

# Bartales

## Best of

N. 2 | DECEMBER 2015

SUPPLEMENT OF BARTALES



FACE TO FACE  
**SAMAROLI**  
ODE TO EXCELLENCE



HOT SPIRIT  
**BAIJIU**  
CHINA STYLE



COCKTAIL STORY  
**CUBA LIBRE**  
UNCLE SAM'S CANCHÁNCHARA



LIQUID STORY  
**THE MARASCHINO**  
THAT LIVED TWICE



HOT SPIRIT  
**GIN**  
DEAR OLD TOM



HOW TO MIX  
**RAW MATERIALS**  
THE AROMA OF LIME

# The King Of Vermouth Stands On Its Own

Its rich and elaborate body  
emerges also in mixing: cocktails  
are smooth, ample and opulent  
up to make them exclusive

Served on ice  
with an Orange Slice

ANTICA FORMULA  
CARPANO



Drink responsibly

[www.carpano.com](http://www.carpano.com)

# WINNING QUALITY

**T**hey may be modest, but by now the signs of recovery are evident. Without toasting to optimism just yet, and while we await more encouraging estimates, we can at least say that the worst is over. The dark clouds that were forecast have now blown away. Now that the storm has passed, *il Bel Paese* is finally looking towards the light at the end of the tunnel. This is also and especially thanks to those companies that have kept the flag of excellence flying high; businesses capable of exporting to the whole world. In short, the best of *Made in Italy*. More often than not, it has been kept flying by stories with a strong family imprint. One that encapsulates them all is the story of Drioli, the oldest Italian liqueur company, the archetype of liqueur companies from 1768 until 1981. It is the adventure of the Maraschino that lived twice (*on page 26*) uniquely boasting the imperial coats of arms of Austria, Italy and England all at once. The taste of excellence. «It convinces you without restraining you and attracts you without having to convince you», is how it is defined by Silvano Samaroli, that slightly blasé man from Bologna (*on page 4*) who over the last 47 years has been selecting and bottling the best whiskeys around the world; a non-conformist, perhaps even a heretic. A man who has never been concerned with making the consumer happy but always searched for the quality that would first and foremost please himself; discovering, over time, «that, incredibly, in one way or another, my customers had similar tastes to mine».

**BarTales**  
*Best of*

N. 2 | DECEMBER 2015

EXECUTIVE EDITOR

**Melania Guida**

(melaniaguida@bartales.it)

STAFF EDITOR

**Fabio Bacchi**

(fabiobacchi@bartales.it)

ART DIRECTOR

**Cinzia Marotta**

(grafica@bartales.it)

CONTRIBUTORS

**Derek Sandhaus, Jimmy Bertazzoli,**

**Leonardo Leuci, Giovanni Ceccarelli**

TRANSLATION BY

**LMP International - Lonato (BS) Italy**

DIGITAL EDITION BY

**Dinamica Digitale srl**

(info@dinamicadigitale.it)

Registrazione. n. 35 del 8/7/2013 Tribunale di Napoli

www.bartales.it

© copyright

**BAR TALES - Tutti i diritti sono riservati. Nessuna parte di questa pubblicazione può essere riprodotta. Ogni violazione sarà perseguita a norma di legge.**

*Anyone with a claim on the copyright of unidentified pictures please contact Bartales*

**DRINK RESPONSIBLY**

# SAMAROLI, ODE TO EXCELLENCE

The highest expression of quality

BY MELANIA GUIDA



**A**ttention to detail bordering on raving madness are his distinctive characteristics. And you do not need to know the story of this man from Bologna chapter and verse, who for 47 years has been selecting and bottling the best whiskeys in the world; you can tell by how his blue double-breasted blazer is buttoned, and by his red, thin

glasses. Silvano Samaroli has turned the search for excellence into a profession that fits him perfectly, like a glove. Indeed, «I started selecting for myself, not for the public», he confirms in a rather blasé manner.

A lifetime passion? «I loved anything British, like the Scottish kilt for example. Then one day I realised that passion en-



slaves you, you block out everything else and if I had continued on that path I would have ended up among mad men. One night I even dreamt I was stuck in a bottle and was not able to come out».

How did it all start? «By chance; I met a friend who sold alcohol and I started travelling to and from Scotland, doing tasting after tasting, in order to select small bot-

tlés that each came from a specific barrel. I would then select the barrel and bottle it with my label. I was the only non-Brit or Scot with this profession. I witnessed the birth of single malt, which is now coming to an end.» In what way? «Most of the distilleries have been bought out by big multinationals that are centralised and industrialised. The malt, which is the basis



of the production process, is pretty much the same for everyone. There are now only three artisanal distilleries left in Scotland».

Does that mean an end to selection? «No, of course I don't want to disappoint my customers. It is still possible to find some truly excellent products, I think I will focus on the various types of malt».

How does one become Samaroli? «First and foremost with a large measure

*The ranking of spirits according to Samaroli: Whisky, Cognac, Armagnac, Calvados and Rum*

of modesty, and the ability to listen, especially to one's inner voice». Not just whiskey. «But also Cognac, Armagnac, Calvados and Rum (where high quality does not yet exist, it is in the making) that together with whiskey (the most well-rounded product) make up

the magnificent five». And the others? Gin and Vodka for example? «Could someone please give me a good reason to drink Vodka? No one has ever been able to, not even its manufacturers. I would never



drink a Gin & Tonic. Would you like to know why? Young alcohol kills. Tannins however support the liver, with at least 12 years of aging. The consumer needs to be educated through information and tastings».

Good spirits are expensive though. «I can tell you the story of a worker who would wait until the end of the month to drink one of the best distillates, one from my selection, in one of the best wine shops in the capital. Each time I think of him I am filled with emotion. It is not a matter of the cost, but educating one's taste». And with regard to quality? «It must be said that no one has ever been able to provide a satisfactory definition for quality, for the simple reason that there is no one type of quality, it is infinite. But to simplify, I believe there are two main types of quality; the quality expressed through advertising



and individual quality». Let us elaborate. «The quality in advertising is uniform, it can be controlled and is the same for everyone. It is the brand, or in other words, the concept that is built in the mind of the customer. Individual quality is subjective, arbitrary and cannot be controlled. The individual has his or her own concept of quality and will look for it. Since it is not possible to find exactly what they want, they have to make compromises. So buy what comes closest to your idea of quality. Personally I have never tried to make the consumer happy. As I've said before, I've always gone in search of quality that would make me happy. And over the years I have been rather fortunate; I've noticed that in one way or another, my customers had similar tastes to mine».

How do you define excellence? «It is

something that fascinates. It convinces you without restraining you and attracts you without having to convince you». What are its characteristics? «Asymmetry, harmony and rhythm: these are the things that bring about emotion». More specifically: «Asymmetry prevents that feeling of being static and brings with it the idea of movement. Harmony between the various components means that none of them become overwhelming, while at the same time maintaining their specific nature. Rhythm, with measured use of pauses, allows for an aromatic evolution, with a suitable and pleasant progression».

Have you ever thought of writing a book? «It should be released soon, by Giunti

Editore». The title? «Erotic whiskey». I would have bet on it.

**Melania Guida**



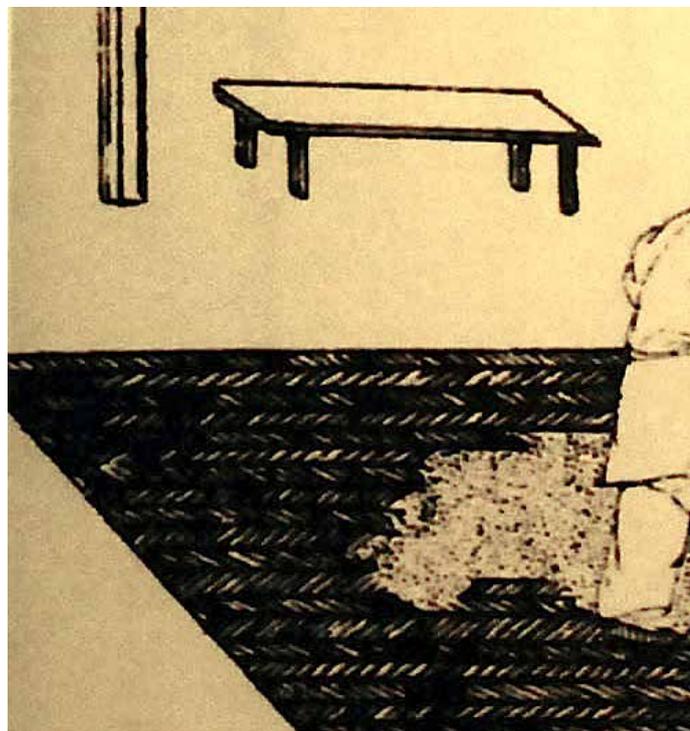
## CHINA STYLE

Distilled from millet, sorghum and rice, there are more than a dozen variants of the ancient *Shaojiu*

BY DEREK SANDHAUS

**W**hen I talk with people about the internationalization of baijiu—China’s infamous national drink—about half have never heard of it, a quarter think I’m joking and the remainder think I’m crazy. Even the most charitable drinker concedes that baijiu is a challenging spirit, but it is also wildly popular.

