

Bartales

Best of

N. 3 | FEBRUARY 2016

SUPPLEMENT OF BARTALES



CULT
AROMATIC WINES
**BAROLO
CHINATO**



LIQUID STORY / ON THE SLOPES OF MT. VESUVIUS
**GREEN WALNUTS AND
THE WITCHES' SABBATH**



COCKTAIL STORY / BARRACUDA
**THAT DRINK
UPON THE OCEAN**



ZOOM / FRUIT
FRUIT COCKTAIL MIXES



BAR STORY / STEVE CRANE
JOE'S KON-TIKI

Maraschino Luxardo.

LUXARDO®

The essential
ingredient
for your
Cocktails.



The last word (classic)

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

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

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

www.luxardo.it

GOLDEN TIMES

It was a time when ships were five-star hotels. Linen sheets were changed every day, and fresh fruit was served on silver platters. So far removed from jukebox ships and frozen foods.

It was the era of the “Michelangelo”, one of the most beautiful cruise liners. Those who boarded the ship knew that they were among the most famous jet setters – Liz Taylor and Richard Burton, Alberto Sordi and Renata Tebaldi, for example – who were making the most of that social publicity that would make all the difference.

It was a time when a bottle of Dom Perignon cost \$8, and a cocktail just 60 cents. On board the “Michelangelo” was Benito Cuppari (*see page 20*), head barman, who designed the seven bars of the transatlantic cruise liner together with a team of architects and interior designers. On his ‘bridge’, the Bar Nero, he came up with the cocktail that would bring him fame: the Barracuda, a perfect combination of balance and creativity.

It was the golden era of bartending, when discretion and sobriety were non-negotiable. It was a time when 1,500 cocktails had to be prepared in an hour and 15 minutes. It was the era of Californian millionaires – Cuppari recalls – of vicepresidents of banks and big companies who were quite able to spend entire nights gambling and drinking. At dawn, the crew would heat up the pool to 28 degrees, and then followed the last swimming session. At 6.30am omelettes and champagne would be served. And at 7.30am the guests would all head off to sleep. Different times.



BarTales
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EXECUTIVE EDITOR

Melania Guida

(melaniaguida@bartales.it)

STAFF EDITOR

Fabio Bacchi

(fabiobacchi@bartales.it)

ART DIRECTOR

Cinzia Marotta

(grafica@bartales.it)

CONTRIBUTORS

Dario D'Avino, Luca Di Francia,

Luca Rapetti, Gianni Zottola

TRANSLATION BY

LMP International - Lonato (BS) Italy

DIGITAL EDITION BY

Dinamica Digitale srl

(info@dinamicadigitale.it)

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DRINK RESPONSIBLY



BAROLO CHINATO

Piedmont
excellence
makes a
comeback

BY LUCA DI FRANCIA

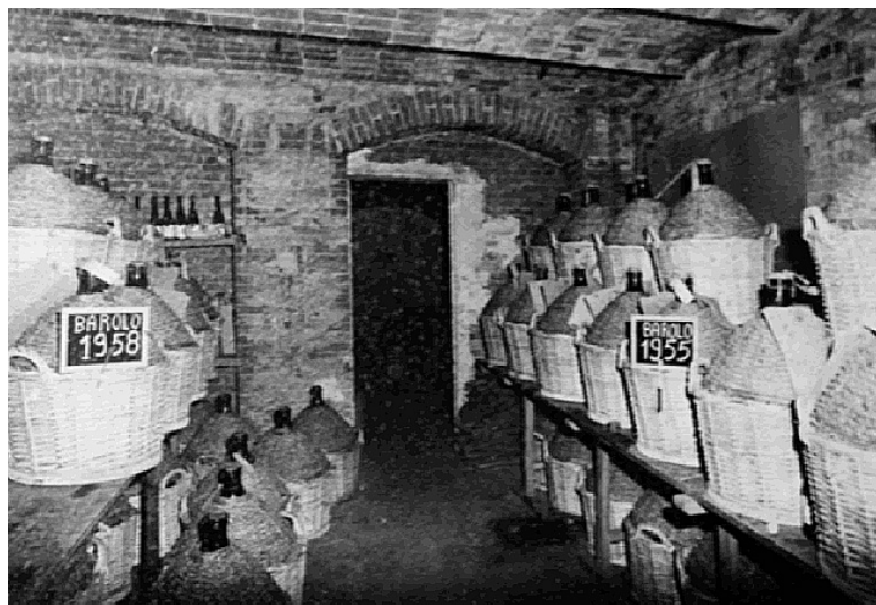
A group of aromatic wines that are making a comeback onto the international mixing scene are the *cinchona* (*chinati*) wines. Barolo, Barbera and Vermouth make up this group.

Barolo Chinato, an eclectic and far-reaching representative of Piedmont excellence, is today, like never before, able to meet the needs of international barmen. The term Barolo Chinato can only be used by those aromatic wines that use Barolo DOCG as a base, without the addition of must or other wines, and its aroma must remind one of cinchona.

During the second half of the 19th century, Piedmont was the national point of reference with regard to the wine and spirits sectors. Canelli was the godfather of Italian sparkling wine, and when it came to aromatic wines, Vermouth reached diz-

zying success that over the years would be perfected more and more. In this way, it was able to distance itself from the unbalanced connotation of wines consumed in ancient Rome, flavoured with rosemary or thyme, or the Mariani wines, obtained through cold infusion of coca leaves and extracts from herbs and spices into a base wine from Bordeaux.

It was thus due to a need for growth and change that led Giuseppe Cappellano of Serralunga and Mario Zabaldano from Monforte D'Alba, two pharmacists from Piedmont, to develop the Barolo Chinato. They bore a long and patient period of trials, experimentation and tastings, adding and removing herbs and spices to Barolo, a wine that at the time was receiving great acclaim in markets around the world. It was around 1890 that the Barolo Chinato Zabaldano was awarded a gold medal at



the 1899 Franco-Italian Expo in Nice.

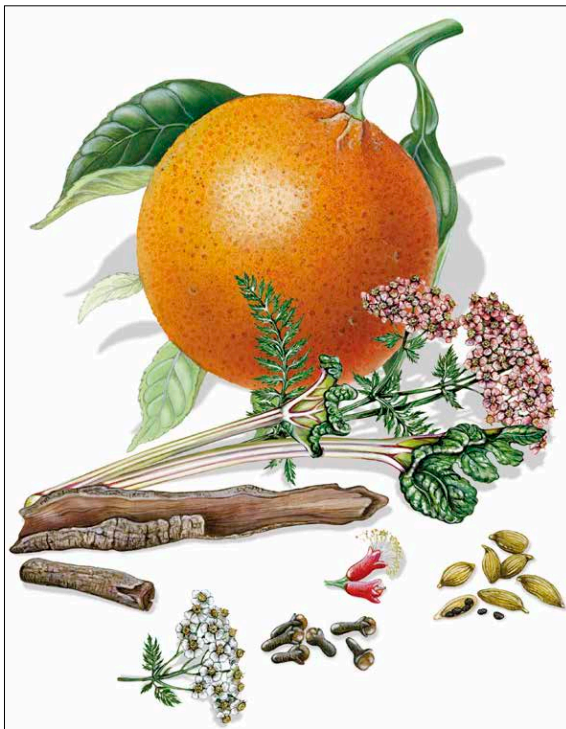
In the years that followed, other Barolo producers started adding aromatics to it, among whom were Giacomo Borgogno of Barolo and Giulio Cocchi from Asti, whose letterhead read “producer of Barolo Chinato”. This was a time when there was

great demand among Italians for the so-called “pharmacist wines”, or medicinal wines, tonics, cordials or digestive aperitifs, provided they offered medicinal or health benefits.

But how was Barolo Chinato born? As already mentioned, it cannot be labelled

INNOVATORS

JULIETTE
VICTURINE
COLBERT DE
MONT LEVRIER
AND MARQUIS
CARLO FALLETTI
TANCREDI OF
BAROLO.
BELOW THE
SPICES USED
TO PRODUCE
BAROLO
CHINATO AND
AN EXAMPLE
OF CINCHONA
CALISAYA.



as such unless it is produced with Barolo as a base. Powerful, robust and majestic, made from the Nebbiolo variety of grapes, Barolo was born thanks to Giulia of Barolo, that is, Juliette Victurine Colbert de Mont Levrier, who married Carlo Falletti Tancredi from Barolo. He was a marquis who asked Frenchman, Louis Oudart of Reims, a well-known oenologist who worked for

Camillo Benso, Count of Cavour, the mayor of Grinzane (Cuneo), to produce a wine of great stature and that represented the region at its best.

In order to obtain Barolo Chinato, the base wine must be clarified by adding gelatine or albumen, which makes it more stable and smoother. Next, sugar is added to the wine using special shakers



PRODUCERS
VINTAGE
PHOTOS OF THE
COCCHI
BUSINESS.
ABOVE, THE
HISTORIC BAR.

to dissolve it. At this point, ethanol is added (generally from sugar beet), and the mixture is pumped in special steel vats. Thereafter the various herbs and spices are added as selected by the manufacturer, based on the final product that they want to achieve.

