ESSENTIAL COCKTAIL

The

THE ART OF MIXING
PERFECT DRINKS



CLASSIC FAVORITES * NEW INGREDIENTS * MODERN TECHNIQUES



THE ART OF MIXING PERFECT DRINKS

CLASSIC FAVORITES . NEW INGREDIENTS . MODERN TECHNIQUES



PHOTOGRAPHS BY DAVID KRESSLER





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The Craft of the Cocktail



Dedicated to the memory of my good friend

GEORGE ERML





MANHATTAN



CAIPIRINHA



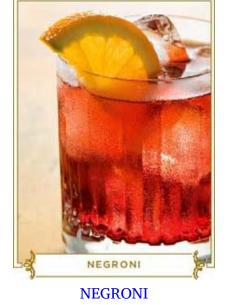
PINK LADY



COSMOPOLITAN



THE GIBSON





GROG



BLOOD & SAND



MINT JULEP

CONTENTS

Introduction

THE ESSENTIAL CLASSICS
THE ESSENTIAL MODERN CLASSICS
THE ESSENTIAL MARTINIS
THE ESSENTIAL SOURS
THE ESSENTIAL HIGHBALLS
THE ESSENTIAL TROPICALS
THE ESSENTIAL PUNCHES
THE ESSENTIAL SWEETS
THE ESSENTIAL INNOVATIONS

Appendix A: Basic Recipes
Appendix B: Garnishes
Appendix C: Glassware and Tools

Resources
Bibliography
Acknowledgments
Index



INTRODUCTION

In 1985 when I went to work for restaurateur Joseph Baum, first at Aurora Restaurant and later at the Rainbow Room in New York City, he was looking for a classic bar program featuring authentic recipes made with fresh, quality ingredients. The menu I developed at the Rainbow Room Promenade Bar included drinks that had not appeared on a menu since the 1930s, as well as a changing seasonal component. The menu caught the attention of the press and then the public, igniting a spark around the city and eventually around the country. We were on the way to the return of the essential cocktail with real ingredients and classic recipes, but this time there was a twist. Ingredients usually found only in the kitchen began to find their way into the cocktail. First a basil leaf and a strawberry, mashed together with a bit of lemon, honey, and gin. Then more exotic ingredients like hot chiles and yuzu-lemon juice, until at some restaurants it became hard to tell the garde manger station from the bar.



In those years, I used the lore and history of the cocktail to give young bartenders a sense that they were part of a real profession, a profession that had a history. The cocktail is one of the first truly American culinary arts and I wanted these guys to take pride in that heritage. The stories of classics, like the Manhattan and the Collins, the daiquiri and the Jack Rose, gave these guys a way to connect with their customers and

infect them with their newfound enthusiasm for the great American cocktail. The stories also provided some small compensation for the rigorous preparation and attention to detail they had not been required to master as mere "beverage transporters," a term author Brian Rea once used to describe the post-Prohibition bartender.

The lore and history of the cocktail has been brought into sharp focus by the liquid archaeology of authors like David Wondrich and Eric Felton. Their meticulous research has revealed a culture of the barroom not unlike that of the bars in New York City where I spent years honing my craft—a culture that birthed and nurtured the cocktail into the strapping youth it is today. But as cocktails evolve, one essential element remains constant: they must taste good. A good bartender has to master the skill of crafting recipes that appeal to a wide audience while also understanding how to adapt each drink to the individual preference of the guest.

The Essential Cocktail is a cocktail handbook with recipes that work. Having said that, cocktail recipes are often just starting points. In the 1882 Bartenders Guide, Harry Johnson observed that "the greatest accomplishment of a bartender lies is his ability to exactly suit his customer." What makes the cocktail unique in the culinary landscape is its relationship with the customer. A cocktail is much more personal than the main course of a restaurant meal. Aside from a few classics chiseled in stone, people want to fiddle; they want to personalize their drink. In all my years working as a waiter (prior to being a bartender), I was never instructed by a customer on how the chef should prepare his hollandaise sauce, but, with very few exceptions, people have a lot to say about the preparation of their Bloody Mary, Manhattan, old-fashioned, and even the ultimate classic cocktail, a dry martini.

I have fine-tuned the recipes to find versions that will appeal to a wide swath of humanity—but not by dumbing them down. In fact a simple short list of ingredients can challenge the skills of the best bartenders even more than a complicated concoction. Simple does not mean easy. And I love that we have come full circle to a time when people can appreciate subtlety and excellence in their cocktails, a fact due in a large part to bartenders returning to the craft of the cocktail.

The Essential Cocktail has a simple mission: to enable every bartender, whether amateur or professional, to master the essentials—those hundred or so drinks that are the fundamental building blocks of the bar—along with another hundred important variations. The list embraces the original pre-Prohibition classics like the Bronx, the old-fashioned, and the mint julep; modern twentieth-century classics like the margarita and the Cosmopolitan; the martini in its various guises; sours like the Collins and the mojito; tropical classics like the mai tai; punches like sangria; after-dinner sweets like the

Alexander; and, for good measure, the contemporary innovations that are an absolute must for forward-thinking bartenders, including those that take advantage of culinary ingredients, foams, and other approaches that were unheard-of a mere decade ago. Throughout the book I have included many of my original drinks and adaptations of classics, which are identified with asterisks.

These recipes are more than just a handful of ingredients poured into a glass. A bartender must learn to understand ingredients: what works and what doesn't work, and he or she must understand technique, garnish, and proper glassware. The sours entry, for example, supplies the reader with a formula that can be adapted to different flavor additions, kind of like a base sauce in cooking. There's also history and lore, anecdote and advice. After learning about each drink, the reader will be able to prepare it with confidence and maybe even tell a story or two. So this book does not offer recipes for 1,000 or 1,500 or even 2,500 drinks. Instead I present a master class on how to make the great cocktails, make them right, and most important, skillfully craft them to the individual's taste. A finely crafted cocktail is a marriage of creativity, history, and expression. So roll up your sleeves and immerse yourself in this simple, culinary pleasure.



ABSINTHE DRIP • ADONIS COCKTAIL • BLACK VELVET • BLUE BLAZER
BOBBY BURNS • BRONX COCKTAIL • CHAMPAGNE COCKTAIL
CHAMPAGNE PICK-ME-UP • CLOVER CLUB • EAST INDIA COCKTAIL •
FLIP

JACK ROSE • MANHATTAN • MINT JULEP • OLD-FASHIONED
PIMM'S CUP • POUSSE CAFÉ • ROB ROY • SAZERAC
TODDY • WARD EIGHT

A lot of romance is associated with Prohibition—this was the Roaring Twenties of flappers in speakeasies, of Fitzgerald in New York and Hemingway in Paris, of bootleggers. People often think Prohibition was the classic era of cocktails, but nothing could be further from the truth. Although there was indeed a lot of drinking during the dry era, it was of bathtub gin and watered-down rum, mixed up in basements and served without ceremony.

The classic era of the cocktail was, in fact, the half-century that preceded Prohibition—from 1862, when Jerry Thomas published the first cocktail book, to 1912, by which point the Drys had made real inroads and Prohibition was already the law in two-thirds of the states. Punches, juleps, and slings had survived from the colonial era, and, with the addition of bitters, a new category was born, called *cocktails*. The industrial revolution also made the public bar possible with inexpensive ice made by machines, water saturated with gas, and beer pushed through lines and out of taps. Finally, the influx of European immigrants—particularly Irish and German—to the urban centers of the Northeast added an essential component: the longstanding tradition of communal drinking. And so the modern bar was born.

In these modern bars, the martini and the Manhattan were invented, as were the old-fashioned and the Rob Roy. As the number of bars grew and the culture of cocktails flourished, the invisible hand of market forces added its own fuel to the fire by turning homemade concoctions or unknown imports into widely available commercial products: fruit liqueurs and syrups, cordials and specialty spirits, American whiskey. As these ingredients spread across the land, bartenders got more creative in using them, and the profession flourished. This was the classic era, a time of invention and excitement, a time when the cocktail was king.



ABSINTHE DRIP

ABSINTHE DRIP

After the first glass, you see things as you wish they were. After the second, you see things as they are not. Finally you see things as they really are, and that is the most horrible thing in the world. —OSCAR WILDE

There was a time in the nineteenth century when absinthe was one of Let the most popular alcoholic beverages in the world. Although it is still illegal in many countries, absinthe has experienced a rebirth as the European Union relaxed laws controlling its manufacture and sale. A large part of absinthe's appeal was its religiously observed ritual of consumption in the Drip. A small shot of the strongly flavored and incredibly potent (130-to 140-proof) liquor was placed in a glass. A special absinthe spoon—nearly flat, with very little concavity, perforated, and often ornately decorated—was set over the glass. A sugar cube was placed in the spoon. And then water was dripped onto the cube, melting the sugar into the drink, where the addition of these drops of water would turn the clear green absinthe into a cloudy yellow, sweetened and slightly diluted. With premium absinthes, though, sugar was often considered unnecessary, and the Absinthe Drip was then made using a special glass with a reservoir, replacing the spoon; cold water poured into this reservoir would slowly drip down into the absinthe.

INGREDIENTS

2 ounces absinthe or absinthe substitute (see Ingredient Note)

1 or 2 lumps of sugar, to taste

Put the absinthe and 1 cube of ice in a good-sized tumbler. Place an absinthe spoon (a flat spoon with little holes in it) across the top of the

glass and set 1 or 2 lumps of sugar on the spoon. Now pour water, drop by drop, on the sugar. The water melts the sugar, sweetens the drink, and lowers the alcohol level. Serve in a cloud of unfiltered cigarette smoke, preferably wearing a beret.

INGREDIENT NOTE

Absinthes and Substitutes

The ritual of the Absinthe Drip can still be undertaken today with one of the many absinthe substitutes. Pernod and Ricard, both from France, are the most popular and widely available. In the nineteenth century, the Pernod family bought the original absinthe recipe from its inventor, and today's Pernod tastes more like anise; Ricard, a popular Marseilles pastis, tastes more like licorice. Both of these are much sweeter than absinthe, and they are often served like premium absinthe with simply water, no sugar. Herbsaint, originally from New Orleans but now distilled in Kentucky, is our own perfectly fine American absinthe substitute. Absente, made in France using southwood, a variation of wormwood, is a high-quality 110-proof liqueur that closely approximates the original; less sweet than Pernod and Ricard, it is one of the best substitutes for making the Absinthe Drip.

Interestingly, a New Orleans chemist named Ted Breaux recently bought two of the 1,100-liter stills, manufactured in 1901, that had been used to make the early-twentieth-century Pernod recipe for absinthe. Breaux has fired up these old stills, along with eight smaller ones, in Combier, France, and started making absinthe

again. Breaux is using the same stills in the same town, using the same ingredients and often from the same sources as the original recipe did 150 years ago—he chemically analyzed a pre-ban bottle of Pernod Fils, which he bought at auction. Ted's company, Jade Liqueurs, produces a few bottlings, all based on original formulas that he researched and chemically matched; these products are quite easy to find online. In 2007, Ted started distributing a bottling called Lucid Absinthe Supérieure, which is the first absinthe in nearly a century that's 100 percent legal in the United States—legal to sell, legal to buy, legal to drink, and more and more widely available at retail every day—because Ted figured out a way to provide the wormwood-oil flavor impact without any trace of the actual wormwood. (When Ted isn't making absinthe, he's an environmental microbiologist.)

ABSINTHE

In the few decades before it was internationally banned, absinthe was probably the most famous spirit in the world. It was thought of as an aphrodisiac and as medicine (it was prescribed by doctors to control fever), and was known as *la fée verte*—"the green fairy." Absinthe was strongly flavored with anise and had lighter notes from herbs including mint, coriander, chamomile, and something called wormwood, which, when taken in large quantities, was believed by some to attack the nervous system—sometimes fatally. (But wormwood too was originally thought of as medicine; the

name, from the Middle Ages, refers to its use in drawing worms out of the digestive tract.) Absinthe was also thought to be the primary cause of the spread of alcoholism in France and a cause of epilepsy and suicide. It was rumored to be the fuel behind Vincent van Gogh's insane decision to lop off his own ear. And so it was banned —first in 1907 in Switzerland, where it was invented and manufactured, then in the United States in 1912, and finally in France, which gave up the green fairy in 1915.

As it turns out, contemporary chemists have proven that wormwood and absinthe could not have been guilty of the crimes with which they were charged; more likely, the drinking problems in France were caused by the utter lack of regulation in the industry—and hence the dangerous byproducts that could be found in many distilled spirits—combined with absinthe's very high proof.

ADONIS COCKTAIL



The Adonis was named for a long-running play that debuted on Broadway in 1884, about an Adonis statue that comes to life. The recipe below is my own variation, adapted from the classic to showcase Vya vermouth, which I think is the first American-made vermouth with character. Winemaker Andy Quady, of Madera, California, came up with the premium apéritif ten years ago, and it drives some spice into this twenty-first-century Adonis. I'd never serve Vya in a dry martini because it's not the traditional flavor and it would put off the traditional martini drinker. But on its own, or in a complex drink with other flavor notes, such as the Adonis, it's an intriguing, highly original apéritif. The sherry to use here is the dry style, called *fino*, as opposed to the fuller, usually sweeter *oloroso*.

INGREDIENTS

1 ounce Vya dry vermouth

½ ounce French dry vermouth

½ ounce fino sherry

1 ounce fresh-squeezed orange juice

2 dashes of Gary Regan's Orange Bitters No. 6

Flamed orange peel, for garnish Nutmeg, for grating, optional

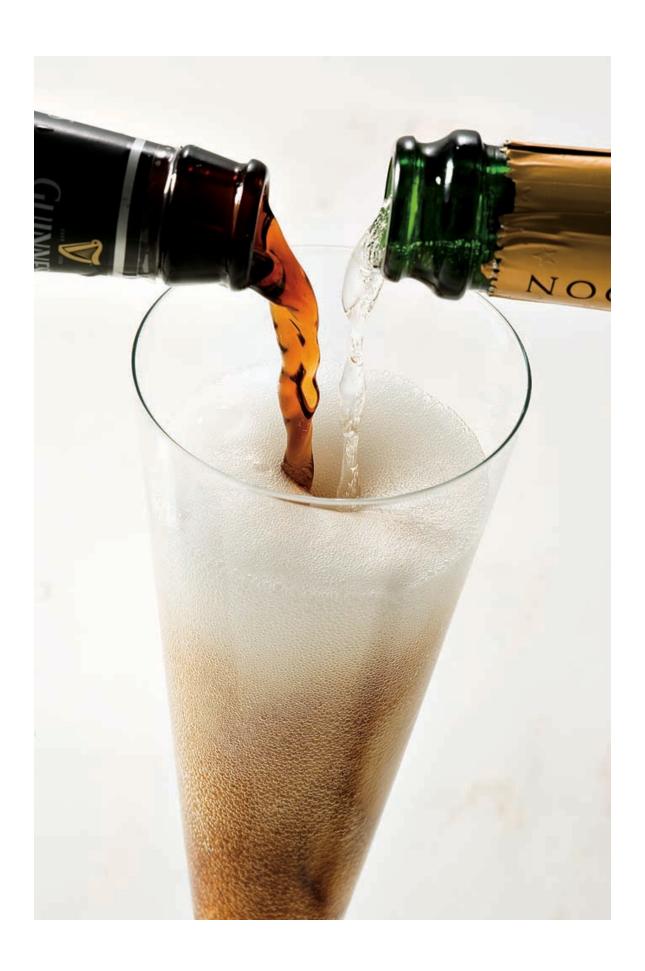
Combine the Vya and dry vermouths, sherry, orange juice, and bitters in a mixing glass with ice and shake well. Strain into a chilled cocktail glass and garnish with the orange peel. Grate nutmeg over the top of the drink, if desired.

INGREDIENT NOTE

Bitters

This recipe calls for Gary Regan's Orange Bitters No. 6, which is definitely *not* Angostura bitters. Angostura and Peychaud's bitters, the two most widely known and available types, are bitters in the very real sense of having a flavor profile whose strongest note is the bitter herb gentian. Orange bitters are dominated by an orange flavor that's surrounded by sharp herbal notes. Bitters of any type impart strong flavor from little volume, and the different varieties are not at all interchangeable. So be forewarned that the word(s) in front of *bitters* are just as operative. For this recipe, Gary Regan's No. 6 is what I've been using, but you might also try Angostura's recently released, long-awaited orange bitters, which have received genuine rave reviews—not a surprise, given that their aromatic bitters have been unmatched in intensity, flavor, and favor for 180 years.

BLACK VELVET



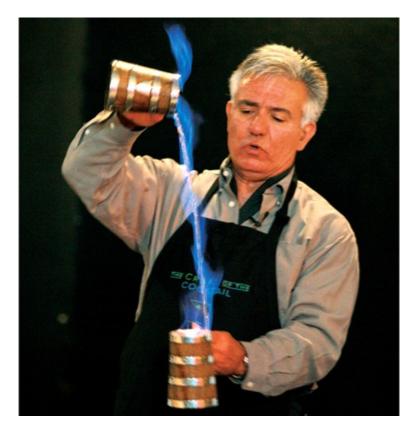
I n 1861, the death of Queen Victoria's husband, Prince Albert, set off a ■ long period of deep mourning in the British Isles; they even draped their Champagne in black, hence the name Black Velvet. I have to admit the Black Velvet is not now and never has been a wildly popular drink in the United States, but it has always been drunk overseas, especially in the United Kingdom. The British have a long, strong tradition of mixing beers, ales, and stouts with one another and with other alcoholic beverages, such as in the Black and Tan (stout with ale). Stout is a rich, dark ale-style beer. To make stout, ale yeast is used, and the brew topferments at a higher temperature and quicker than beers made with lager yeasts. Ales can be light, like wheat beer, or very dark, like stout; the difference is the degree of barley roast. Stout is made from barley roasted until it's almost black, creating a very dark beer, perfect for shrouding your Champagne. And for most people the word stout means Guinness, the revered Irish brewery founded in 1759 by Arthur Guinness in Dublin. As unlikely as this combination of stout and Champagne sounds, David Embury explains in his 1949 book The Fine Art of Mixing *Drinks*, the result is "something like molasses and horse-radish. Actually, it is excellent. The champagne cuts the heavy, syrupy consistency of the stout, and the stout takes the sharp, tart edge off the champagne. Each is the perfect complement of the other. Be sure, however, that you use (a) a good bottling of the stout, (b) an extra-dry champagne—preferably a brut or nature."

INGREDIENTS

Guinness stout

Champagne

In a pilsner beer glass—or a silver tankard, if you've got one lying around—slowly pour together equal parts stout and Champagne.



BLUE BLAZER

BLUE BLAZER

kay, I have to be honest: You're not going to make this drink at unless you're a professional who's practicing for a competition or a really insane amateur with a death wish. Why? First, it's made by pouring a stream of fire back and forth. Second, it's made by pouring a stream of fire back and forth. Otherwise, it's merely a variant of a toddy; the entire point of the Blue Blazer is the show of mixing it aflame. This show was first put on by Jerry Thomas, author of the first cocktail book and the godfather of my trade, who, according to legend, invented the Blue Blazer at the Occidental Hotel in San Francisco for a lucky prospector. This customer showed up at the bar carrying both a large ingot from the vein he'd hit and the bluster that comes from newfound fortune. He demanded, "Make me something special." Thomas went back to the kitchen, concocted the Blue Blazer, emerged to the bar, and served this dramatic show. The prospector drank it down hot, pronounced it a potent and spectacular success, and a legendary cocktail was born.

INGREDIENTS

1 teaspoon white sugar or less, to taste

1½ ounces boiling water

1½ ounces scotch, warmed

Lemon twist, for garnish

Into a London dock glass—a stemmed glass meant to hold port or Sauternes but that works nicely for hot or warm mixed drinks—spoon the white sugar. Heat two silver-lined mugs using hot water. When they're nice and hot, pour the boiling water into one mug and the

warmed scotch into the other. With a long-handled match (like a fireplace match or a nice-sized kitchen match), ignite the scotch; note that the scotch can also be lit with a flamed lemon peel, giving the opportunity for a bit more showmanship. Lower the lights. Pour the flaming scotch into the hot-water mug, then back into the now-empty other mug. Pour the flaming mixture back and forth a few times, partially to mix the drink but mostly for the pure drama of it. Each time the liquid is poured back and forth, carefully increase the distance between mugs—that is, if all precautions have been taken and you're feeling confident in your technique. Finally, pour the flaming mixture into the London dock glass, garnish with the lemon twist, and serve with a racing heart and immense pride.

TECHNIQUE NOTE

Avoiding Immolation

THE TOOLS: Because you're igniting alcohol and handling it while it's on fire, you need the proper vessel, which is called, with uncanny appropriateness, a Blue Blazer mug. This is a mug that's lined on the inside with Sheffield silver, which has a high tolerance for heat, and has an insulated handle (the mug can't be *all* silver, or it'd immediately heat up too much to touch), a feathered rim (which allows you to pour cleanly without any dribbling), and a mouth wide enough to be a decently sized target. You probably won't find a bona fide Blue Blazer mug, but to avoid the emergency room, please do find a heat-resistant vessel with a feathered lip, like a Pyrex measuring cup. (I once tried this with a pair of silver creamers, and the flame flew up my hands.) Practice pouring water back and forth to make sure it doesn't dribble, and test for

adequate insulation from boiling water.

THE INGREDIENTS: When Thomas invented the drink, 100 percent malt scotch was the only whiskey available from Scotland; blended scotch was still twenty years in the future. Scotch was expensive in the United States and thus not very popular, and the English really despised it, so it was a special ingredient at the time. Thomas specified Islay malt, the strongest, smokiest, peatiest of the malt scotches. Now, of course, scotch whiskey doesn't seem that remarkable, but the distinction is still important. When you're lighting your whiskey on fire and drinking it hot, you want it to be a good scotch and barrel-strength, which ignites more readily. And when using cask-strength scotch, pour the hot water and whiskey into the same mug; the overproof whiskey will ignite, even when not warmed in advance.

THE FLOOR: That's right—the floor. Of the room you're standing in to mix the Blue Blazer. That floor should be neither wood nor carpet; you want to be standing on a nice inflammable tile or some such.

THE FIRE EXTINGUISHER: Must be nearby.

THE LIGHTS: Okay, so now you're ready—you have the right vessels and ingredients, you've practiced, your friend has the fire

extinguisher at the ready. Now turn the lights down so everyone can see this pyrotechnic feat; alcohol burns with a pale blue flame and is difficult to see in normal room light. When this pour is done properly in a dark room, it makes a wonderful show. With the lights on, though, it's wasted effort.



BOBBY BURNS



Before the Waldorf merged with the Astoria and moved uptown and over to Park Avenue, it stood on the Fifth Avenue site now occupied by the Empire State Building and was home to the cocktail palace and most famous pre-Prohibition bar in America, the Big Brass Rail, the watering hole for the robber barons and politicians and anyone else who ran New York City. It wasn't unusual to find Andrew Carnegie and John Jacob Astor sharing a drink at this bar, which had an oyster counter at one end and a cigar concession at the other. It was here that the Bobby Burns was invented—named for the Scottish poet and served on Robert Burns Day. Don't skip the shortbread cookie garnish. It's traditional, it's Scottish, and it's delicious.

INGREDIENTS

2 ounces Highland malt scotch

34 ounce Italian sweet vermouth

½ ounce Benedictine

Shortbread cookie, for garnish

Stir the scotch, vermouth, and Benedictine in a mixing glass with ice. Strain into a chilled cocktail glass and garnish with the cookie on the side.

INGREDIENT NOTE

Benedictine

This liqueur is about to celebrate its five hundredth anniversary. How's that for brand longevity? It was first made in 1510 by the Benedictine monk Dom Bernard Vincelli, who lived in a fortified castle under the protection of the Duke of Normandy in the city of Faecamp. The Benedictine monks, like those of many other monasteries, disappeared during the anti-Catholic post–French revolution period. Then, in 1836, a wine merchant in Faecamp by the name of Alexandra LeGrand unearthed the Benedictines' recipe for a liqueur made from twenty-seven herbs and spices (among them hyssop, melissa, cinnamon, and thyme) infused in grain alcohol and then aged for two years in oak casks. The result is a light yellow liqueur with subtle herbal aromas and a sophisticated flavor that mixes well with brown spirits like brandy, bourbon, and scotch. By 1937, one of the top cocktails at 21—which itself was one of the top bars in the world—was brandy mixed with Benedictine. Not surprisingly, this popularity caught the eye of the makers, who were not thrilled about losing half the sale of every drink that was, in essence, a showcase for their product. So they decided to bottle the product that became known as B&B-Benedictine and brandy, pre-mixed in the bottle.

Let other poets raise a fracas

A'bout vines, an' wines, an' drunken Bacchus

An' crabbit names an' stories wrack us

An' grate our lug

I sing the juice Scotch bear can mak' us,

In glass or jug.

—ROBERT BURNS,

from "Scotch Drink"



Until a few decades ago, it was not uncommon for high-end hotels to have their own bourbon, privately bottled and labeled. In the case of the Hotel Bel Air in Los Angeles, where I worked from 1979 to 1984, the private label was Jim Beam bourbon, which went into this variation of the Bobby Burns, which was one of our house cocktails.

INGREDIENTS

2 ounces bourbon

3/4 ounce Benedictine liqueur

Dash of Angostura orange bitters

Stir the bourbon, Benedictine, and bitters with ice. Strain into a chilled cocktail glass, with no garnish. Or serve in a rocks glass over ice, also with no garnish. *Note:* According to the regulars, the senior bartender at the hotel for thirty years prior to my arrival, Spence, dashed this drink with DeKuyper orange bitters, a tradition I continued until the day I emptied the last bottle and ordered another. The senior steward, exhibiting no tolerance for my obvious ignorance, gleefully announced that the stuff hadn't been made in years.

BENEDICTINE FOAM

The conservative makers of Scotch whiskey might balk at the idea of turning spirits to foam just to experience another texture. But then again, they also balk at drinking scotch with ice! Here, I pull the Benedictine flavor out of the cocktail (and of course omit it from the liquid part of the recipe) and reconstruct it as a foam ingredient on top of the drink. See here for more information on making foam—you'll need some equipment.

Using the ½-liter cream canister will make enough foam for 15 to 20 drinks

2 gelatin sheets, each 9 x 2¾ inches

½ cup superfine bar sugar

6 ounces Benedictine

2 ounces emulsified egg whites

Place the empty ½-liter canister with the top unscrewed in the refrigerator to chill; do not put it in the freezer. Fill a saucepan with 10 ounces water and place over low heat. Slowly stir in the 2 gelatin sheets, dissolving them completely. Turn off the heat, add the sugar, and continue to stir until dissolved. Let cool. Add the Benedictine and the egg whites, mix well, and fine-strain the mixture into a metal bowl; place the bowl in an ice bath, and stir occasionally until the mixture is cold.

Add 1 pint of the mixture to the canister. Screw the cap on very well, making sure it is completely tightened. Screw in the cream charger; you will hear a quick sound of gas escaping, which is normal. Turn the canister upside down and shake very well, and

the foam is ready.

Store in the refrigerator between uses. Before each use, turn the canister upside down and shake well. Then hold the canister almost completely upside down and gently put pressure on the trigger mechanism, applying the foam slowly over the top of the drink, working from the inside rim of the glass in a circular fashion to the center. When the canister is empty, hold it over the sink and engage the trigger to be sure the gas is completely spent. Remove the top and clean according to the manufacturer's instructions.

BRONX COCKTAIL

You're out of town. You're wearing your best suit, and your shoes are freshly shined. You haven't yet closed the deal, but you now know that tomorrow you will. So although it's premature to order the celebratory Champagne, it's exactly the right moment to order a traditional stiff drink at the five-star hotel's bar, taking your first deep, worry-free breath in what seems like forever. And so you shoot your cuffs, rest your wingtip on the brass foot rail, and order a Bronx, just like the fat cats did from Johnny Solon, who supposedly invented the Bronx at the Waldorf. Hold your chin high when you order your Bronx and imagine a long bar with no stools, a cigar counter at one end and an oyster counter at the other, and Wild Bill Hickok, in town for the Wild West Show, elbow to elbow with you at the Big Brass Rail.

INGREDIENTS

1½ ounces gin

½ ounce Italian sweet vermouth

½ ounce French dry vermouth

1 ounce fresh-squeezed orange juice

Dash of Angostura bitters, optional

Orange peel, for garnish

Combine the gin, sweet and dry vermouths, orange juice, and bitters in a mixing glass with ice and shake well. Strain into a large cocktail glass and garnish with the orange peel.

ORANGE BITTERS FOAM

The Bronx has always presented a bit of a challenge for the bartender when it comes to figuring out how much juice to use in the drink. Early recipes indicate that juice was a very small part of the recipe, but at the Rainbow Room I quickly discovered the drink was popular only if I used at least 1 ounce orange juice. In a retooled twenty-first-century version I use the foam recipe below and reduce the amount of juice in the cocktail itself from 1 ounce to ½ ounce, providing the rest of the orange-spice flavors with the topping. For advice on making foam, including the equipment needed, see here.

Using the ½-liter cream canister will make enough foam for 15 to 20 drinks

- 2 navel oranges
- 2 gelatin sheets, each 9 x 2¾ inches
- ¼ cup superfine bar sugar
- 4 ounces fresh-squeezed orange juice, strained
- 2 ounces emulsified egg whites
- 3 ounces Grand Marnier
- 10 dashes of Angostura orange bitters

Carefully cut away large sections of the orange peels with as little

pith as possible. Set aside.

Place the empty ½-liter canister with the top unscrewed in the refrigerator to chill; do not put it in the freezer. Fill a saucepan with 8 ounces water and place over low heat. Slowly stir in the 2 gelatin sheets, dissolving them completely. Turn off the heat, add the sugar, and continue to stir until dissolved. Let cool. Add the orange juice, egg whites, Grand Marnier, and bitters, and mix well. Twist the reserved sections of orange peel over the mixture, expressing the oil into the mixture, and stir to combine. Strain the liquid through a fine strainer into a metal bowl; place the bowl in an ice bath to chill.

Add 1 pint of the mixture to the canister. Screw the cap on very well, making sure it is completely tightened. Screw in the cream charger; you will hear a quick sound of gas escaping, which is normal. Turn the canister upside down and shake very well, and the foam is ready.

Store in the refrigerator between uses. Before each use, turn the canister upside down and shake well. Then hold the canister almost completely upside down and gently put pressure on the trigger mechanism, applying the foam slowly over the top of the drink, working from the inside rim of the glass in a circular fashion to the center. When the canister is empty, hold it over the sink and engage the trigger to be sure the gas is completely spent. Remove the top and clean according to the manufacturer's instructions.



SATAN'S WHISKERS



This variation of the Bronx, with the addition of Grand Marnier (why wouldn't you?), is adapted from the recipe of the Embassy Club in Hollywood, circa 1930.

INGREDIENTS

1 ounce gin

½ ounce Italian sweet vermouth

½ ounce French dry vermouth

½ ounce Grand Marnier

1 ounce fresh-squeezed orange juice

Dash of Angostura or orange bitters

Orange peel, for garnish

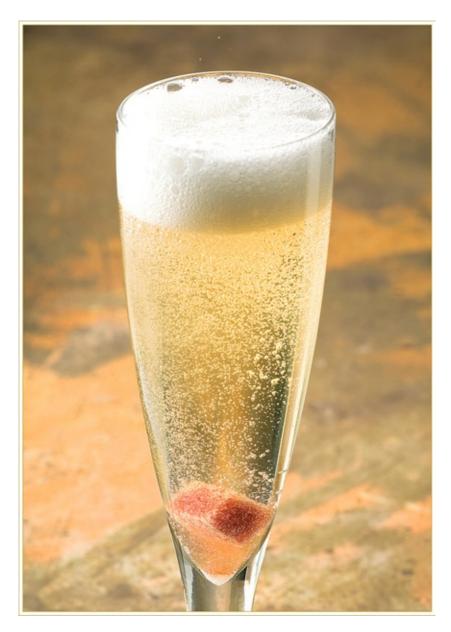
Combine the gin, sweet and dry vermouths, Grand Marnier, orange juice, and bitters in a mixing glass with ice and shake well. Strain into a chilled cocktail glass and garnish with the orange peel.

INGREDIENT NOTE

Grand Marnier

Grand Marnier is a younger cousin of the first orange liqueurs,

curação and triple sec, but quickly surpassed them to become, as David Embury notes in his book *The Fine Art of Mixing Drinks*, "the absolute king of all liqueurs." Grand Marnier is found primarily in cocktails, but can also be sipped neat after dinner.



CHAMPAGNE COCKTAIL

CHAMPAGNE COCKTAIL

What a magically sophisticated pairing of words—just saying "Champagne Cocktail" should make you feel civilized. This is one of the few original cocktails that appeared in the first (1862) edition of *How to Mix Drinks*, by Jerry Thomas, and the recipe has remained unchanged for nearly 150 years. The only difference is that in those days sugar cubes weren't available, so the recipe called for 1 teaspoon sugar. The cognac, which adds firepower, is a European addition, originated by the Café Royal in London; as a general rule, Americans don't use the cognac fortification. And the lemon twist, although traditional in America, is utter sacrilege in France and to Frenchmen no matter where they may be ordering their Champagne Cocktails. The French believe, with good reason, that the acid destroys the integrity of the fine wine. I include the peel only if the guest requests it.

The style bars of London employ a clever bit of business to make a show of the preparation by placing a small cocktail napkin over the mouth of the glass and setting the plain sugar cube on top of the napkin. The Angostura is carefully dashed over the cube, soaking it completely. Then the napkin is folded in half, creating a chute to drop the sugar cube into the glass.

INGREDIENTS

Sugar cube soaked in Angostura bitters

Champagne

Splash of cognac, optional

Lemon peel, for garnish, optional

Place the Angostura-soaked sugar cube in the bottom of a Champagne glass and fill with Champagne. This drink is sometimes topped with a splash of cognac and garnished with a lemon peel, but the former is usually done in England, and the latter is never done in France.

INGREDIENT NOTE

Champagne

It is called Champagne Cocktail, not Sparkling Wine Cocktail, so use the real stuff. Champagne is a region in the north of France, and this region's sparkling wine, produced since the end of the eighteenth century, is called *Champagne*, either blanc de blancs if made exclusively from chardonnay grapes or blanc de noirs if made from red wine grapes, usually pinot noir. Most Champagne is nonvintage, meaning the wines are a blend from different years. It is brut if dry, demi-sec if semisweet (literally "semi-dry"), and doux if sweet. Demi-sec used to be the most common type, but the drying out of Champagne, which began when Madame Clicquot (the widow, or *veuve*) made a concerted effort to appeal to the lesssweet-loving British palate, eventually surpassed the sweeter type. Sparkling wine is made elsewhere in the world—notably cava from Spain, prosecco and Asti in Italy, Sekt in Germany—and some of it is quite good, sometimes even great. But with the notable exception of the United States, which allows domestic sparkling wine to be mislabled "Champagne," the rest of the world reserves the capitalized word Champagne for the French wine that you should use for a proper Champagne Cocktail.

TOASTING

Although the Greeks were the first to raise a glass as a welcome gesture (actually, it was to prove the wine wasn't poisoned), it was the Roman tradition of putting toasted bread in wineglasses—to make mediocre wine more palatable—that gave us the phrase.

CHAMPAGNE PICK-ME-UP

I prey thee let me and my fellow have A haire of the dog that bit us last night.

—THOMAS HEYWOOD (1575–1641)

C hampagne is one of those alcoholic beverages you can enjoy any time of day, even in the morning. It sounds foreign today, but in the eighteenth and nineteenth centuries it was utterly commonplace to drink alcohol throughout the day, because water was often undrinkable and other nonalcoholic beverages were often of questionable potability. So spirits were often consumed beginning at breakfast. The lighter, less alcoholic ones, like the Champagne Cocktail, were sensibly taken earlier in the day. The crowd-pleasing recipe here is from the Ritz Bar in Paris, circa 1936. Because the sparkling wine here is mixed with a few other assertive ingredients, it's permissible to use something less rarefied than genuine Champagne.

INGREDIENTS

1 ounce VS cognac

1½ ounces fresh-squeezed orange juice

2 dashes of grenadine

3 ounces Champagne or other sparkling brut

Seasonal fresh fruit or berries, for garnish

Combine the cognac, orange juice, and grenadine in a mixing glass with ice and shake well. Strain over ice into a white wine glass and top up

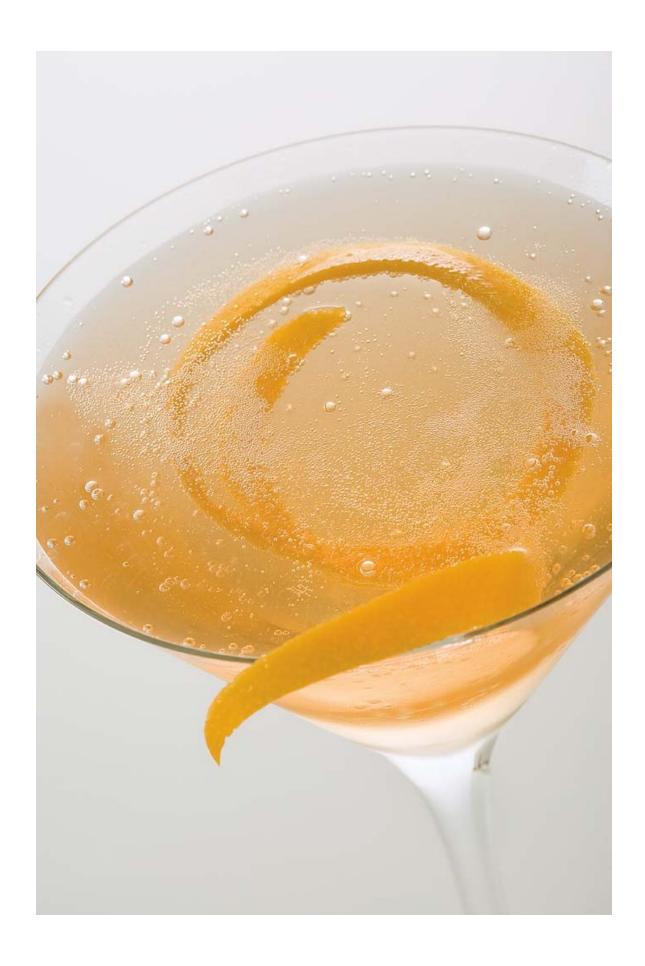
with the Champagne. Garnish with whatever fruit is freshest.

THE PICK-ME-UP

The hair-of-the-dog philosophy, though it sounds reasonable and certainly hints at a fun-loving life, is utter nonsense from a physiological point of view. The various degrees of hangover are all various degrees of alcohol poisoning. As David Embury pointed out in *The Fine Art of Mixing Drinks*, "You don't treat arsenic poisoning by taking more arsenic.... Why be so naïve as to imagine that you can cure alcohol poisoning by drinking more alcohol?" You can't, of course. The only way to cure a hangover is to get rid of the alcohol in your bloodstream, which more than anything is simply a function of resting and waiting.

While we're on the subject of overconsumption, allow me to speak to the responsibility a host has for his or her guests: It is the same concern a professional bartender must have by law, which is not to overserve customers. Alcohol begins to affect the human body only when it has left the stomach and entered the bloodstream. A host can do many things to slow that process. First, of course, is to reduce the speed with which the alcohol is consumed, and that a host or bartender can control, to a certain extent. Equally important is to fill the stomach with food and water to slow the progress of the alcohol to the bloodstream. I think a full glass of water should be served with each and every strong drink—a part of regular bar service that has been neglected in recent years.

And making food and water available to your guests will make for a better evening all around.





This is my tribute to the Ritz hotels of London, Paris, and Madrid, a cocktail designed as a sophisticated evening cocktail, not a pick-me-up. I substitute the great white cherry liqueur of the Adriatic and premium orange liqueur for the pick-me-up's grenadine, and add acid in the form of lemon. The Ritz Cocktail was the first drink that ever earned me national ink, in *Playboy* (1985). More than two decades later, I still think it's worth the ink.

INGREDIENTS

3/4 ounce cognac

½ ounce Cointreau

½ ounce Luxardo Maraschino liqueur

½ ounce fresh-squeezed lemon juice

Champagne

Flamed orange peel, for garnish

In a mixing glass, stir together the cognac, Cointreau, Maraschino liqueur, and lemon juice with ice. Strain into a large cocktail glass and fill with Champagne. Garnish with the flamed orange peel.



CLOVER CLUB

CLOVER CLUB

Yeats eyed the novel pink drink warily. At first, he was for waving it away. ... Yeats tasted the cocktail, and smacked his lips. Another taste. His eye gleamed and his face lighted up. But, to the surprise of his hosts, he declined to gulp. This thing must be taken slowly. It was filled with a variety of flavors, and it must be tasted all the way down to the bottom of the glass. So he just sat and sipped that Clover Club Cocktail. When wine was brought and proffered him, he waved it away. —ALBERT STEVENS CROCKETT, Old Waldorf Bar Days (1931)

This pre-Prohibition cocktail was the invention of the Bellevue-I Stratford Hotel in Philadelphia, which for a few early-twentiethcentury decades was one of the premier hotels in the world. The Bellevue-Stratford hosted something of a Friar's Club called the Clover Club, from the late 1880s until at least the First World War, and this sour-style drink was named for that group. The recipe here is modified from one in The Artistry of Mixing Drinks by Frank Meier (published in 1936 by the Ritz Hotel, Paris). Harry MacElhone, who worked at the Plaza in the early teens, used lime juice instead of lemon. If you add a sprig of mint before shaking, you get a Clover Leaf. And if raspberries are in season and you're in the mood for something extra-fresh, omit the grenadine and instead muddle a half-dozen fresh raspberries in the shaker with the simple syrup; also, increase the syrup to 1 ounce. Then add the rest of the ingredients, shake, and double-strain (first with a Hawthorn strainer to pour the drink out of the shaker, then with a julep strainer set over the glass to catch any raspberry seeds) into a chilled cocktail glass. Another twist: Ted "Dr. Cocktail" Haigh revealed the secret sister of the Clover Club, the original Pink Lady, made by adding ½ ounce applejack to the recipe here. One final variant: With the same 1½ ounces London dry or Plymouth gin, add 2 teaspoons apiece of both Noilly Prat white and Martini & Rossi red vermouths. Note that the

early-twentieth-century recipes used grenadine as the exclusive sweetener for the Clover Club and the Pink Lady. I added simple syrup because today we make larger drinks, and with the added sour ingredient it becomes necessary to help the grenadine and avoid a toosour drink.

INGREDIENTS

1½ ounces gin

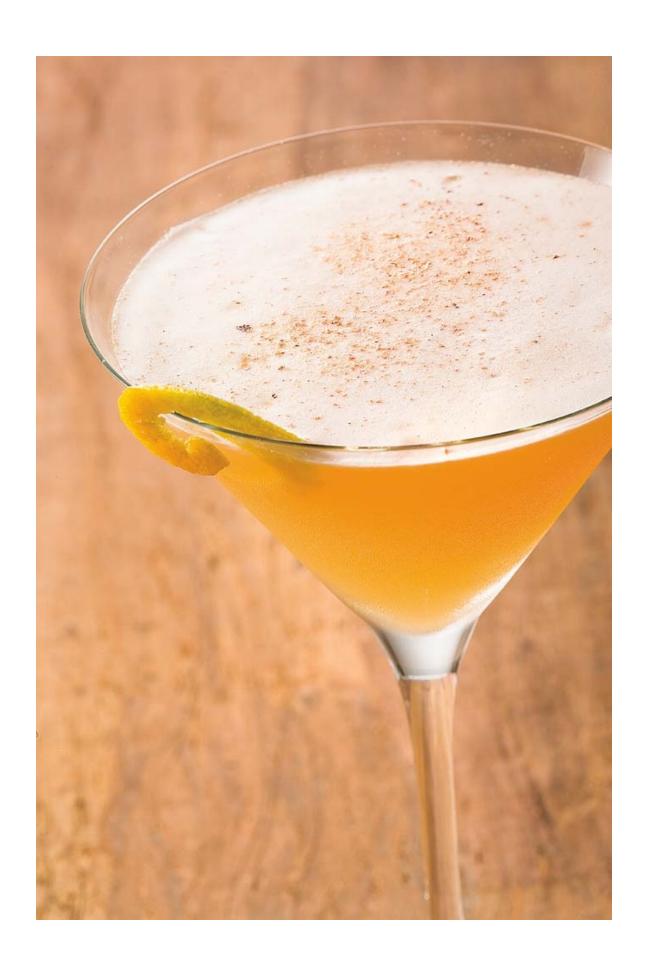
3/4 ounce simple syrup

3/4 ounce fresh-squeezed lemon juice

½ teaspoon grenadine

White of 1 small egg (see Ingredient Note)

In a shaker, combine the gin, syrup, lemon juice, and grenadine. In a small bowl, lightly whip the egg white. Add half of the whipped white to the shaker; save the other half for another cocktail. Shake vigorously—drinks with egg must be shaken harder and longer to emulsify the egg. Strain into a chilled cocktail glass.



EAST INDIA COCKTAIL

EAST INDIA COCKTAIL

In its day (that day was back when East India was a place) this was a very popular cocktail, and its recipe appeared in every cocktail book. The first version appeared in O. H. Byron's 1884 classic *The Modern Bartender's Guide* and called for red curaçao, which is now extinct (the white version is also high on the endangered spirits list), as well as for "1 wineglass brandy," which is not a measure we continue to use. Here is my version of the Byron recipe adapted with updated measures and with orange in place of the red curaçao.

INGREDIENTS

- 2 ounces cognac
- 1 teaspoon raspberry syrup
- 1 teaspoon orange curação
- 2 or 3 dashes of Angostura bitters
- 2 or 3 dashes of Luxardo Maraschino liqueur

Lemon peel, for garnish

In a mixing glass, combine the cognac, syrup, curaçao, bitters, and Maraschino liqueur with ice, and stir well. Strain into a cocktail glass, twist the lemon peel over the top, and serve.

PINEAPPLE-SPICE FOAM

In the 1980s, when I reconfigured the East India recipe at the Rainbow Room, I added some spice to the mixture. Two decades later, I reconfigured it again, delivering the same spice notes in a deconstructed version of a mid-nineteenth-century classic. When using this foam alternative, leave out the Angostura bitters, and of course you won't need to grate any nutmeg over the top. But you will need a foam canister. These are made by several manufacturers; I recommend Isi's Thermo Whip 0.5-liter canister. You'll also need two cream chargers. (See note for more on making foam.)

Using the ½-liter cream canister will make enough foam for 15 to 20 drinks

4 nutmeg berries, each broken into pieces

2 gelatin sheets, each 9 x 2¾ inches

½ cup superfine bar sugar

8 ounces unsweetened pineapple juice

2 ounces emulsified egg whites

3/4 ounce of Angostura bitters

Place the empty ½-liter canister with the top unscrewed in the refrigerator to chill; do not put it in the freezer. Fill a saucepan with 12 ounces water and place over low heat. Add the nutmeg berries, and simmer for 15 minutes. Then slowly stir in the 2 gelatin sheets, dissolving them completely. Turn off the heat, add

the sugar, and continue to stir until dissolved. Fine-strain the mixture to remove the solids. Let cool. Add the pineapple juice, egg whites, and the bitters, and stir well. Fine-strain the mixture into a metal bowl; place the bowl in an ice bath to speed up the chilling process.

Add 1 pint of the mixture to the canister. Screw the cap on very well, making sure it is completely tightened. Screw in the cream charger; you will hear a quick sound of gas escaping, which is normal. Turn the canister upside down and shake very well, and the foam is ready.

Store in the refrigerator between uses. Before each use, turn the canister upside down and shake well. Then hold the canister almost completely upside down and gently put pressure on the trigger mechanism, applying the foam slowly over the top of the drink, working from the inside rim of the glass in a circular fashion to the center. When the canister is empty, hold it over the sink and engage the trigger to be sure the gas is completely spent. Remove the top and clean according to the manufacturer's instructions.



TWENTIETH-CENTURY EAST INDIA COCKTAIL

This is from Harry Craddock's 1930 *Savoy Cocktail Book*, but I have taken the liberty of translating to ounces from Craddock's "parts," and I added the garnish.

INGREDIENTS

1½ ounces cognac

¼ ounce unsweetened pineapple juice

¼ ounce orange curação

Dash of Angostura bitters

Flamed orange peel, for garnish

Combine the cognac, pineapple juice, curaçao, and bitters in a mixing glass with ice, and shake well. Strain into a cocktail glass and garnish with the orange peel.



In 1999, more than one hundred years after Byron published his version of the East India Cocktail and fifty years after a guy named Bill Kelly published his in a book called *The Roving Bartender*, I decided to reinvent the East India. I called it the Millennium Cocktail in honor of the upcoming turn of the calendar and for the Millennium bottling by Courvoisier, which had hired me to create a drink for the special product. It was quite a bit juicier than the earlier versions, and had the additional garnishes of freshly grated nutmeg and a flamed orange peel. Soon after announcing my genius invention (pictured opposite), I learned of the prior versions, and I sheepishly acknowledged that I was not, after all, the inventor of this exceptional drink.

INGREDIENTS

1½ ounces Courvoisier Millennium cognac

1 ounce orange curação

1½ ounces unsweetened pineapple juice

Dash of Angostura bitters

Flamed orange peel, for garnish Nutmeg, for grating

Combine the cognac, curaçao, pineapple juice, and bitters with ice, and shake. Strain into a chilled cocktail glass and garnish by flaming the orange peel over the drink and dusting with freshly grated nutmeg.



€ FLIP €

F lips are a category of drinks dating from Shakespearean times, when it all started with a mixture of sherry, milk, and eggs called sherry sack posset. By the eighteenth century, Old World flips were pretty complex affairs. Both wine and beer were combined with eggs and all sorts of spices and milk. But when flips made the leap to New England, a strong spirit (usually rum) replaced the ale or wine. The drink was further simplified in the latter half of the nineteenth century to a combination of a spirit shaken with sugar and whole egg. All the spices were gone (save a dusting of nutmeg on top), as was the beer and the idea of shoving a scalding poker into the mix or cooking it over the hearth to create a hot drink. The modern American flip was cold. The most common versions were made with brandy, port, or sherry, though rum and whiskey were possibilities as well. No matter the liquor, this was a morning drink, an eye-opener, at a time when many drinks were thought of as appropriate for particular times of day—there was an egg in here, after all; it was practically breakfast on its own.

I can't say I've ever gotten a lot of orders for flips, but that doesn't mean I haven't served a lot of them. Back at the Rainbow Room, I used to suggest it with some frequency (especially if I had some spare egg lying around, left over from a fizz I'd just made). The flip is undoubtedly the forerunner of American eggnog, and, like eggnog, it's a perfect winter drink. I like to make it with sherry, but definitely not with the fino style, which is too dry and can't stand up to the egg and sugar. Instead, I use a rich oloroso or a nutty Amontillado. Dry sack (a misnomer if ever I've heard one, dry sack is not at all dry) or even a cream sherry like Bristol Cream would be good choices. And if you're going to make the flip with a strong spirit like cognac or whiskey, decrease the portion to $1\frac{1}{2}$ ounces.

INGREDIENTS

2 ounces sherry

½ large egg, beaten (see Ingredient Note)

1 ounce simple syrup

Nutmeg, for grating

Combine the sherry, egg, and syrup in a mixing glass with ice and shake long and hard to emulsify the egg. Strain into a London dock glass and dust with freshly grated nutmeg.

INGREDIENT NOTE

Eggs

The proper flip recipe calls for a small egg, but modern animal husbandry has made small eggs all but extinct in the United States. So find a medium egg and use three-quarters of it, or a large egg and use half. Either way, you're looking for about $1\frac{1}{2}$ ounces beaten egg.

Now, about eggs in general. All drinks made with raw eggs must be shaken twice as hard and twice as long as other drinks to completely emulsify the egg. And, of course, you must observe the standard health cautions. But note that eggs used in cocktails don't constitute the same hazard as raw eggs used in, say, a béarnaise sauce, because the alcohol and acid in cocktails kill many of the dangerous bacteria.



JACK ROSE

□ JACK ROSE □

Brett did not turn up, so about quarter to six I went down to the bar and had a Jack Rose with George the bar-man. Brett had not been in the bar either, and so I looked for her upstairs on my way out, and took a taxi to the Café Select. Crossing the Seine I saw a string of barges being towed empty down the current, riding high, the bargemen at the sweeps as they came toward the bridge. The river looked nice. It was always pleasant crossing bridges in Paris.

—ERNEST HEMINGWAY, The Sun Also Rises (1926)

E ven if you're not Jake Barnes being stood up at the Crillon by the love of your life, the Jack Rose is a fantastic drink at quarter to six. And I love Hemingway's sentiment that Jake Barnes has a drink with George the bar-man, not a drink at the bar. The drink below is my adaptation for a modern palate, with the addition of simple syrup to turn it into more of a sour-style drink. The original recipe is too much about grenadine, especially now that 99 percent of the grenadine on the market is nothing more than artificially flavored and colored sugar water. Real grenadine—the original—is actually a pomegranate product and should *taste* like pomegranate (see Ingredient Note for homemade grenadine).

INGREDIENTS

1½ ounces applejack

3/4 ounce simple syrup

3/4 ounce fresh-squeezed lemon juice

1/4 ounce grenadine

Apple slice, for garnish

Combine the applejack, syrup, lemon juice, and grenadine in a mixing glass with ice and shake well. Strain into a small cocktail glass and garnish with the apple slice and cherry.

INGREDIENT NOTE

Applejack

Applejack, also known as Jersey lightning (as in New Jersey), is a Calvados-like spirit that dates back to the colonial era. In fact, it may have been one of the earliest distilled spirits in the New World. In the eighteenth and nineteenth centuries, applejack was widely produced everywhere from New England down through New Jersey and into the Ohio River Valley—wherever there were apple orchards. One of the only brands left on the market is Laird and Company, which was established in 1780 (they claim to be America's first commercial distillery, with distillery license #1 issued) and is still owned by the same family. The regular Laird bottling of today is a blend of 35 percent apple whiskey with 65 percent neutral grain spirits, but they also produce a 100 percent apple whiskey called twelve-year-old Rare Apple Brandy.

In colonial times, homemade applejack was made without a still when the temperature dropped below freezing at night. You would take fresh-pressed apple cider and just leave it around to gather yeast and start fermenting. When you had naturally hardened cider, you put it in a shallow pan on your porch at night. In the early morning, there would be a thin layer of ice on top of the liquid. You skimmed off and discarded that ice, which is water, leaving behind the hardened cider; with each successive freeze-skim cycle, you removed more and more water, and stronger and stronger applejack was left behind.

MANHATTAN =

Some things never go out of style, and the Manhattan is one of them. It is always in the top ten most-popular American cocktails. It is *the* rye cocktail (unless you happen to make it with brandy or bourbon) and was supposedly invented in 1874 by a bartender at the Manhattan Club, who created the drink when Jennie Churchill threw a party for Samuel James Tilden in honor of his election as governor of New York State. (However, according to the cocktail's historical oracle David Wondrich, a diligent researcher who's prone to ruining perfectly good stories with, um, facts, Jennie was in England having baby Winston on the date of the Tilden party.) In those days, curaçao was the preferred sweetener to take the edge off hard spirits. In *The Modern Bartender's Guide* by O. H. Byron (1884), two versions of the Manhattan arose in tandem with the inroads being made by both French and Italian vermouth into America and our cocktails.

INGREDIENTS

- 2 ounces blended whiskey
- 1 ounce Italian sweet vermouth
- 2 dashes of Angostura bitters
- 1 Maraschino cherry, for garnish (or your special home-infused fresh cherry)

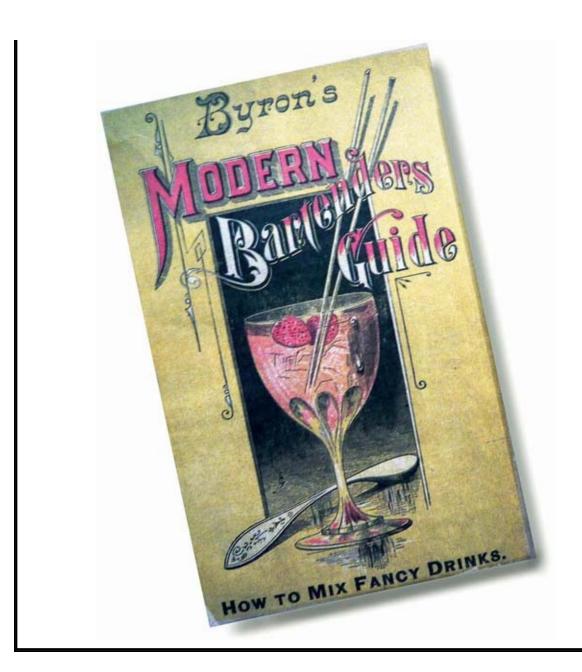
Stir the whiskey, vermouth, and bitters in a mixing glass with ice. Strain into a chilled cocktail glass and garnish with the cherry.

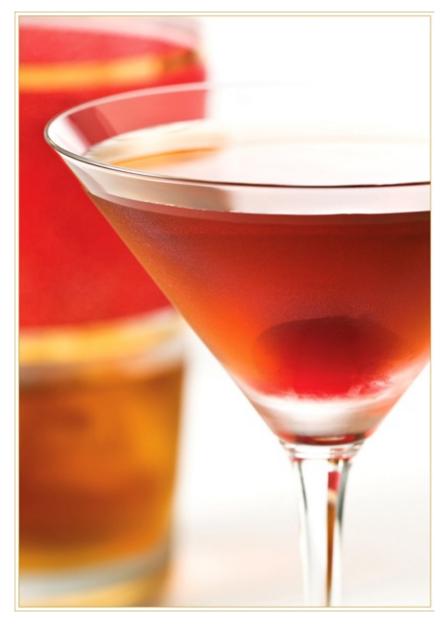


GOLDEN AGE

THE FIRST MANHATTAN

The first Manhattan recipe appeared in the 1884 classic *The Modern Bartender's Guide: How to Mix Fancy Drinks* by O. H. Byron.





MANHATTAN

THE ORIGINAL MANHATTANS

Below are the two Manhattan recipes that appeared in O. H. Byron's 1884 *Modern Bartender's Guide*. The first recipe doesn't include any instructions; the second, which is similar to the modern recipe, does. Following the second recipe was an entry for

something called Martinez, with no recipe—just the line "Same as Manhattan, only you substitute gin for whiskey." This was the beginning of the saga of the martini. (For the measurements, note that a pony was equal to 1 ounce, and a wineglass was equal to 2 ounces.) It seems whiskey was a supporting actor and not the star in this early recipe. The first appearance of vermouth in a cocktail book was in 1869's stupendously long-titled *Haney's Steward & Barkeeper's Manual: A Complete and Practical Guide for preparing all kinds of Plain and Fancy Mixed Drinks and Popular Beverages, being the Most Approved Formulas Known in the Profession, designed for Hotels, Steamers, Club Houses, &c., &c., to which is appended recipes for Liqueurs, Cordials, Bitters, Syrups, etc., etc. Remember that vermouth was still a cutting-edge ingredient in 1884.*

MANHATTAN #1

In a small wineglass

1 pony french vermouth

½ pony whiskey

3 or 4 dashes angostura

3 dashes of gum syrup

MANHATTAN COCKTAIL #2

2 dashes curação

2 dashes angostura bitters

½ wineglass whiskey

Fine ice; stir well. And strain into a cocktail glass.

