with the most striking headlines and autographed photos of celebrities of the

time. His unbridled passion for magic as a hobby led Schulien to introduce it into their brewery / speakeasy in 1920. It was a way to give their bar an alternative fea-



ARTISTS
ABOVE ED
MARLO, ONE OF
THE BAR
MAGICIANS
WHO
PERFORMED AT
SCHULIEN'S.



ture and form of entertainment.

The first great magician to perform at Schulien's was Harry Blackstone Sr. The legendary magician went around the tables among customers performing magic tricks. A waitress would ask the patrons if they wanted to take part in the show during or after being served.

The artist performed repeated performances that lasted about ten minutes. No payment was required except for a tip of usually between \$5 and \$10. This form of entertainment also continued at the bar counter where a bartender became a magician while serving,

performing short tricks.

Matt also began to entertain customers with his magic. One of his most popular tricks was to ask customers to choose a card from a deck, look at it and put it back in the same deck. Then the cards were thrown against a wall and the chosen card remained caught in the cracks of the wall while the others fell to

the ground. His other specialties were cards under the tablecloth and the coin in the bottle. Another bar magician who performed at Schulien's was Ed Marlo.

Al Andrucci performed at Schulien's for a long time, between 1960 and 1980, and at least two nights a week. "Heba Haba Al" became a term associated with "abracadabra" that was popularly known. Al also performed in other bars however. Among these were his own, opened after World War II in the Rogers Park Hotel, Johnny's New York Lounge and the Pickel Barrel in Chicago.

Al Andrucci's magic was quick and very entertaining, sometimes even risqué, but with that mischievous charm that allowed him to get away with it and gave him a certain creative licence. One of his greatest tricks was the sugar cube trick, still reported in many basic magic publications. This trick consisted of drawing a letter of the alphabet on a sugar cube. Then Al would put the cube in a glass of water and ask a lady to place the palm of her

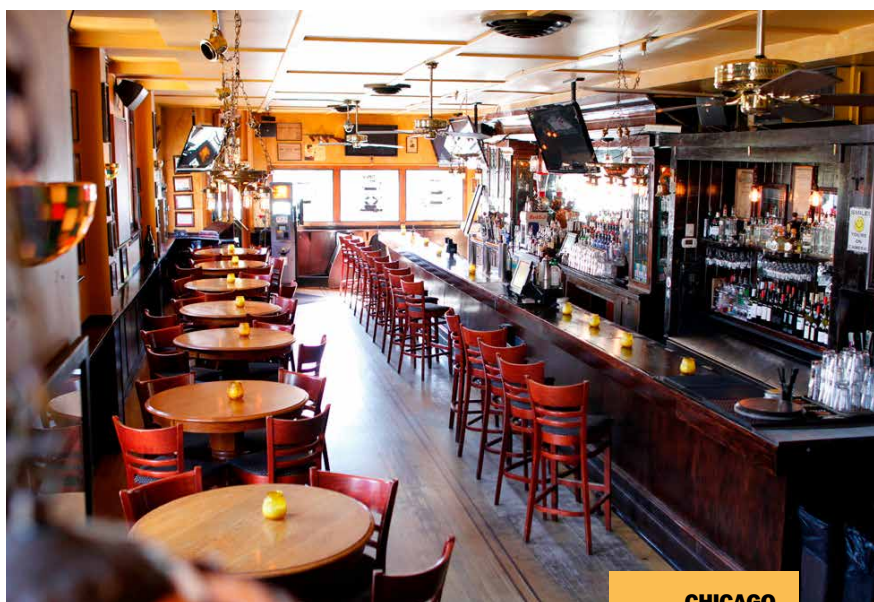
One of his greatest tricks was the sugar cube trick, still reported in many basic magic publications



hand on the mouth of the glass. After the sugar dissolved, the letter previously written on the cube appeared on the palm of the person's hand. In 1991, Al "Heba Haba Al" Andrucci died of a heart attack at age 77.

In 1949 Schulien moved to 2100 W. Irving Park Road under the name of Schulien & Sons. After the death of fourth generation Charlie Schulien on 5 August 1998, the bar closed permanently on 27 January 1999. After 110 years of business, Schulien's held the record for the longest standing bar in the city of Chicago. Today at the original Schulien's site is The Black Duck, while O'Donovan's currently occupies the Schulien & Sons premises.

There is a video recording of one of Al Andrucci's performances dating back to 1980 at Schulien's. Should you wish to see the wonder that is the "Grandfather of Chicago Bar Magic", the video can be purchased at Misdirections Magic Shop dealers.



CHICAGO
ABOVE, TWO
IMAGES OF
O'DONOVAN'S
AS IT IS TODAY.
LEFT, MATT
SCHULIEN.

In my personal opinion, there is just one difference between the classic illusionist and real bar magic. The basic rule is to use only tricks that relate to the bar world. And so decks of cards, sponge balls, top hats and coins are replaced with bar tools. And any traditional stage show is adapted for the bar counter. Cocktail-making routines are improvised using techniques and stories relating to magic and to the world of the bizarre. Theatricality is a must in this process. Involving the client and creating a connection is not easy. It must be exciting from a visual point of view, but also thanks to the



explanation that is provided.

