

Bartales

Best of

N. 31 | APRIL 2021

SUPPLEMENT OF BARTALES



Vermouth & Spirits
DEL PROFESSORE



ITALIAN HERITAGE

*Vermouth Chinato
Del Professore*

AMERICANO 1920

4 cl Vermouth Chinato Del Professore
or Vermouth Rosso Del Professore,
4 cl Bitter Del Professore,
Iced soda to taste.

Put the soda in an Old Fashioned glass
full of ice, then add the Vermouth
Chinato, quick stir and garnish with
orange and lemon zest.

Main Herbs and Spices

Absinthe, Vanilla,
China, Coriander.



Tradition, terroir, people

delprofessore.it

EXEMPLARY STORIES

Much can be attributed to lesser galangal, *Alpinia officinarum*, a perennial root originating from India and China. Similar to ginger and used for pharmaceutical purposes as an aromatic digestive, it brought fortune to Pieter Boonekamp, the Dutch man of the “amarissimo che fa benissimo” fame (meaning “the very bitter [bitter] that is very good [for you]”). It was Leidschendam, 1777, when the land of tulips was one of the international crossroads of commercial shipping. Boonekamp was a skilled liqueur producer who mixed herbs and roots diluted in spirits, until he found the recipe of a bitter that would make its way around the world. “Who does not serve (it) will die” reads (in Latin) the warning that cautions bartenders of yesteryear and today. The rest is a story of success that takes advantage of favourable commercials, like the iconic one with the fist covered in medieval armour that forcefully slams on a mahogany table, the vibrant notes of the *Coriolan Overture* by Ludwig Van Beethoven playing in the background. Unforgettable and legendary – just like the “Angelo Azzuro”, Mammina’s cocktail of gin, Cointreau and blue curaçao. Inspired by the cinematic masterpiece with Marlene Dietrich, the charismatic Roman barman mixed a recipe that captured the tastes and trends of the 80s and 90s. It was the colourful response to that classic, somewhat boring, elitist cocktail that was unable to meet the need for innovation by a generation in full clamour and that wished to forget the grey years of lead. It was the start of the 1980s, the last real decade of the 1900s and the first of the 21st century. Life fizzed with a fresh effervescence that was uncontainable. But that really is another story.

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BarTales
Best of

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DRINK RESPONSIBLY



BOONEKAMP, THE HOLLANDER

New life for the “amarissimo”
that made history

BY ALESSANDRO PALANCA

Leidschendam is a charming Dutch town in the south of the country of tulips. It made the headlines in 2007 when it became the seat of the Special Tribunal for Lebanon established by the UN.

Its historical centre is particularly interesting because in the oldest house of Leidschendam one of the most iconic bitter liqueurs ever was born. The city’s historical documents show that this building was owned by a certain Arent van Oosten in the



ORIGINS
 ABOVE A BOTTLE OF UR BOONEKAMP. LEFT, A HISTORICAL PHOTO OF LEIDSCHENDAM VOORBURG (THE WHOLESALER PETRUS IS ON THE FAR LEFT OF THE IMAGE). ALONGSIDE, THE SHIPS OF THE DUTCH EAST INDIA COMPANY.



early 1600s.

From a subsequent bill of sale dated 1718, we know that in this building wine, beer, tobacco and certain alcoholic drinks were sold. In 1747 the building was owned by Jacob van Pelt, an artisan who used it

to manufacture sails for ships.

Following the death of the unmarried Jacob van Pelt, his heirs sold the entire property to a certain Pieter Boonekamp, a name that would achieve cult status within the spirit industry, especially for bitters.



EMPIRE
 ABOVE, A MAP OF THE DUTCH COLONIAL EMPIRE, THE GREEN MARKS THE TERRITORIES OF THE WEST COMPANY, WHILE THE YELLOW MARKS THE ONES OF THE EAST COMPANY. BELOW, SOME BRAND VISUALS.

In this house, which was, indeed, the result of the unification of two individual buildings, Pieter Boonekamp set up a warehouse, a garden and a factory for liqueur production and sales. From then on, the business would pass from father to son.

In fact, a deed dated 23 April 1828, found in the archive of notary Jacobus Theodorus van Rhijn, shows that Petrus Boonekamp, the son of Pieter Boonekamp, the latter being a wholesaler of liqueurs too, transferred the property to his son, Theodorus Boonekamp. According to the city of Leidschendam's historical sources, Petrus bitter was produced for the first time in 1777 by Petrus Boonekamp, after whom it was definitively named.

At that time, the Netherlands was one

of the international crossroads of commercial shipping. The liqueur was produced by infusing in spirit various herbs and spices, which arrived from all around the world thanks to the famous Dutch East India Company that traded by sea with faraway and exotic countries.

The Dutch ships that in the 1600s made up the most powerful European fleet imported herbs and spices that at the time were still largely unknown to Europeans – medicinal herbs, with powerful scents and ancient virtues, spices that have always been used to prepare infusions and beneficial herbal teas.

Among the plants used to produce the bitter, which were sugar free, were the *Alpinia officinarum* (lesser galangal), *Aloe*

Vermouth & Spirits
DEL PROFESSORE



ITALIAN HERITAGE

*Aperitivo
Del Professore*

APERITIVO AND TONIC

4 cl Aperitivo Del Professore,
2 lemon dashes
15 cl Indian tonic water
orange and lemon zest.

Put all the ingredients in a
Collins glass full of ice,
quick stir and garnish
with orange and lemon zest.

Main Herbs and Spices

Mandarin, Lemon,
Gentian, Elderberry.



Tradition, terroir, people

delprofessore.it

Vermouth & Spirits
DEL PROFESSORE



ITALIAN HERITAGE

*Bitter
Del Professore*

NEGRONI

3 cl Bitter Del Professore
3 cl Vermouth Rosso Del Professore
3 cl Gin Monsieur Del Professore
Iced soda to taste.

Put all the ingredients in an
Old Fashioned glass full of ice,
quick stir and garnish
with orange and lemon zest.

Main Herbs and Spices

Orange, Gentian, Juniper,
Rhubarb, Cinnamon.



Tradition, terroir, people

delprofessore.it



BRAND
ON THIS PAGE,
USA
IMITATIONS OF
THE BRAND.

Socotrina, Angelica archangelica and the Coriandrum sativum. As with all liqueurs of the time, digestive and curative use was recommended (magenbitter) and soon the liqueur successfully spread throughout the whole of Europe.

The term Boonekamp identified an actual category of bitters produced in the USA and that were inspired by the famous Dutch product.

Among its most distinctive botanicals was the lesser galangal (*Alpinia officinarum*). This is a perennial herb originating from China and India. The part of the plant used consists of the rhizomes that are harvested from the soil in autumn, washed and dried. Widely used in pharmacy as an aromatic and carminative

digestive, its smell is pleasant and it has a spicy, bitter flavour.

In 1968 the entire property of Leidshendam was sold to Cornelis Hilgersom, thus bringing to an end the liqueur distillery after 175 years. The brand was sold and production relocated.



Through its evolution Petrus bitter appeared in many variants. Some of these, which were already rare at the time, are no longer produced. The classic Petrus BK reflects the original recipe and has an ABV of 45%.

The mint Petrus produced until the mid-1980s was obtained by adding an infusion of mint leaves to the basic recipe.

Petrus Gold was obtained by removing the *Alpinia officinarum* from the basic recipe, and the

IL MODO DI VIVERE DELL'UOMO FORTE

Nel 1777 molti bevevano già Petrus: in tutto il mondo, come oggi.

Nei vecchi archivi della Casa Madre friulana sono rimasti documenti, bollette di spedizione, che dimostrano come i barili di Petrus raggiungevano tutti i continenti. Così come da tutti i continenti provengono le erbe preziose che ancora oggi - la ricetta è rimasta immutata da allora - danno a Petrus le sue inconfondibili caratteristiche.

Ancora oggi il consumo di Petrus - lo stesso Petrus del 1777 - è in aumento in tutto il mondo, proprio per la sua efficace formula, apprezzata da chi ha un gusto raffinato e maturo, perché il ritmo della vita moderna non permette cali di efficacia, cali di forma.