INGREDIENT NOTE

Whiskey for the Manhattan

Back in the nineteenth century, New York was a rye-drinking town, and it's safe to say that the early Manhattans were made with rye. But then Prohibition turned everything on its head, especially Americans' taste for whiskey, because none of it was produced in the United States for thirteen years. So the only good, aged, and relatively inexpensive whiskey was from Canada, and Crown Royal, a blend, had a lock on the North American premium-whiskey market. This is why the post-Prohibition generation drank blended if they drank whiskey, and that's how they took their Manhattans, right up through the 1950s. That's when bourbon, which is a bit spicier than Canadian blends, began a slow revival as America's brown spirit of choice.

We're now in the age of small-batch and single-barrel bourbons, and drinkers are moving in the direction of premium and superpremium spirits for everything, so those ingredients are now finding their way into Manhattans. Even rye, which has faced steadily diminishing sales since the 1960s, is starting to find a new audience—albeit a small one—via super-premium bottlings such as

the thirteen-year-old from Pappy Van Winkle; Michter's ten-year-old; the 100-proof and twenty-one-year-old versions from Rittenhouse, in Kentucky; and the various bottlings of Old Portrero from Fritz Maytag, of Anchor Steam fame, especially his eleven-year-old Hotaling's Rye (see Ingredient Note).



Fortune magazine asked me to create cocktails to represent bulls and bears. Because Jack Daniel's is the best-selling American whiskey in the world, I thought it would be appropriate for the bull-market drink. Believe me, Old #7 is rarely seen in such fancy French company.

INGREDIENTS

2 ounces Jack Daniel's whiskey

3/4 ounce French dry vermouth

1/4 ounce Benedictine

Lemon peel, for garnish

Stir the whiskey, vermouth, and Benedictine in a mixing glass with ice. Strain into a chilled cocktail glass and garnish with the lemon peel.



A Manhattan is a strong spirit combined with a wine product, and it's not that much of a stretch to replace the vermouth with sake, imparting an Eastern twist to the classic cocktail.

INGREDIENTS

2½ ounces bourbon

½ ounce Domaine de Canton

½ ounce dry sake

2 dashes of Gary Regan's Orange Bitters No. 6

Flamed orange peel, for garnish

Stir the bourbon, ginger liqueur, sake, and bitters with ice. Strain into a chilled cocktail glass and garnish with the flamed orange peel.



MINT JULEP

MINT JULEP =

B racingly cold juleps were the first internationally known American cocktails making their clobal data. cocktails, making their global debut in the late eighteenth century, when they were a mixture of cognac and peach brandy. (The name is derived from the Arabic juleb, which is a sweetened, herbal-infused water used as a health tonic.) But although the English took a small fancy to this cocktail—and since 1845 Oxford University has had a Mint Julep Day—it was the hot American summers that catapulted the drink to fame, for a julep is nothing if not icy cold and refreshing, filled with shaved ice inside the glass and a crust of it outside, chilling your whole body. When the julep was invented, there was rye whiskey in America but no such thing as bourbon—the corn whiskey idea didn't take root until the late eighteenth and early nineteenth centuries, with the settlers' movement west to areas of the continent where corn grew easily and rye was less prevalent. In the early nineteenth century the julep was strictly brandy and peach brandy, and, as late as 1869, in Haney's Steward & Barkeeper's Manual, the mint julep was a cognac-based drink with garnishes of orange and berries; there was also a whiskey variation that for some reason omitted the fancy fruit.

The mint julep made with bourbon achieved immense popularity in the American South and somehow became practically the signature cocktail of Kentucky. Every year since the late 1930s, America has had its own Mint Julep Day of sorts on the occasion of the Kentucky Derby at Churchill Downs in Louisville. In its heyday, the mint julep inspired the type of debate that today can be found swirling around the martini, as evidenced from this passage of Patrick Gavin Duffy's *Official Mixer's Manual*, first published in 1934: "There is no drink about which there is so much discussion as the Mint Julep. It is virtually impossible to find as many as two well-known bartenders who will agree as to the method of preparing it. We have given four of the better known Julep recipes, in the hope that one, at least, of them will be able to satisfy the most

discriminating palate."

INGREDIENTS

2 sprigs of mint, preferably perky-looking spearmint

3/4 ounce simple syrup

2 ½ ounces bonded bourbon

Powdered sugar, for dusting, optional

Gently bruise 1 of the mint sprigs in the bottom of a mixing glass with the syrup—use just enough pressure to release the mint's oils, but don't shred the leaves. Add the bourbon, but there's no need to mix here, because you're going to do a lot of it next. Strain into a highball glass or your favorite silver julep chalice filled with crushed ice and swirl the ice with a bar spoon until the outside of the glass frosts, which can take a few minutes for a thick glass or just a few seconds if you're using a proper silver julep cup (a 10-ounce sterling-silver chalice) or its approximation; if using glass, the thinner the better. Top off with a bit more crushed ice, as the level will have dropped with all that stirring, and stir briefly again. Garnish with the remaining mint sprig. If it's your preference, sprinkle the fine sugar over the top of the drink, which looks like yet more frosting of snow. Also, if it's your preference, insert two straws that are about 1 inch taller than the glass—ideally, these straws, as well as your cups, are sterling. Counsel your guests to hold the drink tightly, because all the frost makes it likely to slip through their grasp. One of the beauties of the proper julep cup is the reverse-tapered body, sometimes with a lip at the rim, allowing the imbiber every opportunity to rescue a slipping drink.

INGREDIENT NOTE

Bonded Bourbon

Bonded bourbon is certified by the United States government as straight whiskey from one distillery aged in oak for at least four years and bottled at 100 proof, allowing the bourbon to stand up to all that melting crushed ice. Old Forester is a good choice, or use one of the small-batch or single-barrel bourbons that are either cask strength or 90-plus proof: Look for Booker's, Blanton's, or even Maker's Mark. Stay away from 80-proof spirits; the higher proof is the best choice for crushed ice.

PROPER CRUSHED OR POWDERED ICE

Besides the generous serving of bonded Kentucky bourbon, the most pleasing aspect of the mint julep is the frostiness that builds up on the outside of the glass. This requires that you start with good ice. "Good ice?" you may ask. "Isn't all ice the same?" No. Ice can be extremely cold, dense, and dry when it's chipped off a block from an ice house, or it can be warm, thin, and wet when it's made from the ice machines that are ubiquitous in bars and the little alcoves off hotel corridors. Bad ice is made and maintained at the highest possible temperature—just at the freezing point—to produce copious amounts but at the expense of quality. Proper ice from an ice house (or from a good professional machine like Kold Draft or Scotsman) is colder and stays that way longer. What you want is to chip a fist-sized chunk off a nice cold block. Then you place your chunk in a canvas bag called a Lewis bag (that's right—there's a name for the bag you use to crush ice, made out of canvas

to absorb any water created when you're crushing), fold over the bag, and place it on a secure cutting board away from small children or pets; however, if you have some larger children, this is a good job for them. (Also maybe if your pet is a really smart, obedient chimpanzee.) Then you grab a big square-headed wooden mallet—say, 5 to 8 pounds—and whale away until you've pulverized your block into a powder. This is proper powdered ice.



I created this drink because, frankly, I was a little bored by mint juleps, which have a tendency to be too sweet and too uncomplicated, with just whiskey and sugar water. So I mashed up some lemon with the mint and used curaçao instead of sugar, and I strained it into an old-fashioned glass, and ... hey, it works so well you may win over a couple of vodkadrinking pals with this one. In summer, when peaches are sweet and inexpensive, I like to add a couple of peach slices to the mixing glass and muddle them along with the mint and lemon. I also add a slice of peach as a garnish along with the fresh sprig of mint. I fashioned the drink for bourbon or rye, but any American or Canadian whiskey will do, or even Irish. Steer clear of scotch for this drink, though, because its smoky profile would fight with the mint, and everyone would lose.

INGREDIENTS

- 4 mint leaves plus 1 sprig of mint
- 3 lemon quarters (Note: The sweet-sour balance of lemons can vary dramatically with seasonal changes, and the amount of curaçao will have to be adjusted up or down accordingly) 1 ounce orange curaçao

2 ounces bourbon or rye

Lemon slice, for garnish

In the bottom of a bar glass, muddle the mint leaves, lemon quarters, and curaçao. Add the whiskey and ice; shake. Double-strain into an ice-filled rocks glass by using the Hawthorn strainer with the shaker while

holding the julep strainer over the mouth of the serving glass to catch bits of mint or lemon. Garnish with the mint sprig and the lemon slice.



This original of mine takes serious liberty with the idea of a julep. I concocted it a few years ago after doing some work for both the grapefruit growers of Florida and for POM Wonderful pomegranate juice. Both grapefruit and pomegranate are pleasingly tart, like cranberry juice, and tart ingredients are excellent for mixing in cocktails. At the time I was exploring how to use sweeteners other than simple syrup and liqueurs. I was mixing different syrups together—honey with agave syrup, or honey, agave, and simple syrup all in the same cocktail. The unusual blends gave a warmly layered and complex sweetness that's impossible to achieve with plain simple syrup. The combination of all these elements yields a light, summery drink that's perfect by the batch for a picnic. (Or for the Academy Awards, at which it was served in 2005, under the name Pomegranate Martini.) A couple of years after I invented the Grapefruit Julep, Finlandia Grapefruit was released, and I think it may very well be the best of this ilk of flavored spirits, so that's what's used here.

INGREDIENTS

2 mint sprigs

½ ounce fresh-squeezed lime juice

½ ounce honey syrup

½ ounce agave syrup

1½ ounces vodka, preferably Finlandia Grapefruit

1½ ounces fresh-squeezed grapefruit juice

In the bottom of a mixing glass, bruise 1 of the mint sprigs with the lime juice, honey syrup, and agave syrup. Add the vodka, grapefruit juice, pomegranate juice, and ice, and shake well. Strain it into a highball glass filled with crushed ice and stir to frost as you would a mint julep. Garnish with the remaining sprig of mint.



OLD-FASHIONED AND ROYAL GINGERSNAP

OLD-FASHIONED

or the Old-Fashioned, claimed by the Pendennis Club in Louisville, Kentucky, as their own, there are two philosophies: Muddle fruit, or don't muddle fruit. All other things being equal, I'm always partial to the flavor that's added from muddling—if you flip around in this book, you'll notice a lot of muddling—so I belong to the first school of thought, and here is the definitive muddled version. But the oldfashioned Old-Fashioned was simply a sugar cube, bitters, and water, muddled until dissolved, then chilled with ice and mixed with whiskey and garnished with a lemon peel—no fresh fruit. A very simple drink whose name refers to the almost identical presentation of the first cocktails in the first cocktail book, the 1862 edition of Jerry Thomas's How to Mix Drinks, which set the standard definition of the cocktail as a strong spirit of any kind, sugar, water, and bitters. The muddled fruit arrived in the twentieth century, which softened the Old-Fashioned into more of a punchy drink, and it has become a traditional Thanksgiving or Christmas pre-dinner cocktail in a lot of households.

INGREDIENTS

- 1 level teaspoon superfine bar sugar, or 1 to 2 sugar cubes, to taste
- 3 dashes of Angostura bitters
- 2 orange slices
- 2 Maraschino cherries
- Splash of water or club soda
- 2 ounces bourbon

In the bottom of an old-fashioned glass (what else?), carefully muddle the sugar, bitters, 1 of the orange slices, 1 of the cherries, and a splash of water or soda. Remove the fruit husks. Add the bourbon and ice, and stir. Garnish with the remaining orange slice and cherry.



I was commissioned to create a cocktail for Crown Royal, and it turned out fine. I replaced the sugar with orange marmalade, making for a jolly holiday drink.

INGREDIENTS

Superfine sugar, for frosting the glass

Ground cinnamon, for frosting the glass

- 2 slices orange
- 1 Maraschino cherry
- 1 bar spoon (1 teaspoon) orange marmalade
- 1/4 ounce Domaine de Canton
- 2 ounces Crown Royal
- 2 dashes of Angostura bitters

Flamed orange peel, for garnish

Prepare a rocks glass: Combine equal measures superfine sugar and cinnamon in a plate, and frost the rim of the glass with this mixture and 1 of the orange slices according to these directions. In the bottom of a mixing glass, muddle the other orange slice and the cherry with the marmalade and ginger liqueur. Add the whiskey, bitters, and ice, and shake well. Strain into the prepared glass over ice, and garnish with the orange peel.



PIMM'S CUP

PIMM'S CUP

During my first week working at the Hotel Bel Air, in 1978, a guest ordered a margarita. I made it with the standard pre-mix and slid it across the bar. "I don't want that," the customer said. "I want a fresh margarita." I didn't know what the hell he was talking about, so I had to ask. The response was something along the lines of "With fresh juice, you idiot." It had never occurred to me that you could make a drink this way, and I immediately realized how ill-equipped I was to do—and keep—that job behind the famed bar at a hotel frequented by Armand Hammer and Laurence Olivier and the moguls and megastars who were too well established to bother with the starlets and riffraff at the Beverly Hills Hotel. I'd never before been challenged behind the bar, and so I was ignorant—I didn't know what Sauternes was, didn't know how to mix a fresh drink, didn't know any drinks history.

So I had to do some quick footwork. I sought advice from senior bartenders who worked at other high-end joints around Hollywood and Beverly Hills. (They must have seen the seeds of a decent bartender buried beneath all the green.) Two veteran waiters in the lounge, Larry and Richard, started to fill me in on the regulars and what they drank. One of those drinks was a strange but popular concoction, an import from England, where it was served in a big pewter mug and garnished with the herb borage, or fresh mint sprigs when borage was unavailable, plus cucumber, apple, orange, lemon, lime, strawberries—or all of this fruit. I found out years later it was, and still is, the "mint julep" of the Wimbledon tennis championship. This cocktail, the Pimm's Cup, is made with the gin-based apéritif Pimm's No. 1, invented by James Pimm, who operated Pimm's Oyster Bar in the banking center of London in the midnineteenth century. James Pimm later sold his business and the rights to his name; his successors began to bottle the mixture for sale to other restaurants and bars, and it soon made its way abroad. This Pimm's was totally new to me—gin with a background hint of botanicals and quinine

—and I loved it instantly. As I did the Pimm's Cup cocktail. I garnished it with a long spear of cucumber, dropping flavor into the drink along its entire face, and a slice of green apple, never red. I love a well-made Pimm's Cup, both for its flavor and for the journey on which it launched me.

INGREDIENTS

 $1\frac{1}{2}$ ounces Pimm's No. 1

7UP

Cucumber spear, for garnish

Green apple slice, for garnish

Combine the Pimm's and 7UP in a highball glass over ice. Garnish with the cucumber spear and apple slice.

INGREDIENT NOTE

Cynar

Cynar is another in the grand tradition of bitter European apéritifs, albeit with a surprising—you might even say astounding—flavor base: artichoke. Cynar, like Campari (which owns the brand), features a variety of herbal flavors. Also like Campari, Cynar is a tough sell to the American palate, especially as a primary ingredient; but as a minor note in a complex cocktail, it's an interesting addition, and in general it's a good alternative to Campari. Having said that, Cynar seems to have found a niche in the United States and shows up on back bars almost as regularly as

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FRESH LEMONADE PIMM'S CUP*

When I became more comfortable using fresh juices, I began making the Pimm's Cup with fresh lemonade instead of what the English call lemonade, which is 7UP (or any lemon-lime soda). The version below mixes the both of them.

INGREDIENTS

1½ ounces Pimm's No. 1

3/4 ounce fresh-squeezed lemon juice

1 ounce simple syrup

Club soda

Splash of 7UP, optional, for a sweeter drink

Cucumber spear, for garnish

Green apple slice, for garnish

In a cocktail shaker, combine the Pimm's, lemon juice, and syrup. Shake with ice. Strain over ice into a highball glass and top with the club soda and the 7UP, if using. Garnish with the cucumber spear and apple slice.



Here's an Italian-oriented riff on the English classic, created for the 2007 opening of Keith McNally's restaurant Morandi. Be sure to use bottled tonic, never the stuff from a gun.

INGREDIENTS

1 wheel of cucumber, cut crosswise, and 1 long slice of English cucumber, cut lengthwise ½ ounce Cynar (see Ingredient Note, below)

 $1\frac{1}{2}$ ounces Pimm's No. 1

3 ounces tonic

Lemon slice, for garnish

Lime slice, for garnish

Drop the wheel of cucumber and the Cynar into a tall serving glass. Smash the cucumber with a muddler. Add the Pimm's, tonic, and ice, and stir. Garnish with the long slice of cucumber and the slices of lemon and lime.



POUSSE CAFÉ

POUSSE CAFÉ

In Jerry Thomas's 1862 edition of *How to Mix Drinks*, the "Fancy Drinks" section includes three Pousse Café recipes—the ultimate fancy drinks. A properly made Pousse Café is a visual masterpiece. Although it may not be the best-tasting cocktail you've ever tried, it will certainly be the most beautiful. But you have to do it right: You need a steady hand, a bar spoon, and a Pousse Café glass. You either have a steady hand or you don't, and if you don't, making Pousse Cafés and performing cardiac surgery are probably not great ideas. The bar spoon is pretty easy to secure. Unfortunately, though, the perfect Pousse Café glass is now hard to find because the drink has been out of fashion for some time. It looks somewhat like an oversized pony glass, except the top flares out.

Anyway, once you have your steady hand, bar spoon, and an acceptable 2-to 3-ounce Pousse Café glass, you pour about 1/4 inch of the first ingredient into the glass. Then you insert the spoon into the glass as far as it will go, with the convex part of the bowl facing up. Adjust the tip of the spoon's bowl so it is very near or touching the side of the glass. Now pour each subsequent layer—again, about ¼ inch—slowly and carefully over the bowl of the spoon, so each liquid flows down the side of the glass and gently floats on top of the previous layer. You need to pour in a steady but very slow stream to avoid agitating the previous layer. (By the way, the function of the glass's shape is that it allows you to insert the spoon, upside down, and hence to pour over the convex side of the spoon's bowl—you need the flare at the top of the glass to admit the spoon.) The number of ingredients is actually irrelevant, but they should all be in identical quantities, and those with the most sugar—that is, the heaviest ones—must be poured first, into the bottom. When you're finally done with this careful operation, be sure to instruct your guest to drink the Pousse Café layer by layer or risk breaking the bartender's heart by stirring.

INGREDIENTS

- 1/4 ounce grenadine
- ¼ ounce dark crème de cacao
- ¼ ounce green crème de menthe
- ¼ ounce blue curação
- ¼ ounce Luxardo Maraschino liqueur
- 1/4 ounce triple sec
- 1/4 ounce brandy

Into a cordial glass, slowly and carefully pour each ingredient, in the order listed, over the back of a spoon, layering one on top of the other. (See headnote for more detailed advice.) Serve with no garnish.



B-52

This modern layered drink was supposedly invented at Alice's Restaurant in Malibu, in 1972, but that lore is unsupported by either fact or anyone at the restaurant, so this is one of those unsatisfying situations where I just have to admit we don't know anything about its origins. But it's not a tremendous leap to assume the name was chosen because of a correlation between the potent drink and the plane that carried nuclear bombs.

INGREDIENTS

- ¾ ounce Kahlúa
- 3/4 ounce Baileys Irish Cream
- 34 ounce Grand Marnier

Pour the Kahlúa into the bottom of a cordial glass. Using the technique opposite, pour the Baileys over the bar spoon, allowing the liquid to dribble down the side of the glass and float on top of the Kahlúa. Repeat with the Grand Marnier. Serve with no garnish.

GOLDEN AGE

"The Only William," as William Schmidt proclaimed himself on the title page of his 1891 book *The Flowing Bowl: What and When to Drink*, gathered an unlikely compendium of information: One

chapter is titled "Physiology and Diet" and ends with an impassioned plea against the growing tide of the temperance movement. His two Pousse Café recipes are a cut above the others of the era, with sweets piled one on the other, and boast a pyrotechnical display with the orange peels—a technique that became my signature at the Rainbow Room Promenade Bar a century later.

200. Pousse Café.

A sherry glass,

1/6 of crême de roses, or raspberry syrup,

1/6 of maraschino,

1/6 of curação,

1/6 of benedictine,

1/6 of chartreuse (green),

1/6 of brandy, each separate.

You may drop in a little bitters on the top, and set fire to the brandy. While burning, squeeze a little orange-peel on it, which will produce a fine pyrotechnical effect.)

201. The "World's" Pousse Café.

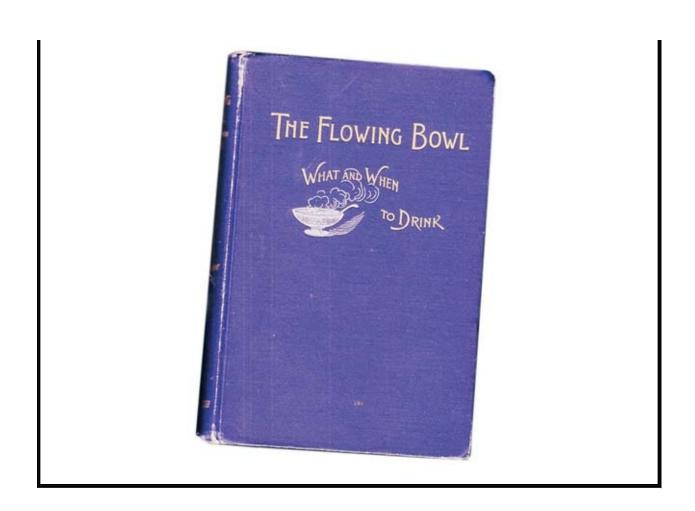
¼ of maraschino,

¼ of crême de roses,

1/4 of benedictine,

¼ of brandy, each separate.

A drop of bitters in the centre; set fire to the brandy, and serve.





ROB ROY

ROB ROY =

B ill Grimes, in his fantastic book *Straight Up or On the Rocks*, found the origin of this drink in an 1890s Broadway show called (drumroll ...) Rob Roy. It was created at the old Waldorf Hotel. Also called the Affinity, the Rob Roy is simply a Manhattan made with scotch instead of bourbon (this is how young bartenders remember the recipe). Back when Harry Craddock first wrote the Savoy Cocktail Book, in 1930, the standard recipe was equal parts scotch, sweet vermouth, and dry vermouth. That would be too sweet for today's palate, so the recipe here is in a drier style. It also includes bitters, which for a long time I didn't use because the cinnamon and allspice notes of Angostura weren't a good match with smoky scotch. But then I became more familiar with Peychaud's bitters, and its anise-cherry notes are actually a great match with scotch. So use Peychaud's if you have it, or no bitters. As for the scotch, blended is the traditional choice—usually a medium blend like Johnny Walker Red, or even a lighter style like J&B or Cutty Sark. But if you want to use single malt, steer clear of any tremendously smoky and peaty Islay malt or its kin and instead use a lighter style like Glenmorangie, which is really the first stop on the malt train after you've left the blended station—that is, the closest thing to a blend you'll find in single malt. That may not be what you want poured into a glass neat, but it is what you want mixed with sweet vermouth.

INGREDIENTS

2 ounces blended scotch

1 ounce Italian sweet vermouth

Peychaud's bitters to taste, optional

Lemon peel, for garnish

Pour the scotch, vermouth, and bitters over ice in a mixing glass. Stir as you would a martini. Strain into a chilled cocktail glass and garnish with the lemon peel.

VARIATIONS

A PERFECT ROB ROY: 2 ounces scotch with equal parts dry and sweet vermouth, ½ ounce apiece, plus Peychaud's bitters.

A DRY ROB ROY, which in my years behind the bar I found was very popular, uses just ¾ ounce dry vermouth, no sweet, plus Peychaud's bitters.



SAZERAC

SAZERAC S

The Peychaud family were refugees from the 1790s slave uprising in Santo Domingo (which became Haiti), and Antoine Peychaud operated a pharmacy in New Orleans's Rue Royal. He was a Freemason, and his place often hosted lodge meetings. As refreshments, Peychaud would serve a drink based on cognac with his proprietary bitters. For many years, the colorful story of the birth of the word *cocktail* centered around the small two-sided egg cups in which Peychaud served his drink. The French called these cups *coquetries*, a word that Americans changed to *cocktay*, and then *cocktail*, in the early nineteenth century. Sadly, the Peychaud apothecary story is not the true derivation of the word: *Cocktail* was first defined in print in *Balance and Columbian Repository*, on May 13, 1806, when Peychaud was two years old. I hate it when a good story is ruined with the truth.

Although Peychaud's pharmacy wasn't the source of the word *cocktail*, it *was* the birthplace of the fantastic cocktail that became known as the Sazerac. In New Orleans at the time, the favorite cognac was made by Sazerac de Forge et Fils, in Limoges, France, and hence the name. This American classic is a sublime sipping drink, with all the spices and botanicals of the bitters and lemon oil mingling with the peppery rye and interacting with the bitter anise of absinthe. The Sazerac is made chilled but then served without ice, so the flavors open up immensely as it warms, delivering a new flavor burst with every sip.

The drink became legendary in New Orleans, where bars were named for it, like John Schiller's Sazerac Coffee House, which opened in 1859. (Locals were fond of referring to bars as *coffeehouses*, where women were always welcome to consume alcohol alongside their men, a custom that didn't take hold in the rest of the country until Prohibition, when speakeasies opened their doors to men and women alike ... and why not? It was all illegal.) Note that the preparation of the Sazerac employs two rocks glasses, a tradition born of commonsense at a time when the

bartender did not have an array of mixing tools and vessels.

INGREDIENTS

1 sugar cube, 2 for a sweeter drink

3 or 4 dashes of Peychaud's bitters

2 ounces rye whiskey

Splash of Lucid absinthe, Pernod, or another absinthe substitute (see Ingredient Note) Lemon peel, for garnish

Take two rocks glasses and fill one with ice to chill for serving while preparing the drink in the other. In the bottom of the prep glass, muddle the sugar cube and bitters until the sugar is dissolved; a splash of water can expedite the process. Add the rye and several ice cubes, and stir to chill. Take the serving glass, toss out its ice, and add the splash of absinthe or Pernod. Swirl it around to coat the inside of the glass, and then pour out any liquid that remains. Strain the chilled cocktail into this prepared glass. Garnish by twisting a lemon peel over the top and dropping it in the drink.



This interesting take on the Sazerac is a bourbon variation—a long evolution from a cognac drink to a rye whiskey one to this Black Rose.

INGREDIENTS

- 2 ounces bourbon
- 1 dash of grenadine
- 2 dashes of Peychaud's bitters

Flamed lemon peel, for garnish

Fill an old-fashioned glass three-quarters full with ice. Add the bourbon, grenadine, and bitters, and stir. Garnish with the lemon peel.





As American tastes changed from cognac to whiskey over the years and centuries, the Sazerac cocktail came to be based on rye, instead of cognac. The recipe below, my own twist, incorporates the best of both worlds by using a mixture.

INGREDIENTS

1 ounce VS cognac

1 ounce rye whiskey

½ to ¾ ounce simple syrup, to taste 2 dashes of Peychaud's bitters

2 dashes of Angostura bitters

Splash of Lucid absinthe, Pernod, or another absinthe substitute (see Ingredient Note) Lemon peel, for garnish

Take two rocks glasses and fill one with ice to chill for serving while preparing the drink in the other. In the prep glass, combine the cognac, rye, syrup, and the two kinds of bitters. Add several ice cubes, and stir to chill. Take the serving glass, toss out its ice, and add the splash of absinthe. Swirl it around to coat the inside of the glass, and then pour out any liquid that remains. Strain the chilled cocktail into this prepared glass. Garnish by twisting the lemon peel over the top and dropping it in the drink.

ABSINTHE FOAM

I decided to have a little fun with the nineteenth-century Sazerac, giving it a twenty-first-century twist by removing the absinthe as a liquid ingredient and presenting its flavor in another form: as foam on top of the drink. When using the foam alternative, leave out the absinthe or absinthe substitute from the cocktail recipe. You'll need a foam canister; I recommend iSi's Thermo Whip 0.5-liter canister, along with two cream chargers. (See note for more on making foam.)

Using the ½-liter cream canister will make enough foam for 15 to 20 drinks

- 2 gelatin sheets, each 9 x 2¾ inches
- ½ cup superfine bar sugar
- 4 ounces Lucid absinthe or absinthe substitute
- 2 ounces emulsified egg whites

Place the empty ½-liter canister with the top unscrewed in the refrigerator to chill; do not put it in the freezer. Fill a saucepan with 10 ounces water and place over low heat. Slowly stir in the 2

gelatin sheets, dissolving them completely. Turn off the heat, add the sugar, and continue to stir until dissolved. Let cool. Add the absinthe and the egg whites, and stir well. Fine-strain the mixture into a metal bowl; place the bowl in an ice bath to chill.

Add 1 pint of the mixture to the canister. Screw the cap on very well, making sure it is completely tightened. Screw in the cream charger; you will hear a quick sound of gas escaping, which is normal. Turn the canister upside down and shake very well, and the foam is ready.

Store in the refrigerator between uses. Before each use, turn the canister upside down and shake well. Then hold the canister almost completely upside down and gently put pressure on the trigger mechanism, applying the foam slowly over the top of the drink, working from the inside rim of the glass in a circular fashion to the center. When the canister is empty, hold it over the sink and engage the trigger to be sure the gas is completely spent. Remove the top and clean according to the manufacturer's instructions.

INGREDIENT NOTE

Rye Whiskey



From the colonial era up until the late twentieth century, rye whiskey was distilled in Pennsylvania in the Monongahela River Valley, the site of the 1794 Whiskey Rebellion; during the Revolutionary War, the distilleries of the Monongahela Valley supplied George Washington's army. But by 1990 the proud tradition of distilling came to an end in Pennsylvania, and since then rye whiskey has been primarily distilled in Kentucky. In 2006,

distilling returned to Pennsylvania with Bluecoat Dry Gin, and potato vodka made from local potatoes may not be far behind.





TODDY



The toddy category—sugar, water, and a strong spirit of any kind—preceded the cocktail category (which is the same ingredients, plus bitters; slings had the same ingredients, but with the addition of a spice like nutmeg). The original toddies were served either hot or cold, more often the former, and that's the primary form in which they've endured. The name probably comes from something called a toddy stick, similar to a muddler, which was used in taverns and inns for smashing spices. In the colonial era, sugar usually came in loaves that had to be chipped. Then the chips were mashed into powder, and this may have been done with the toddy stick. (Legend has it that both the stick and the drink were named after Robert Toddy, the proprietor of a colonial tavern in New York called the Black Horse Tavern.) Anyway, the hot toddy that survives to this day isn't so much an exact recipe as it is a general idea, and I think of it mostly as a loose family recipe. It's hot tea or hot water or even hot apple cider; plus a sweetener that's usually honey but can also be maple syrup; plus lemon juice or lemon peel or both; and, finally, a spirit, most commonly rum but sometimes brandy up north and bourbon down south, and maybe applejack. The toddy is not a cocktail that many people order in bars, although it may appear on the menus of the more historically minded bartenders. But it is a cocktail you may want to find in your hand as you sit in front of a roaring fire, in a deep comfortable sofa, surrounded by friends and family in late December.

INGREDIENTS

½ ounce dark rum

½ ounce rye or bourbon whiskey

½ ounce fresh-squeezed lemon juice

1 ounce honey syrup

3 to 4 ounces hot tea or hot water

Lemon peel, for garnish

In a large goblet, mix together the rum, whiskey, lemon juice, and honey syrup. Add the hot liquid and stir a few times. Garnish with the lemon peel.





Ten years ago, I'd never heard of chai, but then all of a sudden it was everywhere. The mixture of hot tea paired with peppermint is a natural, and it's not much of a leap to spike it with rum. Instead of the schnapps for the mint flavor, other premium European spirits like Goldschläger or Goldwasser would work well.

INGREDIENTS

- 1½ ounces spiced rum
- 1 dash of peppermint schnapps
- 1 teaspoon honey
- 4 ounces hot chai

Peppermint stick, for garnish

In a mug or stem glass, combine the rum, schnapps, and honey. Add the hot chai and stir. Garnish with the peppermint stick.



We may think of toddies as more medicinal than recreational (I remember getting toddies from my grandmother when I was sick—every grandma had her own version), but the hot buttered rum is definitely festive. If it's a few days before Christmas, you've just spent a long day skiing, and you return to the cabin cold and tired but happy and needing something to warm you up, this is absolutely the right drink. And now that rum has become a popular spirit again, the recipe could include spiced or heavy-bodied rum, and there's no reason you couldn't use brandy or cognac with the rum, and you could use dark-brown sugar syrup or even honey syrup instead of the simple syrup. Like the Bloody Mary, this drink is wide open for interpretation.

INGREDIENTS

1 ounce dark rum or spiced rum

1 ounce light rum

34 ounce simple syrup

Hot water or hot cider

½ tablespoon Holiday Compound Butter (see opposite)

Cinnamon stick, for garnish

In a goblet glass, combine the dark and light rums with the syrup. Add the hot water and stir to mix. Add the butter, stir a couple of times to start to melt it, and garnish with the cinnamon stick.



BLACK CURRANT TODDY*

When Hendrick's gin debuted, the company asked me to create some cocktails to promote the brand within the United Kingdom, where people are nuts about their jellies and jams. I wanted to use English ingredients in this promotion, so I played around with Earl Grey tea and the super-premium jellies and jams you find in abundance in London. These are fabulous ingredients for cocktails, almost like taking real fruit and mashing it with syrup, plus the bonus of having a little bit of the spice and citrus notes that preserves often include. Eventually I emerged from this testing ordeal with a wonderful toddy variation, a sweet-tart drink that I serve as a cold toddy, not a hot one.

INGREDIENTS

1½ ounces Hendrick's gin

¼ ounce John D. Taylor's Velvet Falernum

½ ounce honey syrup in a 2:1 ratio ¾ ounce fresh-squeezed lemon juice

34 ounce cold tea, such as Earl Grey or green tea, or water

1 level teaspoon high-quality black currant preserves or jelly

Flamed orange peel, for garnish Spiral orange peel, for garnish

Assemble the gin, Falernum, honey syrup, lemon juice, tea, and preserves in a mixing glass with ice. Shake well. Strain through a tea strainer into a chilled coupe glass. Garnish with the flamed orange peel dropped into the liquid and the spiral peel set on the rim of the glass.

HOLIDAY COMPOUND BUTTER

This will make a lot more than you'll need for any reasonable-sized party, but it's not any easier—in fact, it's harder—in smaller quantities, so just go with it. Soften 1 pound unsalted butter in a mixing bowl. Add 1 teaspoon ground cinnamon, 1 teaspoon freshly ground nutmeg, 1 teaspoon ground allspice, ½ teaspoon ground cloves, and ¼ cup dark brown sugar. Mix well to thoroughly combine. Using a sheet of wax paper, form the butter mixture into a log or a rectangle—your choice—and place in the refrigerator to set. When the butter is firm, you can slice it into individual-serving pats of about 1 teaspoon apiece, or just cut each piece as needed to serve. Either way, though, let the butter soften again and warm up before serving—you don't want to put cold butter directly from the fridge into a hot drink.



WARD EIGHT

■ WARD EIGHT ■ □

M any drinks have unconfirmed stories of how they got invented by a certain bartender in a particular bar, tailored to a specific customer, for some reason or another, inspired by who knows what. Rarely are those stories both specific and verified, but the Ward Eight's is. It was created on Election Eve, 1898, by Tom Hussion of the Locke-Ober Café in Boston, to celebrate the impending victory of Democrat Martin Lomasney, a member of the Hendricks Club political machine, to the Massachusetts General Court. From the Eighth Ward, of course. (Eric Felton's diligent research for his book How's Your Drink? corrects the date of the election to 1896, not 1898, and casts doubt that the Ward Eight ever meant to celebrate Lomasney's election. Perhaps it did not. But if a drink was created and glasses were raised in honor of their benefactor in the Eighth Ward of Boston in 1898, it was surely in honor of Lomasney!) In the end, it was an ironic circumstance, because Lomasney turned out to be a staunch proponent of Prohibition, and yet the lasting impact of his political career was, basically, a whiskey sour with grenadine in it. Back in those days, bars were political action centers; congressmen and senators ran their campaigns from bars, not from rented storefronts. A bar was where you went—"to the local" after the election to get your patronage job in the sanitation, police, or fire department. So you wanted to be true to your neighborhood bar, not just because the bartender remembered your favorite drink but also because cheating on your bar meant something bigger: It meant cheating on your candidate, your official, your party. It meant betrayal.

INGREDIENTS

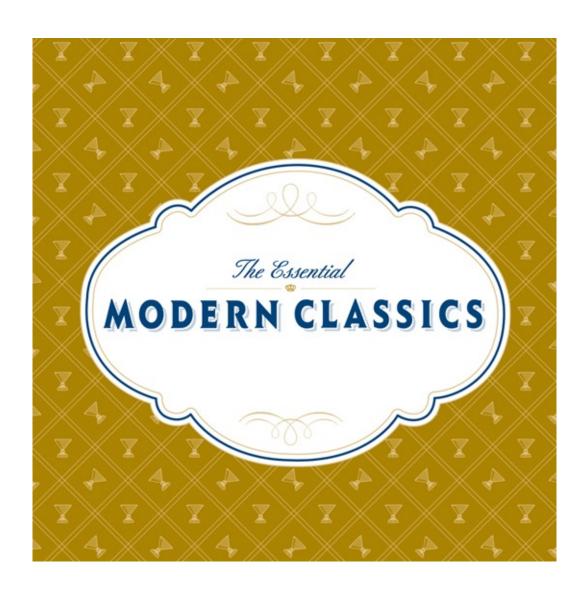
2 ounces rye whiskey

1 ounce simple syrup

- 3/4 ounce fresh-squeezed lemon juice
- 1/4 ounce grenadine

Maraschino cherry, for garnish

Combine the whiskey, syrup, lemon juice, and grenadine in a mixing glass with ice and shake well. Strain into an old-fashioned glass or a special sour glass and garnish with the cherry.



- AMERICAN BEAUTY COCKTAIL BACARDI COCKTAIL BEE'S KNEES BELLINI
- BIJOU BLOOD AND SAND COCTEL ALGERIA COLONY COCKTAIL COSMOPOLITAN
- DUBONNET COCKTAIL EL PRESIDENTE GIMLET IRISH COFFEE KIR
- LONG ISLAND ICED TEA MARGARITA MIMOSA MONKEY GLAND NEGRONI

PINK LADY • STORK CLUB COCKTAIL • WHITE LADY

I first used the phrase *modern classics* in relation to cocktails in the mid-1990s, when I was talking about the Cosmopolitan. Although the Cosmo is a contemporary recipe, it is clearly bigger than a fad—it is here to stay, taking on all the classic comers, and bound to become a permanent fixture in the standard bar repertoire. The Cosmopolitan is just the latest in a long tradition of post-Prohibition inventions that have stuck, and these can all be grouped into the category of modern classics. They're not the original classic cocktails, but they have endured the test of time.

A great many of these twentieth-century inventions are the result of a distinctly twentieth-century phenomenon: advertising. It wasn't until after Prohibition that beverage manufacturers discovered the power of inventing cocktails to promote brands. The Bloody Mary, the screwdriver, and the Moscow Mule (all in the *Highballs* chapter) were all born of Smirnoff's marketing campaign; Irish coffee brought Irish whiskey attention; the margarita practically introduced America to tequila; the Cape Codder was the brainchild of the cranberry collective; and the Dubonnet Cocktail, of course, was a showcase for Dubonnet. The Cosmopolitan itself was created as part of the test-marketing of a new product called Absolut Citron.

The compromises made by the advocates of Repeal—the compromises that enabled the end of Prohibition—gave state and local governments power over the consumption and sale of alcoholic beverages. The post-Prohibition era featured a byzantine maze of laws that stifled the rich cocktail culture of earlier years. Control states strictly directed the sale of alcohol and owned or controlled the retail stores. In this role, states purchased only those products that they perceived as bestsellers, leaving the bartender and the consumer wanting for a multitude of ingredients needed to make classic cocktails. In other states, whole counties remained completely dry. So a great many liquor manufacturers didn't even bother with anything other than the largest markets: New York, Illinois, and California. This made cocktail culture a lot less interesting than it had been before Prohibition. Not to mention that there was a pretty big Depression in full swing—followed quickly by a pretty big war.

So it wasn't until after World War II that the cocktail culture was

finally revived. It was in these years that the country started to move away from whiskey and gin toward vodka, and a large proportion of the successful drinks invented in the ensuing half-century were vodka-based. But back in the 1950s, Manhattans and gin martinis were still enjoying their moment in the sun, along with bourbon Presbyterians and whiskey highballs, plus the house drinks of famed clubs like the Colony and the Stork. Then, in the 1960s, the whole cranberry thing really took off with lots of highballs, as well as the introduction of such exotic drinks as the margarita and the mimosa.

It all came to a screeching halt in the 1970s, when a whole generation of young people turned on and tuned out. Wine made giant inroads into the American market, and so recipes like the Kir enjoyed new popularity, and jug wine, which helped pot-smokers keep their mouths wet, took off. But all of a sudden the beverages of choice were chardonnay, Perrier, and Tab. There were barely any skilled bartenders anywhere. Soda guns had ruined highballs, powdered mixes had ruined sours, and Americans simply stopped ordering anything more complex than a highball.

This sorry state of affairs didn't end until the mid-to late 1980s, when the culinary revolution that was then in full swing—with fresh seasonal ingredients, fusion cuisine, big flavor, and unlimited dining options—started to affect cocktails. People began to say no to the culture of mediocrity that festered at the bar, rejecting the artificial mixes and shortcuts that had been created as a foil against unskilled labor. They demanded real, fresh, and seasonal ingredients in their drinks. Premium imported vodkas like Finlandia, Stolichnaya, and Absolut arrived; American whiskey-makers started producing single-batch bottlings with high price tags. The age of the luxury brand was ushered in.

When Joe Baum hired me to develop a beverage program for the fine dining restaurant Aurora, he said, "Dale, let's figure out a way to make great drinks so people will start drinking cocktails again." If people discovered they could get a properly made pisco sour using fresh lime juice and bitters on top, they would start drinking them again. This is what I worked on at Aurora. Then for the 1987 reopening of the Rainbow Room, I created a classic cocktail program, ushering in a new cocktail era. Journalists began writing about the high quality of the drinks, and of course there was the magic of the Rainbow Room itself—

the stunning skyline views, revolving dance floor, live swing orchestra, classic service, classic dishes, and a return to romance complete with classic cocktails. Young bartenders all over started to rediscover the classic recipes—in New York, in San Francisco, and in little pockets in between. And the modern classic called the Cosmopolitan was born, rounding out a century of ups and downs—ending, thankfully, on the big up that continues today.



AMERICAN BEAUTY COCKTAIL

AMERICAN BEAUTY COCKTAIL

The sweet ingredients in the splendid American Beauty are used in tiny amounts, as minor flavor notes; the dry vermouth, brandy, and orange juice keep the drink relatively dry; and the ruby port creates striations, which may very well have named the drink. It's a balanced, sophisticated drink, and with its pink color and striated texture, it's a beautiful thing to look at as well as to sip.

INGREDIENTS

- 34 ounce brandy
- 34 ounce French dry vermouth
- 3/4 ounce fresh-squeezed orange juice
- 2 dashes of grenadine
- 2 dashes of simple syrup, optional Dash of green crème de menthe, optional
- ½ ounce ruby port
- 1 rose petal, organically grown or well washed

Combine the brandy, vermouth, orange juice, grenadine, and the optional syrup and green crème de menthe in a mixing glass with ice and shake well. Strain into a small cocktail glass, and float the port on top. Garnish with the rose petal.

INGREDIENT NOTE

Vermouth

When vermouth is called for, I use French dry or Italian sweet. This is a personal preference but also an article of faith among many bartenders, especially those of my generation and older. Store vermouth, which is a wine product and not a hard spirit, in the refrigerator; if it darkens, you can still use it to deglaze your pan after sautéing a veal chop but not for making a cocktail. My advice is that unless you're running a commercial bar or enjoying a lot of martinis very wet, you should buy the small bottles so you don't end up wasting too much vermouth. Stick with French brands such as Noilly Prat for dry and the Italian Martini & Rossi for sweet. Vermouth—a manufactured wine product that's aged in barrels, flavored, filtered, cooked, and fortified with alcohol to preserve it was invented in Italy in the eighteenth century, in Turin, probably by the Carpano family at their eponymous coffeehouse. Later, the first license for Turinese vermouth production was issued in 1840 to a firm that later became Martini & Rossi. For sweet vermouth, Italians did it first, and they still know how to do it best.



BACARDI COCKTAIL

BACARDI COCKTAIL

The Bacardi cocktail has been the subject of a good deal of controversy over the years and was the subject of a ruling in the New York State Supreme Court on April 28, 1936, that required the drink to be made with Bacardi rum in order to be called a Bacardi cocktail. (Those were the days when the judicial branch recognized its priorities.) But no matter what it's called, and what brand of rum is in it, some people will assert that the Bacardi is nothing more than a daiquiri that uses grenadine instead of sugar. But those people have forgotten that the Bacardi cocktail was the Cosmopolitan of the post-Prohibition generation, a wildly popular drink that was the specialty of so many bars that the Bacardi company was prompted to file its almost-tongue-incheek but still successful lawsuit. That Depression-era drink was a little different than the version here; its only sweetener was pomegranate based grenadine. I find that overly tart, and because real pomegranate grenadine is nearly impossible to find, I use the grenadine as a coloring, and sweeten the drink with simple syrup.

INGREDIENTS

1½ ounces Bacardi white rum

3/4 ounce simple syrup

3/4 ounce fresh-squeezed lemon juice

1 teaspoon grenadine

Combine the rum, syrup, lemon juice, and grenadine in a mixing glass with ice and shake well. Strain into a small cocktail glass.



BACARDI COCKTAIL, RITZ VERSION

This is adapted from a recipe in *The Artistry of Mixing Drinks* by Frank Meier (published in 1936 by the Ritz Hotel, Paris), including an interesting touch that Meier added, probably to introduce a French product to the mix: vermouth.

INGREDIENTS

1½ ounces white rum, preferably Bacardi

½ ounce French dry vermouth

½ ounce fresh-squeezed lemon juice

½ ounce simple syrup

1 teaspoon grenadine

Combine the rum, vermouth, lemon juice, syrup, and grenadine in a mixing glass with ice and shake well. Strain into a chilled cocktail glass.

INGREDIENT NOTE

Bacardi Rum

The Bacardi company was founded in 1862 in Santiago de Cuba, and it remained there, ever expanding as the most popular rum brand in the world, until the revolution of 1960. It is now based in

New Providence, in the Bahamas, where for half a century it has continued its dominance, a remarkable feat of longevity. Founder Don Fecundo Bacardi revolutionized the way rum was made by taking advantage of the then-new technology of the column still, which was able to produce a pure, neutral-style rum. This rum was barrel-aged for a year, then filtered to remove all color from the aging process, achieving a clean base for cocktails. But in today's age of big flavor, there's a move back toward more artisan-style rums like rum agricole (made from sugarcane syrup rather than molasses), carving a market segment away from the neutral-style rums Bacardi practically invented. However, this style exemplar remains, 150 years after it was introduced, the bestselling rum in the world.



BEE'S KNEES

■ BEE'S KNEES ■

B ack in the gin-oriented 1930s, long before the ascendancy of vodka, the Bee's Knees was a sort of novelty cocktail, and it got bartenders thinking about using honey as a cocktail sweetener for the first time since the colonial era. Honey syrup imparts a warmth and flavor that sugar syrup simply can't provide, plus floral notes that do a great job of offsetting acid ingredients such as citrus and bitter ingredients such as aromatics and spirits. You wouldn't want to use honey as a sweetener for most clean, simple drinks with distinctive flavor profiles, like the daiquiri or the margarita, because its sweet floral notes would muck up the purity of the drinks. But the Bee's Knees is, in fact, based on honey, so it's not a mucking-up—it's defining the drink.

INGREDIENTS

2 ounces gin

34 ounce honey syrup

½ ounce fresh-squeezed lemon juice

Lemon peel, preferably flamed, for garnish

Combine the gin, honey syrup, and lemon juice in a mixing glass with ice and shake well. Strain into a chilled cocktail glass and garnish with the lemon peel.



This white rum version is made with cream and is a far richer cocktail.

INGREDIENTS

1½ ounces white rum agricole

1 ounce heavy cream

3/4 ounce honey syrup

Combine the rum, cream, and syrup in a mixing glass with ice and shake well. Strain into a chilled cocktail glass.

INGREDIENT NOTE

Rum Agricole

For the rum in this drink, I recommend an artisan-style agricole, such as Niessan or La Favorite. Demerara rum from Guyana would also make a great Bee's Kiss, but ideally with simple syrup made from Demerara sugar instead of honey syrup, which would make it into a drink that probably shouldn't be called a Bee's Kiss but could be called a tasty one.



BELLINI



In an out-of-the-way piazza off the Grand Canal in Venice, the Bellini was invented by Giuseppe Cipriani in 1945. That is to say, in 1945 the magical concoction was first mixed and served to customers. But it wasn't named until three years later, during an exhibition in Venice of the Renaissance artist Giovanni Bellini, that Cipriani named the drink for the painter. And it wasn't until another few decades that it appeared on seemingly every brunch menu in the world at last. This is a fantastic prenoon pick-me-up. In fact, it's a great pre-anything drink.

INGREDIENTS

1½ ounces white peach purée, well chilled

4 ounces prosecco, preferably Mionetto

1/4 ounce premium peach liqueur, preferably Marie Brizard, optional

Put the chilled purée in the bottom of a bar glass—a bar glass only, never in the metal half of a Boston shaker, which would prevent the guest from enjoying the show. Hold a bar spoon in one hand and slowly pour the wine with the other hand down the inside of the glass to prevent the sparkling wine from foaming. Use the bar spoon to slowly pull the purée up the side of the glass, mixing ever so gently; don't stir briskly, or the prosecco will lose its effervescence. Strain into a flute, and float the optional peach liqueur on top.

It's tough to find people who don't want a Bellini—what's not to love? —so if you're making one, you might as well make a lot. Find a large glass pitcher—46 ounces or so—that's wider at the top than at the bottom. Place 8 to 10 ounces peach purée in the bottom of the pitcher, and use the above pouring technique (and a very long bar spoon) to add

an entire 750-milliliter bottle of sparkling wine, pouring the wine down the inside of the pitcher. Add the peach liqueur floats to individual servings, as desired.

INGREDIENT NOTES

Peach Purée and Prosecco

Originally, the Bellini was made only four months out of the year, when sweet white peaches were in season. But most recipes today use flash-frozen peach purée, the sort that chefs use to make sorbet, allowing for year-round Bellinis. These high-quality purées—from companies such as Perfect Purees of Napa, California, as well as Looza from Belgium and Funkin from the United Kingdom—are just beginning to emerge in the retail market, which will finally allow home mixologists and sorbet-makers to re-create the types of recipes that have long been the sole domain of professionals.

To make an authentic Italian Bellini, you'll need to use the Italian sparkler called prosecco, the grown-up version of Asti Spumante. Because of the widespread popularity of overly sweet Asti in the 1970s and 1980s, Americans got the idea that all Italian sparkling wine is treacly. But prosecco is much closer to Champagne, a dry wine with delicate floral notes that comes in a brut style, which is bubbly like Champagne, or *frizzante*, which is just lightly carbonated. I prefer the *frizzante* style for Bellinis because it doesn't foam (so you don't have to wait for the foam to subside when mixing and drinking); it imparts a pleasing sparkle on the tongue

instead of creating lines of bubbles in the glass. A good *frizzante* may be difficult to find, so plan in advance and check with your favorite wine shop.

HARRY'S BAR

"Harry's Bar" sure doesn't sound like one of the most exclusive restaurants in Venice, let alone a traditional trattoria that was opened by Giuseppe Cipriani three-quarters of a century ago. But it's actually the namesake of an American named Harry Pickering, who, while spending the Venice leg of an escape-the-Depression grand tour getting plastered, became friends with Cipriani and eventually borrowed ten thousand lire from him. Then Harry disappeared. A year later, he showed up with the payback plus some, and a desire to own a bar, which opened for business in 1931; Harry put up the money, so the name was his. But Cipriani was the one who invented the restaurant and captained the nautically decorated room to immense success.

As is the case with some restaurants, it fell into favor with locals, then with rich locals, then with elite tourists, then with Ernest Hemingway, who set a good part of his bad novel *Across the River and into the Trees* there, and that led almost instantaneously to the type of international notoriety that attracts movie stars, kings and queens, and other world-famous jet-setters. At about the same time, Giuseppe had two brainstorms that earned Harry's a place in the

firmament of twentieth-century restaurants. One was a dish of raw filet mignon pounded thin, invented to accommodate the diet of a regular customer; the other was a sparkling cocktail, invented to use up an excess supply of fresh peaches. Both were named for painters—the solid one for Vittore Carpaccio, the liquid one for Giovanni Bellini.



BIJOU



The first drinks book ever published that included cocktail recipes was the 1862 edition of Jerry Thomas's *How to Mix Drinks*, which, despite its status as the progenitor of many volumes of cocktail books, is astoundingly stingy with its cocktail recipes; Thomas includes just ten in that first edition. One of them, the Fancy Gin Cocktail, with two important ingredient additions, is the Bijou ("Jewel"): One ingredient is vermouth, which gradually replaced curaçao as the accent sweetener of choice in many mid-nineteenth-century cocktails; the other was Chartreuse.

Vermouth reached our shores through the port of New Orleans as early as 1838, but it was not widely available for another thirty-five years—in fact, not a drop of it appears in Thomas's 1862 volume. When it became more widely available later in the nineteenth century, two of the iconic classics of the cocktail category were invented: the Manhattan and the martini. That's also when the Bijou was invented. The recipe here was adapted from *The Savoy Cocktail Book* by Harry Craddock, originally published in 1930, and borrowed by Craddock from a 1900 version that appeared in Harry Johnson's *Bartenders Manual*. I bumped up the gin and moderated the vermouth and Chartreuse (what the heck, I like it better my way). See the opposite page for Frank Meier's own idea for the Bijou. As Louis Armstrong said after a good improvisation on a theme, "I never met a melody that didn't need a little help."

INGREDIENTS

1½ ounces Plymouth gin

½ ounce green Chartreuse

½ ounce Italian sweet vermouth

Dash of orange bitters

Maraschino cherry or cocktail olive, for garnish

Lemon peel, for garnish

Combine the gin, Chartreuse, vermouth, and bitters in a mixing glass with ice and shake well. Strain into a chilled cocktail glass. Garnish with a cherry or an olive, squeeze a piece of lemon peel on top, and serve. (Note that these instructions, from Mr. Craddock, indicate to me that the lemon peel is discarded.)

INGREDIENT NOTE

Chartreuse

One of the cordial immortals of all time. Like Benedictine and Certosa, Chartreuse is the product of monks—this time of the Carthusian Order, and formerly only at their establishment in the French Alps called Grande Chartreuse ... Unfortunately this order was banished from France to Spain just after the turn of the century and, at Tarragona, they again set up with their secret formula compounded of elixirs from odd and rare herbs, water, sugar, and fine spirits ... Naturally all of France sprouted imitations. Clever chemical folk pronounce it made up of the following essences: Sweet flag, orange peel, peppermint oil, dried tops of hyssop, balm, leaves of balm, angelica seeds and root, wormwood, tonka bean, cardamoms, as well as known spices such as mace, cloves and cinnamon. Nice, simple little formula, this!

—CHARLES E. BAKER JR., The Gentleman's Companion, 1939



This recipe is from Frank Meier's *The Artistry of Mixing Drinks* (1936); Meier reigned behind the bar of the Ritz Hotel in Paris. Note the absence of Chartreuse in the French version. For my money, these proportions make a fantastic drink. But there's a huge population in the drier camp these days who might prefer a Bijou made with $2\frac{1}{2}$ ounces gin and only $\frac{1}{2}$ ounce each curação and vermouth.

INGREDIENTS

1½ ounces gin

3/4 ounce orange curação

3/4 ounce French dry vermouth

Dash of orange bitters

Maraschino cherry, for garnish

Combine the gin, curaçao, vermouth, and bitters in a mixing glass with ice and shake well. Strain into a chilled cocktail glass and garnish with the cherry.



BLOOD AND SAND

BLOOD AND SAND

egend has it that the Blood and Sand was created in the 1920s for the silent film production of the same name starring Rudolph Valentino. According to tiki drinks expert Jeff "Beachbum" Berry, a retooled tequila version was created in 1941 by Filipino bartender Ray Buhen for the Tyrone Power-Rita Hayworth talkie version of this popular bullfighting epic. Ray, working then at the newly opened Dresden Room, had earlier been one of the bartenders at Donn Beach's legendary Don the Beachcomber. He went on to an illustrious career that included nearly all of the Los Angeles tiki-themed hotspots of the 1940s, 1950s, and 1960s. When I moved to Hollywood in 1978, I lived just down the street from the Beachcomber's McCadden Place location, which, after more than a half-century in business—a remarkable run in a town notable for the shortness of its famous lives—was still around, albeit a tattered shell of its former self. And Ray Buhen was at the helm of his own bar, the Tiki-Ti on Sunset Boulevard in Hollywood, which he opened in 1961, and where he continued to work through the mid-1990s, completing a career of more than sixty years behind the bar, serving movie stars from Buster Keaton to Nicolas Cage. The Tiki-Ti is still there, with Ray's son and grandson behind the bar; Ray died in 1999, a few months before what would have been his ninetieth birthday.

INGREDIENTS

- 34 ounce blended scotch
- 34 ounce Peter Heering Cherry Heering
- 34 ounce Italian sweet vermouth
- 3/4 ounce fresh-squeezed orange juice

Combine the scotch, Cherry Heering, vermouth, and orange juice in a mixing glass with ice and shake well. Strain into a cocktail glass and garnish with the orange peel.

INGREDIENT NOTE

Peter Heering Cherry Heering

There are some products whose best brand is not a matter of dispute, and cherry liqueur is one of them: It's Danish manufacturer Peter Heering's proprietary product called Cherry Heering, or Peter Heering, or simply Heering, made from a Danish cherry variety. Cherry liqueur, which is often misnamed cherry brandy in American cordial lines—along with apricot brandy and other products that are not brandies—can be sweet and unctuous, but Peter Heering's is slightly dry and tart, and a great mixer for cocktails. It's not the easiest thing to find, but you should be able to hunt down a bottle in most major markets. There's no substitute for this world-class, wonderfully dry, versatile liqueur; if it's not available, don't make a Blood and Sand.