One of the secret weapons of the bar magician and a fundamental of magic, is misdirection. This is the ability to attract the attention of the public watching us, taking it to where you want it at any one time. It causes that distraction that allows you to cunningly manipulate time and perform the magic trick. The

expression and the movements behind the counter must be planned in detail to make the performance credible. It is imperative not to make mistakes or the effect will certainly be disappointing.

To be an entertainer, training and preparation is needed. Positions and perspectives must be studied in detail, you need to have an excellent ability to manipulate in order to control micro-illusions, know how to set up your workstation with all the high and low points and how to combine and build the right gimmicks for every occasion.

But what are the gimmicks? We will look at these more carefully in an upcoming issue, hopeful that the magician will be willing to reveal his secrets to us. In the meantime, we'll just wait and enjoy the show.

Fabio Massimo
in collaboration with
Alessandro Palanca



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MADE IN ITALY

Examples of our local production

BY GIULIA ARSELLI

Clues and premises are there, but definitive proof will probably always remain hidden, mysterious and conditioned by national insularity, and commercial and marketing strategies. Could gin have been born in Italy? Could the school of Salerno have played a primary role in the ancient forms of this distillate? We believe so, but we like to experience that historical brio that causes us to wander from Holland to England and from Italy to the Balkans, to define a spirit that can be produced anywhere, with any botanical together with juniper, using different production methods that do not require any geographical indication and that can be used anywhere.

In some cases, the use of botanicals that grow exclusively in particular regions as a result of a unique microclimate did give rise to the idea to request a territorial identity, like in Australia.

According to the experts, the best juniper in the world is from Tuscany. Citrus fruits, the Florentine iris, and other botanicals that are unique because of their quality are Italian. However, this seems too little to speak of an identity of Italian gin, but we acknowledge that it is the distillate that has most influenced the Italian spirit industry over the last few years. Often these are projects that are

born at dawn only to fade away by sunset; the market is a strict and impartial judge. Some are still in development, but then there are those that now seem to enjoy widespread national presence.

We have come across certain information, tested many products that in some cases we had already tested in the past, and we will cover some of those. There are always indications behind them given by bartenders to distillers. Bartenders, who are the driving force of a quality product, have been the creators of some of the Italian giants that are now consolidated on the market, a constant behind many brands. We are not saying which are the best, as this is an impossible task, but certainly some have won us over because of their different qualities. What is for sure is that Italian gin is valued all over the world.

THE GREEDY GIN

Created by bartenders Francesco Mortai and Dave Garzon from About Ten, The Greedy Gin is born of the idea of creating a fragrant, intense and tasty gin that is delicate on the palate and has long and persistent flavours. Greedy is an artisanal gin with citrus, floral and balsamic



notes and strong intensity. Greedy is distilled in England and finished off in Italy. The basic spirit is a pure wheat distillate in which 16 botanicals are macerated for about 15 days. Redistillation occurs in discontinuous copper stills. The main citrus notes are provided by citrus fruits of Italian origin such as bergamot and mandarin. Floral notes come from lavender and geranium; spicy and balsamic notes are mainly from the juniper and clary sage, cinnamon and nutmeg to which are added the soft notes of liquorice and carrot.

The gin that has been flavoured by redistillation then arrives in Italy where it is finished by adding cardamom and the uniqueness of the herbal notes of green tea. Often a gin flavoured by infusion or maceration, and then redistilled, is cut with neutral alcohol. Greedy is instead a 100% pure gin because it is not subjected to this process. It is not immediately



filtered to make it ready for sale. Greedy rests for between 60 and 70 days to allow the various flavours to blend best. Production takes about 90-100 days. Alcohol content: 43%. Greedy recommends the following for a perfect gin and tonic: no more than 45ml of spirit and 200ml of plain tonic water, with no garnish.

BÈRTO OLD TOM GIN

A popular recipe in 18th-century Great Britain, Old Tom Gin is sweeter than a classic gin. After almost disappearing, it was revived thanks to the craft cocktail culture of the 21st century. Produced by Antica Distilleria Quaglia of Castelnuovo Don Bosco, Bèrto reintroduced Old Tom Gin in 2017. Its botanicals include juniper, elderberry, sage, wormwood, rose, vanilla, cocoa and Balsam of Peru. Its botanical body is chosen to give it sweet-

ness and softness. It is bottled with 40g of sugar per litre. Bright to look at, it has a remarkable fragrance featuring roses and elderberries and warm hints of vanilla and cocoa. On the palate it is soft, delicate and decidedly persistent. Alcohol content: 43%.

Bèrto also comes in a classic gin with a delicate and floral aroma. Alcohol content: 43%. With its classic botanical composition including juniper, rosemary, bay leaf, worm wood and iris, Bèrto is a classic and equally modern product.

MALFY GIN CON LIMONE

Malfy Gin is produced using a stainless steel vacuum still. Distillation takes

place at only 60°C, the lowest possible temperature that can allow it, in order to get maximum extraction of the citrus aromas.