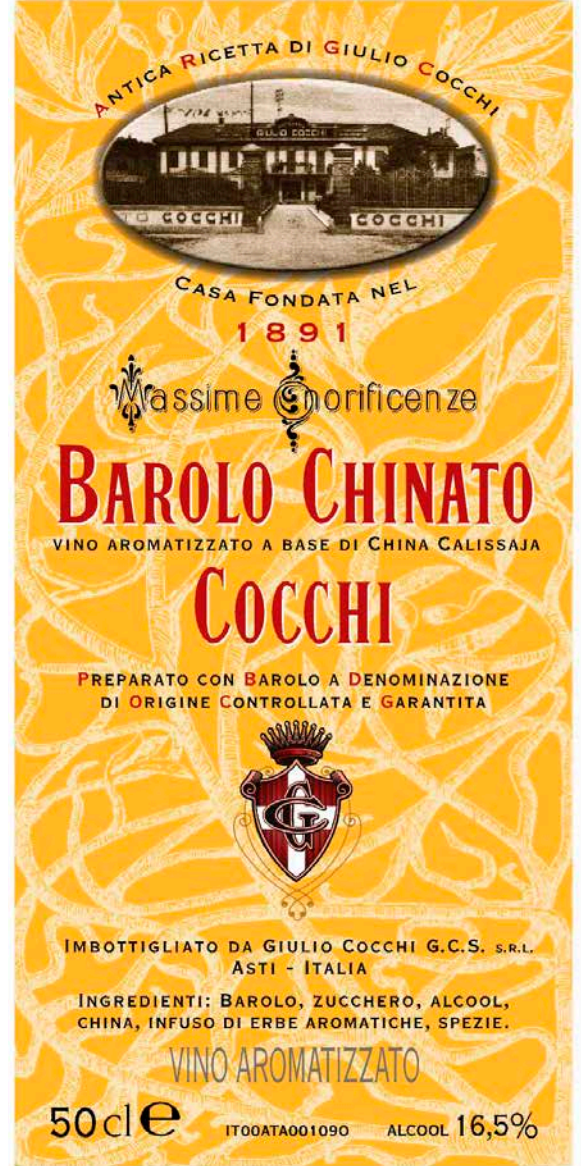


The key element is the cinchona – the Calisaya, Soccimano and Succirubra varieties are used – but Calisaya is the most widespread and commonly used. The choice of medicinal herbs and spices is not an easy one, because extraction time of the active ingredients is variable. They can be divided into herbs that are bitter, aromatic and bitter-aromatic. It is therefore an arduous and meticulous task that of balancing the various medicinal herbs so that equilibrium is achieved, avoiding dominant flavours and aromatic notes that are not complex and invasive. Usually, herbs and spices are made to marinate in 50% hydro-alcoholic solutions

and the solution is continuously pumped so that the active ingredients are extracted consistently and effectively. The spices that are most commonly used are: star anise, citrus peels, cinnamon, angelica, cloves, vanilla, cardamom, rhubarb and others, although each producer has their own special combination.

The infusion that is obtained, or infusions (since usually more than one infusion is created separately with various percentages of alcohol) are channelled into a single preparation tank, and then mixed together with the Barolo base to add the aromatics. A few months of aging (more often than not in oak barrels) is followed by the final phases, that is, filtration and bottling.

Among the various contemporary producers, we call to mind Giulio Cocchi, who thanks to his recipe, was central in the spread of Barolo Chinato.



Giulio Cocchi was a young Florentine pastry chef, who in the last years of the 1800s moved to Asti. Here Giulio Cocchi discovered the widespread local trend of adding flavours to wines with herbs and spices. In 1891 he started his own business and worked on the recipes of certain aromatic wines; Barolo Chinato, the well-known “Aperitivo Americano” and various types of Vermouth. He established “Bar Cocchi” and achieved success and

fame in a short space of time. His entrepreneurial acumen, which was rather unique at the time, pushed him to open authorised retail outlets where he distributed and sold these products. By 1913 Giulio Cocchi had opened seven Cocchi Vermouth retail stores, soon growing into twelve outlets.

During the Parisian “Belle Époque” and the Italian futurist period, the Cocchi brand gathered around it a group of enthusiastic consumers among the intelligentsia of the time, and it soon turned into a product for connoisseurs. The Cocchi brand and products soon became famous around the world. It was exported to all continents, thanks also to the European presence during the colonialist period.

Since 1978, the Giulio Cocchi business has been owned by the Bava family, well-



BRAND
ON THESE PAGES, OTHER VINTAGE PHOTOS OF THE COCCHI BUSINESS. TO THE RIGHT, ROBERTO BAVA. BELOW, NEBBIOLO GRAPES FROM LANGHE.



known wine producers in Monferrato and Langa. A targeted production modernisation process and clever strategies regarding its brand identity have placed Cocchi products in the most famous bars in the world, turning the brand into a real cult product within international bartending. This notwithstanding the fact that it has maintained its craftsmanship's charm and traditional techniques, which helped Cocchi become famous throughout the world. The recipes, which have remained unchanged, are testimony of the style and taste that were used as a benchmark.

Together with other entrepreneurs, the business has played an active role in re-opening the historic Cocchi Bar in the city of Asti.

After enjoying a certain degree of interest, and together with the farming crisis, Barolo Chinato was placed under pressure following the war between the fifties and seventies. The Ceretto family appreciated its importance and was among the protagonists of the product's revival in the eighties. When mention is made of Ceretto, it immediately brings to mind high quality Langhe, Barolo and Barbaresco.



The Ceretto Barolo Chinato ages for about six months in wooden barrels. The spiced notes and aromas of the essences (about a dozen in total, from the Langhe region) mix with the bouquet of the wine, which can still be identified. On the tongue, it is a real triumph of flavours with a long and pleasantly bitter aftertaste. Barbera Chinato is produced using the same process as Barolo Chinato, starting from a base wine made from Barbera grapes.

Adding aromatics to Vermouth was already widely practiced during the last century and Arnaldo Strucchi is testimony of this. In his monograph on the 1907 Vermouth of Turin, he meticulously described the manufacturing process, where he also made mention of special Vermouths flavoured with vanilla, Marsala, herb extracts, as well as a certain Vermouth with Garus, that is, an alcohol obtained by marinating mace alcohol, Ceylon cinnamon, Tonka beans and saffron.

But the common thread running through all these products is the cinchona, of great interest from a liqueur and herbal point of view. Its value is found in its euphoric properties and unmistakable bitter notes that makes any alcoholic drink very unique, evoking great interest among both liqueur producers and competent barmen.

The complexity that Barolo Chinato offers when mixing, its notes that are continuously evolving, the lasting effect and persistence of the flavour, provides extreme personalisation that all bartenders aspire to when revisiting the great classics while constantly searching for that balancing point in every recipe: that equilibrium that turns a great recipe into an architectural masterpiece of taste.

Today Barolo is one of the kings of wine; Carlo Falletti Tancredi was the last Marquis of Barolo and Barolo Chinato is enjoying its second youth.

Luca Di Francia

CHINATO COBBLER by Riccardo Semeria The Fumoir Bar – Claridge’s – London

INGREDIENTS

- 60ml Alessandria Barolo Chinato
- 30ml Baladin Super Bitter
- 20ml berries cordial*
- 2 lemon wedges
- 2 orange wedges
- 3 drops of Bob’s Liquorice bitters (floating)

Method: Crush the lemon and orange in a shaker, add the other ingredients, except the bitters and shake. Glass: wine glass.

Ice: crushed. Garnish: sprig of mint, berries and a sprinkling of ground nutmeg.

*To make the cordial: macerate the rind of three lemons and two oranges in 200g of sugar for three hours. Then add 100g raspberries, 100g blackberries, 100g prunes, 100g strawberries and 75ml of red wine vinegar.



MY BENTLEY by Gianluca Manolio Speakeasy – Bari

INGREDIENTS

- 30ml Calvados Dupont
- 30ml Michele Chiarlo Barolo Chinato
- 3 bsp pink lady apple shrub and aniseed (with honey flavoured barrel apple cider vinegar)
- 2.5ml Peychaud’s bitters

Method: shaker – double strain. Glass: flute. Garnish: orange peel on the side



JUBILEE by Luca Rossi Muà Lounge – Genoa

INGREDIENTS

- 1 tsp gentian flavoured sugar
- 30ml Barale Barolo Chinato
- 5/6 drops rhubarb bitters
- Spumante Bianc’ d Bianca Alta Langa DOCG Cocchi

Method: Build. In a chilled glass, pour the



gentian sugar, the Barolo Chinato, the rhubarb bitters; mix with a bar spoon. Add the chilled spumante.

