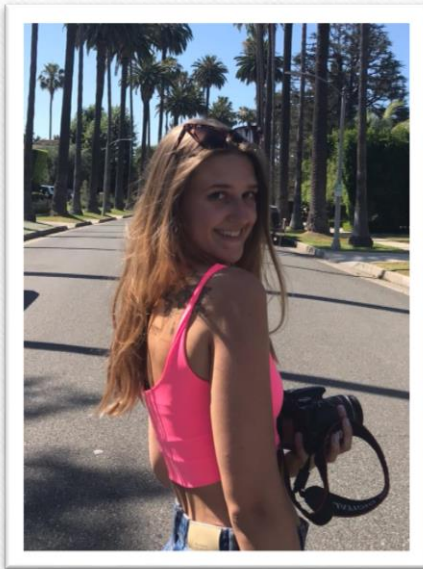


Shake your life!



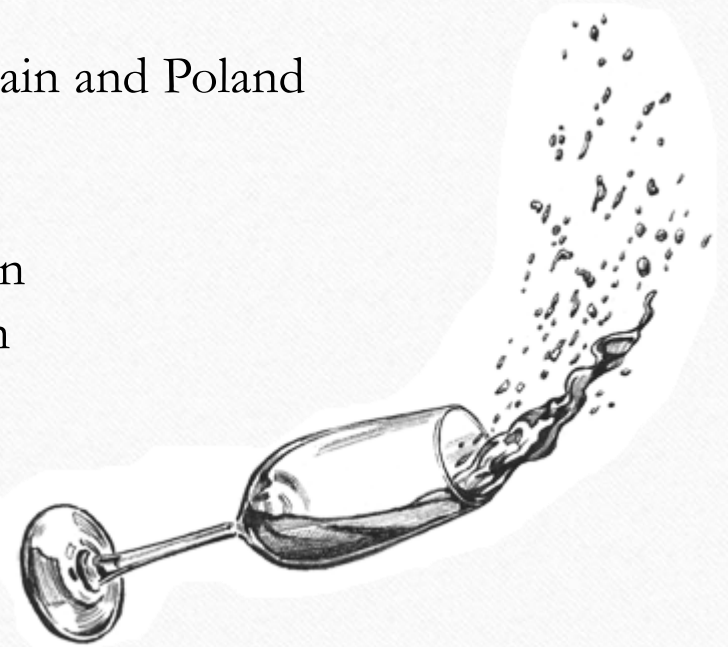
INTRODUCTION

Career background



Chiara Gambaro

- Hotel Management school
- Exchange program students, Spain and Poland
- Erasmus, England and Spain
- Rebelot Cocktail Bar, Milan
- Clontarf Castle Hotel 4*, Dublin
- Hilton Conrad Hotel 5*, Dublin
- Nebbia Restaurant, Milan





Rebelot





Clontarf Castle





Conrad Hilton

NEBBIA



BARTENDER'S TOOL KIT

Before the early 2000s, even the most serious bartenders used the cheap, disposable bar tools found at restaurant supply stores. Our profession had been underequipped for decades because the once-thriving barware largely disappeared during Prohibition and has since struggled to rebuild itself. However, even though our trade toiled in the cocktail Dark Ages throughout the second half of the twentieth century, American cocktail culture (and its tools) did find its way to other parts of the world, most notably Japan, where it flourished, evolved, and begat its

own arsenal of neoclassical gear. These amazing Japanese bar tools, made specifically for cocktails, spawned an industry-wide fascination with Japanese technique that's still going strong





Pint glass



Stemmed glass



Yari glass



Paddle glass

MIXING GLASSES

SHAKERS

Cobbler shaker



Boston shakers



Parisian shaker

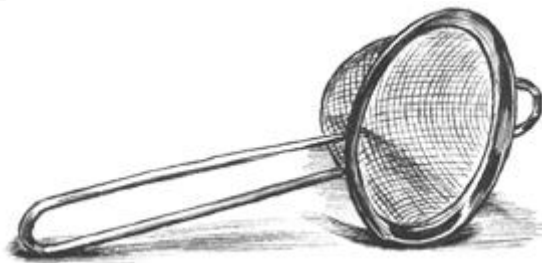
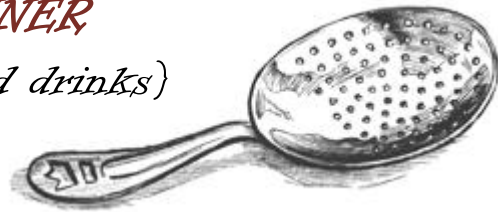