Dove c'è un uomo c'è Petrus, l'amarissimo che fa bene, sempre.

l'amarissimo Petrus

il digestivo per l'uomo dal gusto forte

Boonekamp Petrus
l'amaro per l'uomo forte

CHIAMATELO PER NOME * Spiegate al barista che volete un amaro dall'aroma deciso, dal sapore schietto, sigillato all'origine in una bottiglietta speciale che rende immutabile nel tempo l'azione benefica delle sostanze naturali. Oppure chiedete un Petrus: con una parola avrete ciò che volete.

La vita è troppo breve per bere amari.

Bevi amarissimo!

BEVI RESPONSABILMENTE

IMAGE
ON THIS PAGE,
SOME
ADVERTS OF
THE BRAND.

bottle cap was gold.

In 1989 a limited edition was introduced, although it is said that only a few hundred bottles of it were produced. Actually, it was merely a trial product.

Petrus V.D.Bortul Light was a variant

with the addition of a mixture of wild herbs from Carnia, a small Friulian paradise of herbs. But the real peculiarity of this variant was its low alcohol content, which was just 10%.

The most legendary and extremely rare variant of Petrus is definitely Paladin, with secret ingredients in its recipe.

Germany has always been one of the biggest markets for Petrus. For many years it was sold in this country as Ur-Boonekamp (or URKAMP, especially in Germany), in its classic bottle and in the mini 20ml version.

Petrus bitter packaging was particularly well-finished. On the traditional black label of the bottle (white/green for Petrus Menta), the signature "Petrus BK" is reproduced, to commemorate the originator of the recipe. In the middle of the label is a red cartouche that reproduces a sealing wax with the effigy of Boonekamp and the year 1777 standing out. At the bottom is a Latin phrase, "OCCIDIT QUI NON SERVAT" which means "Who does not serve (it) will die (or be ruined)".

dopo mangiato

Boonekamp

Petrus

l'amarissimo che fa benissimo

Anche dopo mangiato, quando gli altri sono meno brillanti ed energici, l'uomo forte è sempre se stesso. Petrus l'amarissimo gli dà la forza del benessere.

Petrus l'amarissimo nasce dalla lavorazione naturale di erbe rare provenienti da tutto il mondo: il suo sapore è schietto, il suo aroma deciso, il suo effetto benefico. Ovunque Petrus l'amarissimo.

Petrus Boonekamp

L'UOMO FORTE. L'UOMO ATTIVO, non può permettersi nessun calo di rendimento, né sul lavoro né durante il poco tempo libero per gli svaghi. L'amaro Petrus Boonekamp gli permette di conservarsi sempre efficiente, sempre in forma. **GIORNALMENTE PETRUS BOONEKAMP: AVRETE SEMPRE LA "BOCCA BUONA".** IN VENDITA SOLAMENTE IN BOTTIGLLETTE SIGILLATE DA UNA CONSUMAZIONE LA BOTTIGLIETTA SIGILLATA GARANTISCE: la massima igiene e l'assoluta impossibilità di contraffazione.

l'amaro per l'uomo forte

dopo mangiato

Boonekamp

Petrus

l'amarissimo che fa benissimo

Anche dopo mangiato, quando gli altri sono meno brillanti ed energici, l'uomo forte è sempre se stesso. Petrus l'amarissimo gli dà la forza del benessere.

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In its history, Petrus bitter was very successful in Italy too, where it was initially brought to market by Gio. Buton, which having got hold of the ancient and treasured recipe, and thanks to effective advertising campaigns, obtained a product that was destined to quickly gain commercial success.

In the 1970s and 1980s a television commercial was aired. Together with the notes of an overture by Ludwig van Beethoven, the “Petrus e sbam!” campaign showed a fist gloved in armour slamming on a table, followed by “l'amaro per l'uomo forte” (“the bitter for the strong man”), which later became “l'amarissimo che fa benissimo” (“the very bitter [bitter] that is very good [for you]”). Later on, the concept of the “strong man” was used again and connected to historical figures such as Magellan and Charlemagne, linking it back to Petrus in animated commercials. It was the era of the famous Carosello adver-

1890



GAMONDI

Vermouth
of the year

2020



Drink responsibly



GAMONDI.IT





PRODUCERS
 ABOVE
 GIUSEPPE AND
 SEBASTIANO
 CAFFO.

tising show and Petrus entered the homes of all Italians.

Petrus commercials were very well-finished and one of them was awarded the Bronze Lion at the Cannes International Advertising Festival. Thanks to the commercial, a valued recipe and its effective distribution network, Buton made of Petrus a successful product within the “amarissimi” market.

Within the hospitality industry, market penetration reached almost 90%, and within just a few months it entered mass distribution. Competition was fierce and represented by already famous brands such as Fernet Branca and Unicum.

Dark mahogany in colour and bright, on the nose Petrus presents multiple herbal and floral aromas, with scents of dried rose, cherries in alcohol and cocoa beans. The flavour is decidedly bitter, balanced and smooth in a backdrop that has great

structure and balance that makes it pleasantly persistent. It finally ends with the bitter aftertaste of gentian and rhubarb, with a slight dash of ginger (45% ABV). It is excellent after a meal and in mixing.

Commercially the Petrus brand has been owned by major groups within the spirit industry – Buton, Cinzano, this being already taken over by Diageo, and in 2020 it was acquired by the Calabrian Caffo 1915 group, which is working on giving new life to this historic brand, with a particular focus on the foreign markets of greatest interest such as the Netherlands, Belgium, Luxembourg, Germany and northern Europe in general, whose consumers have always been scrupulous drinkers of this type of bitter. Today, at the entrance of the old house that was the home of the famous liqueur producer, the sign of Wed. A.P. Boonekamp N.V.

Alessandro Palanca



AGAVES FOR AGUARDIENTE

Neat or mixed, it's the Mexican spirit out to conquer international markets

BY FABIO BACCHI

Produced in the Jalisco state for over 400 years, raicilla is a spirit that is a close cousin of Mexican tequila and mezcal, with whom it shares agave as a raw material. Since 1780, the artisans who produced their mezcals in Jalisco adopted the name raicilla to avoid paying taxes to the Spanish Crown. They convinced the debt collectors that raicilla was not a mezcal, thus managing to escape taxation. Nowadays essentially referred to as a Jalisco mez-

cal, raicilla obtained a Denominación de Origen (DdO) in January 2019, although its application has already sparked controversy.

Raicilleros (raicilla producers) originate from the south west of the state of Jalisco. Here they have always produced traditionally and sold their distillate without any government regulation, since the DdO allowed within Jalisco had already been exclusively awarded to tequila.

The species of agave most used to



produce raicilla include Angustifolia, Maximiliana, Inaequidens, Valenciana, Rhodacantha, Silvestri and others, with the noted exception of Azul, the only agave used for tequila.

Most of its production takes place from December to May. All products are a genuine expression of the terroir of a particular region, the small distiller and the various types of agave that the distillate is made from.

The areas and styles of production

include:

- the northern coast, which is more subtropical, producing distillates that are fruity and smoky
- the Sierra, with the largest number of distillers. The spirits here are more herbaceous and complex
- the south, with the longest tradi-

PLANTS
ON THE
OPENING PAGE,
AGAVE
RHODACANTHA.
TOP LEFT,
MEASURING
THE ALCOHOL
CONTENT.
RIGHT, AGAVE
MAXIMILIANA.
ABOVE, A
DRAWING OF
DIFFERENT
SPECIES OF
AGAVES.



tion of production and the largest variety of agave and distillate styles.

Overall, raicillas do not have the typical smokiness of mezcals, nor the earthy hints of tequila. They have their own distinct complexity, are silky on the palate, herbaceous and tend to be sweet, with a more neutral and balanced taste that lies between tequila and mezcal. The raicille-ros are an important part of the history of this state in Mexico.

For two centuries the **Contreras** family has distilled tequila in their home in Valle de Juarez in the Sierras de Tigre, as well as its **Raicilla Venenosa**, at over 2,000 metres in altitude, using the wild *Lechuguilla Inaequidens* agave harvested when it is between 18 – 20 years old.