COCTEL ALGERIA

COCTEL ALGERIA

This is a unique pisco recipe from the menu of La Fonda del Sol, the legendary Joe Baum's New York City masterpiece, circa 1960. At the time. Latin influences hadn't made it into the mainstream of American cuisine, except some of the lighter, less spicy Mexican fare. But Joe featured a Pan-Latin cuisine before there was such a thing, including recipes from all over South and Central America, with daring dishes like Chicken Mole (with a chocolate-based sauce) that were not only unheard-of in New York but also extremely adventurous. In the center of the dining room in the Time-Life Building was a giant grill—shaped something like an Aztec pyramid, over a tremendous pit of smoldering hardwood, with a huge hood over the whole apparatus—that was constantly manned by two chefs, creating incredible drama in the middle of this elegant room. The cocktails included not only this Coctel Algeria but also Pisco Sours and mojitos and other drinks that wouldn't emerge on the national scene for decades; I remember having vodka-laced sangria there, in the late 1960s, before either vodka or sangria had really made the scene. Joe was a true visionary, and Fonda del Sol was perhaps his most avant-garde creation, forty years ahead of the cocktail and culinary curves.

The base spirit of the Coctel Algeria is pisco, one of those uniquely New World spirits that doesn't exist anywhere else in the world. I think it is poised to be the next darling of the cocktail world (see note for more on pisco).

INGREDIENTS

1½ ounces Bar Sol Pisco Quebranta

½ ounce Cointreau

½ ounce apricot liqueur, preferably Marie Brizard Apry

1 ounce fresh-squeezed orange juice

2 lime wedges

Combine the pisco, Cointreau, apricot liqueur, and orange juice in a mixing glass with ice and shake well. Strain into a chilled cocktail glass. Squeeze in both lime wedges; drop one into the drink and discard the other.

INGREDIENT NOTE

Apricot Liqueur

Apricot liqueurs are often mistakenly labeled *apricot brandy* in the United States. As a rule, I avoid these products and use their European cousins, which are properly labeled as apricot liqueurs; the best of these is Marie Brizard Apry.



COLONY COCKTAIL

COLONY COCKTAIL

No matter who you were, you could not be sure you'd be treated nice at Le Pavillon, but at the Colony everyone was treated nice—well, most of the time.
—SIRIO MACCIONI, WITH PETER ELLIOT, Sirio: The Story of My Life and Le Cirque (2004)

hen Joe Baum began his overhaul of the Rainbow Room in 1985, I was working behind the bar of his fine dining restaurant Aurora. Because Aurora was nearby—on East Forty-ninth Street—and Joe needed a place to work, my bar became his control center for the twoyear, \$35 million renovation. This is where he met with chefs, contractors, and even with Benny Goodman, whose orchestra was supposed to be in-house for the grand opening (but, alas, Benny died before that could happen). As I saw these characters come and go, and I witnessed the creative reinvention of a storied American landmark, I was infected with the excitement and determined to become a part of it. But I knew I couldn't simply walk up and ask Joe for a new job; I needed a way to convince him that he simply could not open the Rainbow Room bar without me. So I thought, What if we were to create a menu of cocktails, like a food menu or a wine list? Back in 1985, no one in Manhattan had a cocktail menu—it just wasn't done. This was the age of the one-glass bar (when every single drink, no matter what its contents or size or proportions, was served in the same all-purpose goblet glass equally inappropriate for nearly everything), the low professionalism behind the bar, the Dark Ages of mixology. What if the new Rainbow Room menu paid tribute to the drinks from the old supper clubs that used to line the neighboring streets in midtown, in the very shadow of the Rainbow Room atop Rockefeller Center? What if I did all the diligent historical research? What if we used only fresh juices? What if....

"Yeah," Joe responded. "I've done it already. But do some research,

and show me what you find." So I bought and borrowed books about the old supper clubs, restaurants, and bars. I read them. I tested and retested recipes. I put together the menu. I submitted it to Joe, and—amazingly—he agreed.

This is how it came to be that the Rainbow Room's reopening bar menu—a wildly expensive full-color printing job, with artwork by Milton Glaser—featured no fewer than twenty-six drinks, nearly every one of them complex: the Ramos Fizz, the Sazerac, the Zombie. Possibly nowhere on earth could you find a greater offering of utterly impractical drinks. This was, if I may say so myself, an unmitigated disaster. I hadn't yet figured out how to consistently mix drinks in volume, yet we had to serve the 124 seats in the lounge from the service bar as well as the 16 seats at my bar, and often all of these seats filled with someone thirsty. So after just a few months I had to dedicate myself to solving the problem of working with fresh fruits and juices—which are volatile ingredients that spoil quickly—in a way that didn't require throwing away a lot of pricey alcohol, and figuring out which ingredients and drinks could be prepped in volume, and mastering a more finite menu, cost effectively, of drinks that could be mixed and delivered to customers in a timely fashion. And I had to redesign and reprint that expensive menu.

Both menus shared the Colony Cocktail, which I discovered in a wonderful 1953 book called *Bottoms Up* by Ted Saucier, who went to places like the Stork Club and the Colony and asked for the recipes for their house drinks, encasing this wonderful moment in amber for us. The Colony was still in business when I moved to New York in 1969, along with many of the old jazz clubs, restaurants, supper clubs, and bars like Grant's in Times Square (with two huge bars facing each other across a massive room, plus clam bars and oyster bars and cigar booths) that had been opened for decades and that would all, almost without exception, shutter in the next few years, as the 1970s wrought havoc on many of New York City's most timeworn institutions. But the Colony, which had begun life as a speakeasy during Prohibition, was still at Madison Avenue and Sixty-first Street, with the name on a brass plaque in the sidewalk and a Van Cleef & Arpels booth inside, smack-dab amid the fashionable boutiques and department stores—ground zero for the ladies

who lunch. (At one point the Colony also had a kennel where the ladies could deposit their precious pooches during lunch; this was when there was a gambling den on the second floor and a private "hospital" on the upper floors, where gentlemen and ladies of a certain caliber could recover from either facelifts or the D.T.s in style and relative seclusion.) Those ladies absolutely adored the maître d' at the time, a handsome, suave young Italian named Sirio Maccioni, who soon parlayed his popularity into Le Cirque, one of the most storied restaurants and careers of the past half-century ... but I digress. Here is the Colony's vodka-based house cocktail, which, when it was invented, must have been a remarkable curiosity, because vodka barely existed in the United States.

INGREDIENTS

1½ ounces vodka

1 ounce Southern Comfort

½ ounce fresh-squeezed lime juice

Lemon peel, for garnish

Combine the vodka, Southern Comfort, and lime juice in a mixing glass with ice and shake well. Strain into a small cocktail glass and garnish with the lemon peel.



COSMOPOLITAN

COSMOPOLITAN S

The Cosmopolitan hit the new-cocktail jackpot. Rarely has a cocktail craze lasted so long, so strong, so widely. The Cosmo's roots are in the Ocean Spray company's 1960s marketing campaign for cranberry juice, which promoted a series of cocktails made with cranberry juice. One, called the Harpoon, featured vodka, cranberry juice, and a squeeze of lime; with the addition of orange liqueur (triple sec or Cointreau) and a start with citrus vodka, it becomes a Cosmopolitan. This is exactly what was done in the 1980s by Cheryl Cook, a bartender in South Beach, Florida, during the test-marketing of a then unknown product called Absolut Citron. Somehow, New York magazine ended up giving me credit for the drink, which just isn't true, even though I did popularize a version using Cointreau and fresh lime juice, here, which became something of the standard. Anyway, in the late 1980s the drink started appearing on the menus of a couple of pretty hip restaurants nearly three thousand miles apart—the Fog City Diner in San Francisco and the Odeon in TriBeCa, New York. And then it was adopted onscreen by the characters of the TV mega-hit Sex and the City who ordered Cosmos with a frequency that would have felt a lot like paid product placement if there was a product to be placed. Today, although no longer the go-to drink for trendsetters in New York City and London, the Cosmopolitan is still one of the most popular drinks worldwide.

INGREDIENTS

1½ ounces citrus vodka

34 ounce Cointreau

1 ounce cranberry juice

1/4 ounce fresh-squeezed lime juice

Shake the vodka, Cointreau, cranberry juice, and lime juice with ice. Strain into a chilled cocktail glass and garnish with the orange peel, flamed for dramatic effect.



This cousin of the Cosmopolitan was created by Mike Hewett at Marion's Bar on the Bowery in New York City. But this is not the first time that the name *Metropolitan* has been used for a cocktail; just before Prohibition, something like the Manhattan but using brandy instead of rye whiskey was called the Metropolitan. Totally different drink from what's below.

INGREDIENTS

1½ ounces Absolut Kurant vodka

3/4 ounce cranberry juice

1/4 ounce fresh-squeezed lime juice

½ ounce Rose's lime juice

Lime slice, for garnish

Combine the vodka, cranberry juice, and fresh and bottled lime juices in a mixing glass with ice and shake well. Pour into a chilled cocktail glass and garnish with the lime slice.

DUBONNET COCKTAIL

ubonnet is one of those apéritifs that evolved from the nineteenthcentury obsession with preventing malaria in French soldiers by spiking their wine with quinine. It was invented in 1846 by a chemist named Joseph Dubonnet, who named his concoction Dubonnet Quinquina, after the bitter quinine root that was the main ingredient. Dubonnet is sweetened more than most of the other bitter apéritifs like Campari, with major flavor notes from orange peel, coffee, cinnamon, manzanilla, and chamomile, which are added to wine that is then fortified with eau de vie and sweet grape juice and, finally, matured for three years. The result, in blanc and rouge versions, is an assertive, highly botanical apéritif that's usually served simply, mixed with lemon —juice or oil, in the form of peel—and on the rocks. There was one famous cocktail from the 1920s and 1930s called the ZaZa, but that's disappeared. What remains are the Dubonnet Cocktails; the Dubonnet Fizz, made with club soda and lemon juice, or the more ambitious version with Cherry Heering, orange juice, and lemon juice; and the Bentley, which is simply Dubonnet shaken with an equal part of applejack.

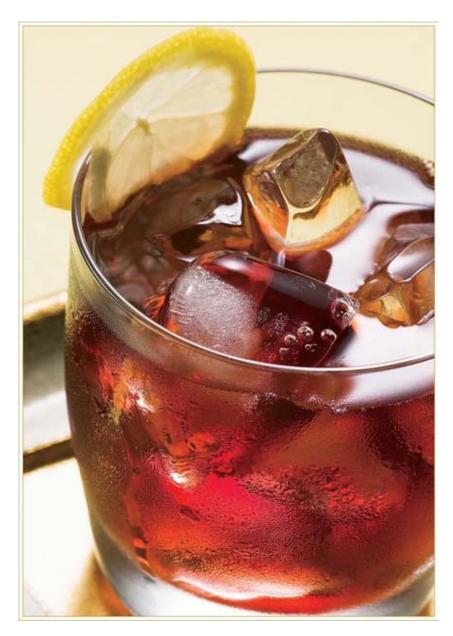
INGREDIENTS

1 ounce Dubonnet Rouge

1 ounce London dry gin

Lemon peel, for garnish

In an old-fashioned glass, combine the Dubonnet and gin over ice, and stir. Garnish with the lemon peel.



DUBONNET KISS*



In truth, the Dubonnet Kiss doesn't bear that much relation to the Dubonnet Cocktail—it's a very different drink, in fact. But there aren't many Dubonnet-based cocktails in the world, and I wanted to include this one, so here it is:

INGREDIENTS

1 ounce Dubonnet Rouge

½ ounce sour apple schnapps

1 ounce apple cider

1/4 ounce fresh-sqeezed lemon juice

1/4 ounce simple syrup

1 thin slice Red Delicious apple, for garnish

In a cocktail shaker with ice, combine the Dubonnet, schnapps, cider, lemon juice, and simple syrup, and shake well. Strain into a chilled cocktail glass and garnish with the apple slice.

€ EL PRESIDENTE €

The daiquiri, the Cuba Libre, the mojito, El Presidente ... Cuban rumbased drinks have certainly added a lot to the American cocktail repertoire. This one was created during Prohibition at the Vista Alegre in Havana and named for General Carmen Menocal, who was president of Cuba before Batista. American Prohibition led to a flourishing cocktail culture that was just a short jaunt from Miami, in Havana. For a long time Havana was home to one of the most prestigious bartending schools in the world at the Hotel Sevilla, turning out some of the best-trained, most technically astute, and most graceful bartenders ever to shake a cocktail. The original version of El Presidente was, in my opinion, a flawed drink, too sweet and with no acid. Here is my version, enhanced with muddled orange and fresh citrus juice.

INGREDIENTS

1 slice orange

Splash of fresh-squeezed lemon or lime juice

 $1\frac{1}{2}$ ounces white rum

3/4 ounce orange curação

½ ounce French dry vermouth

Dash of grenadine

In the bottom of a bar glass, muddle the orange slice with the lemon or lime juice. Add the rum, curaçao, vermouth, grenadine, and ice, and shake well. Strain into a small cocktail glass.



PRESTIGE COCKTAIL*



I arrived at the Prestige by playing with the Presidente's ingredients until the progeny barely resembled the parent. This invention of mine won first place for Best Fancy Cocktail (the "best in show" award) at the Bacardi Martini Gran Prix in Spain, in 2002, where the year before I'd become the first American to win the decades-old international cocktail competition; in 2001, it had been for the Old Flame. The Prestige is my tribute to the great Cuban rum drinks of the Prohibition era.

INGREDIENTS

1 ounce Bacardi eight-year-old rum

1/4 ounce Martini & Rossi dry vermouth

34 ounce John D. Taylor's Velvet Falernum

1 ounce unsweetened pineapple juice

1/4 ounce fresh-squeezed lime juice

Pineapple wedge, for garnish

Lime wheel, for garnish

Combine the rum, vermouth, Velvet Falernum, pineapple juice, and lime juice in a mixing glass with ice and shake well. Strain into a large chilled cocktail glass. Decorate with the pineapple wedge and lime wheel.

@ GIMLET =



GIMLET

If you're committed to using the best fresh ingredients, the temptation with the gimlet is to substitute fresh lime juice for the preserved variety. But the veteran gimlet drinker would be disappointed. So this is one of the rare instances in which I counsel *not* to use fresh-squeezed juice except the lime squeeze garnish. The recipe is actually based on the flavor profile of preserved lime juice, which was invented hundreds of years ago to help prevent sailors from getting scurvy (vitamin C deficiency). The enlisted men drank their lime juice with rum (grog, which was two-thirds of the way to a modern daiquiri), while the officers cut theirs with gin.

INGREDIENTS

2 ounces gin or vodka

3/4 ounce Rose's lime juice

Cucumber slice or lime wedge (or both), for garnish

Combine the gin or vodka and lime juice in a mixing glass with ice and shake well. Strain into a small cocktail glass or serve over ice in an old-fashioned glass. Garnish with the cucumber slice or lime wedge.

INGREDIENT NOTE

Rose's Lime Juice

When the British navy finally realized the need for citrus of some kind to fend off scurvy on long voyages, the challenge became to preserve the citrus juice. The obvious answer was alcohol. British navy rum was then in plentiful supply, and one of the components of the blend was Demerara rum from Guyana, which served the purpose nicely of preserving lime juice. But the search still continued for a nonalcoholic solution to the problem; sailors falling out of the rigging were becoming a hazard for the officers on deck. Finally, in 1867, a Scottish merchant named Lauchlin Rose patented the process of preserving lime juice without using alcohol—and good timing, as that was the year the British government mandated by law that all British merchant ships have daily rations of lime juice for the crew to prevent scurvy. Rose's product was an instant success.



If someone wants a gimlet, don't serve this fresh variety without discussing it first. The fresh lime juice here makes for a very different drink than the preserved lime juice that's been the gimlet standard for everyone's lifetime. A dash of the Rose's might be appropriate here to remind the drinker whence their potation came.

INGREDIENTS

2 ounces gin

3/4 ounce fresh-squeezed lime juice

Dash of Rose's lime juice, optional

1 ounce simple syrup

Lime wheel, for garnish

Combine the gin, lime juice(s), and syrup in a mixing glass with ice and shake well. Strain into a small cocktail glass or serve over ice in an old-fashioned glass, garnished with the lime wheel.



When I was working in Hawaii at the Halekulani Hotel with Chef Daryl Fujita, I matched this gimlet spinoff with a Kona Kampachi Ceviche with Micro Greens and a Yuzu-Basil Emulsion. That's complicated-sounding food, and, admittedly, the drink itself isn't nearly as simple as the traditional gimlet, because it involves some sweeteners that probably aren't on your bar shelf—at least, not yet. Also, in this gimlet there are three sours—yuzu, fresh lime, and preserved lime—that I've balanced with three sweets. This is taking great liberty with a simple recipe, adding complexity of preparation and complexity of flavor but retaining the spirit of the original.

INGREDIENTS

11/2 ounces Plymouth gin

¼ ounce Luxardo Maraschino liqueur

1/4 ounce yuzu extract or 1/2 ounce yuzu juice

1/4 ounce Rose's lime juice

½ ounce fresh-squeezed lime juice

½ ounce fresh-squeezed grapefruit juice

1 ounce triple syrup

Lime wheel, thinly sliced, for garnish

Thin slice of seedless cucumber, for garnish

In a cocktail shaker, assemble the gin, Maraschino liqueur, yuzu extract, Rose's and fresh-squeezed lime juices, grapefruit juice, and the triple syrup. Add ice and shake well. Strain into a chilled cocktail glass and garnish with the lime wheel and the cucumber slice.



IRISH COFFEE

FIRISH COFFEE

Trish coffee is one of the all-time great winter drinks, especially after Lightharpoonup displayment. It is also one of the most abused drinks in the hands of careless purveyors. The size of the glass is critical. The classic Irish coffee glass is an 8-ounce stemmed glass in the shape of a tulip that makes it nearly impossible to ruin the drink. The glass forces you into the correct proportions, and that means not overpouring the coffee, which is a common mistake—you don't want the coffee-to-whiskey ratio to be any greater than 3:1, or the liquor will get drowned. It's tough to find a proper Irish coffee glass, so use a small white wine glass. Also, you should sweeten the coffee but never sweeten the cream, which you want to whip until it's faintly stiff but still pourable—much looser than the standard texture of whipped cream (and never, ever use an aerosol whipped cream); you should end up with a 3/4-to 1-inch layer of cream that's cleanly floating on top of the coffee, creating a sharp demarcation between black and white. Finally, although some recipes call for the addition of green crème de menthe, don't give in to this vice.

INGREDIENTS

Unsweetened heavy cream

1½ ounces Irish whiskey

4 ounces fresh-brewed coffee

1 ounce brown-sugar or regular simple syrup

Whip the cream until bubbles no longer collect on the surface; it should be less than stiff and still pourable. In an Irish coffee glass or small white wine glass, combine the whiskey, coffee, and syrup, and stir to combine. Gently ladle 1 inch of cream on top of the coffee mixture, and serve immediately.



This wonderful cocktail was created by Dick Bradsell at the groundbreaking Match Bar Group in London. It's important to make your espresso ahead of time and give it an opportunity to chill—hot espresso would melt too much ice, hence watering down the drink to an unpleasant degree. Use half Kahlúa with half Tia Maria to lighten the sweetness of the Kahlúa. When shaken very, very hard, it will get a *crema* on top (this is the foam on the top of a freshly made espresso) that lasts a long time, creating a beautiful drink that looks like a martini glass filled with espresso—in fact, so beautiful that it doesn't need a garnish. But I always love a good garnish, and so I often use ground cocoa nibs here, which are a little hard to find; if you can't find them or don't want to, by all means serve this gorgeous drink garnishless.

INGREDIENTS

Unsweetened ground cocoa nibs, for garnish, optional

Orange slice, for coating glass, optional

1 ounce vodka

1 ounce espresso, chilled

34 ounce Kahlúa

34 ounce Tia Maria

If you're using the cocoa nibs, at least 15 minutes before serving, grind a couple of tablespoons to a powder with a mortar and pestle or an electric spice grinder. Use the orange slice and ground cocoa to dust the

rim of a cocktail glass according to these directions. Place the glass in the freezer to chill and to allow the cocoa to dry and set on the rim of the glass.

When the glass is ready, shake the vodka, espresso, Kahlúa, and Tia Maria with ice. Strain into the prepared glass.

OTHER VARIATIONS

The basic idea of Irish coffee—mixing hot coffee with a spirit—is flexible, and here are some of the more popular international variations, all combined with a few ounces of hot coffee:

CALYPSO COFFEE: rum and Kahlúa

JAMAICAN COFFEE: rum and Tia Maria

MEXICAN COFFEE: tequila and Kahlúa

SPANISH COFFEE: Spanish brandy and Kahlúa

COFFEE ROYAL: cognac and sugar

KEOKE COFFEE: brandy and Kahlúa

PRESIDENT'S COFFEE: cherry brandy



FROM LEFT: KIR, KIR ROYALE, AND KIR IMPERIALE



Despite Jake Barnes's preference for a pre-dinner Jack Rose at the Crillon, if it's a quarter to six and you find yourself seated at a sidewalk café in Paris, and you order a drink, chances are it is—or it should be—a Kir. This white wine cocktail, with just a hint of a spirit in it, is named for Canon Felix Kir (1876–1968), who, when he was mayor of Dijon, served it to visiting dignitaries in order to boost a local product, crème de cassis. The drink was actually around long before Mayor Kir; it was then called a Blanc Cassis, after the black currant liqueur first commercially produced in the early nineteenth century in Dijon. But it was Mayor Kir who popularized the cocktail, so he deserves the name.

INGREDIENTS

White wine, preferably a crisp Burgundy

½ ounce crème de cassis

Lemon peel, for garnish, optional

Pour a glass of white wine, then slowly pour the cassis carefully down through the wine. The Kir is sometimes garnished with a lemon peel, but never for a Frenchman!

VARIATIONS

The KIR ROYALE is made with sparkling wine, usually Champagne.

The KIR IMPERIALE is a Kir Royale, made with Champagne but with the raspberry liqueur Framboise instead of the cassis.



LONG ISLAND ICED TEA

CONG ISLAND ICED TEA

This crowd-pleasing drink—especially if the crowd is in the basement of a fraternity house—was supposedly invented by bartender Robert C. Butt, nicknamed Rosebud, of the infamous OBI (Oak Beach Inn) in Hampton Bays, which closed just a few years ago after a multi-decade run as one of the largest, most popular bars on all of Long Island. The OBI had a big pier with a bar on it, and customers would arrive by boat as well as by car, motorcycle, bicycle, and foot. It was a great happyhour place, and the Long Island Iced Tea is a great happy-hour drink—if made properly. But despite the long-standing story about the OBI's invention, I was recently contacted by Craig Weisman, who from 1976 to 1979 tended bar at a catering facility called Leonard's in Great Neck, New York. Weisman claims that for big wedding receptions, the older bartenders at Leonard's would set out whiskey sours. But the younger bartenders-Weisman was eighteen at the time (the New York State legal drinking age was then eighteen)—recognized that the young bridal parties didn't want sours. So they prepared pitchers of what they called Leonard's Iced Tea, made with spirits from the premium well: Smirnoff, Bacardi, Beefeater, Cuervo Gold, and Cointreau. According to Weisman, the Leonard's bartenders taught this Iced Tea to the guys at the OBI. It wasn't until years later that Weisman realized the drink he and his pals had invented was now world famous as the Long Island Iced Tea-with an inaccurate invention claim.

Whichever story you believe, the key to making a pleasing Long Island Iced Tea is to use all the spirits in moderation, creating a fine-tasting, well-balanced drink with a total alcohol content of only $2\frac{1}{2}$ ounces, the same as many other cocktails. On the other hand, the sure road to disaster—a bad drink and a badly drunk customer—is the common mistake made by young bartenders of putting a full ounce of each spirit in the glass with a little cola, creating a ghastly concoction with a full 5 ounces liquor in it. (Bartenders also sometimes use sour mix for this,

which doesn't help either.) I taught myself how to make the Long Island Iced Tea properly at the Rainbow Room, because for some reason it was incredibly popular with the European tourists, especially Germans, who were a large part of our crowd. We also used premium spirits in our version, and the tourists ordered round after round, which we served in big iced tea glasses. I didn't want my customers "in the toilet." Neither do you.

INGREDIENTS

½ ounce vodka

½ ounce gin

½ ounce rum

½ ounce tequila

½ ounce triple sec

3/4 ounce simple syrup

3/4 ounce fresh-squeezed lemon juice

3 ounces Coca-Cola

Lemon wedge, for garnish

In a mixing glass, combine the vodka, gin, rum, tequila, triple sec, syrup, and lemon juice with ice, and stir. Strain into a large iced tea glass with ice, top with the Coca-Cola, and stir. Garnish with the lemon wedge.



The masterful Audrey Saunders created this spinoff with the sophisticated finish of Champagne instead of Coke.

INGREDIENTS

1/4 ounce vodka

¼ ounce gin

½ ounce rum

¼ ounce tequila

¼ ounce Luxardo Maraschino liqueur

½ ounce fresh-squeezed lemon juice

½ ounce simple syrup

2 dashes of Angostura bitters

Champagne

Maraschino cherry, for garnish

Combine the vodka, gin, rum, tequila, Maraschino liqueur, lemon juice, syrup, and bitters in a mixing glass with ice, and shake well. Strain into a flute, top with Champagne, and garnish with a stemless Maraschino cherry on a spear (with the tip of the spear not protruding into anyone's eyeball, please).



This tea is actually a pared-down version, with only two strong spirits, plus the interesting addition of amaretto.

INGREDIENTS

3/4 ounce gin

3/4 ounce rum

½ ounce amaretto

3/4 ounce fresh-squeezed lemon juice

½ ounce simple syrup

Coca-Cola

Lemon wedge, for garnish

Combine the gin, rum, amaretto, lemon juice, and syrup in a mixing glass with ice. Strain into a Collins glass over ice, top with Coca-Cola, stir, and garnish with the lemon wedge.



MARGARITA

MARGARITA S

If you believe the Cuervo company, this incredibly popular drink was created by a Texas-based socialite named Margarita Sames at a 1948 Christmas party in her Acapulco villa, which was next to both the Flamingo Hotel and John Wayne's house. Whether this happened or not, many years later Ms. Sames did end up on the Cuervo payroll, claiming the story is true. And Hollywood did indeed end up embracing the margarita—especially Bing Crosby, who also had a home in Mexico and loved tequila so much that he imported the first popular brand, Herradura ("horseshoe"), to the United States.

But there are competing theories about the name. One compelling piece of information is that a drink called Tequila Daisy was served at Tijuana's Agua Caliente racetrack in the 1920s that was made with lemon juice, tequila, and a sweet ingredient—the makings of a margarita —and daisy translates to margarita in Spanish. But no matter who invented it, in sixty years the margarita has gone from an obscure secret of the Hollywood movie colony to one of the most popular cocktails in the United States; and although it's been in the United Kingdom for only thirty-five years and a well-kept secret until the last five, it's now a contender for the most popular cocktail in England. This parallels the rise in popularity of tequila, which, like Canadian whiskey and Caribbean rum, enjoyed a swell of popularity during Prohibition, when American distilleries were not operating. It was popular again during World War II, when American alcohol was repurposed from beverage to gunpowder ingredient. And then it saw another surge of interest from the late 1960s into the 1970s. But all of these periods of tequila popularity were almost entirely limited to the West; through the 1970s, it was difficult to find a bottle of tequila behind a New York bar.

And then the margarita caught on. It is a simple, three-ingredient drink that doesn't need any mucking up. Good tequila, the star of the show, is made from 100 percent blue agave, a green and peppery alcohol

with mineral and vegetal notes. A good margarita doesn't require—or want—an aged tequila, because the oaky notes of the aging interfere with the pure flavors of the agave, lime, and orange. So use a *puro blanco*, aged under sixty days, if there's any aging at all; also use fresh lime juice—you can't make a good margarita with mixes; and use Cointreau, which is the cleanest-tasting and highest-proof of all the orange liqueurs (not that Grand Marnier is bad, but it has a lot of brandy and oak notes that don't belong in the margarita). All that said, there are some wonderful variations of the margarita, but nothing beats the original, simplest version.

INGREDIENTS

Kosher salt, for coating the rim of the glass

Lime slice, for coating the rim of the glass

1½ ounces pure agave tequila

1 ounce Cointreau

34 ounce fresh-squeezed lime juice

1/4 to 1/2 ounce agave syrup, optional (but possibly mandatory for those who grew up on the overly sweet frozen margaritas of the 1970s)

Using the kosher salt and the lime slice, prepare the salted glass (see Technique Note, opposite) along half the rim; chill the glass. Combine the tequila, Cointreau, lime juice, and optional syrup in a mixing glass with ice, and shake well. Strain the drink into the prepared glass. Note: Margaritas may be served over ice in a rocks glass or without ice in a cocktail or classic margarita glass (see glass chart).

TECHNIQUE NOTE

Salting a Glass

This is something that, when done without thought, is often done poorly. First off, you probably don't want to salt the entire rim of the glass, which requires that the drinker not only wants salt (some people don't) but also wants it with every single sip, which most people don't. You also don't want any salt on the inside of the glass, where it'll bleed down into the drink.

So here's what you do: First, pour a good amount of kosher salt never iodized salt, which is too fine and too salty-into a shallow saucer or a small plate. Cut a slice of very juicy fresh lime to the exact thickness you would like your salt frosting to be—if you want 1/4 inch salt, cut the slice 1/4 inch thick. Now, hold your glass upside down so excess juice doesn't drip down it. Using the slice as a guide, wet the top portion of the outside rim of the glass along half circumference of the glass. Dab the moistened halfthe circumference of the glass in the saucer of salt, pressing the glass into the salt for maximum adhesion, then tap the glass to remove any excess. Now you have a properly salted glass. It helps if you then put it in the freezer for a few minutes, not only for the obvious benefits of chilling the glass but also to help the salt-juice mixture crystallize and adhere to the rim.

PREMIUM MARGARITAS BY THE PITCHER

For the party animal, here's how to mix up a big batch:

1. First, add fresh-squeezed lime juice to fill about one-quarter of the

pitcher.

- 2. Double the volume of liquid by adding Cointreau. Taste—it should still be a bit tart. You can add a little more Cointreau, but not much; you want to keep it on the tart side. The pitcher should now be half full.
- 3. Add the tequila of your choice to the three-quarter mark of the pitcher.
- 4. Adjust the sweetness with agave syrup or simple syrup, but don't use more Cointreau (or its lesser cousin, triple sec), which would change the balance of citrus versus tequila.
- 5. Taste. The mixture should still be intense because the last ingredient hasn't yet been added.
- 6. Add ice to fill the pitcher. This will not only chill the pitcher but also mellow the drink and blunt the sharp alcohol attack. Stir vigorously and allow guests to help themselves. That is the easy way. My preference is to add the ice to a cocktail shaker (instead of the pitcher) and shake each drink individually for guests as they arrive. Whether shaken or from the pitcher, pour over new ice in a rocks glass or a stemmed margarita glass with a half-salted rim.



FROZEN MARGARITA



This wildly popular alternative requires a couple of ratio adjustments. Because you're adding so much more water by blending with ice, you need more of both the sweet and the tart to carry these flavors through the dilution, or your drink will end up tasting like slightly off tequilawater.

INGREDIENTS

1½ ounces pure agave tequila

3/4 ounce Cointreau

1 ounce fresh-squeezed lime juice

1½ to 2 ounces simple syrup or agave syrup

Thin lime wheel, for garnish

In a blender, combine the tequila, Cointreau, lime juice, and syrup with 1 cup cracked or crushed ice. Blend until thick and smooth. Pour into a traditional margarita or cocktail glass and garnish with the lime wheel.

INGREDIENT NOTE

Tequila

For margaritas, I suggest using puro tequila, bottled exclusively in

Mexico and made entirely from blue agave. Which is not as common as you might imagine. Over 90 percent of the tequila consumed worldwide is shipped out of Mexico in tankers and then bottled locally, sometimes after being unscrupulously diluted with neutral spirits and water. So always look for the words *Hecho en Mexico* ("Made in Mexico") as well as "100% blue agave." If you're serious about your margaritas, I suggest getting a couple of bottlings to test the style you prefer, as you would with any spirit.

The best tequilas are generally from well-known distillers who own their own agave or purchase agave only from growers who adhere to their standards in managing the agave fields, as opposed to purchasing, packaging, and selling spirit made by another party. There are many notable tequila producers; a few of my favorites are Casa Cuervo's Tradicionale and Gran Centenario bottlings (in the case of the Gran Centenario, the name Cuervo doesn't appear on the label), as well as any bottlings from the forward-thinking Herradura or those from El Tesoro and Don Julio, very old houses with traditional methods (which at El Tesoro include using an old stone wheel called a tahona to grind the agave, fermenting in wooden vats, and utilizing pot stills). Also, be sure to try the tequila—they've been Partida family's growing for generations and are now producing finished tequila as well.



Partida Tequila, created by entrepreneur Gary Shansby together with grower Enrique Partida, is an estate-grown premium tequila made from 100 percent blue agave that has been grown for generations by the Partida family in the heart of Mexico's historic Tequila Valley. Within the Tequila region, the Amatitán Valley has extraordinarily rich volcanic soil that results in superb agave, and the Partida family's land is in the heart of the production area. Their lowland-style tequilas are made in four distinct bottlings: Blanco; Reposado, which is aged for six months; Añejo, aged for eighteen months; and the superpremium Elegante, which had its first release in 2007. I designed the Ruby Partida as a showcase for their tequila. But the idea of this cocktail goes way back to the early tequila recipes of the 1920s: the sweet-tart berry flavor of cassis has always been a good match for the herbal, mineral, and vegetal notes of tequila. Finding things to combine with tequila isn't easy—this is one of the biggest challenges for the creative mixologist. As with grappa, anisebased spirits, and other spirits with bold idiosyncratic flavors, tequila tends to overpower almost anything it combines with. So cassis is something of a godsend.

INGREDIENTS

1½ ounces Partida Reposado tequila

½ ounce Cointreau

½ ounce fresh-squeezed ruby grapefruit juice

½ ounce fresh-squeezed lemon juice

½ ounce French crème de cassis, preferably Trenel Fils, Josoph Cartron,

In a cocktail shaker, combine the tequila, Cointreau, grapefruit juice, and lemon juice with ice. Shake well. Strain into a chilled cocktail glass, then dribble the cassis down through the drink. Serve with a stirrer on the side.

OTHER VARIATIONS

A few other margarita variations are worth noting:

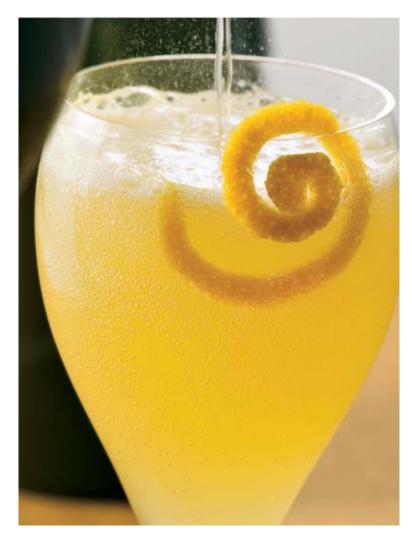
THE CADILLAC is the basic margarita recipe, but instead of using 1 ounce Cointreau, you use ½ ounce each Cointreau and Grand Marnier.

THE MILLIONAIRE is the Cadillac but using a superpremium tequila and the hundredth-anniversary bottling of Grand Marnier.

I like to make a STRAWBERRY MARGARITA (not the frozen one) with fresh strawberries. Begin the standard recipe by mashing a few fresh strawberries in the bottom of the shaker. Be sure to strain fully—preferably through a tea strainer—to avoid strawberry seeds in the cocktail. As is true whenever you're adding fresh fruit to a drink, additional sweetener may be necessary; try 1 teaspoon agave nectar here.

For a FROZEN STRAWBERRY MARGARITA, use the basic frozen

margarita recipe previously described, throwing 3 or 4 fresh, hulled strawberries into the blender with the rest of the ingredients. Be sure to blend long and hard, until the strawberry flesh and seeds are totally pulverized.



MIMOSA



I drink when I have occasion, and sometimes when I have no occasion.

—MIGUEL DE CERVANTES (1547-1616)

If you have no occasion to drink but are still doing it, chances are it's Champagne in your glass. Bubbly wine is appropriate (or at least not entirely inappropriate) any time of the day—quite possibly the perfect beverage. And the mimosa is certainly a testament to Champagne's prenoon popularity—this is on pretty much every brunch menu ever written, along with the Bloody Mary. I think it's absolutely crucial to use fresh-squeezed orange juice, or the mimosa is just not the same. And if you're using fine French Champagne, does it make sense to mix it with carton juice? No, it doesn't.

INGREDIENTS

2 ounces fresh-squeezed orange juice

4 ounces Champagne

½ ounce Cointreau float, optional

Orange zest, for garnish

Pour the orange juice into a flute. Fill gently with Champagne, and the drink will mix itself; there's no need to stir, which would just wastefully dissipate the bubbles. Top with a ½-ounce float of Cointreau for an appealing little extra kick, and garnish with the orange zest.



Here's my tropical interpretation of the fizzy classic, combining both a fruit and an herb with alcohol, which is a type of combination that's intrigued me for a few years now.

INGREDIENTS

3 or 4 small pieces of mango

½ ounce mango-infused grappa

2 teaspoons Bevoir mango cordial

4 ounces prosecco

Orange peel, for garnish

In the bottom of a Boston glass, combine the mango pieces, grappa, and mango cordial, and muddle well. Slowly pour the prosecco down the side of the glass while using a long-handled bar spoon to pull the flavors gently up from the bottom. Strain through a tea strainer into a flute, and garnish with the orange peel.



The progenitor of the mimosa was the Buck's Fizz, invented in the 1920s at the Buck's Club on Clifford Street in London. A bartender named McGarry at this gentleman's club came up with a sparkling wine combination with kicks of both gin and cherry brandy.

INGREDIENTS

2 ounces fresh-squeezed orange juice

Splash of gin

Splash of Peter Heering Cherry Heering

3 ounces Champagne

Spiral orange peel, for garnish

In a mixing glass with ice, stir the orange juice with the gin and Cherry Heering to chill. Strain into a flute, and top with the Champagne. Garnish with the spiral peel.

MONKEY GLAND

C trange name, isn't it? Instead, let's think of it as Victorian Viagra. In the early twentieth century, a Russian doctor named Serge Voronoff invented an odd surgical procedure that transplanted ape testicles into old men—human men, elderly homo sapiens—with the goal of renewing their sex drive. Questionable medicine, to be sure, but perhaps a stiff drink could also renew an older man's sex potency (though, sadly, the opposite is mostly the case), and hence the Monkey Gland. When this drink was invented by Harry MacElhone, owner of Harry's New York Bar in Paris and author of ABC of Mixing Drinks, it was made with absinthe, the anise-flavored concoction that has been illegal in the United States since 1912. The drink itself was a descendant of the nineteenth-century category of drinks called daisies, whose formulas were spirits with a juice and a sweetener, often grenadine. After it leaped across the pond, American bartenders began using Benedictine, a sweetened herbal liqueur, instead of the absinthe. So there are two utterly respectable versions of this odd-sounding drink: the American, with Benedictine; and Harry's, with anise or licorice flavoring. I'm partial to the original, so here is Harry's Monkey Gland.

INGREDIENTS

Splash of absinthe or absinthe substitute (see <u>Ingredient Note</u>) Orange slice, optional

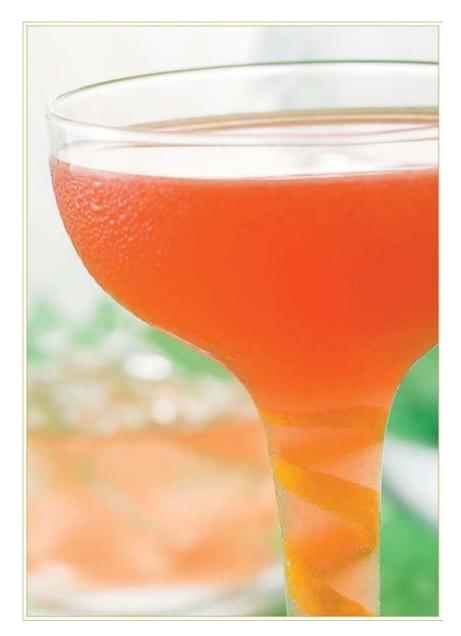
1½ ounces gin

1 ounce fresh-squeezed orange juice

1/4 ounce grenadine

Orange peel, for garnish

Splash the absinthe into a mixing glass. Add the orange slice, gin, orange juice, grenadine, and ice, and shake. Strain into a small cocktail glass and garnish with the orange peel. Note that fresh juices are always preferred, but if using juice from the carton, toss in the slice of orange when shaking.



ORANGE BLOSSOM



The idea of mixing orange juice with spirits originated with the Bronx Cocktail in the late nineteenth century. During Prohibition, when good liquor was, of course, difficult to procure, a well-made Bronx—with sweet and dry vermouths plus high-quality gin—became impossible to find. Hence the Orange Blossom was born. The goal was to mask the taste of bathtub gin with sweet orange juice and whatever liqueur was around. If you're feeling particularly Prohibition-y, put on a blindfold, choose a liqueur at random, toss in ½ ounce instead of the Cointreau, and have a taste of the unpredictable randomness of the Roaring Twenties.

INGREDIENTS

1½ ounces dry gin

½ ounce Cointreau

1½ ounces fresh-squeezed orange juice

Orange peel, preferably spiral, for garnish

Pour the gin, Cointreau, and orange juice into a mixing glass. Add ice and shake. Strain into a small, chilled cocktail glass. For a Prohibitionera presentation, serve in a stemmed goblet. Garnish with the orange peel.



NEGRONI



This famous drink was created in the bar of the Hotel Baglioni, on the Arno River in Florence, Italy, in 1925, when Count Camillo Negroni decided that the Americano was too tame a drink. He asked the barman to spike his Americano with a splash of gin; the idea caught on and became popular as an Americano in the Count Negroni fashion, the name of which was eventually shortened to *Negroni*. The original recipe was equal proportions of gin and Campari served over ice, but lately the Negroni has evolved into a gin-heavy drink straight up in a cocktail glass, with the apéritifs receding to half-measures or just a splash. Sometimes vodka replaces the gin. I prefer the original 1:1:1 ratio, and I also prefer to serve it on the rocks. The effect of the melting ice cubes—big ones, please—is important in an all-spirits combination like this. Campari can be a challenge for those not familiar with the bitter apéritif, and I think it's easier consumed in this mixed fashion. Finally, some people use a lemon peel for the garnish, but I prefer orange for its pleasing match with Campari.

INGREDIENTS

1 ounce Campari

1 ounce Italian sweet vermouth

1 ounce gin

Orange peel, for garnish

Combine the Campari, vermouth, and gin in an iced old-fashioned glass and stir. Garnish with the orange peel.



This original of mine won the 2001 Bacardi Martini Gran Prix in Malaga, Spain. Which I considered immense good fortune, because it's a thoroughly accidental invention. I was in Dallas as part of a nationwide tour of cocktail dinners, matching cocktails to chef's food. I'd had Negronis made to go with the canapés and served a pair to a food journalist and her accompanying photographer, Nancy. They both took sips, and both rewarded me with the classic "ick" face, which is often the reaction Americans have to bitter-apéritif-oriented drinks, whose flavors differ so strongly from the sweet soda-pop flavors on which we're raised. So I took the Negronis back to the bartender and asked him to add fresh orange juice and Cointreau, reshake, and restrain. I presented the new glasses, and this time both women rewarded me with smiles. So I called it the Fancy Nancy, after the photographer, and soon after decided to enter it into the competition with a more universal handle, Old Flame, and lo and behold ...

INGREDIENTS

1 ounce Bombay white-label gin

½ ounce Martini & Rossi sweet vermouth

½ ounce Cointreau

1/4 ounce Campari

1½ ounces fresh-squeezed orange juice

Flamed orange peel, for garnish

Combine the gin, vermouth, Cointreau, Campari, and orange juice in a mixing glass with ice and shake well. Strain into a chilled cocktail glass and garnish with the orange peel.



PINK LADY

PINK LADY =

In the far west of Greenwich Village, along Hudson River, there are now Richard Meier-designed buildings with residents including Martha Stewart and restaurants owned by Jean-Georges Vongerichten. But in the 1970s, when I was biking along the river with my wife and another couple, there was nothing but garages and warehouses and, along Christopher Street, a couple of bars. It was hot, we were thirsty, and there was nothing else around, so we went into a place called the Tool Box. Behind the bar was a guy wearing a motorcycle cap. "You sure you're in the right place?" he asked suspiciously. "We're just thirsty," I said. "We'll have a beer and go." So he gave us cans, which was how gay bars often operated back then, so they didn't have to worry about taps or kegs or other pricey, heavy equipment if they had to make a quick and permanent exit of the premises.

Halfway through our beers—and we were drinking pretty damn quickly—we heard a giant roar from outside, and fifteen or twenty bikes pulled up. A bunch of guys came in wearing full leather garb. The guy in front of the pack looked around the room and then at us, then back at his friends, and bellowed, "Pink Ladies all around." That was our cue to depart. And this was just a couple years after my arrival in New York, when, as it happened, I used to order this creamy after-dinner drink sometimes because I really didn't know what else to have—the Pink Lady was a part of pop culture, used in comic lines and plays, and I figured it had to be good. And the truth is, with the rose and cucumber notes from Hendrick's gin rather than the big juniper London dry style, it is a good drink. Not really a midday cycling-break-in-a-leather-gay-bar drink, but for, you know, less ridiculous circumstances.

INGREDIENTS

1½ ounces gin, preferably Hendrick's

1/4 ounce grenadine

3/4 ounce simple syrup

1 ounce heavy cream

Maraschino cherry, for garnish

Combine the gin, grenadine, syrup, and cream in a mixing glass with ice and shake well. Strain into a small cocktail glass and garnish with the cherry.

INGREDIENT NOTE

Homemade Grenadine

The bright red stuff you find on most grocery shelves—and in many cocktails—is nothing more than artificially flavored, sweetened, and colored water. Real grenadine is sweetened pomegranate juice, and here's how to make it: Put the seeds of three or four pomegranates into a sieve set over a bowl. With the back of a wooden spoon or a cocktail muddler, press gently on the seeds to break them open and release their juices. Don't press too hard, because you don't want to release any of the bitterness from the white center. You should end up with about 1 cup pomegranate juice. Combine this 1 cup juice with ½ cup rich simple syrup, strain, and there you have it: homemade grenadine.



Ted Haigh, a.k.a. Doctor Cocktail and author of *Vintage Spirits and Forgotten Cocktails*, has dedicated every minute that he's not performing his day job (as a graphic artist for Hollywood movies) to his real passion, cocktails. Doc has found what he says is the original Pink Lady recipe, which is a much drier cocktail than what the drink became in later years. To make this historical oddity a bit more palatable, I suggest using more than two good dashes of the grenadine, and maybe add a couple of dashes of simple syrup as well.

INGREDIENTS

1½ ounces gin

½ ounce applejack

½ ounce fresh-squeezed lemon juice

White of 1 small egg (see Ingredient Note) 2 good dashes of grenadine

Shake the gin, applejack, lemon juice, egg white, and grenadine very well with ice. Strain into a chilled cocktail glass.

APPLEJACK-POMEGRANATE FOAM

Behind Ted Haigh's passion for cocktails is a cool intellect. Doc analyzes all the data and comes up with exactitude in a subject that usually defies quantitative analysis, because even among the most intelligent observers, no one was sober enough to record anything! The addition of Jersey lightning, or applejack, to the Pink Lady is an example of Doc's determination to find the intended flavor in early cocktail recipes. The Pink Lady is also a perfect opportunity to display this flavor with a different textural impact: as a foam topping. If you're using this option, omit the apple brandy from the cocktail recipe. For full instructions on making foam, and information on the necessary equipment, see note.

Using the ½-liter cream canister will make enough foam for 15 to 20 drinks

2 gelatin sheets, each 9 x 2¾ inches

3/4 cup superfine bar sugar

6 ounces pomegranate juice, preferably POM Wonderful

2 ounces emulsified egg whites

4 ounces Laird's Reserve apple brandy

Place the empty ½-liter canister with the top unscrewed in the refrigerator to chill; do not put it in the freezer. Fill a saucepan with 6 ounces water and place over low heat. Slowly stir in the 2 gelatin sheets, dissolving them completely. Turn off the heat, add the sugar, and continue to stir until dissolved. Let cool. Add the pomegranate juice, egg whites, and apple brandy. Stir to combine, then fine-strain into a metal bowl; place the bowl in an ice bath, stirring occasionally until the mixture is well chilled.

Add 1 pint of the mixture to the canister. Screw in the cream

charger; you will hear a quick sound of gas escaping, which is normal. Turn the canister upside down and shake very well, and the foam is ready.

Store in the refrigerator between uses. Before each use, turn the canister upside down and shake well. Then hold the canister almost completely upside down and gently put pressure on the trigger mechanism, applying the foam slowly over the top of the drink, working from the inside rim of the glass in a circular fashion to the center. When the canister is empty, hold it over the sink and engage the trigger to be sure the gas is completely spent. Remove the top and clean according to the manufacturer's instructions.



STORK CLUB COCKTAIL

STORK CLUB COCKTAIL

When I was designing the first Rainbow Room menu in 1987, I looked through all the books about the grand old supper clubs of New York. We'd made it our stated mission to serve the house cocktails of the glorious clubs, restaurants, and hotels that had been in the shadow of the RCA Building in Rockefeller Center: the Colony, the Copacabana, the Knickerbocker, and the other celebrated nightspots of the 1950s where the stars and society hung out. Nowhere was a bigger hangout than the two-level, thousand-seat Stork Club, whose ultra-exclusive Cub Room—no one got in without a nod from the boss—was the progenitor of today's VIP rooms. This was the place, at 3 East Fifty-first Street, that world-famous Broadway columnist Walter Winchell called "the New Yorkiest place in New York."

The Stork Club Cocktail is a classic, if made properly—which means, above all, not substituting anything (such as triple sec or Grand Marnier) for the Cointreau, which is by far the most sophisticated, harmonious, and well balanced of the orange liqueurs. Cointreau is clean and bittersweet, without the brandy-driven wood notes of Grand Marnier; I love Grand Marnier, but not in most citrus cocktail applications. The downside, of course, is cost. As with so very many things.

INGREDIENTS

1½ ounces gin

34 ounce Cointreau

1 ounce fresh-squeezed orange juice

½ ounce fresh-squeezed lime juice

Dash of Angostura bitters (the new Angostura orange bitters would

Combine the gin, Cointreau, orange and lime juices, and bitters in a mixing glass with ice and shake well. Strain into a chilled cocktail glass and garnish with the orange peel.



Flavored vodkas are here to stay (see Ingredient Note below), and I think the best way to use them is combined with fresh-fruit ingredients, as in this original recipe of mine, which uses orange vodka combined with fresh-squeezed citrus juices.

INGREDIENTS

1½ ounces Belvedere Pomarnacza vodka

½ ounce John D. Taylor's Velvet Falernum

1 ounce fresh-squeezed orange juice

½ ounce fresh-squeezed lime juice

2 dashes of Angostura bitters

Flamed orange peel, for garnish Nutmeg, for garnish

Combine the vodka, Velvet Falernum, orange and lime juices, and bitters in a mixing glass with ice and shake well. Strain into a chilled cocktail glass. Garnish with the orange peel and a dusting of freshly grated nutmeg.

INGREDIENT NOTE

Flavored Spirits

The snobbery camp of the cocktail world may turn up their welltrained noses at the increasing preponderance of flavored spirits. New brands and new variations are being released constantly, taking up an ever larger segment of the market. But the idea is actually a very, very old one, going back nearly five hundred years to the first vodkas, which were flavored with honey, herbs, and flower essences to mask the awful flavors of the pioneering distillates; and from the very beginning, rums were flavored and colored with spices and burnt sugar. If you want to get really technical about it, the Greeks flavored their wines two thousand years ago. So the idea isn't new; it's the process that's new. And it's true that modern flavorings are created in laboratories, not in kitchens (although you'll find many chefs today who question that distinction). If a manufacturer compounds sugar and artificial flavorings with a spirit, chances are the result will taste unnatural; but if he uses expensive essential oils and makes the effort to balance the flavors and maintain quality, the product can be good to excellent. Absolut Citron was the first of the contemporary crop to be made with care (and it was the test-marketing of this product that gave us the most popular modern cocktail, the Cosmopolitan). Recently, Finlandia introduced a grapefruit vodka I think is wonderful. Even the best of these flavored spirits—and certainly the worst of them—are used to most pleasant effect when combined with fresh flavors (for example, combining Absolut Citron with lime juice in the Cosmopolitan), which is what I recommend for all of these flavored spirits—not as a substitute for fresh flavors but as an

augmentation of them.



WHITE LADY

WHITE LADY =

Harry Craddock was one of the great bartenders at the fine Hoffman House who was put out of a job—out of a profession—by Prohibition. Exiled by the law, he made his way to the Savoy Hotel in London, where he became head bartender of the American Bar, and where he wrote one of the all-time great bartending books, *The Savoy Cocktail Book*, first published in 1930. It was also where he invented the White Lady, named after a popular rose of the era, which in turn was named after White Lady Banks in 1807. Interestingly, Harry MacElhone, another famous bartender of the day who was exiled from his job (his was at the Plaza Hotel in New York City) by Prohibition, created a different drink called the White Lady at Harry's New York Bar in Paris, which he too published in another famous book, *ABC of Mixing Cocktails*. The two Harrys' White Ladies were in fact very unlike—MacElhone's was brandy, crème de menthe, and Cointreau, while Craddock's was gin, Cointreau, and lemon juice. It's the latter that survived as a popular cocktail.

Etymology aside, it's a good, simple three-ingredient drink, featuring orange liqueur married with lemon juice and all the botanicals in the gin to create a well-balanced yet complex cocktail with superb flavor. But speaking of well-balanced, here's an interesting note: Craddock's version called for equal parts of Cointreau and lemon juice. However, Craddock's drink was sure to be served in much smaller glasses than today's options, since all cocktails were smaller then. Glass sizes have increased to at least $5\frac{1}{2}$ or 6 ounces, so it's important to reapportion some types of cocktails, especially ultrasimple ones where balance is everything—the sour ingredient tends to gain pronouncement as the drink grows in size. So in the modern version here, the sweet Cointreau is slightly larger than the sour lemon juice. That's progress for you.

INGREDIENTS

1½ ounces gin

1 ounce Cointreau

 $\frac{3}{4}$ ounce fresh-squeezed lemon juice

Combine the gin, Cointreau, and lemon juice in a mixing glass with ice and shake well. Strain into a cocktail glass.



The Aviation first appeared in print in Recipes for Mixed Drinks, published in 1916 by Hugo Ensslin, the head bartender at the Hotel Wallick in Times Square, New York. That original recipe included a shot of gin and ½ ounce lemon juice, plus 1 teaspoon each of two sweet liqueurs, Maraschino liqueur and crème de violette, the latter of which created a sky-blue drink—hence the name, from the earliest days of aviation. Alas, crème de violette is no longer available, and other palatable purple liqueurs haven't rushed in to fill the void, so an Aviation made today can't resemble the original blue drink. But the Internet-based cocktail geek squad has revived the Aviation, and you can now find it in the "Classics" section of a lot of forward-thinking (or, rather, retro-gazing) drinks menus. In fact, there's even a new gin, from Portland, Oregon, called Aviation, with its sights clearly set on being mixed up in this old favorite. There are rumblings from Ted Haigh, the guru of forgotten spirits, that our shores may again be graced by crème de violette or Parfait Amour by the time this book hits the shelves.

INGREDIENTS

2 ounces gin

3/4 ounce Luxardo Maraschino liqueur

½ ounce fresh-squeezed lemon juice

Combine the gin, Maraschino liqueur, and lemon juice in a mixing glass with ice and shake well. Strain into a chilled cocktail glass.

INGREDIENT NOTE

Maraschino Liqueur and Cherries

Maraschino liqueur is made from the marasca cherry, which grows around the Adriatic Sea; the liqueur was originally popularized in nineteenth-century Champagne punches. Like most liqueurs, the floral, sweet Maraschino has never been used as a cocktail base always as an accent. Beginning in the 1880s, Maraschino cherries were available in the United States from the Luxardo company, which bottled marasca cherries in actual Maraschino liqueur. But American companies began to replace the liqueur with a combination of almond oil, red food coloring, and sugar. By 1920, the American version had pretty much entirely replaced the Italian import. Luxardo is still the brand name of choice for Maraschino liqueur. But, sadly, real Maraschino cherries—marasca cherries bottled in Maraschino liqueur—are hard to come by. You can make your own by buying your favorite variety of fresh cherries, packing them in a jar with sugar for a day, and then pouring Luxardo's liqueur to fill the jar. Marinate for a week, then taste. The result should be Maraschino cherries, give or take another few days' marinating.





DRY MARTINI • VESPER FLAME OF LOVE • FRENCH MARTINI

F ew drinks—probably none—have inspired more debate than the martini. Is it shaken or stirred? Vodka or gin? Olive or twist? An ounce of vermouth, or a dash, or, as Winston Churchill reputedly instructed, simply waving at the bottle of vermouth as it sits, untouched and otherwise ignored, on the other side of the room?

In recent years, the debate has expanded to encompass the new-age martinis—vodka-, tequila-, even cognac-based, and accented with flavored liqueurs, fresh fruit, spices, and herbs—that invaded the American bar's repertoire in the 1990s, led by the French martini. This is one of the drinks that kicked off the whole mid-1990s flavored martini craze (Cajun martinis, chocolate martinis, and whatnot) that wildly generalized and incredibly bastardized the venerable word martini. For more than a century, *martini* meant something specific, with variations for dry, dirty, or a Gibson, plus maybe smoky (with a dash of scotch), in either vodka or gin. There was no such thing as a menu with fifteen different martinis, because there aren't fifteen different martinis. But beginning in the mid-1990s, people started calling anything served in a V-shaped cocktail glass a martini, turning a specific drink's name into a generic category of cocktails. (Which also happened to the word cocktail a century ago; it was at first defined narrowly as a drink with bitters in it but then became the word for any mixed alcoholic drink.) So now there is indeed such a thing as a martini menu with fifteen different martinis, although it's possible that not one of them is an actual martini; rather, this is a slate of cocktails in the vein of the French martini. Traditionalists may lament this development, but a rose by any other name.... I have no trouble sorting out the two. The standard I use to judge the new-age cocktails is taste: If the drink tastes good, I think you can call it whatever you please. I can still get a dry gin martini if I order one.