HAWTHORNE STRAINER

(for straining shaken drinks)

JULEP STRAINER

(for straining stirred drinks)



CONE STRAINER

(for double straining drinks)

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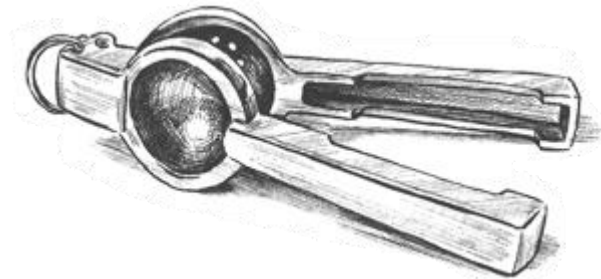


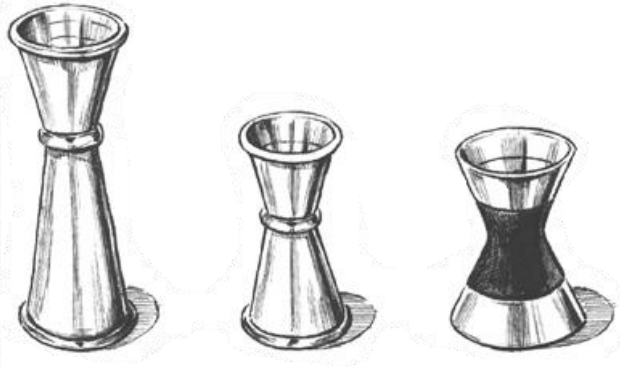
MUDDLER

*(for muddling herbs, fruit,
and sugar cubes)*

CITRUS JUICER

(for juicing ... what else?)





JIGGERS

{for precisely measuring spirits,
fresh juices, and syrups}

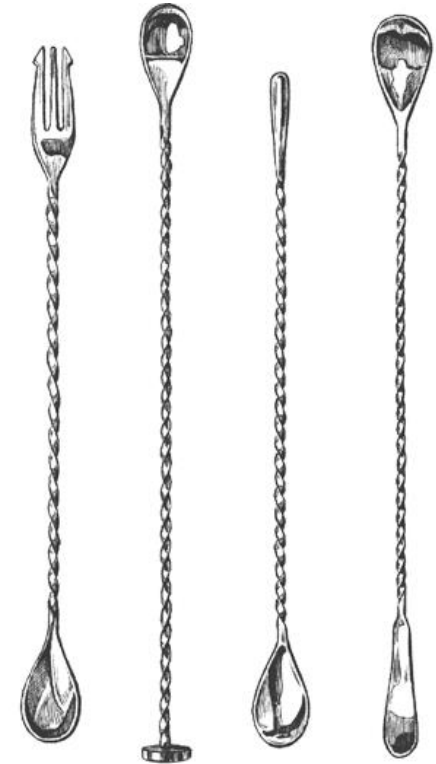
DASHER BOTTLE

{for precisely measuring bitters,
tinctures, and other small-volume
ingredients}



SPEED POURER

{for ensuring flow of liquid is
consistent from every bottle}



BAR SPOONS

{for stirring mixed drinks}

1. Japanese 2. European 3/4. American



Coupe



V martini



Highball



Punch bowl



Nick & Nora



Port



Fancy fizz



Fizz

GLASSWARE



Champagne flute



Single rocks



Double rocks



Snifter



Ceramic coconut



Pilsner



Julep tin



Tiki mug

GARNISHES



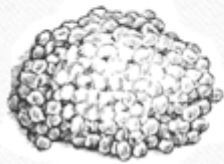
ICE



Kold-Draft



Block ice



*Crushed or
Pellet ice*



Punch ice

CORKSCREW



BOTTLE OPENER



Spirits: Vodka, Gin, Tequila, Rum (light and dark), Whiskey, Bourbon, Mezcal, Absinthe, Brandy, Vermouth (dry and sweet), etc..

Liquors: Amaretto, Kahlua, Midori, Sambuca, Tia Maria, Triple Sec, Blue Curacao, Jagermeister, etc...

Mixers: Angostura Bitters, Cream, Milk, Coffee, Syrups, Grenadine, Cordials, Egg, Maraschino, Various Bitter, Tabasco, Worcestershire sauce, etc...