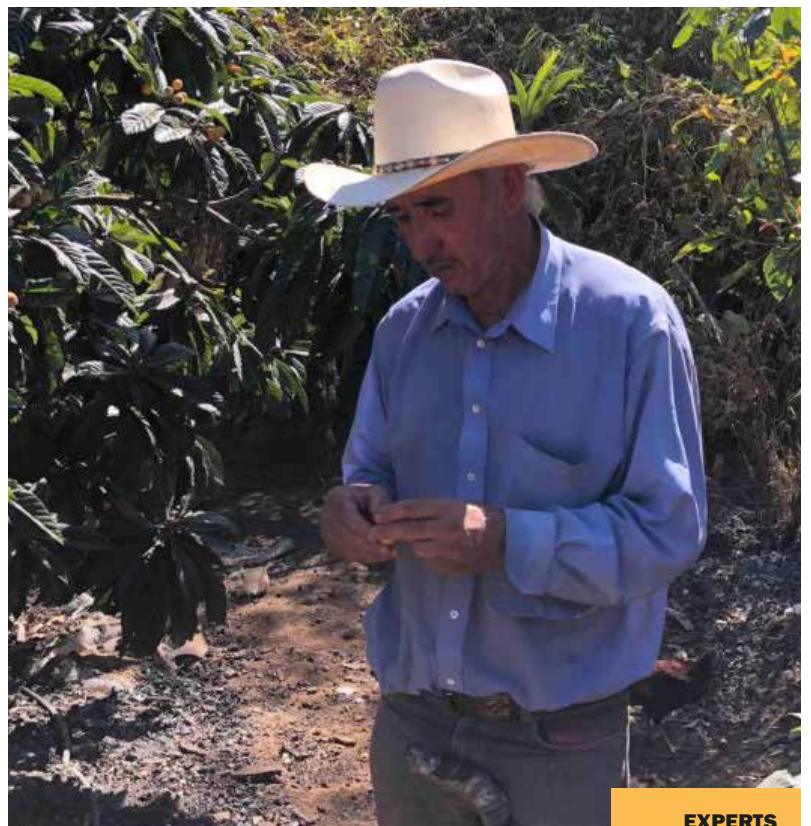
Luis Contreras produces raicilla from agaves gathered within a 50km radius of the distillery, some of which can weigh up to 50kg. The water from a mountain spring two miles away is transported by mule to the distillery to be used in various phases of the process. Underground ovens made of pumice stone, measuring seven meters in circumference, are fuelled by an oak wood fire. Then up to 100 piñas (the hearts of the plant) are added, covered with cloth, and layered



with mud. After baking for three days, the piñas are crushed. The juice obtained, mixed with fibres, is then placed in 1,000 litre fermentation vats.

Fermentation begins naturally, without adding yeast. After 5-10 days, distillation takes place. The fermented mass is distilled in alquitara-type stills with ceramic vessels. Water is often added to dilute the liquid and prevent burning. Part of the pulp is used to seal the cooking vessels from the outside air, in this way helping to regulate the heat and trap the steam. The stills are fuelled by a wood fire and no measuring instruments are used. The must heats up to boiling point and the first spirit comes out of the still at 20% ABV. The second distillation produces a liquid at 50% ABV.

Each step is performed with meticulous care resulting from years of experience. Even the fire is fed with great skill, so that it does not form too quickly or give off too much smoke. Contreras checks the temperature of the cooling water by



hand. If necessary, he adds enough cold water to maintain the steam which turns into the distillate.

La Venenosa raicillas come in a num-

EXPERTS
DON LUIS
CONTRERAS,
MEZCALISTAS
(PH MAX
GARRONE).



PRODUCTION
 AT THE TOP,
 TROUGHS FOR
 MANUAL
 GRINDING OF
 THE AGAVES.
 ABOVE, THE
 HARVEST.

ber of variants, each expressing a different region and microclimate.

The origins of **Hacienda Meson** date

back to the time of the conquistadors. **Saité Raicilla** is produced by Edgar Saul Covarrubias Fletes and his business partner, Carlos Flores, in Colotitlan, at the foot of the Sierra de Amula.

When they are about 12 years old, the *Lechuguilla Inaequidens* agaves are harvested from the 500-hectare Rancho Los Tepetates, which is owned by Covarrubias in the Sierra de Amula. Five people work on the hacienda.

The word Saité derives from the ancient Huichol idiom of the Sierra Madre inhabitants of the same name, and means “agave for making aguardiente”. It is also the term used for agave must.

The agaves are mechanically ground and steamed in a “horno de mamposte-



ria". This is a masonry oven also used to bake bricks and consists of a brick, concrete, stone or clay baking chamber. Fermentation of the agaves occurs spontaneously in stainless steel vats. This is followed by double distillation resulting in a final spirit of 40%. The master distiller is Edgar Saul Carravabias.

In Mascota, Jalisco, **Geraldo and Rafaela Peña** produce **Raicilla Lobo de la Sierra**. In 2003, Geraldo Peña started up what had always been a family tradition once again. In addition to a newly established Maximiliana agave growing site, he also harvests wild agaves of be-

tween 8-18 years of age. He cuts each piña into 8-20 pieces, depending on the size, and cooks them using a traditional method – the agaves are placed in a pit dug into the ground and covered with red-hot stones that are heated on an oak wood fire. This step takes three days. Once removed, the agaves are manually crushed with a wooden mallet, mechanically shredded and placed in wooden fermentation vats.

After 5-6 days of fermentation, the fibre/liquid combination is placed in a steel still for 6 hours over a wood fire and is distilled to about 40% ABV. A second



EXPERTS

RIO CHENERY
(PH JOANN
ARRUDA).

gas-fired distillation takes place, with an ABV percentage of 75%. Then it is mixed with a third distillate produced by the distillery to obtain a final spirit that will be diluted up to 40% with water from a well on the property. Production of Raicilla Lobo de la Sierra is very limited.

Raicilla Estancia by **Rio Chenery**, of Mexican-Australian descent, was born in 2014. Chenery decided to leave his computer in a Manhattan office to move to his mother's home in Puerto Vallarta, farm the land and focus on his favourite spirit. His grandfather had already been a raicilla distiller. Rio Chenery founded the Estancia de Landeros distillery in the western Sierra Madre, with two ovens of 2.5 and 4.5 tons, copper stills and oak fermentation vats.

To support the sustainability of the

required raw material, he bought a 115-hectare plot of land near an area where wild agaves grow, and planted Maximiliana agave. The agaves used by Chenery grow under pine trees and carry some typically distinctive notes. Cooking in the oven lasts two days and after fermentation, double distillation follows. Due to the high tax on alcohol and low average income in Mexico, he produces a 45% ABV version for export, a significant addition since the standard spirit is 40%.

Mezonte Raicilla Japo is a small batch brand from the town of Puerto Vallarta in Cabo Corrientes. The name of Don Victoriano Joya Hernández is linked to Cabo Corrientes. He was the first raicillero affiliated to the Consejo Promotor de la Raicilla based in Mascota in Jalisco and passed away in 2018. Today, produc-

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RED HOT EDITION



ENJOY IT
- 20°
FROM THE
FREEZER



Spritz Calabro

6 cl Amaro del Capo Red Hot Edition
1 cl lime juice
5 cl tonic water "Miracle 1638"
5 cl Prosecco DOC brut "Mangilli"
Ice, a lemon zest, a chilli.

Drink responsibly. CaffoStudio

amarodelcapo.com



PRODUCTION
 AT THE TOP,
 AGAVE HEARTS.
 ABOVE, AN
 UNDERGROUND
 OVEN. RIGHT,
 HARVESTING
 THE PIÑAS.



tion is managed by his son, Jorge Octavio Joya Garcia, who represents the fifth generation of these raicilleros. The three semi-cultivated agaves used for this raicilla are harvested when fully mature between 7 and 35 years of age. Each of these species of agaves comes from an individual area with its own microclimate, expressing its character.