The idea is to create a distillate that is different from others because of the unique use of lemons, which are first squeezed and whose extract is then infused with other botanicals (iris root and angelica, juniper, coriander, cassia, liquorice and grapefruit and orange peels). The notes and refreshing citrus aromas come through clearly, especially those of the lemon. The peels of Sfusato di Amalfi lemons are used. Complexity on the nose is provided by intense aromas of coriander and lemon with notes of aniseed.

On the palate too, the lemon comes through before anything else. The fresh flavours of the other botanicals follow, first with the drier notes of juniper and then the more spicy ones. On the finish citrus fruits dominate again, but with more balsamic notes on the side. Malfy Gin also has a Dry Gin version, Originale, and Malfy Rosso has just come out, a twist on gin, in which the blood oranges of Sicily feature over six other botanicals. Malfy Gin uses water from the Monviso springs. Alcohol content: 41%.



VII HILLS ITALIAN DRY GIN

VII Hills was born in 2014 with the designation "Italian London Dry", the brainchild of Danilo Tersigni and Filippo Previero, when the Italian gin boom had not yet begun. Initially distilled in England, from 2017 VII Hills has been entirely produced in Italy. In this case the inspiration of the product is a hymn celebrating the traditions and passion of

the "Bella Italia" with reference to the cultural and culinary traditions of Ancient Rome.

In the culinary and medical culture of Ancient Rome, juniper was also used in the drink of the time: Mulsum. Seven botanicals and spices, which grow naturally on the seven hills on which the capital lies, are balanced in a mixture that is versatile and delicate.

VII Hills Italian Dry Gin is distilled in Moncalieri, near Turin, an area that has become famous for the production of wines and Vermouth. Distillation of VII Hills Gin takes place in vacuum pot stills at a low temperature, maintaining the sweet and distinct notes of its spices and herbs. Juniper and rose hip, blood orange and artichoke, Roman chamomile,



pomegranate and celery make up its botanical body. The botanicals are infused for 15 days in a hydro-alcoholic solution; the infusion is then mixed with beet alcohol before being vacuum distilled.

VII Hills Italian Dry Gin is an aromatic and fruity spirit. On the nose it is slightly citrusy. On the palate are sweet notes of pomegranate and hints of Roman chamomile perfectly balanced by the freshness of the celery, with juniper directing this orchestra of flavours. Alcohol content: 43%.



GIASS GIN

Giass in Milanese dialect means "ice". It is the first 100% "Milanese" gin, presented for the first time in April 2017 at the Salone del Mobile in Milan. It was created by five friends, Andrea and Simone Romiti, Richard D'Annunzio, Francesco Niutta and Francesco Braggiotti. There are 18 botanicals. The classical base is that of juniper berries, coriander seeds and angelica root. On the palate

there are five different notes: the natural drying process at low temperature, dedicated to the golden delicious apple and orange peel, celebrates the fruity part of the formula, while the rose petals and the chamomile, violet and orange flowers give off a floral bouquet with a predominant character, embellished by hibiscus tea. The mineral notes revolve around the presence of mint, fennel and earth almond (or cyperus), a particular tuber that is limited in its reach, known since ancient times for its noble properties. The citrus notes on the other hand, come from the verbena citrus leaves, cardamom seeds and lemon balm leaves. Finally, cassia and thyme make up the wooded notes.

The bottle, designed by Chiara Capellini, creative manager of Fasten Seat Belt, and Lorenzo Piccinini, is a tribute to the city of the Madonnina. The silk-screened label on the glass is inspired by the geometric shapes of the Galleria Vittorio Emanuele, while the logo is of a “vedovella”, the typical Milanese drinking fountain.

Giass Gin won the silver medal in its category at the San Francisco World Spirits Competition 2017. For its packaging it won the silver medal at the same event and the iF Product Design Award 2018 in the beverage category. Alcohol content: 42%.

GIN DEL PROFESSORE

This gin was born out of an idea from the boys of the Jerry Thomas Project in Rome in collaboration with Distillerie Quaglia. In its debut it presented itself with two variants, Monsieur and Ma-



dame, to which a third was added, Crocodile Gin. Monsieur comes from a blend of carefully selected spices and herbs. Juniper, lavender, angelica, orange, rose, chamomile and other herbs give life to an unusual product with bright floral and balsamic notes. The hallmark of this recipe is the balance of the ingredients with a pinch of creativity. The characteristic amber colour comes from the distillation and infusion process of the botanicals.

It is a gin that combines strength and softness, and among the main botanical we find juniper, angelica, chamomile, lav-

ender, orange, rose and white turmeric. Alcohol content: 43.7%.

In Madame we find juniper, lemon, orange, tansy, white turmeric, cinnamon and cassia. Madame gin releases intense aromas of flowers and herbs, to soften the strong imprint of the juniper berries. Pleasantly warm and aromatic on the palate, it has resinous and flowery tones, in a combination of great elegance. Alcohol content: 42.9%.