Glass: flute. Garnish: orange zest

FARMACISTA PIEMONTESE by Matteo Rebuffo Le Rouge – Genoa

INGREDIENTS

- 50ml Terre del Barolo Barolo Chinato
- 20ml Cengio (Origin) Green Mint Liqueur
- 2 drops of lemon bitters

Method: stir & strain. Glass: Martini glass
Garnish: lemon rind wrapped around a mint leaf



DOLCE INCHINO by Luca Rapetti The Library Bar at The Lanesborough Hotel London

INGREDIENTS

- 45ml Grappa di Nebbiolo
- 15ml Cappellano Barolo Chinato
- 15ml red bush and prickly pear syrup
- 3 drops of cardamom bitters

Method: mix in’ glass. Glass: coupette with chunk of ice. Garnish: sprig of rosemary and a slice of dried orange



AMBASSADOR by Nicola Ruggiero Katuscia Cocktail Bar – Bari

INGREDIENTS

- 1.1/2 oz N3 London Dry Gin infused with red fruits
- 1 oz Ceretto Barolo Chinato
- 1/4 oz Bergamotto Quaglia
- 1/2 oz ruby grapefruit juice
- 1 tsp ginseng sugar
- 1 dash black walnut bitters

Method: shake and double strain
Glass: short tumbler. Garnish: grapefruit zest and a lemon leaf



SUIT & TIE by Michele Garofalo Jerry Thomas Speakeasy – Rome

INGREDIENTS

- 25ml Camus VSOP Elegance
- 25ml Myers's Jamaican Rum
- 25ml Italian sweet Vermouth
- 25ml Barolo Chinato Cocchi
- 6 dashes J.T.P Bitter

Mix (orange, coffee, chocolate). Method: stir & strain. Glass: coupette powdered with cocoa. Garnish: orange peel



- 30ml Oude 5 Graan Jenever
- 5ml Benedictine
- 2.5ml Pedro Ximenez Sherry Ximenez Spinola
- 1 dash home-made walnut bitters

Method: stir & strain. Glass: cocktail glass. Garnish: none

IL BARONE by Salvatore Tafuri Cafè at The Standard East Village – New York

INGREDIENTS

- 3/4 oz Tequila Reposado
- 1/4 oz Mezcal
- 3/4 oz Sibona Barolo Chinato
- 3/4 Campari bitters

Method: mix in glass. Glass: rock with no ice. Garnish: orange peel



UN FRANCESE CHINATO by Joy Napolitano The Barber Shop – Rome

INGREDIENTS

- 30ml Carpano Classico Vermouth
- 45ml Camus VSOP Cognac Elegance
- 15 ml Fontana Fredda Barolo Chinato
- 3 drops Abbott's bitters
- 1 bsp Campari bitters

Method: shake & strain. Glass: cocktail glass. Garnish: lemon zest



CARDINALISSIMO by Lorenzo Antinori

INGREDIENTS

- 50ml Cocchi Barolo Chinato
- 15ml Balsam
- 150ml fresh blood orange juice
- 30ml cocoa soda

Method: built and top up with soda. Glass: highball. Garnish: a slice of blood orange and a cherry



UN PARISIENNE A TORINO by Marco Corallo Ray's Bar Jumeirah at Etihad Towers – Abu Dhabi

INGREDIENTS

- 45ml Rye Whisky
- 25ml Rovero Barolo Chinato
- 25ml Campari bitters infused with cardamom

Method: stir & strain. Glass: Old fashioned. Garnish: orange peel



LO BARO by Vincenzo Errico L'Antiquario – Naples

INGREDIENTS

- 1,5oz Borgogno Barolo Chinato
- 0,5oz agave syrup
- 0,5oz lemon juice
- a micro dash of hot salsa (Mama Sita's)

Method: dry stir all ingredients. Heat up the mixture and pour into a glass heated in a bain marie. Garnish: none



AFTER OPERA by Claudio Perinelli Seymour's Parlor/The Zetter Townhouse, Marylebone – London

INGREDIENTS

- 30ml Cocchi Barolo Chinato



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alpestre.it

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GREEN WALNUTS AND THE WITCHES' SABBATH

The life and virtues of Nocillo: robust, full-bodied and unmistakable

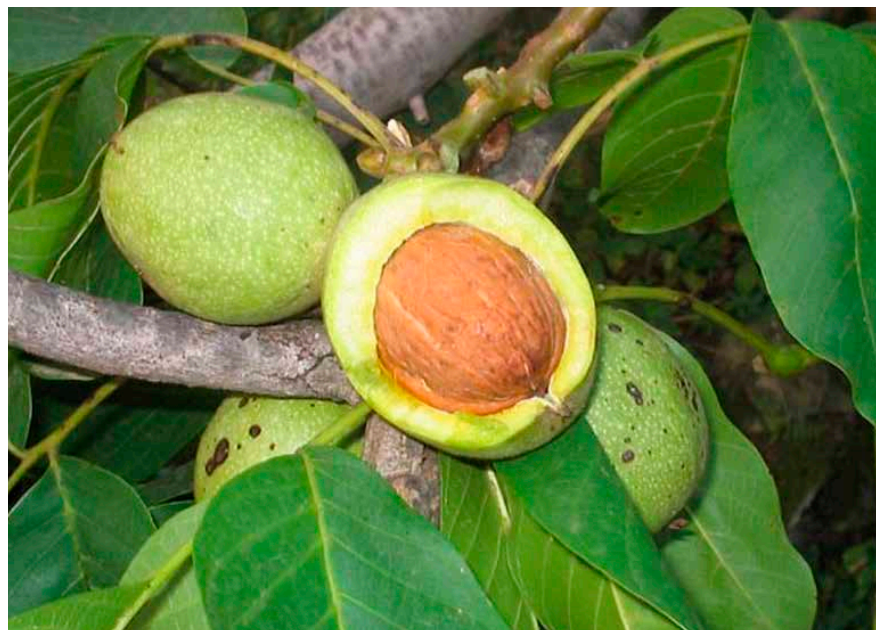
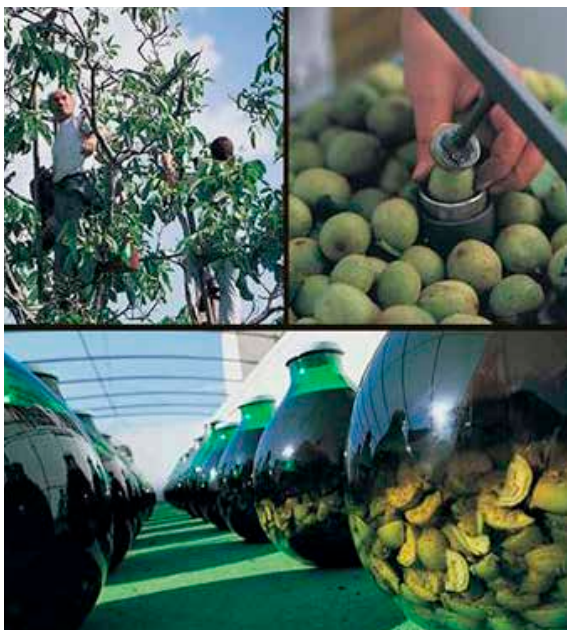
BY DARIO D'AVINO

An essential link with tradition and an actual ingredient, time directs the wise gestures and the behaviour of those who, for centuries, have produced that liqueur known as Nocillo, a liqueur infused with walnut husks and spices produced in the area stretching around the foot of Mt. Vesuvius.

Since ancient times, the common walnut (*Juglans Regia*) has been the centre of numerous myths. It is said that it was a central element of the witches' sabbath, known in local dialect as "janare", who would meet around it during mid-summer nights in order to perform their rituals. Farmers would plant it far from other fruit trees because it was commonly believed that the walnut, a tree that could easily live to 300 years of age, was poisonous and would harm the soil around its roots. Even today it is still commonly believed that falling asleep or pausing for too long under a walnut tree can cause terrible headaches, or in more severe cases, fevers and illness.



The production of Nocillo is also characterised by secular myth and tradition and is marked by specific time-based rituals. In ancient times, the summer solstice was celebrated on 24 June, the feast day of St John the Baptist, and according to tradition it is then that the green nuts used in Nocillo should be picked and cut in order to obtain the highest possible concentration of essential



oils within the kernel. Legend has it that the dew that forms during the night of St John the Baptist is an effective medicinal remedy and that it is particularly effective for treating digestive and gastro-intestinal problems. These properties are “coincidentally” also found in Nocillo.

The harvest, which is traditionally done by older women, ends by cutting the husks into four and infusing 24 walnuts

per litre of alcohol, together with a mix of spices generally made up of cloves, cinnamon and nutmeg. The quantities and exact composition is one of those secrets that each family jealously guards.

The maceration process takes place in glass carboys; they are kept out in the open and constantly exposed to light, in order for the sun to act as a catalyst in the infusion process. After approximately



IN THE KITCHEN

THE ENTRANCE OF THE FAMOUS 'E CURTI IN THE CENTRE OF SANT'ANASTASIA.

90 days, and just as the hot summer days are coming to an end, the infusion that is obtained is filtered through Dutch linen, fabric that is historically linked to the wedding dresses of the Neapolitan nobles. This is then mixed with a very basic syrup made from water and sugar and bottled immediately. The result is a dark, dense liqueur, with a full-bodied flavour and an unmistakably nutty fragrance, as well as of course, digestive properties.

Nowadays, thanks to the attention being given to rediscovering excellence within Italy, even those who for decades have dedicated themselves, day in and day out, to producing Nocillo with great attention to quality and tradition, are finally being duly recognised. An example is 'E Curti. In 1952 two 'tiny Lilliputian' brothers, Luigi and Antonio Cerriello (who were given the nickname " 'E Curti", which in dialect means "short"), after having spent many years travelling around Italy as circus presenters, returned home to the small town of Sant'Anastasia, on the slopes of Mt. Vesuvius, and decided to

take over a family restaurant from their uncle, renaming it with their stage name.

Precursors of "Km 0", they offered products solely from the immediate surrounding area, winning people over thanks to genuineness and taste, as well as thanks to the charm and class that they perfected over all those years in entertainment. At the 'E Curti restaurant, every customer would finish off their meal with a glass of their Nocillo. For many years, the 'E Curti Nocillo was exclusively enjoyed at the trattoria at the end of a meal, but in 1997, Vincenzo D'Alessandro, Luigi and Antonio's nephew, decided to sell the Nocillo. He firmly believed in its potential and dedicated great passion and care to it.