The agaves are roasted in a ground oven over an oak wood or wild fig fire, sometimes for up to 26 days, allowing for early fermentation to start. The agave hearts are broken up using wooden mallets and allowed to ferment spontaneously with the addition of spring water for another 23 days. Distillation occurs in a copper still, and final bottling takes place between 47% and 49% ABV.

Discreetly and without making too much noise, raicilla is forming a new identity outside of national markets. The added values of history, tradition and Mexican culture will be the extra push that allows the distillate to express the best of its complexity as a spirit consumed neat and with versatility in mixing.

Fabio Bacchi

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- Crisp Apple Real**
Infused with premium pineapples from Costa Rica
- Piña Real**
Infused with premium pineapples from Costa Rica
- Black Cherry Real**
Infused with premium Chilean Black Cherries
- Blueberry Real**
Infused with premium Goldtraube Blueberries from the Pacific Northwest
- Peach Real**
Infused with Elegant, Summer & Rich Lady Peaches
- Mango Real**
Infused with Alfonso Mangos from India
- Raspberry Real**
Infused with Wilkinson and Glen Clova Raspberries from the Pacific Northwest
- Coco Real**
Contains real coconut meat from hand-picked tropical Coconuts
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100% organic blue Agave Nectar from the Jalisco region of Mexico
- Ginger Real**
Infused with premium Laitou Ginger puree
- Passion Real**
Infused with premium Purple Passion Fruit from Vietnam
- Kiwi Real**
Infused with premium Kiwi from New Zealand
- Blackberry Real**
Infused with premium Marion Blackberries from Oregon

 **Flavorful**

 **Mixable**

 **Squeezable**

www.realingredients.com

FAMILY AFFAIRS

Over three centuries of history for a brand handed down from generation to generation

BY ALESSANDRO PALANCA

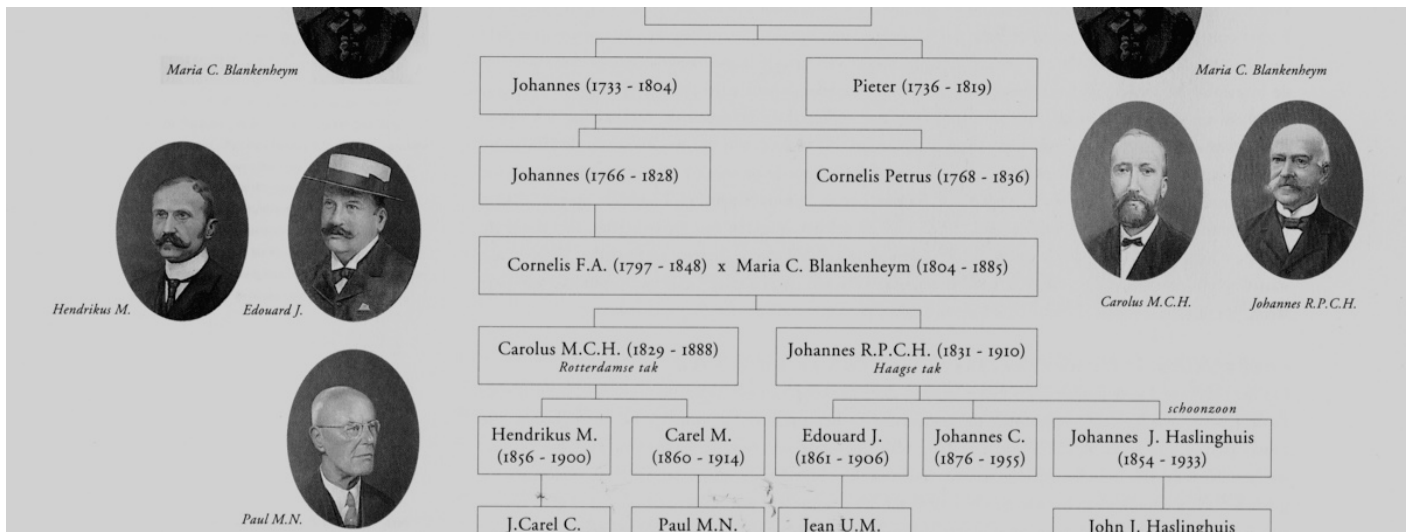


One hundred percent family-owned since 1695, the Dutch De Kuyper business is one of the biggest liqueur producers in the world and the oldest European business in the spirits industry.

In that year, Petrus De Kuyper and Anna Custers opened an artisanal shop in Horst, a village in the south of the Netherlands. Here began a story that would

continue through the centuries to come, and has all the qualities to go further still.

The couple produced and sold casks. Business grew until 1752 when Jan de Kuyper, Petrus and Anna's third son, extended the family business by purchasing a distillery in Schiedam. His aim was to start a large gin and jenever distillery. Generation after generation within De Kuyper family, its members always worked hard to



grow the family business and so in 1769, the sons of Jan, Johannes and Pieter De Kuyper acquired another distillery in Rotterdam. This was followed by other acquisitions and over a short time they became the biggest distillers in the city. Johannes later brought his son Cornelis Petrus into the business.

As in all families, there was no lack of family disputes. After a few years of financial loss, in 1852 Johannes and Cornelis decided to split the businesses. The Delfshaven distilleries went to Cornelis Petrus, while Johannes retained those in Rotterdam. The business owned by Johannes and his son Cornelis formed what today is the base of the De Kuyper business.

The second half of the 19th century brought with it an unprecedented commercial boom and foreign demand for Dutch alcoholic beverages ticked up significantly. Among the major customers was the London business Matthew Clark & Sons. Clark not only bought De Kuyper products to sell them across the United Kingdom, but he also played an important role in the distribution of Dutch gin. Around 1870, 85% of De Kuyper exports headed for the United Kingdom and Canada. In 1910, the business decided to return to Schiedam



indefinitely and on a plot of land that had been previously bought in 1893, the new distillery was born that is still operational today.

De Kuyper is known above all for its wide range of spirits familiar to bartenders all over the world. Production of such spirits began in 1920 and reached approximately 20 variants during the 1930s. There was no shortage of spirits, apricot and cherry distillates, as well as the famous liqueurs of the time such as Triple Sec and Crème de Menthe.

During the US Prohibition, De Kuyper attempted to remain on the local market by supplying non-alcoholic gin and orange bitter, the latter being exempt from restrictions because it was considered medication. The business had always focused

HISTORY
ON THE
OPENING PAGE,
AN OLD PHOTO
OF THE
DISTILLERY. ON
THIS PAGE, THE
ORIGINS.



HISTORY

ON THIS PAGE, MORE OLD PHOTOS OF THE DISTILLERY. ABOVE, THE CELLAR. ON THE NEXT PAGE, COMPARING OLD BOTTLES TO THE NEW.

mainly on exports, however during the late 1920s, a strategy was developed to conquer the Dutch market. Many vendors were hired to spread the products across the country and an advertising campaign was launched in newspapers and magazines. However, De Kuyper's focus remained on foreign markets.

In 1932, once the Prohibition was over, significant demand from Canada and North America convinced the company to enter into an agreement with a Canadian business, Meager Bros & Co, to produce and sell gin to the local market. Henry De Kuyper took over management of the new Canadian distillery, and he oversaw production for the local market. In 1934, an-

other important agreement followed with the National Distillers Products Corp. of New York to sell De Kuyper products, and the two joined forces to set up a production unit in New Jersey. Thus, De Kuyper USA was born.

In the decade following World War Two, the Dutch government decided to support national companies in exporting their products. The main aim was to bring valuable foreign currencies into the country. Those were the years of Dutch brandy and considerable use of female labour.

The 1950s saw a battle between the Netherlands and France over the product known as Dutch Cognac. In the end, the Dutch government conceded, the term Dutch Brandy disappeared and the product became "Vieux". Very popular in the Netherlands, Dutch brandy was used especially together with soda mixers.

The shortage of male labour pushed De Kuyper to employ female staff as part of a renewed production process that proved to be successful. In 1984, a product was launched that would conquer the US liqueur market – it was the year of Peach-Three. In 1995 a goal was reached that Petrus De Kuyper and Anna Custers would probably never have imagined.

