Got Rum?

SEPTEMBER 2021 FROM THE GRASS TO YOUR GLASS, SINCE 2001!



COOKING WITH RUM - ANGEL'S SHARE - CIGAR & RUM **MUSE OF MIXOLOGY - RUM HISTORIAN RUM IN THE NEWS - SUGARCANE SPECIAL** THE RUM UNIVERSITY - RUM ASTROLOGY **EXCLUSIVE INTERVIEW**



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FRONT COVER: Rum Old Fashioned
INSIDE SPREAD: A Rum Oasis

FROM THE EDITOR

September

September's name comes from the Latin *septem*, which means seventh, as it originally was the seventh month of the early Roman calendar. We've kept the name even though additional months were added, causing the seventh to be the ninth.

In modern times, the month of September has inspired writers and artists, such as English poet Mary Howitt (most famous for her poem "The Spider and the Fly"), who wrote that:

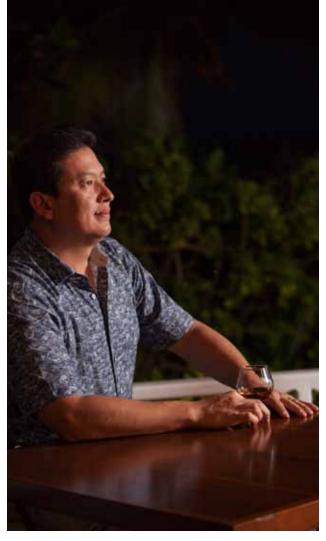
"There are flowers enough in the summertime,

More flowers than I can remember-But none with the purple, gold, and red That dye the flowers of September!"

In the alcohol beverage industry, Septemer is the last "sane" month of the year, as we approach the adrenaline-rush of OND (October, November and December) when most companies go from red to black in terms of finances.

In the sugar industry (in our part of the world), September is usually the last month when maintenance can be wrapped up at the sugar mills, before the cane harvest season begins. Once the trucks carrying cane begin showing up at the mills, those operations must continue 24/7 until the end of the harvest, so the equipment must be prepared for the marathon pace!

For the past few years, "Got Rum?" has devoted a section of the September issue of the magazine to highlight the importance of sugarcane farming, harvest, milling and refining. This



month is no different, but the scope is much more focused: we are putting the spotlight on the Louisiana sugarcane industry, which you'll find on pages 34-43. Please pay attention to the number of people involved, as well as, the number of mills in operation over the years, which shows the crisis affecting this critical industry. The world needs sugar refineries, but every year there are fewer. Let's protect this valuable industry, for us and for future generations.

To the spirit of the cane!

Vini

Luis Ayala, Editor and Publisher

Linked in

http://www.linkedin.com/in/rumconsultant

Do you want to learn more about rum but don't want to wait until the next issue of "Got Rum?"? Then join the "Rum Lovers Unite!" group on LinkedIn for updates, previews, Q&A and exclusive material.

THE ANGEL'S SHARE

by Paul Senft



My name is Paul Senft - Rum Reviewer, Tasting host, Judge and Writer. My exploration of Rums began by learning to craft Tiki cocktails for friends. I quickly learned that not all rums are created equally and that the uniqueness of the spirit can be as varied as the locales they are from. This inspired me to travel with my wife around the Caribbean, Central America, and United States visiting distilleries and learning about how each one creates their rums. I have also had the pleasure of learning from bartenders, brand ambassadors, and other enthusiasts from around the world; each one providing their own unique point of view, adding another chapter to the modern story of

The desire to share this information led me to create www.RumJourney.com where I share my experiences and reviews in the hopes that I would inspire others in their own explorations. It is my wish in the pages of "Got Rum?" to be your host and provide you with my impressions of rums available in the world market. Hopefully my tasting notes will inspire you to try the rums and make your own opinions. The world is full of good rums and the journey is always best experienced with others.

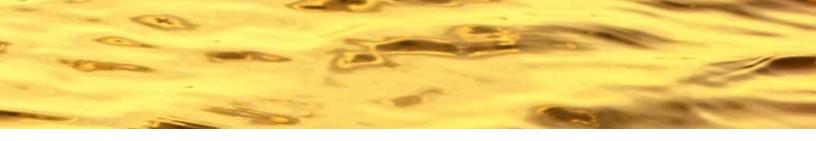
Cheers!

Hamilton Beachbum Berry's Zombie Rum

2021 has been an interesting year for rum products with supply chain issues and intermittent releases. In July Ed Hamilton announced that he was releasing a new product that he had created in partnership with author/historian Jeff "Beachbum" Berry of Latitude 29. The story goes that Ed was visiting Latitude 29 in 2019 and asked the question "what kind of rum should he make next?" This led to a discussion about classic Tiki cocktails, extinct rums, and the limitations of products currently available in the market. One particular recipe near and dear to Jeff Berry's heart is the Zombie cocktail which he successfully deciphered in 2005. The problem the original 1934 Zombie recipe called for 1 1/2 oz. Puerto Rican rum, 1 1/2 oz. Jamaican rum and 1 oz. Demerara 151 and nothing currently coming out of either Jamaica or Puerto Rico were a match for the rums used in the original cocktail. "What if they created a rum blend that did not involve a bartender using three different bottles?" This led Ed and Jeff on a two year research and development odyssey to get as close to the original flavor profile as possible. Finally, they hit upon the right combination of rums to create the flavor profile. Using a three-year-old rum from Trinidad as a replacement for the "Puerto" Rican" component, overproof Demerara rum from Guyana, and rum from Jamaica to create a 118 proof product that is only sold in 1 liter bottles.

Appearance

The rum has a dark amber color in the bottle and lightens slightly in the glass taking on a copper hue. Agitating the liquid causes a thick band to form that drops a wave of fast moving legs and then a secondary wave of much slower thicker legs. The band itself dissipates as the slower legs meander down the glass leaving a ring of beads around the glass.



Nose

Pouring the rum in the glass, the demerara rum perfumes the air with its smoky charred oak, sweet molasses and caramel aroma. As the rum settles, I detect orange zest, acidic lime, raisins, an interesting array of stone fruit- fresh peaches, cherry, plum, and nectarine giving way to slightly spicy bread pudding punctuating the experience.

Palate

The first sip truly fires up the palate with a swirl of alcohol, Crème Brule, and charred wood. Subsequent sips reveal that the stone fruits from the aroma take the high notes, as citrus lime and orange zest ride the midline, while the earthy char and funky wood, copper, and spice notes -cinnamon, cardamom, allspice, cooked banana notes form the low notes. These flavors dance and merge in a long lightly acidic cherry sweet finish.

Review

When hunting down a bottle of this rum blend, I had the predisposition that it was going to be good in a cocktail. My confidence was driven by the fact Ed Hamilton and Jeff Berry would not work so long on a rum blend and put out a disappointing product. By design it was created for cocktails, but would it be good to sip neat? While I enjoy the intricacies of the flavor profile discovered over a few tasting sessions, the 118-proof rum can and will easily overwhelm the palate. So, if you are so inclined to enjoy a dram, handle it with care and enjoy the rum while taking small sips. However, as I mentioned this rum was created specifically for the Zombie Cocktail and after trying it in three different drinks, I can say it is quite versatile and exactly what I hoped for as an ingredient rum. The way it interacts with fruit juices it elevates a simple rum punch in surprising good ways. On the Beachbumberry.com website they recommend a few cocktails beyond the Zombie for imbibers. What I am curious to see is what new concoctions bartenders dream up with this rum. This will be a staple in the Hamilton rum line and overtime will be available at any store that offers Hamilton's products. It was nice to have a product live up to the hype and meet the expectations I had for it. This is a true rarity.



THE ANGEL'S SHARE

by Paul Senft

That Boutique-y Rum Company Signature Blend #1 Bright Grass

I have had several positive experiences with the Boutique-y Rum line and their willingness to experiment with different blends for their product line. The first in their signature blend series is entitled Bright Grass and is a blend of two unaged rums from the islands of Jamaica and Martinique blended to 42% ABV. I thought this was a pretty unique idea and curious to see if the concept met expectations.

Appearance

The 70 cl bottle is secured with a synthetic cork enclosed with a black security wrap. It is no surprise whatsoever that the liquid is crystal clear in the bottle and glass. The colorful labels provide the basic details about the product along with the unique artwork that one should expect from the Boutique-y Rum Company.

Swirling the liquid created a thin band that quickly thickened and dropped fast moving legs down the side of the glass. The speed in which the band and legs evaporated leaving beads of residue all over the glass was sort of impressive.

Nose

The aroma is a melody of cut fruit and vegetal funk. I discovered notes of fresh bananas, pink grapefruit, mown grass, tangerines, juicy pineapple, sea salt (seriously like standing on the beach with sea salt in the breeze), eucalyptus, escargot with black olives and sweet figs and pears.

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Palate

The first sip of the crisp rum delivered a swirl of vanilla, salt and a fruity ambrosia with marshmallows. Subsequent sips revealed a kick of ginger, apple sauce, cane, lemongrass, as well as black olives and mushrooms. As the rum begins to fade, a light mineral bitterness lingers on the tongue dancing with the sweet fruit in a long finish.

Review

I'm happy to report my curiosity and expectations were met. I was hoping for something that was messy, funky, with a challenging aroma and flavor profile. As a reviewer I live for rums like this as it took me quite some time to decipher what my nose and palate were communicating to me. The company recommends enjoying the rum in a daiquiri and who am I to disagree. These flavors certainly work well with a bit of lime, sugar and ice.

Currently all Boutique-y Rum Company products are available in the UK and Europe and I am hopeful they will eventually make their way over to North America. Every single product I have had from them to date has impressed me and that is truly saying something. I truly look forward to whatever one I get to try next. Cheers!





COOKING WITH RUM

by Chef Susan Whitley



Hello, my name is Susan Whitley, I am passionate about great foods and beverages. I love finding recipes that incorporate my favorite ingredients and sharing the results with my friends and family.

Through this monthly column I will do my best to inspire you to incorporate the **spirit of the tropics** into your everyday cooking!

Sue@gotrum.com

Baked Chicken and Rum

Ingredients:

- 4 Whole Chicken Breasts
- Salt and Pepper
- 1 tsp. Nutmeg
- ½ C. Butter, softened
- 10 Scallions, chopped
- ½ C. Celery, chopped
- ½ C. Green Peppers, chopped
- 2 Egg Yolks, slightly beaten
- 1 C. Light Cream
- 1 Tbsp. Rosemary
- 1 tsp. Thyme
- ½ C. Dark Rum, warmed

Directions:

Season chicken with salt and pepper to taste. Sprinkle with nutmeg. Spread with butter, then place in a shallow baking pan and bake uncovered at 325°F for 45 minutes. Remove from oven and sprinkle scallions, celery and green peppers. In a saucepan combine egg yolks, cream, rosemary and thyme. Cook over low heat, stirring constantly until mixture thickens. Pour mixture over chicken and return chicken to the oven and bake for 25 minutes more, or until tender. When ready to serve chicken, place chicken along with the sauce in a serving dish deep enough to hold sauce. Pour rum over chicken and ignite. Spoon sauce over chicken until flames die out and then serve.



Photo credit: www.cravinghomecooked.com

Spiced Rum Applesauce Cake

Ingredients:

- 1/3 C. Butter
- 1 C. Brown Sugar
- 2 Eggs
- 1 tsp. Cinnamon
- ½ tsp. Nutmeg
- ½ tsp. Salt

- 1 tsp. Baking Powder
- 2 C. Cake Flour
- ¾ C. Applesauce, warmed
- 1/4 C. Spiced Rum
- ½ C. Walnuts, chopped

Directions: Cream together butter and sugar then add the eggs and beat until fluffy. Sift all dry ingredients together and add to the batter mixture alternately with applesauce and rum. Fold in the walnuts. Bake in a square pan at 350°F for 40 minutes. Cool and ice with creamy cheese frosting (see below recipe).