The walnuts used in the 'E Curti Nocillo comes from Mt. Vesuvius, Capri, Ischia, Cilento and Positano (where the walnut grove is directly owned by the D'Alessandro family) and they are used to produce single origin Nocillo, with the label bearing the year of production as well as the day in which the walnuts were harvested.



It is characteristically amber-brown in colour, a “monk’s habit”, and in the aroma the unmistakable smell of cinnamon comes through along with the smell of walnut. Its flavour is well-rounded and harmonious, and the alcohol proof varies by year between 50% and 55%. An absolutely fascinating product, also because

of its many uses in mixes, is the “Essenza di Nucillo” (Nucillo Essence), a brandy made of walnut husks, derived from distilling what remains of the production of the Nocillo. This is the result of the collaboration between ‘E Curti and the productive genius of Vittorio Capovilla.

Another long and great family history is that of the Pollio family. It all started in 1935 on the Sorrento Peninsula, at Massa Lubrense, when farmer Antonino Pollio took over the land that the monks farmed for the production of wine, oil and liqueur and that they had since abandoned. The Pollio family was closely tied to the clerical world, so much so that their first harvests were donated with devotion to the monastery’s prior. It is as a result of this that the farming business derives

*Walnuts from
Capri, mt.
Vesuvius, Ischia,
Cilento and
Positano make
up single-origin
Nocillo*

its name – Il Convento.

One of the older liqueurs made by the Pollio family is the Nocillo, made from the husks of green walnuts, grown alongside the famous lemon groves of Sorrento. Its bitter taste, which is typical of an unripe walnut, is what sets it apart. The arrival on the market of a limited-edition reserve of Il Convento Nocillo, that has been aged in barrels, promises to raise great interest.

Nocillo has always had an historically familial connotation, but if we look back and investigate the origins of its industrial growth, we discover that the Leanza company from Leorta di Atella, a town in the province of Caserta, produces a walnut liqueur called “Nocillo”, and the brand was registered in 1890. Leanza uses selected walnuts and a se-



THE RECIPES



These Nocillo recipes are the creation of Neapolitan Vincenzo Errico, a bartender at Match Bar in London with Dick Bradsell and who also worked with the late Sasha Petraske of Milk & Honey in New York and London. His drink, Red Hook, was named one of the 25 most influential drinks of the last 100 years by IMBIBE.

TONACA DI MONACO

INGREDIENTS

- 10ml Green Chartreuse
- 45ml Johnnie Walker Gold Label
- 30ml 'E Curti Nocillo
- 2 dash Fee Brothers Orange Bitters

Method: shake & strain

Glass: cocktail glass

Garnish: orange peel



CACI NE

INGREDIENTS

- 30ml Calvados V.S.O.P. Chateau Du Breuil
- 30ml Il Convento Nocillo
- 30ml D.O.M. Bénédictine

Method: light stir & strain

Glass: old fashioned

Garnish: none



ENNEDINOCE

INGREDIENTS

- 45ml Beefeater 24 Gin
- 30ml Nocillo 'E Curti cru Positano
- 15ml Vermouth Riserva Carlo Alberto Rosso
- 15ml Grand Marnier

Method: shake & strain

Glass: sour glass

Garnish: lemon peel





cret combination of spices that connotes the product made from alcohol obtained from distilling cereals and refined granulated sugar.

Leanza produces 250,000 bottles of 38% Nocillo per year, which is made to age for two years before bottling. It also produces a version of 41% Nocillo Reserve, that ages for five years in oak barrels.

The production of walnut husk liqueurs, rich in history and tradition, strongly connotes a land of which it is an ambassador, and its perception of tradition and culture nowadays comes across as modern. Without of course forgetting those farmers' hand that were soiled by the walnuts in those days in June around the feast of St John.

Dario D'Avino

CIOCIOLE

INGREDIENTS

- 60ml Bushmills Irish Whiskey
- 20ml lemon juice
- 20ml Leanza Nocillo
- 5ml almond syrup
- 10ml egg white

Method: shake & strain

Glass: old fashioned

Garnish: egg white foam



IL PROFICUO

INGREDIENTS

- 45ml Nocillo 'E Curti cru Vesuvio
- 15ml Vermut Riserva Carlo Alberto Rosso
- 15ml Edmond Briottet Crème de Figue
- 60ml fresh orange juice
- Top with soda

Method: build

Glass: Collins glass

Garnish: slice of orange and a sprig of mint



GREAT SHIPS

SHOWN HERE AND ALONGSIDE, THE TWO TRANSATLANTIC OCEAN LINERS IN THE PORT OF GENOA AND ON THE OCEAN. BOTTOM RIGHT, THE BARS ON THE RAFFAELLO AND MICHELANGELO.



THAT DRINK UPON THE OCEAN

A balanced mix, with a “hull” as a glass

BY LUCA RAPETTI

Genoa, one of the most powerful maritime republics, has always been one of the landmarks of maritime commerce in Europe and the world. Symbolised by the unmistakable lighthouse that towers above it, the city is still today the main Italian port with regard to cargo transportation.

The cruise sector is one of the most

important features of the port of Genoa. During the sixties and seventies, it welcomed and launched some of the most noteworthy ships of the period. Michelangelo and Raphael are two of the most influential Italian Renaissance artists, two giants of the art world after whom massive and innovative transatlantic ocean liners were named. At that time they

were known as “Super-Transatlantics”.

The layout and setup of the ships was identical; the only difference between the Michelangelo and Raffaello was their style. The first was classic, while the second was Art Deco, and both carried many works of art fit for museums. They shared a head designer, but the team of architects and artists worked independently. The Michelangelo was completed on 21 April 1965, after five years of construction and cost a total of 75 billion Italian lire at the time. With 1,495 passengers on board it set sail on its maiden voyage from Genoa to New York on 12 May 1965. The Raffaello, with 1,121 passengers, also set sail from Genoa to New York on 25 July 1965.

Built by Italia Navigazione, a state entity responsible for maritime transportation, these “floating cities” carried travellers to New York or Italy, providing them with the comfort of a five-star hotel, divided into three classes: first class, second class (also known as “cabin class”, because no one wanted to be considered a “second-class” passenger) and the tourist class. Ballrooms, restaurants, outdoor pools and even a well-equipped hospital made up the luxury service provided to their international clientele, counting among its guests some illustrious personalities.

These ships were a real source of Italian pride thanks to their magnificence. Both provided excellent service with as many as seven bars located in strategic points, each of which was headed up by a barman and his staff. BarTales met with one of the most famous of these barmen, described as “entertainers and gentlemen of the art of fine drinking”. Benito Cuppari, a Genoese born in 1936, is



24 T/N RAFFAELLO
Classe Cabine Sala delle Feste Cabin Class Ball-Room Classe Cabine Salon des Fêtes Kabinenklasse Festsaal Classe Cabine Sala de Festas Classe Cabine Salão de Festas



38 T/N MICHELANGELO
Classe Turistica Bar Tourist Class Bar Classe Touriste Bar Touristenklasse Bar Classe Turistica Bar Classe Turistica Bar



BARTENDER

A YOUNG
BENITO
CUPPARI,
PREPARING A
COCKTAIL.

one of the most charismatic characters still alive today of a generation of barmen who drew much attention to themselves thanks to their level of professionalism and the service they offered, not to mention their fanciful earnings of unknown sums.

Benito sailed on all the great Italian transatlantic ocean liners: Augustus, Giulio Cesare, Leonardo Da Vinci, Colombo, Michelangelo, Conte Grande, Raffaello. He became the head barman on the popular Michelangelo and his 'bridge' was the Bar Nero, entirely finished in black leather, with a bar counter

28 metres long and Michelangel-esque artwork dominating the scene. After attending hotel school, Benito was sent to the Isle of Wight, south of England, for some time, to learn English and put into

practice the knowledge he gained during his studies.

At a time when there was no internet, mobile phones, high-speed trains or intercontinental flights (the first flight in a Boeing 747 took place on 9 February 1969), the young man was able to broaden his knowledge in only two ways: through books or travelling the world; opportunities that were most often not within everyone's means. Which is exactly what Benito Cuppari did, boarding his first transatlantic liner, Cristoforo Colombo, in 1954. On this ship, Michelangelo's sculpture, the Pietá, was taken from Naples to New York for an exhibition. The piece was insured for a sum of 6 billion Italian lire at the time and packaged in two crates; an external one which was unsinkable, and an internal one packed with polystyrene. It was guarded throughout the entire voyage and was not kept in the hold but on an outside deck of the ship, so that it was easier to retrieve should the ship sink or be wrecked, thanks to the floating crates.

Benito sailed on all the great Italian transatlantic ocean liners. In 1954, he set foot on his first, the Cristoforo Colombo



His exposure to international customers and access to a storeroom with a wide assortment of fruits, spices and alcoholic products, allowed Cuppari to create a very simple drink that at the same time was appreciated by the passengers. The abundance of pineapple on the ship evoked a certain curiosity within Cuppari, and he tried to mix the fruit with rum and a great Italian spirit, Galliano, with its unmistakable hint of vanilla. A mix of lemon juice and sugar was added to balance the drink, which was then topped up with Brut Champagne.