Three hundred years after it was founded, the De Kuyper business was awarded the "Royal" designation by Queen Beatrice of the Netherlands. It immediately became



De Kuyper Royal Distillers. In the same year, Warninks was acquired, the famous brand of Advokaat, the typical Dutch liqueur. Since then, a series of important acquisitions have followed, such as the famous Mandarine Napoleon and Rutte Distilleries in 2011, Cherry Heering in 2017 and the inauguration of a new production site in Schiedam in 2013.

To continue on its growth path, over the last few years De Kuyper has developed a modern and dynamic strategy. In partnership with high-profile bartenders and with recognised know-how, De Kuyper has launched the production of new liqueurs to

explore new markets. Raw materials come from all over the world, extracts and distillates are produced in the Schiedam distillery, in the Rotterdam district. Among the products born out of creative partnerships with bartenders are Acqua Bianca, Dutch Cacao and Muyu. These synergies have given rise to exclusive liqueurs with the aim of inspiring the bartending industry to create new drinks and renew the cocktail culture. After 326 years, the business is still in the hands of the founding family and continues to be a global brand that is distributed in over 100 countries.

Alessandro Palanca



ACQUA BIANCA

Launched in February 2020, Acqua Bianca was the result of a partnership between Salvatore “The Maestro” Calabrese and De Kuyper Royal Distillers. It is believed that Salvatore Calabrese found inspiration for Acqua Bianca when reading a cocktail book dating back to the end of the 1800s. This book contains the recipe Pirate Punch, which was made with a “somewhat special” ingredient.

Acqua Bianca consists of a mixture of botanicals such as peppermint, rose, lemon, citron and bergamot orange. However, the characteristic ingredient of Acqua Bianca is the essence of grey amber, known as ambergris, which brings an aroma and depth of unique flavours. This strong-smelling substance is a hardened, intestinal by-product, often utilised in perfumery and its use dates back to ancient times. In the past, it was used in food and regarded as an aphrodisiac. The sub-

stance is formed by the undigested food of sperm whales (squid beaks and bones), and in part by a waxy secretion produced by the intestine to protect the inner surface from irritation caused by the passage of undigestible material. The substance accumulates in the final part of the animal’s intestine, growing in volume over the years until it is expelled. The cost of this substance is particularly high.

The absence of liqueurs containing ambergris aroused the interest of the Maestro who worked with De Kuyper to develop a liqueur with defined multidimensional aromas. Acqua Bianca (24%) has a unique, very fresh aroma. On the palate it is smooth, with definite citrusy notes and a delicate balsamic hint provided by the mint, followed by sweet floral notes. The unique and distinctive packaging also received special attention, designed by Francesca Calabrese, Salvatore’s daughter, together with agency Five Foot Eight.



The design of the bottle looks like a book, with the label acting as the spine.

DUTCH CACAO

Presented in October 2019, Dutch Cacao, white Crème de Cacao (24%) was created by Joerg Meyer and De Kuyper Royal Distillers. Joerg Meyer of the Le Lion Bar in Hamburg is the inventor of the Gin Basil Smash cocktail, a delicious gin sour flavoured with basil, which is now known throughout the world. Joerg is a supporter of the concept of “Less is more”, which advocates that a few, excellent ingredients, which are well used, produce higher levels of quality in a drink. Joerg states, “Over time, it becomes clear



KEY FIGURES

AT THE TOP, SALVATORE CALABRESE. ABOVE, FROM THE LEFT, SALVATORE CALABRESE, MARK DE WITTE (CEO OF KUYPER ROYAL DISTILLERS), JOERG MEYER. RIGHT, JOERG MEYER.



MUYU LIQUEURS
THE THREE FOUNDERS: CAPORALE, BERG, KRATENA.

that in a cocktail made with only two ingredients, there is no room to hide cheap or poor-quality ingredients. Two-ingredient cocktails are honest, they tell you everything about the bartender and the ingredients, they never lie”.

Driven by the search for the perfect version of the “Twentieth Century” cocktail, Joerg Meyer put into practice his vision of using finest quality ingredients to create a Crème de Cacao with as little sugar as possible.

Dutch Cacao is a unique white cream liqueur that uses Criollo cocoa beans, Bourbon vanilla, Ceylon cinnamon and Indonesian arak.

The liqueur is straw yellow in colour and very clear. On the nose, cocoa, chocolate and dried fruit, hazelnuts immediately surface. Well balanced with the nose, on the palate rich notes of spices and citrus come through.

MUYU LIQUEURS

In February 2019, the trio Alex Kratena, Monica Berg and Simone Caporale presented MUYU, a range of three modern liqueurs based on natural ingredients. MUYU is a word from the ancient language of Quechua, spoken by the indigenous people of South America and means “seed”. The idea of this project came to the three bartenders during a trip to the Amazon in 2016 in search of innovative and unusual products to be explored in mixing. The ingredients used do not come from the Amazon, however.

For reasons of sustainability, the three bartenders chose to source their products in Grasse, the French city known as the capital of perfumes. The Amazon is represented on the label with images that evoke the tribal drawings that the indigenous people paint on their bodies.

With De Kuyper Royal Distillers, the

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single ingredients were extracted and distilled. Among these extraction methods is that known as enfleurage, which uses the current formed by steam.

Already accustomed to working with unique and distinctive ingredients and experimenting with innovative flavours in their cocktails, the creators of the MUYU range maintained the same approach for these liqueurs, whose structure is based on how perfumes are manufactured; an upper, central and base note. This range of liqueurs includes three variants, each created by a bartender and are identified by the aromatic notes that distinguish them.

Jasmine Verte (24%) was created by Monica Berg. Its personality is decidedly fresh and floral, with notes of jasmine, iris, yuzu, patchouli and neroli coming through.

Simone Caporale worked on Chinotto Nero (24%), a liqueur with a Mediterranean personality, where the citrusy notes of bergamot and bitter orange stand out, enriched with hints of cocoa.

Vetiver Gris (22%) is the work of Alex Kratena. Cedar wood, pepper and patchouli. A portion of the sales profits goes towards NGOs working in the Amazon.

QUEIMADA GALLEGA

In Galicia, the magic ritual of Orujo and aguardiente lies between holy and profane

BY ALESSANDRO PALANCA

In Spain there is a region that is the opposite of how we may imagine the Iberian country. We are in Galicia, in the north of the Iberian Peninsula. It is the region of Santiago de Compostela, whose majestic cathedral is the final destination of the most famous pilgrimage in the world that ends, for the more adventurous, at Cabo Fisterra. On the rocky cliff, a ritual involves taking a purifying swim in the ocean and burning symbolic objects, usually socks, that accompanied the traveller on the long journey.

Its wild coast includes the Costa do

Morte, a stretch that in ancient times was cause for fear to ships that had to sail these waters swept by the strong currents to blame for many shipwrecks. You will not find long beaches kissed by the sun, but rather green and thick landscapes that receive heavy rains like in Nordic countries. You will not hear the rhythm of flamenco and the sound of castanets, but the nostalgic sound of bagpipes. Here the national language is Galician, not Castilian Spanish. Tourism is more subdued than in Spain's most famous spots. The people are more timid and reserved than the merrymakers



CONXURO TRADICIONAL DA QUEIMADA

Mouchos, coruxas, sapos e bruxas.
Demos, trašgos e diaños, espíritos das nevodadas veigas.
Corvos, pintigas e meigas, feitizos das menciñeiras.
Podres cañotas furadas fogar dos vermes e alimañas.
Lume das Santas Compañías, mal de ollo, negros meigallos,
cheiro dos mortos, tronos e raios.
Oubeo do can, pregón da morte; fuciño do sátiro e pé de coello.
Pecadora lingua da mala muller casada con home vello.
Averno de Satán e Belcebú, lume dos cadavres ardentes,
corpos mutilados dos indecentes, peidos dos infernais cús,
muxido da mar embravescida.