In China it is consumed at every major gathering, personal and professional, and in such prodigious volumes that it has become the most widely consumed spirit in the world. Some estimates suggest that China produces 17 billion liters of baijiu each year, a statistic that is even more remarkable when one con-



siders that less than half of the country regularly drinks. Yet when one discusses baijiu’s potential overseas, the conversation grows tense. It’s just too strong, its flavors too esoteric, say the foreigners.

The Chinese put it more bluntly: Foreigners don’t like baijiu. The great irony



in all this is that baijiu might just be the world's first truly international spirit.

Chinese brewers have been making fermented beverages as long as anyone anywhere in the world – an estimated nine thousand years – but distillation was invented elsewhere, about a thousand



**TRADITION**  
IN THE CENTRE,  
AN ANCIENT  
SCENE  
DEPICTING THE  
PRODUCTION  
OF BAIJIU AND  
THE SPIRIT AS  
IT IS TODAY.  
DIRECTLY  
ABOVE, AN  
ANCIENT  
CHINESE  
CHALICE.

years ago in what is now the Middle East.

Historic records indicate that liquor first arrived in China around the 13th century, brought there either by foreign traders or the Mongolian Hordes of Genghis Khan. This liquor was decidedly foreign, probably an infused brandy similar to arak, but in the hands of China's experienced winemakers it became something far more interesting. It became a synthesis of East and West, what the Chinese called *Shaojiu*, burnt wine, or what we now call Baijiu. What has happened since has been an exploration of liquor's full potential in a Chinese context.

Chinese distillers craft spirits using time-honored techniques like solid-state



fermentation, by which naturally harvested yeast and bacteria clusters directly convert a grain's starches and sugars into alcohol. They then distill the mash in a solid form by running steam through the grains to burn off the ethanol. It is an ingenious process, unlike anything attempted outside of East Asia, and it produces liquors of incomparable complexity. Baijiu also achieves its distinctive flavors by using typically Asian grains, like rice and broomcorn millet, but most of all sweet sorghum.

Everywhere baijiu went, each province it conquered, it acquired new wrinkles, and over the centuries it became not just one drink, but a diverse and highly regionalized category of drinks. Today there are more than a dozen unique spirits called baijiu, and they can be as different from

one another as gin is to whiskey.

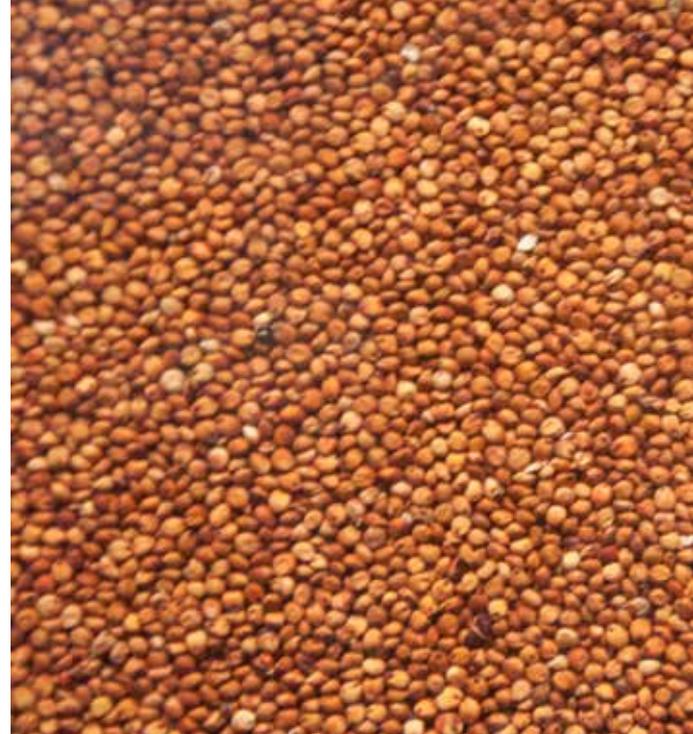
The official classifications are grouped by fragrance – smell is central to Chinese



**PRODUCTION**  
 THESE PAGES SHOW SOME OF THE PHASES OF BAIJIU PRODUCTION. CENTRE AND ABOVE, GROWING YEAST AND BACTERIA USED TO FERMENT SOLID MASS, AND BELOW, FERMENTATION OF RICE AT THE GUILIN SANHUA DISTILLERY. BELOW, ON THE RIGHT, THE AREAS WHERE BAIJIU IS PRODUCED.



notions of wine appreciation – and four principle varieties have emerged: strong aroma, sauce aroma, light aroma and rice



#### CATEGORIES

DIRECTLY ABOVE, FERMENTATION OF SAUCE AROMA AT THE KWEICHOW MOUTAI DISTILLERY. IN THE CENTRE, SORGHUM, THE MOST COMMONLY USED CEREAL IN THE PRODUCTION OF BAIJIU AND THE LUZHOU LAOJIAO DISTILLERY WITH THE OLDEST FERMENTATION PITS IN CHINA.

aroma. Strong-aroma baijiu, which originates in southwestern China, is by far the most popular style.

Distilled from sorghum, often in combination with other grains like rice, sticky rice, wheat and corn, it has a peppery heat and flavor that strongly invokes tropical fruit and anise. Supposedly the craftsmen of Luzhou invented strong aroma's signature pit fermentation technique, in which workers bury grain mashes in vast subterranean tanks. Over time the mud walls absorb the yeasts and other microorganisms, which assists fermentation action and enhances the depth of flavor. Three years is considered a minimum, but the best distillate comes from pits

that have been in use for decades if not centuries. Luzhou Laojiao Distillery, to name a prominent example, has pits that have produced baijiu since 1573.

Just across the border in neighboring Guizhou Province is a closely related style called sauce aroma. Instead of



**TOOLS**  
ABOVE, POTS USED IN THE FERMENTATION OF SORGHUM FOR LIGHT AROMA BAIJIU. DIRECTLY ABOVE, CLAY POTS USED FOR AGING. LEFT, PART OF THE PRODUCTION CYCLE.

mud, sauce-aroma distillers use fermentation pits lined with stone bricks. The key distinction, however, is a Byzantine production cycle in which workers ferment and distill the same sorghum mash seven times over the course of about nine months, blending the distillates into

a sultry umami nectar with notes of soy, caramel, mushroom and bitter herbs.

Many consider this the most sophisticated baijiu, largely on account of its progenitor: Kweichow Moutai, China's leading spirits brand by value and reputation. North China's light-aroma is a mild-



**DISTILLERIES**  
DIRECTLY ABOVE,  
CHINESE POT  
STILLS. IN THE  
CENTRE, STRONG  
AROMA BEING  
FERMENTED AT  
THE SHUI JING  
FANG MUSEUM  
IN CHENGDU.

er sorghum baijiu, and the second-most popular category by volume. It employs a shorter and cheaper production process: one to two fermentation-distillation cycles and minimal aging.

Economical brands, like the ubiquitous Red Star Erguotou, have adopted pit fermentation, but more distinguished

brands like Xinghuacun Fenjiu still use the classic technique of stone pot fermentation, which imparts delicate floral flavors, accentuated with hints of dried fruit and a pine.

Finally there is rice-aroma, so named for its exclusive use of rice and sticky rice in the mash bill. It is a style that hails from southeastern China and is best exemplified by the Guilin Sanhua Distillery.

Like light-aroma baijiu, rice aroma also employs pot fermentation, but it is the only primary style to distill multiple times in a liquid state. This gives it a light, vodka-like character and a flavor profile similar to Japanese saké. Although it is



the least-popular variety in China, it is perhaps the best suited of any variety to the foreign palate. Which of course returns us to the true challenge for baijiu: can this diverse spirit with international roots re-integrate itself into the global community?

Baijiu has long served overseas Chinese communities, but efforts to introduce and promote it to a broader international audience are relatively new. Even so, several promising trends have emerged. Major players, large Chinese distilleries and major international spirits companies like Diageo, who owns a controlling stake in the Chinese distill-



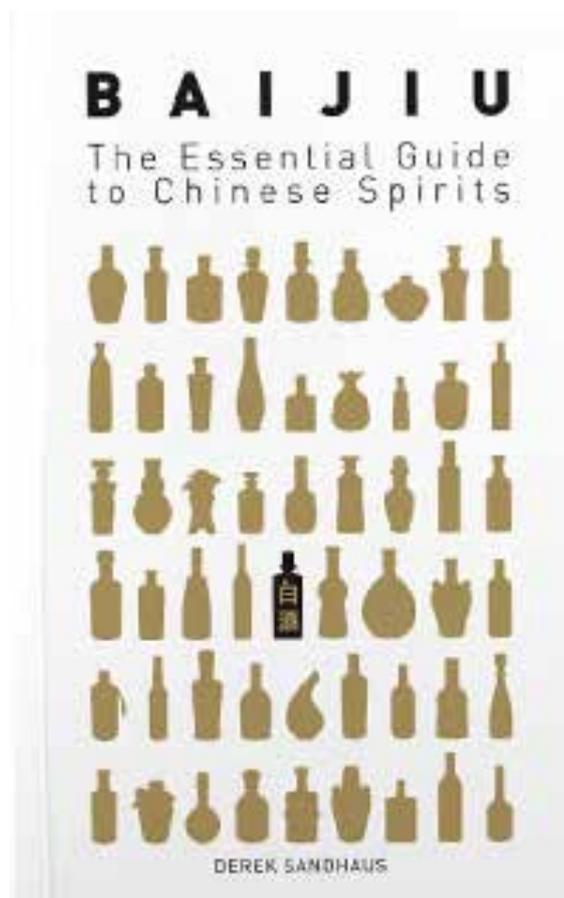
**MANUFACTURERS**  
BRANDS OF  
BAIJIU  
PRODUCED IN  
CHINA

ery Shui Jing Fang, have begun exporting their products, more or less unchanged, into Europe and North America. Then there are new independent players who cleverly tweak and repackage Chinese spirits for Western bars and restaurants, an approach that has already yielded early returns.