The reasons Benito used Galliano were simple and intuitive: Galliano was always available on board cruise ships and in the best cocktail bars in major cities. Moreover, its particular flavour with hints of vanilla was enjoyed by the international customers, especially United States citizens. What makes a cocktail enjoyable is no doubt the balanced combination of the various ingredients, but also the choice of the glass in which it is served. For Benito, the glass represented the external structure of a luxury liner, while inside it a small world existed, made up of various elements in perfect equilibrium. Cuppari had a great idea. He used the pineapple itself as the 'hold' of his cocktail. The peel of the pineapple was used as a 'glass',



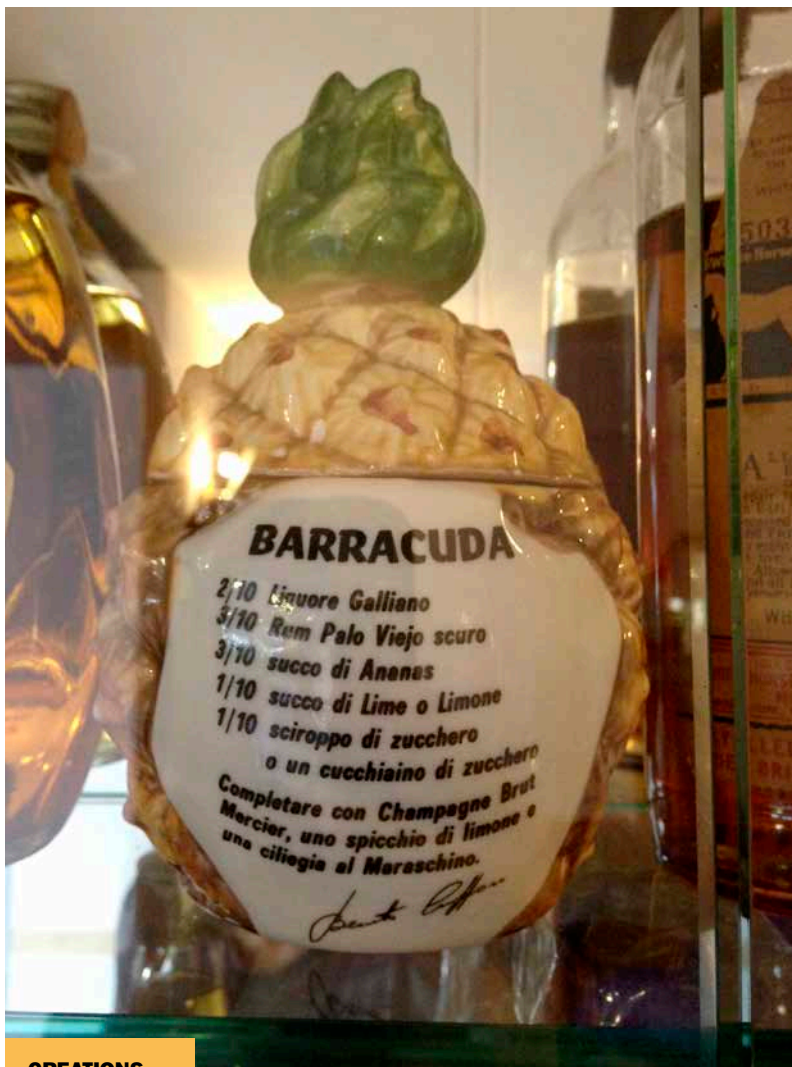
SEA & DRINKS

ABOVE, TWO PHOTOS OF THE BAR ONBOARD THE CRISTOFORO COLOMBO. TOP LEFT, THE CRATE OF MICHELANGELO'S PIETÀ THAT WAS TRANSPORTED FROM NAPLES TO NEW YORK ONBOARD THE CRISTOFORO COLOMBO.

from which the flesh was scooped out and used to make fresh pineapple juice.

Even though it was born aboard the Cristoforo Colombo, it was on the Michelangelo that the cocktail became famous. Cuppari stepped on board in 1965 and was able to offer his creation in one of the liner's seven bars, the Bar Lido. For a cocktail to be successful, the name is just as important – it must be easy to remember and pique the curiosity of those who wish to try it.

Benito was a good friend of the manager of one of the most well-known night clubs on the Riviera di Levante, in the famous and fashionable municipality of Santa Margherita Ligure: the bar was



CREATIONS
THE RECIPE OF
THE FAMOUS
PINEAPPLE
COCKTAIL, THE
BARRACUDA.





called Barracuda. A simple name that was easy to remember, which perfectly matched the slightly Caribbean style of the cocktail itself. And so the Barracuda Cocktail was born, a mix of unusual ingredients for the time, a great example of a cocktail concept (mix, glass, the name all in tune), which allowed Cuppari to make dozens every day. The drink achieved international fame and Solaro Distilleries of Milan, which at the time owned the Galliano brand, decided to make a ceramic pineapple, with a photo and recipe of the Barracuda, using another two products within its range. Here is the recipe:





- 2/10 Galliano
- 3/10 Palo Viejo Rum
- 3/10 pineapple juice
- 1/10 lime or lemon juice
- 1/10 sugar syrup or a teaspoon of sugar

It was topped up with Champagne Brut Mercier, a wedge of lemon and a Maraschino cherry. Hundreds were made, and it was given as a gift to the customers of the Michelangelo who ordered a Barracuda at the bar. This brilliant marketing strategy noticeably increased the use of the products making up the cocktail. La Dole, world leader in fruit products from the United States, sent Cuppari a thank you letter for having dramatically increased demand for pineapple on board the ships of the biggest international companies thanks to his recipe.

An AIBES member, Benito Cuppari was awarded the Golden Shaker for the Michelangelo cocktail (Bourbon, Campari, lemon juice) and the Bruno Deserti prize by the then president, Angelo Zola. Which barman does not wish to be recognised by someone who still today is considered one of the fathers of Tiki culture in the world? This also happened to Cuppari. In 1970, in London, and then in 1973 in New York, he went to the two already well-known Trader Vic's Tiki Bars, which boasted his Barracuda Cocktail on their menus. He had the opportunity to meet Victor Bergeson (aka Trader Vic) in person, who admitted that he made use of the Barracuda very much, because it had rum as a base and also because it exemplified the Tiki culture in Trader Vic's bars.

In 1975, after 10 years of serving and delighting passengers with his imaginative cocktails, Cuppari returned to terra firma for good. The arrival of transcontinental jets, offering a faster and cheaper service marked the end of an era, and the Michelangelo was at this point terminating its service. On 12 January 1975, Michelangelo set sail from New York to

 <p>COFFEE TORTUGA</p> <p>Hot coffee, brandy, fused with "Tia Maria", finished with a special cream topping. Served in a head hunter's mug.</p>	 <p>HONEYMOONERS</p> <p>1 oz. Liquore Galliano ½ oz. Drambuie 1 oz. Cream 1 Dash Almond Essence</p> <p>Shake with ice and pour into a Champagne glass, with a light sprinkling of nutmeg for the final touch.</p>	 <p>MICHELANGELO</p> <p>1½ oz. Bourbon ½ oz. Bitter Campari ½ oz. lemon juice ½ oz. sugar syrup one dash Frothiee</p> <p>Shake well with cracked ice and serve in a Delmonico glass. Add a cherry and half orange slice.</p>	 <p>BENITO'S SPECIALS</p>
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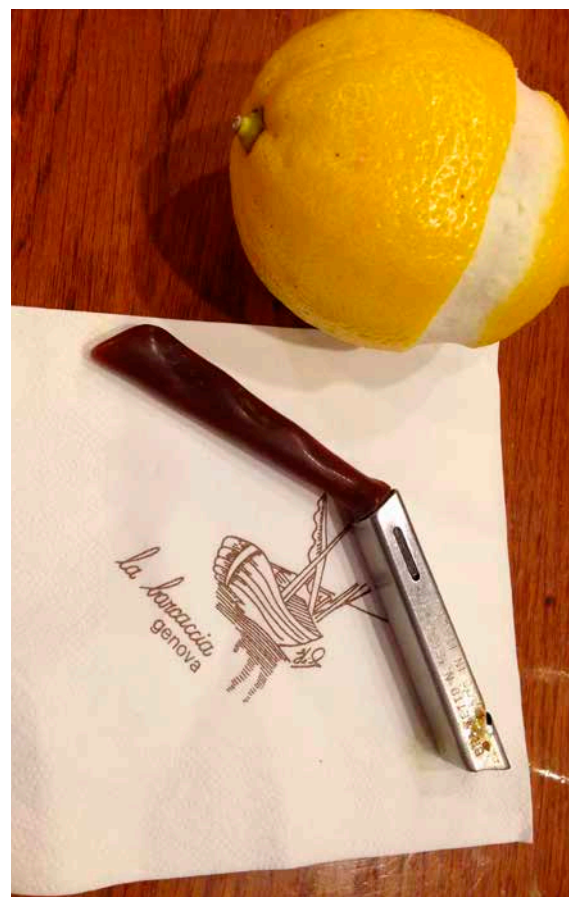
 <p>PAPILLON</p> <p>3/10 Ron Carta Oro 2/10 Gin 3/10 Pineapple juice 2/10 Coconut cream</p> <p>Shake with ice and pour into a coconut shell, fill with Champagne. Garnish with a chunk of pineapple and cherry.</p>	 <p>COCO DORADO</p> <p>1 oz. Liquore Galliano 2 oz. Ron Carta Oro ½ Peach 1 oz. Coconut cream Dash of Granadine</p> <p>Put ingredients into blender with shaved ice. Mix until thick (semi frozen), pour in big round glass. Garnish with a gar-dinia.</p>	 <p>BALUBA</p> <p>1 oz. Liquore Galliano 1½ oz. Ron Carta Oro 1 oz. Coconut cream 2 oz. Pineapple juice ½ oz. Lime juice</p> <p>Place ingredients in blender at low speed for 30 seconds, pour in tall glass. Decorate with pineapple chunk and cherry.</p>	 <p>BARRACUDA</p> <p>½ oz. Liquore Galliano 1 oz. Gold Rum 1 oz. Pineapple juice ¼ oz. Lime juice ¼ oz. Sugar syrup</p> <p>Shake with ice and pour into a pineapple shell. Fill with Champagne. Garnish with slice of lime and cherry.</p>
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Genova for the last time. On Pier 94, a tearful crowd bid the ship farewell, which was making its way to its final destination. In Genoa, a huge crowd welcomed it, waving their final goodbye to a ship that had brought such pride to the Italian maritime sector. The Michelangelo was reduced to iron scrap.