PDRY MARTINI

s a martini approaches the ideal of drier than dry, the choice of gin A s a martini approaches the fucation difference and become nothing becomes more and more critical; the cocktail can become nothing more than cold gin. These days there's a pretty wide field of choice for gins, including the classic London Dry products such as Tanqueray and Beefeater, with their big Christmas-tree spices featuring juniper front and center. There's also the bright-tasting Tanqueray #10, with fresh botanicals like grapefruit, orange, and lemon peel in addition to the dried botanicals of juniper and coriander; and the revitalized Plymouth (which is in a category all its own, practically considered an AOC, distinct from London Dry), featuring coriander instead of juniper as the top note, which magnifies the impact of the citrus; and new bottlings like Miller's, which features herbal and anise notes, and Hendrick's from Scotland, which is heavy on cucumber and rose flavors. These latter gins won't produce a classic London dry martini, but they're worth trying, especially for neophytes who don't have a long sense-memory of the London dry style to set the standard for their brains via their palates.

Speaking of nonstandards: I sometimes like to replace the vermouth with up to ¼ ounce fino sherry, which works really well with either gin or vodka, and also substitute the lemon peel with orange peel, which is a wonderful natural partner for sherry; the sherry-orange combination helps soften the attack of the alcohol, and so it's much mellower and easier for someone who's not used to the tremendous kick of a martini. (If this drink is made with gin, it's called the Valencia: with vodka, it's a Flame of Love.) Remember that whether you're stocking the bar with dry vermouth or with fino sherry, these are wines, and they must be stored in the refrigerator.

Whichever version of the martini you're making, I think it's a good idea to mix the drink in front of your guests—the ceremony and the anticipation are a large part of the experience. Always chill your glasses in the freezer for at least a minute or two. (Or, to be the debonair, ever-

prepared host, always leave a pair of glasses chilling in your freezer. Because you never know.) As for garnish, I think both lemon peel and an olive are perfectly acceptable in a classic martini—I like both in mine but most people prefer one or the other, and they'll be sure to let you know; with martinis, people tend to let you know exactly what they think is right and what is wrong. The answer is that whatever the drinker wants is right, and whatever he or she doesn't want is wrong. But I suggest that if you're using olives, don't place more than three small ones in the glass itself, although you can serve extra olives on the side. Don't risk the type of scorn Frank Sinatra heaped upon the bartender at Manny Mateo's Saloon in Westwood, California, who made a martini and presented it to Frank, who commanded, "Throw a couple olives in there, kid." The eager-to-please young bartender then made the fatal mistake of asking, "Would you like a couple of onions, too, Mr. Sinatra?" To which Frank cracked, "Hey, kid, if I want a salad, I'll order it."

Here is my favorite dry martini.

INGREDIENTS

4 dashes of French dry vermouth

2½ ounces London dry gin or vodka

Pitted Spanish cocktail olive, no pimiento, chilled, for garnish Lemon twist, for garnish

Fill a mixing glass—and I mean a *glass*, because a martini should always be mixed in plain sight of the whole room—with ice. Add the dashes of vermouth first, then the gin or vodka. Stir 50 times if using large, dense, cold ice cubes, 30 times if using small, warmer cubes. (We want water in the drink from the melting ice; it is a critical ingredient that softens the alcohol jolt on the palate.) Strain into a chilled cocktail glass. Garnish traditionally with the pitted olive, and then twist a lemon peel over the top and drop it into the drink.

THE IMPORTANCE OF THE TWIST

Some people prefer a twist of lemon rather than an olive in their martini, about which David Embury, in his wonderful 1949 book *The Fine Art of Mixing Cocktails,* provides a perfect explanation: "When the bit of lemon peel is twisted over the glass, the surface of the cocktail should be sprayed as if by an atomizer with the oil of the lemon. This simple operation transforms a mediocre cocktail into a good one, and raises a good cocktail to the level of frankincense and myrrh!"



The dryness of a dry or extra-dry martini is a moving target. In Harry Johnson's 1888 *Bartender's Manual*, the recipe called for gum syrup, bitters, curaçao, Old Tom gin, and vermouth—that is, sweet vermouth, which was the type most readily available at the time. At the turn-of-the-century Knickerbocker Hotel in New York, it was Plymouth dry gin paired with Noilly Prat dry vermouth in equal measure, with a dash of orange bitters—a far, far cry from the late-twentieth-century dry martini. It wasn't until after Prohibition that the 3:1 martini came into vogue; forty years later, at the height of the Cold War, the true extra-dry martini arrived, in an 11:1 ratio (and that was followed quickly by the advent of the vodka martini, often dry or extra-dry). There's a movement back toward a wetter martini these days, but you'll still hear a lot of requests for extra-dry. Here's a good ratio:

INGREDIENTS

2 dashes of French dry vermouth

2½ ounces gin or vodka

Cocktail olive, no pimiento, chilled, for garnish

Stir the vermouth, the gin or vodka, and ice in a mixing glass 50 times if using large ice cubes, 30 times if using the small pellet-size cubes. If you're serving on the rocks, the cocktail should be mixed in the serving glass; if you're serving it up, strain it into a chilled cocktail glass. Either way, garnish with the cold olive.

INGREDIENT NOTE

Olives

The perfect martini olive is a little bigger than the manzanilla size, or the smallest of the queen sizes. You want your olive pitted, of course, but I think a pimiento or any other stuffing is generally a mistake. (Though I do think that blue cheese is a great partner for martinis—but as a nibble on the side, not stuffed into an olive and dropped in the liquor.) I also think nearly all olives could stand a little mellowing before they become a cocktail garnish, and here's how you do it: Remove from the brine the number of olives you need for the round of martinis; put them in a cup of mineral water for 90 seconds, no longer, to remove the acidic vinegar brine but to retain the olives' saltiness. By all means, keep your olives chilled, which is especially important for the larger varieties or if you're garnishing with a few of them. Using room-temperature olives is tantamount to putting a reverse ice cube into a nicely chilled drink. Not a good idea. Note that for some inexplicable reason, a few people insist on a standard canned black olive in their martini, and that variation is called Buckeye. If you choose a tasty Italian green olive with a pit, alert your guests ahead of time or they may bite down hard with an unhappy result.

THE GLASS

The classic V-shaped cocktail glass that became an icon of the cocktail age was part of an exhibit introduced in the famous 1925 Paris event called the Exposition Internationale des Arts Décoratifs et Industriels Modernes, a show that introduced the style we know today as Art Deco. The glass didn't catch on immediately—it wasn't until after World War II that it saw widespread use—but when it finally did take hold, it did so with a tenacity rarely seen, and it remains to this day an absolute must and the iconic vessel for any martini.



Franklin Delano Roosevelt experimented with many bizarre martini variations, each worse than the next. And it was FDR who had his picture taken on the steps of the White House, at Repeal, holding up the first legal martini in thirteen years. (Also sporting, for good measure, a loaded cigarette holder. Can you imagine that today?) And it was FDR who was perhaps the most devoted imbiber of the dirty martini. The key to this somewhat disturbing-sounding cocktail is to use the right olive-juice additive—you never want to use the brine from a jar of olives, which is all vinegar. I think the best product on the market is an olive juice called Dirty Sue, which isn't too salty. Another idea is to take the brine from an olive jar, dump half of it out, and combine the other half with vermouth, which creates an acceptable mixture for a dirty martini.

INGREDIENTS

Dash of French dry vermouth

2½ ounces gin or vodka

3/4 ounce olive brine

Cocktail olive, no pimiento, chilled, for garnish

Stir the vermouth, gin or vodka, and olive brine with ice in a mixing glass. Strain into a chilled cocktail glass and garnish with the cold olive.



This is the original martini, which may or may not have been named for a traveler called Martinez who was the beneficiary of Jerry Thomas's bartending creativity. In the 1860s and 1870s there was a very close variation called the Fancy Gin Cocktail, but it wasn't until O. H. Byron's 1884 book The Modern Bartender's Guide that a gin-vermouth (albeit sweet vermouth) cocktail, the Martinez, made its way into print. Interestingly, although Jerry Thomas is often given credit for inventing the Martinez, it doesn't appear in the 1862 edition of his How to Mix Drinks; it finally does appear in the 1887 edition—three years after Byron published it. And it wasn't until 1888, in Harry Johnson's Bartender's Manual, that a martini recipe was printed as a stand-alone cocktail (as opposed to a variation of a Manhattan). It was just about this time, in the late nineteenth century, that French dry vermouth was beginning to make serious inroads into the American cocktail world. Until this point, nearly all cocktails were accented or sweetened with curação, Maraschino liqueur, Italian sweet vermouth, or gum syrup. But beginning in Byron's book we start to see the movement toward vermouth, which eventually became the sweetener and flavor accent of choice in cocktails like the Manhattan and the martini.

If you're going to make a Martinez, try O. H. Byron's substitution of gin for whiskey in this recipe. And although Byron ignores garnish, I suggest a lemon peel twisted over the top and then dropped into the glass.

INGREDIENTS

- 2 dashes of Angostura bitters
- 2 dashes of curação

½ glass gin

1/2 wineglass Italian sweet vermouth

Fine ice; stir well and strain into a cocktail glass.



GIBSON



The Gibson is a martini whose garnish is a cocktail onion instead of an olive. The story goes that Charles Gibson, who created the Gibson Girls in the late nineteenth century, asked the bartender at the Player's Club to create a special cocktail for him. After some ambitious attempts at originality, the bartender settled on nothing more adventurous than a dry martini garnished with small cocktail onions. Another story, according to Albert Stevens Crockett in *Old Waldorf Bar Days*, is that the drink was named for Billie Gibson, a fight promoter. Neither story explains why or how the onion made it in.

INGREDIENT NOTE

Gin and Vodka

With a drink that's pure alcohol, like a martini, your choice and treatment of the spirits is paramount. Obviously, you'll want your preferred style of premium gin or vodka. And then you might be tempted to store the bottle in the freezer, under the assumption that this will save you a few seconds of mixing. *Big mistake*. One of the crucial ingredients in a martini is water—the water that results from mixing a room-temperature spirit with ice. If your spirit is already ice cold, you won't melt any water when you mix with ice, and your drink will be way too strong. So leave the vodka and gin in the liquor cabinet.



VESPER



He looked carefully at the barman.

"A dry martini," he said. "One. In a deep champagne goblet."

"Oui, monsieur."

"Just a moment. Three measures of Gordon's, one of vodka, half a measure of Kina Lillet. Shake it very well until it's ice-cold, then add a large thin slice of lemon peel. Got it?"

"Certainly, monsieur." The barman seemed pleased with the idea.

—IAN FLEMING, Casino Royale (1953)

A few pages later, Bond was sharing a carafe of his unnamed cocktail, chilled in a bowl of ice, with a female agent. It turned out her name was Vesper.

"Can I borrow it?" He explained about the special martini he had invented and his search for a name for it. "The Vesper," he said. "It sounds perfect and it's very appropriate to the violet hour when my cocktail will now be drunk all over the world. Can I have it?"

And so a legend began when journalist Ian Fleming penned these words in 1952 while vacationing at his Jamaican estate, Goldeneye, not only inventing one of the most famous fictional characters of all time but also launching vodka onto a stratospheric path that within two decades would take it from obscurity to the most popular spirit in the United States. In real life, that original drink—a combination of vodka and gin with Lillet (which is not vermouth)—was invented by Gilberto Preti at the Duke's Hotel in London, which was Fleming's neighborhood bar. (Maybe that should read "In real-ish life," because this can't be considered real life for almost anyone in the world.) Fleming then went on to write another dozen Bond books, all of which were made into movies beginning with *Dr. No* in 1962. Most featured Agent 007

ordering a vodka martini. And so it was that John Martin, the genius behind the Smirnoff promotions that introduced vodka to the United States, contacted Albert Broccoli, the producer of the Bond flicks, with a product placement proposal. The instructions for the Bond martini were eventually shortened to "Vodka, shaken not stirred" in order to accommodate Smirnoff, which was paying a pretty penny to have their bottles sharing the screen with Sean Connery or Roger Moore. And this, oddly enough, is how the spirits world was transformed. In my first book, *The Craft of the Cocktail*, I made the mistake of pandering to vodka drinkers by switching the gin and vodka proportions to make the drink more appealing; now I have an opportunity to correct that error in judgment.

Here is Bond's original recipe, with my alteration of the garnish.

INGREDIENTS

3 measures Gordon's gin

1 measure vodka

½ measure Lillet

Flamed orange peel, for garnish

Combine the gin, vodka, and Lillet in a mixing glass with ice and shake well. Strain into a chilled cocktail glass and garnish with the orange peel.

INGREDIENT NOTE

Lillet

The Kina Lillet that Bond enjoyed—as did the Duchess of Windsor, who had a case sent ahead to wherever she was visiting—was more

bitter and quinine-heavy than the Lillet of today. The apéritif, which had been invented in the nineteenth century, was reconfigured in 1985, and today's version is actually quite sweet (and has dropped the name *Kina* from the brand). Now it's just Lillet, blanc or rouge (the latter is pretty hard to find), made in Bordeaux and usually served over ice.



FLAME OF LOVE

FLAME OF LOVE

per Ruiz, a hometown hero in Los Angeles, was head bartender at the original Chasen's during its mid-twentieth-century heyday in Hollywood, when it was the clubroom to movie stars and moguls, the watering hole of the Rat Pack. One night, Dean Martin tells Pepe he's been coming to Chasen's for years—whenever they're not in Vegas, the whole Rat Pack is at Chasen's—and finally wants his own drink. So the next time Martin comes in, Pepe does this whole show of cutting four giant orange peels from one orange, igniting the peels to make a big light show, coating the whole inside of the glass with the flamed oil. Then Pepe seasons some ice with fino sherry—the driest of the sherry styles—which is a simpatico partner to orange. Finally, he mixes the drink, pours it into the prepared glass, and flames one final orange peel over the top. Martin absolutely loves the drink, gushing his thanks at Pepe. Later that night, he drags Frank Sinatra to the bar-not that Sinatra ever needed to be dragged to any bar—to try this magical cocktail. Sinatra too is blown away by it, so much so that he orders a cocktail for everyone in the restaurant—at least two hundred people—on him. Pepe calls the kitchen staff out to the bar to help, and they mix up the round, all two hundred drinks. Now that's what I call watering the infield.

INGREDIENTS

½ ounce fino sherry, preferably Tio Pepe or La Ina 3 orange peels, cut as for flaming

2 ounces vodka

Wash out a chilled cocktail glass with the sherry by swirling and then

discarding the excess. Flame the oil from 2 of the orange peels into the empty glass, discarding the flamed peels after coating the glass with their oil. Chill the vodka in a mixing glass (although Pepe Ruiz preferred to shake) and strain it into the prepared glass. Flame the remaining peel over the surface of the drink, and drop it in.



Also known as the Spanish martini, this drink was the preferred cocktail of the late Joe Drown, owner of the Hotel Bel Air in Los Angeles. The hotel grounds had been a stables and sales office for the visionary Alfonso E. Bell, who purchased the 600-acre Danziger Estate in 1922, eventually amassing 4,500 acres of the most beautiful canyons in the Santa Monica Mountains to create lush 1-acre properties that he named, collectively, Bel Air. The most beautiful of all those canyons was Stone Canyon, where the Bel Air Hotel was built by Joe in 1946 (the year before Bell died). I got to the Bel Air in 1978, when Joe was elderly and sick but still coming in for his nightly martini, prepared according to exact instructions since the 1940s: gin with fino sherry instead of vermouth, served in a 4-ounce carafe set into a little ramekin filled with crushed ice. Joe would pour a tiny bit into his glass at a time, maybe just a couple of sips, ensuring that every sip was ice cold. Here is that drink, except that Joe didn't take his with the flamed orange peel I use today.

INGREDIENTS

½ ounce fino sherry, preferably La Ina or Tio Pepe 2½ ounces gin or vodka

Flamed orange peel, for garnish

Stir the sherry and the gin or vodka with ice in a mixing glass 50 times if using large ice cubes, 30 times if using the small pellet-shaped cubes. Strain into a chilled cocktail glass and garnish with the flamed orange peel.

THE FLAMED ORANGE PEEL

I first saw the flamed peel at Mama Leone's, the tourist trap in New York's Theater District, where waiters used to flame lemon peels into espressos, which were served in very close proximity to the presentation of the check. I was working on an advertising campaign, walking from table to table and doing something so silly that I claim I can't remember what it was—this was back in my aspiring-actor days, when I had a lot of odd jobs.

Fast-forward ten years, and I'm on Tom Snyder's television show along with Pepe Ruiz from Chasen's and Jim Hewes from the Willard Hotel in Washington, DC. Pepe had been at Chasen's for nearly four decades, was an old friend of Tom's, and was the elder statesman of this trio of bartenders. So even though I was getting some attention for flaming peels at the Rainbow Room—this was when the Cosmopolitan was really taking off and I was igniting peels like a mad arsonist for their garnishes—I decided not to flame anything during my part of the segment to avoid stepping on Pepe's toes. Jim does his Mint Julep and finally it's Pepe's turn, and Tom says, "I know what you're going to make," and we all do because it's Pepe's signature. Pepe steps out in front of the camera, and ... freezes. Like a block of ice. He's petrified, shaking, can't get a word out. The segment turns into an utter disaster. When it's over and the camera is off, Tom asks Pepe how he's able to serve movie stars and kings and queens every single night—and during Reagan's presidency this was practically the Western White House—and yet

freeze here. Pepe shrugs; it's the camera.



FRENCH MARTINI



The French martini was imported from Europe, probably Paris, in the early 1990s. It first appeared on an American menu at Keith McNally's Pravda, when that vodka-themed lounge opened in 1996. This is the cocktail that kicked off the whole flavored "martini" craze that's redefining the American bar lexicon. But nomenclature aside, the French martini is a delicious cocktail, which, when shaken vigorously like the Flamingo, develops a great ½ inch of foam from the pineapple juice. (This foam, by the way, is not something you want to ruin with any garnish.) The French martini has never been as popular as its sister the Cosmopolitan, but it's a decently popular drink that I think deserves a wider audience.

INGREDIENTS

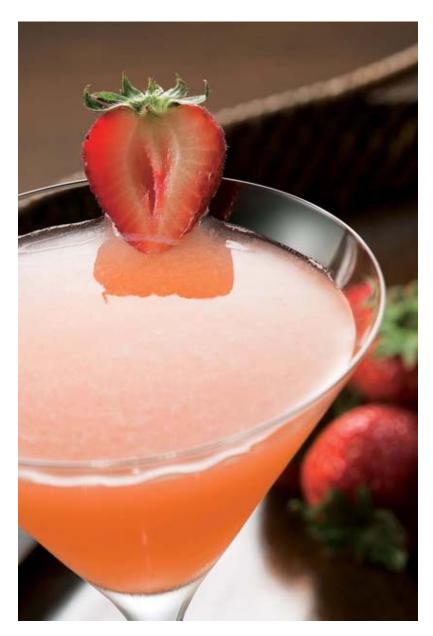
- 1 ounce premium vodka
- 1 ounce Chambord
- 2 ounces unsweetened pineapple juice

Combine the vodka, Chambord, and pineapple juice in a mixing glass with ice and shake well. Strain into a chilled cocktail glass, with no garnish.

INGREDIENT NOTE

Chambord

Chambord is a premium raspberry liqueur from France, but it was not developed by monks, nor is it an herbal or botanical liqueur like Benedictine or Chartreuse, nor is it made from a fermented mash of raspberries in the eau-de-vie family; it's a lower-proof, flavored, neutral grain spirit, and it fits more readily into the category of fruit liqueurs that includes curaçao, Grand Marnier, and cherry liqueur. Chambord became huge in the 1980s and 1990s because it was an ingredient in the disco drinks of that era, such as the Purple Hatter, the Lobotomy, and the Grape Crush, which all followed the elementary formula of a spirit plus a sweet. Chambord was the sweet, with the extra benefit of supplying some acid, which was useful in balancing the drinks. Chambord is packaged in a round glass bottle with a plastic gold belt around the middle and a crown on top. Nearly exactly the same package was used for a beloved pre-Prohibition spirit called Forbidden Fruit, which was based on shaddock fruit. It was the liqueur of the Bustanoby family of restaurateurs in New York City who lost everything after Prohibition; Forbidden Fruit was popular in many cocktails of the day.



PERFECT PASSION



I created this drink for my friend Robin Massey, with whom I worked at the Rainbow Room. Robin was getting married in London; I was working and couldn't get there, but Robin asked me to design the cocktails for the event. I happily obliged with a list including this invention, named for her state of heart. My original idea was for a blanco tequila drink, but most of Robin's friends drank vodka, so we made the alteration; it also works well with gin. If you're going to make one of these at home, the recipe here works great; but if you're going to mix up a lot of them for a party (or if you're a professional), you can't be doing all this work for one drink at a time, so make a batch of the Strawberry-Lychee Marinade (below) and some Ginger Syrup to replace the muddling stage; for each cocktail, use 1 ounce marinade and 34 ounce ginger syrup along with the vodka and lemon juice. Note that despite my normally maniacal insistence on fresh ingredients, I'm not suggesting you use fresh lychees here: I think there's no noticeable difference between the fresh and the canned, and the fresh take a lot of effort that I don't think is worth it.

INGREDIENTS

- 1 nickel-sized piece of fresh ginger root
- 1/4 ounce John D. Taylor's Velvet Falernum
- 3 fresh strawberries, 2 hulled for muddling, 1 for garnish 2 canned lychees
- 2 ounces vodka
- 1 ounce triple syrup

In the bottom of a Boston shaker glass, mash the ginger with the Velvet Falernum. Add 2 of the strawberries and the lychees, and muddle well. Add the vodka, triple syrup, lemon juice, and ice, and shake well. Teastrain into a chilled cocktail glass. Cut the remaining strawberry in half, make a slit in the bottom of one half, and set the rim of the glass into the slit, as garnish.

STRAWBERRY-LYCHEE MARINADE

This is essential for making Perfect Passions for a crowd; without it, you'll never cease muddling and mixing. Make it the night before.

- 6 pints fresh strawberries, washed and hulled
- 6 12-ounce cans lychees, plus syrup from 1 can
- 1 pint honey syrup
- 1 liter simple syrup
- 1 liter agave syrup

Put the strawberries and lychees into a mixing bowl. With an immersion blender, roughly chop the fruit. Pour this mixture into a large container, and add the lychee syrup, honey syrup, simple syrup, and agave syrup, and stir. Cover the pitcher tightly, and let marinate in the refrigerator for at least 3 hours but preferably overnight, stirring occasionally. Before using, strain through a

china cap or fine-mesh sieve, and store, refrigerated, for up to 4 days.



The third anniversary of a wonderful New Orleans event called Tales of the Cocktail was 2005. For one of my presentations, I hosted a cocktail dinner at Brennan's. While in the Big Easy, I wanted to use classic New Orleans ingredients like Southern Comfort, Peychaud's bitters, and Herbsaint, and the result is this drink, which I named after the chef at Brennan's, Lazone Randolph.

INGREDIENTS

1½ ounces gin

1 ounce Southern Comfort

½ ounce fresh-squeezed lime juice

2 dashes of Peychaud's bitters

2 dashes of Herbsaint

Thin lime wheel, for garnish

Combine the gin, Southern Comfort, lime juice, simple syrup, bitters, and Herbsaint in a mixing glass with ice and shake well. Strain into a chilled cocktail glass and garnish with the lime wheel. Note: Adjust sweetness with simple syrup.



This is one of my own contributions to the ever-broadening category of flavored martinis, this one a gin drink. The new-wave gin brands are taking aim at seducing the vodka drinker, with less emphasis on the Christmas-tree spices of the London dry style, and instead replacing the heavy juniper notes with more citrus as the top flavor. The Garnet is a fruity-style gin cocktail that takes advantage of this lighter taste profile.

INGREDIENTS

1½ ounces Tanqueray No. 10 gin

3/4 ounce Cointreau

1 ounce pomegranate juice

1 ounce fresh-squeezed grapefruit juice

Flamed orange peel, for garnish

Combine the gin, Cointreau, pomegranate juice, and grapefruit juice in a mixing glass with ice and shake well. Strain into a chilled cocktail glass and garnish with the orange peel.



This delicately fruity rum mixture is a luscious, aromatic, and well-balanced cocktail, like a flower in a glass. It's also a good amount of labor, with multiple syrups, fresh-squeezed juice, and some berry work. With berries, you want to use a fine-mesh or tea strainer on the finished mixtures because the tiny seeds can annoy the hell out of people—plus they float all over the place in the drink, a look I don't care for. Finally, for the garnish strawberry, you'll want to wash it, but don't hull it—a strawberry garnish is prettier with the greens still attached.

INGREDIENTS

3 medium strawberries, washed

3/4 ounce fresh-squeezed lemon juice

1½ ounces Plymouth gin

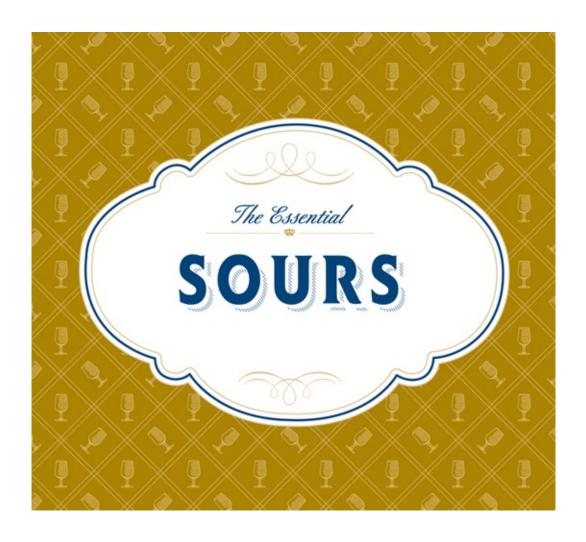
1/4 ounce Luxardo Maraschino liqueur

1 ounce triple syrup

Remove the hulls from 2 of the strawberries. In the bottom of a bar glass, muddle them with the lemon juice. Add the gin, Maraschino liqueur, triple syrup, and ice, and shake well. Tea-strain into a chilled cocktail glass. Cut the remaining strawberry in half, make a slit in the bottom of this one, and set the rim of the glass into the slit, as garnish.

Large Cocktail Glasses

I'm not a fan of large glasses for traditional cocktails, especially allalcohol ones such as the martini and the Manhattan; for these drinks, big glasses result in either too much liquor or too much empty space, neither of which is good for the drinker. On the other hand, for juice-driven cocktails with a lot of volume, like the Garnet, an 8-or 10-ounce cocktail glass is appropriate. Most juicedriven cocktails are served over ice, often in highball glasses, so it's not often you find a drink of 6-plus ounces that's served up. But when you do, that's when you should reach for the jumbo V-shaped glass. Never, however, for the likes of a classic dry martini.



CAIPIRINHA • COLLINS, TOM, JOHN, OR VODKA DAIQUIRI • FRENCH 75 • GIN FIZZ • MOJITO • PISCO SOUR SIDECAR • SOURS • SOUTHSIDE

The sour formula looks simple: a combination of sweet, sour, and strong. But, oh, how looks can deceive! The sour is the sophisticated corner of the mixologist's art, putting the cocktail practitioner's skill on the line. When a chef tries his hand at classic, formal French cuisine, he opens up a whole world of challenges. Much the same can be said for a bartender—and for that matter a bar—serving real sours.

Why? Primarily, balance: It's simply hard to achieve a pleasing one, and there's little room for error because this type of balance is all about subtleties. Also, the sour is based on fresh fruit juices, which vary seasonally, require lots of handling, and can be expensive when mishandled; it's much easier and cheaper to buy the powdered mixes or shortcut bottles, which, as expected, are awful. The sour ingredient is almost always lemon or lime juice, but these days yuzu makes the occasional appearance, imparting an extra acid note. Bitters sometimes play a role, balancing the sweet with intense flavor. The sweet itself can be more than one ingredient—in fact, all three of the sweet, sour, and strong elements can include multiple ingredients, creating a richly layered, complex cocktail.

A properly made sour is a work of art, and sours have been many of the iconic drinks of the past century: the Sidecar in the 1930s, the Southside in the 1950s, and daiquiris across the decades. Today the sour of choice is the mojito, which is forcing bartenders to pay attention to the art of the sour for the first time in nearly forty years. It's still hard to get a drink made with fresh-squeezed lemon or lime juice in much of the country. But in the upper end of the business, you can get a real sour these days, and to me that's a crucial test of the health of the cocktail. If you can get a good sour, things are looking up.



CAIPIRINHA



T was introduced to the Caipirinha in 1989 by a pair of sophisticated, Leautiful Brazilian women who used to come to the Rainbow Room to listen to their music teacher, who happened to be our guitar player. The first day they ordered Caipirinhas, I had to plead ignorance, and not just of the cocktail but of the spirit from which it is concocted. On the next visit, the women brought in a bottle of cachaça (pronounced "ka-shasa"), and one of them taught me how to make my first Caipirinha. Since then I've been a devotee of this farmer's drink that was born in the Brazilian countryside; the word caipira means "countryman," and the Caipirinha is a diminutive. Its base spirit is the wonderful sugarcanebased, rum-like cachaça, which for many years was dismissed as a peasant product by the higher classes in Brazil. But within the past decade a new generation of wealthy Brazilians has embraced cachaça as a heritage product and as the national spirit. There's now a law that requires the Caipirinha be made with cachaça Brasilerio (other cachaçalike products, with different names, are made elsewhere in South America). There are more than three thousand cachaça producers in Brazil, many of them small-scale family-run distilleries, and we get fewer than 1 percent of the brands here in the United States. I suggest using, if you can find it, an old-world artisanal-style cachaça such as Ypioca, Beleza Pura, Rochinha, or Velho Barreiro. The additional spice note from the Falernum is my own idea; it is not part of the traditional recipe.

INGREDIENTS

½ lime, quartered

2½ teaspoons sugar or 1 ounce simple syrup

2 ounces cachaça

Fill a rocks glass with cracked ice. In the bottom of a mixing glass, place the lime quarters and the sugar or syrup. Muddle to extract the lime juice and the oil in the lime skin. Add the cachaça and the ice from the rocks glass, as well as the Falernum, if using, and shake well. Pour the entire contents of the mixing glass into the chilled rocks glass and serve. In the tradition of the Caipirinha, the muddled fruits—whether solely lime or with additional fruits—are used as the garnish.



GINGER-LYCHEE CAIPIROSKA*

A Caipirinha that's made with rum instead of cachaca is called a Caipirissima; made with vodka, which is how the Brazilian wealthy used to drink it before the surge of national pride in cachaca, it's called the Caipiroska. The variation here can be prepared with vodka, rum, or cachaca; all are equally delicious. Note that the tradition of the Caipirinha and its variations require that you retain the ice and the fruit you used to mix the drink. So rather than discarding the fruit, straining, and replacing with new ice, just shake the drink and then empty the entire contents into a serving glass as you would a regular Caipirinha.

INGREDIENTS

1 small piece of fresh ginger root (about the size of your fingernail), or ³/₄ ounce ginger syrup

1 ounce simple syrup

½ lime, quartered

2 canned lychees

2 dashes of John D. Taylor's Velvet Falernum

2 ounces vodka

If using fresh ginger, muddle it in the bottom of a bar glass with the simple syrup; if using the ginger syrup, just place it in the bottom of the bar glass. Either way, muddle the resulting ginger-sugar mixture with the lime quarters, lychees, and Velvet Falernum. Add the vodka and

cracked ice, shake well, and then pour the contents of the shaker—without straining—into a rocks glass.



COLLINS



Oscar Mendelsohn, in his 1965 Dictionary of Drink and Drinking, gives credit for the Tom Collins to a waiter-bartender named John Collins who worked at Limmer's Hotel in London and was especially talented with his gin punches. The whole Limmer's-Collins association appears to be a hoax, according to the astute research of cocktail archaeologist George Sinclair. Mr. Sinclair points out that no drink called the Collins was associated with Limmer's Hotel, but that Collins was a category of drinks introduced in the 1876 edition of Jerry Thomas's Bartender's Guide, which detailed recipes for a brandy, a whiskey, and a gin Tom Collins. Actually, a drink called John Collins—sugar, lemon juice, Old Tom gin, and a bottle of soda water, served in a large glass over ice—is tucked away on page 70 of Haney's Steward & Barkeeper's Manual, which was published a few years earlier, in 1869.

Regardless of all the confusing history, today the Tom Collins is a gin drink made with sugar, lemon juice, and soda, and served in a chimney glass that we have appropriately named the Collins glass. It is garnished in the United States with an orange slice and a cherry; across the ocean, it's garnished with a lemon peel or slice. (The same drink, served in a smaller highball glass with no garnish, is a Fizz.) The Tom Collins is best made with a London dry style of gin that's replete with botanicals for a touch of bitterness, producing a wonderful summer drink that's much more interesting than a gin and tonic. A John Collins is the same drink made with bourbon; a vodka Collins is self-explanatory.

INGREDIENTS

1½ ounces London dry gin, bourbon, or vodka

1 ounce simple syrup

3/4 ounce fresh-squeezed lemon juice

Club soda

Maraschino cherry, for garnish

Orange slice, for garnish

Combine the gin, syrup, and lemon juice with ice in a Boston shaker. Shake well. Strain into an iced Collins glass and fill with soda. Garnish with the cherry and orange slice.



This historical oddity from O. H. Byron's *Modern Bartender's Guide* might be fun to re-create for your guests. Below is the recipe as it appeared in the original 1884 print, but the parenthetical explanations are mine.

INGREDIENTS

Use a large bar glass (Boston shaker glass)

Fill ¾ full with fine ice (crushed ice), mix in 3 or 4 dashes of absinthe in a little water 3 dashes lime juice (fresh, of course)

4 or 5 dashes lemon juice (also fresh)

1 tablespoon sugar (½ to ¾ ounce simple syrup can be substituted)
White of a small egg (½ ounce emulsified egg white) 1 wineglass
scotch (2 ounces, and this would likely have been a malt scotch, but
substituting your favorite blend would be fine)

Shake well and strain (into a small highball glass and top with seltzer). To be drunk immediately or the effect will be lost. It is a morning beverage, a tonic and a nerve quieter.



GINGER-LEMONADE HIGHBALL*

Basically a vodka Collins, but more complex. I created this cocktail for Evian to be served at the U.S. Open tennis tournament. Although I created it with still water and called it Ginger Lemonade, I've since come to prefer it with bubbles, and so renamed it a highball. Also since its invention, a new liqueur called Domaine de Canton has entered the marketplace. Domaine de Canton would be a good substitute for the ginger syrup in the recipe here.

INGREDIENTS

1½ ounces vodka

1½ ounces fresh-squeezed lemon juice

1 ounce simple syrup

1 ounce ginger syrup

Dash of grenadine (for color only)

2 ounces club soda

Lemon slice, for garnish

In a tall glass, assemble the vodka, lemon juice, simple syrup, ginger syrup, and grenadine over ice, and stir. Top with soda, stir again, and garnish with the lemon slice.



DAIQUIRI



The daiquiri was invented in Cuba in 1898 by two men, Harry E. Stout and Jennings Cox, in a small village named Daiquiri near Santiago. (Even though, for all intents and purposes, grog is a daiquiri without ice. So the daiquiri invention can hardly be considered wheellike.) Cox's original recipe called for the juice of 6 lemons, 6 teaspoons sugar, 6 cups Carta Blanca rum, 2 small cups mineral water, and crushed ice. This serves-a-crowd punch recipe soon evolved into a single-portion drink, and Admiral Lucius Johnson introduced it to Washington, D.C., at the Army-Navy Club. (Johnson also introduced it to the University Club in Baltimore, where the bartender insisted on adding bitters; to San Francisco, where it was not a hit; and to Honolulu, Guam, and Manila. He was quite the ambassador.) The daiquiri has long been one of America's favorite cocktails, especially in warmer weather, when the lime-rum combination is a great quencher. But note that unlike the mojito, the daiguiri isn't thinned with club soda or anything except the water in the syrup and lime juice, both of which do a remarkable job of hiding the alcohol content of the drink. Which is to say: Take it slow with daiguiris, because they can sneak up on you.

INGREDIENTS

1½ ounces white rum

1 ounce simple syrup

3/4 ounce fresh-squeezed lime juice

Thin slice lime, for garnish

Combine the rum, syrup, and lime juice in a mixing glass with ice and

shake well. Strain into a cocktail glass and serve up, with the lime slice as garnish. *Note:* To prepare frozen and frozen fruit–style daiquiris refer to the formula for a frozen margarita. The additional ice and fresh fruits mean you will need extra sweetener.



The great bartender Constantino Ribalaigua, of the Floridita Bar in Havana, must have been inspired by the cocktail muse when he added fresh grapefruit juice and Maraschino liqueur to the daiquiri, because the result is ambrosia. A. E. Hotchner, who was Ernest Hemingway's longtime friend, went down to Cuba to collect a story that was way overdue for *Life* magazine, and he ended up staying a year. In Hotchner's biography of his friend, *Papa Hemingway*, is a recipe for the Floridita's version, which omits sugar or syrup and includes only a small amount of Maraschino liqueur. I find Hotchner's version, called the Papa Doble, sour to the point of undrinkability, so I've sweetened it up.

For twenty years, Hemingway's primary residence was an estate called Finca Vigía, outside Havana; it was here that he wrote novels and stories and thousands upon thousands of letters and the short masterpiece *The Old Man and the Sea*, which earned him the Nobel Prize in 1954. After a hard day of writing and fishing and hunting, Hemingway would have a night of hard drinking, sometimes with the likes of Gary Cooper or Errol Flynn. As often as not, this drinking was done at the Floridita, whose version of the double daiquiri was Hemingway's usual choice, so they named it after him. Here is the Papa Doble as remembered by Hotchner, followed by my version for those who can't take the extra-sour original.

INGREDIENTS

3 ounces white rum

Juice of 2 limes (1 to 1½ ounces)

½ ounce marsh grapefruit juice (see Ingredient Note) 6 drops of Luxardo Maraschino liqueur

Blend the rum, lime juice, grapefruit juice, and Maraschino liqueur with ice. Pour into a coupé glass and serve without garnish.

INGREDIENT NOTE

Marsh Grapefruit

Marsh grapefruits, like all grapefruits, originated with the crossing of sweet oranges with shaddock (or forbidden fruit, as it is colloquially referred to). Marsh grapefruits are sought after because they are seedless and have sweet juice.



INGREDIENTS

 $1\frac{1}{2}$ ounces white rum

½ ounce Luxardo Maraschino liqueur

3/4 ounce simple syrup

½ ounce fresh-squeezed grapefruit juice

½ ounce fresh-squeezed lime juice

Combine the rum, Maraschino liqueur, syrup, and grapefruit and lime juices in a mixing glass with ice and shake well. Strain into a cocktail glass and serve up.



FRENCH 75

FRENCH 75

Hits with remarkable precision. —HARRY CRADDOCK, The Savoy Cocktail Book (1930)

The French 75 started as a gin drink in the Tom Collins style, with Champagne in place of club soda, but now is much more often made with brandy or cognac. Harry's New York Bar in Paris is often credited as the originator, but the backstory I prefer is a little more romantic: The doughboys of World War I, out in the French countryside, were longing for a Tom Collins or any other refreshing highball. They had gin and they had Champagne, and there was maybe a lemon tree nearby, but they didn't have access to much else, certainly not club soda. So they made a Tom Collins with the Champagne, et voilà! But whether it was a bow-tied barman at Harry's or an anonymous American soldier in the Somme, what we do know for certain is that the name comes from the 75-millimeter shell—a big one. The U.S. Army didn't have a good field piece, so the gunnery units used the new French-designed 75; Harry Truman, a young officer in World War I, commanded a unit that used the French 75. (And was heard to say, one busy afternoon, "I'd rather be here than be president of the United States.") Anyway, the elusiveness of its origin is echoed in the elusiveness in the standard preparation. I've seen it prepared in a big fat goblet topped off with lots of fruit, in a slender flute with a little spiral of peel, and in a highball glass over ice with a cherry and an orange like a Tom Collins. And a great Nantucket restaurant called the Chanticleer specialized in a brandy-based French 75 that they served in a burgundy glass, over ice, and decorated with a cornucopia of fruit—strawberry and orange with mint—that was simply stunning; you couldn't watch one of these things go through the dining room without wanting to order one for yourself. This is how I sometimes serve it—as a fun, brunchy drink—although a purist would probably prefer to see it strained into a tall flute. But this is an ad lib drink, not

something carefully invented by a mixologist using the best ingredients to create the ideal cocktail. It was improvised at its inception, and I think it's open season for you to improvise it today. I do.

INGREDIENTS

1 ounce Plymouth gin or cognac

3/4 ounce simple syrup

½ ounce fresh-squeezed lemon juice

3 ounces Champagne

Spiral lemon peel, for garnish

Combine the gin or cognac with the syrup and lemon juice in a mixing glass with ice and shake well. Strain into a large goblet over ice. Top with the Champagne and garnish with the spiral lemon peel.

GIN FIZZ

The Collins and the fizz are both spinoffs of the sour—they're really just sours with the addition of club soda—and the difference between them is nothing more than glass size and garnish. A Collins goes into a tall or Collins glass and is garnished with a cherry and an orange slice; a fizz is served in a short highball glass, once known as a Delmonico glass, without any garnish. In other words, a fizz is a Collins on the short plan. Both categories have embraced lots of drinks since aerated or charged water, now known as seltzer, became widely available in the nineteenth century. They are versatile, refreshing, flexible, and forgiving, lighter than martinis and other all-alcohol drinks, good for daytime or evening. Although the proportions are flexible and somewhat forgiving, you should never use more than 2 ounces soda, or the result will be too watery.

INGREDIENTS

1½ ounces gin

3/4 ounce fresh-squeezed lemon juice

1 ounce simple syrup

1 to 2 ounces club soda, to taste

Combine the gin, lemon juice, and syrup in a mixing glass with ice and shake well. Strain into a highball glass with ice. Fill with club soda. Do not garnish.



SILVER FIZZ



This fizz is a slightly lighter, without the heavy cream, and slightly simpler, without the orange-flower water, variation on the Ramos.

INGREDIENTS

1½ ounces gin

3/4 ounce fresh-squeezed lemon juice

1 ounce simple syrup

3/4 ounce egg white

Club soda

Combine the gin, lemon juice, syrup, and egg white in a mixing glass with ice and shake long and hard to completely emulsify the egg. Strain into a fizz or highball glass without ice, and top with soda but no garnish.



GOLDEN FIZZ



To turn a Golden Fizz into a Royal Fizz, use the whole egg instead of just the yolk. These drinks must be shaken very, very hard and long to completely emulsify the egg.

INGREDIENTS

1½ ounces gin

3/4 ounce fresh-squeezed lemon juice

1 to 2 ounces simple syrup, to taste Yolk of 1 small egg (see Ingredient Note) Club soda

Combine the gin, lemon juice, syrup, and egg in a mixing glass with ice; shake long and hard to completely emulsify the egg. Strain into a fizz or highball glass without ice, and top with soda.

THE RIGHT GLASS

When bars stocked the full complement of glassware, including specialty glasses designed for specific drinks, the bartender's job was easier, and the customer could have greater confidence that the drink would arrive in the proper proportions—in a lot of cases, the size of the glass would nudge the bartender into mixing a well-

balanced drink. A Tom Collins was made in a tall, narrow Collins glass filled with ice cubes (the glass was only 1 cube wide), a shot of gin, and the other ingredients were simply what fit into the glass; same for the fizz, in its 8-ounce Delmonico glass. But you won't find an 8-ounce highball behind many bars today—nearly all highballs are 12 or 14 ounces. So if a bartender takes one of these glasses, pours in a shot of spirit, balances it with the right amount of lemon juice and syrup, and then fills the glass with soda ... the customer gets an awfully watery mess of a drink. Which is too bad. Alas, there's no glass these days that'll prevent the inexperienced bartender from drowning the drink in soda.



RAMOS OR NEW ORLEANS FIZZ

Over the years, I've soothed thousands of hangovers with this famous eye-opener. The Ramos Fizz, also known as the New Orleans Fizz, was originated by Henry C. Ramos in 1888 when he opened his Imperial Cabinet Bar at the corner of Gravier and Carondelet streets in New Orleans. The drink caught on so tremendously that by the time he opened his soon-to-be-famous Stag Saloon in 1902, the Ramos Gin Fizz was one of the best-known drinks in the country and ordered by practically everyone who entered the Stag. But this presented a big logistical challenge, because a proper Ramos Fizz must be mixed and then shaken long and shaken hard, and the Stag had a lot of customers every night, seemingly all of whom wanted the same drink. So Ramos's ingenious solution was at once eminently practical and an awfully good show: He employed nearly three dozen "shaker boys"—this was back when it wasn't prohibitively expensive to have lots of employees (it wasn't unusual to have a half-dozen guys behind every bar, where today we usually have just one or two)—and at any given moment there were about twelve of the boys back behind the long bar. Every Ramos Fizz order would start at one end of the bar and be shaken by each guy in turn for a few seconds, the shaker going down the whole line, creating a spectacular show for the house specialty. I myself have never worked behind a bar with a dozen colleagues, but I have been known to pass the fizz shaker around the room to guests—it's great fun. (But first check that the shaker has a nice tight seal, or it'll be no fun at all.) As long as you shake long and hard, use both lemon and lime juice, fresh-squeezed of course, and, most important, use orange-flower water and not orange juice, you will produce an ambrosial drink. Orange-flower water is an essence made by steeping orange-flower petals in alcohol. There is no substitute for this ingredient. If you can't find orange-flower water, put off making this fizz until you can; instead, make the Silver Fizz. The old

Hotel Roosevelt in New Orleans, which bought the rights to the trade name Ramos Gin Fizz, is now called the Fairmont; don't leave New Orleans without a visit to its bar, where they carry on the tradition of the Ramos Fizz in grand style.

INGREDIENTS

1½ ounces gin

½ ounce fresh-squeezed lemon juice

½ fresh-squeezed lime juice

1½ to 2 ounces simple syrup, to taste 2 ounces heavy cream

3/4 ounce egg white

2 drops of orange-flower water

Club soda

Combine the gin, lemon and lime juices, syrup, cream, egg white, and orange-flower water in a mixing glass with ice and shake long and hard to completely emulsify the egg. Strain into a highball glass without ice. Top with soda but no garnish.



MOJITO

MOJITO

In Cuba, the mojito is a farmers' drink (as compared to the more 📕 sophisticated urban drinks, daiquiris and El Presidentes). Havana was once a primary source of U.S. slaves, and it is not a stretch to imagine plantation owners and slave traders enjoying a few juleps on the expansive porches of southern plantations; the mojito may have been inspired by the southern julep. Although ice wasn't available commercially in Cuba until the 1890s, a wealthy slaver had the ships and the means to maintain a private supply if required. In Cuba in the early twentieth century, when the artificial ice plants opened and charged water also became available, the mojito became a reality for the general population. But despite its immense popularity, I'm pretty sure the cocktail didn't appear on any American menu until the 1960s, when Joe Baum served it at his groundbreaking pan-Latin restaurant La Fonda del Sol. (But in 1936, a well-known barman named Eddie Woelke, who had worked in Paris and Havana before returning to New York after Prohibition, won the Madison Avenue Week cocktail competition with a drink called the Madison Avenue, which contained mint leaves, white rum, lime juice, bitters, and Cointreau. He had clearly paid attention while in Cuba, because this winning recipe looks a lot like a mojito.) On Joe's menu, it was called mojito Criollo (Creole), which is a product used for seasoning meat and fish. Now, you'll see it everywhere as simply mojito. And you'll also see it overproduced with mint that's shredded and shaken throughout the drink, which I think makes it overly herbal and often bitter. In Cuba, the mojito is not even shaken—the mint is simply bruised in the bottom of the glass to release some flavor—and the drink is kept simple and easy, an adult limeade. That's my preference.

INGREDIENTS

1 ounce simple syrup

3/4 ounce fresh-squeezed lime juice

 $1\frac{1}{2}$ ounces white rum

2 dashes of Angostura bitters, optional

1½ ounces club soda

In the bottom of a highball glass, bruise the leaves from 1 of the mint sprigs with the simple syrup and the lime juice. Add the rum and bitters, if required; top with no more than $1\frac{1}{2}$ ounces of club soda; and stir. Garnish with the second sprig of mint.

INGREDIENT NOTE

Rum

Rums can be categorized as light, medium, or full-bodied, and then further depending on whether they're made in the French style from sugarcane syrup, usually called *agricole*, or in the Spanish style from molasses, which includes the rums from Cuba, Puerto Rico, and the other Spanish colonies. Although as a rule I prefer the agricole style of rum, the light Spanish style perfected by Bacardi is better for drinks such as the mojito, where you want to keep the flavors simple and straightforward to produce a clean, limy, minty cocktail.



PISCO SOUR



The pisco sour and the pisco punch are totally different drinks that both feature the same unusual base spirit from South America. The sour, which is now probably the best-known pisco-based cocktail in the United States, is said to have been created in 1915 by Victor Morris, a native of Berkeley who owned the Morris Bar in Lima, Peru. The American version of the pisco sour has traditionally used lemon juice, as with all sours. But my Peruvian friend Diego Loret de Mola tells me that the citrus fruit used in Peru is green and more like a lime. The drink itself is quite good when prepared with lime juice, so the citrus choice is really yours.

INGREDIENTS

1½ ounces Bar Sol Pisco

1 ounce simple syrup

3/4 ounce fresh-squeezed lemon or lime juice

1 ounce egg white

Several drops of Angostura bitters

Combine the pisco, syrup, lemon juice, and egg white in a mixing glass with ice and shake long and hard to completely emulsify the egg. Strain into a small cocktail glass. Garnish by dropping a sprinkling of bitters on top of the egg-white foam.

It is perfectly colourless, quite fragrant, very seductive, terribly strong, and has a flavour somewhat resembling that of Scotch whiskey, but much more delicate, with a marked fruity taste. It comes in earthen jars, broad at the top and tapering down to a point, holding about five gallons each. We had some hot, with a bit of lemon and a dash of nutmeg in it.... The first glass satisfied me that San Francisco was, and is, a nice place to visit.... The second glass was sufficient, and I felt that I could face small-pox, all the fevers known to the faculty, and the Asiatic cholera, combined, if need be.

This is how pisco was described by an anonymous writer way back in 1872. Pisco comes in four styles: *pisco aromatico*, which is how Chileans usually make it; *pisco puro*, nonaromatic, which is the Peruvian's preferred style; *pisco acholado*, a blend of the aromatic and nonaromatic muscat grape clones; and *pisco mosto verde*, made from partially fermented grape juice. A number of brands are available in the United States, including Bar Sol, Alto del Carmen, Capel, Biondi, Don Cesar, La Diablada, Montesierpe, and Bauza. Bar Sol has several bottlings that illustrate three of the four styles of pisco. The easiest to find in the United States is Quebranta (which is also the grape name), the nonaromatic variety, a dry-style pisco that's a good choice for cocktailian pursuits; Acholado, also fairly easy to find, is made from a combination of Italia, a fragrant muscat variety, and Quebranta. Both of these are good choices for

the pisco sour. Finally, Bar Sol also produces both Torontel and Italia, earthy and aromatic bottlings that are my choices for the pisco punch.



This is a pisco sour with extra flavor via dashes of rum and bitters and a seasoned glass—an approach that could be extended to dozens of drinks, using different fruit and alcohol. The Bell-Ringer was adapted by Julie Reiner at the Flatiron Lounge in New York City from an original recipe that appeared in the *Esquire* drinks database created by David Wondrich, *Esquire* magazine's resident cocktail historian.

INGREDIENTS

1½ ounces Bar Sol Pisco Acholado

½ ounce Bacardi eight-year-old rum

½ ounce fresh-squeezed lemon juice

½ ounce simple syrup

White of 1 egg (see Ingredient Note) Dash of orange bitters

Dash of Angostura bitters

Dash of apricot liqueur, preferably Marie Brizard Apry Lemon wheel, for garnish

Combine the pisco, rum, lemon juice, syrup, egg white, and both bitters in a mixing glass with ice and shake well. Pour the apricot liqueur into a chilled cocktail glass, swirl it to coat, and then discard the liquid. Strain the pisco-rum mixture into the glass. Garnish with the lemon.



The Cuzco was invented by Julie Reiner of the Flatiron Lounge. In the words of pisco expert Diego Loret de Mola, both the Cuzco and the Bell-Ringer are "brilliantly crafted cocktails expressing the perfect combination of elements in a Pisco libation (whether served straight up or on the rocks): the right style of pisco, bitter modifiers, citrus elements, and a unique flavor touch." The Cuzco takes much of its unique character from Aperol, which is the darling ingredient of the bar-chef these days. It's kind of like Campari for beginners, with all the same notes but not as bitter, and so it is easier to mix and more friendly to the American palate.

INGREDIENTS

2 ounces Bar Sol Italia Pisco

34 ounce Aperol

½ ounce fresh-squeezed lemon juice

½ ounce fresh-squeezed grapefruit juice

3/4 ounce simple syrup

Dash of kirschwasser

Grapefruit twist, for garnish

Combine the pisco, Aperol, lemon and grapefruit juices, and syrup in a mixing glass with ice and shake well. Pour the kirschwasser into a highball glass, swirl it around to coat, and then discard the liquid. Strain

the pisco mixture into the prepared highball over ice. Garnish with the grapefruit twist.



SIDECAR

SIDECAR S

The Sidecar was invented at Harry's Bar in Paris, about 1930. But to say it was "invented" then is a bit misleading, because the Sidecar was nothing more than a modernized version of a very old drink—one of the original cocktails that appeared in the first edition of Jerry Thomas's How to Mix Drinks, seventy years earlier—called the Brandy Crusta, which was invented in New Orleans by a man named Santini, a Spanish caterer of some note. The word *crusta* referred to dipping the rim of the glass in sugar and letting it dry into a crust. That crusted rim is an ingredient and an essential part of the Sidecar's presentation. For the drink itself, I use equal parts Cointreau and lemon juice rather than my normal formula of slightly more sweet than sour, creating a drink that's on the tart side, because you'll be getting extra sweet from the sugared crust. Don't substitute triple sec for the Cointreau, as most brands are both too sweet and too low in alcohol for this sweet-and-tart drink (for, in fact, nearly any drink). And speaking of what you should and should not use: The Sidecar is a cognac drink, an elegant drink to be made with premium ingredients, which means not with regular brandy. Finally, the orange-peel garnish is my own addition—a lemon peel is more common —because it's a better match with the Cointreau and makes for a better drink all around.

And what about the name? You've probably heard that the drink was named for a regular customer at Harry's who arrived in a motorcycle that had a sidecar. But I don't believe it. The word *sidecar* means something totally different in the world of the cocktail: If the bartender misses his mark on ingredient quantities so when he strains the drink into the serving glass there's a bit left over in the shaker, he pours that little extra into a shot glass on the side—that little glass is called a *sidecar*. Every bartender should make sidecars, instead of pouring the extra down the drain, where it won't do anybody any good. And I think this may be where the cocktail got its name.

INGREDIENTS

Sugar, for frosting the glass

Orange slice, for frosting the glass

1½ ounces cognac

3/4 ounce Cointreau

3/4 ounce fresh-squeezed lemon juice

Flamed orange peel, for garnish

Prepare a sugar-crusted rim on a cocktail glass using the sugar and orange slice, as explained in the Technique Note. Chill the glass. Now, make the drink. Combine the cognac, Cointreau, and lemon juice in a mixing glass with ice and shake well. Strain into the prepared glass, and garnish with the orange peel.



The oft-found recipe for this wonderfully named spinoff of the Sidecar includes rum and brandy, in a 1:1 ratio, while the uncommon recipe in Ted Saucier's pulchritudinous *Bottoms Up* calls for just one base spirit, the brandy, with an accent of Benedictine; this is far superior. That said, if you have a particularly interesting rum with distinctive flavor notes, you can make that original version, 1:1 brandy-to-rum, with an additional 1 measure of the Cointreau and $\frac{3}{4}$ measure of lemon juice.

INGREDIENTS

1½ ounces cognac

½ ounce Benedictine

½ ounce Cointreau

3/4 ounce fresh-squeezed lemon juice

Flamed orange peel, for garnish

Combine the cognac, Benedictine, Cointreau, and lemon juice in a mixing glass with ice and shake well. Strain into a chilled cocktail glass and garnish with the flamed orange peel.



The Between the Sheets inspired an original of my own where I do mix brandy and rum, as in the common recipe. But I think Spanish brandy is a friendlier companion to rum than French cognac, and I've replaced the Cointreau with a different orange flavor, curaçao. I've also replaced the lemon juice with orange juice because orange is a great flavor complement to Spanish brandy—in fact, it's that friendliness that drives this drink.

INGREDIENTS

34 ounce rum

34 ounce high-quality orange curaçao, such as Maria Brizard, Bols, or Hiram Walker 34 ounce Spanish brandy, preferably Cardenal Mendoza 1½ ounces fresh-squeezed orange juice

Flamed orange peel, for garnish

Combine the rum, curaçao, brandy, and orange juice in a mixing glass with ice and shake well. Strain into a cocktail glass and garnish with the flamed orange peel.

TECHNIQUE NOTE

Frosting a Glass with Sugar

When you frost a glass with salt—for a margarita, for example—you do it at the moment you serve the drink, using a lemon or another tart citrus. But when you frost a glass with any kind of sugar—plain white, or brown, or flavored, or Demerara—it must be done way in advance, preferably several hours ahead of serving, to give the sugar time to crystallize, turning into nearly a lollipop consistency that stays on the rim during the course of consuming the drink. If you frost the glass right before serving, then you face multiple problems. First is that a good portion of the sugar comes off the glass with every sip, making the drink too sweet; second is that as the glass begins to sweat, the sugar migrates down the glass to the stem, turning it into a sticky mess.

Here's how to create the crust: Pour a good amount of sugar into a shallow saucer or small plate. Cut a slice of citrus—orange for the orange-accented Sidecar, but other fruits will do for cocktails with other flavors—to the exact thickness you want your crust to be (if you want ¼ inch of crust, cut the slice ¼ inch thick). Hold your glass upside down so excess juice doesn't drip down it. Using the slice as a guide, wet the top of the outside rim of the glass—never the inside—along its full circumference (when you're frosting with salt, I suggest using only half the circumference, but for sugar, go all the way around). Dab the moistened rim in the saucer of sugar, pressing the glass into it for maximum adhesion, and then gently tap the glass to shake off any excess. Now let the sugar crystallize at room temperature until totally hardened. When it is, transfer the glass to the freezer to chill.



SOURS

SOURS S

T f you ask me, it's the classic sour—whiskey, vodka, or rum—that ■ separates the amateur bartender from the pro. This is an easy drink to screw up and a hard one to nail because the ratio of flavors is a precarious balance. The proper ratio is what's in this recipe, which is a variant on the classic punch formula (1 measure of sour, 2 of sweet, 3 of strong, 4 of weak, plus spice). I came up with these measures in 1985, when I had my first head-bartender job and was trying to figure out how to run a classic bar using only traditional recipes and fresh ingredients. This meant no modern conveniences, such as soda guns, and certainly no bottled sour mixes. In the end, 95 percent of drinkers are happy with the ratio here, which is applicable to all manner of sour-style drinks—not just the sour itself. If you err with this drink—and lots of people do—try to err on the side of sweet rather than sour because most guests will drink that. But if you err on the side of too sour, no one will, except the English, because their taste tends more to sour than their American cousins.