Creamy Cheese Frosting

- 2 Egg Whites
- 1 ½ C. Sugar
- 1/3 C. Dark Rum
- 1-3 oz. Package of Cream Cheese

Directions: Combine egg whites, sugar and rum in top of double boiler. Beat 1 minute with rotary beater. Cook over boiling water, beating constantly until frosting forms peaks (about 7 minutes). Remove from heat. In a bowl, soften the cream cheese and then fold into frosting and blend thoroughly. Ready to apply to cake.



Photo credit: www.pinterest.com



American Oak: New vs. Used

Introduction

In our first 12-part series, published from January through December 2020, we explored the transformation of rum, while aging in an ex-whiskey barrel. We selected an ex-whiskey barrel for that initial series because the majority of the rum aged around the world employs this type of barrel. The reason for the popularity of this choice is the fact that whiskey producers are required to age their spirit in new oak barrels and, once emptied, they cannot re-fill the barrels, thus creating a surplus of barrels that many other spirits are happy to use in their aging programs.

During the course of the first series, we received a considerable number of inquiries, asking how the results presented would differ if we were using new barrels. This new 12-part series is devoted specifically to address this topic: we will be conducting the same type of research as we did previously, examining the month-to-month changes to the rum while it ages in a new barrel, but also presenting side-by-side comparisons to the corresponding results from the used barrels.

There are many different levels of heat treatment that can be applied to a new barrel. This series focuses exclusively on American Oak with a Char #1 (staves and heads), from Independent Stave Company/Missouri Cooperage. Future series will explore different Char and toast level combinations, as well as, barrels constructed using French Oak.

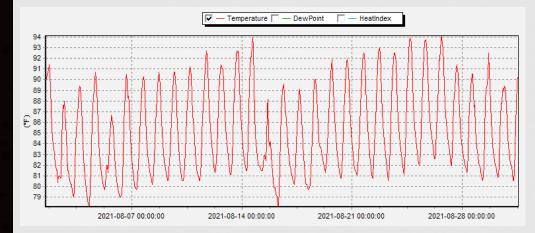


RUM Aging Science

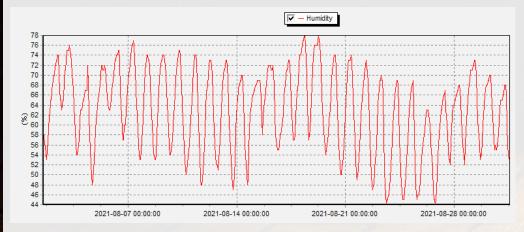
American Oak: New vs. Used

August's Weather

August was, on average, a very hot month. We experienced a spell of cooler weather mid-month, but the temperatures quickly soared back to "normal" levels afterward. The daily "low" temperatures have been inching their way up, with some days experiencing a low temperature of 82F (28C).



The lack of rain has resulted in a decrease in the relative humidity inside the warehouse, with the average approaching 62% toward the end of the month.



Hot Tea Anyone?

Just like it is easier to brew a nice, rich cup of tea using hot water, rather than cold water, so is the process of extracting flavors and aromas from the barrels: the hotter the warehouse is, the hotter the rum will be inside the barrels, resulting in higher extraction rates.

RUM Aging Science

American Oak: New vs. Used

As such, we expect August to be at peak extraction month, flavor-wise.

These are the pH readings, as recorded on the 1st day of each month, compared to the rum from the previous series, which was aged in an ex-Bourbon barrel:

pН	New Barrel Char #1	Ex-Bourbon Barrel
January	7.04	7.04
February	5.01	5.67
March	4.80	5.32
April	4.54	5.23
May	4.45	5.10
June	4.41	5.03
July	4.29	4.96
August	4.09	4.95

And these are the changes in ABV % readings (as of first day of each month), also compared to the ex-Bourbon barrel:

New Barrel	Ex-Bourbon
Char #1	Barrel
62.35	63.43
61.80	63.42
61.61	63.42
61.50	63.43
61.41	63.40
61.30	63.40
61.19	63.40
61.12	63.40
	Char #1 62.35 61.80 61.61 61.50 61.41 61.30 61.19

RUM Aging Science American Oak: New vs. Used



Above: color transformation of the rum in a new charred barrel. One month in a new barrel extracted more wood and tannins than 12 months in an used one. Below: the rum's golden amber tones start to fade as the red copper and dark mahogany elements appear and intensify every month.



RUM Aging Science

American Oak: New vs. Used



Color: While it is true that many commercially-available rums achieve this color through the addition of caramel, the colors you see on the previous page have been achieved genuinely and naturally, through patient aging in oak.

Taste: The flavor has come a long way, from the white, un-aged rum that filled the barrel at the beginning of the year, to a rich combination of tannins, wet oak, light traces of smoke and a finish that gets better after each passing month. Right now it is promising to be a very decent, young sipping rum after only 1-2 years, we'll see.

Join us again next month, as we continue to explore the fascinating world of rum aging!

THE MUSE OF MIXOLOGY

by Cris Dehlavi



My name is Cris Dehlavi and I am a native of Arizona, but have lived in Columbus, Ohio since 2002. I just took on an exciting new role as the Brand Educator for Columbus for Diageo brands. I ran the bar program at "M", of the Cameron Mitchell Restaurant group from 2002-2020. I am currently the Vice President of Columbus USBG and was one of the founding members of the chapter.

In 2013, I attended the rigorous B.A.R. 5 Day Spirits Certification and have been recognized as one of the top mixologists in the U.S.A. I am one of the senior managers of the prestigious apprentice program at Tales of the Cocktail and work as a mentor to many bartenders around Ohio.

My contribution to Got Rum? magazine will include everything from reviews of national cocktail events, articles on mixology, garnish trends, recipes and techniques, to interviews with some of the leading bartenders in the industry.

The Jungle Bird

Balance, balance, balance. It is what I strive for when making a cocktail and it is what I search for when ordering one. I love the idea of a Tiki style drink (honestly because I love the vessels they come in) but they are usually too sweet for me. The Jungle Bird is a fantastic solution with its addition of Campari, which adds just enough bitterness for that perfect equality.

The Jungle Bird was originally crafted by Jeffrey Ong, bartender at the Aviary bar in the Kuala Lumpur Hilton, in Malaysia, in the early 1970's. It was served as a welcome cocktail to guests, in a porcelain bird shaped tiki mug, with an elaborate pineapple garnish. This was Malaysia's first 5-star hotel and at the time was the tallest building. It was considered very luxurious and prestigious and many famous people stayed there.

Since that time, the Jungle Bird has gained international acclaim and can be found in cocktail bars around the world. It is a cocktail that has been in dozens of recipe books and has even inspired the names of bars.

The first written recipe called for a generic dark rum (that could mean any number of styles), but most commonly you will see that it calls for Blackstrap rum. Blackstrap rum can be very heavy, and has a rich flavor of molasses, so personally I prefer a Jamaican rum. I say this with just about every rum cocktail I write about: Choose the one YOU prefer and experiment with it.

Rum is such an incredibly complex and diverse spirit and you can change a drink 100 times over by just switching









Welcome to The Rum University Library. In addition to the material found on our official website, we also periodically publish on "Got Rum?" reviews of books on topics including fermentation, distillation, aging, mixology and many more. You can also find additional valuable material at

www.RumUniversity.com



The House That Sugarcane Built

(Publisher's Review)

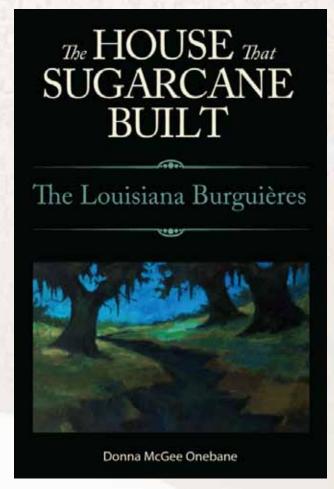
The House That Sugarcane Built tells the saga of Jules M. Burguières Sr. and five generations of Louisianans who, after the Civil War, established a sugar empire that has survived into the present.

When twenty-seven-year-old Parisian immigrant Eugène D. Burguières landed at the Port of New Orleans in 1831, one of the oldest Louisiana dynasties began. Seen through the lens of one family, this book traces the Burguières from seventeenthcentury France, to nineteenth- century New Orleans and rural south Louisiana and into the twenty-first century. It is also a rich portrait of an American region that has retained its vibrant French culture. As the sweeping narrative of the clan unfolds, so does the story of their family-owned sugar business, the J. M. Burguières Company, as it plays a pivotal role in the expansion of the sugar industry in Louisiana, Florida, and Cuba.

The French Burguières were visionaries who knew the value of land and its bountiful resources. The fertile soil along the bayous and wetlands of south Louisiana bestowed on them an abundance of sugarcane above its surface, and salt, oil, and gas beneath. Ever in pursuit of land, the Burguières expanded their holdings to include the vast swamps of the Florida Everglades; then, in 2004, they turned their sights to cattle ranches on the great frontier of west Texas.

Finally, integral to the story are the complex dynamics and tensions inherent in this family-owned company, revealing both failures and victories in its history of more than 135 years. The J. M. Burguières Company's survival has depended upon each generation safeguarding and nourishing a legacy for the next.

About the Author: Donna McGee Onebane, Lafayette, Louisiana, is a folklorist and a member of the English department faculty



at the University of Louisiana at Lafayette. She was director for the Library of Congress Veterans Oral History Project in Louisiana and Louisiana Voices. Her contributions have appeared in Louisiana English Journal, Louisiana Folklore Miscellany, and The Mark Twain Encyclopedia.

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THE RUM HISTORIAN

by Marco Pierini

I was born in 1954 in a little town in Tuscany (Italy) where I still live. In my youth, I got a degree in Philosophy in Florence and I studied Political Science in Madrid, but my real passion has always been History and through History I have always tried to understand the world, and men.

Life brought me to work in tourism, event organization and vocational training. Then, already in my fifties I discovered rum and I fell in love with it.

I was one of the founders of the firm La Casa del Rum. We began by running a beach bar in my home town, but soon our passion for rum led us to select, bottle and sell Premium Rums all over Italy.

I have visited distilleries, met rum people, attended rum Festivals and joined the Rum Family: the net of distillers, professionals, experts, bloggers, journalists and aficionados that is alive every day on the Internet and on social media and, before Covid-19, met up every now and then at the various rum events all over the world. And I have studied too, because Rum is not only a great distillate, it's a world. Produced in scores of countries, by thousands of companies, with an extraordinary variety of aromas and flavors, it is a fascinating field of studies. I began to understand something about sugarcane, fermentation, distillation, ageing and so on.

Soon, I discovered that rum has also a terrible and rich History, made of voyages and conquests, blood and sweat, imperial fleets and revolutions. I soon realized that this History deserved to be researched properly and I decided to devote myself to it with all my passion and with the help of the basic scholarly tools I had learnt during my old university years.

Since 2013, I have been running this column.

In 2017 I published the book "AMERICAN RUM – A Short History of Rum in Early America"

Since 2018, I have also been contributing to the Madrid based magazine *Rumporter.es*, the Spanish edition of the French magazine *Rumporter*.

In 2019 I began to run a Blog: www.therumhistorian.com and decided to leave La Casa del Rum.