. Barriga inútil da muller solteira,
falar dos gatos que andan á xaneira,
guedella porca da cabra mal parida.
Con este fol levantarei as chamas de este lume
que asemella ao do inferno,
fuxirán as bruxas a caballo das súas escobas,
indose bañar na praia das areas gordas.
¡Oide, oídel os ruxidos que dan as que non poden
deixar de queimarse na augardente,
quedando así purificadas.
E cando este brevaxe baixe polas nosas gorxas,
quedaremos libres dos males da nosa ialma e
de todo embruxamento.
Forzas do ar, terra, mar e lume,
a vos fago esta chamada:
si é verdade que tendes máis poder
que a humana xente,
eiqui e agora, facede cos espíritos
dos amigos que están fora,
participen con nós de esta queimada.

of the Costa del Sol to the south, but no less hospitable and generous.

Galicia is a land inhabited by very religious people. Culture and traditions are often confused with ancient rites that lie halfway between holy and profane. One of the most curious ones is the Queimada ritual, whose history is cloaked in paganism and mystery.

Fire is the protagonist in preparing the drink whose origin dates to ancestral nights and esoteric practices. Nights during which, according to legend and beliefs, spells were celebrated, and the salvation of the soul and purification of the body were sought. All while drinking a beverage prepared in a clay pot over a fire, a mix that would scare away evil spirits and attract benevolent ones.

The ritual of the Queimada, and the spell attributed to it, is a custom that is still very much alive today in the Galician community, maintained in many social gatherings and celebrations.

The traditional Queimada has its roots in the ancient Celtic culture that has left marks still seen today, bearing witness to the greatness and influence that it had in ancient times. The cultural heritage of the Celts is seen in the rock carvings and

symbolism still visible in the Galician community.

Among the recurring symbols are spirals such as the “trisquel”, a shape with three heads that resembles a cross. Scholars of ancient civilisations have provided a variety of interpretations for this symbol, but the most well-founded maintains that it represents the three elements fundamental to man’s life: earth, water and fire. The Queimada ritual combines these three elements and would not be possible without the belief in a magical component inherited from ancient Celtic traditions passed down through the ages. According to the belief, the clay pot symbolises the earth, water is symbolised by the distillate that mixes with the earth and combines with it, the fire that warms up the grape pomace distillate in the pot is the element that heats the body and purifies the soul.

The “Noche de San Juan” (St John’s Eve) falls between 23 and 24 June during the summer solstice. In this case too, ancient beliefs of pagan origin have coloured the time with magic. During the night, bonfires are lit that are meant to give power to the sun. The fire is meant to purify, chase away evil spirits and herald good wishes. The bonfire removes the past and a new

TRADITIONS

AT THE TOP, THE CONXURO SPELL. ON THE OPENING PAGE, THE CATHEDRAL OF SANTIAGO DE COMPOSTELA.



Orujo has thousands of years of history and still today it is produced by artisans, with strong traditional significance. The keepers of this ancient terroir spirit are the orujeras, small family-run factories.

Essentially it is a distillate obtained from pomace remaining after the winemaking process. It is distilled for a few hours in copper stills and sometimes aged in oak barrels. The pomace can be fresh, that is unfermented, or fermented. The alcohol content of this spirit is between 40% and 50%.

The rootedness of this distillate in local tradition has been celebrated annually since 1991 during the second weekend of November with the Orujo festival in the town of Potes, at which time the best products are awarded.

Every year a public figure is conferred the title of “Orujero Mayor”, who is in charge of reading the announcement and takes active part in the festival with the iconic lighting of the Alquitaras. On the last day of the Orujo festival, the “Alquitara de Oro” is awarded to one of the orujeras of the region entered into a blind tasting.

The Alquitara alembic is a distillation system that has been used for centuries. It is incredibly simple and functional and ensures great results in distilling essential oils and aromatic distillates in small quantities. In the case of the alquitara, the coolant is found at the top of the system and condensation of the distillate occurs

present is prepared. Queimada is often celebrated on this night.

The distillate used for Queimada is Orujo de Galicia, a typical Galician product known across the north of Spain, Castile, León and Asturias. During the Middle Ages, it was commonly found among the rural population, who produced it for their own use and consumption. According to locals,

FESTIVAL
AT THE TOP,
THE ORUJO
FESTIVAL. IN
THE TWO
PHOTOS
ABOVE, THE
FESTIVAL AT
POTES.



ALEMBICS
TWO
EXAMPLES OF
ALQUITARAS.

without having to pass through the tube and coil. Orujo de Galicia is normally consumed neat at refrigerator temperature.

In Spain, the Royal Decree 164/2014 sets the complimentary rules for production, designation, presentation and labeling of certain alcoholic drinks. Among the drinks included in this document is the pomace used for Orujo de Galicia.

Galician pomace is the only one in Spanish territory with a protected geographical indication. Orujo de Galicia is the geographic denomination and specification of this distillate. The same document specifies areas of production and the characteristics that must be met. Adherence is the responsibility of a regulatory council of the “Orujo de Galicia” denomination. There are three other specific products, however: Aguardiente de hierbas de Galicia, Licor de hierbas de Galicia, Licor café de Galicia.

The ingredients of Queimada:

- 1 litre of Galician pomace spirit
- The peel of one lemon or orange
- 150 grams of sugar



Coffee beans

The Orujo and sugar are poured into the clay pot with a ratio of 150 grams for every litre of spirit. Then add the lemon and orange peels with a handful of coffee beans and blend the mixture. In a separate saucepan, warm up a bit of Orujo and sugar until the mixture catches fire. Pour the flaming liquid into the clay pot.



An emptied pumpkin can also be used in place of the clay pot. Mix until the sugar has completely dissolved, and the flame is noticeably smaller. At this stage the alcohol will have almost completely evaporated and the drink can be served, but not before reciting the spell known as *Conxuro Tradicional da Queimada* out loud.

Alessandro Palanca

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THE NIGHTLIFE OF THE *ANGELO AZZURRO*

The real story of a cocktail that marked an era. Thanks to ‘Mammaina’

BY **BASTIAN CONTRARIO**

The other morning, I turned on the TV so that it could be of good company together with my cup of milk and grappa. While engrossed by that first morning sip, I listened to a news broadcast in the background. The news of the day was a club in Milan that specialises in “chupiti” (shots) and that hit the headlines merely because a provocative sign had been hung behind the bar counter promising rewards in shots to those ladies who bared their breasts to the barman...

This is nothing new, seen over and over on social media, and which, in any event, is a copy of some old sign found in an “osteria” from the seventies. However, the journalists spoke of it as some sort of shocking provocation, as a severe case of sexism and they disparaged the very young owner while interviewing him. Looking pale and like he had been catapulted into a world that was completely foreign to him and of which he evidently didn’t understand the logic, the young owner was like St Lawrence shortly before being roasted over the gridiron.

And so, at a time when nightlife has

a bad rap, even a joke, albeit crude and not particularly successful, is severely condemned by public opinion, especially because the media will not let clubs and bars get away with anything. It could be said that we see what we want to see, and if we want to see sexism and discrimination, we will, even if it appears that the lady customers of the ‘chupiteria’ (shot bar) in question understood the humour of the sign, and not being the slightest bit offended by it, continued to fill the bar as usual. Fortunately, it appears that no young man felt discriminated against by not being given an “equal opportunity” to win his “chupiti”.

There’s a clear contrast between the bar world in its classic sense as a major source of economic activity and social glue, and the generally distorted perception of recent years. In the previous issues of *BarTales*, we looked at incidents that have brought society to this negative perception of the hospitality industry in general, from the time of the so-called “Dolce Vita” until now, in a scenario of growing prohibitionism that nowadays reaps its worst fruits.



LEGENDS

BELOW, A PHOTO OF MARLENE DIETRICH. ON THE LEFT, THE "ANGELO AZZURRO" COCKTAIL.

Nevertheless, even if you missed the previous issues, never fear, because I have saved a goody just for this issue: the true story of the Angelo Azzurro, against the backdrop of the very colourful Nineties.

It was precisely at this time that the "classic" cocktails of the past remained relegated to those "monasteries" that became the steadily declining hotel bars and historical cafes, making way for a new type of bar for the masses: the new rule was "make sure there's lots of it, that it's strong and colourful". People asked for Long Island Iced Teas, Cosmopolitans, Sex on the Beach, B-52, but also the timeless and very Italian Angelo Azzurro, which replaced national favourites, beer and wine.