With his heart and mind always taking him back to his birthplace, Cuppari decided to settle in his beloved Genoa. He opened his first bar, naming it Shaker Club, now known as Scassa Diavoli, in via Cesarea, where one would find the Barracuda and other signature cocktails created before Cuppari's time, such as the Papillon. Even if less famous than the Barracuda, the Papillon also represents a great example of how to build a story around cocktails so that it becomes more interesting for the customer.



Based on a very simple recipe using Rum Gold, gin, pineapple juice and coconut cream, served in a coconut shell and finished off with Champagne, its name is



breath-taking views extending from east to west and that overlooks the whole port of Genoa and its imposing lighthouse.

Here he opened La Barcaccia, a small restaurant run by his son, Davide. The restaurant includes an impressive bar area with a wide range of spirits, liqueurs and bitters, all beneath a to-scale model of the Michelangelo. Proud of his past, Benito does not hesitate in going behind the bar counter to show me a small object he has created, that has been patented no less: a lemon peeler for left-handed users, designed to quickly create a perfect spiral or a peel to garnish a Martini. In 2011, the IBA officially added the Barracuda to its new world cocktail list, within the New Era Drink category.

Benito Cuppari was a leading persona-ge in a golden era of bartending, a worthy ambassador of the Italian bartending tradition around the world.

Luca Rapetti

(Courtesy Picture Transatlantic Era)

GENOA

AT THE TOP, BENITO CUPPARI WITH LUCA RAPETTI AT THE COUNTER OF LA BARCACCIA, RUN BY CUPPARI'S SON, DAVIDE. ABOVE, A VIEW OF THE RESTAURANT. ABOVE RIGHT, THE LEMON PEELER FOR LEFT-HANDED USERS THAT HAS BEEN PATENTED BY CUPPARI.

inspired by the book "Papillon", by French writer, Henry Charrière. Published in 1969, it is an autobiographical account of the 12 years that the author spent in prison in French Guinea. Compelling and richly emotional, Papillon captured the hearts of thousands of readers in a very short time and in 1973 was turned into a feature film with Steve McQueen and Dustin Hoffman. Many other creations were added to Cuppari's cocktail list. After a few years, he sold the Shaker Club and moved to Castelletto, one of the more renowned areas in Genoa, with

Extraordinary spirits since 1779.



B.º NARDINI DISTILLERIA A VAPORE

— dal 1779 —

FRUIT COCKTAIL MIXES

Fresh fruit or processed, but always of high quality

BY FABIO BACCHI



Product selection is a source of debate and every time the elements making up the offering must be considered: the cost of the drink, preparation time, the club itself and its related volumes, supply and seasonality, management of the store room, preserving it, how to ensure the drink's quality stan-

dard remains constant.

When attempting to strike the best balance between price and quality, which a bar must use as a guideline in order to tap into its target market, these and other variables combine into a unique mixture, where the balance must meet a number of objectives: correct profitability, optimisation



of the costs, client satisfaction. A matter that must be duly considered.

The use of fruit as an ingredient always brings with it a certain dilemma: fresh fruit or processed fruit? It goes without saying that when using fresh fruit, a certain emotional chord is struck within the consumer. The first thing to consider is the type of club and its volumes. It is the difference between a cruise ship or a high-selling bar that produces thousands of drinks per day, versus a small craft bar that serves 50/100 drinks per night. Twenty fruit daiquiris per night must necessarily be managed differently to a place that serves 500 in the same space of time, but that necessarily would serve the drinks faster, and with different supply and processing needs. Preparing 1 litre of syrup or puree for daily use, while ensuring not to disregard sanitary regulations, differs from systematically using many litres during each shift. Processing 1kg of fresh strawberries is very different to working with 50.

Imagine a brunch on a cruise ship with thousands of passengers, possibly American, who often enjoy their meals with a Bloody Mary and having to manage the

preparation. One probably would not think of making fresh tomato juice; it is more logical to use a good premix that will ensure the same results each time in terms of flavour. A resort, night club or any other high-volume bar will employ different procedures to a small craft cocktail bar. Let us add another important point. Due to seasonality, the fruit used is not always of good enough quality to justify its use, and in this way fruit purees become very good substitutes for correcting and bringing out flavours.

Nowadays there are global businesses within the sector that are able to manufacture products of great quality. Here we will look at two large producers. American Beverage Marketers, with their Finest Call and Re'al brands which are distributed in Italy by Onesti Group SpA, last year produced 4 million 12l cases. This figure is very significant and is evidence of just how much fruit purees, syrups and premix infusions are used in bars.

The business, based in New Albany, Indiana, has been a leader for 25 years since it bought the Master of Mixes (GDO) brand in 1991. It boasts a factory that



FINEST CALL
 AT THE TOP,
 ISOLDE
 AUBUCHON.
 ABOVE, THE
 RE'AL RANGE.

started out on a plot measuring 10,000m² and today has reached 450,000m², with six state-of-the-art bottling lines and 18 tanks measuring 1,000 litres each. The entire production process take place without any outsourcing: from the creation of the fruit-based recipes, sweeteners and natural aromas to the packaging. When converting production, it is estimated that 1,7 million cocktails are made using ABM products every day. Turnover has grown

enormously but for William Hinkebein, the Marketing Vice President of the company, the real secret to success lies in their use of fresh fruit.

The First Call range was launched in 1995 and a few short years later in 1998 it was already available in more than 70 countries around the world. Its objective: to make a range of consistent, quality products available to bartenders. In order to achieve a product with the required quality standards, the company, with approval from the Food and Drug Administration, developed a strong collaborative relationship with fruit producers. The production cycles of the fruit are managed together with the farmers, who have been selected by region and for the quality of their product. Both these factors guarantee adequate supply, also in terms of volume.

All this is the responsibility of ABM's

**FOUNDERS****GENNARO
FABBRI AND
RACHELE
BURIANI.**

Technical Director, Isolde Aubuchon, who selects the raw material from around the world. Mangoes, for example, are strictly Alphonso, which are the best and are almost exclusively available from India (in the Ratnagiri region), limes come from Mexico (Key Lime), strawberries from California (Albion, Ventana and Camorosa varieties), and bananas from Ecuador (the Cavendish Banana). The fragrance of the fruit and its delicate balance is maintained and perfected thanks to pasteurisation at low temperatures.

AMB is rightfully proud of having narrowed the gap that used to exist between preserving the product and its quality. During bottling, the product undergoes a process that lengthens its shelf life. ABM was the first company to introduce “nitrogen purge” technology, where liquid nitrogen is used to remove 99.99% of the oxygen during the bottling process. The nitrogen expands as much as 700 times its starting volume and forces the oxygen out. This creates a completely inert and safe medium, eliminating oxidation between the product and the cap.

Finest Call currently has a range of 70 different purees, syrups and premixes, but

reaches as many as 200 products when adding together its various brands. Thanks to the rise in cocktail culture worldwide, in 2006 Coco Re’al was launched, a coconut cream that was immediately valued by bartenders generally, as well as some more distinguished exponents of the bartending world. The traditional tin of coconut cream was thus replaced with a handy, squeezable bottle. Caporale and Kratena, two influential barmen at the Artesian Bar in London’s Langham Hotel do not go without Coco and Agave Re’al in their bar. Today, the Re’al range includes nine variants.

Italy’s leading company, which enjoys significant international presence, is Fabbri 1905 SpA. Last year it celebrated the centenary of its most iconic product: the black cherry. As a company, Fabbri SpA has always focused on quality, expanding across the world. Alongside its classic range of syrups and fruit purees, it boasts a range used to make flavoured coffees.

This business is the result of the foresight of its founder, Gennaro and his heirs. Gennaro Fabbri was born in Alberino, Ferrara, one bitterly cold January in 1860 and was named after the month he was born in. He moved to Argenta with his family



FABBRI PRODUCTS

ABOVE, THE COFFEE SAUCE RANGE. TO THE RIGHT, MIXIBAR.

and was to later marry Rachele Buriani. As a young man he pursued a great many work experiences, showing initiative and was constantly conjuring up new ideas. In 1905 he was 45 years old and father to Aldo and Romeo. Thanks to 3,000 lire lent to him by his brother, he bought a small grocery store in Portomaggiore, which had an adjoining wine cellar that most useful for distilling. Gennaro transformed the grocery store into a place where he produced and sold liqueurs. He gave them evocative names that were in line with the times, Primo Maggio and Amaro Carducci. On the building itself the signage read “Premiata Distilleria Liquori G. Fabbri”, that is “G. Fabbri Award-winning Liquor Distillery”. And so began an entrepreneurial adventure that would cross the threshold of the third millennium.