In 2020, with my son Claudio, I have published a new book "FRENCH RUM – A History 1639-1902".

I am currently doing new research on the History of Cuban Rum.



A TALE OF RUM 9. BEET SUGAR

In the first half of the 1800s the invention and diffusion of the Column Still changed the rum industry for ever (see "A Tale of Rum 7. The Column Still" in the June issue).

In those same years two others momentous changes took place, which modified deeply the world of rum and the landscape, the economy, the society and the very ethnic composition of the Caribbean. The first change is the arrival of on the European markets on a new kind of sugar, beet sugar; the second is the end, at long last, of slavery. Let's begin with beet sugar.

It is always worth remembering that rum was born as a by-product of sugar making, for centuries the main focus of planters, merchants and politicians being sugar, not rum. In the 1600s and 1700s, sugar was probably the most important good of the Atlantic World. In order to understand its importance, it is necessary to take a step back in time and go over, albeit briefly, the history of sugar in Europe.

Originally from South East Asia, sugar cane took thousands of years to get to Europe. The Greeks and Romans did not use it, and the Bible contains no mention of sugar: honey was the main sweetener at the time. "the land of milk and honey" was the Biblical

idea of the Garden of Eden. We know, instead, that in India and China it had been used for centuries. According to many scholars, the very name sugar too seems to come from an ancient Indian word signifying "dust". During their victorious east-ward expansion, the Arabs discovered it in and took it to the western part of their empire: the Levant, Egypt, North Africa, Sicily and Spain.

In Latin Europe, probably, sugar entered for the first time in Venice in 996, an expensive and rare drug, rather than food. Only a century later, did Europeans actually discover that sugar was a foodstuff. It happened with the First Crusade. After the conquest of Jerusalem in 1099, the Crusaders created the Crusader States which lasted, with ups and downs, until 1291 when the Muslims re-conquered Acre, the last Christian stronghold in the Levant. And in the Levant, roughly present-day Middle-East, local peasants had learned for quite some time to grow cane and make sugar. The Crusaders tasted it and, like all the Europeans after them, fell in love with it, so much so that, after being expelled from the Continent, they started to grow cane in the island of Cyprus, already with those features that would become dominant: large plantations, slave labor, production destined to faraway export markets. People loved sugar, it was in that age a valuable spice, greatly used also in cooking to dress and preserve many kinds of food and not only for cakes and pastries, like today. It was expensive, reserved only for the rich.

Oversimplifying, in the 1400s and 1500s, sugar cane cultivation spread to the recently discovered Atlantic Islands and year after year the sugar production increased, the price tended to drop and consumption grew, spreading among the middle classes too. The big, final leap towards mass production and consumption happened in the 1600s with the great plantations in Portuguese Brazil and in the French and English Caribbean.

In the 1700s, consumption became widespread all over Europe, and especially in Great Britain, thanks also to the arrival

of coffee, tea and chocolate; these new kinds of food became a well-established habit and they needed to be sweetened with sugar. Another reason for the increase in consumption was the rapidly growing custom of home-made jams and preserves. The market offered several kinds of sugar, from muscovado to refined sugar, obviously in all price ranges. By then, only the poor could not afford it.

Britons were huge consumers of sugar, while the French consumed less of it, but exported it in great quantities all over Europe. Before the French Revolution, sugar was one of the most important commodities in French foreign trade, and raw French sugar from the French West Indies dominated the European continental markets.

Around sugar revolved huge political and economic interests. This is hard to understand now, but for the French and British Governments, the little Caribbean Sugar Islands were worth more than the vast territories of the Continent. In order to get an idea, we may compare it to the importance of crude oil today, or better, until a few years ago. Needless to say, all the sugar consumed in the world came from sugar cane, but science and politics made their appearance and things changed.

That sugar could be extracted from sugar beet had been known to scientists at least since 1740, but the thing had not aroused any special interest. The first factory for producing beet sugar was established in 1802, having limited success. Then Napoleon discovered it. Beet sugar became a weapon in his economic warfare against Great Britain. In 1804, Napoleon - the son of the Revolution - crowned himself Emperor. The next year, with the victory of Austerlitz (2 December 1805), he was the undisputed Master of Europe. Only the Channel saved England from an invasion. Yes, for if on land the French armies were invincible, the French Navy had been heavily defeated at Trafalgar (21 October 1805) and wiped off the seas. Unable to invade Britain, Napoleon resorted to a strategy of economic war, endeavoring to strangle his enemy's economy with the Continental Blockade. The European markets were closed to British ships and goods, among

which the precious sugar. After centuries during which its consumption had increased steadily, Europeans were left without sugar.

Or better, without legal sugar, because smuggling blossomed. Consumers by then were too used to it and wanted it; moreover, especially in Germany there was an important refining industry. By buying smuggled sugar, European refiners and consumers enriched the enemy. Napoleon resorted to the rigors of the law and to heavy repressions, but that was not enough, he had to provide an alternative, something which was not dependent on the remote Caribbean islands. So, large public funds were devolved to the development of beet sugar and within two years a large sugar beet industry was operating in France. It foundered after the defeat of Napoleon in 1815, but soon returned to prosperity and by 1835 some four hundred factories were producing nearly 80,000,000 pounds of beet sugar, a third of the French market. Soon the example of France was followed all around the continent and as early as 1840, beet sugar surpassed cane sugar in the French and German markets.

For the first time, Europe could have sugar in great quantities, produced at home, without having to depend on far away tropical colonies and large, expensive fleets. Beet sugar was good and cheap and it threatened to put out of business traditional cane sugar. French producers of beet sugar had the advantages of lower production and transportation costs, as well as much more advanced technology for refining sugar than Caribbean cane sugar producers.

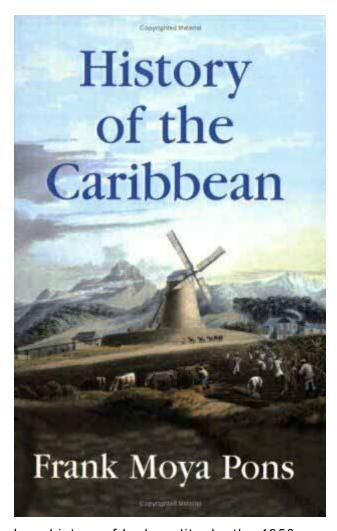
French Caribbean Planters didn't give up; with the help of the Government, and of a steady increase in consumption, they got important loans to develop new sugar plantations and had the monopoly on the French cane sugar market. The production grew, but cane sugar could not yet compete in quality or price with beet sugar.

The situation changed in 1841, when French industrialist Paul Daubrée suggested that the planters of Guadeloupe and Martinique follow the example of beet sugar producers by separating farm work from industrial work. This could be accomplished by building totally mechanized usines centrales (that is,

more or less, central factories) to process large quantities of sugarcane cultivated simultaneously on several plantations. These factories would be capable of producing more than 1,000 tons of sugar after processing the cane of six or eight plantations which would simply cultivate sugarcane, leaving the processing phase to the industrialized central factory. The idea was discussed extensively in Guadeloupe and Martinique for two years, but no one was motivated to build factories until after the earthquake of February 8, 1843, which destroyed more than 400 sugar mills on Guadeloupe alone. In order to rebuild the devastated sugar industry, the colonial government authorized the creation of a steam-powered central factory capable of grinding the sugarcane of the ten or twelve planters which had lost their mills. The first central factories were built between 1844 and

According to Frank Moya Pons in his "History of the Caribbean" 2007, "The revamping of the sugar industry, which began in the French Antilles, had revolutionary consequences throughout the Caribbean. Everywhere planters were willing to stop producing sugar and simply grow sugarcane. Thus the strategy of building factories equidistant from several plantations became a popular solution. ... By the end of the century, the sugar industry in the French colonies consisted of a small number of central mills, with large tracts of land cultivated by contracted foreign workers and the descendants of slaves."

The success of beet sugar forced French Sugar Planters to specialize and concentrate their production and not only did they survive but they developed advanced production methods. In this way they were able to survive as sugar producers and to produce plenty of rum too, and of good quality. I do not have specific figures, but surely the central factories, with their great investments, their mechanization and so on, promoted the adoption of the new distillation techniques, the Column Still, which we spoke about in June. Actually, if up to the beginning of the 1800s British producers made the best rum, in the second half of the century French producers adopted the most advanced techniques and the quality of their rum improved greatly; so, after a



long history of bad quality, by the 1850s French rum producers were offering rum equal or even better to that found in the British Caribbean. On the contrary, British Planters lagged behind, as has often happened in economic history when backward countries and producers were quicker to adopt new techniques than more advanced ones. In France, rum consumption grew all the time. As well as from a spontaneous evolution of taste, and possibly the first signs of escapism and attraction for all things exotic, French rum benefited also from two devastating blights on the vineyards of France.

"In the 1850s, European vineyards faced a species of fungus known as Oïdium tuckerii. The Oïdium, which probably originated from the introduction of North American grapevines into Europe, severely damaged European viticulture. French wine production fell from an annual average of

more than 1,1 billion gallons in the 1840s to only 290 million gallons in 1854. Because American grape vines were resistant to attack by Oïdium, many wine makers imported and cultivated American vines to save their operations. Although devastating, the Oïdium crisis was largely over in the early 1860s. ... Unfortunately, however, the Oïdium-resistant American vines introduced an aphid known as the *phylloxera*. In the 1860s, the aphid phylloxera began destroying vineyards throughout Europe." (F.H Smith "Caribbean Rum" 2005)

Lacking their beloved wine and brandy, the French turned to rum: while between 1816 and 1845 the import of rum into France was in the order of about 1 million liters per year, later it increased steadily and in 1896 it reached about 20 million liters! At the end of the century, France was producing and importing as much rum as Britain, if not more. Meanwhile, throughout the 1800s, numerous other countries joined the club of the exporters of rum: Australia, South Africa, India, Philippines etc.

Above all, new, great Central Factories were built in Cuba, the Dominican Republic, Puerto Rico, Venezuela and other Spanish speaking Caribbean and South American Countries, which until then had been marginal in sugar and rum making, to the point that in the 1900s, thanks also to Prohibition in the USA, Cuban rum became one of the most consumed all over the world. We will come back to this in the future.

Ok, I think it's enough about beet sugar and its influence in the Rum World. See you next month.

Marco Pierini

POST SCRIPTUM

According to the law of the E.U., U.S., and of many producing countries, rum can be made only from sugar-cane, or, in other words, you can call Rum a spirit only if it is made entirely from sugar-cane products. Thanks to Kenny Denruyter, I know that on the market there exist some spirits made from sugar beet, but I have never tasted them.





THE LOUISIANA SUGAR INDUSTRY

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FROM LOUISIANA SUGAR CANE FIELDS TO YOUR SUGAR BOWL

Sugar is pure, contains no man-made chemicals or warning labels, is 100% natural, and contains less than 16 calories per teaspoon. Unlike artificial sweeteners sugar has been declared safe by the Food & Drug Administration (GRAS list). Sugar, or sucrose, is produced most commonly from sugarcane or sugar beets when the energy of sunlight along with chlorophyll in the leaves transforms water and nutrients into sugar. Sugarcane and/or sugar beets are produced in 16 states and provide over 9.0 million short tons of sugar to the USA.

Sugarcane is being produced on over 480,000 acres of land in 24 Louisiana Parishes. Production of should exceed fourteen million tons of cane has an economic impact of \$2.3 billion to the cane growers and raw sugar factories of the state. Louisiana produces about 20% of the sugar grown in the United States (beets and cane). Approximately 16,000 employees are involved in this production and processing of sugar in Louisiana alone.