Soft-drinks: Coke, Ginger ale, Tonic water, Soda water, Lemonade, Orange juice, Ginger beer, etc...

STIRRING VS. SHAKING



- If a cocktail contains any opaque or cloudy ingredients, such as fruit, egg or cream, it should be shaken-vigorously.
- Conversely, if a cocktail consists entirely of transparent ingredients like spirits, vermouth, sweeteners, bitters, and so on; it should be stirred.

Why? It all comes down to texture. With a shaken drink, you're looking to liven up the ingredients and add texture to the drink via air bubbles and emulsification. 'you are trying to wake the cocktail up, not send it to sleep'.

Stirring a cocktail, on the other hand, is intended to chill and dilute a drink without adding any air bubbles. The finished drink should have the mouthfeel of extremely cold silk, smooth over the tongue and down the throat.



OTHER TEQUINCHES

- BUILDING (Negroni)
- ROLLING (Bloody Mary)
- BLENDING (Daiquiri)
- LAYER (Irish coffee)
- MUDDLE (Mojito)



Jerry P. Thomas

"Professor"



- He is considered “the father of American mixology”.
- He opened a saloon below Barnum's American Museum; the first of four saloons in New York City.
- After running this first bar, Thomas went on the road for several years, working as the head bartender at hotels and saloons.
- He was well known for his showmanship as a bartender: he developed elaborate and flashy techniques of mixing cocktails.
- In 1862, Thomas finished *Bar-Tender's Guide* the first drink book ever published in the USA.