New brands like HKB (Hong Kong Baijiu), a strong aroma, have already begun popping up on trendy cocktail menus in New York, London and Rome. Some craft distilleries, like America's Vinn and New Zealand's Taizi, have even started producing their own baijius on site.

The ultimate success of this endeavor will require education and a great deal of patience, but the key almost certainly lies in the cocktail. As was the case with vodka and tequila before it, both of which were once considered exotic second-rate spirits, a good mixed drink can make all the difference in attracting a following. And for bartenders Chinese spirits are just too revolutionary to ignore. Baijiu offers a whole new array of flavors, sweet and savory, that exist nowhere else. This is the non-Euclidean geometry of the spirits world, it forces us to reconsider everything we believe about alcohol on the most fundamental level.

In its many forms, baijiu provides a



brand new set of tools that can push mixology into places that we had never dreamed were possible. Distilled spirits changed China. It's only a matter of time before Chinese spirits change the world.

**Derek Sandhaus**

## THE RECIPES

### **MONKEY BARREL di Riccardo Marinelli Jerry Thomas Project - Rome**

#### INGREDIENTS

- 30ml HKB Baijiu
- 30ml Dark Rum special mix
- 30ml lime juice
- 15ml orange and tangerine juice
- 30ml passion fruit cordial and ginger liqueur
- Bergamotto bitter

Method: shake. Glass: Tiki mug

### **THINK SHE'S GOT IT di Shawn Chenn Decoy & RedFarm - New York**

#### INGREDIENTS

- 50 ml HKB Baijiu
- 15 ml Canton ginger
- 15 ml cane syrup
- 30 ml lime juice
- 30 ml blackberry puree
- 3 dices chopped fresh ginger
- 5/6 basil leaves

Method: build in shaking tin. Muddle the ginger and basil leaves, add the other ingredients. Shake and strain into a Collins glass.

Garnish: two slices of lime and basil leaves.



## THE BARTENDER'S SECRET

---

**B.º NARDINI**  
DISTILLERIA A VAPORE

— dal 1779 —

THE FIRST ITALIAN DISTILLERY

WWW.NARDIN.IT

---

# UNCLE SAM'S CANCHÁNCHARA

An American classic  
of Caribbean mixing  
Over at least 200 years

BY JIMMY BERTAZZOLI

**W**e would love for it to have a captivating, exciting story, and yet the Cuba Libre took a much more simple and straightforward path than what has been imagined or believed; which is precisely what rep-

resents its extraordinary strength.

Cuba Libre, with its Cuban and American identity and as a charismatic ambassador of a drinking culture based on a primitive concept, first appeared with that name in a newspaper, well before the Cuban War



of Independence which saw Cubans and Americans on one side, and Spain on the other. In fact, already then it was celebrating 200 years of existence, or thereabouts. The constant search for information and sources to satisfy the need of telling new

stories means that we might not be able to accept that which is in truth really simple; a truth that must be seen and believed despite its devastating simplicity.

On 13 November 1872, page 2 of the New York Herald, followed by the Lebanon



**CUBA.**

New York, Nov. 13—A correspondent, telegraphing from Vista Hermosa, Cuba, on the 9th, says; I have just returned from the encampment of General Agramonte, the Cuban leader, where I went disarmed, accompanied by guides, last Thursday. Three miles ahead I saw a picket guard of eight white men, dressed in pantaloons only, and about one hundred negroes, the majority of whom were naked. The insurgent horses and arms were in very good condition, but their ammunition was scarce. Meat, Vegetables, lemons and oranges were abundant. They have no coffee, but use as a beverage hot water sweetened with honey, which they call "Cuba libre."

**A PICKET GUARD EN DESHABILLE.**

Three miles in advance of Agramonte's headquarters we met a picket guard of insurgents, consisting of eight white men, dressed only in pantaloons and about one hundred negroes, who were devoid even of that article of clothing, the majority of them being almost naked. Although the whole crowd had only eight pair of pantaloons among them, their horses, arms and equipments were in a fair condition; in fact, in marked contrast with their state of *deshabille*, but ammunition seems to be very scarce with them. I inquired after their mode of living and had their food shown to me. They have meat, with vegetables and oranges and lemons in abundance, but no coffee. Their beverage is hot water, sweetened with honey, which they call Cuba libre.

On my arrival  
AT THE HEADQUARTERS OF AGRAMONTE

Daily two days later, reported: «A correspondent, telegraphing from Vista Hermosa, Cuba, on the 9th, says; I have just returned from the encampment of General Agramonte, the Cuban leader, where I went disarmed, accompanied by guides, last Thursday. Three miles ahead I saw a picket guard of eight white man, dressed in pantaloons only, and about one hundred negroes, the majority of whom were naked. The insurgent horses and arms were in very good condition, but their ammunition was scarce. Meat, vegetables, lemons and oranges were abundant. They have no coffee, but use as a beverage hot water sweetened with honey, which they call "Cuba Libre"». This was the first time that a story was told of a drink consumed by the "Freedom Fighters", American volunteers during the Cuban War of Independence against the Spanish colonialists. The drink was called Cuba Libre, a name that until then was unknown. Hot water might have been the term used for spirit, or the result of boiling something that had first been fermented? Or perhaps sugar cane juice that had been warmed up in water?

In these years, various other sources indicate a drink commonly consumed by the fighters in the west of Cuba. It was known as Canchánchara and was made of aguardiente, honey and lemon juice. Other sources report this drink being found also in the east of the island where it is believed to have originated. If the sources are woven together and we extend the vision of the recipe to a authentic way of drinking, it becomes plausible that they are



in fact referring to the same drink. A drink that today, by employing a much broader historical and cultural view, represents the foundation of Caribbean mixing.

Confirmation of the theory surrounding the true meaning of “hot water” can also be found in the 1920s in the United States, when the production, sale and consumption of any drink with an alcohol content greater than 0.5% was prohibited, with the exception of a few pharmaceutical formulations. In a time when the population of the United States was restricted by the *Volstead Act*, it was natural to find comfort in fizzy drinks made from sweet syrups, drinks that up to today are characteristic of American taste. Certain texts, which at times were unofficial and illegal, used the term “boiled water” or “hot water” instead of the usual terms used to indicate alcoholic drinks.

The collapse in the price of sugar in the Caribbean resulted in significant overproduction, making it necessary to find alternative uses for the excess cane sugar. In the French colonies across the seas, Martinique had a great surplus of the crop. It was therefore decided to directly distil the sweetest juice pressed from the cane. The result was a spirit that was typical and highly characteristic of this island and its neighbours. “*Décollage*”: this is the name that the inhabitants of Martinique used for the popular drink of the island, T Punch, which was consumed early in the morning (hence the name “*décollage*”, from the word “*décoller*”, which in French means



#### CUBA

ON THE PAGE ALONGSIDE, SOME IMAGES OF THE CITY; A CLIPPING OF THE LEBANON NEWS DAILY OF 15 NOVEMBER 1872 AND THE NEW YORK HERALD FROM 1872. ABOVE, THE CANCHÁNCHARA AND ALONGSIDE A HISTORICAL PHOTO OF THEODORE ROOSEVELT TOGETHER WITH THE FREEDOM FIGHTERS IN CUBA DURING THE SPANISH-AMERICAN WAR.

the “taking off” of the day), made of rum produced from the virgin juice of the sugar cane, lime juice and sugar (and at times using vesou instead, or sugar cane juice itself).

By placing the recipe within Caribbean culture, we find the same drink in the writings of the time with the name of Cuba Libre and Canchánchara. One must also bear in mind that Martinique and Cuba were the first Caribbean countries to buy ice from the great American lakes. The ice was used to make medicine and to chill the mixed drinks which for the most part were made from aguardiente, sugar and lime.

Different geographies, spirits with different characteristics, but the concept of the drink remained the same. On the Old Con-



tinent, a pharmacist, by the name of Angelo Mariani, combined wine and an extract from cocaine leaves, creating Vin Mariani. In Europe, Vin Mariani was very positively



**HIS HOLINESS POPE LEO XIII  
AWARDS GOLD MEDAL**  
In Recognition of Benefits Received from

**VIN MARIANI**  
MARIANI WINE TONIC  
FOR BODY, BRAIN AND NERVES

*SPECIAL OFFER - To all who write us mentioning this paper, we send a book containing portraits and endorsements of Emperors, Empresses, Kings, Cardinals, Archbishops, and other distinguished personages.*

MARIANI & Co., 52 West 15th St. New York.

FOR SALE AT ALL DRUGGISTS EVERYWHERE. AVOID SUBSTITUTES. BEWARE OF IMITATIONS.  
PARIS - 41 Boulevard Haussmann, 1. BRUXELLES - 82 Montigny St. MONTECARLO - 87 St. Jean de St.