Of the U.S. sugar producing areas, Louisiana is the oldest and most historic. Sugarcane arrived in Louisiana with the Jesuit priests in 1751 who planted it near where their church now stands on Baronne Street in New Orleans. Several plantations were planted in what is now the city limits of New Orleans and in 1795, Etienne deBore, first granulated sugar on a commercial scale in Audubon Park. Except for disastrous production years during the Civil War, during a disease epidemic of the 1920's, and from 10 degree freezing temperatures affecting the 1990 crop, the Louisiana sugarcane industry has continued to increase in productivity, mainly due to improved varieties, cultural practices, pest control and sugar processing techniques. The Louisiana sugarcane industry is currently in its third century of sugar production.

Sugarcane is planted vegetatively, using whole stalks of cane rather than true seed. Each stalk consists of several joints which each have a bud. Cane stalks are planted in rows during the fall of each year and the buds produce shoots of cane the following spring. After maturing into stalks during the late summer, the cane crop is first harvested that fall and is called the plant cane crop. Sugarcane is a grass and more than one cutting can be harvested from each planting. In Louisiana, two to four additional annual cuttings (called ratoon crops) are made before the land has to be fallowed and replanted.

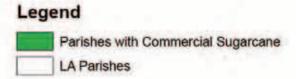
All Louisiana sugarcane is mechanically harvested using either soldier or combine type harvesters. Soldier harvesters cut off the cane tops, cut the stalks from their attachment to the row, and lay them on heaps behind the machine. After the cane heaps are burned to remove excess trash, cane loaders place the cane in large wagons for transport to the raw sugar factories. Combine harvesters cut the stalks into short pieces or billets, while extractor fans remove a portion of the leaf trash. Billets are then transported to the factories.

At the raw sugar factories, cane is washed and crushed, with the juice being boiled down to a thick syrup. The cane by-product is bagasse which is used as a fuel to power the factories. The thick syrup is separated into sugar crystals ("raw sugar") and molasses (used in livestock feed). The raw sugar is sold to refiners who melt the raw sugar crystals, remove the remaining impurities and color, and produce white or "refined" sugar.

Prepared and distributed by the American Sugar Cane League of the USA, Inc.

The mission of the American Sugar Cane League is to sustain success through effective research, positive legislation, public relations/promotion, and education.





LOUISIANA SUGARCANE INDUSTRY PRODUCTION DATA 1981 TO 2020

	ACREAGE			ANA SUGARCANE INDUS SUGAR PRODUCTION			CANE PRODUCTION DA		YIELD MOLASSES		INDUSTRY	
<u>.</u>	<u> </u>						1		<u> </u>		<u> </u>	
Crop Year	ul ed	Harvested For Sugar	Sugar raw Value	Sugar Per Acre	Per Gross Ton	Gross Cane Ground	Gross Cane Per Acre	Recover Per Gross Ton	·Χ	Number of Farms	er of	
γ J	Total Planted	rve:	ıgar ra [,] Value	ıgar P Acre	r Grc Ton	ross Car Ground	ss (ove SS	80 Brix	umber (Farms	ımber Mills	
Cro	T Pl	Harv For	Sug	Sug	Per	Ğ. G.	Gro Pe	Recove	98	Nur F	Number Mills	
	acres	acres	short tons	nounds	pounds	tons	tons	<u>%</u>	gallons	#	#	
1981	265,000	247,000	711,500	5,761	194	7,348,441	29.8	9.68	38,747,800	800	23	
1982	250,000	234,000	675,400	5,773	185	7,288,558	31.1	9.27	35,984,658	780	21	
1983	265,000	245,000	606,000	4,947	185	6,537,000	26.7	9.27	31,849,000	768	21	
1984	230,000	205,000	451,581	4,406	179	5,036,976	24.6	8.97	23,905,000	749	21	
1985	250,000	226,000	530,663	4,696	174	6,087,846	26.9	8.72	30,704,000	714	21	
1986	270,000	246,500	656,786	5,329	174	7,521,177	30.6	8.72	36,383,395	715	21	
1987	285,000	263,000	748,000	5,688	225	6,665,000	25.3	11.25	35,672,000	725	21	
1988	305,000	279,000	814,000	5,835	210	7,763,000	27.8	10.50	41,403,158	725	21	
1989	320,000	294,000	864,000	5,878	207	8,329,000	28.3	10.37	41,000,000	750	21	
1990	337,000	192,000	443,000	4,615	191	4,648,281	24.2	9.53	25,781,000	800	19	
1991	347,000	319,000	750,000	4,700	189	7,945,000	24.9	9.44	43,332,000	800	20	
1992	381,000	350,000	880,271	1,933	192	8,984,906	25.7	9.80	42,552,000	800	20	
1993	390,000	360,000	893,000	4,961	193	9,240,395	25.7	9.66	50,428,956	800	20	
1994	380,000	350,000	1,018,000	5,820	211	9,651,715	27.6	10.55	45,850,000	800	20	
1995	395,000	364,000	1,075,003	5,800	200	10,585,417	29.0	10.00	61,450,000	800	20	
1996	370,000	335,000	1,051,000	6,273	200	10,488,105	31.3	10.00	56,680,000	800	19	
1997	410,000	380,000	1,275,000	6,710	212	12,019,441	31.6	10.61	68,332,000	784	18	
1998	425,000	395,000	1,263,400	6,397	189	13,358,869	33.8	9.43	75,935,000	804	18	
1999	463,000	432,000	1,675,000	7,800	211	15,982,000	37.0	10.48	92,250,000	800	18	
2000	496,000	460,000	1,565,848	6,800	202	15,497,457	33.7	10.10	92,911,811	800	18	
2001	491,000	452,000	1,512,841	6,867	207	14,976,997	33.1	10.10	86,678,133	773	17	
2002	485,000	446,000	1,335,534	5,989	179	14,879,247	33.3	8.98	73,710,000	760	16	
2003	483,000	444,000	1,431,597	6,445	216	13,223,930	29.8	10.64	85,257,001	733	15	
2004	462,000	425,000	1,190,997	5,607	207	11,484,111	27.0	10.37	72,181,048	718	15	
2005	445,000	412,000	1,190,876	5,700	219	10,786,275	26.0	11.04	64,133,595	718	15	
2006	430,000	406,000	1,288,408		206	12,434,451	31.3	10.35	70,597,512	694	12	
2007	415,000	388,000	1,482,974	7,644	222	13,372,570	34.5	11.09	75,512,505	694	11	
2008	417,000	388,000	1,397,501	7,202	229	12,228,193	31.5	11.45	66,257,987	526	12	
2009	421,000	391,000	1,449,575	7,415	208	13,967,304	35.7	10.38	71,419,876	510	11	
2010	420,000	390,000	1,401,145	7,184	231	12,111,932	31.1	11.56	68,051,613	503	11	
2010	408,000	381,000	1,405,313	7,387	236	11,916,887	31.3	11.80	69,522,277	484	11	
2011	427,000	397,000	1,706,687	8,629	232	14,722,225	37.2	11.59	79,220,681	475	11	
2012	440,000	409,000	1,589,367	7,771	227	14,035,540	34.3	11.32	73,641,752	475	11	
2013	413,000	380,000	1,509,768	7,963	237	12,760,857	33.6	11.83	70,292,829	444	11	
2015	410,000	382,000	1,417,633	7,413	222	12,756,470	33.4	11.07	64,189,200	456	11	
2016	431,000	403,000	1,614,116	7,982	251	12,822,249	31.8	12.56	68,711,185	438	11	
2017	440,000	408,000	1,858,605	9,106	247	15,034,909	36.8	12.37	78,014,809	424	11	
2017	461,600	423,000	1,882,400	8,882	223	16,868,517	39.8	11.17	89,783,209	416	11	
2019	482,000	441,800	1,543,356	6,991	227	13,588,003	30.8	11.17	75,877,359	417	11	
2020	496,000	463,000	1,970,124	8,568	238	16,600,000	36.0	11.85	84,474,728	417	11	
2020	770,000	TU2,000	1,7/0,14	0,500	230	10,000,000	50.0	11.05	07,7/7,/40	T1 /	1.1	

Prepared by: American Sugar Cane League, Thibodaux, LA 03/12/2021

Data source: ASCL, USDA/NASS, and La. Cooperative Extension Service

LOUISIANA SUGARCANE STATISTICS

	2019 CROP/ VALUE IN 2020
INDUSTRY FACTS	
Number of farms	448
Average farm size (acres planted)	1,360
Number of Parishes farming sugarcane	24
Total acres in sugarcane cultivation (including fallow)	610,000
Total acres planted in sugarcane	482,111
% of acreage which is lease land	>80
PRODUCTION	
Acreage harvested for sugar	440,000
Acreage grown for seed cane	42,000
Total gross tons ground	13,588,003
Total short tons sugar producted (raw value)	1,543,356
Total gallons 80° brix molasses	75,877,359
CROP VALUE	
Value of crop in La. ¹	833,708,211
Total value to growers and landownwer (60%)	500,224,927
Total value from factories (40%)	333,483,284
State ranking (plant, animal and fisheries commodities) ²	second
State randig (Plant commodities only) ²	first
Direct economic value generated (x2.75)	2,293,000,000
EMPLOYMENT ³	
Estimated number of farm workers	5,250
Estimated number of raw sugar factory workers	7,200
Estimated number of refinery workers	3,950
Total estimated number of industry workers	16,400
(direct and indirect jobs)	

¹ LSU Ag Center Ag Summary

² Excludes Forestry: Louisiana Summary 2019 Agriculture and Natural Resources, LSU Ag Center, www.2lsuagcenter.com/agsummary

 $^{^{\}rm 3}$ "Economic Importance of the Sugar Industry to the U.S. Economy - Jobs and Revenues" LMC International Ltd; Aug. 2011

Louisiana Sugarcane Production

Planting – Prior to planting, the fallow ground is disked and precision graded to insure good drainage. The fallow operation occurs from spring through summer and prepares the seedbed for good germination. Furrows are opened on six foot wide rows and cane stalks are planted and covered. Each stalk consists of numerous joints, each with a bud which germinates and produces cane shoots. The planting season is from August through September. During the winter, the cane shoots are frozen back to the ground. In the spring the cane resprouts and begins to grow and tiller. Sugarcane is a grass



and does not need to be replanted after every cutting. In Louisiana, three or four annual crops are harvested from each planting.



Cultivation and fertilization – The practice of working or stirring the top soil with disks or hoes pulled by tractors occurs each spring. This helps to control weeds, prepares the soil for fertilization and loosens the soil for cane roots to reach air and moisture. Essential plant nutrients are added to the soil to provide the cane plant with its requirements for maximum cane growth and sugar content.

Summer growth – Cane grows most rapidly during the summer months. During this period, the farmer cannot cultivate the crop but does control insects (sugarcane borer). With adequate moisture and typical summer temperatures, sugarcane can grow more than one inch per day during June, July and August.





Harvesting and transport – The Louisiana harvest season normally occurs from late September through early January. All cane is harvested mechanically either by a combine harvester or a soldier harvester. The combine harvester (seen in the photo) cuts the standing cane stalks into pieces (billets), shreds the leaves from the top of the stalk, and loads them directly into transport wagons. The soldier harvester, which cuts the stalks even with the ground, cuts off the tops and piles the stalks across the rows. Normally cane has about 15% trash (leaves) which is removed by burning. This allows for more efficient transportation and cleaner cane delivered to the raw sugar

factory. Cane that is cut with a soldier harvester burned the next day. Mechanical field loaders pick up the cane from the heaps and place the cane into transport wagons. These wagons deliver the cane directly to the factory or to a transloader station where the cane is transferred to highway trailers. After deliver to the sugar factory, the cane is weighed, sampled, and washed before being milled. In the factory, cane is crushed and the extracted juice boiled to produce raw sugar and molasses.