ILLUSIONIST



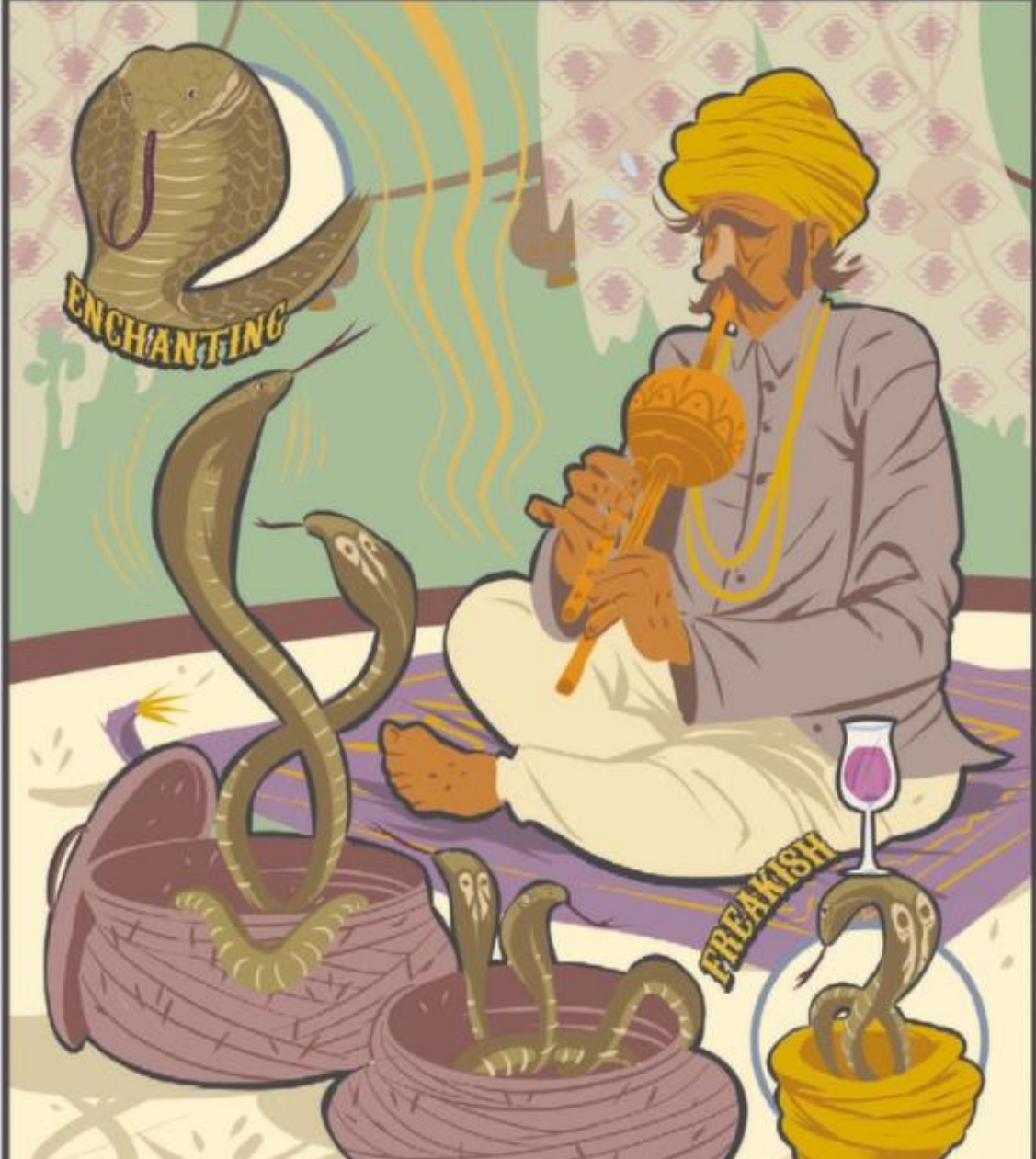
ABRACADABRA

- GIN
- PINO MUGO
- RESIN LIQUOR
- ELDERFLOWER
- LEMON
- SUGAR
- LAPSANG TEA



€9.00

SNAKE CHARMER



#3310

- RUM
- INDIALERNUM
- ORANGE
- LIME
- BITTER
- MINT
- PANELA SYRUP



€9.00

SHOWMAN



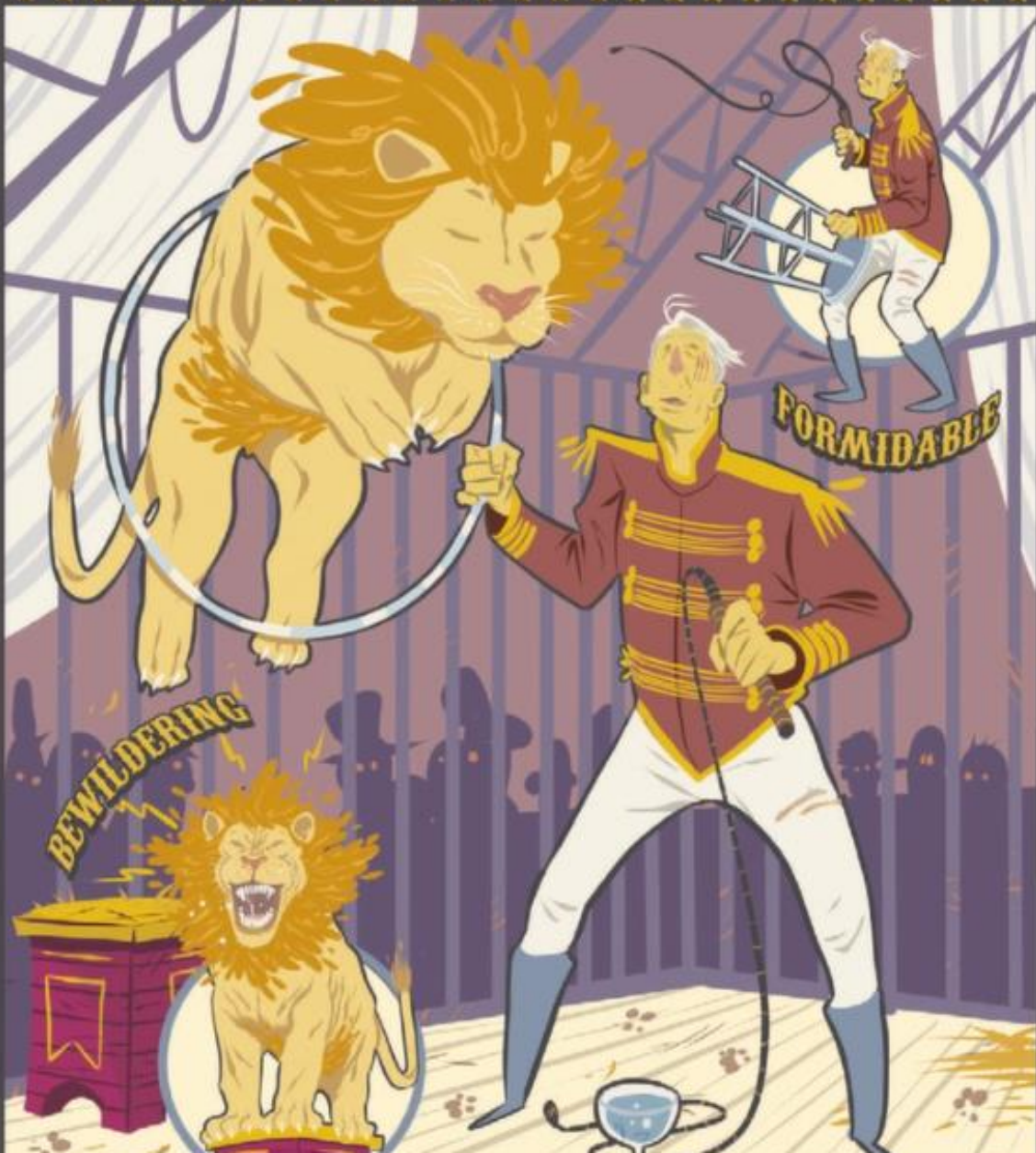
SHOWMAN

- CAMPARI
- APERITIVO ZUCCA
- EXOTIC INFUSION MIX
- GRAPEFRUIT
- TONIC WATER



€9.00

THE LION TAMER



WHIP AND STOOL

- WHISKY
- GINGER
- PIMENTO
- HERBAL LIQUOR
- PEAR
- LEMON



€9.00

BOLLICINE E VINI



BOLLICINE



ITALIA

- Prosecco, Casa Coste Piane €28,00
- Prosecco Superiore Extra Brut, Bele Casel €26,00
- Franciacorta Prima Cuvèe, Monterossa
(Chardonnay, Pinot bianco, Pinot nero) €40,00
- Franciacorta Brut, Santa Croce
(Chardonnay 90%, Pinot bianco 10%) €32,00

FRANCIA

- Atmosphères, Jo Landron
(Pinot noir 20%, Folle Blanche 80%) €32,00
- Champagne Brut, Gustave Goussard
(Pinot noir 100%) €65,00
- Champagne Blanc de Noir Brut, Benoit Lahaye
(100% Pinot noir) €95,00
- Champagne Longitude, Larmandier Bernier
(100% Chardonnay) €90,00
- Champagne Grand Cuvèe, Krug
(Chardonnay, Pinot Noir, Pinot Meunier)

BIRRE

-Beck's-vol. 5%
Pilsner tedesca dal gusto caratteristico e deciso

€5,00