**VIN TONIQUE MARIANI**  
A LA  
**COCA DU PÉROU**  
LE PLUS AGREABLE ET LE PLUS EFFICACE DES TONIQUES ET DES STIMULANTS.

Les Indiens appellent la Coca Plante Divine et son action physiologique a été tout-à-fait décrite par M. le Professeur Séa qui la range parmi les déaasimilants. M. le Professeur Patren, le préfère au Quinquina et l'emploie avec succès dans les affections de Laryngite.

**PREMIER PRIX - 5 fr. LA BOUTEILLE.**

M. le Professeur Guzman pense qu'elle apporte au système nerveux la force dont elle est chargée à la manière d'un stimulant, avec cette différence qu'elle ne la cède que lentement et non tout d'un coup.

**Dose:**  
Un verre & deux autres au repas les principaux repas; pour les Enfants un verre & Madere est suffisant.

Paris. - Le Vin MARIANI n'est pas en vente que par la capsule et démont qui doit porter la signature de M. MARIANI

**CUBA'S COMMISSION**

Purposes of Its Visit to the Capital of the Nation.

**WHAT IT HOPES TO ACCOMPLISH**

The Disbandment and Remuneration of the Troops.

**GEN. GARCIA'S VIEWS**

The commission representing the assembly of Cuba, a body which stands in the same relation to the people of the island as the Continental Congress did to the patriots of the American revolution, arrived in Washington last night from New York. The party comprised Gen. Callixto Garcia, Gen. Jose Miguel Gomez, Col. Manuel Sanguilly, Jose Antonio Gonzalez Lanuza and Jose R. Villalon, members of the commission; Horatio S. Rubens, counselor of the commission; Capt. Richard Kohly, an aid, and a colored Cuban attendant. At the depot the travelers were greeted by Gonzalo de Quesada and Ricardo Diaz Albertini of the Cuban legation here, and Senor Casanova, a member of the Cuban assembly, now in Washington. A warm welcome awaited the Cubans at the Raleigh, where they are quartered, and upon their arrival they were introduced to and refreshed by glasses of the concoction known as the Cuba libre cocktail.

This liquid was served in frosted glasses decorated with small American and Cuban flags, with a sprig of mint between them. The visitors warmly greeted Senora Quesada and her interesting little daughter, who is already regarded as the daughter of the republic, and held quite a levee in the parlors on the second floor, overlooking Pennsylvania avenue, which were assigned to them. Newspaper men were thick as the leaves of Vallambrosa, and an amiable reception was accorded all who came. Generals Garcia and Gomez and Senor Lanuza and Captain Kohly were suffering from severe colds contracted in New York, and the entire party retired early.



come known as Coca-Cola. The cola was the water extracted by the nut of the same name and used in the recipe in place of the wine. In America the soft drink would just simply be known as Coke.

In the final years of the 1800s, Coca-Cola arrived in Cuba along with the Americans who were involved in the affairs of the island. In the early 1900s, the Coca-Cola Company had already sold 4 million litres on American soil. Coca-Cola thus became an icon in the daily life of the inhabitants of the New World, and would later be exported around the world, including Cuba. The new soda entered the Cuban market after the negotiation of a peace treaty between the United States and Spain. The soft drink was soon habitually enjoyed by the inhabitants of the island.

received as a drink that was invigorating, refreshing and a tonic. In 1886 Vin Mariani inspired a pharmacist from the United States to create a soft drink that would soon take American culture by storm, a culture that had already been won over by soda fountains. This soft drink was to be-

It is important to mention a news item which appeared on 1 December 1898 in



**COMMISSION IN WASHINGTON**

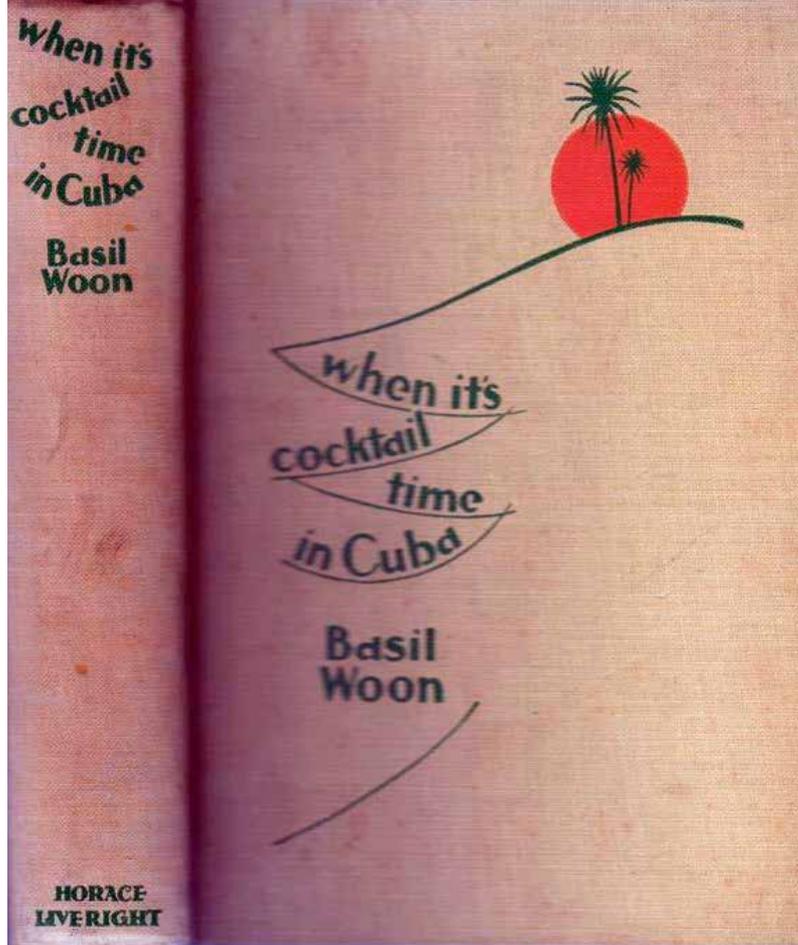
SEATED FROM LEFT TO RIGHT: JOSÉ MIGUEL GOMEZ, CALIXTO GARCÍA IÑIGUEZ (CENTRE) JULIO SANGUILY.  
STANDING: JOSÉ RAMÓN VILLALÓN SANCHEZ, JOSE ANTONIO GONZALEZ LANUZA.

1 Dicembre del 1898 - Evening Star. Glasses decorated with small American and Cuban flags, with a sprig of mint between them.

The commission representing the assembly of Cuba, a body which stands in the same relation to the people of the Island as the Continental Congress did to the patriots of the American revolution, arrived in Washington last night from New York. The party comprised Gen. Calixto Garcia, Gen. Jose Miguel Gomez, Col. Manuel Sanguilly, Jose Antonio Gonzalez Lanuza and Jose R. Villalon, members of the commission; Horatio S. Rubens, counselor of the commission; Capt. Richard Kohly, an aid, and a colored Cuban attendant.

At the depot the travelers were greeted by Gonzalo de Quesada and Ricardo Diaz Albertini of the Cuban legation here, and Senor Casanova, a member of the Cuban assembly, now in Washington. A warm welcome awaited the Cubans at the Raleigh, where they are quartered, and up on their arrival tiny were introduced to and refreshed by glasses of the concoction known as the Cuba libre cocktail.

This liquid was served in frosted.



the Evening Star, which told of a meeting in Washington between the representatives of the Cuban General Revolutionary Assembly and the President of the USA, William McKinley. The five Cuban representatives were General Calisto Garcia Iniguez, Colonels Manuel Sanguily and José Ramon Villalon Sanchez, doctor José Antonio Gonzalez Lanuza and General José Miguel Gomez, who would later become the President of Cuba. The reporter noted that at the function held in their honour in Raleigh,

the welcome drink was a cocktail, called Cuba Libre, served in iced glasses decorated with small Cuban and US flags, and that were garnished with a sprig of mint. Thereafter, in the now extremely rare book from 1928 called “When it’s cocktail time in Cuba”, Basil Woon included a recipe described as: “a highball contrived of Coca-Cola and Bacardi Rum”. The new recipe therefore replaced the sweetness provided by the honey, the sugar or the vesou with Coca-Cola, a soft drink that by this stage had stolen the hearts of the Americans. In this way, the primordial concept of spirit, sweetener and citrus notes, typical of the Canchánchara, T Punch and thereafter the Daiquiri, was made their own by the Americans, and revolutionised with Coca-Cola which was to replace the typical Caribbean sweetness. It rooted itself in Cuba as a new way of drinking, but became universal and spread throughout the world.

If the US can be considered the innovator of an ancient way of drinking in Cuba, the new Cuba Libre, which was to explode in the United States straight after the Prohibition, translated on American soil into the primordial way of drinking Cuban drinks, and must be considered an important symbol of what we today call the Golden Age of Cuba. This cocktail culture put on centre stage a drink that was to conquer all bars around the world, affirming a way of drinking a sugar cane distillate.

The Golden Age of Cuba is a fundamental part of modern mixing, and the Cuba Libre, as it is known today, should not only be considered a recipe, but a true American view of Caribbean mixing over the past 200 years.

**Jimmy Bertazzoli**  
**(with the collaboration**  
**of Fabio Bacchi)**

## THE RECIPE

### MOWA CUBA LIBRE

#### INGREDIENTS

- 50ml 3Y Ron Havana
- Lime juice to taste
- Coca-Cola

#### METHOD

Method: Build. Glass: Bodega max.  
Garnish: wedge of lime. No straw.