Louisiana Raw Sugar Factory Operation



Milling – Delivered cane is weighed for cane yield, sampled for cane quality and washed in the mill yard. Shredders then prepare the cane by producing a uniform mat of chopped cane on the carrier. A series of three-roller mills crush the cane and extract the raw juice. Water is sprayed on the cane to help



wash the juice from the cane. The woody residue left after extraction of the juice is called bagasse and is used as a fuel in most factories but can also be used for paper, building boards, plastics, mulch and animal bedding or litter.





Clarification – The raw juice is strained and heated. Lime is added to cause impurities such as mud to settle. Clarifiers separate the juice into clarified juice and muddy juice. The muddy juice is sent to filters where any juice is removed leaving mud (filter cake) which is returned to the fields.





Evaporation – The clarified juice is then boiled in evaporators which remove most of the water leaving a thick syrup.

Crystallization and Centrifuging – The syrup is boiled under partial vacuum which causes the development and growth of sugar crystals. Massecuite (raw sugar crystals mixed with molasses) moves to centrifugals which separate the two. After all the commercially recoverable sugar is removed, the resulting molasses is sold as blackstrap molasses and is generally used as cattle food or can be used in production of alcohol, yeast, citric acid or vinegar. The raw sugar is then stored in warehouses until sold to refineries for further processing

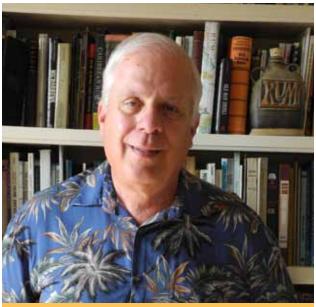




Photos provided by Cora-Texas Mfg. Co.

RUM IN THE NEWS by Mike Kunetka





These are the most recent and noteworthy headlines in the rum industry. If you want us to share your news with our readers, please send me an email to: Mike@gotrum.com.

NATIONAL RUMS OF JAMAICA

National Rums of Jamaica Limited, via its subsidiary Long Pond Distillers Limited, has released for the first time since 1753 (some 268 years ago), a bottled expression under the Long Pond Seal of Approval. This expression, the Long Pond ITP-15, was launched on the much-anticipated International Rum Day, August 16, 2021. "As this is a historic and momentous occasion for rum lovers, rum connoisseurs, and rum aficionados all over the world, we are excited to share this announcement first with our Jamaican community both at home and within the diaspora, another national gem we can all be proud of," stated Dr. Debbian Spence-Minott, Chief Marketing Officer of NRJ. The Long Pond ITP-15 Jamaican rum is unique as is the John Dore Pot Still used to distill it. This still is the only one of its kind that remains in operation worldwide. The production of this unique rum marque, ITP, begins from the fermentation of molasses and then distillation in the John Dore Pot Still. The acronym ITP meaning Ive Trelawny Pot. It is a rum with an ester level of 90-120; proofed at 45.7%. The Long Pond ITP captures the essence of Trelawny's history in a bottle

and was aged in charred American oak barrels for 15 years. During that time, the margue matured by reacting with wood constituents. Only barrels carefully selected by the Master Blender were used to produce this distinctive rum marque. Long Pond Distillers, one of the two remaining distilleries in the Trelawny parish of Jamaica, is known worldwide for its flavorful pot still rums. Since 1753, the distillery prides itself on providing premium Jamaican bulk rum blends for not only the awardwinning Monymusk and Plantation expressions, but other premium brands worldwide. Martha Miller CEO of NRJ indicated, "The Long Pond ITP-15 Jamaican Rum is the first bottled single marque/ single vintage from the Long Pond Distillery; it is not a blend of rums from any other distillery. With the authenticity, reputation, and heritage of Long Pond, this expression will continue to highlight the versatility of Jamaican rums and further solidify the iconic status of the rums from Long Pond!" Robert Gordon, Master Blender shared, "The ITP boasts a funky, spicy aroma that highlights the multisensorial nature of the quality expression. For taste, the flavor of warm molasses and allspice gives the palate a taste of oak with caramel notes, providing a sweetly rich, crisp, and stunning finish based on the copper pot character. The ITP, 15-Year-old, was created to be enjoyed neat or on the rocks."

BACARDI

To kick off National Rum Day, BACARDÍ® rum announced it is expanding its Premium portfolio range with the launch of a limited-edition BACARDÍ Reserva Ocho Sherry Cask Finish. This new rum marks the start of a five-year collection, which will see BACARDÍ unveil a new cask finish offering annually through 2025, with the cask finish changing each year based on the type of barrel used for the additional aging. Each of the Premium rums from the BACARDÍ Reserva Cask Finish series will begin with a base of BACARDÍ Reserva Ocho, aged under the Caribbean sun, and then finished for several additional months in a unique barrel that will change year to year. The finishing process differs from the aging process by increasing the complexity of the spirit. In this case, the finishing adds subtle notes of chocolate and almond, which are not typically found in BACARDÍ Reserva Ocho. This year's inaugural release has been aged in American oak barrels for eight to 12 years and finished in an Oloroso sherry cask for just over two months. These additional few months in the sherry cask allow the blend to take on a sweet, smooth velvety texture with notes of caramel, vanilla, and orange, along with hints of walnuts and almonds. The result is a deep mahogany flavor that gives off the aroma of dried fruits, raisins, walnuts, and almonds. "We could not be more thrilled for the launch of BACARDÍ Reserva Ocho Sherry Cask Finish to add to our Premium portfolio for a limited time. This is our first innovation for the Premium range since the portfolio first launched in 2018, and we are excited to introduce four more innovations over the

course of the next four years," said Lisa Pfenning, Vice President, BACARDÍ for North America. www. BACARDI.com.

COPAL TREE DISTILLERY

Copal Tree Distillery, the makers of award-winning single estate Copalli Rum, have expanded the release of the unique Copalli Cacao in the United States. Copalli Cacao is sustainably produced at the Copal Tree Distillery, situated in the heart of the tropical rainforest in Southern Belize. It uses only four ingredients: organic, heirloom sugar cane, yeast, cacao nibs grown, dried & roasted at the distillery, and pure water collected from the canopy of the Belizean Rainforest.

"We take our delicious Copalli white rum, place it into a tank to rest with 100% organic, freshly harvested cacao nibs," said Ed Tiedge, Master Distiller. "Over several weeks, the cacao nibs infuse a rich chocolate flavor and aroma into the rum, which is then redistilled to create a smooth. finished product, unlike anything on the market." Copalli Cacao is not a traditional chocolateflavored liquor. "Belizean chocolate has distinctive berry notes," notes Julie Reiner, Global Brand Ambassador and renowned mixologist. "For that reason, while Copalli Cacao will blend beautifully with traditional chocolate pairings such as coffee, nuts and caramel, it is also delicious with fruit forward-flavors such as Meyer lemon, fig and blackberry." The Barrel Rested Rum is made using double distillation of sugarcane juice in a fullbodied copper pot still distillation using French techniques. It is rested in American Oak bourbon barrels to create a rich, sweet rum displaying cola and leather on the nose with tasting notes including cinnamon, nutmeg, and tobacco. The Copal Tree Distillery was designed to be zero-impact and is powered by sustainable, regenerative biomass. The sugarcane used to produce the rum is grown on Copal Tree Farms, so all levels of products can be overseen from start to finish. Even before there was a distillery, there was a commitment to sustainability and preserving the Belizean Rainforest," said Mark Breene, CEO of Copalli Rums. The founders have spearheaded the philanthropic support of the local community in Southern Belize for more than 20 years, through a legacy of rainforest preservation, marine conservation, and support of local education. Copal Tree Distillery supports the local community as the largest employer in Southern Belize, providing more than 100 jobs to local residents in a clean and safe working environment. Additionally, the group provides education grants for local girls and boys to continue their education into high school. https://copallirum.com/

BATISTE RHUM

Batiste Rhum announced that its proprietary rum production process, from ground to finished bottle, has been rigorously reviewed and validated as being carbon-negative by Third Partners, a boutique management consultancy working for positive change. With this third-party validation, Batiste Rhum becomes the only known beverage alcohol in the world to have a climate-positive, natural production process without the purchase of carbon offsets. Third Partners' report analyzed Batiste Rhum's production process, what it calls the 'Three R's' process of Regenerative Agriculture, Renewable Energy, and Responsible Choices. Batiste Rhum's exclusive use of fresh sugarcane, along with specific agricultural techniques, captures significant carbon dioxide from the atmosphere, setting the entire process up for a net climate-positive position. Reliance on renewables at major energy consumption points, including solar for electricity and biomass for steam power, minimize carbon output ahead of further sustainability-minded shipping and packaging choices. Third Partners found that the cumulative effect of Batiste Rhum's 'Three R's' process results in a net reduction in carbon dioxide equivalent emissions per bottle. "We are delighted to announce that after much intensive work we have delivered on our goal to create an excellent, ecologically-correct and sustainable spirit. Our focus on best practices for working with fresh ingredients, utilizing renewable energy, and choosing minimal-impact packaging delivers a delicious drink and expands what people can expect in the world of rum," says Tristan Mermin, Batiste Rhum Founder and CEO. "Our mission to bring the ethics and standards found in the natural food industry to rum and spirits has received a strong vote of confidence in the report completed by Third Partners." Batiste Rhum is made exclusively from 100% fresh-pressed, uncooked sugarcane juice. Its unique production takes only about 40 hours from harvest to rum with a single distillation. Only about 3% of the world's rum is made from fresh pressed sugarcane juice. The remaining 97% are made in traditional, energy and resource-intensive manners using cooked syrups, rehydrated crystals, or molasses. https://batisterhum.com/

FLAVORMAN

Flavorman, a leading beverage development company, is pleased to announce that its Founder and CEO, David Dafoe, has been honored with the prestigious Lifetime Achievement Award by the American Distilling Institute (ADI). Dafoe received the award for his "outstanding contribution to distilling." The award celebrates his multiple businesses for their role in supporting and promoting continued innovation and formalized, hands-on education in the beverage alcohol and distilled spirits sectors. ADI President Erik Owens presented the award to Dafoe during the 2021 ADI Conference & Vendor Expo's closing Gala Luncheon held in Louisville, KY on Wednesday, August 25. The creator behind iconic products like the original California Cooler brand, Jack Daniel's Country Cocktails and Lynchburg Lemonade, Dafoe

started Pro-Liquitech (now Flavorman) in 1992 with Chiquita Brands as his first client. "David Dafoe is the Flavorman," said Owens during the ceremony. "He has spent his whole career creating flavors and launching brands. We may be in this RTD explosion right now, but in 1983 David was already there doing it—and he didn't stop there." "In 2010, David recognized that there was no single location where someone could receive hands-on, formalized training in distilling, so he created Moonshine University," said Owens. "A few years later, Dave got a call from the Mayor of Louisville about starting a Bourbon Certification program. In 2014, he founded The Stave & Thief Society in Louisville, where the promotion and preservation of Bourbon knowledge and culture remains a key initiative for the city." The serial entrepreneur's achievements are many. Today, Flavorman develops beverage formulations for national and global beverage brands like Crispin Hard Cider, Formula O2, Jones Soda, Joia Spirit Craft Cocktails, Go Fast Energy, and more. Meanwhile, Moonshine University has helped students from all 50 states, 3 US territories, and 49 countries launch nearly 200 distilleries worldwide in addition to certifying more than 4,000 bourbon ambassadors. "Receiving this award allowed me to reflect humbly on how I got here," said Dafoe. "I landed on three explanations: First, I had great teachers; second, I found an opportunity; and third, I took action to build something. Now, I am grateful for the opportunity to pay it forward. Flavorman and Moonshine University are designed to equip others with the tools they need to identify their own opportunities to build something and be successful doing it." https://flavorman.com/