The Fabbri 1905 ranges used in bartending are Mixibar, Mixifruit and Coffee Sauce. The Mixifruit speed bottles, very high concentrations of fruit juice and pulp, are identified by their colour and an image of the fruit which gives the variant its flavour. The bottles are transparent to make checking the product inside easier. Coffee Sauce are concentrates that can be very quickly diluted, with low acidity to prevent




curdling of the dairy cream, and worthy substitutes of sugar in coffee-based drinks. They are gluten free and also kosher. Mixibar is a range of products with an intense aroma.

The strong ties that companies like these have to the world of bartending is also shown by their sponsorship of professional associations and bartending events. In conclusion, the use of fresh or processed fruit remains that setting in which bartenders operate; and the quality of the one must not disregard that of the other.

Fabio Bacchi

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DRINK RESPONSIBLY

JOE'S KON-TIKI

And the triumph of Luau's Polynesian-pop culture

BY GIANNI ZOTTOLA

Joseph Stephen Crane was born on 7 February 1916 in Crawfordsville, Indiana. After having completed university, he started his career within the family business. For Joe, as he was usually called, a future as a cigar salesman was on the cards, as well as sharing his life with wife, Carol Ann Kurzt. But his separation from his wife pushed Crane to move away from the snooty world of cigar trading and make his way to Hollywood in 1939. There he began to seek his fortune, looking to start a potential film career by calling on connections with influential people he had met at bars that the stars frequented. Nonetheless, it was not his brilliant acting skills which made the young man famous, but rather his relationship with well-known actress Lana Turner, who he met at Mocambo, after having passed as Joseph Stephen Crane III, the son of a cigar magnate.

In 1942, Joe became the second of Lana's seven husbands. He needed to



maintain and show a high standard of living, but soon it was discovered that in reality he financed his lavish nights at the best clubs in Hollywood, like *Don the Beachcomber*, through his particular skill in gambling. His difficult relationship with the actress, who was known for her infidelity with actors and other celebrities, started on the very day of their wedding. In fact, Crane had forgotten to reveal to the actress that he had already been married once before. Once the marriage with Turner had been annulled and he was divorced from his first wife, he was then able to remarry the beautiful actress in 1943, have a baby girl together, named Cheryl Crane, and divorce once again in 1944, this time for good.

Crane's family did not fit the ideal of a traditional family, especially following an episode involving his young daughter, Cheryl, who was acquitted of the murder of one of her mother's romantic partners. The victim was one John Stompato, a gangster of Italian descent affiliated to

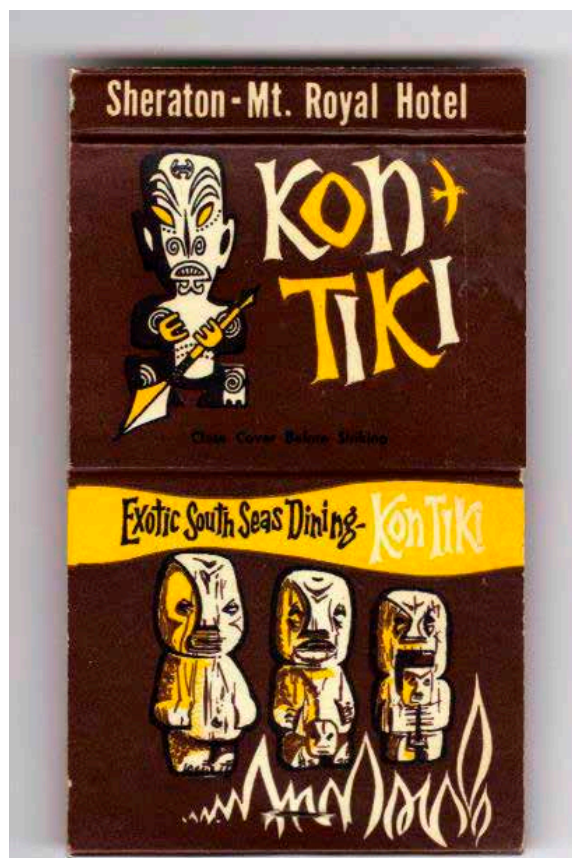


Ken and Annette Funicello sit this one out. Scene: Luau Cafe in swank Beverly Hills.



Man, nothing tops four on a pineapple punch! Indulging are Annette, Ken, Roberta, and Bob Turnbull—who came as singles but left together. And a hula-hoopin' time was had by all.

MEMORIES
SOME OLD
PHOTOS OF
STEVE CRANE'S
CLUBS.



the well-known Mikey Cohen. He was stabbed to death in self-defence by the 14-year-old girl who was running to her mother's aid. But it was his unsuccessful film career, together with his liaisons with beautiful Hollywood actresses such as Ava Gardner, Rita Hayworth, Mamie van Doren and his future-wife Lila Leeds,

that pushed Crane to search for success within the bar and restaurant industry.

His first restaurant experience came in the 1940s where he ran *Lucy's* together with his business partner Al Mathes. *Lucy's* was well-known and close to Paramount Studios. But in 1948 he walked away from this enterprise to make a life



for himself in Europe. Upon his return to the United States in 1953, he bought *Tropic's*, in North Rodeo Drive (Beverly Hills) and turned it into one of the greatest clubs during the Polynesian-pop, or Tiki-culture era. It was called *The Luau*. Inspired by the most trendy clubs, bars and restaurants of the time, like *Don*

the Beachcomber and *Trader Vic's*, *The Luau* was one of the most popular places around, frequented by such Hollywood stars as Elizabeth Taylor, Clark Gable, Billy Wilder and Gore Vidal.

With the collaboration of designer, Florian Gable, one of the most famous Tiki designers, and along with known architect George Nakashima, *The Luau* was without doubt one of the most characteristic, detailed and spectacular bars/restaurants, where between

Exuberant personality Joe became the second of Lana Turner's seven husbands, whom he divorced in 1944



bamboo bridges, lava waterfalls and Tiki statues, exotic meals were served along with 70 types of cocktails. The Tiki cocktails were also prepared by Ray Buhen, the famous bartender at *Don*, who was one of the first people to come on board Crane's project.

The Luau was not only under Hollywood's spot lights. Stories and anecdotes surrounded the club, such as the



THE HOST (left) gives leis to guests. Lila Leeds came in native clothing and fur jacket, escorted by Stephen Crane.

arrest of Gordon Scott (Tarzan) for having bathed in the nude in the tropical pool, or when Eartha Kitt smashed a Tiki lamp on a customer's head. Beachbum Berry writes: "His role as a fake playboy and his fake Polynesian restaurant were more successful than any of his marriages with his four wives".

Crane's acumen in the Tiki world did not go unnoticed, and he was in fact ap-

'Just Lark,' He Says

CHICAGO (CST) — To hear Steve Crane (all the tale, it was all a lark. With his fortune made as a stockbroker at the age of 23, he set out for the Orient. A detour in the form of romance ("she was a cute French actress who threw me over in three months for someone else") led him to Hollywood instead. Nowadays, as top man in the restaurant management firm of Stephen Crane Associates, he isn't too sensitive over being better remembered for his two well-publicized marriages to Lana Turner than for his short acting career.

"To be honest, I was a very poor actor," said the still-handsome-40 Crane in a recent interview. And, indeed, "The Cry of the Werewolf" and "Tonight and Every Night" won him no prizes at Columbia Studios.

Today, Crane is the dispenser of the management magic behind such enterprises as the Sheraton-Chicago's Kon Tiki Pavie Restaurant. The Kon Tiki, which was five years old Aug. 6, has become Chicago's largest restaurant in volume, grossing more than \$2,000,000 in 1966.

He operates seven Polynesian restaurants for the Sheraton chain. He owns four more restaurants himself and expects to make that six by the end of the year.

"I always get pleasure out of being a host," said Crane, as he explained his move into restaurant management. He got started when he picked up Lucy's, a restaurant across from three major studios in Hollywood, in 1944.

Later, he learned the Polynesian business from the master himself, Don Beach, Beachcomber empire. (Another early disciple of Texas-born Beach was Vic Bergeron, of Trader Vic fame.)

For the Sheraton chain, Crane delivered "a complete management package." This includes selection of decor and management, of the food,

service and business operations of the restaurant. For this, Stephen Crane Associates receives a percentage of the gross.

Crane believes the Polynesian theme, successful as it still is, has reached a plateau; and he has chosen to see whether Italian cuisine can become the golden wave of the future.

(At the same time, Trader Vic has arrived at a similar conclusion, but is going to

try Mexican cuisine instead in his new restaurants.)

Though Italian food has long been a favorite of many Americans whose antecedents are not in Italy, Crane thinks very little has been done to make the so-called Italian restaurants "Italian." "Take the average Italian restaurant and put pictures of Scandinavian scenes on the walls and everyone would believe it was Scandinavian," said Crane. His Stephanino's,

opened two years ago in Hollywood, has been an attempt to achieve genuine Italian decor, and he is enthusiastic about opening similar restaurants elsewhere. Crane's other projects range from directing the construction and operation of the Jamaican Pavilion at Expo 67 to assisting the Southern California Edison Co. in building Calabasas, a new city near Thousand Oaks and Universal City.

His firm has grown steadily rising last year to 1959 of the list of food service firms with revenues of \$12,500,000. The son of a Crawfordville, Ind., tobacco broker, Crane originally planned to study law, and came to Chicago in 1937 with a partial scholarship to Northwestern University. But the need for money led him into the securities business here and in New York and to his subsequent "retirement" at 23.

Gift Shop Worst Part Of Store?

CHICAGO (CDN) — If adwoman Bernice Fitz-Gibbon had her way, the merchandise you buy in gift shops would have more value.