Crocodile Gin marks a new experience in the adventurous life of Professore. It is a fresh and pure gin, rich in intense juniper and citrus notes and with delicate hints of coriander, elder flowers and Jamaican pepper. On the palate it is full, gently softened by notes of vanilla and other exotic spices. Alcohol content: 45%.

LUXARDO SOUR CHERRY GIN

Running for 197 years, Luxardo is one of the leading distilleries in the history of the Italian spirit industry. The first time a Luxardo Gin was produced was back in 1833, the same that in 1936 would become Ginepro di Dalmazia. In 2016 Luxardo re-presented its gin (43%) which was very successful.

Luxardo Sour Cherry Gin is the result of the perfect combination of the juice of Luxardo's marasca cherries and Luxardo London Dry Gin. A careful selection of nine botanicals (juniper, coriander, iris, angelica, liquorice, cinnamon, cardamom and bitter oranges) is left in alcoholic infusion for 24 hours in traditional copper stills before distillation. After nineteen days of aging, this distillate is combined with the Luxardo marasca cherry juice for



infusion, before being filtered and lightly sweetened.

Ruby red in colour, on the nose it has the typical hint of marasca with an intense aromatic note of juniper. On the palate, initially we find the typical notes of gin, with a hint of balanced juniper and spices. The finish has an enveloping and soft hint of marasca with long finish and persistent aromatic strength.

Luxardo Sour Cherry is a very interesting evolution of Sloe Gin that traditionally is a liqueur. Created to be mixed, it has a special ability to innovate many classics by providing a fresh note of acidity. Alcohol content: 37.5%.

Giulia Arselli

ITALIAN GIN RECIPES



PURPLE FIZZ by Jacopo Castronovo – The Spirit – Milano

INGREDIENTS

- 35ml Luxardo Sour Cherry Gin
- 15ml Luxardo Apricot Brandy
- 35ml honey and pink grapefruit cordial
- 2 drops vanilla bitters

Top soda

Technique: shake & strain. Glass: highball.

Garnish: stick with 2 dried apricots.



SOUR N30# by Riccardo Marinelli – Jerry Thomas Project – Rome

INGREDIENTS

- 45ml Gin Del Professore Monsieur
- 20ml lemon juice
- 10ml pink grapefruit juice
- 30ml camomile syrup and Acqua di Cedro
- 30ml Acqua di Cedro Nardini
- Dash of Pino Mugo liqueur
- Egg White
- lemon essential oils

Technique: shake. Glass: sour glass. Garnish: camomile flowers.



CAFFÈ CORRETTO by Federico Leone – VII Hills Brand Ambassador Italia

INGREDIENTS

- 50ml VII Hills Gin
- 20ml coffee liqueur
- 1 espresso
- 10ml sugar

Technique: shake. Glass: coupe. Garnish: no.



NORTHEAST SIDE by Mario Farulla – Baccano – Rome

INGREDIENTS

- 50ml Luxardo Dry Gin
- 30ml lemon juice
- 15ml hawthorn honey syrup
- 8 mint leaves
- 2,5ml Luxardo marasca cherry juice

Technique: shaker. Glass: cocktail coupette. Garnish: Luxardo marasca cherry.



SEED & LEAVES by Nicola Ruggiero – Katiuscia – Bari

INGREDIENTS

- 40ml Malfy Gin
- 30ml basil flavoured Greek yoghurt
- 20ml honey mix
- 20ml lemon juice
- 1 spoon of Varnelli Anice secco

Technique: shake & strain. Glass: tall tumbler.

Garnish: basil leaf, grated pecan nut.



UN BARBARO GREEDY by Mattia Mazzon – Gellius – Oderzo (TV)

INGREDIENTS

- 1 oz Greedy Gin
- 3/4oz Cocchi Storico Vermouth
- 1/2oz Rhubarb Elisir Bordiga
- 1/2oz pink grapefruit juice
- 1/2oz bergamot flavoured egg white
- ground pink salt

Technique: dry shake & strain. Glass: low tumbler with ice.

Garnish: fresh rhubarb and a tuft of wild fennel.



GIASSTINI ALLA ROSA by Richard D'Annunzio – Giass Gin

INGREDIENTS

- 10ml Quagliarini dry Vermouth
- 10ml rose water
- 50ml Giass Gin
- orange twist

Technique: mixin'glass. Glass: cocktail coupette. Garnish: musk rose.



HORIZON VIOLET by Mattia Pasolini – Cristallo Lounge Bar – Cortina d'Ampezzo

INGREDIENTS

- 45ml Gin Del Professore Madame.
- 15ml Nardini Mandorla
- 30ml lime juice
- 15ml lavender syrup
- dash of Fernet
- Egg white

Technique: dry shake & strain. Glass: cocktail coupette. Garnish: crusta of lavender sugar

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MOUNTAIN FLAVOURS

Guardians of their territories,
attracting the attention
of global bartending once more

BY FABIO BACCHI

Pine liqueurs have medicinal properties and a taste that is valued for flavouring Grappa. Pine trees are used in the production of liqueurs and syrups and for their essential oil that is extracted from the green branches that have not yet undergone lignification. Production takes place in the mountainous alpine areas of Italy, France, Switzerland and Austria.