PLANTATION RUMS

Last year Plantation unveiled the first rum of its brand new 'Birds of Paradise' Vintage Collection, Plantation Fiji Vintage 2005 Limited Edition. Still relatively unknown a few years ago, Fijian rums have made a name for themselves among connoisseurs and curious drinkers eager to explore new rum horizons. This was followed in November by the release of Plantation Jamaica Vintage 2003, a synthesis of two cultures, Caribbean and France. Last month Plantation Barbados Vintage 2011 Limited Release was introduced. It is a joint effort of West Indies Rum Distillery's Master Distiller Don Benn and Alexandre Gabriel, owner and Master Blender of Plantation Rum. Plantation Barbados Vintage 2011 was aged in American Oak barrels for four and a half years in Barbados and another four and a half years in the Ferrand cellars in Cognac, France. It is bottled at 51.1% ABV. Look for additional 'Birds of Paradise' Vintage Collection releases this year from Peru, Trinidad and Australia. https://www.plantationrum.com/

NOVO FOGO

Novo Fogo Cachaça announced the release of its first aged cachaça based canned cocktail,

solidifying its trendsetting vision begun in 2017 with the launch of the Sparkling Caipirinha RTD line. The new Brazilian Old Fashioned Highball is composed of Novo Fogo Chameleon cachaça (aged one-year), vanilla syrup, orange and aromatic bitters, and is lengthened with water and then carbonated, in the style of a highball. Just as the original caipirinha RTDs help promote silver cachaça into new sales channels, this new expression seeks to support the growth of barrel-aged cachaça into mass retail. The tropical adaptation of the world's most popular cocktail serves as a bridge between rum and whiskey drinkers and is designed to appeal to all genders. The addition of carbonation defies seasonality, and the flavor profile combines floral and rugged oaky notes. "We designed this canned cocktail as a dichotomy mediator for the spirits industry, a very relevant metaphor for today's world of perceived divisions," says Novo Fogo's CEO, Dragos Axinte. "In a world that is increasingly shedding labels, this drink transcends categories, appeals to broader audiences, and represents Novo Fogo's double heritage: South and North America. It makes a statement that Novo Fogo stands for unity." Novo Fogo is an exceptional, award-winning Brazilian cachaça producer that handcrafts its spirits in small batches at a zero-waste distillery at the edge of the Atlantic Forest in Brazil's southern state of Paraná. Crafted by Master Distiller Dr. Agenor Maccari, Jr., one of Brazil's foremost agronomists, distillers and barrel-aging experts, the one-year aged Chameleon cachaça serves as the base spirit in the Brazilian Old Fashioned Highball. "American oak merits every global distiller's attention, due to its rich flavors, ideal porosity, and sustainable sources," says Dr. Maccari. "It's no wonder that it's also Brazil's prevalent cachaça barrel source. American oak and Brazilian sugarcane make an amazing partnership." https://www.novofogo.com

CAPTAIN MORGAN

Diageo's Captain Morgan has jumped into the Ready-to-Drink market with three offerings: Captain Morgan Mai- has flavors of orange, lime and a hint of pineapple and has an ABV of 13% Captain Morgan Tropical Punch- has flavors of citrus and tropical fruit and also has an ABV of 13% Captain Morgan Long Island Ice Tea- combines rum, vodka, triple sec and other flavors, and has an ABV of 17%

Sam Salameh, vice-president of the Diageo-owned rum brand, said: "Captain Morgan has always been about bringing friends together to help create new memories, whether it's a happy hour or enjoying time at home. Captain's Cocktails are meant to match the moments that are synonymous with the season, offering all the flavor and all the fun without any of the complications. The audacious reimagining of these classic cocktails with a unique Captain twist goes perfectly with our goal of being unapologetic in everything we do." https://www.captainmorgan.com/

CRAFTHOUSE RTD's

A real cocktail in a bottle (one without a malt base, neon coloring, excess sugar and artificial flavoring) did not exist in 2013. Trailblazing Chicago bar owner and restauranteur Matt Lindner, and Global Bartending Champion Charles Joly, saw a need from their guests and came up with a solution using their expertise. Hard work and research exposed the truth that it was possible to bottle the very same from-scratch cocktails that Joly was accustomed to creating at the bar, using identical all-natural ingredients and high-quality small-batch craft spirits. They created classic cocktails using their favorite variety of ingredients and spirits from some of the best distilleries, just as Joly would do for his attendees at famed events across the world. Crafthouse Cocktails recently moved to 100% recyclable aluminum for their 200mls bottle and are introducing a new 1.75L bag-in-box option. Crafthouse's Pineapple Daiquiri blends Plantation Stiggins' Fancy Pineapple Rum, Plantation 5 Years Barbados aged rum, real lime and a dash of Angostura island-spiced bitters. It is 100% allnatural and gluten-free and bottled at 13.6 % ABV. The Rum Old Fashioned is made with a long-aged, full-flavored, "whiskey-drinker" rum, Plantation 5 Years Barbados aged rum, and Xaymaca Special Dry pot stilled rum, a touch of sugar, and a dash of Bittered Sling's Malagasy chocolate bitters. It is also 100% all-natural, gluten-free, but is bottled at 24.6% ABV. https://crafthousecocktails.com/

RON BOTRAN

As a tribute to their 80th anniversary, the blend-inventing Maestras Roneras at Ron Botran have crafted 3 limited edition, tailored-made, for rum-lovers around the world:

- BOTRAN RARE BLEND: GUATEMALAN OAK is a special selection from Botran's rums from 8 to 25 years old, aged in five distinct oak casks: American Whiskey, Toasted American Whiskey, Sherry wine, Port wine and Guatemalan Oak from the Coban Region.
- BOTRAN RARE BLEND: VINTAGE WINE CASK is a special selection from Botran's rum reserves, ranging from 8 to 25 years, aged in five distinct oak casks: American Whiskey, Toasted American Whiskey, Sherry wine, Port wine and finished in South American Red Wine Casks. It is exclusively made for the Travel Retail market.
- BOTRAN 80 ANNIVERSARY EDITION is a special selection of 80 casks from Botran's aged rum reserves, ranging from 5 to 12 years, and aged in 3 distinct oak casks: American Whiskey, Toasted American Whiskey and Sherry wine. It will be available exclusively in the Central America market.

https://botranrum.com/



RUM ASTROLOGY

ov Cris Dehlavi



Chances are, at some point in your life, someone has asked you, "What's your sign?" And, further chances are that you have the answer...but do you actually know what that means? The 12 astrological signs date back many thousands of years, to a time when the Babylonians knew that it took 12 lunar cycles (months) for the sun to return to its original position. They then identified 12 constellations that were linked to the progression of the seasons, and assigned to each of them the name of a person or animal. They divided them into four groups: earth, fire, water and air, based on the earth's daily rotation, and related them to circumstances such as relationships, travel and finances. The Greeks believed that the position of the sun and the planets had an effect on a person's life and future, and many people still today read their daily horoscope in the hopes of finding answers to anything from love to money.

The nuances are vast, but each of the 12 zodiac signs are said to have their own unique personality traits and characteristics, from the most positive to the most frustrating. That being said, we at "Got Rum?" thought it would be fun to pair a rum cocktail to each sign, based on this ancient formula.

Virgo the Virgin

August 23 - September 22

Virgo's are organized, sophisticated, kind, and delightful to chat with. Virgo's are one of the earth signs, inquisitive and naturally intuitive. The Virgo needs balance in their lives and are excellent teammates in work and social activities.

I have always thought of the Mary Pickford as a sophisticated, balanced cocktail and it was the first one that came to mind for the Virgo sign.
Mary Pickford (known as "America's Sweetheart") was a silent movie actress, and co-founded the United Artists Film Studio with Charlie Chaplin and her famous husband Douglas Fairbanks.

Ingredients:

- 1.5 oz. White Rum
- 1.5 oz. Pineapple Juice
- .5 oz. Luxardo Maraschino Liqueur
- .25 oz. Grenadine

Directions:

Shake all ingredients well with ice, strain up in a martini glass or coupe. Garnish with a cherry.

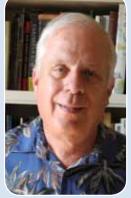




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When Mr. Phil Prichard opened his distillery in 1997, he was the third "legal" distillery in Tennessee and one of the first craft distilleries in the United States. Unlike his neighbors, Jack and George, he did not want to make Tennessee whiskey; he wanted to make rum, traditional American rum. He and his wife Connie set up their distillery in the old school house in Kelso, Tennessee. Today, the gymnasium still has the basketball hoops, but also



serves as a warehouse for boxes, bottles and labels. Recently, Prichard's Distillery announced a new marketing campaign and new packaging to re-introduce Prichard's American Craft Rums to the world.

Mike Kunetka

Good Morning Mr. Prichard. I understand that you are re-introducing your successful line of rums. Is that correct?

That's one way to put it. When we set about to make rum, 22 years ago, we set a course to make a rum that was more of a traditional American rum. We have been through several packaging changes, largely due to a number of factors. We have had the price of bottles change. One time we had a custom designed bottle that I found sitting in Berlin, Germany with somebody else's product in it. Several years ago, we created new labels as we became affiliated with Kane Fisher and his father Mel Fisher, treasure hunters that found the Spanish galleon, the Atocha with about a half billion dollars in gold, silver and emeralds. That relationship has fallen by the wayside over the last couple of years, We decided we needed a fresh, new look on

the shelves. So that's the purpose of our new packaging, to create a fresh new look with good shelf visibility and good customer appeal. We have not re-formulated the rums; they are the same type of rums we have been making for 22 years.

Wasn't 22 years ago the beginning of the craft distilling movement?

I didn't know it then, but I was a pioneer.

I can remember being interested in distilling back then, but there wasn't a lot of information out there yet. There wasn't much on the internet. There were some books that were reprints of outdated books from the early 1900's and some small paperback books in the homebrew stores. How did you learn distilling and get into the rum business?

My wife and I owned a Christmas shop in New York, and I don't want to cast a dispersion, but they literally taxed us out of business. Connie says "what are we going to do?" I said "We are going to move back to Tennessee where I have friends and family."

I had a cousin by the name of Mack Prichard. Mack and I were carrying on a conversation one evening and I said "Mack, I need to figure out a new way to make a living." I had been a dental technician for about 30 years of my life, and I was pretty well tired of that. Out of the blue, cousin Mack says "why don't we make rum out of locally grown sorghum molasses?" My brother- in- law was a former governor of Tennessee said "Phil, that is not a bad idea. If you put it in a depressed county in Tennessee, the government might help you build it." Well, it turns out there wasn't any government funds in those days to help build distilleries. So, to get by, I got into the telecommunication business when it cost 49 cents a minute to make a business call and went to work for a company that was selling it for about 13 cents a minute.