-Löwenbräu original-vol. 5,2% -33cl
Aroma dolce e biscottato con note amare

€5,00

-Corona-vol. 4,5% -35,5cl
Messicana rinfrescante da gustare con lime

€6,00

-Punk ipa-vol. 5,6% -33cl
IPA agrumata dal carattere fragrante e deciso. Dissetante

€6,00

-Goose IPA-vol. 5,9% -33cl
IPA dagli aromi di agrumi e un deciso finale luppolato

€6,00

-Franziskaner Hell-vol.5% 50 cl
Weiss dal sapore rinfrescante con aromi floreali e speziati

€6,00

-Birra del Borgo -33cl
Birrifacio artigianale originario di Borgorese, piccolo paese in provincia di Rieti, al confine fra Lazio e Abruzzo. In base alla disponibilità stagionale vi offriamo le loro curiose proposte.

€6,00



Corona

BECK'S

STUZZICHINI



E DELIZIE

FOOD

BRUSCHETTE €4,00

Pomodori Cherry, Capperi e Olive Taggiasche
Cherry Tomatoes, Capers and Taggiasche Olives

Mortadella, Gorgonzola e Pistacchi tostati
Mortadella, Gorgonzola Cheese and Roasted Pistachios

Salsiccia di Bra (cruda) e Cime di Rapa
Bra Sausage (raw) and Turnip Greens

Peperoni Arrosto, Salsa Verde e Acciughe
Roasted Peppers, Green Sauce and Anchovies

IL POLPO €10,00

Pane turco, Polpo Arrosto, Straciatella,
Cavolo Nero e Maionese al Lime
Turkish Bread, Roasted Octopus, Straciatella Cheese,
Black Cabbage, Mayo Lime