The Angelo Azzurro is now legendary and much has been written about it: that it is an American cocktail, that there is no recipe and barmen make it up on the spur of the moment, that it was born to imitate the Blue Lagoon (1/10 blue curaçao, 3/10 lemon juice, 6/10 vodka), which was added to the IBA list of 1987, that it was dedicated to Marlene Dietrich, one of the first great divas of cinema. Things are a





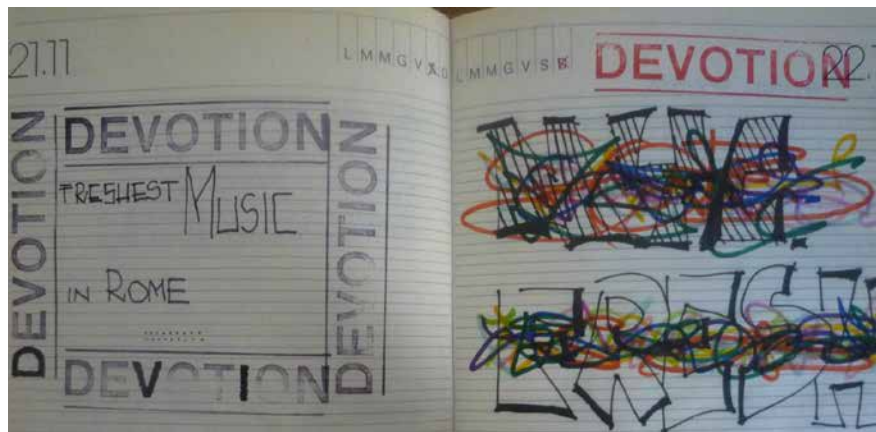
little different though.

In 1984, the Italian pop band Stadio instructed young people “Chiedi chi erano I Beatles” in one of their hit songs, which translates to “Ask who the Beatles were”. Nowadays, on the other hand, young bar-men should ask who “Mamma” is, at the time known as Giovanni Mamma, fresh

out of catering school and a historic bar-man of the capital. Before telling you about him and the cocktail that marked an era, we need to go back to Rome, which from “Dolce Vita” onwards never stopped being the centre of Italian nightlife, creating and spreading a sense of culture. Its bars then, just like others throughout Italy, after experiencing the spread of Risorgimento ideology and being a stage of battles for Italian independence, became places where new artistic and literary ideas were born and spread. These were often the places where those artistic associations were born, changing the Italian cultural scene forever and for the better.

Once the necessary changes were made, in the Eighties, bars and night clubs became the centre of a new political and social restlessness, and some supported the battles of the LGBT movement. So, while in the past, at the Cafe ‘t Mandje in Amsterdam, the historic barlady, Bet van Beeren, was fighting for the civil rights of later generations by shaking drinks, and the Stonewall Inn in Greenwich Village in New York rose to symbolise the modern gay liberation movement, even in Italy, something began to change from the Seventies.

Luigi Paolo Patano, known as Poppea, tells us in an interview published in 2018, that as drag queens “we performed at campsites where we provided entertainment, at events or private parties. We also performed in clubs, even if just as customers at the beginning. Then, with Luciano Parisi and Giorgio Gigliotti, the founders of Art Production, we began working as entertainers. They were the first, together with the Devotion, to create the famous “trend” in the capital where straight and gay people started mixing in clubs.”



The most famous clubs of the time, symbols of this new change, together with the Piper that was able to reinvent itself in this sense, were the Alibi in Testaccio and the Angelo Azzurro in Trastevere in Cardinale Merry Del Val street. In both, Mammina himself worked as a barman. It was at the Angelo Azzurro, a club named after the famous film by the beloved gay icon Marlene Dietrich, that in the 1980s Mammina invented the Angelo Azzurro cocktail (gin, Cointreau and blue curaçao ... maybe). Almost a century after the film's release, the colour blue is again perhaps the only reason why you would order a certain drink. The cocktail fully embodied the taste and trends of the 80s and 90s; Mammina worked with a huge audience and, not least of all, was a charismatic and particularly loved professional.

All these characteristics contributed in no small measure to spread the new drink across Rome. In the interim, the new way of experiencing and enjoying nightlife start-



ed moving across Italy, from Bologna to Florence, reaching Milan and, in the south, Gaeta. In all likelihood, Mammina's customers brought with them the new alcoholic creation which quickly spread throughout the peninsula.

At this point I would love to gift you with a happy ending, tell you that the Angelo

PLACES
 ABOVE, THE STONEWALL INN IN GREENVICH. IN THE TOP PHOTO, BET VAN BEEREN. TOP LEFT, THE ANGELO AZZURRO NIGHT CLUB.



Azzurro is a great cocktail and that, like Negroni, it would deserve an Angelo Azzurro week. The truth is that in the 90s and 2000s many other cocktails were born along the lines of the Angelo Azzurro, that fortunately for us have been forgotten. They were no good, uninteresting and not the product of some lucky hunch by an enlightened barman.

Italian mixing floundered because there was no evolution either in the professionalism of the barman or in the quality of his creativity, which today, just as in the past, is too often an end in itself. “At that time (the 70s and 80s),” says Leonardo Leuci, a mixing expert, “the classic cocktail had become boring, elitist, in stark contrast to the social tumult, with that desire for something new by a generation that was trying to forget the years of lead, a period of social and political turmoil.”

Professional barmen associations, in

addition to having a sort of monopoly over certain job positions, considered to be more prestigious than others, imposed on all their associates and generally spread the idea that a cocktail should be codified and that the recipe should always be the same, as if it were a religious dogma. “The idea that a recipe should always be the same, static and permanent is crazy,” explains Leuci. “In the history of mixing, recipes have always evolved together with consumers.” In clubs, drinks that were completely different to the classics were being offered. “There was a positive side to this because people would return to the clubs to have fun,” continues Leuci, “but the downside was that cocktails did not start from the classics anymore and were full of technical mistakes. For example: Long Islands blend vodka with gin, and the vodka has no function in the composition of the drink. It provides no flavour and the alco-




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NIGHTLIFE
 IN THE TOP PHOTO, VIA VENETO, ROME. ABOVE, NIGHTLIFE AT PONTE MILVIO. IN THE CENTRE, ALIBI, ROME.

their alcoholic imprint based on the new trend. One's first approach towards alcohol is with sweet flavours, because when starting to drink mixed alcoholic drinks, we tend to want to satisfy the flavours that we were used to as youngsters. When we are young, bitterness is associated with medicine or something that tastes bad. It has taken a long time to bring the public back to a balanced way of drinking. The cultural approach is fundamental."

Bringing the public back to balanced drinking is one of the cornerstones of the renaissance of Italian mixing that began fifteen years ago. If on the one hand the quality of the cocktails, the products and the professionalism of those who work in hospitality is slowly evolving, on the other, public opinion sees this world every day as something increasingly negative, a scapegoat for all humanity's evils and an element that is easily expendable from the economic fabric.

Freedom begins with irony, wrote Victor Hugo. If we can no longer find the irony in a sign, the need for people to have fun, to express themselves, stay up late and share light-hearted moments, it is above all our freedom that is lost.

Bastian Contrario

hol content that it adds is irrelevant. Sex on the Beach, made with mass produced fruit juice, lacks in acidity and is therefore sickly sweet, and we could mention others. During the Eighties, everything had to be sweet and people adapted, changing



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SYDNEY SIDE UP

British-born bartending maven Jason Crawley co-owns Sydney's Fortunate Son and runs the Simple Syrup Co. He shares the secrets of Sydney, and a Black Tears cocktail too

BY THEODORA SUTCLIFFE

Since moving to Australia in the year 2000, Briton Jason Crawley has built up quite the reputation. His drinks innovations run from the Imperial Shaker cocktail machine, on display in New Orleans' Museum of the American Cocktail, to his own range of syrups, The Simple Syrup Co. He co-owns the Fortunate Son bar in Enmore, Sydney, and was recognized with an outstanding contribution award by Australian Bartender magazine.