# FERNET-BRANCA



FOLLOW US ON   
[www.fernet-branca.com](http://www.fernet-branca.com)



DRINK RESPONSIBLY

# THE MARASCHINO THAT LIVED TWICE

A roll of the dice and a devastating war determine the fate of the first Italian liqueur company

BY **FABIO BACCHI**

There are liqueurs whose history become part of the culture of a country. The story of this fascinating business is part of the history of Dalmatia, a business which today no longer exists and that has long been forgotten. Its archives hold a part of the memory of a land that has remained in the hearts of many Italians. It is a story that begins a long time ago, in an Italy that did not yet exist; it could be the screenplay of an epic motion picture. It is the story of Drioli Maraschino, the first Italian Maraschino, and certainly the oldest Italian liqueur company.

In 1612, the valleys of Bergamo and its surrounding areas became part of the Republic of Venice. It was from here that in the early 1700s, a cherries merchant, one Iseppo Salghetti, made his way toward the city of Zadar in Dalmatia, where a Bergamasco community had already settled, which engaged in various economic activities. Iseppo Salghetti would marry and have a daughter, Antonia, who in turn mar-



ried Francesco Drioli, a young man of 21 years of age, who in 1759 had managed to perfect ancient apothecary techniques and make a name for himself as one of the best producers of marasca cherry rosolio,



cherries which were grown and picked in Jesenice, in the district of Omiš in Zadar.

Francesco Drioli was born on the Island of Istria in 1738 into a modest family. It seems that the secret of distilling was first

started by Venetian Giuseppe Carceniga, to which we attribute the fame of the Zadar Maraschino. Being an apothecary was a prestigious profession at the time and allowed one to make a good living. In 1797,



the start of the Austrian domination gave a considerable push to production, which expanded into the entire Habsburg territory and in 1803, Francesco Drioli received permission to place the Habsburg Imperial Eagle on his bottle. In 1805, the French arrived, and Drioli replaced the Austrian imperial coat of arms with the French Eagle.

The Drioli business was the first example of a Dalmatian and Italian liqueur producer which supplied an extended market, with financial, administrative and commercial structures in place. It was the archetype of Italian liqueur companies. Francesco Drioli would later become Vice-Counselor of the Kingdom of Spain, thereafter the Papal State and the Kingdom of Naples. His marriage did not produce any heirs, and in 1808, shortly before his death, Drioli made his nephew, Giuseppe Salghetti, who was already working in the business, the heir. This was subject to certain con-

ditions however: Giuseppe had to add the name Drioli to his surname, leave the factory's name unchanged and he was not permitted to relocate the business out of Zadar. As a result of these testamentary wishes, the family took on the surname Salghetti Drioli.

Giuseppe Salghetti Drioli would also fill important government roles. He became a high official of the Austrian Empire, taking on the responsibility of managing the company's archive, gathering documents and recipes from the deceased Francesco Drioli and building an extensive commercial network with resident correspondents in the biggest cities within the states of the Italian peninsula; but that's not all – also within the Austrian Empire, the English territories, in Russia, London and even America.

Giuseppe married Giuseppina Bassan from Fiume, a member of the powerful fam-





taking the reins of the businesses and defending it against the unscrupulous business intents of Ignazio Alberti, managing partner, until she was able to remove him from the business with the intervention of the court of Zadar.

Giuseppina Drioli's two sons, at least initially, did not show much interest for their parents' business; they were more interesting in studying the arts. Francesco, who started studying industry and commerce in Trieste, showed greater interest in painting and moved to Rome to feed his passion. However in 1843 he was forced to return to Zadar due to his mother's illness. His brother Giovanni was growing his career as a musician.

In 1845 Giuseppina Drioli transferred power over to her sons with a solemn contract before a notary; she handed over the secret recipe of the marasca cherry rosolio to those who were to take the reins of

ily of the first civil and military governor in Dalmatia. The wedding marked Giuseppe Salghetti Drioli's entrance into high society. He, however, passed away suddenly in 1822. Giuseppina, a young widow with two small sons, Francesco and Giovanni, showed unexpected commercial acumen,





# DRIOLI

## Maraschino di Zara

La più antica fabbrica  
di liquori esistente in Italia

FONDATA NEL 1768







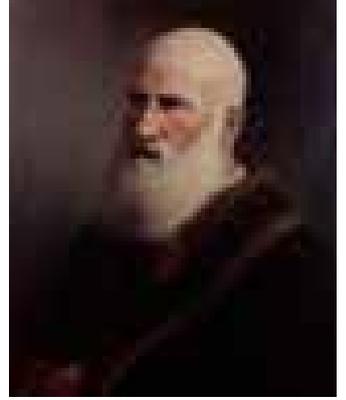
the business; but things suddenly became rather complicated. According to the will of the two young men's father, Giuseppe Salghetti Drioli, only one of the sons was to become the owner of the company, and the title was to be conferred fortuitously with the roll of the dice.

*The Great War left the company unscathed, but in later decades it would experience devastating effects*

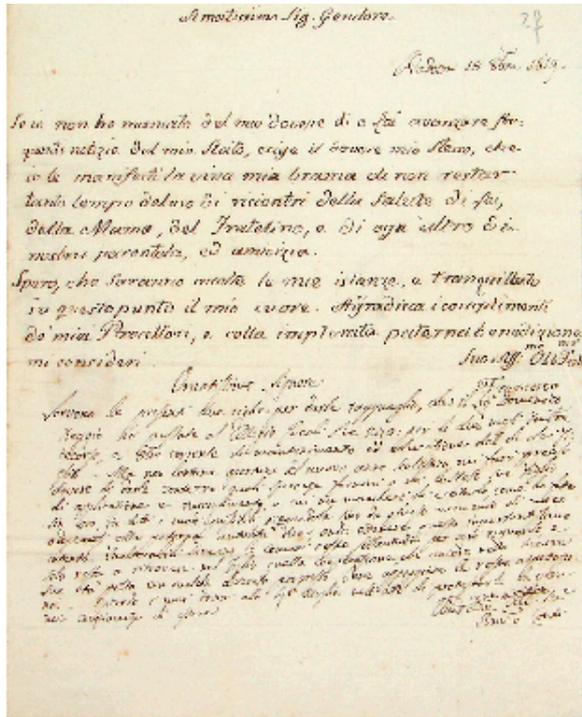
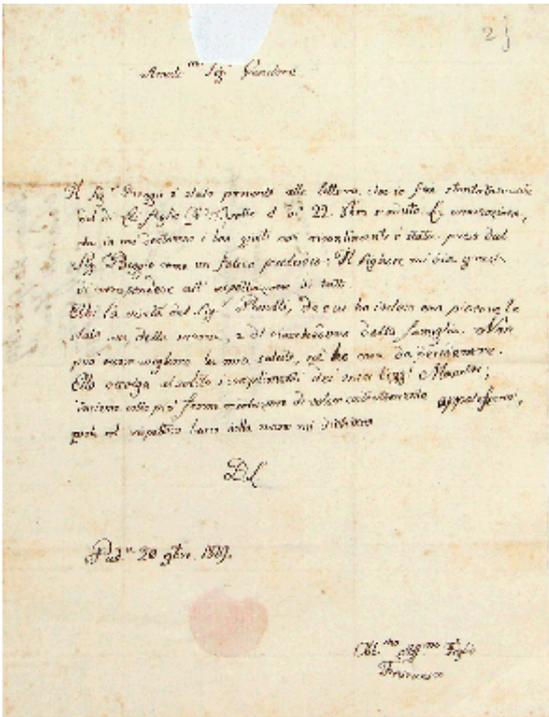
Fate entrusted the business to Francesco, "the painter" who headed the company until his death in 1877, when his son, Simeone, took over from him. Once at the helm of the business, Simeone Salghetti Drioli embarked on a thorough process of technical modernisation of the business. Together with Giuseppe Hunger, he patented a new pitting machine and performed the first experiments in grafting various types of marasca cherries, grafting the wild cherry

(*Prunus cerasus*) to the Mahaleb cherry (*Prunus mahaleb*), obtaining great yields. In 1870, Ludwig II of Bavaria adopted forms of insurance for the workers involved in the construction of Neuschwanstein castle. It was the first example of this, followed by Simeone, who established union protection for the workers of the Drioli business.

The first decades of the 1900s were marked by the catastrophic Great War, out of which Simeone managed to drag the company, almost unharmed until 1921, they year in which he handed over the baton to his first-born, Francesco Salghetti Drioli. Simeone then passed away in 1927. The 30s and 40s of the twentieth century were among the worst in the history of Europe. The deep-set political changes and the consequences arising there from changed the lives of millions. The Drioli family was not left untouched. Dalmatia experienced its last years under Austrian domination, before passing under Italian sovereignty and therefore the Fascist regime, and suffered wounds from the



**ANCESTORS**  
 TOP ROW, FROM LEFT TO RIGHT:  
 FRANCESCO DRIOLI  
 1738-1808;  
 GIUSEPPE SALGHETTI DRIOLI  
 1774-1822;  
 GIUSEPPINA BASSAN SALGHETTI DRIOLI  
 1783-1852;  
 FRANCESCO DRIOLI  
 1811-1877.  
 BOTTOM ROW, FROM LEFT TO RIGHT:  
 FRANCESCO SALGHETTI DRIOLI;  
 FRANCESCO SALGHETTI DRIOLI  
 1876-1943;  
 SIMEONE SALGHETTI DRIOLI  
 1887-1927;  
 VITTORIO SALGHETTI DRIOLI.  
 THE DOCUMENT:  
 LETTERS FROM FRANCESCO, THE PAINTER, TO HIS MOTHER.