SALUMI E CARCIOFI IN CONSERVA €10,00

Charcuterie and Artichokes in Oil

SELEZIONE DI FORMAGGI, €10,00

BATTUTA DI FASSONA

Di Franco Cazzamali
Fassona meat tartare
by Franco Cazzamali

€16,00



BURRO E ACCIUGHE Butter and Anchovies €5,00

HUMMUS
&
PITA
€7,00

FALAFEL
& TZATZIKI
SAUCE
€5,00

SALMONE AL SESAMO CON VERDURE



LE POLPETTE DI UGO €12,00

Meatballs



€12,00

IL BURGER

Macinato di Manzo, Cheddar, Pomodoro,
Insalata, Salsa HM e Patate Fritte
Ground Beef, Tomato, Salad, Cheddar,
HM Sauce and French fries

IL TOAST

Parma Ham and Cheese €6,00

€6,00

VEGGIE SANDWICH

Melanzane Arrosto, Burrata,
Hummus, Pomodorini Confit
Roasted Aubergines, Burrata
Cheese, Hummus, Tomatoes

PATATINE

con Maionese al Lime
Home made chips and
mayo lime

€4,00



SPADELLATA DI VERDURE

Pan Roasted Vegetables



NO. 11

THE MOJITO

*Crafted long ago by Sir Francis Drake and championed by
David "Mister Mojito" Nepove*

MOJITO

10 to 15 fresh mint leaves, plus 1 sprig for garnish

2 oz/60 ml white rum, such as Appleton Estate or
Rhum Barbancourt

1 oz/30 ml fresh lime juice

1 oz/30 ml Cocktail Syrup (page 59)

2 oz/60 ml seltzer

Lightly muddle the mint leaves in a highball glass, then
pour in the liquid, add ice, and stir. Garnish with the
mint sprig and sip with a smile.



MANHATTAN

1½ oz/45 ml Old Potrero rye whiskey

¾ oz/20 ml Italian vermouth

3 dashes aromatic bitters, homemade (see page 104)
or store-bought

Brandied cherry or expressed orange peel for garnish

Pour the liquid into a mixing glass, add ice, stir forty times,
then strain into a cocktail coupe and garnish with
either the cherry or the orange peel.

The Pied Piper bar in the Palace Hotel is the spiritual home of the Manhattan here on the Left Coast. The Manhattan was the signature cocktail bespoke by the master “Cocktail Bill” Boothby when he held forth within this glorious room after its reopening (following the earthquake and fire) in 1907. Boothby so loved his Manhattans that he couldn’t help tinkering with the boozy delight. His evolution of this fabled cocktail inside the Palace drew the crème of San Francisco to New Montgomery Street, seven blocks south of the Bank Exchange Saloon, to sip what became known as the Boothby cocktail. What did Boothby do to his Manhattan? He finessed a smart play on the proportions and added a splash of the finest Champagne.

The best hour to climb atop a stool in the Pied Piper, your elbows comfortable on the old wooden bar top as you stare up at the original Maxfield Parrish painting above it, is precisely when the bar opens: 11:30 A.M. You’ll order a Manhattan, or if you’re one of the folks in the know, you’ll ask for a Boothby cocktail. As the barkeep stirs your drink, take the time to reminisce on how one of history’s great bartenders stirred this same drink in this same room beneath the same Parrish painting. By 11:37, you’ve had several perfect sips of your Boothby and your day is already seeming a lot brighter.

In February 1998, I was living in Seattle, where I spent one spontaneous night meeting and then traversing the downtown with three women from New York City. We dropped into a little *bohème* joint called the Pink Door. There was a stage, though no one sang. There were mismatched sofas of Victorian origin, marble-topped tables, and chandeliers, and the waitresses bore artisanal tattoos on their arms. The three ladies, Rosalie, Paige, and Justine, and I sat down on one of those Victorian couches and each of them chimed up, one after the other: “Maker’s Mark Manhattan, please.” My order was less alliterative: “The same.”

I was twenty-three years old at the time and didn’t know what a Maker’s Mark Manhattan was. Was it similar to a Harvey Wallbanger or a Long Island iced tea? I wondered. Then again, in 1998, I didn’t know what those cocktails were either.

The thoroughly tattooed waitress arrived with a tray of four large, brown yet bracingly clear cocktail glasses and set them on the table before us. Then together, we raised those Manhattans to our mouths. I endeavored to do so in such a way so as to appear experienced, though I very much felt a virgin. The ladies each took a demure sip, then set their

respective cocktails down and picked up the conversation where it had left off. But, I . . . I did not. My Manhattan remained gripped in my hand, held aloft, floating just below my chin as the sweet and chilled burn coated my tongue and then ran down through my chest and tickled my toes. Oh, the Manhattan! I remained that way, a bit wide-eyed, I imagine, and altogether enlightened. I dared not have another sip, fearing the magic that lay inside the glass. But then, sensing that Rosalie, Paige, and Justine wouldn’t notice, I nearly bit at the side of the glass, opened my mouth wide, and poured back the delight, gulping down the whiskey, vermouth, and bitters.