The owner was kind of put out with me with the amount of money I was making. I was putting more points up on the board than any other salesman. I let him know

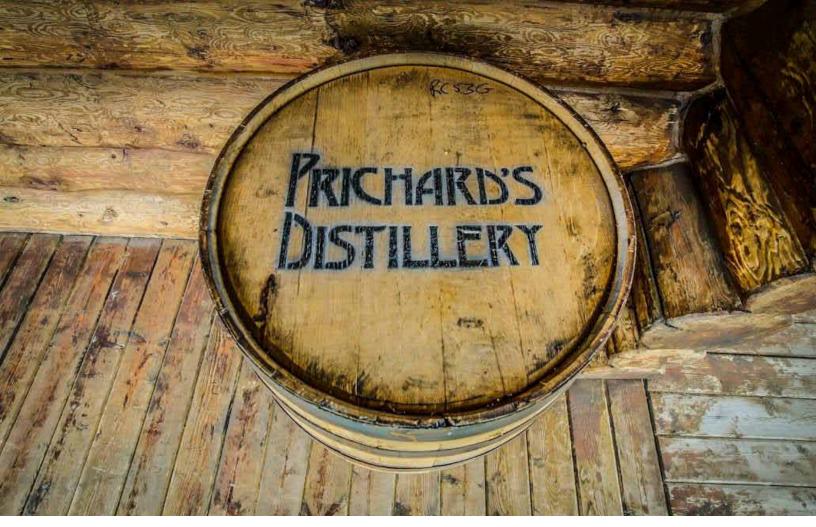
how important I was to the company and about 15 minutes later he let me know how important he thought I was to the company. He fired me!

So, guess what? Now I am drawing unemployment. I was always into making wine. I went into a local wine shop and lo and behold, there was this book called The Lore of Still Building. I read it and said I can do this. I literally figured out that I could take my wife's old canning pot and convert it into a little still with a condenser propped up on her ironing board with this white dog alcohol that I made from sorghum molasses dripping off into the kitchen sink. I gave some to my wife and she said "Whew, that's pretty good!" That was the first compliment from my worst critic.

It wasn't too long after that I started actually aging it in small 1 and 2-gallon barrels. About that time, I happen to be sitting across the table at my 40th high school reunion from a fellow who was in the wholesale liquor business in Memphis. His name was Victor Robillio. Vick said to me "what have you been doing Phil?"

"Well Vick I have been making rum" and he says" bring me some." I said okay. If I had left the phone ring one more time (in those days we had these little reel to reel answering machines) the call would have been recorded for posterity. But I can tell you exactly what he said. "Phil, this is Victor. I let my sales staff taste your rum today. I have two questions. When are you going into business and what is this going to cost me?" I said "Vick are you serious?" He said" Phil you are going to make a serious mistake if you don't pursue this. This is one of the best rums in the world."

Okay, you don't have to kick me in the pants twice. I set about to look at this more as a commercial venture. In those days we had this set of books called the Thomas Registry. I looked under Distilling Equipment and found the Vendome Copper & Brass Company in Louisville, Kentucky. I called them and this guy named Tom Sherman, who happened to be the president of the company, answered the phone. He was more than happy to build me a still to do what I



wanted, but to show you what a gentleman he was, he said I happen to know where there are a couple of stills up in Vermont that will do what you want and here is their phone number and contact information. I got on the phone and, to make the story as short as possible, I jumped in a great big old tractor trailer with Vern the trucker and we ended up in Burlington, Vermont and loaded that Vendome equipment and brought it back here and began to erect it here in Kelso.

Now you have the equipment to make Traditional American rum. How did you learn how to make rum like they did in colonial America?

Well, first of all, Thomas Jefferson, in one of his publications, claimed that rum was a poor man's brandy. I hadn't tasted any rum on the market at that time that tasted like a brandy. Then I started doing some logical thinking and realized that in colonial America, if you were going to make bread, you didn't use white table sugar because white table sugar as we know it today did

not exist. There was not the equipment, the chemical processes, the centrifuges necessary to make white table sugar as we know it.

If you had crystalline sugar at all in colonial America, it was very expensive. It was made by diluting what we call today table grade molasses with water. You know how you make candles? You dip the string down in the molten wax over and over and it builds up in layers. To make crystalline sugar in colonial America you had to dip the strings in a very diluted solution of molasses and allow it to crystalize and then somebody had to come and pull those crystals off. So, therefore, we knew that they were not going to make rum out of any kind of crystalline sugar.

When you look at how molasses was transported in colonial America, it was all made in the West Indies, the British Isles and what have you. But if you ship sugarcane juice in a barrel from the West Indies to Boston or Providence, it's going to be rotten in the barrel before it gets

there. They had to ship molasses that was 90 to 95% sugar. That's about where you can barrel molasses and ship it without it spoiling. We know that the American Revolution was not fought over a bunch of tea, it was on the tax on molasses.

When King George slapped a tax on molasses from foreign lands, he was taxing America's greatest exported product and that was rum. At that time, America was the largest producer of rum in the world. There were over 100 rum distilleries in Boston, in Providence and around New England. Even George Washington made rum and made rum from table grade molasses. There are some 2,000 rum distilleries today around the world and most of them are making it from blackstrap molasses.

Remember we started out with sorghum molasses, and I had already established my standard of quality that I wanted my rum to taste like. I'll never forget when an ATF agent named Frank Osborne sat out here on my deck at the distillery, helping me fill out all the paperwork that I needed to do to get this distillery up and running. He said, "Mr. Prichard I'm not sure that you can make rum from sorghum molasses."

The more I pursued it, the more I found that I was practically going to have to get an Act of Congress to declare sorghum as a type of molasses. It is, however, a type of sugar cane. Sorghum, as we grow it today, is in the same family with sugarcane, genetically it is in the same "tribe" in the grass family. It wasn't going to be easy to make the transition. We figured out that we were not going to be able to make rum out of sorghum molasses and get it on the market in any reasonable amount of time.

I contacted a company down in Louisiana called Westway Trading and talked with Arthur Huguley who was President at the time. I called Mr. Huguley one day and I said, "I'm looking for a premium molasses to make rum" and he said "I'm going to send you some 5 -gallon pails of molasses that are used by the best distilleries in the tropics." He sent me 4 or 5 pails of that molasses and I mixed it with water to get a fermentable solution. It was blackstrap. It

took me three weeks to get the smell out of my stills. I promise you, we boiled vinegar; we did everything we could to get that smell out of our still!

At that point I took a can of Sorghum molasses to New Orleans, and I walked into Mr. Huguely's office and I said "Mr. Huguely, this is what I am looking for." I still have this picture in my mind of Arthur Huguely, President of Westway Trading, sticking his finger into a can of sorghum molasses to get a taste of it. Where upon he got on the phone and called a guy named Francis Graugnard of Caire & Graugnard in Edgard, Louisiana and said "I'm sending this young man out (mind you, I was 60 years old at the time) and he wants to talk to you about buying fine molasses." I went out to the Caire & Graugnard Sugar Refinery in Edgard and that's where we found the same type of molasses that they used in colonial America, a molasses that was 90 to 95% sugar, what we now refer to as Grade A Fancy or Table Grade Molasses. That is what we used to make our rums. That plant either closed down or burned down.

Since then we have found other sources, but it has all been high grade molasses that we make our rums out of. But the problem is we had to find a molasses that would be stable in the winter time. That's another dilemma. It's too hot to make rum in the summer months here and it's too hard to make rum in the winter months because the molasses doesn't flow. From now in through probably September to mid- November we are going to be making rum.

Once you mix the molasses with water and add the yeast, does the fermentation go pretty quickly in Tennessee?

Remember, we are using a very high sugar content molasses. We are also in the whisky business. We can run a fermentation on our whiskey mash in about 5 days. But with our rum, it takes almost two weeks to burn all that sugar and get it converted into alcohol. We go from a 15% solution down to a 1%, so we got to convert 14% of that molasses to alcohol, those sugars into alcohol. It can take 2 weeks for that to complete fermentation. 10 days is not unusual,



15 days is not beyond the scope of our fermentation techniques.

You have two Vendome pot stills. Can you tell us about them and how you distill your rum?

The two Vendome Stills are designed to work in concert with one another. The 550 Beer Still produces approximately 110 gallons of Low Wine. Generally, when producing rum, we like to bring the High Wine off at a pretty low proof, finding the lower proof provides a higher concentration of fusel oils. I realize a high concentration of fusel oils is not common in the production of most rums, but remember, our goal is to produce a Traditional American Rum. I'm not so sure that those early rum distillers had a good grasp of such congeners as fusel oils and the flavors imparted by such. I suspect fusel oils were a rather heavy flavor enhancer in American Rum. They certainly are in Prichard's Fine Rum.

For some reason I thought you also had a brandy still. Am I wrong?

No, you're not. We were approached by the owners of Barbara Mandrel's property up in Nashville, called the Fontanel. They wanted us to build a satellite distillery up there and we did. We had Vendome custom build us a French style alembic still. Once operational, we had a tanker load of a wonderful Catawba grape wine brought down from upstate, Western New York and, my gosh, it made a wonderful brandy.

But, about a year or so ago, the owners of the Fontanel property sold Barbara Mandrel's property to a firm in Chicago and about that time, COVID-19 hit. We didn't know what the new owners in Chicago were going to do.

The Fontanel property is not in the main business district of downtown Nashville where the other distilleries are. We saw a serious decline in our sales because people were not coming to see Barbara Mandrel's homeplace anymore. So, we closed that facility and that beautiful alembic still and all the related equipment

is sitting in my warehouse, here in Kelso, waiting for someone to come along and buy it.

Is that what is referred to as a Charentais Still?

We refer to it as an alembic still. It has the swan's neck, what is referred to as the onion head, the reservoir, and the coil worm condenser. It's a beautiful piece of equipment. Somebody is going to come along and want it before long.

One of the things that set you apart in the past is the use of smaller, new barrels.

What made you go that route?

We don't use those anymore. That was true for a period of time. When we started out, we were looking for concentrated, accelerated aging and we used 15-gallon barrels. But it takes about the same amount of time to make a 15-gallon barrel that it takes to make a 53 gallon barrel. The only difference is the cost of the wood. Somewhere along the way, we made the transition from the 15-gallon barrels to the 53-gallon barrels.

Now, if we can go through your rums. Is the base rum the same for all the rums?

Pretty much so. Just a white rum distilled from a good quality molasses.

Your Crystal Rum, is it aged/rested and then charcoal filtered to remove color?

It never sees the inside of a barrel.

The Fine Rum?

The Fine Rum used to be the Crystal Rum aged in 15-gallon barrels, but now it's aged in 53-gallon barrels. Every rum that goes into that blend is minimum age of 4 years and up to 7 years old.

Tell me about your Private Stock.

Private Stock is a minimum of 10 years old and as much as 15 years old. But we are running out of it.



I guess I better get to Tennessee.

You better get here pretty quick. I may have to pour you a bottle straight from the barrel.

Because it is that old, did it spend all that time in those little barrels?

It spent most of its life in those smaller barrels. About 8 years ago I think we consolidated into bigger barrels.

You really don't have an age statement mentioned on your bottles, like some distilleries. Is that because you are blending to achieve consistency?

We do blend. There is a good story behind that. There was a real nice restaurant here in Kelso that Jimmy Bedford, Master Distiller at Jack Daniels, and his wife liked to favor once in a while. My wife and I would enjoy eating there too. One day he stopped by to visit me. We were friendly acquaintances, and he looks at my operation and he said "Phil, I have to ask you a question. I hope you understand that I know how to make whiskey and we know how to make it consistently like we make it. When you are making rum, how do you maintain consistency and quality?"

He knew what I knew and that is the fermentation that happens in the summer time is going to be a lot faster than that in the winter time. That there are variations from batch to batch in a pot still operation as opposed to a column still operation. I looked at him real candidly and said to him "Jimmy, it's called blending."

What do you think the rum industry needs to do to improve its stature in the world of spirits?