Second World War, a war that Francesco Salghetti Drioli would not see come to an end. He died in 1943, managing to avoid seeing the city of Zadar completely razed to the ground. Indeed, Zadar was bombed 54 times; the first bombing at 15h00 on 8 April 1941, and the last at 14h45 on 31 October 1944.

Francesco was succeeded by his son Vittorio, born in 1903 and who had stud-

ied mechanical engineering, specialising in industrial distilling. When his father died in 1943, he took over the business but only for a few months. Due to rations, production virtually ceased entirely. The general situation was untenable and dangerous, caught between communist Tito's advancing bands of guerrillas and the retreating Germans. At the height of the conflict, he decided to send his wife and daughter to



Italy. He wrote down all the recipes in a notebook and placed it into a sealed envelope which he took with him to Italy, along with a large part of the precious archive that his predecessors had helped put together.

The archive was of such historical significance that still today it is preserved by the descendants. He went to Venice to join his family, while the factory was first requisitioned by the Germans, and then the Yugoslav authorities. The latter asked Vittorio to return to Zadar, offering him merely the management of the requisitioned factory. Vittorio indignantly refused and as a result was convicted in absentia as an exploiter of the people and sentenced to three years of forced labour. The business was confiscated indefinitely

and the archive is still today found in the State Archives of Zadar.

And so the story of the Drioli Maraschino in Dalmatia comes to an end. But Vittorio was a headstrong and busy individual. He had a dream: to revive the family business. From Venice he maintained his contacts with the Italian representatives and thanks to them was given instructions on how to find Marasca cherries in Italy that were similar to those of Zadar. Vittorio established contacts in the municipalities of the towns surrounding Venice in order to find a location that would suit the new business.

Vittorio chose Mira, close to Venice, an area with well-established industry and good infrastructure, to restart the distillery, which was housed in the rented premises of Palazzo Bonlini. The war was over, and so began the second life of the Drioli Maraschino. A large portion of the starting capital came from the Banco di Napoli, which

## THE RECIPES

### TEN O' CLOCK by Michele Garofalo Jerry Thomas Speakeasy – Rome

#### INGREDIENTS

- 40ml Chairman Spiced Rum
- 1 espresso coffee
- 5ml maple syrup
- top of Maraschino foam

#### METHOD

Method: Shake. Glass: coupette glass.  
Garnish: grated Tonka bean



### SUIT & TIE by Michele Garofalo Jerry Thomas Speakeasy – Rome

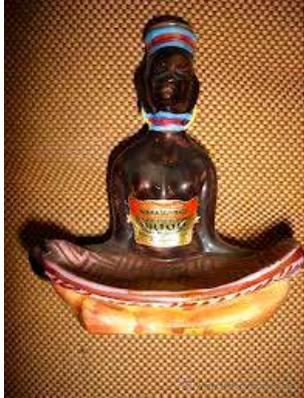
#### INGREDIENTS

- 50ml Cognac
- 25ml Cocchi Barolo Chinato
- 1tsp Mozart dry
- 1tsp Maraschino
- 2 dash orange bitter

#### METHOD

Method: Stir. Glass: coupette glass.  
Garnish: lemon rind





granted the loan solely on trust placed on the person of Vittorio Salghetti Drioli. The early days were very difficult and Vittorio was joined by another Dalmatian refugee, Loris Brcic, who became the director of production.

In the early 1950s, production had already increased significantly and the business started expanding and modernising, using a copper pot still which was identical to the one from Zadar. The prized products were the Maraschino and Cherry Brandy. The bottles, which were square in shape and covered in straw, were manufactured by the glassworkers of Murano, and thereafter ceramic containers followed, made in various shapes and painted by hand. These however were reserved only for certain markets abroad. Since the marasca cherry has to be processed while fresh and therefore requires seasonal processing, a decision was taken to extend the range of liqueurs produced in order to cov-

er the fixed costs of the business. Great Britain was the biggest market and in order to meet demand, the products were delivered on special trucks; it was known as the Mira-London Express Service.

Vittorio Salghetti Drioli passed away in 1974; along with him the dynasty of industrialists from Zadar died away too and the production of the liqueurs ceased. The heirs, his daughters Francesca and Silvia, sold the company in 1979 to industrial groups of various nature and in 1981, the brand that was so well-known around the world fell away indefinitely. Drioli represents the only example in liqueur history of a product which had the right to boast the coats of arms of various royal houses at the same time; Austria, Italy and England. Besides the family's historical archive and a few rare bottles available on the collectors' market, nothing more remains today of the oldest Italian liqueur business.

**Fabio Bacchi**

## BRIGHT LIGHT by Claudio Perinelli

### INGREDIENTS

- 50 ml Don Julio Reposado Tequila
- 10ml Maraschino
- 10ml Chartreuse verde
- 1 dash Boker's bitter

### METHOD

Method: stir & strain. Glass: old fashioned with ice ball or chunk of ice.

Garnish: orange rind



## MI VIEJO AMIGO by Claudio Perinelli

### INGREDIENTS

- 45 ml Sherry Fino
- 10 ml Maraschino Luxardo
- 15 ml Cynar
- 2 dash Angostura bitter

### METHOD

Method: stir & strain. Glass: cocktail glass.

Garnish: lemon rind twist



# DEAR OLD TOM

The story of coarse distillates, a cat, mysterious legends and speakeasies

BY LEONARDO LEUCI

**O**ld Tom was a type of gin that was very popular and widespread in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Before the advent of continuous distillation and rectification, distillates were much more roughly produced, pungent and course, especially if compared with the modern standard that spread with the advent of the patent still.

The flaws in the distillates were initially masked by using large quantities of botanicals that added a strong aroma and sweetness which would effectively hide faults in the product.

Spices such as aniseed and liquorice or the abundant use of lemon rind would disguise the obvious imperfections of a gin that was derived from unrefined alcohol.

Thereafter, sugar was used, which with the passing years became the cheapest and most common way of correcting dis-



tillates.

One of the most debated aspects has always been the origin of the name “Old Tom”. This is one of those mysteries for which it is difficult to find a rational explanation that everyone can agree on.

One of the most widespread stories, an amusing legend that we would all love to believe, tells of a cat that accidentally fell into a batch of gin in an unknown distillery. This event, according to the legend, gave rise to the name of the spirit, in re-

*The origin of the name “Old Tom” is mysterious and has led to a flurry of controversial legends*

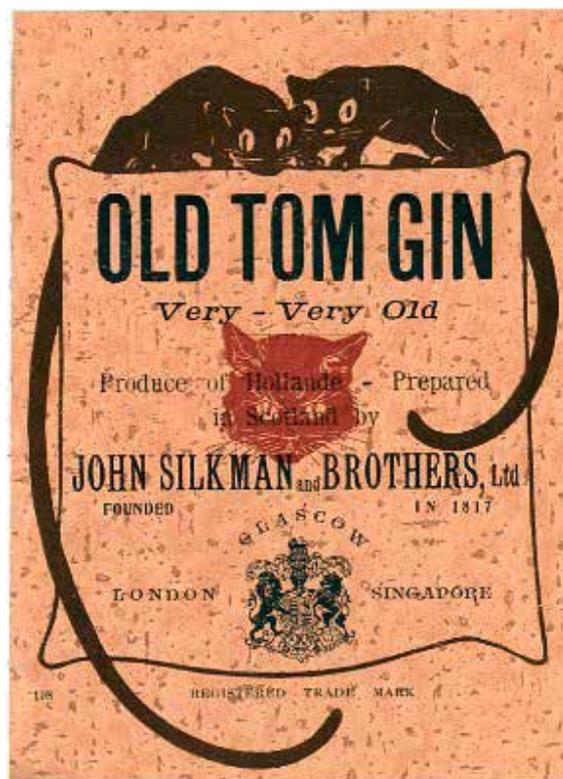
membrance of the cat that was to become the symbol of the product and that can be found on many bottles of the time.

This rather unlikely story merges with a more famous one that tells of the exploits of Captain Dudley Bradstreet. It is said that he bought a property in London together with a large stock of gin. The legends goes on to tell how thanks to a sharp marketing move, Bradstreet started selling his gin in a rather bizarre fashion. He drew a cat on a window of the house and started spreading the word that it was possible to buy excellent gin from the cat. All the people had to do was go to the window and place their money into a dedicated slot in order to be topped-up with the requested quantity of gin through a tube.

It seems that this idea was copied and replicated all over London, so that the term “Old Tom”, which initially fondly referred to the cat of these gin speakeasies, became the nickname used to also indicate the gin that was sold and distributed in this manner.