Until that moment inside the Pink Door, I had understood a cocktail to be something of juice, both tall and cloying, and never something bracing, never boozy yet altogether balanced, never enlightening and delicious. In that moment, I sensed, and then understood, that a change had taken place and that I was no longer the same man. I ordered another Manhattan, then a third. I picked up the tab and later exited the Pink Door taller than when I had arrived. In that unforeseen sip, I had learned to drink; something was given to me and something else was taken away. I laughed to myself, thinking, sensing that I was just a bit older, more experienced. I went to bed that night wondering what great moments lay ahead, still tasting that perfect cocktail, that Manhattan.

Inside the Palace, the Pied Piper leads the way. You’ve had several Boothbys during the early lunch hour and each has gone to your head. The Champagne lifts the whiskey to the very tippy top of your brain and then sticks around to dance a bit more. Cocktail lore says that the Boothby was created right here at the height of the woman’s suffrage movement, just before Prohibition. The Palace always hosted the most famous in the land—politicians of every sort, renowned actors and wealthy railroad barons, men and women alike. The Boothby cocktail suited its environs. It was a gorgeous sight to behold, and, most important, a drink that all could agree on, sip after decadent sip.



Boothby Cocktail

By "Cocktail Bill" Boothby

1 oz/30 ml American whiskey

1 oz/30 ml Italian vermouth

Dash orange bitters

Dash aromatic bitters, homemade (see page 104) or store-bought

1½ oz/45 ml sparkling wine

Expressed orange peel for garnish

Pour the whiskey, vermouth, and both bitters into a mixing glass, add ice, stir forty times, then strain into a cocktail coupe. Top with the sparkling wine, stir lightly again, and delicately garnish the masterpiece with the orange peel.

Prize Filly

By Duggan McDonnell

1½ oz/45 ml rye whiskey

½ oz/15 ml Punt e Mes vermouth

½ oz/15 ml maraschino liqueur

3 dashes orange bitters

3 dashes aromatic bitters, homemade (see page 104) or store-bought

Expressed orange peel for garnish

Pour the liquid into a mixing glass, add ice, stir forty times, then strain into a cocktail coupe and garnish with the orange peel.

Revolver

By Jon Santer, courtesy of Prizefighter

2 oz/60 ml bourbon

½ oz/15 ml coffee liqueur

2 dashes orange bitters

Expressed orange peel for garnish

Pour the liquid into a mixing glass, add ice, stir forty times, then strain into a cocktail coupe and garnish with the orange peel.

AROMATIC BITTERS:

JUST A DASH FOR HEALTH AND FOR TASTE

In the early days of San Francisco, the local bars and restaurants were lousy with bitters. Everywhere you looked, handbills advertised commercial bitters that promised to cure your ills and delight you at the same time. Not surprisingly, the fast-growing city at the edge of the Pacific attracted some of the brightest apothecary minds in the world, along with a few charlatans. Salutaris Bitters, Cholera Antidote Bitters, African Stomach Bitters, Cassin's Grape Brandy Bitters, Old Dr. Rosenbaum's Bitters, McManman's Celebrated Stomach Bitters, Hostetter's Bitters, Lacour's Sarsaparaphere Bitters, Alex von Humboldt's Celebrated Stomach Bitters, Dr. Boerhaave's Celebrated Stomach Bitters, and Calisaya Bitters—all were among the commercially successful bitters of the day, all of them produced in San Francisco.

Bitters are essentially concoctions come together by the maceration of herbs, roots, and spices in alcohol to extract their virtues; it's then easier for the imbiber to receive any medicinal benefit from the various herbs after a slug or three of the bitters. They can be extraordinarily bitter on the palate, or they can be sweetened and taste rather like a spiced liqueur. In this case, the word *bitters* refers to the ingredients rather than the final product.