The biggest obstacle facing the consumer when he walks into a retail store is this myriad of bottles on the shelf all labelled rum. There is nothing on any of those bottles, perhaps maybe an age statement, that gives you any indication of what the feedstock is in that rum. What is that rum made from? Is it made from sugarcane juice, is it made from granulated sugar, is it made from crystalized sugarcane juice (I don't even know what that means), is it made from sweet molasses like we do, is it made from blackstrap molasses? There is no defining information on that bottle!

Until the rum industry recognizes that it has to create some standards of quality, standards of definitions that will inform the public what is in that bottle, the rum industry is always going to be a myriad of choices that are like a shotgun. You don't know what you are buying.

The best lesson I ever had in life was when I was doing a tasting at Buster's Liquor Store in Memphis back in 2005-2006. This guy walked in, and I said" Would you like to have a little taste of my rum?" "I don't like rum!" End of conversation. I mean just blunt as he could be. "I don't like rum." Finally, I caught him on the way out and I said "I understand you don't like rum, but you understand that there are different types of rum and I make a rum that is a bit different than other people."

He looked at me with a big question mark and I said "this is a rum that is made from a molasses not typically used to make rum. It's made from a sweet table grade molasses." "Well, let me have a taste of it. This doesn't taste like rum, this tastes like a brandy. This can't be rum." It is. It's made from premium grade table molasses. He says, "I'll take two bottles of it."

One time we did a tasting in Nashville for a bunch of lawyers. Lawyers are very sophisticated. We put our bottle in a paper sack and we poured samples. Those lawyers in the room that liked Scotch, thought it was a good single malt scotch. Those lawyers in the room that liked Bourbon, thought it was a good bourbon. When I pulled it out and showed them it was rum, they couldn't believe it.

The point I am trying to make is, to just drive it home again what I said, there has to be some guidelines to help consumers understand what is in that bottle. You and I know that a rum could be made from sugarcane juice, some places they call it Cachaça, some people call it Rhum Agricole. Technically, it's called rum if it's made from the products of the sugarcane plant. My gosh, as I said before, as Mr. Huguely said long ago that some of the finest distilleries in the world are making their rum out of blackstrap molasses. A rum made out of blackstrap is not going to taste like a rum made from sugarcane juice or is it going to taste like a rum made from premium table grade molasses. So, there are already three different definitions right there.

I always thought of you as a Rum guy, but you have been successful making Whiskey, too. Was that transition difficult?

Yes. Imagine me telling you "I want you to buy stock in my company, and by the way, we are going to make rum and it's going to be 3 or 4 years before we find out if it's any good or not and then we have to sell it." This is a very capital – intensive business to get into. Fortunately, I have had some friends and friends of friends that have believed in me.

The hardest question I had to answer was "why are you making Rum in a Whiskey state?" The answer is: that back in 1997, whiskey was in the doldrums. There were only 8 distilleries in the United States making Bourbon Whiskey, if I am correct. Rum and Tequila were the only two products showing positive growth besides Vodka.

Let's not leave Vodka out of it, because Vodka was in its heyday at the year 2001, 2002 and 2003 and the shelves were stocked with premium Vodkas. So, I set about to make a product that showed positive growth potential. Both Rum and Tequila were showing a 3% positive growth in the year 2000. You can't make Tequila in Tennessee, but you sure could make rum.

Remember, my original goal was to get some local farmers to grow sorghum so that I could make Rum out of sorghum molasses, but the TTB put the kibosh on that. So, I set out to make this Rum. But I still got this pressure to start exploring making a Tennessee style Whiskey.

This leads me to my 5th generation grandfather. We know that he made Whiskey in Davidson County, Tennessee, about an hour south of Nashville. We know that Benjamin Prichard made Whiskey and he made his Whiskey from white corn grown on a red cob because that was the only corn that was grown in Tennessee in the 1790's. That's how early he was making his Whiskey. We also knew that he made his Whiskey in a pot still because the Coffey or column still had not been invented yet. So, when we started out to emulate what Benjamin Prichard made, we set out to make a Whiskey in a pot still using white corn.

Everything rocked along just fine when it was just Jack, George and Phil. Then, they changed the laws in 2013 to allow a distillery to be built in any county that allowed liquor by the drink. We saw a proliferation of new distilleries like you can't believe. I'm not sure, but I think there are over 90 of them now. At that point, my neighbor up the road got rather intense about wanting to standardize what



defined Tennessee Whiskey as that type of Whiskey that both Jack and George made, that is utilizing the Lincoln County Process of filtering the white dog alcohol through charcoal prior to entry into the barrel. You and I know something about charcoal. We use charcoal to make water taste cleaner.

If you are using a type of charcoal that has a distinct flavor, as they do, it gives off that flavor. But that charcoal is also filtering flavors out.

Benjamin Prichard was making Whiskey 50 years before Jack was even born. The Lincoln County Process had not been invented. Nearest Green had not developed the technique yet. About 2005 I set about to emulate the Whiskey that Benjamin Prichard was making way back when. By dang it, we did pretty good. An awful lot of people reviewed that Whiskey and found it pretty good.

Then I got an email about falling in line: "Mr. Prichard, if you will just put your Whiskey through a minimum of charcoal, it will have no effect on the quality or flavor of your product." As I read that email to the Tennessee legislators, somehow or another, they seemed fit to give me an exemption because we had

been grandfathered. We had been making Whiskey for over ten years. So, we were grandfathered out of that law. That's where we differentiate our Tennessee Whiskey from other Tennessee Whiskeys. Interestingly, we are the only distillery in Lincoln County that does not utilize the Lincoln County process.

When I lived in Colorado, it was easy to find Prichard Rums, Whiskey and Liqueurs. So far, I have not been able to find anything in Arizona. Why is that?

That's a problem that faces these new craft distilleries out there and that is called the three-tier system. The three-tier system is not kind to the craft distiller. There are so many of them out there that it is hard to get their attention. In the olden days, we were the craft distillery at our wholesaler. As I said there are 90 some distilleries here in Tennessee now and my wholesaler probably has more of them. So, we don't get the attention that we use to get.

We had a nice wholesaler in Arizona. We did business with them but they eventually spun us off to their wine division, for a lack of a better term, "they didn't understand how to sell Whiskey or Rum. It didn't take long for long for that relationship to fizzle

out. So, for right now, we don't have distribution in Arizona. I do, however, have a broker out there who is working hard to find us a new home. It's hard for these small distilleries to garner the attention of these big, big warehouses, where you are just one among many. That's the reason we don't have distribution in Arizona

Can you tell me about the family crest that appears on your bottles?

Okay. TORAV CYN PLYGAV. It's Welsh. I was living in upstate New York, near Utica, and there is a Welsh community up there. This little lady named Mrs. Lloyd, saw that motto, Torav Cyn Plygav, and started laughing. I said, Ms. Lloyd what are you laughing at? "I am laughing at your family motto." What do you mean? "Well, it's very difficult to give a literal translation but essentially. You will have to break me before I will yield. Or I will bend before you make me break." She explained it several ways. I said: Ms. Lloyd, that sounds an awful like tenacity. She says, "Hell no, you Prichards are stubborn!" She knew us well. That stubbornness has served us well, not to mention my little dance with the Tennessee legislature.

And the horse?

That picture on the crest is a Norwegian Fjord Horse. You are talking to, what was at one time, the foremost breeder of Norwegian Fjord Horses in North America. We imported close to 150 horses from Europe since I bought my first Norwegian Fjord Horse back in 1975. When I bought my first horse, there were only 300 Fjord horses in North America and that included United States and Canada. Today our little breed organization has more Fjord horses in the United States than they do in Norway.



What makes them special?

They are essentially big ponies. I am talking about a pony that weighs a thousand pounds, with an 8- inch cannon bone, The greatest character of the Norwegian Fjord Horse is its willingness to work. It loves people.

I had a stallion one time and I said that stallion thought it was put on this earth to be loved by me. They have this wonderful disposition that people who discover this breed just fall in love with. They are very sweet horses.

Thank you Mr. Prichard for taking the time to answer all my questions.

Well, if you have more questions, I have more answers.

I hope this re-introduction goes well and I see Prichard's Fine Rum in Arizona soon.

Me too!

CIGAR & RUM PAIRING by Philip III Barake Got Rum? September 2021 - 60



My name is Philip III Barake, Sommelier by trade. As a result of working with selected restaurants and wine producers in Chile, I started developing a passion for distilled spirits and cigars. As part of my most recent job, I had the opportunity to visit many Central American countries, as well as, rum distilleries and tobacco growers.

But my passion for spirits and cigars did not end there; in 2010 I had the honor of representing Chile at the International Cigar Sommelier Competition, where I won first place, becoming the first South American to ever achieve that feat.

Now I face the challenge of impressing the readers of "Got Rum?" with what is perhaps the toughest task for a Sommelier: discussing pairings while being well aware that there are as many individual preferences as there are rums and cigars in the world.

I believe a pairing is an experience that should not be limited to only two products;

it is something that can be incorporated into our lives. I hope to help our readers discover and appreciate the pleasure of trying new things (or experiencing known things in new ways).

2021

SOMMERIE

Philip #GRCigarPairing

Rum Fest Pairing

Some time ago, before the Covid virus changed our lives, I participated as a judge at one of the rum festivals I used to admire due to the number of booths and the number of products that consumers and rum lovers could find there. I recall receiving an invitation again in 2020, but my participation was derailed again by the virus. I'm glad, however, that they held the event and were able to attract a lot of rum aficionados. I put together this pairing while thinking about all the people behind that organization.

Back then, at the festival's own stand, they were selling a rum straight from the barrel. They were literally filling the bottles from the barrel and Don Pancho was there signing every bottle. It was a great opportunity for rum lovers to own something unique, so I reserved some of my budget and suitcase space for a bottle.

The good news was that, at the end, all judges received a complimentary bottle, so I was able to purchase other bottles instead. Since then, the question in the back of my mind has been: when do I open the bottle and how do I consume the contents? Seeing that the rum festival was able to take place during these uncertain times, I decided it was time to open my signed and numbered bottle. On a sunny day, I retrieved a cigar from the humidor that I keep at the bar: it is a humidor reserved for my friends. I selected a Robusto from AJ Fernandez Romeo y Julieta, the format provides a smoking time perfect for enjoying a rum neat. The leaves are a mix of 100% Nicaraguan tobaccos, the wrapper is a clone of Habano 2000 from Nicaragua. By design, this cigar is meant to be a





maduro, but upon a closer examination of the wrapper, I would have expected a darker color. Regardless, prior to lighting up the cigar, the aroma has intense notes of new black leather, with some dry fruits, but the leather notes are the dominant ones.

I lit up the cigar, the draw was very good. From the beginning, the intensity surpasses that from the Cuban Romeo y Julieta, which is understandable due to it being made from 100% Nicaraguan tobaccos. I perceived notes of toasted pistachios with very agreeable spicy flavors.

The rum, on the other hand, has a clear alcoholic intensity, due to its ABV of 51.1%. The age statement is 10 years in American oak barrel, I don't know if the barrel had a previous use, but everything points to either a new barrel or one with

only one previous use. The flavor profile is typical of rums from Don Pancho, with dry fruits, vanilla, followed by notes of coffee and dry orange peel. Well-balanced for a straight pairing.

To summarize, as I finish smoking the second third of the cigar, the intensity of this cigar was consistently higher than that of its Cuban counterpart, it burned evenly. The ash was good, not excessively white that it makes you question the quality of the soil, but rather a very natural white.

I give this pairing a score of 10: it helped me recall great times during the festival and left me craving for many more!

Cheers! Philip IIi Barake #GRCigarPairing