Liqueurs made from Arolla stone pine are widespread locally in the Italian Alpine regions. Their unmistakable reddish colour comes from pine cones that have ripened in the sun, which are picked by hand and infused with alcohol, according to ancient, tried and tested South Tyrol tradition. These pine trees are full of pine cones, with real, natural medicinal properties and precious essential oils in their resin.

Everything of the Arolla stone pine is used. Its wood is commonly used in furniture, it smells very similar to mugo pine, but is slightly more delicate and sweet.

While being popular with a niche market within mixology, at the end of the last century, pine liqueurs started becoming



PLANTS
ABOVE, AROLLA
STONE PINE.
LEFT, MUGO
PINE.

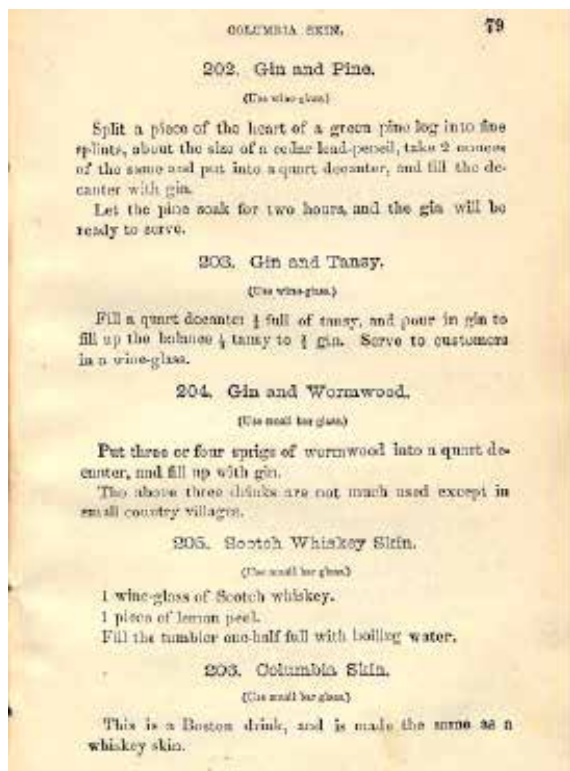


LIQUEURS
ABOVE, FIR
BUDS.

more and more commonly found in bars. In Italy there is a fair level of production of these liqueurs, as well as in Austria where the sweet and resinous Zirbenzschnaps is produced. This liqueur has been produced since 1797 by the Josef Hofer distillery.



It uses the fruit of the Arolla stone pine. This is one of the hardiest species; it is able to withstand extreme temperatures



SPIRITS
TOP, DOUGLAS
FIR. TOP LEFT,
THE PAGE
FROM JERRY
THOMAS' BOOK
ON PINE
LIQUEUR.

(-40°C) and is known as the “Queen of the Alps”.

Arolla stone pine was considered a symbol of vitality and immortality by the ancient Romans. The plant may take up to 30 years before producing fruit. Har-

vesting is done only every few years. In Austria, it can only be harvested in the Styria region and only 10-20% of the total fruit produced may be harvested to ensure sustainability. Manual harvesting, which takes place at high altitudes, can also



vary in quantity according to weather conditions. The fruit ripens from June to July. When not yet ripe, the pine cones are a bright reddish colour and, besides the classic resinous hints, they are very intensely floral. The flavour of the pine nuts reminds one of alpine fruit such as blueberries and mountain rose, although slightly peppery. In Austria, Zirbenzschnaps has a warm, honey flavour, with notes of resin on the finish.

Mugo Pine is an evergreen, important from an ecological point of view and its most famous liqueur is by Quaglia

There is also a pine liqueur in the Jerry Thomas manual of 1862. In it Thomas described production of a pine liqueur with a gin base.

Another similar liqueur is the French Grande Liqueur de Sapins produced by the French distillery

Emile Pernot, formerly the Deniset-Klainguer distillery, which is already known for its Absinthe.

Liqueur de Sapins is refined and light, has a bright colour, and one can taste the fir oil that almost lingers on the palate with a velvety sensation. It is made with 12 herbs but not pine. In this case buds

and sprigs of fir are used, a plant that is widely used in local liqueurs. Production is divided into two stages: infusion and distillation of the botanicals selected, and maceration of additional fir buds in alcohol and sugar to provide the distinct fir aroma and its green colour. The result is a rounded but powerful, wooded spirit, but that is less intensely resinous than its Austrian cousin.

The US Clear Creek Distillery in Portland, Oregon, draws inspiration from these products of European origin for its Douglas Fir Eau de Vie. In this case the reference is the Alsace distillate, Eau de Vie de Bourgeons de Sapin. Clear Creek is known for producing alternative spirits. This distillate is made with a maceration process similar to the Grande Liqueur de Sapins but uses Douglas fir buds from Oregon. The buds are harvested manually and infused in a neutral spirit. Then re-distillation takes place followed by a second infusion before filtration and bottling. Douglas Fir Eau de Vie has juniper, wood, vanilla and fir notes and is less sweet than Grande Liqueur de Sapins.