Finally, there's the question of base liquor. Whiskey was long the most popular for sours, which for a long time meant blended, either American or Canadian. But today bourbon has taken the lead, so that should be the default.

INGREDIENTS

1½ ounces base liquor

1 ounce simple syrup

34 ounce fresh-squeezed lemon juice

1/4 ounce egg white, optional

Combine the base liquor with the syrup, lemon juice, and egg white, if using, in a mixing glass with ice and shake well. Strain into an old-fashioned glass and garnish with the cherry and the citrus slice—orange for the American version, lemon for the English.

INGREDIENT NOTE

How Sweet Is Too Sweet?

Back in the days when the standard cocktail was a mere 2 to 3 ounces, syrup was made in a stronger concentration of 2 parts sugar to 1 part water, packing a lot of sweetening punch into a small volume. But now that drinks have gotten so much larger, this concentration doesn't provide enough volume to stand up to the larger proportion of spirits in most drinks. Nowadays the syrup ratio you are looking for is 1:1.



We had a tradition at the Rainbow Room that if a customer asked for a drink to be designed for a specific taste, we'd do it, and we'd do it à la minute. A guy came in one crowded night and said he was bored with gin and tonic and wanted something else. I was getting slammed at the time but felt obliged to honor the tradition, and I came up with this gin-based sour. But before I served it, I realized the customer had probably had more than his fair share of gin sours as well, so I spiced it up with Angostura bitters. This was back in the cocktail dark ages of the early 1990s, when my friend Tony Abou Ganim used to quip, "What lasts longer, a bottle of Angostura bitters or your marriage?" So I was reasonably confident the customer hadn't had a bittered gin-based sour. I was right. The drink was a hit—even non–gin drinkers enjoy it—and I eventually put it on the Rainbow Room menu.

INGREDIENTS

1½ ounces gin

1 ounce simple syrup

34 ounce fresh-squeezed lemon juice

2 or 3 dashes of Angostura bitters

Lemon wedge, for garnish

Combine the gin, syrup, lemon juice, and bitters in a mixing glass with ice and shake well. Strain into a rocks glass and garnish with the lemon wedge.



SOUTHSIDE

SOUTHSIDE S

This was the house drink of the famous 21 Club in New York City during its heyday, back when it was usually called Jack and Charlie's. Jack Kriendler and Charles E. Berns, cousins of Austrian descent, grew up in New York City. In the depths of Prohibition, they decided to go into the speakeasy business. In 1922 they opened their first speak in Greenwich Village, in the unseemly shadow and unpleasant roar of the Sixth Avenue elevated subway; in 1925 they moved across the street to a Spanish-themed speakeasy called Frontón. They were evicted that same year, when the city was condemning buildings to make way for a new underground subway to replace the el. So they moved uptown, to be among all the other fabulous nightspots, and opened their new space at 42 West Forty-ninth Street. It was there, finally, that Jack and Charlie's graduated to a more grown-up crowd, ushered in by Yale graduate Ben Quinn, who brought in other Yalies, including a good smattering of writers. Soon Jack and Charlie's was the favorite of Robert Benchley and Alexander Woollcott, of Dorothy Parker and Edna Ferber.

In 1929, Jack and Charlie were evicted once again, this time to make room for Rockefeller Center, and so they moved into a new space at 21 West Fifty-second Street, where Jimmie Coslove manned the peephole (he was called "Jimmy of the front door") and where they built an elaborate electrified system of secret doors and passageways to hide the liquor in case of a raid. After Repeal, the roving establishment that had been popularly known as Jack and Charlie's finally started using a permanent name. During the Great Experiment, they'd changed the name of the businesses regularly to help avoid successful prosecution (the changing names were evidence against a continuity of business). After a brief hiccup in the early 1930s, 21, as it was now known, flourished for decades, becoming one of the longest-running success stories in New York.

The Southside was 21's long-running house drink. A Southside is, for all intents and purposes, a mojito made with gin (a strong ingredient, a sour, a sweet, plus mint and soda). And it's up for grabs which came first, the mojito or the Southside, though it's fairly certain that both were preceded by the third in the triumvirate of minty drinks, the julep, which was being made as long ago as the eighteenth century. If you're a mojito lover, the Southside is a no-brainer of an alternative, and it's really far superior to the mundane gin-and-tonic as a summer quencher. For the gin itself, any variety will make a good Southside—Old Tom, London dry, Plymouth, or even Holland gins, those malty and grainy varieties that are now called genever (which are much more like white whiskeys than the other clean, vegetal gin styles). But for non-gin drinkers I'd suggest using one of the new-wave brands such as Tanqueray 10 or the more vegetal Hendrick's, which would shine in a recipe like this, or Citadel, with its citrusy and floral notes, or Aviation, with its lavender and cardamom hints. But whatever gin you use, avoid the hot-summer-day temptation to drown the drink with club soda, which won't make it more of a thirst-quencher but will just make it bad. I call for 1½ ounces, and you can stretch that to 2, but certainly no more. If what you're looking for is to drink club soda, then by all means drink club soda, and have the cocktail later.

INGREDIENTS

2 sprigs of mint, preferably young spearmint tops

3/4 ounce fresh-squeezed lemon juice

1½ ounces gin

1 ounce simple syrup

1½ ounces club soda

Prepare as you would a mojito: *Gently* muddle 1 of the mint sprigs with the lemon juice in the bottom of a mixing glass. Add the gin and syrup and shake well. Pour over crushed ice in a goblet and stir until the

outside of the glass frosts. Top with a splash of soda—up to $1\frac{1}{2}$ ounces, to taste—and garnish with the other sprig of mint.



AMERICANO • BLOODY MARY • CAPE CODDER CUBA LIBRE • GIN RICKEY • HORSE'S NECK • MOSCOW MULE PRESBYTERIAN • SCREWDRIVER • SLING • STONE WALL TEQUILA SUNRISE

It is one of my fondest hopes that the highball will again take its place as the leading American drink. I admit to being prejudiced about this—it was I who first brought the highball to America, in 1895. —PATRICK GAVIN DUFFY, The Official Mixer's Manual (1934)

When I was a kid, I read Hemingway, where it seemed all the men sat around cafés drinking brandy and soda highballs while they read the newspaper. So when I was in college, I sat around cafés, drinking brandy and soda highballs while I read the newspaper, a practice that may have led to my premature departure from the University of Rhode Island. In the detective stories I read, the detective kept a bottle of whiskey in the drawer and a siphon of soda on the desk to mix up highballs. To me, the highball was a civilized twentieth-century staple, whether dry with soda or sweet with ginger ale. It was an icon of the country for a century. The gin and tonic was almost synonymous with the yacht club and summertime; after Labor Day, when you put away your white bucks and seersucker suit, you traded in the gin highball for a whiskey one.

What is this icon? The simple formula of a strong spirit, usually 1½ ounces, with 4 to 5 ounces mixer, usually club soda, tonic water, or ginger ale, served over ice in a 12-or 14-ounce glass. A twist of lemon can be the garnish, but many people prefer their highballs with no garnish. And all people prefer their highballs with only 1½ ounces spirit—no more. If they wanted a strong drink, they'd have a Manhattan or a martini. The reason they want a highball is to have a light drink, so don't overpour the liquor. (This goes double if you're a professional. Take note that bars make their money on highballs and their small dose of liquor, not on martinis and their glassfuls of expensive booze. So not only don't your guests want a strong drink, neither does your bottom line.)



AMERICANO

AMERICANO S

The Americano was invented as the Milano-Torino (the Campari was from Milano, the vermouth from Torino) in the 1860s at the Caffè Camparino in Milan, owned by Gaspare Campari, the inventor of the Campari apéritif. It wasn't renamed the Americano until Prohibition, when Americans flooded the Continent looking for a stiff drink. Many of them found their way to Campari's, where they ordered the drink en masse, and the Italians renamed the drink in honor of their new clientele. (Ironically, Campari itself wasn't illegal in the States during Prohibition because it was classified as a medicinal product, not an alcoholic beverage.) At one point, the Americano was so globally popular that the Martini & Rossi Company bottled and sold it around the world in a pre-mix that required the simple addition of club soda.

That's a lot of European history for a drink called the Americano. But history aside, I think the Americano is the premier summer cooler: It's light and refreshing, with just a touch of bittersweet. But be sure not to drown the drink in club soda—no more than 3 ounces. Once you get up to 4 or 5 ounces, you've drowned the spirits and the flavor, you've lost all the guts of the drink, and you've created off-tasting fizzy water, which is not really what anyone wants.

INGREDIENTS

1½ ounces Italian sweet vermouth

1½ ounces Campari

2 to 3 ounces club soda, to taste

Orange slice, for garnish

Pour the vermouth and Campari into an ice-filled highball. Top with club soda and garnish with the orange slice.



ARANCIO AMERICANO*



I designed this contemporary version of the Americano for Keith McNally's restaurant Morandi, which opened in New York City in early 2007. This variation replaces the club soda with sparkling Italian wine and includes a little orange juice for kicks of sweet and acid.

INGREDIENTS

- 3⁄4 ounce Italian sweet vermouth, preferably Martini & Rossi ½ ounce Campari
- 1 ounce fresh-squeezed orange juice
- 2 ounces prosecco

Build the vermouth, Campari, and orange juice over ice in an aperitivo glass. Fill with prosecco.

INGREDIENT NOTE

Campari

Gaspare Campari was born in 1828. When he was fourteen, Campari left his home in the countryside to find his fortune in Turin, where he apprenticed at a liqueur producer. He eventually went out on his own and made his way to Milan, where he set up

shop at Caffè Camparino as a licoriste, a category of artisanshopkeeper-bartender (plus a small dash of pharmacist), whose origins dated to the fifteenth century. Licoristes were as much scientists as chefs, and were often favored members of the court; they were the guys who devised formulas for the cordials and aperitivi that were the proprietary drinks of caffès (some of these eventually became commercially manufactured products, including more than a few vermouths from Turin and Milan), the forefathers of the nineteenth-century mixologists who pioneered the cocktail tradition. Campari's liqueur, first poured in 1862, was one of these proprietary house drinks. To this day it remains extraordinarily proprietary. Its formula is so closely guarded that the president of the company is the only person in the world who knows the full list of its eighty-six ingredients. Each week, the president, the technical director, and eight other employees—none of whom knows more than his particular piece of the puzzle—get together to produce the base concentrate that's later mixed with alcohol to create the aperitivo. The only interesting thing that's widely known about the contents is that the red coloring agent is carminium, whose use is documented back to the Aztecs and Incas. Carminium is made from the dried bodies of a South American insect called the carmine cochineal. Campari is thus a bright red liqueur with a bittersweet taste. It is often served in Italy accompanied by nothing more than soda water on the side—and, in fact, the Campari-soda combination is also sold pre-mixed in single-serving bottles.



BLOODY MARY

BLOODY MARY

W ith the exception of the martini, I suspect, no drink inspires as which debate as the Bloody Mary. The discussion often centers on the extent to which the brunch favorite is spicy, or on its proper garnish. The Bloody offers rich ground for improvisation in both areas as well as in the other ingredients, and you should have fun with this and drink whatever pleases you, no matter what anyone else says. After all, there's even a debate over who invented the Bloody. Lore has it that M. Fernand "Pete" Petiot invented it at Harry's American Bar in Paris, where he began his bartending career as a sixteen-year-old in 1916. Petiot himself casts that into doubt in a July 1964 interview with The New Yorker. "I initiated the Bloody Mary of today," Petiot explains. "George Jessel said he created it, but it was really nothing but vodka and tomato juice when I took it over." I've always wondered at his choice of the words "when I took it over." When did he take it over? Duncan MacElhone, Harry MacElhone's grandson, told me in a phone interview in 1997 (four years before his premature death) that Pete served the drink to a lady named Mary who sat at the bar for long hours pining for a boyfriend who seldom kept appointments with her; Pete named the drink after her. In Duncan's words, "That's the story I was told, and it is good enough for me!"

When Petiot invented the drink, he was working at the famous Savoy in London. Then he was invited in 1933 to move to the St. Regis Hotel's King Cole Bar in New York by the owner, Mrs. Mary Duke Biddle. But within a year he was working for Vincent Astor, who foreclosed on Biddle in 1934 and took over the hotel. And when Petiot started serving the drink on East Fifty-fifth Street, he made it with gin because vodka was practically impossible to find in New York; he called that drink the Red Snapper. The vodka-based Bloody Mary didn't find a national audience until more than fifteen years later, when John Martin, president of Hueblein, began to promote his prewar acquisition Smirnoff

Vodka and used the Bloody Mary as one of four drinks to popularize the almost unheard-of Russian spirit. (Writing in 1949, David Embury, in his book *The Fine Art of Mixing Drinks*, lamented, "Unfortunately, there is no imported vodka available in the United States at the present time.") Back to making the cocktail: Pete's recipe, as dictated to *The New Yorker* in 1964, is the soul of simplicity. "I cover the bottom of a shaker with four large dashes of salt, two dashes of black pepper, two dashes of cayenne pepper, and a layer of Worcestershire Sauce; I add a dash of lemon juice and some cracked ice, put in two ounces of vodka and two ounces of thick tomato juice, shake, strain, and pour." I prefer to roll the drink back and forth rather than shake (see Technique Note). Regardless, Pete served 150 of those a day. He also noted that he served 350 gin martinis a day.

My one caution about the Bloody is to avoid the temptation to inject too much spice into the mixture and obliterate the sweetness of the tomato juice. Somehow, the Bloody Mary—like Buffalo-style chicken wings—has taken on a strange role of being something of a misguided proving ground for manliness, as judged by the ability to ingest spice.

INGREDIENTS

2 ounces vodka

4 ounces Sacramento tomato juice

½ ounce fresh-squeezed lemon juice

3 dashes of Tabasco sauce

2 dashes of Worcestershire sauce

Pinch each of salt and freshly ground black pepper

Dash of celery salt, optional

Freshly grated horseradish to taste, optional (but required for most New Yorkers) Lemon wedge, for garnish

In a mixing glass, combine the vodka, tomato juice, lemon juice, Tabasco, Worcestershire, salt, pepper, and the optional celery salt and horseradish. Add ice and roll back and forth to mix. Strain into an iced goblet and garnish with the lemon and lime wedges on a side plate.

TECHNIQUE NOTE

Rolling

Drinkers may forever debate the horseradish inclusion, and historians the Petiot-versus-Jessel derivation, but no one will argue with this: A Bloody Mary should never be shaken hard, or the integrity of the tomato juice is compromised. Shaking makes it foamy, and the juice loses its weight and texture on your tongue, ruining the drink. This is not a martini, and personal preference does not come into play. You roll a Bloody Mary back and forth to combine the ingredients; you do not shake it.



BLODDY BULL



I did a version of the meaty Bloody Bull called a Foul Shot, made with pheasant consommé (the name is compliments of Milton Glaser, for whom I invented the drink). But the beef-broth version has always been popular old-time steakhouse favorite. Although it sounds downmarket and prefab, a can of Campbell's is the ideal ingredient for the Bloody Bull; it has the right balance of beefy and salty. If you insist on standing on gourmet ceremony and using homemade broth, you may want to add a dash of salt, but definitely don't use salt with canned broth. And unlike the Bloody Mary, you definitely want to shake the Bull —somehow, the beef broth prevents the mixture from getting unpleasantly foamy. Finally, garnish with a twist of orange peel, not the lemon wedge you use for other Bloody drinks. Why? At Aurora, we did a good business in Bloody Bulls, and Joe Baum liked the drink, but he was dissatisfied with the traditional lemon or lime wedge garnish, and thought it didn't make sense either visually or tastewise. But he couldn't tell me what he wanted instead, and this bothered me immensely. I won't claim I lost sleep over the Bloody Bull garnish, but it was definitely an issue. And then one day I sat down at a Chinese restaurant and for the first time noticed a menu item I'd never given much thought to. So I ordered it. And then before me was a dish of chunks of beef swimming amid orange peels. Wow. So back at Aurora, I mixed up a Bloody Bull with a couple of personal additions: a dash of orange juice and the oily twist from the orange-peel garnish. Apparently, beef likes the orange flavor much better than lemon or lime. And so did Joe.

INGREDIENTS

2 ounces Campbell's beef broth

2 ounces Sacramento tomato juice

Dash of fresh-squeezed orange juice

4 dashes of Tabasco sauce

Dash of freshly ground black pepper

Orange peel, for garnish

In a mixing glass, combine the vodka, broth, tomato juice, orange juice, Tabasco, and pepper. Add ice and shake. Strain into a goblet glass over ice, and garnish with the orange peel.



This is a Bloody Bull without the tomato juice—a great lunchtime drink if you're dining in a joint with sawdust on the floor and aged beef on your plate.

INGREDIENTS

- 2 ounces vodka
- 4 ounces Campbell's beef broth
- 4 dashes of Tabasco sauce
- 2 dashes of fresh-squeezed orange juice

Dash of freshly ground black pepper

Orange peel, for garnish

In a mixing glass, combine the vodka, broth, Tabasco, orange juice, and pepper. Add ice and shake. Strain into a goblet glass over ice, and garnish with the orange peel.

OTHER VARIATIONS

The Bloody Mary is fertile ground for improvisation and variation, and here are a few of the most noteworthy takeoffs:

The DANISH MARY replaces the vodka with aquavit, whose herbal flavors go well with the tomato juice. If aquavit were more available and known in this country, it'd probably quickly overtake vodka as the popular Bloody base.

THE BLOODY MARIA substitutes tequila for the vodka.

The BLOODY CAESAR uses clam juice—actually, it uses Clamato, which was invented because of the Bloody Caesar. In 1969 Walter Chell, a bartender from Montenegro who relocated to Calgary, Canada, was working at the Calgary Inn. He was asked to create a drink for the opening of the hotel's new Italian restaurant, called Marco's. Chell experimented for three months and came up with a combination that included hand-mashed clams and tomato juice as well as the other traditional Bloody Mary ingredients. This fantastic cocktail, the Bloody Caesar, inspired Duffy Mott, of the Mott's company, to develop and patent Clamato. After some dispute between Chell and Mott, the bartender became a spokesperson for Clamato, and the Bloody Caesar became Canada's national drink.



CAPE CODDER

CAPE CODDER

The cranberry is one of the few native North American fruits, keeping good company with the blueberry, the Concord grape, and the tomato. But that doesn't mean it had an easy time achieving popularity beyond its one day per year in the spotlight (well, actually, in the sidelight glow, beside the spotlit turkey). The Ocean Spray Company, which evolved from the cranberry growers' cooperative of the 1930s, led a creative marketing push in the 1950s whose most successful aspect was the juice line. The result was that cranberry juice was touted as a great mixer with alcohol, first gin, but also with the rapidly growing category of vodka, which at the time hadn't yet overtaken gin as the white spirit of choice in America. In addition to being a mixer, the juice also carried with it a whiff of healthfulness and a pleasing tartness. And thus was born the Harpoon, a drink quickly renamed the Cape Codder, which became the progenitor of the Greyhound, the Salty Dog, and the entire category of breeze drinks, such as the Sea Breeze and the Bay Breeze, which, beginning in the 1960s, have always been in and out of the top ten most popular mixed drinks.

INGREDIENTS

1½ ounces vodka

5 ounces cranberry juice

Lime wedge, for garnish

Combine the vodka and cranberry juice in a highball glass with ice and stir. Garnish with the lime wedge.



The Sea Breeze highball, with its pleasantly sweet-tart mixture of cranberry and grapefruit juices overpowering the alcohol in the small amount of vodka, was the entry-level drink for an entire generation who came of age in the late 1960s and early 1970s—the marijuana generation subset of baby boomers who liked their alcoholic drinks as close to nonalcoholic as possible. The prior generation, born before World War II, was introduced to drinking with brown-spirit-based sodapop combinations like the Seven and Seven (Seagram's 7 whiskey with 7UP); the generation after had their first taste of alcohol primarily with beer. But for a while there, most people's first drinks included cranberry juice, and this was it.

INGREDIENTS

- 1½ ounces vodka
- 1 ounce fresh-squeezed grapefruit juice
- 3 ounces Ocean Spray Cranberry Juice Cocktail

Lime wedge, for garnish

Pour the vodka into an iced highball glass. Fill partially with grapefruit juice and top with the cranberry juice. Garnish with the lime wedge.

OTHER VARIATIONS

The general idea of a shot of vodka mixed with fruit juice in a highball has proven infinitely flexible. Here are some of the most popular variations, all in roughly the same proportions: $1\frac{1}{2}$ ounces vodka with about $4\frac{1}{2}$ ounces juice.

BAY BREEZE: vodka, cranberry juice, pineapple juice

GREYHOUND: vodka and grapefruit juice

MADRAS: vodka, cranberry juice, orange juice

SALTY DOG: vodka and grapefruit juice (a Greyhound), but served in a glass with a salted rim

SHORE BREEZE: rum, cranberry juice, unsweetened pineapple juice



CUBA LIBRE



Free Cuba!" was the battle cry of the Cuban revolutionaries and their allies from the United States, Teddy Roosevelt's Rough Riders, as they fought the Spanish at the end of the nineteenth century. But what does that have to do with this perennially favorite cocktail? Well, a century ago, the Coca-Cola Company made sure the boys had plenty to drink while on the job in Cuba. And the alcoholic fortification of choice in the local market was, of course, Cuban rum. Soldiers being soldiers, the heat being the heat, and necessity being the mother of invention, a beautiful drink was born. Note that the only difference between the Cuba Libre and the more pedestrian-sounding rum and Coke is that this drink has the juice of a lime wedge in it, as opposed to nothing (although the rum and Coke is often garnished with the wedge on the side—so you can turn it into a Cuba Libre with very, very little effort).

INGREDIENTS

1½ ounces Cuban-style rum, such as Matusalem or Brugal Silver 4 ounces Coca-Cola

Lime wedge

Pour the rum over ice in a highball glass, and then fill with Coca-Cola. Squeeze in the lime wedge.

INGREDIENT NOTE

Coca-Cola

Coca-Cola—which has had a legal lock on the word *Coke* in the United States since 1920—is perhaps the most recognizable and popular consumer product in the world. It was invented by Dr. John Pemberton in Atlanta, Georgia, in 1886. Dr. Pemberton died a mere two years later, and the product was taken over by local drugstore owner Asa Chandler. The Coca-Cola Company was incorporated in 1892, and in the next decade it became a national brand. But it wasn't until World War II that Coke went truly international, proving, yet again, how it pays to have friends in government, especially during wartime. Sugar was rationed during the war, and so U.S. Coke consumption was down. But abroad was a different situation. So the company quickly opened sixty-four bottling plants overseas, ensuring that all the GIs got their Coke, while paving the road to many, many more customers around the globe.



GIN RICKEY

€ GIN RICKEY €

T his drink took its name from "Colonel Joe" Rickey, a lobbyist in Washington in the late nineteenth century who regularly drank with members of Congress in Shoemaker's Bar. But Colonel Joe wasn't a colonel and didn't drink gin, and his Rickey was most certainly a whiskey one, though it's the gin version that became more popular. Colonel Joe later became the first major importer of limes to the United States, but it's unclear whether that had anything to do with this cocktail or not. The hundred-plus-year-old recipe is exactly the same as our modern version—it's really just a highball of gin and soda with lime. This recipe is pretty tart; feel free to add syrup or sugar. A Rickey can be made with a variety of bases, and the tartness of fresh lime juice works well with the sweetness of many liqueurs. The Rickey can even make a charming, tasty appearance in virgin form, made with grape juice (or any fruit juice), a little bit of sugar, fresh lime juice, and sodavariations on limeade. A more adult nonalcoholic version called the Lime Rickey is simply fresh lime juice with simple syrup, Angostura bitters, and club soda—the drinking man's nonalcoholic drink.

INGREDIENTS

1½ ounces London dry gin, such as Beefeater

3/4 ounce fresh-squeezed lime juice

1¾ ounces club soda

Lime wedge, for garnish

In a short highball glass or a rocks glass, stir together the gin, lime juice, and club soda with ice. Garnish with the lime wedge.



HORSE'S NECK



The Horse's Neck is the only cocktail named for its garnish—a lemon peel shaped, of course, like a horse's neck. It's a ginger-ale highball, spiked or not. The Horse's Neck often appeared on menus without fortification, listed under such headings as "Mineral Waters and Soft Drinks" along with Coca-Cola, White Rock, Lemonade, and Orangeade.

INGREDIENTS

- 1 horse's neck lemon peel (see Technique Note), for garnish Dash of bitters
- 1½ ounces bourbon
- 4 ounces ginger ale

Place the horse's neck peel in a highball or Collins glass, spiraling up from the bottom, with the curled end hanging over the rim; the piece hanging over the edge of the glass should look like a stylized horse's neck and head. Add ice down through the center of the spiral and then dash in the bitters, pour in the bourbon, top up with ginger ale, and stir.

TECHNIQUE NOTE

Horse's Neck Lemon Peel

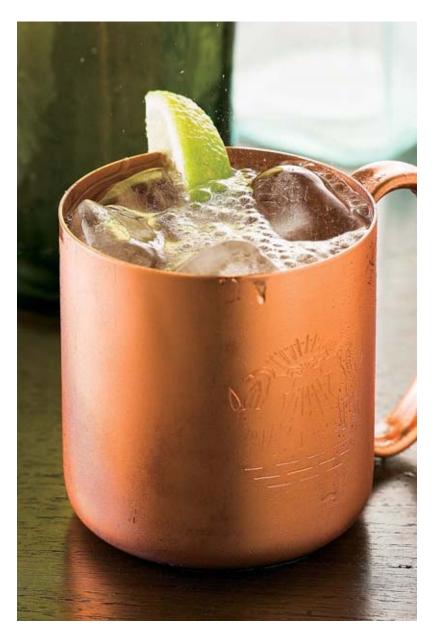
To prepare this famous garnish, hold a whole lemon with one pole toward you, the other pole facing away. Using a channel knife and a steady hand, place the knife at the pole that's facing away from you, and pull the knife toward you ¼ inch. Then turn the blade 90 degrees to the left and cut a circumference around the lemon, cutting away a strip about ¼ inch wide while leaving a ½-inchwide strip on the lemon, and continue this cut all the way to the other pole, where you finish off by turning the knife 90 degrees to make your final cut. Now, the portion of the peel that remains on the lemon after this operation is actually the spiral you'll end up using as the horse's neck garnish. So after removing that first orbital peel, use your knife to very closely cut the other spiral of peel away from the flesh, in a cut that's deep enough to remove all of the yellow peel but a minimum of the white pith underneath. Be careful during this final stage that you don't cut through the peel, which would ruin the garnish.

INGREDIENT NOTE

Ginger Ale

The soda gun has made it almost impossible to find well-made versions of cocktails like the Horse's Neck, whiskey highball, and gin and tonic. The products called ginger ale and tonic water that emerge from the gun don't resemble the original beverages—neither the ginger-root-flavored soda nor the bittersweet quinine water that was invented to fight malaria. The guns and their syrups yield ginger ales and tonics that are not dry enough, sharp enough,

or bittersweet enough to imbue cocktails with flavor—these products are basically just sparkling mildly flavored sugar water. So make the Horse's Neck only if you're going to use a good bottled ginger ale such as Schweppes or some of the newer gourmet-style sodas, such as Blenheim's, Reed's Jamaican Style Ginger Ale, Natural Brew Outrageous Ginger Ale, and GUS Extra-Dry Ginger Ale.



MOSCOW MULE

MOSCOW MULE

S canning the store shelves today, it's almost impossible to believe that ginger beer had a moment in the sun, but it did, a brief half-century ago. It was first used in this cocktail, the Moscow Mule, which was one of a quartet of promotional drinks (the others were the screwdriver, the Bloody Mary, and the vodkatini, a name that never stuck) that were popularized by John Martin and Rudolf Kunett of Smirnoff when they were introducing vodka to the post–World War II United States. As part of the promotion, the oak-paneled English pub–style Cock and Bull on Sunset Boulevard in Hollywood, which was a huge movie-star hangout at the time, offered a customized mug to every Hollywood star who ordered a Moscow Mule. All the copper mugs, with two kicking mules engraved on the front, were kept on a shelf, and eventually there were close to 150 of them. The next time the celebrity returned, his or her mug was waiting for a new round of Moscow Mules.

At this time, Schweppes was probably the most popular ginger beer around, and the popularity of this interesting beverage lasted well into the 1960s. By 1970, although vodka had finally caught on, the Moscow Mule had all but disappeared; ginger beer was simply too spicy for the times, which favored bland and sweet over assertive and spicy. By the 1980s, even Schweppes ginger beer was gone. I was still serving the occasional ginger-beer drink during my time at the Hotel Bel Air in the 1970s and early 1980s (a period in which I also passed many a wonderful hour at the Cock and Bull, before it was, sadly, shuttered to make way for a car dealership). When I returned to New York in 1985, ginger beer was gone. But all things—or at least most things—are cyclical. So when big flavor returned in the 1990s with the popularity of spicy Latin and Asian cuisines, so did ginger beer, albeit no longer from Schweppes. Now the market is dominated by the spicy products from Jamaica, where ginger beer was invented, and they can be found in great variety in Texas, of all places, where you can sometimes choose

among a dozen brands on a grocery shelf, ranging from the mild Barrett's to the ultra-spicy Old Tyme.

INGREDIENTS

1½ ounces vodka

4 ounces ginger beer

Lime piece, for garnish

Combine the vodka and ginger beer in an iced glass. Garnish with the lime piece.



DARK AND STORMY



There's a lucky population of Americans and Europeans who while away their time sailing from Caribbean island to Caribbean island, rarely wearing socks or using a telephone. This is their drink, a sailor's drink. If we're to believe the Gosling family, makers of the eponymous dark rum, the Dark and Stormy hails from the Bahamas, as does their rum. But no matter on which island the drink or the rum is found, it must be bitter, dark rum, which is practically never taken alone but rather in cocktails or punches or strange-sounding concoctions like this one.

INGREDIENTS

1½ ounces Gosling's or Myers's dark rum

4 ounces medium-spicy ginger beer, such as Reed's

Lime piece

Pour the rum over ice in a highball glass. Fill with ginger beer and squeeze in the lime piece.

THE SMIRNOFF STORY

The Smirnov distillery in Moscow, opened in 1818 by Pyotr Arsenye-vitch Smirnov, grew into a behemoth structure called the House of Smirnovka by the Iron Bridge that was producing 35 million cases per year by World War I. Then came the Russian

Revolution, and the Smirnov family fled, taking their brand to Paris, where Vladimir Smirnov, the great-great-grandson of Pyotr, opened a new distillery and changed his name to Smirnoff. (Today the Smirnov descendants claim Vladimir never had the legal rights to the name, and that might explain his name change in Paris.) This business was soon acquired by a Ukrainian named Rudolph Kunett, whose grandfather had been one of the major grain suppliers to Smirnov in Moscow. Kunett opened a plant in Connecticut right after Prohibition, which was a bad move; on the heels of Repeal, Americans didn't want to explore unfamiliar spirits like vodka but just wanted their good old gin, whiskey, and rum back. In 1934, Kunett found a buyer for his American operation, John G. Martin, the president of Heublein's of Hartford, Connecticut. Kunett remained after the sale as a consultant to assist in the marketing, and Martin took on Smirnoff as a pet project and a blank slate for his marketing genius. Under Martin's direction, and with the help of Kunett, Smirnoff led an unprecedented revolution in American spirits consumption over the next few decades.

PRESBYTERIAN =

The Press, as it's often called, is my mother's drink—in fact, it was the drink for a great many women in the 1950s and 1960s, when lots of folks still drank American whiskey. It was considered a lady's drink because men drank their whiskey straight. It also was a step up in sophistication from the sweeter 7&7 (Seagram's 7 and 7UP). The Presbyterian is light and refreshing, like a mojito, with a similar perception of healthiness because of the fresh taste of citrus juice. In its heyday, the Presbyterian was a blended-whiskey drink, usually made with Seagram's 7—"I'll have a Seagram's Press" was how it was ordered. But whiskey sales as a whole have dropped every year since 1972 as Americans have turned to vodka as the base spirit of choice. Blended whiskey has been a particular casualty because there's just not the same level of interest in such economy products anymore. The spirits world is now defined by premium and super-premium spirits, as seemingly the entire country has traded up in everything, including alcohol. So my recipe here is for a Bourbon Press, because, now that blended whiskey isn't all that popular, bourbon seems to be its replacement. There are, however, some innovative blended whiskeys today, such as those from Compass Box out of the United Kingdom, which are recasting the idea of blended whiskey from an economy to a luxury product. Compass Box's blended grain whiskey would make a great Presbyterian, as would their Hedonism bottling, a 100 percent aged grain scotch whiskey from superb hand-picked barrels with whiskeys up to twenty-five years old—a bit of a splurge, to be sure, but worth it. No matter what your whiskey, though, a well-made Press can't be mixed without good ginger ale. As with any other highball, whose main ingredient is soda, the ginger ale here must be one of the varieties drier than the stuff that crams most grocery store shelves, which is way too sweet and biteless for cocktail use. So find a good, gingery ginger ale with some kick to it, or find another drink to make.

INGREDIENTS

- $1\frac{1}{2}$ ounces bourbon or blended whiskey
- 2 ounces club soda
- 2 ounces ginger ale

Lemon peel, for garnish

Build the bourbon, club soda, and ginger ale in a highball glass over ice. Garnish with the lemon peel.



 ${\it Clockwise from left: SCREWDRIVER, HARVEY~WALLBANGER, SICILIAN~ROOT~BEER, ITALIAN~KISS}$

SCREWDRIVER S

When John Martin of Heublein made his big promotional push for Smirnoff in the years immediately following World War II, his main vehicles were four special cocktails: the Moscow Mule, with ginger beer; the vodkatini, with vermouth; the Bloody Mary, with tomato juice; and the screwdriver, with orange juice. The sun may have set on the Moscow Mule's popularity, but those other three cocktails slowly redefined the American bar over the subsequent half century, as vodka became increasingly popular every year. In 1967, vodka outpaced gin as the most popular white spirit in America; in 1976, vodka became the most popular spirit of any type in the United States. This was a span of about thirty years from the first promotions to ultimate success—an astoundingly short period if you're looking at it historically or an incredibly long-term testament to patience if you're looking at it from the perspective of a brand manager.

A number of stories are told about the origin of the screwdriver's name, but the one that seems to stick with the most adhesive is that when Martin introduced the vodka–orange juice combo in Texas, the wildcatters stirred it with the screwdrivers they all carried in their tool belts. Martin also once served the drink to all of Los Angeles by filling a tanker truck with vodka and orange juice and parking it on Hollywood Boulevard, handing out Smirnoff screwdrivers. That's how you build a brand the old-fashioned way.

INGREDIENTS

1½ ounces vodka

4 to 5 ounces fresh-squeezed orange juice, to taste Orange slice, for garnish, optional

Build the vodka and orange juice over ice in a highball glass. Garnish very optionally with the orange slice (traditionally, screwdrivers are not garnished).

VODKA VERSUS GIN: A SNAPSHOT

One of the leading cocktail books of the post-Prohibition era was Patrick Gavin Duffy's *Official Mixer's Manual*, first published in 1934 and then in a new edition in 1940. Duffy organized his recipes by their base spirit, and he devoted 104 pages to 420 individual cocktails based on gin, 26 pages to those based on whiskey, 14 to rum, and 1 page to a mere 2 vodka-based cocktails (a long-forgotten concoction called the Barbara cocktail with cream and crème de cacao, which resurfaced years later as the White Russian, coffee liqueur replacing the cacao, and the Blue Monday Cocktail, with Cointreau and blue food coloring made from vegetable extract). Duffy also devoted 83 pages to drinks based on everything else, including, for example, 15 recipes for absinthe-based cocktails and 12 for those featuring applejack.



Galliano's promotional group struck gold when they created a surfing character named Harvey, who would run into walls after drinking too many Wallbangers. The cocktail is nothing more than a screwdriver with a float of Galliano, using the now-traditional marketing approach of simply adding a product to an already hugely popular drink, the way people are shoving everything into Cosmopolitans these days. Note that this drink is really special with a cinnamon frosting on the rim of the glass; see note for instructions, using a mixture of half sugar and half cinnamon. I created a takeoff on the Harvey Wallbanger that tastes like root beer, so I called it Sicilian Root Beer: 1 ounce each of vodka and Kahlúa, ½ ounce of Galliano, and Coca-Cola to fill a highball glass with ice, garnish with a lime wedge.

INGREDIENTS

1½ ounces vodka

4 to 5 ounces fresh-squeezed orange juice, to taste ¾ ounce Galliano

Pour the vodka into an ice-filled highball glass, then fill almost to the top with the orange juice. Float the Galliano on top and serve without garnish.



Orange Julius was a big fad a quarter century ago, spawning shops to sell the stuff, which was fresh orange juice whipped up with some sort of dairy product. This cocktail is something of an adult Orange Julius: fresh orange juice, cream, and Galliano, spiked with Orangecello (a liqueur that's similar to the more popular Limoncello but based, of course, on oranges instead of lemons).

INGREDIENTS

34 ounce Galliano

34 ounce vodka

1½ ounces fresh-squeezed orange juice

1 ounce heavy cream

½ ounce Orangecello

Ground cinnamon, for garnish

Combine the Galliano, vodka, orange juice, cream, and Orangecello in a mixing glass with ice, and shake. Strain into a chilled cocktail glass and dust with a bit of ground cinnamon.



The sling—defined as a strong spirit with water and a sweetener—is actually an older category than the cocktail; in fact, cocktail was defined as a bittered sling in a Balance and Columbian Repository article about the new category that dates back to the early nineteenth century. Over the years, a lot of license has been taken with slings, first in the nineteenth century, when there was a rage for hot slings based on whiskey, brandy, rum, or gin and topped with grated nutmeg. Then, in the early twentieth century, the sling took a sharp turn and got much more complicated. The sugar was replaced with liqueurs such as Cherry Heering, Benedictine, and Cointreau, and the nutmeg spice was expanded to the more complex flavoring of Angostura bitters. On the other hand, the choice of base liqueurs narrowed, and the sling became almost exclusively a gin drink instead of a whiskey, brandy, or rum drink. And then finally came the Singapore sling, which is a very different beast from the nineteenth-century drink. I think the original is overdue for a revival, so here's the gin version from the late nineteenth century that I tinkered with and put on my menu at the Rainbow Room.

INGREDIENTS

1½ ounces gin

½ ounce sweet vermouth

1 ounce fresh-squeezed lemon juice

3/4 ounce simple syrup

Dash of Angostura bitters

Club soda

Combine the gin, vermouth, lemon juice, syrup, and bitters in a mixing glass with ice and shake well. Strain over ice into a Collins glass, top with soda, and garnish with the spiral lemon peel.

TECHNIQUE NOTE

Spiral Lemon Peel

To make a long spiral peel, prepare the horse's neck garnish, which results in two long peels: the first cut, which is usually discarded, and the second cut, which is the horse's neck shape. The long spiral peel is the one that's usually discarded. See note for instructions.



SINGAPORE SLING



Ted Haigh, curator of the Museum of the American Cocktail, believes the Singapore sling is the progeny of the drier Straits sling. The Singapore was invented in about 1915, at the Long Bar of the Raffles Hotel in, of course, Singapore; it was said that if you sat on the front porch of the Raffles long enough, eventually you'd meet everybody who was anybody. This is my favorite of the many Singapore sling recipes out there. It was faxed to me in 1989 by the head bartender of Raffles when I contacted him to verify that I was using the correct recipe. I was.

INGREDIENTS

1 ounce gin

½ ounce Peter Heering Cherry Heering

¼ ounce Cointreau

1/4 ounce Benedictine

3 ounces unsweetened pineapple juice

½ ounce fresh-squeezed lime juice

Dash of Angostura bitters

Orange slice, for garnish

Cherry, for garnish

Combine the gin, Cherry Heering, Cointreau, Benedictine, pineapple and lime juices, and bitters in a mixing glass with ice and shake well. Strain

into a highball glass and garnish with the orange slice and the cherry.



STONE WALL

STONE WALL

A pple juice and hard cider were used in two popular colonial-era drinks: the Stone Wall, with rum, and the Stone Fence (opposite), with rye whiskey. These may very well have been the first highballs, which were simple affairs: a shot of spirit topped up with cider. I recreated these two chestnuts with some enhancements. When I first updated the Stone Wall in a professional setting, the garnish was not a mere green apple slice; instead, I painted apple slices with cinnamon and sugar and dried them in a convection oven into crisp wafers that could sit on the rim of the glass. This may be a little much for home bartenders, so the simple slice will suffice. Whatever your garnish, the spice kick of ginger is a great match with apple, and this works wonderfully with either whiskey or rum. Both Stone highballs are great autumn drinks, which of course is when you can get apple cider; don't try them with regular apple juice.

INGREDIENTS

Small piece of fresh ginger root, peeled

1/4 ounce Demerara-sugar simple syrup

1½ ounces fresh apple cider

1½ ounces strong rum

1½ ounces ginger beer

Lime wedge

Green apple slice, for garnish

In the bottom of a mixing glass, muddle the ginger and the syrup. Add the cider, rum, and ice, and shake. Strain over ice into a rocks glass, and then top with the ginger beer. Squeeze in the lime wedge and garnish with the apple slice.

INGREDIENT NOTE

Anchor Distillery's Hotalings Whiskey

One hundred years ago, earthquake, fire, and dynamite destroyed nearly 4.7 square miles of San Francisco, a swath of destruction that claimed 28,188 buildings and an incalculable number of lives. After the disaster, several clergymen asserted the catastrophe had been divine retribution, visited upon the city for its wicked ways. However, A.P. Hotaling & Co.'s Jackson Street whiskey warehouse survived. After the catastrophe, University of California at Berkeley professor Jerome Barker Landfield bumped into poet and wit Charles Kellogg Field. Field asked for a blank piece of paper on which to write. Landfield handed him a used envelope. On the back, Field penned these lines:

If, as they say, God spanked the town

For being over frisky,

Why did He burn the churches down

And save Hotaling's whiskey?

Fritz Maytag pays tribute to the San Francisco whiskey makers of the nineteenth century with a 100 percent malted rye whiskey. Its label reads simply "Hotalings Whiskey," without specifying *rye* whiskey, and that's because Fritz is ornery and decided to age in once-used charred-oak barrels, as the Scots do for the best malt whiskey in the world, instead of in new-charred American white oak wood barrels, which are required to call the resulting product *rye*.



It is said that good fences make good neighbors, which might lead you to believe that all the stone fences you see in New England were neighbor-improving devices. Not so. At the end of the Ice Age, receding glaciers left stones all over the place in the Northeast, including in the otherwise perfectly tillable fields. So people had to move all the stones out of the way, piling them up on the edge of their properties. And then, I like to imagine, they went to the porch and had a Stone Fence.

INGREDIENTS

Small piece of fresh ginger root, peeled

½ ounce Demerara-sugar simple syrup

1½ ounces fresh apple cider

 $1\frac{1}{2}$ ounces rye whiskey, preferably Old Potrero Hotaling's Whiskey $1\frac{1}{2}$ ounces ginger beer

Lime wedge

Green apple slice, for garnish

In the bottom of a mixing glass, muddle the ginger and the syrup. Add the cider, whiskey, and ice, and shake. Strain over ice into a rocks glass, and then top with the ginger beer. Squeeze in the lime wedge and garnish with the apple slice.



I invented this drink for the Silverleaf Tavern, the bar in the 70 Park Avenue boutique hotel. They wanted to give something of a colonial New York feel to the tavern, albeit with modern ingredients and recipes, so I devised a series of drinks based on the colonial favorite, the Stone Fence. This one uses the Polish vodka called Zubrowska (hence the name *Pole*), whose bison-grass inflection is a great pairing with apple.

INGREDIENTS

Small piece of fresh ginger root, peeled

1/4 ounce Demerara-sugar simple syrup

1½ ounces fresh apple cider

1½ ounces Zubrowka vodka

11/2 ounces ginger beer

Green apple slice, for garnish

In the bottom of a mixing glass, muddle the ginger and the syrup. Add the cider, vodka, and ice, and shake. Strain over ice into a rocks glass, and then top with the ginger beer. Squeeze in the lime wedge and garnish with the apple slice.



TEQUILA SUNRISE

TEQUILA SUNRISE

uring Prohibition, the film colony spent a lot of time in Tijuana, where there was no law against almost any type of fun, including cocktails. A lot of the Hollywood elite also had houses farther down the coast, in Acapulco, where they could imbibe freely. One of the favorite Mexican hangouts was the Tijuana racetrack called Agua Caliente literally, "hot water"—that featured not only a great restaurant but also a fabulous bar that made every effort to appeal to Americans with cocktails named Tequila Daisy and Tequila Sunrise. The track's Sunrise was a combination of tequila, lemonade, grenadine, cassis, and soda (recipe below). But when the recipe crossed the border into post-Prohibition America—with no experienced bartenders, a horrible distribution system for specialty spirits like French cassis, unwillingness to make fresh lemonade when orange juice was so easily available, and a pretty rampant unfamiliarity with anything from Tijuana—the drink morphed into something quite different. Here's that modern American.

INGREDIENTS

11/2 ounces blanco tequila

4 ounces fresh-squeezed orange juice

3/4 ounce grenadine

Fill a highball glass with ice and build the tequila followed by the orange juice. Pour the grenadine slowly through to create the sunrise effect. Serve without garnish.



TEQUILA SUNRISE CIRCA 1920s

Here's the original Roaring Twenties recipe from the Agua Caliente racetrack in Tijuana, with a bit of my tinkering. An easy way to do this is to make a strong lemonade, very lemony and not so much water. First make a sugar syrup with a 1:1 sugar-to-water ratio, then mix this syrup in equal parts with fresh-squeezed lemon juice. Keep this mixture around to jump-start your Sunrise party.

INGREDIENTS

1½ ounces fresh-squeezed lemon juice

1 ounce simple syrup

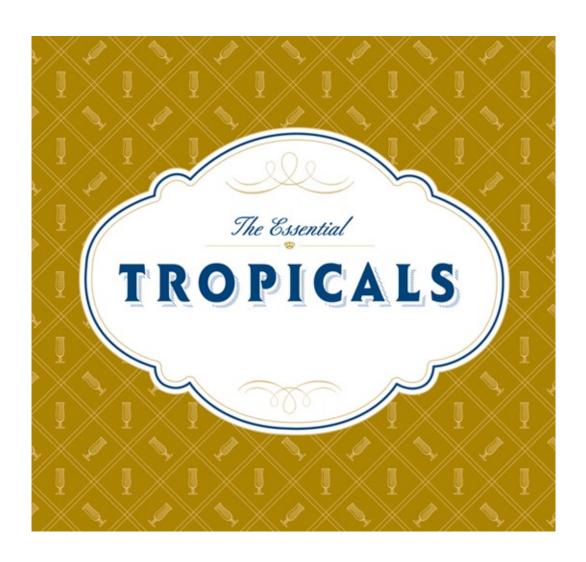
1½ ounces tequila

2 ounces club soda

½ ounce French cassis

1/4 ounce grenadine

In a mixing glass, stir together the lemon juice and syrup to make a tart lemonade. Fill a highball with ice and build the tequila, the lemonade, and the club soda. Slowly pour the cassis and grenadine down through the drink to create the sunrise effect. Serve without garnish.



BAHAMA MAMA • CAT'S EYE • FLAMINGO • FOG CUTTER GROG • HURRICANE • MAI TAI • PAINKILLER • PIÑA COLADA ROYAL HAWAIIAN • ZOMBIE

What we think of as tropical drinks are, as Jeff "Beachbum" Berry pointed out, really faux tropical drinks; a true tropical drink would be made with an alcohol distilled from some obscure Asian root and mixed with the juice of a local fruit. But our tropical drinks are usually a mixture of two tropical traditions with an American filter in between: the rums, fruit juices, and spices of the tropical Caribbean, served with the set dressing of the tropical South Pacific and mixed according to the American approach to cocktails.

This is quite a cultural hodgepodge. But some of these drinks, using the best ingredients, are fantastic. While rum is the usual base spirit, other white spirits can be used in tropical drinks; seldom, though, will you find whiskey. Fruit cordials also play a large role, particularly curaçao. And spices are important—nutmeg and cinnamon are critical ingredients in a lot of these drinks.

The category evolved after Repeal, as a result of the American love affair that was kindled during Prohibition, when we often escaped to the Caribbean and Mexico to drink legally. And then a lot of Americans who spent quality time in the South Pacific during World War II brought back elements of the South Seas island culture, which lent the visual propping to the tropical drink movement. In short order, this movement morphed into an entire lifestyle complete with shirts and hats, thatched roofs and bars. At its worst, this became a parody of itself, and the drinks made with artificially flavored bottled mixes became overly sweet, syrupy, and silly.

But at its best? A well-made Mai Tai is a wonderful drink. And a tropical cocktail made in the actual tropics, with fresh-squeezed juices from exotic fruits that ripened in the fields, not in a warehouse, can be a sublime experience. Now that we live in an era in which it's possible to buy fresh guava and mango, take them home, and purée them with simple syrup, we can make the real stuff.



BAHAMA MAMA

BAHAMA MAMA

The inventors of the modern rum cocktails—pioneers like Donn Beach and Victor Bergeron—realized something unique about this cane spirit: different rums, from different islands, made in different styles and strengths, like to be mixed with one another. This isn't true of any other spirit; you'd never mix, for example, two gins together, because their flavors would clash, and the sum would be a lot less pleasing than the individual parts. But something about the spice and sweet notes of rums makes them flexible partners. A combination of rum styles—light, dark, spiced, over-proof—in a mixed drink can create a much more complex, nuanced cocktail than the individual bottlings would produce. The Bahama Mama is a prime example, and it just wouldn't be the same drink without the combination of rum styles.

INGREDIENTS

- 3/4 ounce white rum
- 34 ounce añejo rum
- 3/4 ounce Myers's dark rum
- ½ ounce coconut rum
- 3 ounces unsweetened pineapple juice
- 2 ounces fresh-squeezed orange juice
- 1 teaspoon grenadine
- Dash of Angostura bitters
- Maraschino cherry, for garnish

Combine the four rums, the pineapple and orange juices, the grenadine, and the bitters in a mixing glass with ice and shake well. Strain into a large goblet or a specialty drink glass such as a boca grande or hurricane, and garnish with the Maraschino cherry and orange slice.



In the Bahamas, it seems as if tourists receive a packet of Bahama Mama vouchers at the airport—all the non-islanders order them at the bars. The locals, though, prefer this variation, made with the local Gosling's rum, which is widely available in the United States.

INGREDIENTS

1½ ounces Gosling's Black Seal dark rum

3/4 ounce coconut rum

34 ounce triple sec

3 ounces unsweetened pineapple juice

Pineapple slice, for garnish

Orange slice, for garnish



Combine the dark rum, coconut rum, triple sec, and pineapple juice in a mixing glass with ice and shake well. Pour into a boca grande or hurricane glass over crushed ice, and garnish with the pineapple and orange slices.

INGREDIENT NOTE

Myers's Dark

Myers's dark rum appears in many rum-punch recipes because it supplies a nicely bitter foundation. This distinctive style of rum is derived from Jamaica's manufacturing technique: They take spent mash from the fermentation vats and put it in the dunder pits to let bacteria grow; then they add some of the bacteria-laden spent mash, called *dunder*, to new mash. When you go anywhere near a distillery in Jamaica, you'll run into an awful aroma like a brick wall. This is the stench from the dunder pits, and it creates the distinctive deliciousness that's common to many Jamaican rums.



CAT'S EYE*

CAT'S EYE*

Here is an example of one of the holy grails of contemporary bartending—a good tequila drink that's not a margarita. Passion fruit stands up nicely to the strong flavors of tequila, and, in turn, because of its green and vegetal notes, tequila is at home with the tropical flavors; just use a very good plata tequila, with a lot of agave, green pepper, and mineral notes, which are a terrific foil for the flavor and acidity of the passion fruit. I also add orange juice, imparting a mellow, soft sweetness to round out the drink. Sometimes I'll also put in just a tiny bit of a mixed berry juice such as Odwalla, to give it a little color. If you have something like this lying around, it helps make a more attractive drink and has a further mellowing effect on all the other acid. Without the berry juice, the drink has a yellow cat's-eye look to it, hence the name; with the berry juice, and its addition of red, it looks like a demonic cat's eye.

INGREDIENTS

1½ ounces Gran Centenario Plata tequila

1 ounce sweetened passion fruit purée

1 ounce fresh-squeezed orange juice

Flamed orange peel, for garnish

Combine the tequila, passion fruit purée, and orange juice in a mixing glass with ice and shake vigorously. Strain into a chilled cocktail glass and garnish with the orange peel.



FLAMINGO

FLAMINGO S

B y the end of Prohibition, some of the best bartenders in the world were working in Havana—home to what was considered the best bartending school in the world—including a good smattering of exiled Americans, who imported their ideas of drinking establishments to Cuba. This is how it came to be that such unlikely names as Donovan's and Sloppy Joe's adorned the doors of bars in Old Havana. But one of the indigenous heroes was the legendary Constantino Ribalaigua of the Floridita, who invented the Flamingo in those days, when Douglas Fairbanks and Mary Pickford were regulars. Constante was the owner of the Floridita from the 1920s right up through the 1950s, and he's credited with some pretty famous drinks: not only the Flamingo but also the Hemingway daiquiri (also called the Papa Doble) and the Mary Pickford (a Flamingo plus orange curação). The unsung tropical Flamingo is fantastic and simple to make, even for a crowd. Mix up a pitcher, then shake with ice and pour as guests arrive. When shaken properly—vigorously, and for a while—the drink develops a wonderful, long-lasting layer of pink foam on top, the exact color of a pink flamingo.

INGREDIENTS

1½ ounces añejo rum

1 ounce unsweetened pineapple juice

½ ounce fresh-squeezed lime juice

2 dashes of grenadine

Dash of simple syrup, optional

Combine the rum, the pineapple and lime juices, the grenadine, and, if using, the syrup in a mixing glass with ice. Shake very hard for a slow count of ten. Strain into a small cocktail glass. A beautiful layer of foam forms on top of the drink from shaking the pineapple juice very hard, and that foam is all the garnish you need.

THE REAL MCCOY

The Flamingo, like a lot of the great twentieth-century cocktails, was a rum-based drink invented overseas. William J. McCoy was one of the captains who snuck liquor to a stretch of the Atlantic coastline called Rum Row, ranging all the way from Boston down to Maryland, alongside the big cities. McCoy's fleet would stay beyond the three-mile limit in international waters, where they'd drop their liquor cases in nets attached to buoys, to be collected by speedboats adept at dodging the patrol boats. McCoy's was a top-flight operation, bootlegging scotch and gin through Canada and rum up from the Caribbean, supplying the gentleman's clubs and statehouses and the elite speakeasies. McCoy's top-notch product was known to be expensive but worth it—"the real McCoy."



FOG CUTTER

FOG CUTTER =

The Fog Cutter is one of those rare exceptions—along with Long Island Iced Tea and eggnog—to the general ban on mixing base spirits (except mixing types of rums, which is often done). But in this drink, which has an almond orgeat kick and is served in big goofy bowls with oversized garnishes, the mixture works. The key, as with Iced Tea, is to use the spirits in very small amounts. The Fog Cutter came out of the niche revolution in the post-Prohibition 1930s and 1940s, when Victor Bergeron in the Bay Area and Donn Beach in Los Angeles were responsible not only for practically singlehandedly (or doublehandedly, as it were) inventing the tropical style of drink but also introducing a new style of drinking in their exotic-themed destination bars, Trader Vic's and Don the Beachcomber. Here is Vic's original 1946 Fog Cutter recipe, to which I added simple syrup and specified sweet cream sherry, both to combat what's otherwise a very sour drink. But I kept Vic's specification of Brugal rum; in the post-Prohibition days when he started Trader Vic's, big flavor was the order of the day and Brugal, an assertive Dominican brand, was hugely popular. After World War II, American taste turned to bland, and spirits like Brugal fell from favor. Now Brugal is making a comeback, as are a lot of highly flavored or specialty spirits, with the streamlining of blue laws and the recently adventurous spirit of the American palate. And the cocktail world is once again alive with the possibilities that come from wide choice.

INGREDIENTS

2 ounces Brugal rum

1 ounce brandy

½ ounce gin

1 ounce fresh-squeezed lemon juice

1 ounce fresh-squeezed orange juice

½ ounce orgeat

½ ounce simple syrup, optional Sherry, such as Bristol Cream or dry sack

In a 14-ounce glass, build the rum, then brandy, then gin, lemon juice, orange juice, orgeat, and simple syrup, if using. Add cracked ice and shake. Pour into a tall glass with ice, and add the sherry float. Serve with straws. (These are Vic's instructions from his 1946 *Book of Food and Drink*. But he used 2 ounces lemon juice, and I don't believe anyone could drink a Fog Cutter with more than 1 ounce of the sour ingredient, so that's what I use.)

TRADER VIC AND DONN BEACH

Victor Bergeron's entrepreneurial streak began with a theme opposite from the one that made him a world-famous hospitality mogul: his restaurant Hinky Dink's, in Oakland, California, had a Northwestern theme complete with snowshoes, moose heads, and other outdoorsy décor. This was a good, profitable business. But then Victor heard about a hugely successful lounge-restaurant called Don the Beachcomber down in Los Angeles that was garnering lots of ink as a "sexy hideaway" and attracting a big-name, big-money clientele. So Victor paid a visit and met Donn Beach, who'd been around the world twice, collecting the tropical-themed clutter that defined his place. Victor loved everything about it and decided he wanted to open a similar business, and Donn was good enough to sell him some of his tiki stuff from the South Pacific. So Victor returned to Oakland, ripped down the moose heads, and opened Trader Vic's, which he soon moved to Emeryville, looking out at Treasure Island from the base of the Bay Bridge. This was when "ethnic" food in America meant Italian or Cantonese, and Trader Vic's totally phony blend of Americanized Polynesian and Chinese

food discovered a previously undiscovered adventurous spot on the American palate; the cuisine wasn't genuine, but it sure was popular. As were the specialty drinks, many of them rum-based, for which Victor designed custom ceramic and glass serving vessels; every drink came in a different container.