Miss Fitz-Gibbon, whose claim to advertising fame comes from some of the best retail copy ever written, contends that gift shops should upgrade their lines.

In Chicago yesterday, she went so far as to say that "gift shops are the most terrible part of stores."

Although she'll get an argument from retail executives, she contends that gift shops have fallen down because "they cater to the tastes of the public."

"And women have terrible tastes," said Miss Fitz-Gibbon. "What they want is what they shouldn't like."

"No woman should buy anything for the house unless it sends shivers up her spine," she told a breakfast for gift buyers at the Merchandise Mart.

Her advice to gift shops is to hit high above the tastes of the consumer.

What are her credentials as a critic?

Adman David Ogilvy once paid this compliment: "Fitz is probably the most successful admaker in the history of retail advertising."

she was reared in Wisconsin and her business career started at Marshall Field & Co. in 1926.

In a new book, "Macy's, Gimbel's and Me," published by Simon & Schuster, Miss Fitz-Gibbon gives some advice to copywriters:

"Sharpen your powers of observation. Learn to look at a thing as if you had never seen it before in your life. Most people, young and old, seldom really look at a thing.

"They see through a film of prejudices, which is why they express themselves in old clichés and hackneyed stereotypes."

Bernice, naturally, favors retail advertising over national advertising.

"Agency (created) advertisements," she observes, "often have a strange unreality and seem to float in a never-never land. Agency talent seems to poke along so slowly and there's no sell in the ad. It has all been washed out by the interminable revisions caused by howling to the client, nagging, revising and revising the revisions, compromising."

"The prospect for an enormous crop has been estimated by good weather in the absence of any British harvest. Speculators have been fluctuating in the long position. The selling was started by trade interests on a scale down."

Some new prices have been stepped up by farmers' refusal to sell less quantities of soybeans, while area and in deep crushing still show an actual price decline. There was some fear of September by brokers who forecast increased commercial interests.

Weather in Winnipeg has had a depressing effect in the soy oil unit in the case of oils, hedge selling and weakness in corn have influenced prices.

The Range				
	Open	High	Low	Close
WHEAT				
Sept.	1.4775	1.4740	1.4675	1.4740
Dec.	1.5475	1.5440	1.5375	1.5440
Mar.	1.6175	1.6140	1.6075	1.6140
May	1.6875	1.6840	1.6775	1.6840
Jul.	1.7575	1.7540	1.7475	1.7540
SOYBEANS				
Sept.	1.2915	1.2880	1.2815	1.2880
Dec.	1.3515	1.3480	1.3415	1.3480
Mar.	1.4115	1.4080	1.4015	1.4080
May	1.4715	1.4680	1.4615	1.4680
Jul.	1.5315	1.5280	1.5215	1.5280

Livestock

proached by the powerful Sheraton chain of hotels to counter the dominance of Trader Vic's within competitor company, Hilton. The growth of his business gave rise to a new company called "Steve Crane Associates", which opened new restaurants of the same style in numerous cities. These restaurants would also make history, and with the new name Kon-Tiki, inspired by the very famous adventure of Thor Heyerdahl, they would spread far and wide to Montreal, Portland, Cleveland, Boston, Waikiki and Dallas; a total of nine venues adding up to an investment of \$4 million. The focus on cocktails was greater than ever. Ray Barrientos, barman at *The Luau* and trainer of the new *Kon-Tiki* bartenders, told how they had to change the recipes of many of the drinks due to the large variety of



THE LUAU
IMAGES OF THE
EXTERIOR AND
INTERIOR OF
THE FAMOUS
RESTAURANT.

rum available.

Kon-Tiki's success was such that it could be comfortably compared to the inimitable *Trader Vic's* in terms of drinking and dining. The glitz of the *Kon-tiki's* décor mirrored the exuberant personality of Steve Crane. The luxury finishings, his eccentric attire and the exclusive overall

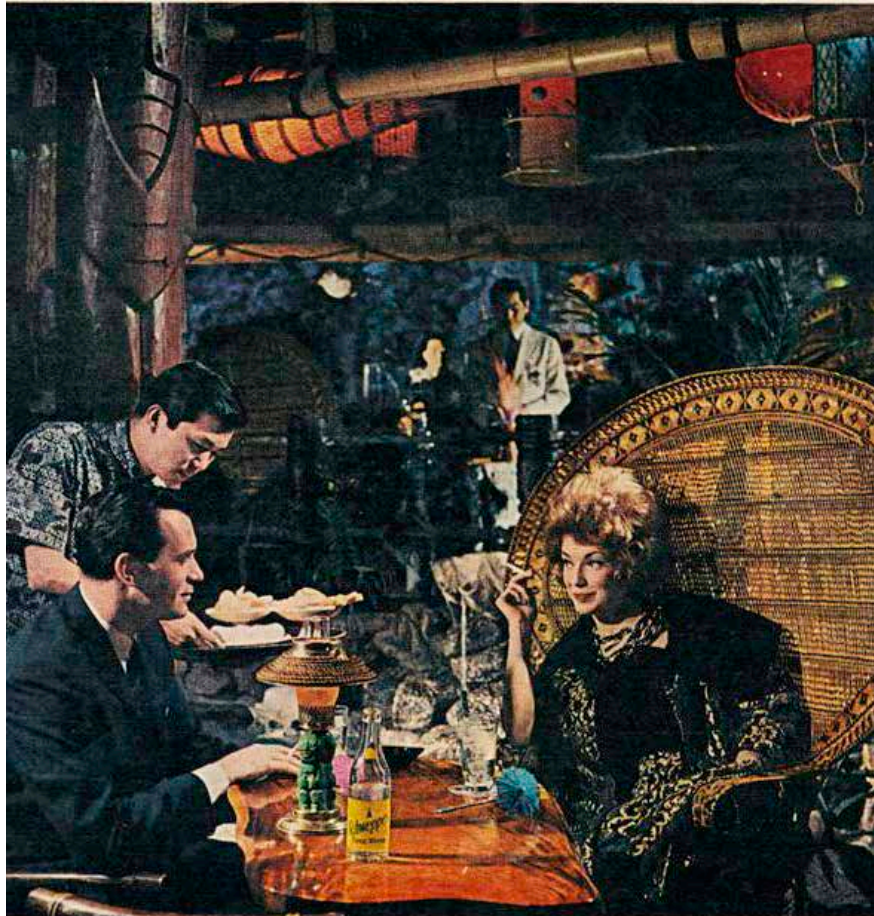
image was a distinguishing mark of his success and equal only to Vic's. In 1959, the clubs in Portland alone managed to turnover an average of \$750,000. Five percent of that went straight into Crane's pocket. It was in fact in Portland, probably due to the cutthroat competition of *Trader Vic's*, that Crane's *Tiki* was most successful, not just because of the structural prominence of the venue, but also thanks to two bartenders who had trained under Ray Buhen: Matt and Vince Esimo, the brothers of Bob, a collaborator and supervisor of Ray's when opening the *Kon-Tiki's*.

The Luau and the *Kon-Tiki's* were among the first great venues to represent the Tiki craze during its second era. Their success was such that some of the venues used an incredible 240 bottles of alcohol per night, all to replicate the by-then historic drinks of Don Beach. The management of the clubs mirrored that of an industrial chain applied to bars. The entire "production line" of cocktails and

food was designed to maximise profits. The décor became increasingly flashy, with ice sculptures, flowers and orchids, Tiki mugs made by Crane himself, ensuring that customers were increasingly captivated for quite some time. Until at least in some cities, like Chicago for example, where competition among Tiki restaurants was very high, they were forced to focus on providing ever higher levels of quality, speed and excellence. This was made possible by hiring numerous extra staff and adding special features such as telephone plug points on every table.

Success was enjoyed for a number of years, but with the decline of Tiki culture, a new generation shunned the fake Polynesian style so passionately that it came to a definitive end. While Vic's acumen was able to save a few of the venues from closure, *The Luau* closed its doors definitively after 26 years. The property was sold for \$4 million and the building was knocked down to create a car park. The *Kon-Tiki's* however, which were still owned by the Steve Crane Association, changed their cuisine to French and Italian. Despite the fact that Crane was adamant he would open another Luau in a new location, as confirmed by his daughter in the writings of Jeff Berry, the very able entrepreneur had already foreseen that it would be impossible. Despite this, being the successful company that it was, in 1978 the SCA closed its books with sales amounting to more than \$9.5 million.

But the end was nigh. The new Hollywood stars did not even know who Steve was. The lack of high-level public relations and the desire for a style that was made up of light food and drinks did not at all mix with exotic cocktails and Poly-



In the Kon Tiki Room, Montreal, Schweppeslovers enjoy the tonic mixer with the international reputation.

nesian cuisine. Like Don and Vic, Steve too had to concede that it was the end of an era. Steve Crane, who suffered from anaemia, died on 6 February 1985 at just 69 years of age in Pauma Valley, surrounded by the love of his ex-wife, Helen Demaree.

Gianni Zottola

THE RECIPE

KONTIKI MAI TAI

INGREDIENTS

- 3/4 lime juice
- 3/4 orange juice
- 3/4 honey mix
- 1/4 tsp ginger syrup
- 1 1/4 Puerto Rican rum
- 1 1/2 Appleton Amber Rum
- 6 drops Pernod
- 1 dash Angostura
- 4 oz ice

Method: flash blend.

Garnish with mint and a slice of pineapple.



PALLINI
- ITALIA -