From the Italian Dolomite region comes Amaro Pasubio of the century-old Antica Erboristeria Cappelletti in Aldeno, Trento. In this case it is a bitter with a base of

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dry fortified Marsala wine, flavoured with mountain botanicals, but its uniqueness is due to pine sap, a characteristic element that comes through clearly on the palate.

The Mugo pine is a needle-like evergreen plant that grows in the high mountains. It is an important tree from an ecological point of view. Since it is a plant that is legally protected, its harvest is regulated to ensure its conservation. In Italy the best known pine liqueur present in bartending is the Liquore Pino Mugo of the Quaglia Distillery. The base of the liqueur is obtained from processing the pine cones and resins that are cold infused in alcohol for a long period of time to improve their extraction. It is a prod-

uct of character with refined personality. It is transparent and bright to look at and on the nose it denotes an exuberance of particular scents of resins, wood and sweetness. On tasting it, it is balanced with its aroma, full bodied and full of personality. The finish is long with spicy and delicately balsamic hints, slightly bitter but balanced.

These types of spirits carry with them the history of their territories; they have existed for hundreds of years in their local cultures and are their ambassadors. At a time when utmost attention is being paid to brands that carry values, these liqueurs are attracting the attention of global bartending.

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PINE LIQUEUR RECIPES



PROMISED YOU A MIRACLE by Raffaele Morellato – Fronte del Porto – Giovinazzo (BA)

INGREDIENTS

- 45ml Mombasa Gin
- 25ml Liquore delle Sirene
- 15ml Quaglia Pino Mugo
- 20ml lime juice
- 15ml lemon verbena and camomile cordial
- 15ml egg white
- 1 dash of BONPLAND Rum Bitters Stevnsbaer Cherry Pinot Noir

Technique: shake & double strain. Glass: cocktail glass. Garnish: edible flowers.



GIN & PINE by Riccardo Marinelli – Jerry Thomas Project – Rome

INGREDIENTS

- 50ml Jenever Bartender's Choice
- 5ml Quaglia Pino Mugo
- 4 dashes Angostura Bitter
- 5ml gum syrup
- 1,25ml Absinthe
- 25ml dilution

Technique: cook sous-vide at 55 °C for 4 hours. Glass: Martini. Garnish: no.

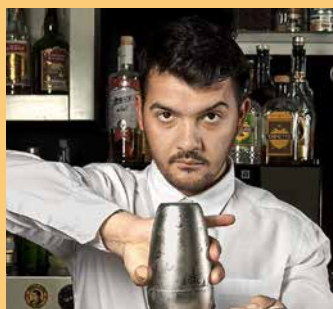


SURFIN'TAHOE by Massimo Stronati – Vina Enoteca – Palo Alto – California (USA)

INGREDIENTS

- 45ml Spirits Works Wheat Vodka
- 15ml lemon juice
- 10ml Barolo Chinato Cocchi
- 1bsp Zirbenz Stone Pine Liqueur
- top soda water
- 1 drop JT Instant Age oak classic bitter

Technique: shake & strain. Glass: Collins. Garnish: lemon twist.



THE CROSSING by Nicola Ruggiero – Katiuscia – Bari

INGREDIENTS

- 1.1/2 oz Akvavit
- 3/4 oz Yuzu sake
- 1/2 oz Grande Liqueur de Sapin
- 1/2 oz grapefruit juice
- 1/4 oz gum syrup
- 2 bsp meringue powder
- 2 dash Varnelli Delizia alla Cannella

Technique: shaker, double strain on ice. Glass: OF. Garnish: lime zest and pine needles

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BLOOD IS THICKER THAN WHISKEY AND SAND

Dale Degroff | King Cocktail | New York City

BY HAYDEN WOOD

Dale DeGroff is a man who needs little introduction. The former head bartender at legendary New York venue the Rainbow Room was instrumental in the re-discovery of iconic heritage brands like Cherry Heering. He was at the forefront of the return to classic cocktail making and has written, amongst other things, the industry bible that is *The Craft of the Cocktail*.

"I chose 1897 from the 200 years of Cherry Heering's legacy because my drink is based on whiskey in America." "The first popular whiskey in colonial times was rye whiskey which of course led to the true American heritage product bourbon whiskey."

"E.H. Taylor, the founder of OFC (Old Fashioned Copper) distillery and John G. Carlisle, Secretary of the Treasury worked together in 1897 to convince Congress and the President to pass the Bottled in Bond act. That went a long way down the road to protecting Bourbon - America's heritage product. Unscrupulous rectifiers bought barrels of Kentucky whiskey, stepped on the

whiskey with all kinds of additives and then sold it cheaper as 'fine old Kentucky Bourbon'.

The bottled in Bond Act signed by President Grover Cleveland into law on March 3, 1897, secured the following regulations for bottled in bond American Whiskey:

- It must be made from one distillery
- It must be made in one season
- Must be aged for four years in a government bonded warehouse
- Bottled at 100° proof, and
- Federal excise Tax was to be added after aging

"Oddly the home of 95% of the bourbon produced in the United States the Commonwealth of Kentucky named milk as the official state beverage."