Trader Vic's, like Don the Beachcomber, was a huge success, in no small part due to its focus on rum. Rum hadn't been all that popular in the United States since the colonial era, after which it was supplanted for a century and a half, first by gin and then by the long reign of whiskey. Prohibition not only devastated whiskey by shutting down American distilleries but also wrecked all but two of the Irish ones. This made for a difficult comeback after Repeal, because whiskey needs to age. So in 1933 you could get expensive Crown Royal from Canada or malts from Scotland, but you were still six years' worth of aging away from good, inexpensive American bourbon. Rum, on the other hand, was not only nearby and plentiful and already aged but also very, very cheap. Victor and Donn—both not only good bartenders but good businessmen and forwardthinking risk-takers—went to the Caribbean and bought whole production lots of aged rum, bottled it under their own names, and developed huge collections of house-brand and specialty rums. When World War II broke out, Donn's old friend Captain James Doolittle tapped his talents to travel to Europe and create R&R destinations for American pilots returning from harrowing bombing runs to Eastern Europe. When Donn returned from his officer's commission after the war, his business interests were owned and operated successfully by his former wife, Cora Irene Sund. Donn became a consultant at his former company, and he practically opened Hawaii to tourism with his Hawaiian Village. But Cora had seen to it that Donn could use his name only outside the United States. He would never again see the success he had with the Beachcomber.

Victor's, on the other hand, was a rapidly growing empire. Soon after that first Trader Vic's, Bergeron opened a second, then a third, and quickly more and more, and today there are thirty Trader Vic's locations globally, including Abu Dhabi and Dubai. Bergeron

created a second brand called Señor Picos, opening six around the world, although today only two are still open, one in Bangkok, the other in Oman. But by this time, with so many locations and such a huge business, Bergeron began to cut corners, including the freshingredients aspect that's so vital to tropical drinks, and instead started creating mixes that were essentially sugar water with artificial flavoring. To be sure, the entire country—even the world—was undergoing the same transformation to shortcuts and artificial everything that swept the food and beverage business after World War II. Bergeron died in 1984, but today the company is being revitalized and attempting to move back to better-quality ingredients. Recently, they created a new expansion brand called the Mai Tai Bar, with two locations—Beverly Hills, California, and Estepona, Spain.



GROG

€ GROG €

Here's the lore: Admiral Vernon, the cranky old head of the English fleet in the Caribbean in 1740, was dismayed by a lot of things. First and foremost was that he was in the stinking hot Caribbean instead of cool, civilized England; second was that his sailors were falling out of the rigging drunk. The rum ration, which had been instituted one hundred years earlier, was 2 gills (about 8 ounces) per day of very powerful stuff, which sailors would often consume all at once. His men were getting too plastered too quickly and too often. So Vernon decided to augment the rum ration with 3 parts water; sailors still got the same 8 ounces rum, but now the liquor was mixed with 24 ounces water, making it more difficult to consume quickly in one draft. (The officers still got the same amount of good, full-strength gin.) Needless to say, this was an unpopular move, even though Vernon was beloved by his crews and considered the first admiral in the British navy to genuinely place the well-being of his sailors above all else (except, of course, victory). To forestall massive mutiny, Vernon begrudgingly sweetened the deal by mixing this watered-down rum with a little sugar and a little lime juice —in essence, serving the crew a rudimentary daiquiri. The sailors named this mixture after him—not after his name but rather the wool-silk blend of his coat, which was called grogram. Vernon was affectionately called Old Grogram, and the stuff he poured out to them was called grog.

But unsatisfyingly, conflicting lore bangs up against the popular Old Grogram story. Two decades before Vernon diluted the rum, an undefined drink called *grog* appeared in print; it's impossible to know whether this earlier grog was the same or a different drink. I doubt anyone thinks this mystery is worth Herculean excavations to unearth the truth, so in all likelihood we shall never know which came first, Grog or Old Grog. Perhaps the latter was named for the former, and not the other way around.

Finally, one odd little tidbit is that Admiral Edward Vernon was

admired by George Washington's half brother, Lawrence, who served with Old Grog in Jamaica. Lawrence requested that his (and George's) father, Augustine Washington, rename their land overlooking the Potomac after his beloved admiral, and that was how this promontory came to be called Mount Vernon.

INGREDIENTS

1½ ounces rum, preferably Pusser's Navy Rum

3/4 ounce honey syrup

½ ounce fresh-squeezed lime juice

1½ ounces water (hot or cold)

Stir together the rum, syrup, lime juice, and water. Serve over ice in a short-stemmed footed goblet, or use boiling water for a hot drink and serve in an appropriate mug.



TRADER VIC'S NAVY GROG

When most people think of grog today, this is what they have in mind, from Trader Vic's.

INGREDIENTS

1 ounce Myer's dark rum

1 ounce Bacardi añejo rum

1 ounce Lemon Hart Demerara rum

½ ounce John D. Taylor's Velvet Falernum

½ ounce rock candy syrup

½ ounce Wray and Nephew Pimento Dram liqueur

½ ounce cinnamon syrup

1½ ounces fresh grapefruit juice

3/4 ounce lime juice

Sugarcane stick, for garnish

Spent half lime, for garnish

Mint sprig, for garnish

Combine the three rums, Falernum, lime juice, syrup, Pimento Dram liqueur, cinnamon syrup, grapefruit juice, and lime juice in a mixing glass with ice and shake well. Strain into a Mai Tai glass over crushed

ice and garnish with the sugarcane, lime, and mint.

INGREDIENT NOTE

Navy Rum

During the mid-seventeenth century, when a large contingent of the British fleet was battling the Spanish West Indian fleet for control of Jamaica, the tradition of rum rationing for British sailors began. Rum travels better than beer or wine because it's distilled and doesn't spoil, plus it's more concentrated and so it takes up less space. British navy rum was a blend of rums from the various West Indian islands, especially the British ones like Jamaica and Trinidad. The rums from each island, made as expressions of the local ingredients grown in the local climate and using alwaysdiffering techniques, had different styles; when they were blended, the complex mix was called *navy rum*, and it was always over 100 proof. Why? Because the shipboard rum was often stored next to the most important item on the ship, the gunpowder. If the rum leaked and mixed with the neighboring gunpowder, the gunpowder would be ruined—unless the rum was more than 50 percent alcohol, in which case the powder would still burn. So all the navy rum was over 100 proof—that is, "proved" for shipboard use. Lore has it that when Admiral Horatio Nelson, Britain's most beloved naval hero, was killed in the battle of Trafalgar in 1805, his body was preserved in a barrel of rum for the trip back to England. But upon arriving, when the cask was opened, it was discovered that

the rum had been siphoned through a hole and consumed by the crew, hence the nickname Nelson's Blood.



HURRICANE

HURRICANE =

The first version of the Hurricane, made in the early twentieth century, contained cognac, absinthe, and Polish vodka (what a combo!); the contemporary rum-juice version was invented in the 1930s. There's one claim of invention from the descendants of a place called the Webb Lake Hotel, on Big Bear Lake in the north woods of Wisconsin, whose watering hole was called the Hurricane Bar. They claim that Pat O'Brien of New Orleans visited the hotel and then copied their drink at his own place, where he served it as an eye-opener for Carnival, dramatically presented in a 29-ounce hand-blown crested glass that resembled a hurricane lamp. No matter who invented the Hurricane which itself is awfully derivative of Donn Beach's Zombie—it was certainly O'Brien who popularized it, and, following in the steps of Victor Bergeron and other successful cocktail entrepreneurs, he ended up bottling a mix as well as a Hurricane powder mix. Yuck! As Americans have pursued convenience at all costs, the bottled mix has become the standard, and today the Hurricane is seldom made from scratch. Like all drinks that have met a similar fate, the pre-mixed version is a poor approximation of the original.

INGREDIENTS

- 1 ounce Myers's dark rum
- 1 ounce light rum
- ½ ounce Galliano
- 2 ounces fresh-squeezed orange juice
- 2 ounces unsweetened pineapple juice
- 1 ounce passion fruit nectar or, in a pinch, passion fruit syrup ¾ ounce

fresh-squeezed lime juice

1 ounce simple syrup

Dash of Angostura bitters

Fresh tropical fruit, such as pineapple and passion fruit, for garnish

Combine the dark and light rums, Galliano, orange juice, pineapple juice, passion fruit nectar, lime juice, syrup, and bitters in a mixing glass with ice and shake well. Strain into an ice-filled hurricane glass and garnish with the fruit.

INGREDIENT NOTE

Galliano

Italians have always been the geniuses of cordials—they brought the idea of herbal-, fruit-, and nut-based liqueurs to France, then to the rest of the world. Relatively speaking, Galliano is one of the more recent additions; it dates from 1896 and has top flavor notes of lavender, anise, and vanilla. The brand was acquired with several other brands and brand groups by a new company, formed in 2006, Lucas Bols B.V., located in Amsterdam. The new company promises an aggressive return to the market for Galliano. Italians are also masters of product design, and the tall, lithe Galliano bottle is a great package—this is one bottle that is never thrown out when all the liquor is gone because all the women want to take it home. Galliano can be drunk unadulterated over finely crushed ice, but the liqueur found its audience mainly as an ingredient in the

Harvey Wallbanger and the Golden Cadillac.



MAI TAI

MAITAI ®

The Mai Tai was invented in 1944 by Victor Bergeron at his soon-to-be-famous Trader Vic's in Emeryville, California. Victor had just bought an entire distillery's worth of excellent sixteen-year-old Jamaican rum, which he designed a drink around and served to friends from Tahiti, who provided the name (from the superlative compliment "Mai tai roa ae"). But according to Donn Beach's last wife, Phoebe, she has evidence that it was Donn who invented the drink: a letter from syndicated newspaper columnist Jim Bishop describing a 1972 episode in San Francisco when Victor confessed that Donn really invented it. If this truly happened, I think Victor was just being nice to the pioneer who almost singlehandedly opened up Hawaii as a tourist destination. In any case, nobody makes Donn's version of the Mai Tai, published in Phoebe's book (cowritten with Arnold Bitner). I believe that recipe to be incomplete. It was taken from Beach's notes and, as published, it doesn't work. Victor's recipe is far simpler and superior, highlighting the great match of lime juice, orange curação, and rum, with the unexpected flavor accent from orgeat, the sweet, milky, almond syrup Italians traditionally use in baking. In Hawaii, where no one ever had access to Victor's special Jamaican rum, they used a rich, full-bodied rum as a base, then floated an over-proof rum, Lemon Hart, on top of the drink to give it the flavor dimension that was probably provided by the Jamaican specialty. That's the way I like to make the drink too, served in the specialty Mai Tai glass.

Like a lot of tropical drinks from the tiki culture, the Mai Tai suffers from abuse at the hands of well-meaning bartenders without the correct recipe or proper ingredients who, when called to task for their handiwork, all use the same phrase in their defense: "That's how we make them here!" If you can find a talented bartender, you will discover that the Mai Tai is a superb cocktail. (And a Mai Tai with the addition of orange juice is called, charmingly enough, a Suffering Bastard.)

INGREDIENTS

1½ ounces añejo rum

½ ounce orange curação

½ ounce orgeat

½ ounce fresh-squeezed lime juice

Over-proof Lemon Hart rum, optional

Lime wedge, for garnish

Sugarcane stick, for garnish

Mint sprig, for garnish

Sonya orchid, for garnish, thoroughly optional but absolutely beautiful

Combine the rum, curaçao, orgeat, and lime juice in a mixing glass with ice and shake well. Strain into a double (or triple, if you can find one) old-fashioned glass, and float the over-proof rum on the top, if using. Garnish with the lime wedge, sugarcane stick, mint sprig, and, if you're feeling exceedingly tropical, the orchid.





While this frozen approach is not nearly as good as the Trader Vic's recipe, it's a contender of the original version, and it's worth remembering. Donn's wife, Phoebe, found the drink in his notes and published it in *Hawaiian Tropical Drinks and Cuisine*.

INGREDIENTS

1½ ounces Myers's Plantation Rum (Myers's dark) 1 ounce Matusalem añejo rum or other Cuban-style rum ½ ounce John D. Taylor's Velvet Falernum

3/4 ounce Cointreau

1 ounce fresh-squeezed grapefruit juice

34 ounce fresh-squeezed lime juice

2 dashes of Angostura bitters

Dash of Pernod

Shell of 1 squeezed lime

4 sprigs of mint, for garnish

1 spear of pineapple, for garnish

Into a blender, place 1 cup crushed ice along with both rums, the Velvet Falernum, the Cointreau, the grapefruit and lime juices, the bitters, the Pernod, and the lime shell. Blend for 5 to 10 seconds on medium speed.

(According to Beachbum Berry, this technique of quick-blending is vintage Donn Beach.) Pour into a double old-fashioned glass and garnish with the mint sprigs and pineapple spear. And, according to Donn, "Sip slowly through the mint sprigs until the desired effect results."

INGREDIENT NOTE

Matusalem Rum

Matusalem rum, originally made in Cuba, with three other pre-Castro Cuban rums; today Matusalem is produced in the Dominican Republic.





This is the surprisingly good vodka variation. You won't see too many Polynesian-type drinks whose base spirit is not rum, even though rum is the product of a completely different set of tropical islands on the other side of the world. But anyway, we all drink vodka these days, and this is a more interesting mixture for the most popular spirit in America than the usual juice with a dash of something.

INGREDIENTS

Ground cinnamon mixed with a small amount of sugar, for dusting the rim of the glass Orange slice, for dusting the rim of the glass 4 pieces of mango, each about 3/4 inch square

1 orange wedge

3/4 ounce fresh-squeezed lime juice

½ ounce agave syrup

½ ounce honey syrup

3/4 ounces Finlandia Mango vodka

34 ounce vodka

2 teaspoons orgeat

Flamed orange peel, for garnish

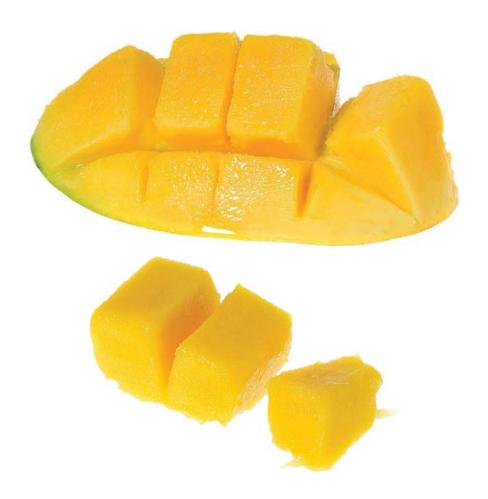
Using the cinnamon-sugar mixture and the orange slice, crust the rim of

a cocktail glass according to the instructions. In the bottom of a mixing glass, muddle the mango and orange pieces with the lime juice, agave syrup, and honey syrup. Add the vodkas, orgeat, and ice, and shake well. Strain into the prepared cocktail glass and garnish with the flamed orange peel.

TECHNIQUE NOTE

Mango for Muddling

Stand the mango on end and cut two cheeks from either side of the pit Then slice as shown here.





PAINKILLER

PAINKILLER =

Drop anchor at White Bay, Jost Van Dyke, in the British Virgin Islands. Swim ashore to the Soggy Dollar Saloon, which is thus named because it's difficult to reach except by water, very often by swimming ashore from your boat. (And so the bar offers a clothesline on which to hang your soggy dollars up to dry.) Order this legendary drink of pineapple, orange, coconut cream, navy rum, and ground nutmeg, a boater's favorite that can be found in almost any Caribbean bar of note. The Soggy Dollar is mostly a beer and rum bar, but this is the famous cocktail of the place, which claims to use fresh coconut cream; the universally available Coco Lopez is pretty decent. (Or you could make it from scratch, sort of: Buy a can of unsweetened coconut cream and a can of coconut water, and mix together in equal measure, which is actually a very nice beverage on its own.) The original Painkiller was made to mind-numbing proportions of half rum, but a reasonable 2-ounce shot will do just fine.

INGREDIENTS

- 2 ounces Pusser's Navy Rum
- 1 ounce coconut cream such as Coco Lopez
- 2 ounces unsweetened pineapple juice
- 1 ounce fresh-squeezed orange juice
- Fresh nutmeg, for garnish

Combine the rum, coconut cream, pineapple juice, and orange juice in a mixing glass with ice and shake well. Strain over ice into a tall glass.

Garnish by grating a light dusting of nutmeg over the top.



INGREDIENT NOTE

Nutmeg

All spices are far superior when they're freshly ground or grated, but for none is that more true than nutmeg. Never use jarred, powdered nutmeg, especially considering that freshly grated nutmeg is easy. The nutmeg itself is actually the seed of an evergreen tree (mace is the seed's covering); it's not particularly expensive, it's widely available, and whole nutmegs will keep for years in a covered jar. Just finely grate a seed whenever you need some. Nutmeg is a spice of the Caribbean, and so it is at home in any number of punchy rum drinks, not just in the traditional eggnog and cream drinks; I think it's vastly underused in cocktails. A couple of interesting notes: Nutmeg, when taken in sufficient quantities, is a hallucinogen; unfortunately, when taken in hallucinogenic quantities, it has some hugely unpleasant side effects.



I created this drink recently while conducting seminars in Puerto Rico and trying to use local products; I ended up serving it at a fund-raising dinner for the Museum of the American Cocktail. I think this is a good use of flavored vodkas—that is, paired with their flavorings' fresh fruits, juices, herbs, or spices. Here, it's Finlandia Lime combined with fresh lime juice. On their own, without the fresh form of the ingredients, I think these flavored vodkas are often too unnatural-tasting, especially when you think about how easy it is to infuse a bottle of vodka with fresh ingredients. But they *are* practical timesavers, taking the burden off the bartender to find a balanced mixture, so I have looked for good uses. The Lime in de Coconut is one of the better ones.

INGREDIENTS

- 1 ounce Finlandia Lime vodka
- 1 ounce unflavored vodka
- 1 ounce ginger syrup
- 1 ounce fresh-squeezed lime juice
- 2 ounces coconut water
- 1 level tablespoon Coco Lopez coconut cream
- 1 lime slice, for garnish
- 1 long slice of English cucumber, cut lengthwise the full length of a highball glass, for garnish 1 mint sprig, for garnish

In a cocktail shaker, assemble the vodkas, syrup, lime juice, coconut water, and coconut cream with ice. Shake well. Strain into a highball glass over ice, stir again, and add the garnishes of lime slice, cucumber slice, and mint sprig.



PIÑA COLADA

PIÑA COLADA

In Puerto Rico in the 1950s, Don Ramón Lopez-Irizarry invented a homogenized coconut cream that became Coco Lopez and later was generically known as *cream of coconut*, which become popular in tropical cooking, both sweet and savory. Then genius hit in 1957, when Ramon Marrero, a bartender at the Caribe Hilton in Puerto Rico, combined the coconut cream with rum, pineapple juice, and ice in a blender, and the piña colada was born. I like to spice it up by using two types of rum, light and Myers's or Gosling's dark, to add depth of flavor; I also like a bit of Angostura bitters, which very few people add to their piña coladas, because I think this drink deserves the extra jolt of spice. But it is usually made without the bitters, and just one rum instead of two; for that, I'd recommend Myers's light rum, which is a little more full-bodied than the Puerto Rican style of light that's the default base for this drink. And although the piña colada is much more famous as a frozen, blended drink, it can also be shaken and served straight up.

INGREDIENTS

1 ounce light rum

3/4 ounce Myers's or Gosling's dark rum

1 ounce Coco Lopez cream of coconut

½ ounce heavy cream

2 ounces unsweetened pineapple juice

Dash of Angostura bitters

1 pineapple chunk, for the frozen version, plus 1 slice, for garnish

For a frozen drink: In a blender, combine the light and dark rums with the Coco Lopez, heavy cream, pineapple juice, bitters, and pineapple chunk. Add 1 cup crushed ice and blend until smooth. Pour into a goblet. For the shaken version: Combine the same ingredients, except the pineapple chunk, in a shaker with ice, then strain into a goblet with ice. Either way, garnish with the pineapple slice, orange slice, and cherry.



The Jamaican swizzle was the nineteenth-century version of a blender. The person mixing the drink would place the swizzle in the glass and rotate it rapidly between the palms, whipping up the
mixture into a nice froth.



ROYAL HAWAIIAN

ROYAL HAWAIIAN

This drink was so popular at the Rainbow Room that we kept it on the Promenade Bar's menu for a full twelve years. Earlier, it had been the signature cocktail of the Royal Hawaiian Hotel, the granddaddy of the O'ahu resort hotels, which had been serving these types of fruity tropical drinks since the 1920s, especially a rum-based one called Kama'aina and a gin-based one called Princess Kaiulani; by the 1950s, the Princess Kaiulani had become known as the Royal Hawaiian. Although the hotel of that name still stands, its bar no longer serves the eponymous cocktail, which is similar to the famous Cuban-rum-based pineapple drink called the Mary Pickford, which itself was born during Prohibition, when Havana was the liquor-laden playground for East Coast drinkers. Hawaii was also a Prohibition hangout for the West Coast elite who could afford the luxury cruise to and from the islands, not to mention the expense of a resort like the Royal Hawaiian. And the Pacific islands did develop a tropical drink tradition all their own, involving a lot of extravagant garnishes. But not this one: The Royal Hawaiian is garnished with nothing more than the foam from the shaken pineapple juice, which, if you use your imagination and squint a bit, can look like the pounding Hawaiian surf.

INGREDIENTS

1½ ounces gin

1 ounce unsweetened pineapple juice

½ ounce fresh-squeezed lemon juice

3/4 ounce orgeat

Combine the gin, pineapple and lemon juices, and orgent in a mixing glass with ice and shake well. Strain into a small cocktail glass and serve without garnish.

INGREDIENT NOTE

Orgeat

This milky-white almond-flavored syrup can be found in good Italian delis, bakeries, and grocery stores. When I was growing up, I spent some time in my mother's hometown of Westerly, Rhode Island, where the little grocery stores carried orgeat, which all the *nonnas* used for baking and to make soft drinks for kids by mixing it with water and juice; it was also a favorite with the men, who would put a dash in their espresso. The first time I bought a bottle was at Ferrara's, the famed pastry shop in New York's Little Italy, which is exactly the type of place you can still find it.



The Hawaiian tropical drink culture was developed in large part by Harry Yee, the most famous of the O'ahu bartenders, who tended at the Hawaiian Village (later the Hilton Hawaiian Village) from the time it was built by Henry Kaiser in the late 1950s until Harry retired thirty-five years later. Yee was most famous for his Blue Hawaiian cocktail and for his use of unusual garnishes: He was the first to decorate a drink with a tiny parasol (the Tapa Punch, in 1959), and into this Tropical Itch he slipped a Chinese backscratcher that guests took away with them. Genius.

INGREDIENTS

½ ounce bourbon

½ ounce Lemon Hart 80-proof rum

¼ ounce orange curação

3 ounces sweetened passion fruit juice

Dash of Angostura bitters

151-proof Demerara rum

Pour the bourbon, 80-proof rum, curaçao, passion fruit juice, and bitters into a shaker with ice. Strain into a large hurricane glass filled with crushed ice, float the over-proof rum on top, and garnish with a Chinese backscratcher.



This is one cocktail that can be very easily—and very successfully—refitted as a nonalcoholic specialty. I used to make this a lot at the Rainbow Room: $2\frac{1}{2}$ ounces unsweetened pineapple juice, $\frac{3}{4}$ ounce fresh-squeezed lemon juice, and 1 ounce orgent syrup. Shake with ice. Strain into a cocktail glass and serve up, as you would a fancy cocktail.



ZOMBIE

₹ ZOMBIE

Don the Beachcomber's wasn't just the first Tiki bar in America. Seventy years ago, it was also the most glamorous watering hole in Hollywood ... You might be drinking with Charlie Chaplin, Orson Welles, Joan Crawford, or Buster Keaton. If Buster ordered a Martini it would be made in plain sight ... But if he fancied a Zombie ... the concoction would mysteriously appear from behind the back bar.

—JEFF BERRY, Beachbum Berry's Sippin' Safari, 2007

The quote above lays out the Zombie recipe problem precisely: Donn Beach was a really secretive guy—his recipes were his business plan, and he tried everything to protect them, including assembling a series of house mixes that were numbered, not labeled with any names that would make sense to anybody. So it's impossible to reconstruct with any degree of certainty which were the original recipes invented by Donn Beach, the man born Ernest Raymond Beaumont-Gantt in New Orleans, Louisiana.

Of all Donn Beach's inventions, perhaps none is more remembered than the Zombie. This terrifying-sounding cocktail immediately achieved notoriety because of the publicity-motivated rule that no customer was allowed to drink more than two on a given night. Putting aside the hype, a really well-made Zombie is a great drink. I won't tell you the preparation is easy—it's a multi-ingredient recipe, to say the least. And I can't tell you this is Donn's original recipe, because it's not. In fact, a totally different version was published posthumously by Donn's final wife, Phoebe, in 2001; she had cobbled together an assortment of Donn's notes, none of which indicated that any recipe was the definitive one. Donn was not only secretive but he also, like all bartenders who take the profession seriously, constantly messed about with his recipes, improving or sometimes simply changing them to accommodate new

products or the loss of a key ingredient in an existing recipe. It turns out the "definitive" published version was flawed (for example, calling for a full 6 ounces of spirits with less than $2\frac{1}{2}$ ounces of juice and other ingredients, which is a monstrously strong drink), so that can't really be the formula on which the empire was built.

Luckily, besides Donn's nondefinitive notes, other members of his staff—mostly Filipino waiters and bartenders—kept useful information in notebooks. With their private collection of recipes and other tips garnered from experience at the Beachcomber's, these guys could take the show on the road and open their own tiki bars anywhere; the only trick was that the recipes needed to be the real deal. One of the Beachcomber employees, a waiter named Dick Santiago, was willing to share his cherished little black book with writer Jeff Berry. In that notebook, Jeff found, in the 1937 notes, a Zombie recipe with the notation "old" next to it. That, with a couple of my changes—I'd call them improvements—is the recipe here.

INGREDIENTS

1½ ounces medium-bodied Jamaican rum

 $\frac{1}{2}$ ounce 151-proof Demerara rum

1/4 ounce John D. Taylor's Velvet Falernum

½ ounce Donn's Mix #1

1½ ounces fresh-squeezed orange juice

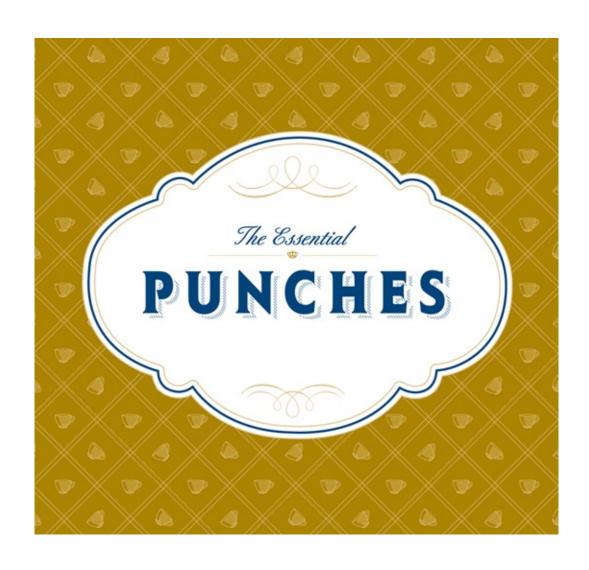
3/4 ounce fresh-squeezed lime juice

1 teaspoon grenadine

2 dashes of Angostura bitters

6 drops of absinthe or absinthe substitute (see <u>Ingredient Note</u>) 3 mint sprigs, for garnish

In a blender with ¾ cup crushed ice, combine the two rums with the Falernum, Donn's Mix #1, orange juice, lime juice, grenadine, bitters, and absinthe. Blend for 5 seconds. Pour into a chimney glass, with more crushed ice if needed to fill the glass, and garnish generously with the mint sprigs.



BRANDY MILK PUNCH • CLARET LEMONADE MATCH SPRING PUNCH • PISCO PUNCH • PLANTER'S PUNCH PORT-WHISKEY PUNCH • SANGRIA SCORPION PUNCH

M ozart, it was said, wouldn't perform unless he'd been served his bowl of punch.

This is where it all began, in seventeenth-and eighteenth-century London: the idea of mixed alcoholic beverages. Punches were the cocktails of their day, and punch bowls were the bars, where people gathered to imbibe. A young bachelor's standing was as much about his punch recipe as about his pocketbook or his looks. Although punches started out as five-ingredient drinks—sweet, sour, strong, weak, and spice—the formulas grew to twelve, even fifteen ingredients, getting more and more extravagant with fruit juices, multiple spices, wines, and different types of distilled spirits.

When punches crossed to the New World, Americans scaled down the recipes, resulting in the single-serving drinks that led to the cocktail. But punch's origin was in group drinking. The English even drank from the same cup, a tradition that appalled the French. (Much about the English appalled the French.) In the middle of the nineteenth century, punches were still hugely popular—the first cocktail book published, by Jerry Thomas in 1862, featured *seven* times as many punch recipes as cocktail recipes. But then, from the late nineteenth into the twentieth century, the rise in popularity of bars and cocktails created an inverse decline in punch's popularity. Today you can find recipe books with a couple thousand cocktails but only three punches.

But what is a tropical drink except punch in a glass? Indeed, when I was at the Rainbow Room, I'd often take a nineteenth-century punch recipe and extrapolate backward to make a fun single-serving cocktail. And what about sours? They're directly descended from punches. We owe a lot to this category. As repayment of that debt, I think we should drink a punch every once in a while. Some of them are awfully good. And you don't necessarily need to make an entire bowl.



BRANDY MILK PUNCH

BRANDY MILK PUNCH

This simple drink is a holiday favorite. It is an easier alternative to full-blown eggnog as well as the ideal choice if you don't want to serve or consume raw eggs. To simplify matters further, you can use sugar instead of the simple syrup called for here, but the syrup mixes better. Brandy milk punch was popular in New Orleans, where every bar had its own variation; many still do, and it's one of the preferred drinks as a morning-after stomach-coater. With the importance of the French influence in New Orleans, brandy in general, and especially cognac, was long the spirit of choice, through all of the eighteenth and most of the nineteenth centuries, until giving way to American whiskey. In the 1940 printing of Patrick Gavin Duffy's Official Mixer's Manual, the section entitled "Milk Punches" suggests the recipe can be made with applejack, Bacardi rum, bourbon, brandy, grenadine, Jamaica rum, rye, scotch, "and any other liquor with milk," all in the same fashion. Duffy's instructions also include, "Shake well with cracked ice for about three minutes"—a long shake indeed.

INGREDIENTS

2 ounces cognac

4 ounces whole milk

1 ounce simple syrup

Dash of pure vanilla extract, optional

Nutmeg, for garnish

Combine the cognac, milk, syrup, and the optional vanilla in a mixing

glass with ice and shake well. Strain into a large highball glass—14 ounces—and dust with the nutmeg.



You can make simplified yet still delicious single-serving eggnog by dropping an egg into a brandy milk punch and shaking very, very hard. This is a great alternative to making a whole bowl of nog and is really the only option if just one person wants eggnog.

BOSOM CARESSER

I couldn't resist the title of this recipe from *Modern American Drinks*, published in 1900, because it begs somebody asking someone, someday, "How about a Bosom Caresser?"—a question that otherwise would probably be left unasked over the course of most lifetimes. Note that a touch of simple syrup might be necessary to find a wider audience for this novelty.

Fill a mixing-glass one-third full of fine ice; add a teaspoonful raspberry syrup, one fresh egg, one jigger brandy; fill with milk, shake well, and strain.

CLARET LEMONADE

To make a punch of any sort in perfection, the ambrosial essence of the lemon must be extracted.... This, and making the mixture sweet and strong, using tea instead of water, and thoroughly amalgamating all the compounds so that the taste of neither the bitter, the sweet, the spirit, nor the element, shall be perceptible one over the other, is the grand secret, only to be acquired by practice. —JERRY THOMAS, How to Mix Drinks (1862)

This eighteenth-century English summer cooler is basically lemonade made with red table wine instead of water. In New England in general and Boston in particular, the claret lemonade idea was eventually translated into the wine cooler—red wine mixed with 7UP—that was so wildly popular in the 1980s, and is still a working-class favorite in the Northeast. And this is not dissimilar to sangria—but the real sangria, the way the Spanish make it, which is just lemon juice, sugar, club soda, and wine.

With very little fuss, claret lemonade can be imbued with delicate floral notes to become Claret and Lavender Lemonade, simply by replacing the simple syrup with lavender syrup: Combine 2 tablespoons dried lavender with 1 cup water; bring to a boil, then turn down the heat to a simmer; add 1 cup sugar and stir until dissolved, then simmer until the liquid is reduced by half; let cool. You can also try this syrup approach with other floral flavors, such as jasmine or chamomile.

INGREDIENTS

4 ounces red wine

1 ounce simple syrup

½ ounce fresh-squeezed lemon juice

Lemon wheel, for garnish
Raspberries, for garnish, optional
Mint sprigs, for garnish, optional

Combine the red wine, syrup, and lemon juice in the glass half of a Boston shaker. Pour back and forth between the two halves of the shaker to mix. Strain into a goblet over ice and garnish with the lemon wheel. In the nineteenth century, garnish was usually determined by seasonality. So if raspberries are in season, add a couple, along with a mint sprig.



HARRY JOHNSON'S CLARET LEMONADE

Claret lemonade was the eighteenth-century English aristocracy's way to drink red wine in the summer, and their choice of wine was red French, which they called *claret*, and here's Harry Johnson's ultra-minimalist formula.

INGREDIENTS

Lemonade

Red wine

Fill a tumbler with crushed ice, then three-quarters full with lemonade. Float the claret on top.



MATCH SPRING PUNCH

MATCH SPRING PUNCH

London's cutting-edge style-bar scene is due, in large part, to the famous Dick Bradsell, whose Bramble cocktail appears on menus not just in the United Kingdom but around the United States as well. Dick created the equally superb Match Spring Punch for the Match Bars in London, and it quickly made its way to all the best cocktail menus in the West End and thence to the rest of the city—it became the Long Island Iced Tea of London—and then Australia and finally to the States. The style bars arose in London in the mid-1990s, first at the Atlantic Bar and Grill, as a serious culinary alternative to the dull place the cocktail had been stuck in for fifty years, a generic place of soda guns and artificial flavorings and processed everything. The style bar, on the other hand, introduced fresh and exotic fruits, herbs and other savory ingredients, and a whole new group of cocktails that are fun, flavorful, often food-friendly, and, above all, original. This is one of those drinks.

INGREDIENTS

1 ounce premium vodka, preferably Stolichnaya red

3/4 ounce fresh-squeezed lemon juice

½ ounce Framboise

¼ ounce crème de cassis

1/4 ounce raspberry syrup, preferably Monin

1/4 ounce simple syrup

Champagne

Lemon slice, for garnish

Combine the vodka, lemon juice, Framboise, cassis, and the raspberry and simple syrups in a mixing glass with ice and shake well. Strain into a tall glass over ice and top with Champagne. Garnish with the lemon slice and a few fresh raspberries.



THE COMPASS CLUBS



Here's another style-bar cocktail courtesy of Sam Jeveons, using raspberries that are shaken in the drink, as well as egg white, both hallmarks of the London scene. The Compass Club is based on the Asayla whiskey from Compass Box, a blend of grain and malt whiskeys that's very cocktail-friendly. Asayla is aged in first-fill American oak casks—that is, barrels that were used once in the United States for aging bourbon or rye, then shipped to the United Kingdom—which imparts a distinct flavor.

INGREDIENTS

2 ounces Asayla whiskey

3/4 ounce fresh-squeezed lemon juice

1 ounce simple syrup

5 whole raspberries

½ ounce emulsified egg white

Combine the whiskey, lemon juice, syrup, 4 of the raspberries, the egg white, and ice in a cocktail shaker, and shake very hard. Fine-strain into a coupé glass, and garnish with the fifth raspberry.



PISCO PUNCH

PISCO PUNCH =

The origin of pisco in the United States lies, as so many good commodity histories do, in nineteenth-century trade practices. But the story of the brandy called pisco is a much older one. The entire western coast of South America, from the tropical north in what's now Colombia down to the Antarctic tip in Tierra del Fuego, was once the vice-royalty of Peru, owned by the Spanish Crown. In the sixteenth century, Spanish settlers planted a lot of sweet grapes here—malvasia and muscat styles—that did extraordinarily well in the transversal valleys that sweep down from the mountains to the Pacific coast. The terroir was perfect, and from these grapes the colonists made good wine at excellent prices and shipped it back to Spain. The Spanish winemakers were unenthusiastic about the cheap imports, and they complained to the king, who appeased them by imposing a high tax on the colonial wine, making it unfeasible as an export product. The colonists responded by turning their wine into brandy, as early as the middle of the seventeenth century.

Fast-forward to the nineteenth century, just after gold was discovered in northern California and speculators were flocking to San Francisco by the only possible route at the time: around the horn of South America (this was before the Panama Canal). The port of Pisco was one of the few deepwater ports where ships could stop to take on provisions and water and where ships' captains could take on a side business: a cottage trade in brandy, buying it dirt cheap from the Peruvians and selling it in San Francisco, where spirits of any kind were expensive and hard to come by. One of the most famous San Francisco bars of the day was the Bank Exchange, on Montgomery Street, a truly magnificent saloon paved with marble floors and hung with oil paintings on the walls. And behind the Bank Exchange's bar was Duncan Nichol, who invented the Pisco Punch. (Nichol's recipe was buried with him; the recipe here is a best guess, employing some of the ingredients we know were in the original.) By the

1870s, Pisco Punch was far and away the most popular drink in San Francisco, particularly beloved by Jack London. And it was while sipping a Pisco Punch at the Bank Exchange that Mark Twain sat next to the fireman who was the inspiration for Tom Sawyer.

INGREDIENTS

- 2 pineapple wedges without skin, plus 1 pineapple wedge, skin on, for garnish 1 ounce unsweetened pineapple syrup
- 2 ounces Bar Sol Pisco Acholado
- 3/4 ounce fresh-squeezed lemon juice

Mash the 2 skinless pineapple wedges with the pineapple syrup in the bottom of a mixing glass. Add the pisco, lemon juice, and ice, and shake well. Strain into a goblet, over ice, and garnish with the skin-on pineapple wedge.



I prepared this recipe for the Match Bar Group in London, where it appeared on the Player Club menu. It's the sparkle from Champagne that makes it a royale variation.

INGREDIENTS

1 ounce Bar Sol Pisco Italia

3/4 ounce pineapple syrup

½ ounce fresh-squeezed lemon juice

¼ ounce John D. Taylor's Velvet Falernum

Champagne or other sparkling wine

Orange slice, for garnish

Pineapple slice, for garnish

Combine the pisco, pineapple syrup, lemon juice, and Falernum in a mixing glass with ice and shake well. Strain into a medium white-wine goblet filled with ice. Top with about 3 ounces Champagne, and garnish with the orange and pineapple slices.

FALERNUM-SPICE FOAM

Jack London enjoyed Pisco Punch so much that he had it shipped in

bulk to his home outside San Francisco, but he would never have imagined a version with a thick layer of spicy foam floating on top. (The equipment for making it hadn't been invented yet; you'll need a foam canister and two cream chargers. See for more on making foam.) As with other similar applications, the use of a flavor in the foam makes it superfluous as a liquid ingredient in the cocktail, so omit the Falernum from the Pisco Punch recipe.

Using the ½-liter cream canister will make enough foam for 15 to 20 drinks

- 6 whole cloves
- ½ cup superfine bar sugar
- 2 gelatin sheets, each 9 x 2¾ inches
- 4 ounces unsweetened pineapple juice
- 2 ounces emulsified egg whites
- 4 ounces Velvet Falernum

Place the empty ½-liter canister with the top unscrewed in the refrigerator to chill; do not put in the freezer. Fill a saucepan with 12 ounces water and the 6 cloves, and place over low heat. Simmer until reduced by half, but do not let the liquid come to a boil. Turn off the heat, add the sugar, and stir to dissolve. Add the 2 gelatin sheets, dissolving them completely. Let cool. Add the pineapple juice, egg whites, and Velvet Falernum, and whisk to combine. Fine-strain into a metal bowl; place the bowl in an ice bath and stir

occasionally until well chilled.

Add 1 pint of the mixture to the canister. Screw the cap on very well, making sure it is completely tightened. Screw in the cream charger; you will hear a quick sound of gas escaping, which is normal. Turn the canister upside down and shake very well, and the foam is ready.

Store in the refrigerator between uses. Before each use, turn the canister upside down and shake well. Then hold the canister almost completely upside down and gently put pressure on the trigger mechanism, applying the foam slowly over the top of the drink, working from the inside rim of the glass in a circular fashion to the center. When the canister is empty, hold it over the sink and engage the trigger to be sure the gas is completely spent. Remove the top and clean according to the manufacturer's instructions.



PLANTER'S PUNCH

PLANTER'S PUNCH

Planter's Punch was, literally, the punch of the plantation in the eighteenth and nineteenth centuries on the large sugar plantations of the Caribbean. The punch was usually a simple mixture of the local rum, often made from the residue of the plantation's sugar production, with citrus juice and cane syrup, which was also produced on the plantation. (Sometimes this cane syrup was spiced, which is the origin of the wonderful Velvet Falernum.) When I was at the Rainbow Room, I took this daiquiri-like simple drink and expanded it into something that's more like a Zombie than the Planter's Punch recipes that appear in many cocktail books; those versions were often called *ti* punch in the French islands, which was short for *petite*, or "small," a fitting name for a small recipe. Mine is a little larger—some might say extravagant—and here it is, circa 1989.

INGREDIENTS

3/4 ounce Myers's dark rum

3/4 ounce light rum

3/4 ounce orange curação

½ ounce John D. Taylor's Velvet Falernum

1 ounce simple syrup

34 ounce fresh-squeezed orange juice

3/4 ounce unsweetened pineapple juice

½ ounce fresh-squeezed lime juice

Dash of grenadine

Dash of Angostura bitters

Orange slice, for garnish

Maraschino cherry, for garnish

Pineapple wedge, for garnish

Combine the dark and light rums, curaçao, Velvet Falernum, syrup, orange and pineapple and lime juices, grenadine, and bitters in a mixing glass with ice and shake well. Strain into a large glass filled with ice. Garnish with the orange slice, cherry, and pineapple wedge.



The Rainbow Room had no small percentage of guests who were underage—often way underage; this was a popular and family-friendly tourist destination. So I concocted something special for the younger set. Note that you want at least a little sparkle from a splash of club soda, but the drink can certainly take more than a splash. In fact, with nearly any punch, the soda quantity is totally flexible and can be adjusted based on taste or, for the professional, to make sure the glass is presented to the customer 100 percent full, with extra club soda taking up any empty space.

INGREDIENTS

3 ounces fresh-squeezed orange juice

3 ounces unsweetened pineapple juice

½ ounce fresh-squeezed lime juice

½ ounce simple syrup

1/4 ounce grenadine

2 dashes of Angostura bitters

Splash of club soda

Cherry, for garnish

Orange slice, for garnish

Combine the orange, pineapple, and lime juices with the syrup,

grenadine, bitters, and ice. Shake well. Strain into an iced tea glass, top with about a splash of soda, and garnish with the cherry and orange slice.



PORT-WHISKEY PUNCH*



I was inspired by the nineteenth-century practice of floating port or sherry on top of a cocktail; the floating looks pretty, and then the float will fall slowly into the rest of the cocktail, self-mixing. So I created what's basically a whiskey sour with a port float, which makes a delicious drink that tastes kind of punchy.

INGREDIENTS

1½ ounces bourbon whiskey

1½ ounces fresh-squeezed orange juice

3/4 ounce fresh-squeezed lemon juice

1 ounce simple syrup

1 ounce ruby port

Orange slice, for garnish

Lemon twist, for garnish

Combine the whiskey with the orange and lemon juices as well as the syrup in a mixing glass and shake well. Strain into a highball glass filled with ice, top with the port, and garnish with the orange slice and lemon twist.

INGREDIENT NOTE

Velvet Falernum

When we opened the Rainbow Room, I bought a case of a spicy sugar syrup called Falernum because I'd seen it in old recipes for exotic classics such as Donn Beach's original Zombie recipe. I opened a bottle and tasted the stuff—ghastly. I used it to mix a couple of drinks—ruined. So I put the bottles aside, permanently. Then, at a party one evening, I was relating this experience to the president of United Distillers Glenmore (which no longer exists), who told me I must have the wrong product—Falernum is wonderful, he claimed. So he had a case sent to me of John D. Taylor's Velvet Falernum from Barbados, and it was wonderful, tasting of almond, lime skin, and clove flavorings, with fortification from cane alcohol. The inclusion of the alcohol was probably originally intended to preserve the contents of the bottle, but it also had the benefit of allowing the mixture to be moved from grocery store shelves to liquor store shelves in states like New York, where the two are separated. Unfortunately, this movement to a more advantageous retail location was only an abstract possibility, because the reality was that Velvet Falernum wasn't available in this country at the time. But I was a big proponent, and so I went to an importer friend, Kay Olsen of Spirit of Hartford, and promised that if she'd bring it into the States, I'd do everything I could to promote the stuff. She agreed, and now it's around, albeit not in every corner liquor store in the land. If you have difficulty finding the Taylor brand, Joe Fee of Fee Brothers in Rochester, New York, a bitters and cocktail condiment supplier, also has a bottling of Falernum.



It doesn't take a careful reading to notice I am a fan of John D. Taylor's wonderful Velvet Falernum (see Ingredient Note, above), and I was looking for a new way to use this unique syrup from Barbados, preferably with something other than the local favorite, rum—I was looking for something original. As I was scouring old menus, I came across a couple of recipes that featured bourbon with honey and citrus, so one thing led to another, and I came up with this punchy old-fashioned spinoff.

INGREDIENTS

1½ ounces bourbon

1 ounce fresh-squeezed grapefruit juice

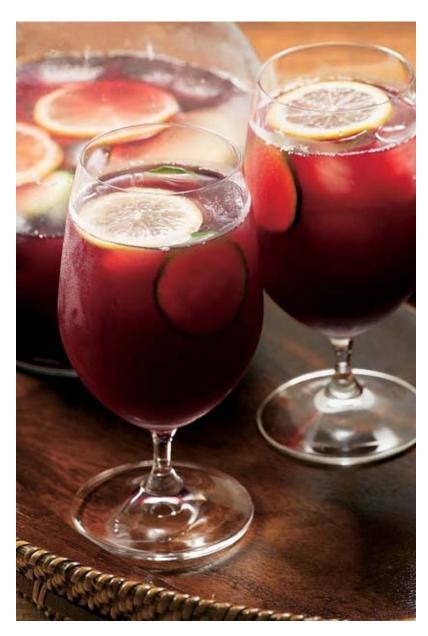
1 ounce cranberry juice

½ ounce honey syrup

1/4 ounce John D. Taylor's Velvet Falernum

Grapefruit slice, for garnish

Combine the bourbon, grapefruit and cranberry juices, honey syrup, and Velvet Falernum in a mixing glass with ice and shake well. Strain into a cocktail glass and garnish with the grapefruit slice.



SANGRIA

SANGRIA S

C panish sangria was invented with the same inspiration as Italian vermouth: You have a middling, undistinguished table wine; it's a hot climate, and thus you might want your mediocre wine chilled; so you add some fortification with brandy (or vodka, though that's not common) to give it a little punch, plus fruit to give it extra flavor, sweeten it slightly, and there! You have something much more than palatable instead of something borderline. In fact, you have a great summer refresher, perfect for a picnic. The traditional sangria is made with red wine, but I've had great success with white, sparkling, port, and even Sauternes versions, so there are a few variations here. (After all, what are mulled wine and glögg except winter versions of sangria, with dried fruits and spices instead of fresh, served hot instead of cold?) In general, I wouldn't spend more than \$15 per bottle for sangria wine, because you're going to obliterate any subtleties or finesse in it—that's the entire point of sangria. Some people like their sangrias to sit overnight, but as I muddle my fruit (as opposed to just dumping it in the pitcher), the fruits' flavor gets into the wine quickly, and this way the drink can be mixed and served à la minute.

INGREDIENTS

- 6 pineapple wedges, each 1 inch thick
- 2 lemons, 1 cut into 8 wedges for muddling, 1 cut into thin slices for garnish 2 seedless oranges, 1 cut into 4 wedges for muddling, 1 cut into thin slices for garnish 4 ounces triple sec
- 2 ounces Spanish brandy
- 2 ounces simple syrup

1 bottle Spanish red wine, such as Marquis de Riscal, or Australian shiraz 3 ounces fresh-squeezed orange juice

½ English cucumber, cut into thin wheels

Club soda

Place the pineapple wedges, lemon wedges, and orange wedges in the bottom of a sangria pitcher. Add the triple sec, brandy, and syrup and muddle. Add the wine and orange juice and stir. To serve, fill a goblet with ice (or serve at room temperature) and 1 slice each of lemon, orange, and cucumber. Pour 2 ounces club soda into the glass, then strain the wine mixture on top of the soda to fill the glass. Stir again and serve.

Serves 4 to 6



Although the red wine version is the classic, and appropriate for any season, I think a white or rosé version is more summery and picnic-y. You'll want your white or rosé to have no oak character, with forward fruit and rich color, such as Rosenblum Cellars Redwood Valley Grenache Rosé at about ten bucks.

INGREDIENTS

- 2 lemons, 1 cut into 8 wedges for muddling, 1 cut into thin slices for garnish 2 seedless oranges, 1 cut into 4 wedges for muddling, 1 cut into thin slices for garnish 1 ripe summer peach, cut into 4 wedges, for muddling 3 ounces Luxardo Maraschino liqueur
- 1 ounce Spanish brandy
- 2 ounces simple syrup
- 1 bottle light white or rosé wine
- 6 frozen seedless grapes
- ½ English cucumber, cut into thin wheels

Club soda

Place the lemon wedges, orange wedges, and peach wedges in the bottom of a sangria pitcher. Add the Maraschino liqueur, brandy, and syrup and muddle. Add the wine and stir. To serve, put 1 frozen grape and 1 slice each of lemon, orange, and cucumber in a goblet. Pour 2

ounces club soda into the glass, then strain the wine mixture on top of the soda to fill the glass. Stir again and serve.

Serves 4 to 6



This is a more festive version, perfect for a holiday cocktail party.

INGREDIENTS

6 pineapple wedges, each 1 inch thick

- 2 lemons, 1 cut into 8 wedges for muddling, 1 cut into thin slices for garnish 2 seedless oranges, 1 cut into 4 wedges for muddling, 1 cut into thin slices for garnish 6 strawberries, 4 left whole for muddling, 2 cut into slices for garnish 3 ounces Luxardo Maraschino liqueur
- 2 ounces Spanish brandy
- 2 ounces simple syrup
- 1 bottle sparkling wine
- ½ English cucumber, cut into thin wheels

Club soda

Place the pineapple wedges, lemon wedges, orange wedges, and whole strawberries in the bottom of a sangria pitcher. Add the Maraschino liqueur, brandy, and syrup and muddle. Add the wine and stir gently. To serve, fill a goblet with ice cubes and 1 slice each of lemon, orange, strawberry, and cucumber. Pour 2 ounces club soda into the glass, then strain the wine mixture on top of the soda to fill the glass. Stir again and serve.

Serves 4 to 6



SCORPION PUNCH

SCORPION PUNCH S

This punch is a mixture of rum and brandy—which are pretty common companions, as in eggnog and Between the Sheets, but here with the gin wild card tossed in. It also includes the interesting ingredient orgeat, an almond syrup whose use in cocktails, although uncommon, is a tradition that goes all the way back to the original 1862 edition of Jerry Thomas's How to Mix Drinks, which included something called the Japanese Cocktail (brandy, bitters, and orgeat). But by the 1869 edition of Thomas's book, the orgeat had been switched out for curação, and orgeat began a long life of use mostly in tropical drinks, as here in the Scorpion. Trader Vic made this punch famous, but when he first enjoyed the traditional Hawaiian concoction, at a luau in Manoa Valley, it was made with the local moonshine called okolehao, distilled from ti root. (That product is now available from Sandwich Island Distilling.) When the drink made the jump to the mainland, the local spirit was replaced by rum. And when Trader Vic's recipe made the jump into this book, I slightly adapted it. Although Vic didn't specify which type of wine to use, I suggest a fruity, not-too-dry white, possibly a California viognier; on the other hand, he did specify garnishing with a gardenia, but I suggest that any edible flower would be fine, or even just humble slices of orange and lemon and a mint sprig.

INGREDIENTS

- 1½ bottles Brugal rum
- 2 ounces brandy
- 2 ounces gin
- ½ bottle white wine

- 1 cup (8 ounces) fresh-squeezed lemon juice
- 1 cup (8 ounces) fresh-squeezed orange juice
- 8 ounces orgeat
- 4 ounces Demerara-sugar syrup, plus more to taste Gardenia blossom, pesticide-free and well washed, for garnish, thoroughly optional Orange slice, for garnish, optional

Lemon slice, for garnish, optional

Mint sprig, for garnish, optional

Pour the rum, brandy, gin, wine, lemon and orange juices, orgeat, and sugar syrup in a punch bowl with ice. Let stand for 1 hour. Adjust the sweetness to your taste with sugar syrup. Add more ice as needed to keep chilled, and serve individual portions garnished with a gardenia blossom, or with a slice each of orange and lemon and a mint sprig.

Makes 20 drinks



ALEXANDER • BLACK RUSSIAN • COFFEE COCKTAIL • EGGNOG GRASSHOPPER • SGROPPINO AL LIMONE • STINGER

You've eaten your last bit of dry-aged steak, swallowed your last sip of claret. You push your chair back a few inches, cross your legs, and think about what you want for dessert. You're definitely too full for the chocolate torte, but you still feel like you need something sweet. Maybe a little nip to drink, but you're not in the mood for a lethal eaude-vie or a frozen Pear William, and you've had your fair share of ports and sherries. No, you want something else. You want a sweet cocktail.

Although a certain contingent will order a White Russian at any time of day, I think that sweet and creamy drinks are best as after-dinner delights and best enjoyed in limited quantities; the right number of sweet cocktails to consume in a given evening is almost always one. And they should never be consumed before or after other cocktails that feature heavy doses of citrus, because the combination could be a real stomach-churner.

But enough of what you *shouldn't* do. What you *should* do is find the best ingredients, especially when shopping for cream liqueurs and cordials, whose quality ranges vastly from the horrific to the sublime, but also for the base spirits—usually gin or brandy, but occasionally vodka or even tequila. Purchase the best brands you can afford. Although, to be historically accurate, you could also use bathtub gin; the reality was that many of these sweet and creamy drinks were invented during Prohibition to hide the bite of moonshine. A few of these confections preceded Prohibition—most notably Sgroppinos, the Italian *sorbetti*-based treats—but it was during the Great Experiment that the category was perfected. So although you may no longer need to spike your brandy with crème de menthe to make it palatable, the resulting liquid petit four called the Stinger is a fantastic digestif.



ALEXANDER

The Alexander was born of Prohibition. As we all know, the thirteen-year illegality of alcohol didn't prevent it from being consumed, or being sold, or being made; it just made the former more exciting, the middle more lucrative, and the latter more, well, creative. Or haphazard. Or amateurish. However you want to characterize the production of bathtub gin, it was universally agreed that its flavor left something to be desired, and it was as smooth as a dirt road after a rainstorm. To take the bite off bathtub gin, it was mixed with fat and sweet—cream and sugar—in sufficient quantities to make it palatable; hence the Alexander became wildly popular, especially with women, as an after-dinner drink. (But it's not the best idea to start off a meal. As David Embury pointed out in his 1949 book The Fine Art of Mixing Drinks, the Alexander can be "a nice midafternoon snack in place of a half pound of bonbons, but deadly as a pre-prandial drink.") As the American palate abandoned gin as the white spirit of choice, the Alexander evolved into a brandy drink, so much so that the gin version is seldom seen; if you order an Alexander today, it's assumed to be a cognac or brandy cocktail, although the gin is equally pleasing. Oddly, although the drink was allegedly created by Harry MacElhone while he was working at Ciro's Club in London, around 1922, he doesn't give himself credit for this cocktail in his own book, ABC of Mixing Cocktails. If MacElhone really created the Alexander but didn't boast of it, he'd hold a unique place in the annals of mixology.

INGREDIENTS

- 1 ounce high-quality brandy, preferably VS cognac, or gin 1 ounce dark crème de cacao
- 2 ounces heavy cream

Combine the brandy or gin with the crème de cacao and cream in a mixing glass with ice and shake well. Strain into a small cocktail glass and garnish with a pinch of freshly grated nutmeg.

INGREDIENT NOTE

Anisette

Marie Brizard was the first commercial brand of the anise-flavored liqueur called *anisette*—Madame Brizard started production in 1755—and it is still the best on the market. Luckily, the best in this case is also widely available, and you shouldn't have any trouble finding it.



The Alexander can be enhanced, made richer and more decadent, by substituting a small scoop of vanilla ice cream for the heavy cream, then blending the drink to a frappé consistency and serving it in a large cocktail or even a standard Champagne coupé glass.



This is modified from a recipe in *The Artistry of Mixing Drinks* by Frank Meier (published in 1936 by the Ritz Hotel, Paris), who was Hemingway's bartender; after Papa "liberated" the bar of the Ritz, it was renamed the Hemingway Bar. Meier was there both before and after the war—he was an exile of Prohibition from the famous Hoffman House bar in New York City. It was in Meier's book that brandy may have become the spirit of choice for this drink; it's the first printed recipe I've found for the brandy version.

INGREDIENTS

1½ ounces brandy

34 ounce Marie Brizard anisette

1 ounce heavy cream

Combine the brandy, anisette, and cream in a mixing glass with ice and shake well. Strain into a chilled cocktail glass.



The Golden Cadillac was created at Poor Red's Saloon in El Dorado, California, near Sutter's Mill, two and a half hours east of San Francisco, which was Gold Rush territory, hence the name. This is not officially an Alexander spinoff, but it does fit into the same category of sweet, creamy, dessert-y drinks that are made from a spirit, a liqueur, and cream. The Golden Cadillac is a fine, upstanding member of this after-dinner cabal.

INGREDIENTS

1 ounce Galliano

1 ounce white crème de cacao

2 ounces heavy cream

Ground cinnamon, for garnish

Combine the Galliano, crème de cacao, and cream in a mixing glass with ice and shake well. Strain into a chilled cocktail glass and garnish with a light dusting of cinnamon.



BLACK RUSSIAN

BLACK RUSSIAN

The Berlin Wall fell nearly two decades ago, and memories of the Cold War are beginning to fade even as the breeze begins to stiffen again from the east. But remember the 1950s and early 1960s? Sputnik and Khrushchev and Dr. No? Those were the days when the Black Russian was reputedly invented by Gustave Tops at the Hotel Metropole in Brussels, Belgium—a set of places and names that just drips with Cold War intrigue. The Black Russian came into its own as a popular drink in the late 1960s and 1970s, the ebb tide of cocktails, when it was almost impossible to find fresh ingredients and well-made drinks. These were the days of the one-glass bar—when such little care was taken with cocktails that in many places, every single drink was served in the same exact goblet glass. It was in these Dark Ages of mixology that vodka made its ascendance to the spirit of choice in America, and Kahlúa was the recipient of a heavy promotional budget that was wildly successful (Kahlúa was originally solely a Mexican product, but it is now so popular that most of it is made elsewhere in the world). And so back at this moment, the extraordinarily simple Black Russian—a sweet drink that's not cloying, and could be taken before dinner as well as after—enjoyed its moment in the spotlight. Today, in a more sophisticated era, Kahlúa has introduced a new bottling called Especial, at 70-proof with a bit more horsepower.