While Australia seems close to winning its Covid battle, the restrictions of the new normal are a real struggle for Crawley right

now. The theatre across the street from his bar was shut during the Covid peak, and Fortunate Son's capacity has been reduced from 76 guests to just 12. "Commercially speaking, it's tough, because the landlords haven't been mandated to support businesses," he says. "So it's just every man for himself, unfortunately."

Crawley finds Black Tears much drier than older generation spiced rums, which suits an Australian audience that prefers drier flavours and is health-conscious around sugar. "It's also spiced nicely from a spiced rum perspective, because it finishes with masses and masses of that



nice coffee flavour,” he says.

To create his cocktail, Crawley wanted to avoid the obvious choices of a sour, an Old-Fashioned style cocktail, or a coffee-based mix. “We wanted to do something that’s a little bit different and a bit of a nod to rum’s past,” he says. “Flips are the best part of 400 years old, so we just wanted to tip our hat in that direction.”

Where's the best place to drink rum in Sydney?

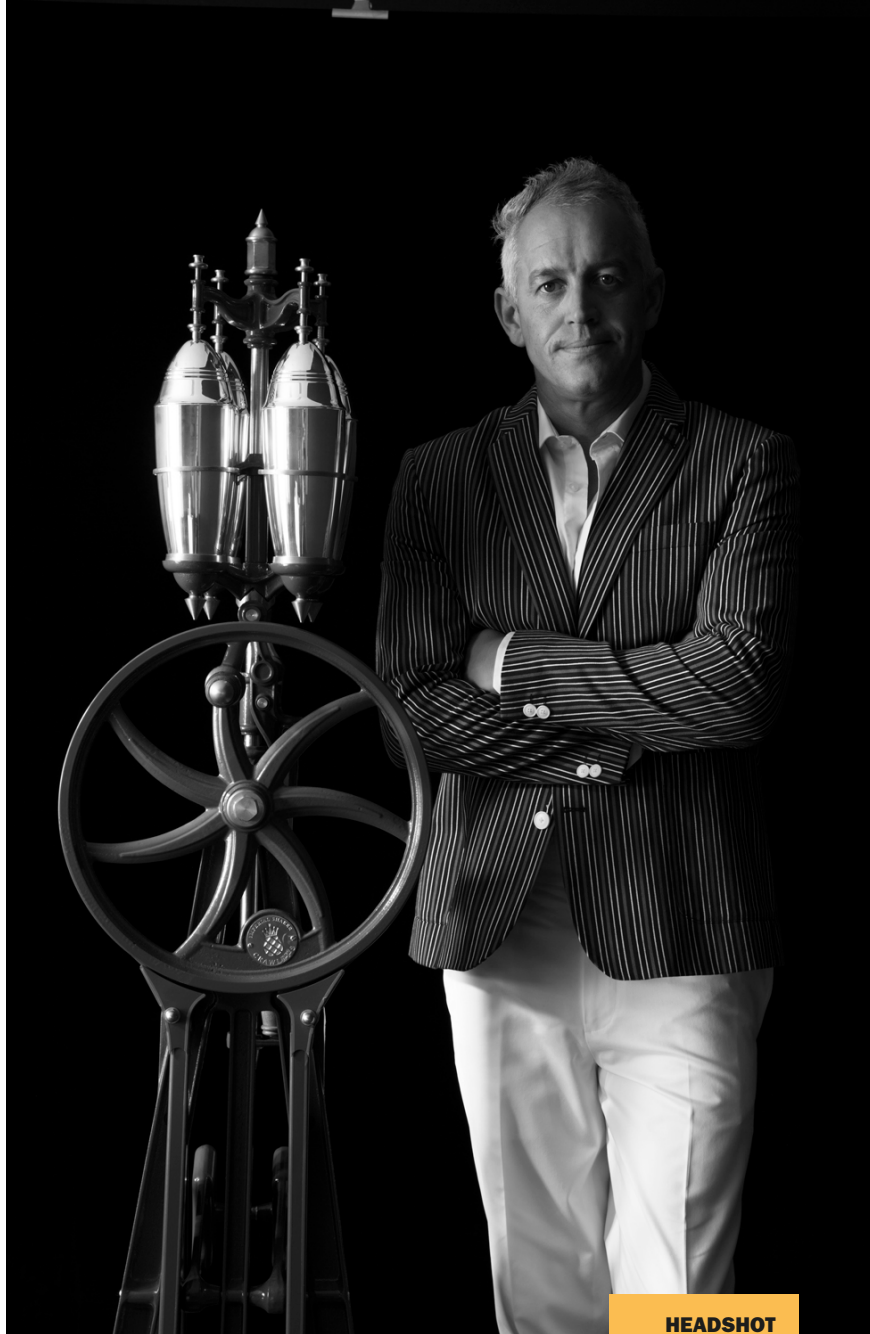
There’s a place called The Lobo with a vast collection of rums. It’s one of those great bars where it’s transportation: When you walk in, you instantly go down into a subterranean world with no reference to the outdoor world, no windows, no sense of time. The bartenders are super-friendly, it’s really comfortable, the lighting is fantastic and the music’s great.

Where should we go for a drink with a view?

The Opera Bar in Circular Quay. You’re literally sitting on the steps of the Opera House there, and they’ve lifted their game from a drinks perspective as well. From a view perspective it’s pretty remarkable.

What hidden bars do we have to hit?

Baxter Inn would be one: you go down some horrible stairs past a lot of beer crates and through this kind of rickety door and suddenly you’re greeted with this awesome saloon style subterranean



HEADSHOT
JASON
CRAWLEY.

tunnel vibe and a display of all their whiskeys from all over the world. And the second one would be Shady Pines, the first speakeasy bar in Sydney and the original and the best, in my humble opinion. They do cans of beer and shots of whiskey and transport you into the myth of a saloon bar in frontier times, and it’s just a great time.

Where do off-duty bartenders go after they finish their shift?

A lot of them go to a bar in the city called Old Mate’s Place that’s got a real industry following. It’s a speakeasy style bar and I think it’s still open quite late.

Where should we go for coffee, and why?



You have to check out The Grounds, it's a coffee emporium that's the fourth most Instagrammed thing in Australia. They've created this incredible experiential restaurant/coffee place, an oasis in the middle of Alexandria. It used to be a barren, industrial place but now you've got this incredible garden and patios everywhere and an open kitchen, and you can do courses.

THE RECIPE

THE DOUBLE BLACK FLIP

- 45ml Black Tears Dry Spiced
- 15ml Falernum
- 60ml Stout
- 1 whole Egg

Add all ingredients to a cocktail shaker and shake without ice. Add ice, shake again and fine strain into a chilled cocktail glass. Garnish with freshly grated nutmeg.

They created their own aesthetic which has had a massive influence on interior design across the whole country: You're in this Willy Wonka world of wonder.

'What's a typical Sydney dish that we should try, and where should we eat it?'

Black Star Pastry do a watermelon cake which is a huge Instagram thing. It's incredibly popular and it's made a huge impact on the city, so it's definitely one of those must-do things.

'Where should we take a selfie?'

The Bondi to Bronte Coastal Walk is one of the most iconic places obviously. You're looking out onto the Pacific over the cliff edge, with the ocean smashing against everything and spectacular scenery and lots of little things to look at along the way.

'Where's the best street art in Sydney?'

Enmore is our street art capital. You literally can't put a point on the map that hasn't got graffiti on it.

'What's an activity we should do in Sydney?'

Since we're a harbour city, I think getting on the Manly Ferry is a must do. It gets you out onto Sydney Harbour without having to invest in a boat.

'And what's a signature Sydney experience?'

Go for a steak and a martini at Icebergs Dining Room and Bar on the south end of Bondi. That's probably one of the most breathtaking restaurants that anybody could go anywhere around the world. It's right on the water with incredible food and drinks from Maurice Terzini, and it gets all the celebrities and the rich and famous. If you get a bluebird day that's probably one of the most incredible things you could ever do, from a food and drinks perspective.

Theodora Sutcliffe

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