Young San Francisco was a boomtown whose denizens held much disposable income and in which drinking what you liked was a way of life—a privilege that was enjoyed from early morning until night. However, disease was rampant, and the water not yet pure. Long before Mary Poppins sang that a spoonful of sugar helps a bit of medicine go down the gullet, the residents and mixologists of San Francisco understood that the pharmacy and the saloon were connected. On the Barbary Coast, men took their medicine like a man does and should, in a glass full of something delicious and intoxicating. The lively mix of so many cultures and customs and the offloading of the many flavors of the world onto the docks meant that drinking delicious bitters for health (and fun) began almost immediately in San Francisco, and it has not slowed since. Indeed, the early popularity of locally bottled bitters undoubtedly led to the City's later love affair with amari (see page 80).

Barkeeps these days curate a lovely selection of bitters made around the world and also feature their own concoctions made in-house. But the foundation of bitters, we should all remember, is not only how they taste; it is also how they improve and revitalize the drinker's day. Nick Kosevich, cofounder of the Bittercube line of cocktail bitters and bar savant for San Mateo's Mortar & Pestle, shared with me the following simple recipe for

ON WHISKEY

CHICAGO

America has had a love affair with whiskey since the colonial era, with George Washington building his own distillery in 1797. The United States is a land of many golden valleys, and whiskey making began as a very personal, local spirit. The whiskey in Pennsylvania was different from the whiskey in Virginia or Carolina and certainly different from what was found down in Kentucky and Tennessee. The source of grain was different, the actual pot still and stylistic preferences it could yield were different, and the branch—or river—water used to produce it and to cut the moonshine to aging and, later, to bottling strength was also different.

According to local history, hundreds of distilleries were producing whiskey in California by the Gay Nineties. The word *bourbon* originated in the East, specifically in the state of Virginia, where Bourbon County was. (Today, Bourbon County, now much smaller, lies in the state of Kentucky.) But in those early days of San Francisco, before the Pacific Railroad Act of 1862 and the building of the transcontinental railroad, a bottle of bourbon was nowhere to be seen. Even when the rails

opened in the 1870s, whiskey that was produced in the East largely remained in the East.

Before the storied valleys of Napa, Sonoma, and even Lodi and Livermore were planted under vine, grain was grown in them, much of it rye. The local distilleries used local crops and shipped their finished barrels locally, as well. But that was where the quality control stopped.

In those days, whiskey was the lowest common denominator of spirit. When we read of saloons in the Wild West and of cowboys yelling for whiskey, they might as well have been hollering “Hooch! Booze! Just something alcoholic in my cup, now please!” Worse than moonshine, it was the precursor to bathtub gin. Because grain was so prevalent, whiskey became the ubiquitous, though not preferred, tippie of the American West. The connoisseurship of American whiskey didn’t begin until the end of the nineteenth century. Before then, much of the whiskey available in the West was tainted by saloon keepers—cut with water, colored with prune juice, fortified with other spirits, infused with

chiles or even gunpowder—to stretch the volume and ferocity of every barrel. Unfortunately, because the public had not developed a palate for finer whiskey, many saloon keepers were quick to take advantage. But then came “Cocktail Bill” Boothby, who fell in love with, and then sought to incorporate, true, better whiskey into his cocktails.

These days, American whiskey has never tasted better. The renaissance in craft whiskey, and thus the renaissance in whiskey drinking in the United States, can be directly traced to San Francisco and Fritz Maytag of Anchor Brewers and Distillers. On December 9, 1994, the fine folks at Anchor, led by Maytag, filled their first barrel of 100 percent rye whiskey. It was something revolutionary, as rye wasn’t popular in those days, and not a single rye whiskey produced in the United States was 100 percent rye. Twenty years later, America is in the midst of a boom in rye, bourbon, and craft whiskeys; and San Francisco, ever the innovative capital, led the way.



QUARANTINE COCKTAIL

INGREDIENTS:

- 45 ml DRY GIN
- 15 ml LEMON JUICE
- 40 ml GREEN APPLE JUICE
- 22 ml **GINGER SYRUP**

Pour dry Gin, lemon juice and ginger syrup into a mixing glass, add ice, shake then strain into a tumbler glass filled with ice at the end add green apple juice. Garnish with green apple wheel or whatever you prefer.



HOME-MADE GINGER SYRUP

Peel ginger then grate it all, weight the pulp and add the same weight of water (es. 150gr pulp add 150gr water). Mix both ingredients in a saucepan, bring to the boil then let it rest for 5min. Weigh the liquid and add same weight of sugar, gently stir the sugar and liquid until most of the sugar has dissolved.