INGREDIENTS

1 ounce Kahlúa

1 ounce vodka

In an old-fashioned glass, build the Kahlúa and vodka over ice. Garnish

with nothing more than a slice of Cold War paranoia.



This crowd-pleaser is an absolute no-no pre-dinner, despite the devotees who swear by it any time of day, but it's an appropriately big hit for dessert. While the Black Russian achieved its peak of popularity in the 1960s and early 1970s, the White Russian shone in the late 1970s disco days, when a lot of people were awake late at night with a craving for something sweet. I seem to remember a lot of cravings in the late 1970s, late at night. The flappers had their Alexanders with crème de cacao, gin, and cream during Prohibition, and the disco babies had their White Russians.

INGREDIENTS

- 1 ounce Kahlúa
- 1 ounce vodka
- 2 ounces heavy cream

Shake the Kahlúa, vodka, and cream in a mixing glass with ice. Strain over ice in a rocks glass.



ITALIAN EGG CREAM



Back in the Brooklyn soda-shop days, if you had money you ordered an ice cream soda, made with syrup and big scoops of vanilla ice cream, topped with soda, and finished off with a cherry. But if you had no money, you ordered an egg cream: a couple tablespoons milk, 1 tablespoon U-bets' chocolate syrup, and a few ice cubes, topped off with seltzer and stirred, with no cherry on top. This was the poor man's ice cream soda. Despite the total absence of egg or cream, it looked a bit like a whipped egg or a meringue, because of the foam on top, hence the name egg cream. The key to creating the foam is to stir constantly and vigorously while adding the soda, and it's the same technique that creates the foam in the drink here, which is not a poor man's anything.

INGREDIENTS

- 34 ounce Amaretto di Saronno
- 3⁄4 ounce white crème de cacao, preferably Marie Brizard 1 ounce whole milk
- 3 ounces prosecco brut

In a white wine glass, build the Amaretto, crème de cacao, and milk over ice. Slowly pour in the prosecco while stirring gently with a spoon to create some foam atop the drink, but not so vigorously that you dissipate all the carbonation before the first sip is taken. Be sure to serve immediately, while there are still bubbles.



After years—thirty of them—of making something with Kahlúa that I called the Smith and Kearns, my friend Eric Felton of the *Wall Street Journal* set me straight: two North Dakota oilmen concocted this unlikely but surprisingly tasty drink in 1952, but it turns out that their names were Smith and Curran, not Kearns; and their cocktail was made with crème de cacao, not Kahlúa. In 1982, when Jimmy Curran was informed that his drink was being made with Kahlúa, he retorted, "You tell them to cut that out." Sorry, Jimmy.

The Smith and Curran is reminiscent of an egg cream, made in exactly the same way, and it's actually a delicious drink. If you substitute cola for the club soda, this becomes a Colorado Bulldog, which tastes like coffee-and-alcohol-spiked Coke, which is a pretty interesting promise, isn't it?

INGREDIENTS

2 ounces dark crème de cacao

3 ounces whole milk or half-and-half

1½ ounces club soda

Build the crème de cacao and milk in an iced highball glass. Top with soda while stirring as you would an egg cream—that is, constantly, pouring the fizzy water in slowly.



The 1980s spawned the Mudslide, with the addition of Baileys Irish Cream to the Black Russian recipe. Or sometimes Baileys instead of Kahlúa. Or sometimes just Baileys with, I guess, ice—the Mudslide was flexible. It was also Rod Stewart's favorite drink during my days at the Rainbow Room, when Mr. Stewart and his friends used to commandeer our not-open-to-the-general-public rooftop lounge (the then-defunct observation deck from the old RCA days at 30 Rockefeller Center). On a busy Saturday night, we'd mix up Mudslides by the pitcher and send them up into the sky above the bar. They'd have a blast up there on the roof, while down at the Promenade we could maintain our dress code of jackets for gentlemen without embarrassing anyone. To make a frozen version, replace the ice with a scoop of vanilla ice cream; whip in a blender until smooth.

INGREDIENTS

- 1 ounce Kahlúa
- 1 ounce vodka
- 1 ounce Baileys Irish Cream liqueur
- 1 ounce heavy cream

Combine the Kahlúa, vodka, Baileys, and cream in a mixing glass with ice and shake well. Strain into an old-fashioned glass. Or replace the cream with a large scoop of vanilla ice cream and freeze in a blender for frozen mudslides. Either way, no garnish.

WILLIAM "THE ONLY WILLIAM" SCHMIDT

This oddly self-named character was the godfather of the Mudslide and a great many other sweet drinks. The recipes in his 1892 book, *The Flowing Bowl*, are swimming in milk, eggs, and sugar in guises including crème de roses liqueur and chocolate. He also anticipated the molecular gastronomy movement that was still a century in the future with his Bunch of Violets cocktail; beginning in his usual fashion with an egg in a mixing glass, he then added Benedictine, Maraschino liqueur, anisette, vino vermouth (red, possibly?), crème de vanilla, Chartreuse, and a whopping two ponies of cream. And, finally, the twenty-first-century touch, as written in the nineteenth: Fill the glass with ice, then "freeze into a jelly and strain into long glasses and serve." And here is his recipe for Chocolate Punch:

A Glass with an egg in the bottom

A teaspoonful of sugar

⅔ of brandy

⅓ of port

1 dash crème de cacao

1 pony (1 ounce) of cream

Fill your glass with ice, shake well, strain and serve.



COFFEE COCKTAIL

COFFEE COCKTAIL

This specialty drink is from Jerry Thomas's 1887 Bartender's Guide–How to Mix All Kinds of Plain and Fancy Drinks. I was introduced to the Coffee Cocktail—which, oddly enough, contains no coffee, but does look like coffee with cream—by my boss at the Rainbow Room, Alan Lewis. The Coffee Cocktail preceded the turn-of-the-century Stinger as the gentleman's preferred nightcap, a dessert-y finale to a big evening. I once made this drink totally against my will in about 1994. The wine and spirits writer Alex Bespalof, who was writing a spirits column for Penthouse, called ahead to ask me to make a port cocktail for his drinking companion, who happened to own the port house Taylor Flagate. Boy, did I not want to serve a port-mixed drink to the owner of a venerable port house—this would be like making sangria out of firstgrowth Bordeaux and serving it to a Rothschild. But I obeyed my orders, prepared this drink, delivered it to the table, shook hands with both men, and returned to the bar. Ten minutes later, the guy was standing in front of me at the bar. "First of all," he said, "write it down for me." Then he explained, "My grandfather used to make a cocktail with our port, a recipe that went back a generation before him, but we lost the recipe. This is the drink. The house of Flagate finally has our recipe back." I was flattered. But as I continued my reading in old drinks books, I realized that the Port Flip could very well have filled the bill as the Flagate House cocktail. I'm sure the Port Flip—simply port, sugar, and egg, shaken together—was the drink from which the Coffee Cocktail sprang.

INGREDIENTS

1 egg, as small as you can find

1 ounce cognac

1 ounce ruby port or, for a drier cocktail, a ten-year tawny port 1 teaspoon sugar

Nutmeg, for grating

If you can find a small egg, use the whole thing; if not, use three-quarters of a medium egg or half of a large egg. Beat the egg to emulsify the white and yolk. Combine the beaten egg, cognac, port, and sugar in a mixing glass with ice. Shake well—be sure to shake vigorously to emulsify the egg. Strain into a port glass and dust with nutmeg.



This invention of mine fits into a category that used to be tremendously popular: cocktails made with port (typically tawny, which tends to be less sweet and less viscous than ruby) and other wines, fortified or not. While working at the restaurant Blackbird and exploring the cognac-port-egg combination of the Coffee Cocktail, I hit on this assortment of ingredients. And I guess they worked, because this recipe went on to win the 2001 Bacardi Martini Grand Prix for fancy cocktail of the year.

INGREDIENTS

1 ounce Bacardi añejo rum

3⁄4 ounce tawny port, preferably five-or ten-year 1 ounce unsweetened pineapple juice

½ ounce simple syrup

½ small egg (or ¼ medium egg, or ½ large egg)

Orange zest, for garnish

Shake the rum, port, pineapple juice, syrup, and egg in a mixing glass with ice—shake long and hard. Strain into a 5-or 6-ounce cocktail glass and grate a little orange zest over the top as garnish.



€ EGGNOG €

T n England, where they were invented, nogs and their cousins, flips ▲ and possets, were the exclusive options of the wealthy because eggs, dairy, and spices were all expensive. But when the tradition traveled to America, where these ingredients were not luxuries—we had plenty of empty land to devote to dairy and chicken farms—the eggnog became a much more proletarian drink. Ironically, it also lost the eponymous ingredient: Nog is a strong ale, but what Americans used was invariably the cheaper, much more widely available rum of the New World. In the 1862 edition of Jerry Thomas's How to Mix Drinks, his recipe calls for Jamaican rum, but he suggests brandy as an option for the more well-todo. (Thomas also observes, "Every well stocked bar has a tin egg nogg [sic] shaker, which is of great aid in mixing this beverage.") And a further change from the homeland was that in America, eggnog was a cold concoction, made with cold ingredients and served in iced punch bowls, which was not how it was done in England, where eggnogs, flips, and possets were normally consumed at least warm, sometimes hot.

Anyway, to more modern history: The recipe here is from my Uncle Angelo, who left Calabria in 1915, when he was twelve, and made his way to Westerly, Rhode Island, where his family had already established itself. When I was growing up, Christmas Day always brought with it the taste of Uncle Angelo's famous eggnog (without the spirits, for us kids), which went on to win a contest sponsored by Four Roses whiskey and for a time appeared on that brand's Christmas packaging. Uncle Angelo's recipe was based on the popular Baltimore Eggnog—which was actually consumed year-round, not just in the winter—but differed in one key respect: Angelo used a mixture of heavy cream and milk, and the Baltimore variation used only the heavy cream.

INGREDIENTS

6 eggs, separated

1 cup sugar

1 quart whole milk

1 pint heavy cream

4 ounces bourbon

4 ounces Jamaican dark rum

Nutmeg, for grating

In a punch bowl, beat the yolks until they turn almost white, adding ½ cup of the sugar as you beat. Stir in the milk, cream, bourbon, and rum, and grate in half of the nutmeg berry. Just before serving, beat the whites in a large mixing bowl with the remaining ½ cup sugar until peaks form. Fold the whipped whites into the liquor mixture. Nestle the punch bowl into a larger bowl filled with crushed ice to keep cold. To serve, grate a light dusting of fresh nutmeg over each cup.

Serves 6

INGREDIENT NOTE

Raw Eggs

Raw eggs are safe for alcoholic beverage use if they are handled properly, especially when mixed with 80-proof spirits or with acid from citrus fruit, as is the case in most beverages, because both the alcohol and the acid will kill nearly all harmful bacteria. Just follow commonsense rules: Buy the freshest eggs you can find; if you handle eggshells, wash your hands before touching other

ingredients; and refrigerate eggs at all times.



FRIAR BRIAR'S SACK POSSET

This was the winning entry created by Kevin Armstrong from the English team of the 2006 International 42 Below (a New Zealand vodka) drinks contest.

INGREDIENTS

3 ounces 42 Below Manuka Honey Vodka

3 ounces Speights Old Dark Ale

1 ounce Tahiti Dark Rum

1/4 ounce Benedictine

3 ounces cream

2 eggs

1 heaping teaspoon honey

Dash of Angostura bitters

In a saucepan, combine the vodka, ale, rum, Benedictine, cream, eggs, honey, and bitters. Whisk all the ingredients over low heat, then char with a red-hot poker. Serve in a teacup.



ROYAL POSSET



We shall have a posset at the end of a sea-coal fire. —WILLIAM SHAKESPEARE (1564–1616)

This recipe is adapted from *Practical Housewife*, published in 1860 by Houlston & Wright, London.

INGREDIENTS

- 4 egg yolks
- 1 pint cream
- 2 tablespoons sugar
- ¼ nutmeg berry, grated
- 2 egg whites
- ½ pint ale

In a large bowl, whip the egg yolks with the cream, sugar, and nutmeg. In a separate bowl, whip the egg whites. Add the ale and whipped egg whites to the yolk mixture, stirring well to blend. Place over a low fire and stir until thick, but do not boil. Remove from the fire and serve piping hot.



GENERAL HARRISON'S EGG NOGG

This personal favorite of mine, adapted from the original 1862 edition of Jerry Thomas's *How to Mix Drinks*, is a totally different take on the idea of eggnog. It's also made by the single-serving drink, not as a whole bowlful of punch, so it's a lot more convenient. Still, it includes a raw egg, so you have to shake the hell out of it. The bourbon is my addition; the original Thomas recipe was nonalcoholic.

INGREDIENTS

1½ ounces bourbon

4 ounces fresh apple cider

1 egg

1½ teaspoons sugar

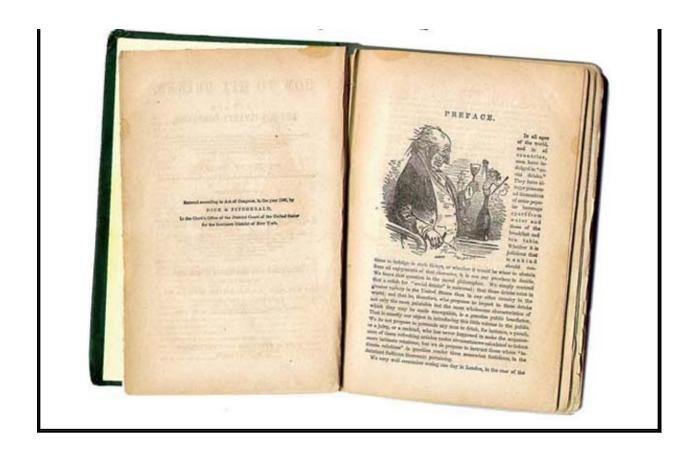
Pinch of ground cinnamon, for garnish

Assemble the bourbon, cider, egg, and sugar in a cocktail shaker with ice. Shake very well to completely emulsify the egg. Strain over ice into a large goblet and top with the pinch of ground cinnamon.

GOLDEN AGE

The first edition, from 1862, of Jerry Thomas's *How to Mix Drinks,* or *The Bon Vivant's Companion*.







GRASSHOPPER

□ GRASSHOPPER □

A grasshopper is a combination of green crème de menthe, crème de cacao, and crème de cow (heavy cream). That's a lot of crème, which makes the Grasshopper far more appropriate after dinner than before—it's something of a liquid liquored dessert. The two liqueurs actually don't include any cream whatsoever; all crème liqueurs, whether they're flavored with fruit and berries (most popularly banana and cassis, which is black currant), flowers or herbs (mint), or nuts (cacao), get their name from their heaviness on the palate, which is similar to cream's mouthfeel. But there's no dairy product in the bottle, so don't worry that these liqueurs must be refrigerated.

Liqueurs, which use plant essences to flavor alcohol, are not a recent invention, despite all the infused vodkas that seem like a new-fangled innovation these days. Alcohol infusions were pioneered in the thirteenth century by a Catalan chemist named Arnáu de Vilanova and perfected by monks throughout the Middle Ages (think of Benedictine and Chartreuse). The Grasshopper is a wonderful showcase for the sweet, rich flavors of the two classic crème liqueurs. As with other such heavy drinks, though, don't make it the theme of your party. The Grasshopper, to paraphrase the old Schaefer beer commercials, may be the one to have when you're having only one.

INGREDIENTS

1 ounce green crème de menthe

1 ounce white crème de cacao

2 ounces heavy cream

Nutmeg, for garnish, optional

Pour the crème de menthe, crème de cacao, and heavy cream into a shaker, and add ice. Shake vigorously for as long and as hard as you can muster the patience; with rich, sweet ingredients like these, you want a good amount of ice to melt, watering down the concoction so it isn't overly cloying. (And by the way: Although you or your guests might imagine that half-and-half or whole milk might be preferable to the cream, don't do it; what's enjoyable about this drink is its silken, ropy texture, which you can get only from the cream.) Strain into a chilled cocktail glass. Grate a light dusting from the whole nutmeg (do not use store-bought powdered nutmeg) directly over the center of the drink.



The Grasshopper has been reinvented in several ways: A Coffee Grasshopper replaces the crème de cacao with a coffee-flavored liqueur, such as Kahlúa; both the Vodka Grasshopper and the Flying Grasshopper use vodka, and no cream, with the ingredients in different proportions. But one variation stands on its own as a truly different drink: the Banshee. While the Grasshopper tastes something like a chocolate-mint-chip milkshake, the Banshee is a grown-up banana split. The name comes from Irish mythology; the banshee is a fairy from the Otherworld whose horrible wails are an omen for imminent death. (If you hear the wails, you're okay; it's the person who doesn't hear them who's done for.) But I have no idea how that relates to a banana-chocolate-flavored cocktail.

INGREDIENTS

- 1 ounce crème de banane
- 1 ounce white crème de cacao
- 2 ounces heavy cream

Shake the crème de banane, crème de cacao, and heavy cream in a mixing glass with ice in the same manner as for the Grasshopper. Strain into a chilled cocktail glass.

Crème Liqueur

Don't economize on crème liqueurs. With all spirits, there's a noticeable difference between economy brands and the premium labels, but in no category is this difference more pronounced than liqueurs. I recommend you use Hiram Walker, from Canada (makers also of Canadian Club); Marie Brizard, from Bordeaux; or Bols, which, dating back to 1575 in what's now Rotterdam, may very well be the oldest commercial distiller in the world. And I hope that one day we will have the French Cartron brand of high-proof, high-quality cordials and crèmes available in the United States.

TECHNIQUE NOTE

A Chocolate Rim

Both the Grasshopper and the Banshee can be dressed up for a special occasion with chocolate around the rim of the glass. For a chocolate rim, the easiest route is to buy any good brand of unsweetened powdered cocoa; the more ambitious (and somewhat more fun) technique is to buy unsweetened cocoa nibs, then grind them in a mortar and pestle to the consistency of sprinkles. Moisten the rim of the glass with an orange segment or simple syrup, and roll the rim in the cocoa powder. Be sure your chocolate is unsweetened; these drinks are sweet enough, and they don't need any sugar around the rim of the glass.



SGROPPINO AL LIMONE

SGROPPINO AL LIMONE

This great Italian dessert drink is perfect for serving a crowd at home, with a short and accessible shopping list, simple directions that are almost impossible to get wrong, and a perfect yield of 6 servings per pint of sorbet—a great dinner-party finale. Basically, it's blending a pint of sorbet with prosecco and a tiny amount of vodka—the 2-tablespoon portion here is correct, and you should avoid the temptation to add more, which would blow the drink out of the water.

All roads lead to Venice, which has long been famous for its lemon *sorbetti*, for the origin of Sgroppino, where apparently a version has been made since 1528, when the aristocracy used it to cleanse the palate between courses—it was all the rage in the days of Catherine de Médicis. The addition of sparkling wine came somewhat later, but, I'm sure, not a half millennium later, and not in Portugal, despite recent reports that a bartender in Lisbon got credit for the invention after serving a Sgroppino to actress Julia Roberts.

INGREDIENTS

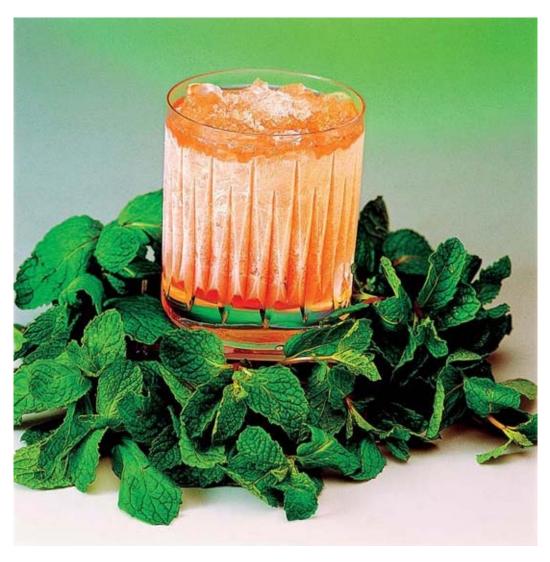
- 1 pint lemon sorbetto
- 2 tablespoons vodka
- 4 tablespoons heavy cream
- 1 cup prosecco

Chill 4 to 6 flutes in the freezer.

Some recipes suggest softening the sorbetto, but I find that by using a large knife and a cutting board, you can slice the whole sorbet container and its contents in half and then further cut the contents into cubes that

are more easily blended, so that's what I suggest you do. Then the ingredients can be whisked, mixed in a pitcher with a hand blender, or mixed in a blender, which is what I prefer. Add the vodka and heavy cream first to the sorbetto, then add just enough prosecco to loosen the mixture so you can get it blended. Finally, add the rest of the prosecco and whisk or blend for just a couple of seconds so it is mixed and frothy, but not too long, lest you lose all the carbonation. Distribute immediately among the chilled flutes.

Serves 4 to 6



STINGER

STINGER =

This great nightcap—an adult after-dinner mint—dates to the 1890s, when it was the final drink of the evening for many high rollers. The only cocktail that can follow a Stinger is another Stinger, but you can't sit around knocking back these things, because they're all liquor—very, very strong—so one is pretty much the limit. But one properly made Stinger is a wonderful thing. Start with VS or better cognac—don't use house brandy here. Shake the Stinger very, very hard with ice; despite my general proscription against shaking all-alcohol drinks, the Stinger's combination of strong and sweet alcohol would produce something too cloying if stirred and served up, which might not dilute it sufficiently. Finally, strain into a rocks glass over crushed ice, and stir until the outside of the glass frosts nicely. Serve a Stinger after a heavy, sauce-driven meal—its strength and refreshing mintiness will cut right through all the butter.

The Stinger fell out of favor at the same time heavy, sauce-driven meals—that is, fancy French food—lost ground as the preferred meal of choice for the American upper classes in the late 1970s. But I'm on a mission to resurrect the after-dinner tradition of strong drinks such as the Stinger or even just a cordial glass of ice-cold high-proof eau-de-vie. I remember after a dinner at the Four Seasons, when I was about nineteen years old, the rolling trolley came out with frozen Poire William and other cordial bottles, all frosty on the outside, accompanied by an army of little glasses. I took a glass. Because of the name, I thought it would be some type of sweet, weak pear liqueur. So I knocked it back—and felt like my nostrils had been ignited with a blowtorch. Lesson learned. The next time I had such an after-dinner glass, I sipped it properly and loved the way the dry, fruit-driven alcohol cut right through the fat of the meal, leaving me feeling refreshed and satisfied at the same time. This is the same purpose a good Stinger can serve.

Although the recipe looks like it'll be terribly sweet—it's a 1:1 ratio of

strong to sweet—it actually mixes up perfectly when done properly. If you think you can't tolerate all this sweetness, you can change the proportion to as much as 2:1 strong to sweet, but that's going to be a very strong cocktail. So have some type of fire extinguisher nearby.

INGREDIENTS

1 ounce VS cognac (or better)

1 ounce white crème de menthe

Combine the cognac and crème de menthe in a mixing glass with ice and shake very, very hard. Strain into an old-fashioned glass filled with crushed ice, and stir until the glass frosts.



Back in the late 1960s and early 1970s, when Americans started substituting vodka for all the other spirits in nearly any cocktail recipe, this Stinger spinoff became very popular. It's made exactly the same way as the original.

INGREDIENTS

1 ounce vodka

1 ounce white crème de menthe

Combine the vodka and crème de menthe in a mixing glass with ice and shake very hard. Strain into an old-fashioned glass filled with crushed ice, and stir until the glass frosts.



This is a similar variation made with the idiosyncratic Greek brandy called Metaxa, which is distinctively flavored with vegetal notes uncommon in other brandies that pair nicely with the botanical, herbal notes of Galliano.

INGREDIENTS

1 ounce Metaxa

1 ounce Galliano

Combine the Metaxa and Galliano in a mixing glass with ice and shake very hard. Strain into an old-fashioned glass filled with crushed ice, and stir until the glass frosts.



This shot is an altogether different species of scorpion, and I call it a Stinger because it's a strong spirit shaken with a liqueur and served very cold. It is a great showcase for mezcal and an interesting way to make that tough-to-take spirit palatable to a wider array of palates. Like grappa, mezcal is something of a rough customer—idiosyncratic, agaveheavy, with strong flavor and high alcohol.

INGREDIENTS

Unsweetened cocoa powder, for coating the rim of the glass Dried ancho chile powder, for coating the rim of the glass Granulated sugar, for coating the rim of the glass Orange slice, for coating the rim of the glass

3/4 ounce Scorpion Silver Mezcal

3/4 ounce Kahlúa Especial (70-proof version)

In a shallow plate, combine equal measures of the cocoa, chile powder, and sugar. Coat the rims of two shot glasses in this mixture with the orange slice according to these directions. In a cocktail shaker, combine the mezcal and Kahlúa with ice, and shake well. Strain into the prepared shot glasses. (You can also prepare this as a sipping cocktail instead of a shooter; just shake it up per the Scorpion directions.)

Makes 2 shooters or 1 cocktail



BIG SPENDER • CHAMPAGNE COBBLER • CHIARO DI LUNA COPA VERDE • GREEN DREAM • LEGENDS COCKTAIL MILLIONAIRE'S MANHATTAN • SEVILLA STRAWBERRY JIVE

M ixologists have been inventing new cocktails since the invention of the mixed drink, adding a dash of this, a splash of that, substituting and finessing. There have been periods of great creativity and periods of stultifying stasis. When I started in the 1970s, we were at a low ebb. But I'm thrilled to say that today we are at an apex. Bartenders all over the world are embracing the use of fresh fruits and juices, high-quality ingredients, careful technique, and proper presentation.

We are also in a period of remarkable innovation. Beginning in the 1990s, the culinary world began to embrace the no-holds-barred advances of molecular gastronomy. And a young generation of forward-thinking London bartenders invented a new type of lounge that came to be known as a *style bar*, serving a new type of cocktail. A large part of this shift has been about melding the worlds of food and drink, with bartenders poking their noses into kitchens and vice versa. We are now using savory ingredients in mixed drinks—herbs like rosemary and sage, spices like black pepper and nutmeg, chiles, and fruits and vegetables. We are creating ethereal foams and viscous purées. We are playing with texture and temperature.

This is an exciting moment, at the cusp of an evolutionary mutation of the cocktail. A lot of the traditionalists may abhor these changes. But I find it exciting to enjoy a hint of rosemary in a cocktail, or the smooth texture of avocado with tequila. The cocktails in this chapter feature some of my innovations in this category, employing the types of ingredients and techniques I hope will one day be commonplace in sophisticated bars. But that doesn't mean I'm going to stop drinking a good old-fashioned gin martini when I'm in the mood.



BIG SPENDER

BIG SPENDER'

The margarita is such a perfect cocktail that it defies newcomers, so it's an immense challenge for bartenders to find new tequila drinks. But we keep trying. Here's one I created for the 2005 revival of Sweet Charity on Broadway while I was working for Gran Centenario Tequila. The cocktail was actually written into the script, held on the stage, and even sold in the theater. One of the important ingredients is blood orange juice, which used to be available only from Sicily during its season in late summer and early fall but is now also available from California from Christmas through summer, making for pretty wide availability; it's also produced by a lot of the big purée houses, such as Perfect Purée of Napa, and this form is perfectly acceptable for the Big Spender. The Liqueur Créole is rum-based, with orange notes, and is also called Créole Shrub, made by the rum producer Clément, out of Martinique. I first came across it when I was working at the Bel Air Hotel in the 1970s; it went off the market in the 1980s, but now it's available again, albeit spottily. Finally, for the wine here, you don't need to use Cristal—although, hey, it is the Big Spender—but it should be some type of sparkling rosé, such as Billecart Salmon Brut Rosé.

INGREDIENTS

1 ounce Gran Centenario Añejo tequila 1 ounce Liqueur Créole

1 ounce blood orange juice

Cristal Rosé Champagne

Flamed orange peel, for garnish Spiral orange peel, for garnish

Assemble the tequila, Liqueur Créole, and blood orange juice in a bar

glass with ice, and stir to chill. Strain into a chilled flute and top with the sparkling wine. Flame the zest over the top of the drink and discard, and then garnish with the spiral orange peel.

CHAMPAGNE COBBLER*

lot of people think the cobbler was the very first shaken drink, a theory that's certainly supported by the name cobbler shaker, the standard three-piece shaker you find in most home bars. The cobbler shaker began as a small glass placed inside a larger glass (as opposed to the Boston shaker, which is a metal cup that fits into a larger glass). References to the cobbler predate the first cocktail recipe book ever published, Jerry Thomas's How to Mix Drinks, in 1862. Cobblers were a real nineteenth-century favorite; at that time, Harry Johnson claimed the cobbler was "without doubt the most popular beverage in this country, with ladies as well as with gentlemen. It is a very refreshing drink for old and young" (according to David Embury in The Fine Art of Mixing Drinks, 1949). Cobblers never really emerged from Prohibition as a popular category, but the idea of shaking fruit with spirits opens all sorts of possibilities. So I started playing around with this grandfatherly category, using Champagne, port, sherry, and other wines and spirits with fruits like orange, pineapple, and lemon. The fruit is mashed, the drink is shaken (unless it's made with sparkling wine, in which case you don't shake it, unless you want an explosion), and a liqueur sweetener is used, never a sugar syrup. The summery Champagne Cobbler here is my own invention, a twenty-first-century update to a nineteenth-century classic.

INGREDIENTS

- 2 orange wedges
- 2 chunks fresh pineapple, each about ¾-inch square 2 lemon wedges
- 34 ounce Luxardo Maraschino liqueur
- 4 ounces Champagne

In the bottom of a bar glass, muddle the orange wedges, pineapple chunks, and lemon wedges with the Maraschino liqueur. Add ice and the Champagne, and stir very gently. Strain into a Champagne flute and garnish with the orange peel.



PORT COBBLER*



This is another contemporary cobbler of my own invention, a bit heavier than the Champagne Cobbler—maybe for a cool summer evening on the dock.

INGREDIENTS

½ orange, quartered, plus 1 orange slice, for garnish 2 wedges of fresh pineapple, one with skin and one without ½ lemon, quartered, plus 1 wedge, for garnish ¾ ounce orange curação

1 ounce distilled water

4 ounces ruby port

In the bottom of a bar glass, muddle the orange quarters, the skinless pineapple wedge, and the lemon quarters with the curaçao and distilled water. Add the port and ice, and shake. Strain into a double old-fashioned glass filled with crushed ice. Garnish with the orange slice, the skin-on pineapple wedge, and the lemon wedge.



CHIARO DI LUNA*

CHIARO DI LUNA"

This drink—"Moonlight," in English—is a great example of cocktail evolution, taking a few cues from the Bellini: a botanical herb; a different fruit base, with the pineapple juice; and a third flavor element, the almond from the orgeat, creating a trio (almond, pineapple, and rosemary) that has been used to pleasant effect since the time of the Ancient Greeks.

INGREDIENTS

Three 1-inch pineapple wedges

1 sprig of rosemary, halved

1 tablespoon orgeat

4 ounces prosecco brut

In a bar glass, muddle 2 of the pineapple chunks and half the rosemary sprig with the orgeat. Add ice. Hold a bar spoon in one hand and use the other hand to slowly pour in the prosecco, using the spoon to gently pull the other ingredients up from the bottom of the glass. Strain into a chilled flute. Garnish with the remaining pineapple wedge and the other half of the rosemary sprig on the rim of the glass.



This is a drink I created for the Italian restaurant Morandi, whose chef, Jody Williams, insisted on a hard-spirit ban for their prosecco cocktail menu to avoid overpowering the delicate flavors of the food. At first I was doubtful of this approach, but it turns out a lot of great cocktails fit this food-friendly bill if we just open ourselves up to using culinary elements in mixed drinks.

INGREDIENTS

1 anjou pear, washed

Lemon wedge

- 3 fresh sage leaves
- 1 dried pitted purple plum (also known as a prune) 1 teaspoon honey syrup

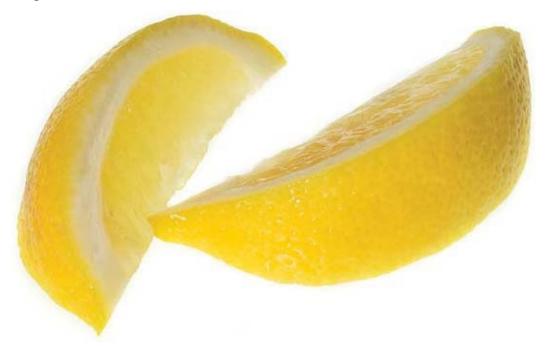
4 ounces frizzante prosecco, chilled

First, prepare some pear-shaped pear slices: Stand the pear on end, with the stem up. Cut long ½-inch-thick slices from the top through the poles of the pear. Remove any seeds. Squeeze the lemon wedge over the pear to prevent the fruit from turning brown.

Now, make the drink: In the bottom glass of a Boston shaker, gently muddle 1 of the pear slices with 2 of the sage leaves, the plum, and the honey syrup. Hold a bar spoon in one hand and use the other hand to slowly pour in the prosecco, using the spoon to gently pull the other ingredients up from the bottom of the glass. Strain through a tea strainer

into a chilled flute.

Finally, garnish the thing: Choose a pear slice based on the size of your glass. The fruit should look like it belongs. If you're serving in a little glass, for example, use the smallest pear slice. Cut a slit in an appropriate-sized slice, and tuck the remaining sage leaf in there, using this slit to hang the pear slice on the glass. Be sure to let the fruit hang into the glass, where it's doing some good in flavoring the drink, instead of on the outside of the glass, where it's doing nothing much except waiting to fall onto someone's dress. Note: If the pears are cut in advance, keep them in a mixture of lemon juice and water to avoid browning.





COPA VERDE*

COPA VERDE *

F or many of us restaurant-goers, our first experience of having a cocktail with dinner was in a Mexican restaurant; none of the European cultures has the tradition of distilled spirits with food. But in Mexican joints, tequila-based cocktails often flowed throughout the meal, and that's what inspired this bizarre spinoff of the margarita. These shooters are a great accompaniment to Spanish or Mexican tapas, with the avocado completely liquefied to create the "green glass." But as delicious as this concoction is—really an amuse-bouche unto itself as well as a great pairing—don't try to serve it as a full-quantity cocktail, which is just too much. This recipe is perfect for a crowd.

INGREDIENTS

Chili powder, for frosting the rim of the glass, optional Kosher salt, for frosting the rim of the glass, optional Lime slice, for frosting the rim of the glass, optional 4 ounces Gran Centenario Plata tequila ½ avocado, ripe but not mushy, peeled and coarsely chopped 3 ounces agave syrup

2 ounces fresh-squeezed lemon or lime juice 3 ounces bottled or filtered water

If you want to frost the glasses with the chili-salt combination (or just salt, for the fainthearted), use the technique explained, using the lime slice to moisten 10 shot glasses. In a blender, combine the tequila, avocado, agave syrup, citrus juice, and water. Blend until completely smooth *without ice*. When thoroughly puréed, pour the mixture into a

pitcher and refrigerate until ready to use. When ready to serve, transfer the mixture to a cocktail shaker with ice and shake very well. Strain into the prepared shot glasses and serve immediately.

Makes 10 shots, about 11/2 ounces each



GREEN DREAM

GREEN DREAM

I was introduced to a mojito offshoot called the Strepe Chepe by the inimitable Colin Cowie, who knows how to throw a party like few others do. I added ginger, sake, honey, and agave, but retained the same base of vodka, lemon, and mint. What's more, I kept the idea of serving this as a blended, chilled, relatively low-alcohol shot that's cool and refreshing, either as an intermezzo (a palate-cleanser between courses) or as a dancing drink, where guests can consume this one shot at a time without needing to keep track of their drinks while on the dance floor. Colin calls drinks like this Rocket Fuel, for their effect on the crowd. (A pretty good name for a great idea, when you think about it.) There's an Eastern flair to this drink with the sake and, if you want, with the flavoring of Hanger One Buddha's Hand Vodka, which is an excellent choice here. (The Buddha's Hand can be hard to find, so substitute plain vodka, not a citrus-flavored one.) And be sure to blend this mixture a good long time, until completely liquefied, especially the mint leaves.

INGREDIENTS

- 6 ounces vodka
- 1 handful of mint leaves
- 4 ounces agave syrup, cut with 4 ounces water 2 ounces triple syrup
- 2 ounces ginger sryup
- 2 ounces sake
- 2 ounces fresh-squeezed lemon juice
- 2 ounces fresh-squeezed lime juice

In a blender, combine the vodka, mint, agave syrup, triple syrup, ginger syrup, sake, and lemon and lime juices. Add ¾ cup ice and blend on high speed until *completely* liquefied and no mint particles are floating around in there. Divide the mixture among 18 shot glasses and pass them around to dancers so they don't have to miss a beat.

Makes 6 drinks or 18 shooters



LEGENDS COCKTAIL*

CEGENDS COCKTAIL*

ver the long weekend of May 13 to 15, 2005, Oprah Winfrey hosted an extraordinary event called Legends, paying tribute to some of the legendary black women of the past half century. I designed and supervised the cocktail program for these two days in Santa Barbara, which included this signature cocktail, flavored with the delicate notes of elderflower in the St. Germain. I was pretty confident the guests wouldn't have had elderflower liqueur before unless they were part of the style-bar scene in London, which was the only place I'd really seen it, and hence the elderflower would be an original flavor for everyone, and of course originality was the point of creating a drink here. St. Germain comes in a beautiful bottle—one of the most striking product designs in the spirit world—and it's well worth giving this interesting cordial a try. (Cordial is an old-fashioned way of saying liqueur and often sounds better when beside a word like elderflower.) Cordials like Benedictine and Chartreuse, made by Italian monasteries half a millennium ago at the dawn of the Enlightenment, were among the first distilled spirits. They were probably invented for medicinal use, and the recipes traveled with the monks throughout Europe, including to Poland and Russia in the thirteenth century (when a delegation of monks taught the tsar to make vodka) and to Catherine de Médicis, who in turn brought liqueurs—and, some say, civilization—to the French.

INGREDIENTS

Sugar, for dusting the glass

Ground ginger, for dusting the glass Orange slice, for dusting the glass

1 small piece of fresh ginger root

½ ounce Cointreau

½ ounce St. Germain elderflower liqueur 1½ ounces vodka

½ ounce white cranberry juice

3/4 ounce fresh-squeezed lime juice

Lemon peel, preferably spiral, for garnish

Frost the rim of a cocktail glass using a mixture of 4 parts sugar to 1 part ground ginger, as well as the orange slice, according to the instructions. Place the piece of ginger, Cointreau, and elderflower liqueur in the bottom of a bar glass, and muddle. Add the vodka, cranberry and lime juices, and ice, and shake well. Strain into the prepared glass and garnish with the lemon peel.



INGREDIENT NOTE

Cointreau

In the nineteenth century, curaçao, a liqueur first made by the Bols company in Holland, was the sweetener of choice for American cocktails. Over the years it was available in red, green, and white in

addition to the orange and blue we still have today; orange was always one of the preferred varieties. As William Schmidt noted in his 1891 book *The Flowing Bowl:*

This famous liquor is manufactured best in Amsterdam by infusing curaçao peel in very good brandy that has been sweetened with sugar syrup. The curaçao fruit is a species of the bitter orange, that grows mainly in Curaçao, one of the Lesser Antilles, north of Venezuela, and the greatest Dutch colony in the West Indies.

In the mid-nineteenth century, the Cointreau brothers took the idea of curação and cleaned it up to create a clear, high-proof, bright orange liqueur with a touch of bitterness along with the sweet. They called their product triple sec, or triple dry, referring to its distinction from the sweeter curação. Many manufacturers, trying to duplicate the Cointreaus' success, produced poor approximations that they also labeled triple sec. So Cointreau, to distinguish itself from the imitators they'd spawned, eventually removed triple sec from its label and relegated that phrase to the numerous products that remain, to this day, lesser versions. I see no reason why American companies can't manufacture liqueurs in the super-premium category that are as good as the French companies Marie Brizard and Cartron (of whose numerous excellent products we can get only two in the United States). But despite the ubiquity of top-quality base spirits—with super-premium luxury brands of vodka, gin, tequila, and rum available virtually everywhere—we continue to mix these high-quality spirits with the inexpensive,

artificially flavored sugar waters called triple sec that sit on every bar in this country. Ugh.



MILLIONAIRE'S MANHATTAN

MILLIONAIRE'S MANHATTAN

I freely admit I'm stretching the bounds of reasonable nomenclature to call this drink a Manhattan, but I have to cop to the fact that I simply like the alliteration. In truth, this is a fancy whiskey cocktail, so traditionalists and purists might be peeved at my liberal use of *Manhattan*, but I'll have to live with that. Also, traditionalists and purists, unless they happen to be cake-bakers who specialize in ornate items for big-ticket weddings, probably don't have edible gold leaf lying around, which is what I use to decorate the rim of the glass. This is, of course, optional. But it's a beautiful touch, and the gold leaf isn't as difficult to find nor as expensive as you might imagine. (But it is *gold*, so don't expect it to be cheap.)

INGREDIENTS

Orange slice, for frosting the rim of the glass Edible gold flakes, for frosting the rim of the glass 1½ ounces Woodford Reserve bourbon

½ ounce Grand Marnier Centenaire

1 ounce unsweetened pineapple juice

1/4 ounce orgeat

Frost the rim of the glass using the orange slice and the gold leaf, according to the instructions, and set in the freezer to chill. Shake the bourbon, Grand Marnier, pineapple juice, and orgent in a mixing glass with ice. Strain into the prepared glass with no garnish other than the extravagantly decorated rim.



SEVILLA*



range and Spanish sherry are muy simpatico, and I use these two elements together whenever I have the chance. This flavor combination is also used to great effect in the Flame of Love and its cousin the Valencia. But here I've moved beyond the traditional cocktail realm to include ingredients more frequently found in the kitchen than behind the bar. First is cinnamon, for frosting the glass; the combination of orange and cinnamon is a classic pairing in North African cuisine, which had a huge influence on the Iberian peninsula, where sherry is made, and so all these flavors tie together in the regional tradition. The second and even more unusual ingredient is pepper jelly, to add heat to the affair. There are many types of pepper jelly—some hotter, some sweeter—and the only way for you to find one you like is to try a few. For the Sevilla, the jelly should provide not only spice but also sweetness, because the only other sweet ingredient, orange juice, isn't all that sweet. If you're going to omit the jelly, you'll probably want to add a bit of sugar syrup to compensate. But please do try it with the jelly, which imparts an unmistakable zingy sweetness that brings a lot to the drink.

INGREDIENTS

Orange slice, for frosting the rim of the glass Ground cinnamon, unsweetened, for frosting the rim of the glass 1 ounce Appleton white rum

- ½ ounce Tio Pepe fino sherry
- 3/4 ounce fresh-squeezed orange juice
- 1/4 ounce fresh-squeezed lime juice

1 teaspoon pepper jelly

Flamed orange peel, for garnish

Prepare an old-fashioned glass by frosting the rim with the orange slice and the unsweetened ground cinnamon (see note for directions). Assemble the rum, sherry, orange juice, lime juice, and jelly in a mixing glass with ice, and shake well. Pass through a fine strainer into the prepared glass over ice, and garnish with the flamed orange peel.



STRAWBERRY JIVE*



I talians have been combining strawberries and basil—a flavor match made in heaven—for decades in their kitchens, but it's not a combination that's been extensively utilized in cocktails. At least not until the style bartenders of London's West End, who have pioneered a variety of surprising matches for their culinary cocktail meanderings. This fruit-herb combination and the rose and cucumber notes of the new-wave Hendrick's gin—a lot of elements of the garden—create a layered, complex drink. Don't make the Strawberry Jive with the London dry or Holland styles of gin, because it's the unique flavor profile of Hendrick's that really creates the right balance with the strawberry and mint.

INGREDIENTS

- 2 strawberries
- 4 mint leaves and 1 mint sprig
- 2 basil leaves
- 3/4 ounce triple syrup
- 1½ ounces Hendrick's gin
- 1 ounce fresh-squeezed orange juice
- 2 dashes of fresh-squeezed lemon juice

In the bottom of a mixing glass, muddle the strawberries, 4 mint leaves, and basil with the syrup. Add the gin, orange and lemon juices, and ice, and shake well. Strain into an ice-filled rocks glass and garnish with the

mint sprig.

INGREDIENT NOTE

Hendrick's Gin

This unique Scottish product, with hints of rose and cucumber, has developed quite a following since its debut just a few years ago. Hendrick's is one of the new-wave gins, meaning it doesn't follow the traditional formulas of London dry (juniper as the top, primary flavor note) or Holland (malty, something like corn wine). Hendrick's does share some of the same botanicals, like coriander, but they're arranged in a different formula. It's small-batch distilled, which is unusual for gin, and it doesn't adhere to some of the other production conventions so specifically mandated for gin in England. And, unlike the traditional England gins, I wouldn't use Hendrick's in a martini. But for the burgeoning culinary side of the cocktail world, it's a natural.



The biographer James Boswell noted that "Drinking is an occupation that a good many people employ a considerable portion of time, and to conduct it in the most rational and agreeable manner is one of the great arts of living."

A gentleman named Kurt A. Boesch wrote me a letter to tell me how much he had enjoyed reading my first book,
The Craft of the Cocktail, and he described how the cocktail was a thing of history, beauty, and expression, and what an interesting journey it was for him to collect the ingredients, tools, supplies, fruits, glassware, etc., for his little home bar. He wrote:
"I create a marvelous thing, and I say a little prayer of thanks for a simple, astounding pleasure."

Cheers,
AND TURN OFF THE LIGHTS WHEN YOU LEAVE.



BASIC RECIPES

SIMPLE SYRUP • HONEY SYRUP • AGAVE SYRUP • TRIPLE SYRUP • LEMONADE • GINGER
SYRUP • PINEAPPLE SYRUP • DONN'S MIX #1 • CINNAMON SYRUP • FLAMED ORANGE PEEL •
FOAM

A NOTE ON WATER

The recipes below are the building blocks of many cocktails. In turn, one of their main building blocks is water. Unless you're unusually confident in the purity and neutral taste of your tap water, use filtered or bottled. You don't want a drink's flavor to come from the water—especially chlorine and other chemicals—and you certainly don't want to ruin a party because you couldn't be bothered to buy a few bottles of water.

SIMPLE SYRUP

As you would guess from the name, this isn't rocket science. But just because it's easy doesn't mean it's not important: It's actually impossible to make consistent, smooth, well-balanced cocktails without simple syrup. This is more and more true as we return to cocktails made with fresh-squeezed lemon and lime juices. Unfortunately, sugar doesn't dissolve well into strong spirits, and one of the all-time awful sensations is sipping something and finding your tongue coated with granules. So the sugar first must be combined with water. This can be done simply by stirring sugar into water, or by shaking the two in a closed container, which may take a minute or two. The colder the water and the coarser the sugar and the larger the quantity, the longer the process will take, but it's not a noticeable ordeal for a quart or two, especially if you're using superfine sugar, also known in my circles as bar sugar, which is widely available in grocery stores. Or you can heat the mixture on the stovetop, which is what I'd do for any larger quantity. Either way, after mixing, be sure to refrigerate the syrup if you don't plan to use it in the near future. If you don't keep it chilled, it will do what anything with sugar in it does: ferment. I don't recommend making more syrup than you'll use in a week—it's too easy and inexpensive to be worth batching up, and it'll pick up off-flavors after a week in the fridge. If you

insist on making a lot, it's not a bad idea to throw in an ounce of vodka for every quart of sugar water to help kill any microbes.

Now, despite the syrup's simplicity, there's still something crucial to pay attention to: the ratio of sugar to water (which, by the way, should be portioned using a measuring cup). The ratio I use today, and what all the recipes in this book are built around, is 1:1. This is a lot less concentrated than the old-time simple syrups, which were usually more like 2:1 of sugar to water. That's because drinks used to be much smaller, with a standard spirit shot measuring 1 ounce; a cocktail usually fit in a 3-ounce glass. So you needed to pack more sweet into less volume. For decades now, the trend has been for larger drinks, with a shot of 2 ounces and a total cocktail of least 3½ ounces, sometimes much more. Glassware has grown commensurately, with cocktail glasses measuring 8, 10, or even 12 ounces. You want to fill up these glasses, or you'll look like a stingy host; but you don't want to fill them with liquor, or you'll be an irresponsible host. The solution (if you'll pardon the pun) is a more diluted simple syrup. If, however, you're following recipes from an old book, or you want to serve smaller drinks, you can make the more concentrated syrup we will call rich simple syrup, in a 2:1 sugar-to-water mixture; do this on the stovetop.

Finally, there's the question of sugar. As mentioned above, you can use superfine bar sugar for quick mixing, or regular refined white sugar of the sort now sitting in your pantry. But other sugars are out there—various textures of white and various hues of brown, as well as turbinado, light and dark muscovado, and (one of my favorites for syrup) Demerara sugar (see Ingredient Note, below), especially when working with rum. Sometimes I'll also make a brown-sugar syrup for Irish coffee or heavy rum-punch drinks, but not for regular cocktails, because its high molasses content overpowers most other ingredients. Syrup is not meant to be the leading man but rather the fantastic character actor who makes everyone else look better.

INGREDIENTS

1 part bottled or filtered water

1 part sugar

For a small quantity of 2 quarts or less, it's probably easiest to mix directly in the container in which you'll store the syrup. Combine the water and syrup in the container, and stir until the sugar dissolves completely. If your container has a sealed cover, by all means shake the mixture, and the sugar will dissolve more quickly.

For larger quantities, use the stovetop method. Bring the water just to a boil, turn off the flame, add the sugar, and stir constantly until it dissolves, which should be a matter of seconds.

(Besides quantity, the choice of sugar should also dictate the method. It's fine to stir or shake superfine sugar. For the larger crystals of Demerara or raw sugar, it's best to use heat. For the inbetween texture of refined sugar, either method will do.) Let the syrup cool completely before transferring it to a covered container for storage. It'll keep in the refrigerator—preferably sealed —for a couple of days.

HONEY SYRUP

Honey is a great flavor for some cocktails—I think it pairs particularly well with whiskey and makes for a great whiskey sour. But honey itself is too thick to use, so you need to thin it to a syrup. I usually use honey syrup with another sweetener to avoid an overwhelmingly honey-flavored drink, unless the cocktail is very grapefruit-oriented or otherwise extra-tart. For cocktail use, I suggest sticking with good old clover honey and staying away from strong flavors. Exceptions are wildflower honey, which can be truly lovely in a botanical-oriented cocktail, and a local honey paired with other local ingredients, which will not only create a local-flavored drink but also may help combat allergies.

INGREDIENTS

1 part bottled or filtered water

1 part honey

In a saucepan, warm the water. Turn off the flame. Add the honey and stir until completely combined. You can store this in the refrigerator, covered, for up to 1 week. Or you can leave it on the kitchen counter, and it'll ferment into mead, which is something different entirely.

INGREDIENT NOTE

Demerara Sugar

Demerara sugar, made primarily in Guyana, is less processed than white sugar. Sugar production is accomplished by boiling the cane to remove crystals; when the sugarcane is boiled until all the brown is gone, the result is a white sugar, with a dark brown molasses as a leftover product. But if you do less boiling and leave in more crystals, you get a darker sugar with a larger grain; this is known as *raw* or *Demerara sugar*, and it's a lot more flavorful, with notes of butterscotch and vanilla as well as the expected molasses. It's these

spicy notes that separate Demerara from regular brown sugar, which is all about molasses and not nearly the same flavor experience. There's also a Demerara rum, which I love to use combined with a syrup made from the same sugar. (To make this syrup, be sure to use the stovetop heat method, which you'll need to dissolve the large crystals.) I also like to use Demerara syrup in cocktails with intense fruits like pineapple and mango because the strong flavor of the sugar can stand up to the strong fruits. It also makes for a good pairing with rum punches, hot toddies, and rum drinks in general, as well as the occasional whiskey drink. But I counsel against using Demerara syrup for vodka or gin cocktails, where you don't want to lose the delicate botanicals under an avalanche of strong sugar flavors.

AGAVE SYRUP

Agave nectar, or *miel de maguey*, comes from the heart of the *pina*, the agave plant. This *agua miele* ("honey water") is a rich, warm, slightly vegetal sweetener that's a wonderful addition to drinks that already include the agave flavor (that is, tequila), especially margaritas, for a real sweet-and-sour effect. But agave syrup is not a great idea for drinks with a very clean profile, like daiquiris, because the vegetal taste would fight with the citrus and overwhelm the rum. The agave product you'll find in the store (organic food shops, health food stores, gourmet stores, online, in whatever section includes the honey) is usually called *nectar*. To make the syrup for cocktails, dilute it with an equal amount of water.

INGREDIENTS

1 part bottled or filtered water, at room temperature 1 part agave nectar

Combine the water and nectar and stir constantly until completely combined. This syrup can be stored refrigerated for 1 week.

TRIPLE SYRUP

Some of the culinary-style cocktails require more than just simple syrup to sweeten them. I came up with the idea of a layered sweetener using more than one sugar source while preparing drinks for a cocktail dinner at the Halekulani Hotel in Hawaii. My yuzu gimlet had three sour flavors and I wanted to counter each with a different sweet flavor.

INGREDIENTS

- 2 parts agave syrup
- 2 parts simple syrup
- ½ part honey syrup

Combine all the sweeteners and stir well to amalgamate.

LEMONADE

Lemonade is an ingredient in several of the cocktails featured in this book. As a cocktail ingredient, it should be prepared slightly less sweet than as a summer cooler.

INGREDIENTS

- 1 ounce fresh lemon juice
- 11/2 ounces simple syrup
- 4 ounces water

Shake with ice and serve over ice with a lemon wedge.

1 serving

20 ounces fresh lemon juice

1 quart plus 4 ounces simple syrup 2 quarts plus 8 ounces water

Put the ingredients in a large container and stir well with ice for 3 minutes. Strain off the ice and refrigerate the lemonade.

1 gallon, and then some

GINGER SYRUP

Ginger is popular these days, reflecting a heightened interest in the flavors of the Pacific, where

the root is widely used. I think it's a great addition to some recipes with rum, whiskey (particularly the smokier scotches), and especially vodka, which itself is a great base for strong flavors. As with other specialty sweeteners, I like to use this syrup in combination with another—usually in a 1:1 ratio—to avoid overpowering the other ingredients. Ginger is a strong flavor, and this syrup is pretty concentrated. Oddly enough, though, it'll lose a lot of its spike after about five days.

INGREDIENTS

4 ounces fresh ginger root, peeled 24 ounces bottled or filtered water ½ lime, juiced, plus 2 strips lime peel ¾ cup sugar, preferably Demerara, plus more to taste

Thinly slice the ginger and then cut into thin matchsticks. In a large saucepan, bring the water almost to a boil. Remove ¼ cup of water to the blender. Add the ginger and process for 5 seconds to pulverize. Bring the rest of the water to a boil, then turn down the heat to low and add the pulverized ginger, the lime juice, and the lime peel (the green part only; none of the bitter white pith). Place over a low flame and simmer for 1½ hours, stirring occasionally. Be careful not to bring to a boil. Add the sugar and stir until dissolved. Taste and add more sugar if necessary to make a very sweet syrup—remember, this is a concentrated sweetener you're making, not soup. Strain through a fine-mesh sieve, allow to cool, and then store covered in the refrigerator for up to 5 days.

Makes 3 cups

PINEAPPLE SYRUP

Pineapple syrup is a wonderful sweetener for rum punches and other tropically oriented drinks, especially muddled ones, and it's essential for a pisco punch. Because pineapple juice is a strong, rich flavor, it's a good idea to use Demerara sugar; the two ingredients stand up to one another, making for a fantastically complex sweetener. *Note:* You have to start this syrup the day before you plan to use it.

INGREDIENTS

16 ounces bottled or filtered water 1 quart sugar

1 ripe pineapple, cut into wedges

Juice of 1 navel orange, plus the peel of ½ orange 3 cloves if the syrup is for pisco punch; otherwise, don't use cloves

In a large saucepan, bring the water to a boil. Turn off the heat, add the sugar, and stir until it is totally dissolved, creating a rich simple syrup. Let cool slightly. In a large mixing bowl, combine the pineapple chunks with ¼ cup of the syrup, and muddle. Add the orange juice and peel—just the orange part, none of the bitter white pith—along with the rest of the syrup and the cloves, if using. Cover and place in the refrigerator overnight, stirring occasionally. The next day, strain out the solids, and then push the remaining mixture through a fine-mesh sieve to make it totally smooth. Pour the syrup into a storage container. It will keep refrigerated for up to 1 week.

Makes 2 cups

DONN'S MIX #1

This was one of Donn Beach's secret mixes, which were the foundation of his secret-recipe tropical cocktails, which in turn were the foundation of his wildly successful theme-park-esque restaurant, Don the Beachcomber. There's nothing particularly mysterious about the mixture, but even the most benign trade secrets have their own way of creating intrigue.

INGREDIENTS

2 parts fresh-squeezed grapefruit juice 1 part Cinnamon Syrup (recipe follows)

Combine the grapefruit juice with the syrup and shake well. Use immediately, or store covered in the refrigerator for up to 2 days.

CINNAMON SYRUP

INGREDIENTS

5 cinnamon sticks, each about 2 inches long 20 ounces bottled or filtered water 1 quart sugar

Break the cinnamon sticks into pieces to create more surface area. Put the cinnamon, water, and sugar in a large saucepan over low heat. Stir until all the sugar is dissolved, and then reduce the

heat to very low and simmer for 30 minutes. Let cool completely, then bottle; keep covered in the refrigerator for up to 1 week.

Makes 2 cups

FLAMED ORANGE PEEL

The phrase *flamed orange peel* might make you think the point is visual. And you'd be partly right—the festiveness of the pyrotechnics, which you can achieve with either orange or lemon, is certainly a plus. But the major point of the flamed peel is the flavor that's obtained by igniting the citrus's essential oils, which adds a whole new depth to the idea of an orange peel.