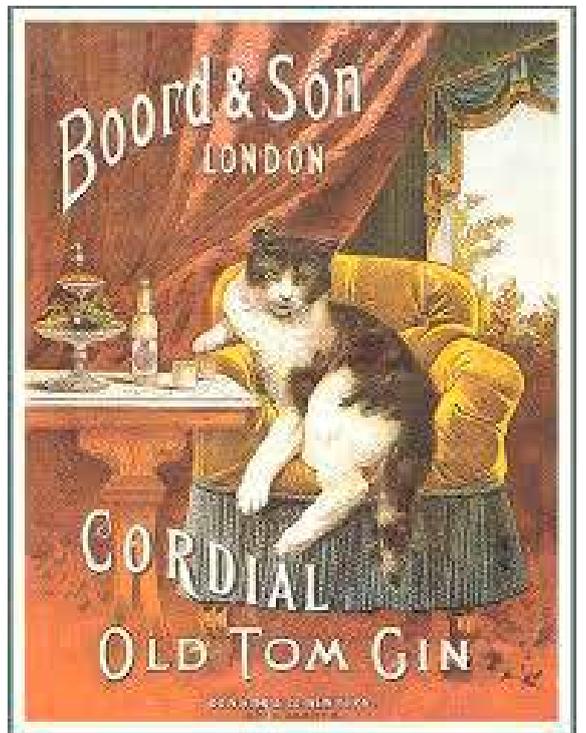
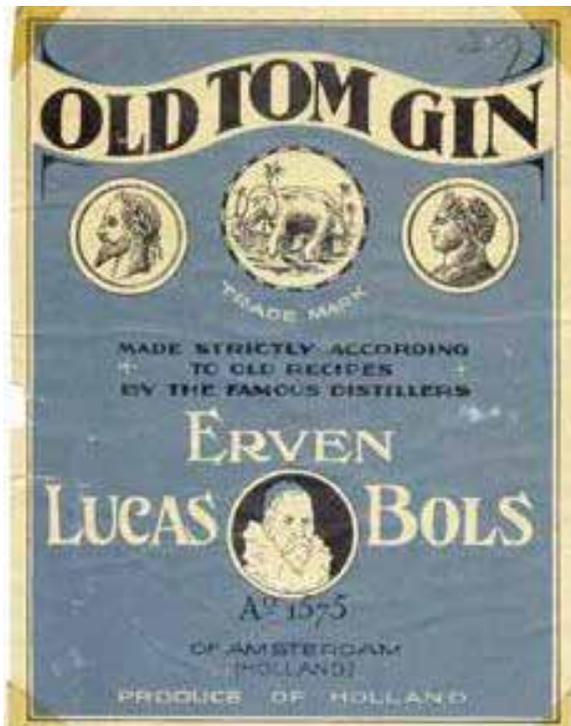
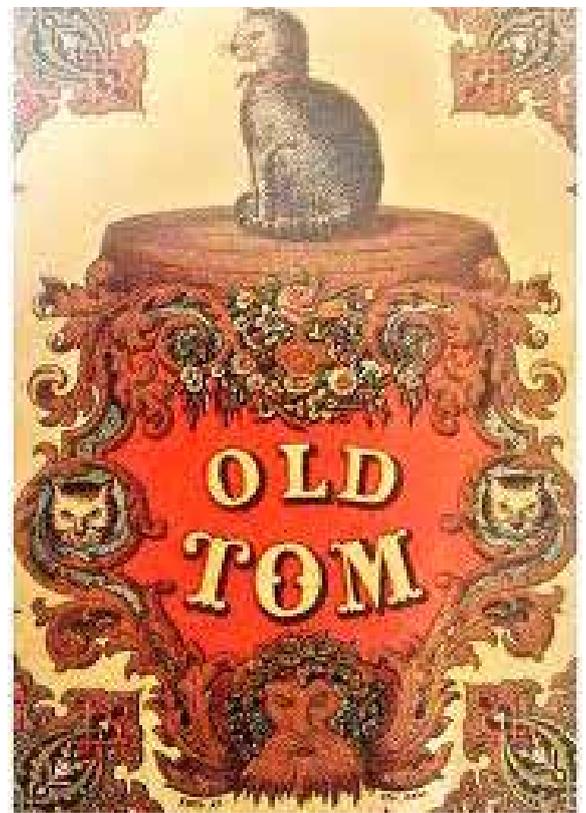
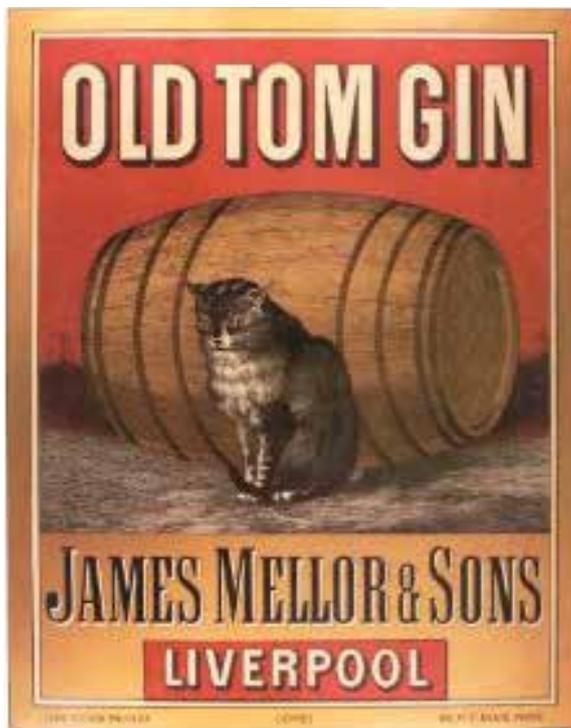
This story, with additional details, was published by Bradstreet himself in “The life and uncommon adventures of Captain Bradstreet”. However, this book, did not make any connection between the name Old Tom and the eclectic captain.

A lovely story; but what is known with certainty is that the term Old Tom was first registered by Joséph Boords in 1849, and that more recent research based on historical documents has highlighted the fact that the story of the cat, as romantic as it is unlikely, is nothing more than a popular fable, one of the many tied to the world and history of spirits, that hold in them small, marginal truths. In fact, it would seem that the term “Old Tom



#### HISTORY VERSUS LEGEND

SOME IMAGES OF THE TIME THAT TESTIFY TO THE EVOLUTION OF OLD TOM GIN.



Gin” was initially used as a generic term which only later would be associated with a certain type of gin and that its birth is to be attributed to a certain “Thomas Chamberlain”, who was also known as “Old Tom Chamberlain”, an old, expert compounder, who worked in the distillery in Church Street in Lambeth.

One of his talented apprentices was Thomas Norris, better known as “young Tom”. After a long apprenticeship, Norris left the distillery in order to open a Gin

Palace in Great Russell Street in Covent Garden. In this Gin Palace, Norris sold barrels of the various gins bought from his ex-employer. One of these gins, which was sweeter and more aromatic, was labelled “Old Tom”, in honour of his old teacher, Thomas Chamberlain. Although this version too may come across as little more than legend, though a bit more likely than the popular story of the cat, there is a lot

of proof that supports this story and the fact that Boord's of London was the first company to label a gin with the name Old Tom, as well as the image of the famous cat that became the symbol for this sweet type of gin, and that the name indeed derived from Mr Thomas Chamberlain.

In fact, in 1903, Boord's & Son was called to defend the copyright of its brand, represented by the famous cat, before a judge against Huddart & Company. During the hearing it was proven that the term Old Tom had been used since 1849, the year in which the brand was registered, and that it derived from and referred to Mr "Old Thomas Chamberlain", who had worked and perfected that type of gin at the Hodge's Distillery in London. In support of this, the representatives of Boord's presented an old bottle of the company's Old Tom Gin, that on the label showed a young sailor on board a ship called "Young Tom".

The connection was clear to everyone, including the judge. In the first half of the 1800s in fact, it was very common for distilleries to finance the opening of Gin Palaces in order to better position their gins in the market. It is plausible and more than likely that Thomas "Young Tom" Norris, who sourced various types of gin products from the Boord's distillery, would have chosen the name Old Tom for the gin perfected by his ex-teacher and previous employer, Mr Old Thomas Chamberlain. The fame of this product would then lead the company to keep the name chosen by Norris even with the advent of bottling. Nevertheless, even this version of the story has not managed to definitively put to bed the mystery surrounding the name Old Tom. Old Tom Gin is considered the forefather of the classic London Dry

style of gin and the brands on the market are produced with distillates obtained from cereals that are not malted. These contribute to obtaining a product with a pleasant arrangement, obtained from discontinuous distillation.

**Leonardo Leuci**

## THE RECIPES

### MARTINI DEL PROFESSORE

By Roberto Artusio

Jerry Thomas Project - Rome

#### INGREDIENTS

- 50ml Hayman's Old Tom Gin
- 50ml Vermouth del Professore
- 2 dash Bergamotto bitter

METHOD Stir. Glass. Cup.

Garnish with a lemon twist.



### VEGAN GIN FIZZ

By Vasilis Kyritsis - Gin Joint - Athenes

#### INGREDIENTS

- 40ml Jensen Old Tom Gin
- 10ml Tanqueray Rangpur
- 15ml lemon juice
- 3 dash orange flower bitters
- 15 ml honey syrup infused with black tea
- 30 ml vanilla soya milk

METHOD Shake. Collins glass.