Some believe that the protection offered to Bourbon Whiskey led to a much wider look at all food and drug safety and eventually led to the passage of the 1906 Pure Food and Drug Act. This act added further protections to the definition of American whiskey expressing that pure whiskey could have no additives except water.

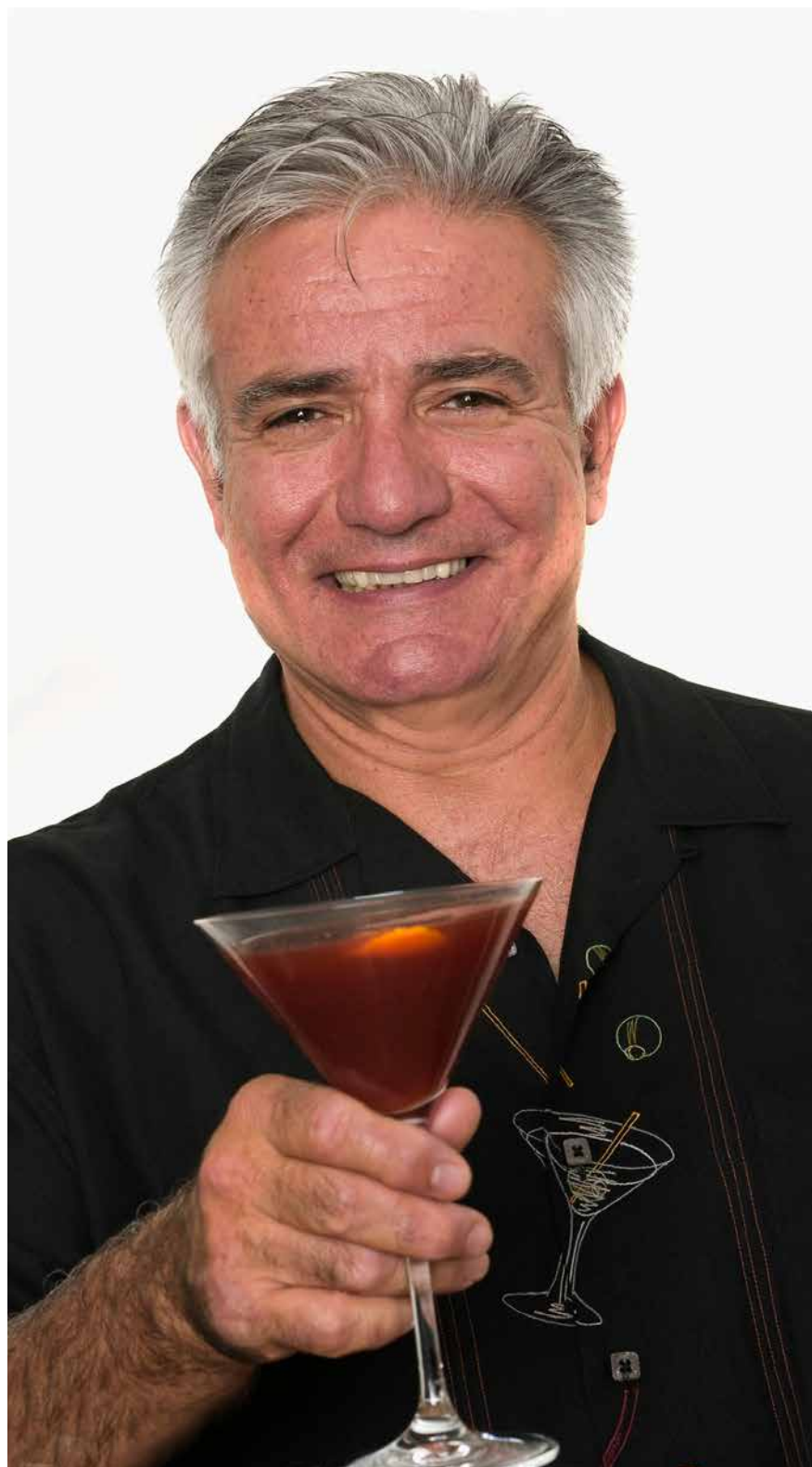
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In 1909 Taft further amended the whiskey definitions to legislate that the neutral whiskey blended into straight whiskey had to be made from grain not molasses. Straight Whiskey and Blended Whiskey were also defined. Straight whiskey could have no additives except water to bring the proof down. Everything else was blended whiskey.

In 1938 the law was amended again to include the use of only new white oak barrels and further amended by Congress in 1964 to include the wording made in the USA only. Today, there is a resurgence in the practice of Bottled in Bond in American whiskey, and not just with bourbon but Rye Whiskeys as well.

“Cherry Heering came into my orbit when I was researching old pre-prohibition drinks for the first Rainbow Room Menu in 1986. I came across this god-awful looking recipe for a drink called the Blood & Sand with four very unlikely ingredients; orange juice, Scotch, Cherry Heering and Sweet Vermouth...!” “At first, I just dismissed it out of hand as an impossible combination but it kept popping up in multiple prestigious cocktail tomes so I made one and to my astonishment it was really good!” “That was the moment I realised I needed to make and taste drinks before condemning them to the trashcan by their recipe alone.”