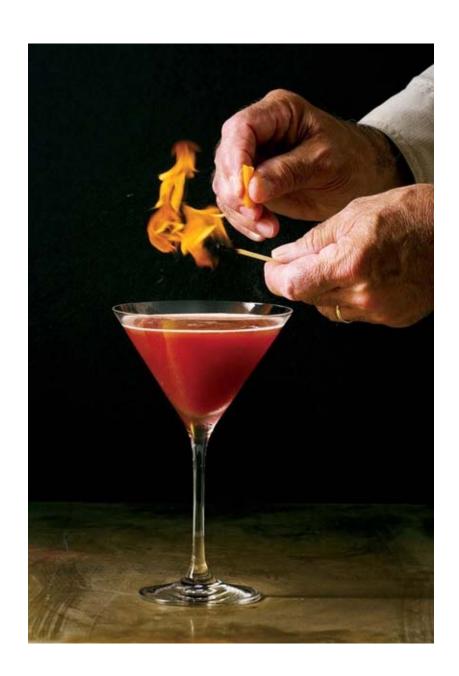
INGREDIENT

1 orange twist

The twist you're flaming should be the classic oval-shaped twist, about $1\frac{1}{2}$ inches long; the center of the oval might have some white pith showing underneath, but the rest of the underside should be pithless peel (see *Appendix B* for more on the twist).

Now, have your cocktail ready, and light a match. Hold the lit match in one hand, the twist in the other between thumb and forefinger, with the skin side of the peel down, about 4 inches above the drink; you want to be holding the twist by its sides, not by the ends. And don't hold it too tightly—you shouldn't squeeze the thing, or you'll lose all the oil. Now, place the lit match between the drink and the twist, closer to the twist than to the surface of the drink. Snap the twist sharply with your fingers, propelling the oil through the air onto the flame, where it'll ignite while dropping onto the surface of the drink. You don't want to do this too close to the surface of the drink, or you'll create a smoky film you don't want. In most cases, the flamed peel is then dropped into the drink.







FOAM

Following the lead of kitchen wizards like Ferran Adrià of El Bulli Restaurant in Spain, bartenders have adapted some cutting-edge culinary techniques for the bar. The most widely used of Adrià's innovations is flavored foam—espuma—to enhance or heighten a flavor note in a dish. Foam also happened to be the most ridiculed of the Spanish master's innovations, dismissed as all style and not much substance (literally, of course, that is true). On the satisfaction scale when dining, foam is right up there with painted plates from the days of nouvelle cuisine. But in a beverage, it can be an effective flavor enhancer; after all, there is no expectation of something

solid to follow, as there is on the food side. This is simply flavored foam atop flavored liquid, a match already enjoyed in cocktails such as Irish coffee as well as in the broad category of foamy sours and fruit drinks.



To make foam, you'll need a proper canister, and for this I recommend the iSi Thermo Whip, $\frac{1}{2}$ -liter (or pint) size. You also need 1 cream charger (not a CO_2 charger), which you should be able to find wherever you buy your canister, and gelatin sheets, which you'll find at a baking-supply shop. Finally, you'll need a good recipe for the ingredient combination, which, here in this book, you can find with a half dozen of the individual cocktail recipes (the Bobby Burns, Bronx, East India, Pink Lady, Pisco Punch, and Sazerac). When making foam, be sure to (1) fill the canister with no more than 1 pint of liquid; (2) be sure the gelatin is entirely dissolved before loading the charger; (3) fine-strain the mixture before loading the canister; (4) chill the liquid as

well as the canister before loading; (5) make all seals tight; and (6) shake well before each use.







GARNISHES

Garnish is an important part of a well-made, properly presented cocktail. But garnish doesn't mean dumping any old piece of citrus into a drink. First of all, your garnish *must* be fresh—if it's not, you're defeating the entire point of both the flavors and the visuals. A mangy piece of hardened lemon peel, brown at the edges, is what I'd call shooting yourself in the garnish foot, providing no flavor and a negative appearance. And it should be generous, or you're likewise defeating the point of the gesture. It should be clean and attractive—wash and dry your fruit, remove any stickers, and scrape away any stamps with a knife; *all* garnish that touches a drink must be thoroughly washed. The garnish should also be cold. If not, what you're accomplishing is adding a reverse ice cube. Think about the effect of assaulting an ice-cold martini with three large room-temperature olives or filling a Manhattan's glass with warm cherries. The garnish should also be in the proper scale—a humongous slice of orange on a tiny glass is preposterous, as is a single tiny picholine olive in a gigantic dirty martini.

Finally, the garnish should be appropriate to the ingredients of the drink. A garnish that's completely unrelated to the cocktail is a bad show, except in the rare case of certain flowers (for example, the Sonya orchid for a Mai Tai or other tropical or tea-based drinks). On the other hand, a garnish that picks up the cocktail's ingredients can bring beauty, flavor, and often both to the glass. Sometimes multiple garnishes are fun and appropriate, especially with the Pimm's Cup, where seemingly an entire vegetable patch is used in the glass. The most common multiple-garnish situation is the classic flag—a slice of orange (or lemon, if that's the citrus in the drink) with a Maraschino cherry, whose contrasting colors resemble a flag. In international bartending competitions and the occasional overzealous bar, you'll sometimes find unusual garnishes cut into the shapes of birds, or flowers, or other origami-type projects. I myself happen to think this is both silly and misses the point, which is to make the drink experience an optimal one, not to show off the knife skills of the bartender. So my advice is to stick to the basics and to garnishes that highlight an ingredient in the drink, and to do them well. Here they are.

JUICE VERSUS GARNISH

Not all fruit is created equal, but all ripe, fresh fruits have equally important uses: juice and garnish. For example, the Meyer lemon is a beautiful piece of fruit with a thick, lustrous peel that contains lots of oil. But the Meyer is incredibly stingy with its juice. So if what

you're looking for is a great twist, the Meyer is your lemon. But if you're looking for juice, or for a wedge to muddle, then skip the pretty, expensive Meyer and find yourself a cheaper, thin-skinned, ugly-duckling lemon that'll provide much more juice (but that you'd never hang from the edge of a glass). When juicing, be sure your fruit is at room temperature; if you're taking it out of the refrigerator, soak the fruit in hot water for 10 to 15 minutes before squeezing to loosen it up. And it's not a bad idea to roll it across the countertop a few times, applying pressure with your palm, to break the membranes and release the juice.

TWISTS

The most common garnishes are citrus twists or peels, which provide color to the presentation and, more important, flavor from their oils. So a peel should be cut in a way that emphasizes the oil cells in the rind and minimizes the white pith, which is bitter. I like to cut the peel very, very thin, and I like to do it as shortly as possible before using, so the oil is fresh and flavorful. If you have to cut peels in advance, be sure to cover them with plastic wrap. And when serving, never just dump the peel into the drink or balance it on the rim of the glass, or you're getting only the visual benefit. In order to get the flavor benefit as well, you need to release the oils somehow—by twisting, snapping, or igniting it (see Flamed Orange Peel) over the drink, so the oil gets into the cocktail. Note that lime peels are not particularly useful because their skins aren't thick enough to release much oil. To get extra lime oil into a drink, it's a better idea to grate the peel—the green part only, not the white—over the cocktail.

If you have good knife skills, here's how to cut a proper twist, using a paring knife: Grasp the fruit firmly on the lower half, leaving the top clear for cutting. Beginning at the very top of the citrus, draw the knife carefully toward you, cutting as thin a peel as possible away from the fruit, about $1\frac{1}{2}$ inches long, in the shape of an oval; the center of the oval might have a bit of white pith showing underneath, but the rest of the underside should just be the pithless peel. As your knife works its way around and down the peel, rotate the fruit toward you, always cutting from the top. When you get to the bottom of the fruit, you should have cut 10 to 12 twists that that will be perfect for releasing oil.

If you're not confident with a knife, here's a safer method. Cut ½ inch away from each pole, creating a level surface so you can set the fruit on its end. With the fruit on end, use your paring knife to slice downward, cutting away an oval with each slice, being careful to keep your fingers out of the guillotining blade.



LONG TWIST

This long twist is used in flutes or for Champagne drinks in any glass (though if you're doing it right, that should always be a flute). It is normally done with lemon.





SHORT, FAT TWIST

This rectangular shape is perfect for flaming.



HORSE'S NECK AND LONG SPIRAL PEEL

Cut this as you would peel an apple. See the instructions here.

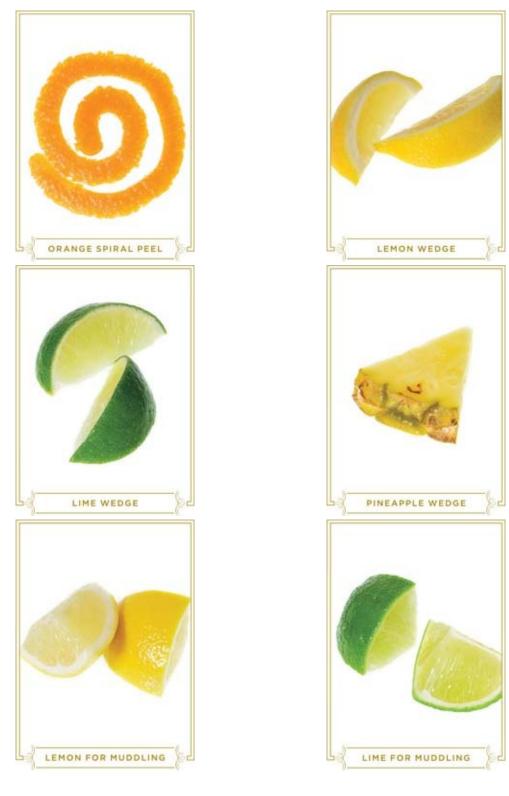
WEDGES

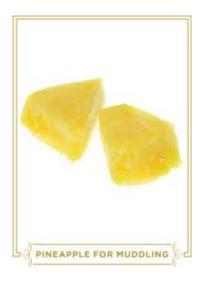
Citrus wedges should look like the fruit they're cut from, a nice generous wedge that's recognizable as a portion of citrus. Don't butcher the fruit so much you can't discern the shape, but rather just remove about ½ inch from the poles (which get filled with dirt), then slice through the poles to halve the fruit. Lay each half on the cutting board, and divide each evenly into three or four wedges. Scrape away any seeds with the tip of a knife, then cover with plastic wrap until ready to use. Lemon wedges are fairly hardy and will last as long as a couple of days, but lime wedges oxidize quickly into something unattractive, so don't cut these until the last possible moment, and don't cut more fruit than you will use in a day. To make pineapple wedges for garnish, you want a slightly underripe pineapple. Leave the skin on, but cut off the ends. Cut the pineapple into round slices, about 1 inch thick. Then divide each disk into eight wedges.

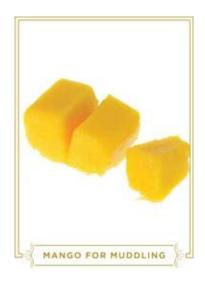
PIECES FOR MUDDLING

I've done a lot of playing around with muddling—muddled fresh fruits are my signature, bordering on an obsession—and I've learned a few things. Fruit for muddling must be ripe and sweet, fresh and juicy. These are ingredients in your drinks, and, as part of the recipe, they must deliver their expected character, whether that's a sour note, a sweet ambrosial flavor, or the zinger aroma that makes the drink. Lemons and limes for muddling should be cut into eighths:

one slice through the equator, then four slices to each half, creating a lot of surface area to the flesh. Oranges should be cut simply into slices. Pineapples should be skinned and cored, cut into thick slices, then those slices cut into eighths.







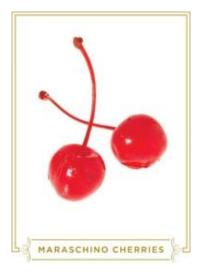
SPRIGS

Herb sprigs, most notably mint, make their way into the occasional drink. For garnish, you want to choose a sprig from the very top of the plant, and the leaves from the very top of the sprig, which has the smallest leaves; the top 2 inches are what you should count on protruding from the drink, and the top of a good, healthy sprig should have 2 inches of pretty little leaves. If you have a choice, spearmint is the better variety for adorning a drink. For muddling after the topmost sprig is removed for garnish, simply strip the remaining leaves from the stalk and store them, refrigerated, until needed. I keep my herb garnish in water while using, but for storage I dry them off and place them in plastic bags in the fridge.



MARASCHINO CHERRIES

Today's Maraschino cherry is a poor relative of what was once a specialty food item—a Marasca cherry cured in a liqueur based on itself—that never really made it into the twentieth century, as post–industrial revolution American companies figured out a way to mimic the almond flavor of the original using artificial ingredients. But we have to use what we can find, and in the modern era that means looking for both the liqueur and the cherries made by Luxardo, or settling for the bright-red variety from the supermarket. For more on the Maraschino cherry.



OLIVES

Olives are important to the martini drinker, so you should always provide them generously. And it's not a bad idea to match your olive size to the glass size. The classic martini olive has long been the pitted Spanish variety called *manzanilla*, with no pimiento. But with today's deplorable fad for giant martini glasses, the little manzanilla can look ridiculous. So if you or your guests insist on monstrous glasses, find some medium queen olives to put in them. Whichever size you use, remember: Keep your olives cold, or you'll ruin the martini. See the resource section for good olive companies.

COCKTAIL ONIONS

Pearl onions, like perfect little moons packed in brine, are the key to the ultimate martini for select aficionados. For them, whether the spirit is gin or vodka, without the onion it is just another drink. If you count these devotees of the Gibson as friends, you can expect them to drop by on a regular basis if you keep a jar of Crosse and Blackwell cocktail onions in the fridge. Follow the same rules as with the olive: no more than three in a glass at a time, and the rest if

desired on a small garnish plate; and chilled, please.

GLASSWARE AND TOOLS

GLASSWARE

Glassware evolved dramatically over the course of the past hundred years. At the beginning of the twentieth century, drinks were served in small glasses made of glass. Then the middle of the century saw an explosion in nonglass vessels, a trend pioneered by Victor Bergeron and Donn Beach, who served drinks in coconuts and bamboo, miniature rum kegs and old-fashioned sugar pots, metal and ceramic, anything. In the contemporary era, these gimmicky containers have mostly gone the way of curiosities and collectibles, and we're back to the realm of the all-glass bar. But many of these glasses have grown immensely, and the classic V-shaped cocktail glass—also known as a martini glass—that once held about 3 ounces is now produced in sizes up to 14 ounces. In *The Fine Art of Mixing Drinks* by David Embury, published in 1949, he says about cocktail glasses, "You will find them in sizes ranging from 2 to $3\frac{1}{2}$ ounces. Get the large ones—not less than 3 ounces." If you came across a 3-ounce cocktail glass in a bar today, "large" would definitely not be the description to come to mind.

Whatever the glass, it must be cleaned. When it comes out of the cabinet, it needs dusting or polishing, at the very least; although modern dishwashers can turn out sparkling glassware, a streak or cloud can go a long way toward ruining a drinking experience. So polish with a lint-free cloth, or, in a pinch, use a paper towel.

You'll want to chill the glass for most drinks served in cocktail glasses, especially if the glasses are on the large side; a drink is never served in a cocktail glass with ice. So a chilled glass is your only way to keep the drink cold once it's in the drinker's hands. If your freezer can't accommodate all the glasses you want to chill, you can get it done on the counter. Fill the glasses with ice cubes and water, and they'll chill up nicely in a few minutes, albeit without the type of full-body frost that comes from the freezer's blast of enveloping cold.

Finally, it's crucial that the glass be appropriate to the cocktail, and the most important aspect of its appropriateness is size (although shape or material may also be crucial for the proper mixing of some drinks, such as the Pousse Café and mint julep). And size really does matter, but not in the bigger-is-better sense; I happen to think that today's giant glasses are not only an abomination, they're downright dangerous. A martini is not meant to be an 8-ounce drink—that's simply too much strong spirit. Most drinks are meant to be 3 ounces, maybe 4—that is, 12 to 15 good cold sips. But if you put this quantity into a 10-ounce glass, you look stingy. And if you fill

a 10-ounce glass with something like a martini, you quickly have someone inebriated. The solution to the conundrum of the 10-ounce glass is simple: Don't use a 10-ounce glass.

COCKTAIL GLASSES

There are three shapes traditionally called *cocktail glasses*, and they are somewhat interchangeable. People sometimes call these things *martini glasses*, just as they call nearly anything served in a V-shaped glass a martini; as the drink morphs from something specific into a generic idea, the name takes on different meanings. But I still refer to cocktails as cocktails, and



cocktail glasses as cocktail glasses, and here they are:

V-SHAPED COCKTAIL GLASS

This is the iconic shape for martinis and Manhattans. The V-shaped glass made its debut in the 1925 Paris exhibition called the Exposition Internationale des Arts Décoratifs et Industriels Modernes, which eventually became known as the Art Deco show. But it wasn't until after World War II that this style of glass became truly popular, and it was in the 1950s and 1960s that the neon shape became the universal symbol for cocktail. Although these glasses are now available up to 12 ounces, I think it's a mistake to use anything larger than $5\frac{1}{2}$ ounces.



NICK AND NORA COCKTAIL GLASS

If I'm serving a retro-oriented cocktail like the Bronx, I like to use this glass as a nod to history (and the history, in case you need it, is that Nick and Nora are the Charles couple in the *Thin Man* movie series, starring William Powell and Myrna Loy as socialite-detectives who were rarely cocktail-less); this was the standard cocktail glass in the early part of the twentieth century. The business portion of the glass is in the shape of a bowl, not a V.

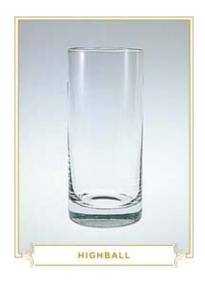


COUPÉ

The coupé is a great shape for a straight-up daiquiri, El Presidente, margarita, and the nontraditional cocktail. (My martinis will always find a home in the V-shaped cocktail glass.) The coupé was originally called the Marie Antoinette glass because the shape of the bowl was supposedly designed to hold her breast—if not the actual flesh, then the idea of it. Like the V-shaped glass, it should be no larger than 6 ounces (Marie was not a Hooters waitress).

HIGHBALLS

These tall, straight-sided glasses should be 10 to 12 ounces.



HIGHBALL

The standard highball glass should be 10 to 12 ounces, suitable for nearly any highball cocktail with soda, and also for beer.



CHIMNEY OR COLLINS

These tall, skinny highballs are somewhat hard to find today, but they're elegant and cut a beautiful line for summer drinks like a Tom Collins or a sour, especially when accented with a really thin straw and delicately garnished. A chimney glass can be between 10 and 14 ounces; it is designed to be one ice cube wide, so the cubes stack one upon another to fill the glass.

DELMONICO OR FIZZ GLASS

Also somewhat hard to find, but easier if you look for it under the name juice glass. These 8-to 10-ounce glasses are appropriate for fizzes like the Ramos or the Golden, which are shaken with ice and then served without it.

ICED TEA GLASS

These big glasses are 14 to 16 ounces and are inappropriate for nearly every cocktail other than the Zombie and the Long Island Iced Tea, but even those are nicely served in a Collins or chimney. I think the best use for an iced tea glass is for good old iced tea.

ROCKS OR OLD-FASHIONED GLASSES

For people who enjoy any spirit over ice, like a scotch, a rocks glass is essential. The key is a thick bottom, to give the glass heft, because there won't be much liquid in the glass to do the job—you never fill these more than one-quarter or, at most, one-third full. I happen to love the look and feel of an oversized rocks glass—8 to 12 ounces, instead of a mere 6 to 8—breaking my normal rule of preferring more modest-sized vessels. But with very little liquid in it, and even with no ice, the nice big glass has a feeling of generosity to it. There are a few variations:



OLD-FASHIONED

This is the standard short glass, 6 to 8 ounces.



DOUBLE OLD-FASHIONED, MAI TAI

This 10-to 12-ounce glass—really a huge container—is sometimes known as a bucket glass, but that version usually flares, having a thinner bottom and a wider top. It's appropriate for Mai Tais and larger drinks on the rocks.

CORDIAL AND OTHER SMALL GLASSES

UP-SOUR

For whiskey sours, pisco sours, and other similar drinks served up. You don't see the small old-fashioned glasses, so these cocktails now often go in V-shaped glasses, which I think is totally inappropriate. Instead, use a London docks or port glass.



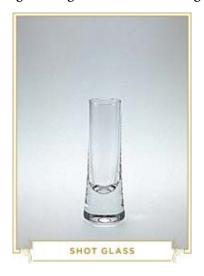
LONDON DOCKS

This little glass with a short stem—sort of a dwarf wineglass—is the perfect size for a snort of fortified wine such as port or sweet wine such as Sauternes. It's also appropriate for straight liqueurs, cordials, even straight hard spirits that are served neat, without ice, as well as the occasional straight-up sour-style cocktail like the pisco sour. And many people prefer their cognac or brandy in a glass like this, as the French do, instead of a snifter; this shape allows the alcohol vapors to escape while retaining most of the aromas. England has long been the main market for port, Madeira, sherry, brandy—all the sweetened, fortified wine products, most of which were made by companies owned by the English. So a lot of this wine would end up, in barrels, on the London docks. To inspect the deliveries, an owner or his agent would pop the bung, put a little liquid into a glass he carried around, and taste to make sure he was getting what he was paying for.

PONY AND COPITA

Both of these miniature versions of the London docks or port glass are perfect for sherry; the

pony is 1 ounce, while the copita is $1\frac{1}{2}$ or 2 ounces. And I happen to think that fino sherry is nearly a perfect beverage, wonderful with food, especially any kind of cream soup. Both of these glasses are a great shape for toasting and a great size for sharing just a little something.



SHOT GLASS

A shot is actually a measure, not just a glass style; it's 1½ ounces. But these smaller glasses, grouped together under the name *shot glasses*, should be tailored to the specific drink. If you're using it for straight-spirit shooters, I think it should be ¾ ounce or at most 1 ounce, because the idea of the shooter is a little extra something—a side dish, not the entrée—and so you don't want a full 1½ ounces for that, which is too much alcohol. If you're mixing a regular cocktail and dividing it into shots, with a total of maybe ¼ to ½ ounce actual hard liquor in a given serving, then a full-sized shot glass might work perfectly. But for those incorrigible types who already have a drink in front of them and say, "Oh, man, let's do shots," what are you going to do? A nice, thick-bottomed ¾-ounce shot glass, that's what.

WINE AND BEER GLASSES



ALL-PURPOSE WINEGLASS

This is the wineglass style that's neither explicitly for red (which can be a squat, bulbous balloon glass or a tall burgundy) nor explicitly for white (with straighter sides than the red glasses) but appropriate for either as well as for spritzers, wine coolers, and sangria.

PILSNER

If you're a big beer drinker, this glass—a very slight V that's slightly wider at the top, with a round disk on the bottom to keep it balanced—is the perfect vehicle for lager.



FLUTE

A lot of great cocktails are made with Champagne, including the most basic Champagne cocktail as well as a Pick-Me-Up and my own delicious version of a Champagne Cobbler. In the modern era, when we want to conserve our bubbles, they should be served in the tall flute with the reverse taper at the very top.

SPECIALTY GLASSES



HURRICANE

This flared glass is so named because it's shaped like a hurricane lamp, not because the drinks that come in it can wreak hurricane-like havoc.

BOCA GRANDE

Similar to a hurricane, but with more flare to the top and bottom.



IRISH COFFEE GLASS

Irish coffee is one of those cocktails that rely on the right glass to guide the bartender into the proper proportions, holding only 7 or 8 ounces; after a shot of liquor and the sugar are poured in, there's room for only the right amount of coffee, which prevents the bartender from overpouring and drowning the spirit. If you don't have an Irish coffee glass, use the smaller 8-ounce mug or a small white wineglass.



HOT TODDY MUG

With a wide base that tapers to a thinner top, this mug retains the aromas and the heat while featuring a handle that prevents you from burning your hand.

WHISKEY TASTER

If you love whiskey, get a set of these glasses in the range of 3 ounces. They gather the aromas without trapping the heavy alcohol fumes.



POUSSE CAFÉ

A variant of the pony and copita, the Pousse glass is a little taller, with straighter sides. But the most important distinction is that it flares out at the top, instead of in, which allows you to get your spoon into the glass to construct the layered cocktail.



PUNCH BOWL AND GLASSES

I'm a big fan of punches, and I like them served in a proper bowl, ringed with 6-ounce cups. But this is a big investment—and takes up a lot of space. If you're not going to use it, I wouldn't put this item at the top of any shopping list.



BRANDY SNIFTERS

You probably need to a have a few of these around to have a truly well-appointed glassware repertoire; the snifter is a fine way to serve cognac or cognac-based cordials. Certain after-dinner drinks, like the White Russian, are sometimes requested in oversized snifters.



ABSINTHE GLASS

The nineteenth-century favorite was a squat, V-shaped glass with virtually no stem, usually decorated with faceted sides. These aren't easy to find, because neither is absinthe.



MARGARITA GLASS

This is the traditional glass for the Margarita straight-up or frozen, and is really the standard in Mexican restaurants. The shape says Margarita, and you shouldn't find any other drink in this glass.



MANHATTAN GLASS

In many bars today, Manhattans are served in the V-shaped cocktail glass. But in the 1950s the Manhattan always had its own glass, which is still available in classic cocktail lounges all around the country.

TOOLS

COCKTAIL SHAKERS AND STRAINERS

The retail market is rich with choices for cocktail shakers, but nearly all the differences are about ornamentation and aesthetics, not function. There have ever been, and still are, only two categories of shakers: The Boston shaker is a two-piece model (a glass and a metal cup), and the Cobbler shaker is a three-piece affair (a large cup, a top, and a twist-off cap, all usually made of metal). The Cobbler shaker is the one with the more complex and highly stylized designs—if you can imagine a shape, someone has probably created a Cobbler shaker in it. But the Boston shaker is more versatile, easier to use, and the choice of most professionals. The glass is usually 16 ounces, fitting snugly into the larger metal cup of 26 or more ounces; you use a separate strainer to decant the liquid into the serving glass. Both the Boston and the Cobbler have the same downside: It's difficult to separate the pieces because pressure builds up and a seal is created while you shake the cold liquids. But the Boston seal is usually easier to break. With the glass on top and holding both parts firmly, use the heel of your hand to sharply hit the rim of the metal part. And the Boston has the important advantage of serving two purposes—shaking and stirring —while the Cobbler is really only good for shaking, because you don't want to stir in a metal container, ever. Stirring is a ceremony and a show, and people should be able to see the action the ice spinning around and around as a pack, led by a glass rod or a bar spoon, hearing the quiet clink against the glass through the thirty hypnotic revolutions, anticipation building as the drink chills, dilutes, gets ready for the mouth. It would be a crime to hide this in a metal cup. So by all means use a Cobbler for shaking—shake hard, holding with both hands, creating a sound reminiscent of a machine gun. But you should still have a Boston shaker around for stirring.

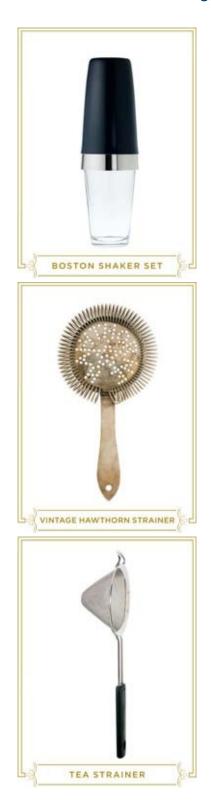
With your Boston shaker, you'll need a strainer, of which there are also two basic types: the Hawthorn strainer (the one you'll find behind most professional bars) has a spring around the perimeter, and the julep strainer, which looks like a short-handled version of a cooking skimmer or strainer. Both are fine—the Hawthorn is the better choice for the metal part, while the julep is preferable for the glass (with the bowl-shaped side forming a small bucket to hold the ice and other solids). It's best to strain by pouring down the side of the glass, to avoid spilling, and it's a good show to pour in a circle and then to pull the shaker away from the glass for a final flourish. If you're straining a drink that has bits of muddled fruit and herbs in it, strain from the metal portion of the Boston shaker, then double-strain through the julep strainer held over the top of the serving glass. Indeed, sometimes a third strainer is needed, because with today's culinary style of cocktail recipes, all kinds of berries and spices are ending up in the shaker. For these fine bits, strain through a tea strainer held over the glass; the V-shaped tea strainers are preferred for this operation, since they direct the flow of liquid directly into the glass.

SHAKEN VERSUS STIRRED

When do you shake, and when do you stir? The answer is that you shake when the finished cocktail would benefit from the resulting effervescence. This is most true for sour or fruity drinks, where you want to tone down the sweetness by filling your mouth with millions of little air bubbles to go along with the sugar. On the other hand, you want to stir those cocktails that are pure spirit, with no juice, such as the martini and the Manhattan. The texture and the weight of the liquid are paramount—you want it to be cold, heavy, and silky, which is what you get from stirring, not frothy, light, and effervescent, which is what shaking will get you. When you hold up a martini, you want to see straight through it; when you take a sip of a margarita or a daiquiri, you want it to feel light and bubbly. That's the difference between stirred and shaken.

And there's also in-between: For a Bloody Mary, stirring wouldn't suffice, but shaking would break down the integrity of the tomato juice, creating a foamy liquid with no weight, a very unsatisfying drink. So here you want to employ what's probably the oldest drink-mixing technique, rolling: You pour the ingredients back and forth from one container to another until well mixed.

JIGGERS AND BAR SPOONS







PEELER







Jiggers are the little measuring devices, with two different-sized cups on either side, which are essential for getting the proper proportions. If you have two jiggers—one of $\frac{3}{4}$ ounce over $\frac{1}{2}$ ounce, the other $\frac{1}{2}$ ounce over 1—you're covered on 90 percent of the measurements you'll need to make to mix cocktails. And bar spoons should take care of the other 10 percent of the

measures: When you fill the common twisted-handle spoon twice, you have ¼ ounce (common conversion factors for the bar).

KNIVES AND OTHER SHARP THINGS

You'll need an 8-or 10-inch chef's knife for cutting pineapple and other larger fruits, but otherwise a 4-inch paring knife should serve nearly all of your garnishing needs. The exception is for cutting the horse's neck garnish, for which you should really have a zester (also called a *channel knife*); this will also make quick work of cutting citrus peels. I have a small wood-handled channel knife that I purchased from barproducts.com whose blade cuts a bit deeper than the average channel knife, creating a spiral peel with more substance that holds together well. You can also use a vegetable peeler for extracting a wide but thin citrus peel without any pith (I have an OXO model that does a good job of this) as well as for plain old peeling. If you're doing a lot of slicing and peeling but don't have a lot of confidence in your knife skills, cut-resistant gloves might be a good idea. And I often use a grater for grating the peel of citrus (particularly limes) and spices as a dusting over the top of a drink: A flat grater with a little handle is good for citrus and even horseradish, and a tiny little rasp is perfect for nutmeg, and it is meant to live in the jar with the whole nutmegs.

MUDDLERS

Muddlers are a crucial tool for the contemporary bar, to release the flavors of fresh fruit and herbs; I like the Mister Mojito brand or the Pug Muddlers from Chris Gallagher (see Resources). The muddler should be made of hardwood and should not be varnished in any fashion (the varnish eventually comes off—into your drinks). In a pinch you can use a wooden cooking spoon, preferably a very thick one, or a pestle can also suffice. I think you should have two or three muddlers on hand because more and more cocktail parties are hands-on affairs rather than the passive chitchat sessions they used to be.

JUICERS

A lot of electric options are available for jucing and they certainly have their uses, especially if you're going to get involved with fresh vegetable juices or tropical fruit juices (papaya and mango, for example). But for run-of-the-mill citrus in reasonable quantities, hand juicers do the trick just fine, and they won't cost a fortune or dominate your counter space.

OTHER HANDY TOOLS

I have several tools I use only seasonally or occasionally when a recipe requires. They are not critical for everyday preparations, but I am glad to have them when the occasion arises. When summer rolls around, I give my cherry pitter a workout for Cherry Caipiroskas and other muddled drinks with cherry flavors. Tongs are a welcome tool when adding ice cubes or olives to a cocktail. And when I clean up a pineapple for display on my tiki bar setup, a pair of kitchen shears is indispensable; shears also come in handy when cutting lemon and orange peels to size and shape for fancy twists. A small funnel for filling decorative bottles with homemade syrups is much better than trying to hit a ½-inch-wide hole at the top of a bottle with a ½-inch stream of liquid. And, finally, I use a strawberry huller to avoid cutting away the whole top of the strawberry when I remove the green tops.

NOTE

Measures for the Bar

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1 dash = 6 drops

1 teaspoon = 1 bar spoon = 12 dashes = ½ ounce

1 splash = ½ ounce

2 teaspoons = 2 bar spoons = ¼ ounce

3 teaspoons = 3 bar spoons = ½ ounce = 1 tablespoon

2 tablespoons = 1 ounce = ½ cup = 1 pony = 3 centiliters

1 shot = 1½ ounces

2 ounces = ¼ cup

1 cup = 8 ounces = ½ pint = ¼ quart

1 pint = 2 cups = 16 ounces = 1 mixing glass

1 quart = 2 pints = 4 cups = 32 ounces

1 wine bottle = 750 milliliters = 25.4 ounces = a fifth (which means ½ gallon)

½ bottle = 375 milliliters = 12.7 ounces

1 split = 187 milliliters = 6.4 ounces
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RESOURCES

INDUSTRY NEWS, INFORMATIONAL WEBSITES, AND INSTRUCTIONS

WWW.ALCOHOLREVIEWS.COM

Online monthly beer, wine, spirits, and cocktails magazine.

WWW.ARDENTSPIRITS.COM

Gary Regan's e-mail newsletter, entertaining and informative, reaches more than 7,000 consumers, bartenders, and industry professionals worldwide. Gary also offers a Bartender Database that puts liquor companies and restaurants in touch with professional bartenders all over the globe. To subscribe contact: gary@ardentspirits.com.

WWW.BEVERAGEALCOHOLRESOURCE.COM

A series of comprehensive spirits and mixology training programs designed to provide a complete education in spirts and mixology. Contact: kingcocktail@aol.com.

BURTON AND REA (BAR)

John Burton and Brian Rea's bimonthly newsletter featuring marketing trends, recipes, liquor laws, product review, bar management, and the history of the beverage business. To subscribe contact: johncburton@msn.com or barguru@aol.com.

WWW.CANTILEVERBARS.COM

This amazing cantilevered sink handles waste of all kind and never clogs or overflows.

WWW.COCKTAIL.COM

Martin Doudoroff and Ted Haigh's cocktail database is a great source for recipes and spirits information.

WWW.DRINKBOY.COM

Robert Hess's mixology-dedicated chat room was the first of its kind and remains the most popular mixologist website for exchanging information and ideas. Hess also offers a product guide, classic cocktail recipes, tools, and articles.

WWW.EXTREMEBARTENDING.COM

For videos, information, and competitions in flair bartending.

WWW.KINGCOCKTAIL.COM

Dale DeGroff presents award-winning cocktail recipes, information on bar training courses and events, and a mixology instructional DVD: *Making Great Cocktails*.

WWW.MISSCHARMING.COM

Extensive bartending information and bar novelty items.

WWW.THEMODERNMIXOLOGIST.COM

Tony Abou-Ganim's bartending website. *Modern Mixology: Making Great Cocktails at Home with Tony Abou-Ganim,* an instructional video, is available from various sources.

WWW.SMALLSCREENNETWORK.COM

"The Cocktail Spirit with Robert Hess" podcast. Cocktail videos with technique and recipe information.

WWW.SPIRITJOURNAL.COM

Paul Pacult's quarterly newsletter rating spirits, wine, and beer.

MUSEUMS

MUSEUM OF THE AMERICAN COCKTAIL (WWW.MUSEUMOFTHEAMERICANCOCKTAIL.ORG)

A nonprofit organization founded by a group of renowned mixologists, spirits experts, and food and drink writers for the purpose of advocating education in mixology and preserving the rich history of the cocktail. Its unique exhibit, designed by Ted Haigh and located at the Riverwalk Mall in New Orleans, celebrates two hundred years of the cocktail and includes Prohibition-era literature and music; vintage cocktail shakers, glassware, tools, and gadgets; memorabilia; and photographs from the collections of the founders.

VIRTUAL ABSINTHE MUSEUM (WWW.OXYGENEE.COM)

The premier absinthe resource on the Net, with history, art and antiques, distillation, drinking ritual, comprehensive absinthe FAQ, and absinthe collectors' forum.

SOUTHERN FOOD AND BEVERAGE MUSEUM (WWW.SOUTHERNFOOD.ORG)

A nonprofit organization based in New Orleans, dedicated to the discovery, understanding, and celebration of the culture of food and drink in the South. Located at the Riverwalk Mall in New Orleans.

SOUTHERN FOODWAYS ALLIANCE

An institute headquartered at the University of Mississippi in Oxford, Mississippi, that documents and celebrates the diverse food cultures of the American South.

PROFESSIONAL ASSOCIATIONS

BEVERAGE ALCOHOL RESOURCE (WWW.BEVERAGEALCOHOLRESOURCE.COM)

A series of comprehensive spirits and mixology training programs designed to provide a complete education in spirts and mixology.

U.S. BARTENDERS GUILD (WWW.USBG.ORG)

The USBG works to enhance the prestige and status of the professional bartender, and to improve the image of the beverage industry.

GENERAL BAR SUPPLIES, GLASSWARE, AND BAR DESIGNS

WWW.BARPRODUCTS.COM

Wonderful resource for all bar tools at great prices.

WWW.BARWORKS.COM

Bartending products and supplies for bar owners and flair bartenders.

WWW.CANTILEVERBARS.COM

Calabrese sinks are available as a stand-alone unit, or as part of Cantilever bars. Contact: kingcocktail@aol.com

WWW.CORRECTPRODUCTS.COM

Full line of bar tools and other cocktail essentials for wholesale purchases.

WWW.ISINORTHAMERICA.COM

iSi products, Thermo cream canisters, and soda siphons for foam (espuma) preparations. Call 800-447-2426 for iSi North America Inc.

WWW.KOLD-DRAFT.COM

Manufacturer of ice machines that produce cold dense ice cubes in three sizes. Call 800-840-9577.

WWW.MINNERS.COM

Kevin McGrinder's Manhattan showroom for all types of bar glassware.

WWW.ULTIMATEBARCHEF.COM

Top-quality products including premium spirits, mixers, garnishes, bar tools, glassware, and services.

NOVELTY AND HARD-TO-FIND ITEMS

Corkscrews and wine accessories: www.FinelyCorked.com.

Lewis Ice Bag: www.beveragefactory.com.

Mini martini glasses: www.4yourparty.com or 877-228-3701.

Moscow Mule copper mugs: Bridge Kitchenware (212-688-4220 or www.bridgekitchenware.com).

Muddlers: Excellent quality muddlers can be purchased online from www.themodernmixologist.com or JCGallagher08@hotmail.com or www.mistermojito.com.

Silver and gold edible flecks: www.easyleafproducts.com or lynnneuberg@nnigroup.com or 800-569-5323.

Speed pourers: The type you'll find in most bars are 285-50; the one with the wider cork is a 285-60. Both available at www.evo-lution.org.

Tiki bar, palapa kit, and palm thatch: Bikini Tiki Bar Factory; cigar gifts and accessories: www.MensGifts4Less.com.

FOODS

Frozen fruit purées: Perfect Purée of Napa Valley (www.perfectpuree.com) offers a line of allnatural frozen fruit purées through their website to consumers in the United States, Canada, and Mexico.

Fruit and spice syrups: Sonoma Syrups Co. (www.sonomasyrup.com or karincampion@sbcglobal.net) for fruit and spice syrups and extracts for food and cocktail preparation.

Demerara sugar: The Gilway Company Ltd. (17 Arcadian Avenue, Paramus, NJ 07652, mail@thegilwaycompany.com).

Depaz cane syrup: Imported from Martinique, this nonalcoholic, pure Depaz cane syrup contains only two ingredients: cane sugar and filtered water. Available from dozens of online sources.

Cocktail cherries: Luxardo cherries are distributed by Preiss Imports, available through their website www.preissimports.com.

Premium cocktail olives: Dacosta (contact Valerie Oldham at 856-854-6060, or Voldham@ChaseSalesCo.com).

Pickled vegetables: Metzger Specialty Brands (212-957-0055) for Tillen Farms' exceptional range of perfectly pickled vegetables grown in Washington State.

Ginger beer: www.ajstephans.com.

Peychaud's Bitters and Gary Regan's Orange Bitters #6: www.BuffaloTrace.com.

Fee Brothers Bitters: An extensive line of bitters and other cocktail condiments is available at www.FeeBrothers.com.

Stirrings cocktail ingredients: Made from all fresh and natural ingredients; available at www.stirrings.com.

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INDEX

absinthe and substitutes; foam Absinthe Drip **Adonis Cocktail** agave syrup ale: in Friar Briar's Sack Posset; in Royal Posset Alexander Alexander Frappé Alexandra Special amaretto, in London Iced Tea Amaretto di Saronno, in Italian egg cream American Beauty Cocktail **Americano** Americano Highball Anchor Distillery's Hotaling's Whiskey añejo rum: in Bahama Mama; in Donn Beach's Mai Tai; in Flamingo; in Golden Girl; in Mai Tai; in Trader Vic's Navy Grog Angostura bitters anisette Aperol, in Cuzco applejack; in Jack Rose; in the original Pink Lady; -pomegranate foam apple schnapps, in Dubonnet Kiss Appleton white rum, in Sevilla apricot liqueur; in Coctel Algeria aquavit, in Danish Mary Arancio Americano Armstrong, Kevin

Asayla whiskey, in The Compass Club

Aviation

Bacardi rum; cocktail; in Golden Girl; in Pisco Bell-Ringer; in Prestige Cocktail; in Trader Vic's Navy Grog

Bahama Mama

Baileys Irish Cream: in B-52; in Mudslide

Banshee

Bar Sol Pisco: in Bell-Ringer; in Coctel Algeria; in Cuzco; in Pisco Punch; in Pisco Sour; in Punch Royale

Baum, Joseph

Bay Breeze

Beach, Donn

Beach, Phoebe

Bee's Kiss

Bee's Knees

Bellini

Benedictine; in Between the Sheets; in Bobby Burns; in Bull's Manhattan; foam; in Friar Briar's Sack Posset; in Golden Age Pousse Cafés; in Kentucky Colonel; in Singapore sling

Bergeron, Victor (Trader Vic)

Berns, Charles E.

Between the Sheets

Big Spender

Bijou

bitters

Black and Tan

Black Currant Toddy

Black Rose

Black Russian

Black Velvet

Blanc Cassis

Blood and Sand

Bloody Bull

Bloody Caesar Bloody Maria Bloody Mary Blue Blazer **Bobby Burns Bosom Caresser** bourbon; in Black Rose; bonded; bonded, in Mint Julep; in Collins; in eggnog; in General Harrison's Egg Nogg; in Horse's Neck; in Kentucky Colonel; in Manhattan East; in Millionaire's Manhattan; in Old-Fashioned; -port punch; in Presbyterian; in sours; in Taylor Made; in Toddy; in Tropical Itch; in Whiskey Smash Bradsell, Dick brandy: in Alexander; in Alexandra Special; in American Beauty Cocktail; in Bosom Caresser; in Chocolate Punch; in Fog Cutter; in Golden Age Pousse Cafés; in Keoke coffee; in Pousse Café; in Scorpion Punch; see also cherry brandy; Spanish brandy **Brandy Milk Punch Bronx Cocktail** Brugal rum: in Fog Cutter; in Scorpion Punch **Buck's Fizz** Buhen, Ray **Bull's Blood Bull Shot Bull's Manhattan** Butt, Robert C. (Rosebud) Byron, O. H. cachaça, in Caipirinha The Cadillac Caipirinha Caipiroska, Ginger-Lychee California gimlet

Campari; in Americano Highball; in Arancio Americano; in Negroni; in Old Flame

Calypso coffee

Campari, Gaspare

Cape Codder

Cat's Eye

Chai Toddy

Chambord; in French martini

Champagne; in Big Spender; in Black Velvet; in Buck's Fizz; Cobbler; Cocktail; in French 75; in Full Monte; in Kir Imperiale; in Kir Royale; in Match Spring Punch; in mimosa; Pick-Me-Up; in Pisco Punch Royale

Chartreuse; in Bijou; in Golden Age Pousse Café

Chell, Walter

cherry brandy, in President's coffee

cherry liqueur, see Luxardo Maraschino liqueur; Peter Heering Cherry Heering

Chiaro di Luna

Chocolate Punch

chocolate rim

cinnamon syrup

Cipriani, Giuseppe

Claret and Lavender Lemonade

claret lemonade

Clicquot, Madame

Clover Club

Clover Leaf

Coca-Cola

coconut rum: in Bahama Mama; in Goombay Smash

Coctel Algeria

Coffee Cocktail

coffee cocktails

Coffee Royal

cognac: in Between the Sheets; in Brandy Milk Punch; in Champagne Cocktail; in Coffee Cocktail; in Coffee Royal; in East India Cocktail; in French 75; in Millennium Cocktail; in Ritz Cocktail; in Sidecar; in Twentieth-Century East India Cocktail; *see also* VS cognac

Cointreau; in Between the Sheets; in The Cadillac; in Coctel Algeria; in Cosmopolitan; in Donn

Beach's Mai Tai; in Garnet; in Legends Cocktail; in margaritas; in mimosa; in Old Flame; in Orange Blossom; in Ritz Cocktail; in Sidecar; in Singapore sling; in Stork Club Cocktail; in White Lady

Collins

Collins, John

Colony Cocktail

The Compass Club

Cook, Cheryl

Copa Verde

Cosmopolitan

Craddock, Harry

crème de banane, in Banshee

crème de cacao: in Banshee; in Chocolate Punch; in Golden Cadillac; in Grasshopper; in Italian egg cream; in Pousse Café; in Smith and Curran

crème de cassis: in Kir; in Match Spring Punch; in Ruby Partida

crème de menthe: in American Beauty Cocktail; in Grasshopper; in Pousse Café; in Stinger; in White Spider

crème liqueur

Crown Royal, in Royal Gingersnap

Cuba Libre

curaçao; in Golden Age Pousse Café; in Pousse Café; see also orange curaçao

Cuzco

Cynar; in Pimm's Italiano

daiquiri

Dale's Hemingway daiquiri

Dale's Sazerac

Danish Mary

Dark and Stormy

Demerara rum; in Trader Vic's Navy Grog; in Zombie

Demerara sugar

dirty martini

Domaine de Canton: in Ginger-Lemonade Highball; in Manhattan East; in Royal Gingersnap Donn Beach's Mai Tai Donn's Mix #1 Don the Beachcomber Dry Rob Roy **Dubonnet Cocktail Dubonnet Kiss Duffy, Patrick Gavin** East India Cocktail eggnog; simplified eggs El Presidente Embury, David Ensslin, Hugo Falernum-spice foam Fancy Gin Cocktail Finca Vigía fino sherry; in Adonis; in Flame of Love; in Sevilla **Fitzgerald** Flame of Love Flamingo Flip foam; absinthe; applejack-pomegranate; Falernum-spice; pineapple-spice **Fog Cutter** Framboise: in Kir Imperiale; in Match Spring Punch French 75 French dry vermouth; in Adonis; in American Beauty Cocktail; in Bacardi cocktail, Ritz version; in Bijou, Ritz version; in Bronx Cocktail; in Bull's Manhattan; in El Presidente; in martinis; in Satan's Whiskers French martini

Friar Briar's Sack Posset **Full Monte** Galliano; in Golden Cadillac; in Harvey Wallbanger; in Hurricane; in International Stinger; in The **Italian Kiss** Garnet garnishes General Harrison's Egg Nogg Gibson gimlet gin; in Alexander; in Aviation; in Bee's Knees; in Bijou, Ritz version; in Bronx Cocktail; in Buck's Fizz; in Clover Club; in Fitzgerald; in Fog Cutter; in French 75; in Full Monte; in Garnet; in gimlet; in London Iced Tea; in Long Island Iced Tea; in Martinez; in martinis; in Monkey Gland; in Negroni; in Old Flame; in Orange Blossom; in Pimm's Cup; in Pink Lady; in Royal Hawaiian; in Satan's Whiskers; in Scorpion Punch; in sling; in Stork Club Cocktail; in Vesper; vodka vs.; in White Lady; see also Hendrick's gin; London dry gin; Plymouth gin Gin Fizz ginger ale Ginger-Lemonade Highball Ginger-Lychee Caipiroska ginger syrup **Gin Rickey** glasses; chocolate rim for; frosted with sugar; salting of; for sours Golden Cadillac Golden Fizz Golden Girl Goombay Smash Gosling's dark rum: in Dark and Stormy; in Goombay Smash; in Piña Colada Gran Centenario tequila; in Big Spender; in Cat's Eye; in Copa Verde

Grand Marnier; in B-52; in The Cadillac; in The Millionaire; in Millionaire's Manhattan; in Satan's

Whiskers

grapefruit, marsh

Grapefruit Julep grappa, in mango mimosa Grasshopper **Green Dream** grenadine Greyhound grog Guinness stout, in Black Velvet Haigh, Ted (Dr. Cocktail) Harry Johnson's Claret Lemonade Harvey Wallbanger Hendrick's gin; in Black Currant Toddy; in Pink Lady; in Strawberry Jive Herbsaint: as absinthe substitute; in Lazone's martini Hewes, Jim Hewett, Mike **Holiday Compound Butter** honey syrup Horse's Neck horse's neck lemon peel Hot Buttered Rum Hurricane Hussion, Tom ice, proper crushed or powdered **International Stinger** Irish coffee

Italian sweet vermouth; in Americano Highball; in Arancio Americano; in Bijou; in Bobby Burns; in Bronx Cocktail; in Manhattan; in Martinez; in Negroni; in Rob Roy; in Satan's Whiskers

Jack Daniel's, in Bull's Manhattan

Italian egg cream

Jack Rose Jamaican coffee Jeveons, Sam jiggers and bar spoons John Collins John D. Taylor's Velvet Falernum: in Black Currant Toddy; in Donn Beach's Mai Tai; in Perfect Passion; in Pisco Punch Royale; in Planter's Punch; in Prestige Cocktail; in Taylor Made; in Trader Vic's Navy Grog; in Velvet Fog; in Zombie Johnson, Harry juicers juice vs. garnish Kahlúa: in B-52; in Black Russian; in coffee cocktails; in Mudslide; in Scorpion Stinger; in White Russian **Kentucky Colonel** Keoke coffee Kir knives Kriendler, Jack Lazone's martini Legends Cocktail lemonade: claret; fresh, Pimm's Cup; recipe for Lemonade-Ginger Highball Lemon Hart 80-proof rum, in Tropical Itch Leonard's Iced Tea Lewis, Alan Lillet; in Vesper Lime in De Coconut Liqueur Créole, in Big Spender

London dry gin: in Collins; in dry martini; in Dubonnet Cocktail; in Rickey

London Iced Tea

Long Island Iced Tea

Loret de Mola, Diego

Luxardo Maraschino liqueur: in Aviation; in Champagne Cobbler; in Dale's Hemingway daiquiri; in Full Monte; in Pousse Café; in Ritz Cocktail; in sangria; in Strawberry Nirvana; in yuzu gimlet

Lychee-Ginger Caipiroska

Lychee-Strawberry Marinade

MacElhone, Harry

McGarry (bartender)

Madison Avenue

Madras

Mai Tai

mango for muddling

Mango Mama

mango mimosa

Manhattan

Manhattan Club

Manhattan East

maraschino liqueur and cherries; see also Luxardo Maraschino liqueur

margarita; frozen; other variations for

Marie Brizard anisette; in Alexandra Special

Marrero, Ramon

Martin, John

Martinez

Martini & Rossi; in Arancio Americano; in Old Flame; in Prestige Cocktail

martinis; dry; French

Match Spring Punch

Matusalem rum; añejo, in Donn Beach's Mai Tai

measures for the bar

Meier, Frank

Metaxa, in International Stinger

Metropolitan Mexican coffee mezcal, in Scorpion Stinger Millennium Cocktail The Millionaire Millionaire's Manhattan mimosa mint julep mojito Monkey Gland Moris, Victor **Morning Glory Fizz** Moscow Mule muddlers, muddling; pieces for Mudslide Myer's dark rum; in Bahama Mama; in Dark and Stormy; in Donn Beach's Mai Tai; in Hurricane; in Piña Colada; in Planter's Punch; in Trader Vic's Navy Grog Negroni New Orleans or Ramos Fizz Nichol, Duncan nutmeg O'Brien, Pat Old-Fashioned Old Flame Old Potrero Hotaling's Whiskey, in Stone Fence olives onions, cocktail orange bitters; foam Orange Blossom orange curaçao: in Bijou, Ritz version; in Bull's Blood; in El Presidente; in Mai Tai; in Millennium

```
Cocktail; in Planter's Punch; Port Cobbler; in Tropical Itch; in Twentieth-Century East India
  Cocktail; in Whiskey Smash
orange peel, flamed
orgeat
Painkiller
Papa Doble
peach liqueur, in Bellini
peach purée
Perfect Passion
Perfect Rob Roy
Pero Frizzante
Peter Heering Cherry Heering; in Blood and Sand; in Singapore sling
Petiot, M. Fernand (Pete)
Peychaud's bitters
Pimm, James
Pimm's Cup; fresh lemonade
Pimm's Italiano
Piña Colada
pineapple-spice foam
pineapple syrup
Pink Lady
pisco; see also Bar Sol Pisco
Pisco Bell-Ringer
pisco punch
Pisco Punch Royale
Pisco Sour
Planter's Punch
Plymouth gin; in Bijou; in Strawberry Nirvana; in yuzu gimlet
pomegranate-applejack foam
port: in Chocolate Punch; see also ruby port; tawny port
```

Pousse Café

Presbyterian

President's coffee

Prestige Cocktail

Preti, Gilberto

prosecco; in Arancio Americano; in Bellini; in Chiaro di Luna; in Italian egg cream; in mango mimosa; in Pero Frizzante; in Sgroppino al Limone

Pusser's Navy Rum: in grog; in Painkiller

Rainbow Punch

Ramos, Henry C.

Ramos or New Orleans Fizz

raspberry liqueur, see Chambord; Framboise

Reiner, Julie

Ribalaigua, Constantino

Ritz Cocktail

Rob Roy

rolling

rosé sangria

Rose's lime juice

Royal Gingersnap

Royal Hawaiian

Royal Posset

Ruby Partida

ruby port: in American Beauty Cocktail; Cobbler; in Coffee Cocktail; -whiskey punch

Ruiz, Pepe

rum; in Bull's Blood; in Calypso coffee; in Cuba Libre; in Full Monte; in Jamaican coffee; in London Iced Tea; in Long Island Iced Tea; in Shore Breeze; in Stone Wall; *see also* añejo rum; Brugal rum; coconut rum; Demerara rum; Pusser's Navy Rum

rum, dark: in Dark and Stormy; in eggnog; in Friar Briar's Sack Posset; in Hot Buttered Rum; in Toddy; see also Gosling's dark rum; Myer's dark rum

rum, light or white: in Bahama Mama; in daiquiri; in Dale's Hemingway daiquiri; in El Presidente; in Hot Buttered Rum; in Hurricane; in mojito; in Papa Doble; in Piña Colada; in

```
Planter's Punch; see also Appleton white rum; Bacardi rum
rum, spiced: in Chai Toddy; in Hot Buttered Rum
rum agricole; in Bee's Kiss
rye whiskey; in Dale's Sazerac; in Sazerac; in Stone Fence; in Toddy; in Ward Eight; in Whiskey
  Smash
sake: in Green Dream; in Manhattan East
Salty Dog
sangria
Santiago, Dick
Satan's Whiskers
Saunders, Audrey
Sazerac
Schmidt, William
Scorpion Punch
Scorpion Stinger
scotch: in Blood and Sand; in Blue Blazer; in Bobby Burns; in Morning Glory Fizz; in Perfect Rob
  Roy; in Rob Roy
screwdriver
Sea Breeze
Sevilla
Sgroppino al Limone
shaken vs. stirred
shakers and strainers, cocktail
sherry: in Flip; see also fino sherry
Shore Breeze
Sidecar
Silver Fizz
simple syrup
Singapore sling
sling
Smirnoff, story of
```

```
Smith and Curran
Solon, Johnny
sours
Southern Comfort: in Colony Cocktail; in Lazone's martini
Southside
Spanish brandy: in Bull's Blood; in sangria; in Spanish coffee
Spanish coffee
sparkling wine; in Kir Royale; in Pisco Punch Royale; sangria; see also prosecco
Spence (Hotel Bel Air senior bartender)
spirits, flavored
sprigs
Stinger
Stone Fence
Stone Pole
Stone Wall
Stork Club Cocktail
Strawberry Jive
Strawberry-Lychee Marinade
strawberry margarita; frozen
Strawberry Nirvana
sweetness
tawny port, in Golden Girl
Taylor Made
tequila; in Bloody Maria; in Full Monte; in Long Island Iced Tea; in margaritas; in Mexican coffee;
  in The Millionaire; see also Gran Centenario tequila
Tequila Sunrise
Thomas, Jerry
Tia Maria, in coffee cocktails
toasting
toddy
Tom Collins
```

tools

Trader Vic's; Navy Grog

triple sec; in Goombay Smash; in Long Island Iced Tea; in Pousse Café; in sangria

triple syrup

Tropical Itch

Twentieth-Century East India Cocktail

twists

Valencia

Velvet Falernum; -spice foam; see also John D. Taylor's Velvet Falernum

Velvet Fog

vermouth; in Adonis; in Dry Robb Roy; in original Manhattans; in Perfect Rob Roy; in sling; *see also* French dry vermouth; Italian sweet vermouth; Martini & Rossi

Vernon, Edward (Old Grogram)

Vesper

Virgin Royal Hawaiian

vodka; in Bay Breeze; in Black Russian; in Bloody Bull; in Bloody Mary; in Bull Shot; in Cape Codder; in Collins; in Colony Cocktail; in Cosmopolitan; Espresso; in Flame of Love; in Friar Briar's Sack Posset; in Full Monte; in gimlet; in Ginger-Lemonade Highball; in Ginger-Lychee Caipiroska; gin vs.; in Grapefruit Julep; in Green Dream; in Greyhound; in Harvey Wallbanger; in The Italian Kiss; in Legends Cocktail; in Lime in De Coconut; in Long Island Iced Tea; in Madras; in Mango Mama; in martinis; in Match Spring Punch; in Metropolitan; in Moscow Mule; in Mudslide; in Perfect Passion; in Salty Dog; in screwdriver; in Sea Breeze; in Sgroppino al Limone; in Stone Pole; in Velvet Fog; in Vesper; in White Russian; in White Spider

VS cognac: in Alexander; in Champagne Pick-Me-Up; in Dale's Sazerac; in Stinger

Ward Eight

water

wedges

Weisman, Craig

whiskey; in Irish Coffee; in Manhattan; in original Manhattans; in Presbyterian; in sours; *see also* bourbon; Jack Daniel's; rye whiskey; scotch

Whiskey Smash

White Lady

White Russian

White Spider

wine; *see also* Champagne; port; prosecco; rosé sangria; sparkling wine; vermouth wine, red: in claret lemonade; in Harry Johnson's Claret Lemonade; Spanish, in sangria wine, white, in Kir; sangria; in Scorpion Punch

Woelke, Eddie

Wondrich, David

yuzu gimlet

Zombie