### GARIBALDI DRUNK

By Luca Vezzali - Luca e Andrea Milan

#### INGREDIENTS

- 30ml Ransom Old Tom Gin
- 60ml grapefruit juice
- 2 spoon lavender syrup (1:1)
- 1 spoon Maraschino
- Barbieri Bitter velvet

METHOD Shake. Glass: Cup





# THE AROMA OF LIME

Whether Persian or Mexican, it's an essential citrus fruit for mixing

by GIOVANNI CECCARELLI

Lime is a citrus fruit that falls within the citrus genus of the Rutaceae family. Depending on the species, the plant can reach 4-6 metres in height and is evergreen. It does not like the cold and prefers a tropical climate. The biggest producers are the countries of India, Mexico, Argentina and Brazil. It is also grown in the United States, Spain and Italy, although in much lesser quan-

ties.

There are two main species: *citrus aurantifolia* swingle, also known as the Mexican lime or key lime and *citrus latifolia*, known as the Persian lime or Tahiti lime. The biggest difference between the two is the presence of seeds and a more complex aroma in the case of the key lime. A third species, found mainly in South-East Asia, is the *citrus x hystrix* known as kaffir

**FORM AND COLOR**  
 SOME TYPES OF LIMES: ON THE RIGHT, THE "LUMPY" KAFFIR LIME; BELOW, MEXICAN LIMES.

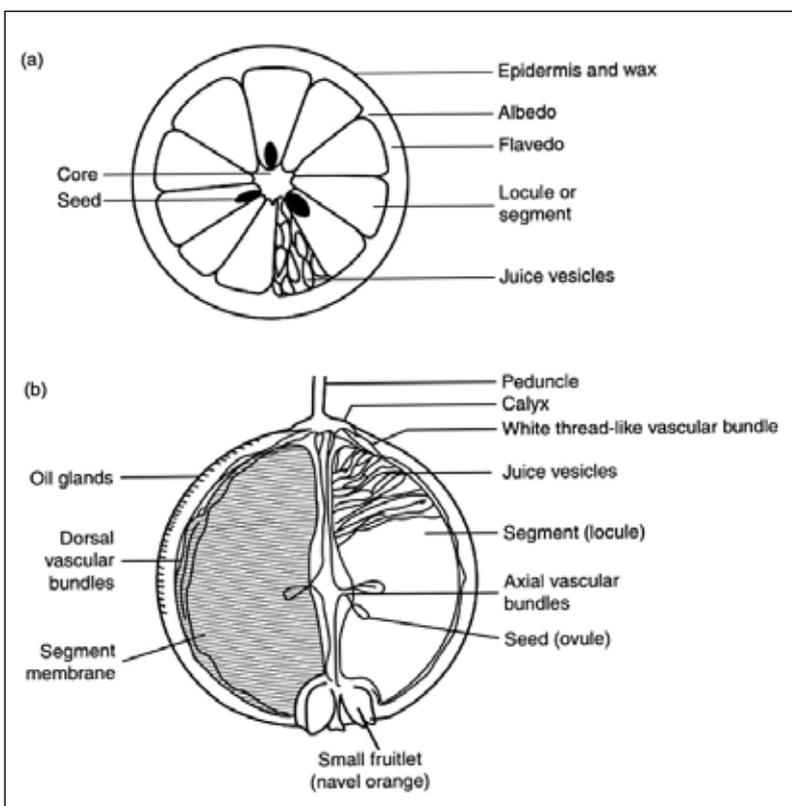


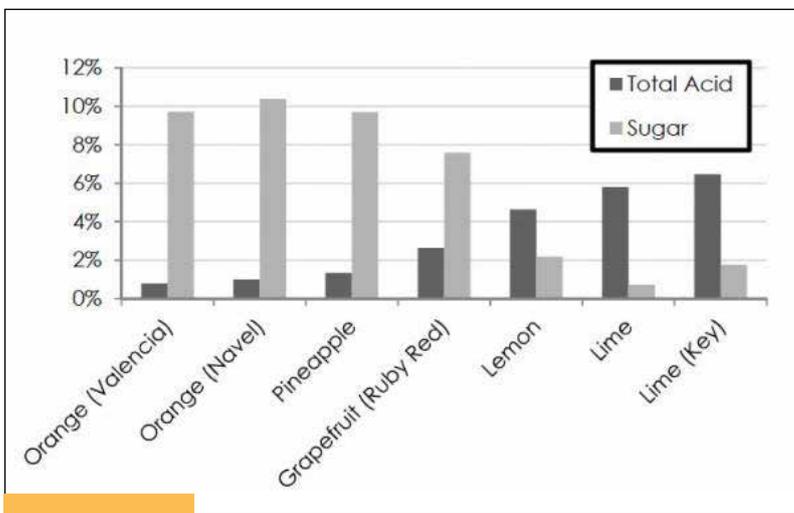
lime; it is characterised by an irregular shape and has a bumpy peel. The leaves of this lime are also used since they are very aromatic, and they can be found in good Asian stores.

It is important not to confuse the origin of the lime (where it is produced), with the common name of the species. The limes that in Italy are identified as Mexican, are in fact limes that come from Mexico, generally of the *latifolia* variety (indicated on the box) such as those coming from Brazil; the differences are due mainly to the growing techniques and the territorial variances. The Mexican limes (*aurantifolia*) are difficult to find in Italy because they are distributed within the local market in Mexico or the United States. The fruit is slightly oval with a diameter of between 3 and 6cm, and has a fairly complex structure. The endocarp contains the juice vesicles and is surrounded by the *albedo*, a structure formed by tube-shaped cells, generally white in colour, 1-2mm thick and with a very bitter taste due to a high concentration of *flavonoids*. The white part along the central axis of the fruit has the same structure as the *albedo*. The outer-most part of the fruit is called the *flavedo* and is made up of the external mesocarp, the oil glands and the epidermis of the fruit.



In limes, the flavedo is green when the fruit is unripe and yellow when ripe. The oil glands contain the essential oils which are so very important when making cocktails. They are made up of 75% hydrocarbons, 18% alcohols and 4% aldehydes. The main ones, in order of quantity, are : limonene, pinene (alpha and beta),





#### CHEMISTRY AND TASTE

ABOVE, A GRAPH SHOWING THE ACIDITY OF CITRUS FRUITS. ON THE RIGHT, A CAIPIRINHA.



terpinene, nerolidol and alpha-terpineol. There is no specific component that can be identified as the *lime aroma*, but it is believed to be the combination of these substances that give this fruit its aromatic accents. The essential oils are soluble in alcohol but insoluble in water.

When preparing a Caipirinha, it is recommended to grind the fruit only after having removed the central, bitter part. Mix to dissolve the sugar and before adding the ice, pour the Cachaça and mix once again to dissolve the essential oils. The other key component of the fruit is its juice. It has a sour and fresh flavour and is probably the most utilised sour flavouring in drinks. It would not be possible to make excellent Mojitos, Daiqui-

ris, Margaritas and Pisco Sours without freshly squeezed lime juice.

It is incorrectly believed that lime juice (or lemon juice) can keep for a long time (or act as a preservative) once squeezed because it contains significant quantities of citric and ascorbic acid. In the presence of large quantities of oxygen, ascorbic acid oxidises and turns into dehydroascorbic acid, plus certain carbonyl groups (and radicals) that lead to the rapid deterioration of the juice and make it go brown. In fact, to effectively perform its function as an antioxidant, ascorbic acid should be present in quantities proportional to the oxygen, oxidisable substances and accompanied by sulphites, which clearly are not present in the squeezed juice. If it is not possible to squeeze the juice when needed, and it has to be squeezed in advance, we recommend storing it in the refrigerator in a dark glass bottle, after having vacuumed the air out of the bottle with a vacuum pump commonly used for wine. This process slows down but does not prevent deterioration completely since a certain amount of oxygen is naturally dissolved in the juice. Even sliced lime cannot be stored without altering its organoleptic characteristics.

Like all citrus fruits, it is a non-climacteric fruit and should be stored at a room temperature of 10°C and away from fruits that produce ethylene (apples, passion fruit) to prevent discolouration of the peel. In conclusion, lime is important for mixing, but is often used in a superficial way. Only by knowing its characteristics can it be stored and used in order to best take advantage of its fragrant essential oils and precious juice.

**Giovanni Ceccarelli**



**PALLINI**  
- ITALIA -

Simply Squeeze

# REAL

COCKTAIL INGREDIENTS



## Flavorful

- Premium syrups infused with fruit from the world's premier growing regions
- 100% cane sugar
- Gentle processing leads to high flavor impact with no cooked notes
- Highly concentrated fruit levels drive flavor intensity
- Built-in oxygen barrier, guarantee product freshness



## Mixable

- Mixology Minded
  - Perfect for bellinis, Italian sodas, beer cocktails, alcohol-free drinks and frozen or shaken daiquiris and colodas
  - Dissolves easily in a large variety of beverage applications
  - Ideally suited for craft cocktails
  - Bartender-friendly packaging
- Excellent in culinary applications such as baking and desserts
- Perfect for experimenting with molecular gastronomy concepts like fruit foam or caviar



## Squeezable

- **Real Cocktail Ingredients** offer a wide-mouth squeeze bottle with an exclusive, customized dispensing closure
- Top end bars and mixologists have embraced the ease and convenience of squeeze bottles in recent years
- The wide-mouth bottle opening helps to eliminate waste by allowing easy access with a bar spoon or spatula
- The volcano-shaped spout on every closure dispenses product drip free with no mess



[www.realingredients.com](http://www.realingredients.com)

American Beverage Marketers — Delivering the Ultimate Cocktail Experience