“After using the drink for my first cocktail dinner (paired with a meat dish) at the Rainbow Room in the mid 1990s, I found it could only work with Peter Heering’s Cherry Heering...something I would later also discover about the Singapore Sling. They both needed a world-class cherry liqueur to really taste correct.”



DeGroff stands by David Wondrich's claim, 'the cocktail' is not only "a metaphor for the American people," but also "the very first American culinary art form."

Within the 200 year history of Heering there have been many drink trends that came and went. It was DeGroff who dug up the term 'Mixologist' from early 19th century drink scriptures and was dubbed a 'master mixologist' at the frustration of many who felt bartender was sufficient. This was an attempt to differentiate his craft – "one who understands the process of not just mixing spirits and liqueurs, but also how they're made, where and by whom." He can also lay claim to the resurrection of the Blood and Sand cocktail and the continuing brand rejuvenation of heritage brands like Cherry Heering.

As an educator, public speaker, and patriarch of bartender culture, DeGroff's contribution to his craft has inspired countless bartenders by way of on-line education through his BarSmarts course. This platform hosts consistently evolving and updated course content for young bartenders to learn bartending, cocktail recipes, tasting, front and back of house skills before being then accepted to sit an annual five day face-to-face course.

"My partners and I in a company called Beverage Alcohol Resource (BAR) began offering a once a year Master Class in 2005 that lasted a week and ended with a day of tasting." "The drinks company Pernod Ricard came to us and asked us to create a similar but not-so-advanced interactive online course for the journeyman bartender. We were a bit leary about the branding aspect (the Five Day Program is not branded and never has been). But Pernod Ricard had such a vast portfolio that included many recognised classics in almost all categories that we made a deal and decided to proceed."

The online version took a couple years to perfect but as of this year they have topped 14,000 bartenders and that number grows each year. DeGroff and team have also added a live advanced element; a day-long event for 150 bartenders that must include a lecture and live testing in order to certify. The testing includes blind tasting spirits, a practical bartending test (making a round of drinks for judges) as well as a 100 question written exam.

"This is what is trending...EDUCATION ...Not just our program although it may be the most ambitious, but pro-

grams like it around the world that finally offer the kind of education that has not existed in this profession since prior to prohibition certainly in our country certainly but has existed for hundreds of years on the culinary side of the business in an apprentice / master tradition as well as in prestigious culinary academies.”

At 69 years young the stately DeGroff speaks with conviction and purpose. He sips Talisker, he gets to the point quickly

and he is quietly charming - the sign of a true master. He says, "his cocktail days are numbered." You won't find him sinking shots at the bar with his mates or drinking every drink on a menu like he used to -he prefers to sip & spit; "No offence" he says. Moreover, he's humbled by life's gifts, grateful for the career challenges and loving his life living in New York with his steadfast wife and two sons.

Hayden Wood

THE RECIPES

DALE'S RYE & CHERRY PUNCH

Batch recipe for 1.3 gallon of punch

INGREDIENTS

- 2 L American Rye Whiskey
- 2 L Spring Water (NOTE: the punch is low alcohol, hence the same amount of water as whiskey)
- 12 oz. Rainwater Madeira (This can be sourced from a number of producers like Leackcocks, Sandeman's or Blandy's, No substitutes)
- 20 oz. Peter F. Heering Cherry Heering (No substitutes)
- Double Shrub (as per below recipe)

DOUBLE SHRUB

INGREDIENTS

- 8 whole fresh lemons, peeled, zest only no pith (NOTE: The fruit must be firm and fresh so the oil content is high in the zest)
- 2 whole, fresh, navel oranges peeled zest only no pith.
- 2 cups Granulated sugar
- 2 cups Fresh Lemon Juice
- Quart container with a top that seals

SHRUB PREPARATION

Prepare early the day of or the day before the event,

the zest and sugar need about 6 hours to work.

Using a peeler remove only the zest (no pith) from 8 lemons and 2 oranges. Pound the zests with 2 cups of granulated sugar in a quart container. Screw down the top when finished and shake well right side and upside down. Set aside for six hours. Do not add any liquid for six hours.

After 6 hours, add the 2 cups of fresh lemon juice, screw down the top and shake well until the sugar is completely dissolved.

Strain the shrub off the lemon and orange zests. The zests can be discarded.

PUNCH PREPARATION

Assemble the rye whiskey, Rainwater Madeira, Cherry Heering and the double shrub in a 2 gallon batching container. Refill the two whiskey bottles with the spring water and add to punch, stir. Keep cold in the fridge until ready to use.

Garnish: dust w/grated nutmeg (3 oz. (90ml) pour)

These are my choices for the bases spirit in my punch; The Rittenhouse Bonded if we are on a budget The E.H. Taylor Bonded Rye if we are not on a budget and Old Forester 1897 if they insist on Bourbon

** Original Recipe by Dale DeGroff*



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- ITALIA -

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