

JOY PERRINE
Master Bartender – Jack’s Lounge/Equus – Louisville, KY

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Interviewer: Amy Evans
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Project: Louisville Barroom Culture

[Begin Joy Perrine Interview]

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Amy Evans: This is Amy Evans on Tuesday, January 15, 2008. I'm in Louisville, Kentucky at Jack's Lounge adjacent to Equus Restaurant, and I'm with Joy Perrine, bartender here at Jack's Lounge. Joy, would you please say your name and your age for the record please, ma'am?

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Joy Perrine: Joy Perrine—sixty-one, soon to be sixty-two.

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AE: And I was telling you before we recorded, I saw this great feature on you in the *Courier-Journal* entitled “Cocktail Granny,” and it gives a great kind of history of—of—timeline of your career in the bartending business. I wonder if we could go back further and talk a little bit about growing up in New Jersey, which is where you're from. And where in New Jersey, specifically, are you from?

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JP: I'm from a small island off the coast called Long Beach Island, a little bit north of Atlantic City, and a little bit south of Asbury Park on the coast—a very small island, eighteen-miles long, four or five miles at sea, population in the winter of, maybe, 10,000 people. But that's not where I learned to bartend. I learned to bartend in the Virgin Islands.

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AE: Right. But your family has a long history of being in the restaurant and bar business, is that right?

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JP: Yes, Yes, my great-great-grandfather built one of the old Victorian hotels in Harvey Cedars on Long Beach Island, which is the only Victorian hotel that is still standing. It is now a Baptist Retreat.

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AE: Oh, the irony? [*Laughs*]

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JP: Yes. Yes, but still beautiful.

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AE: What was your great-great-grandfather's name?

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JP: Samuel Perrine. And he built the hotel, I want to say, 1840s and then sort of continued down. Right now, I'm the last; both sides of my family were big-time rumrunners—bootleggers—so we sort of never really stopped being in the liquor business. Sad but true. Or maybe not sad. I don't know about that.

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AE: So can you talk about what that was like growing up—growing up with the hotel and—and restaurants in the family and was there—did you have knowledge growing up of your family being bootleggers?

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JP: Oh, yeah. Yeah, it's, you know, very common knowledge there. It's just like everybody still talks about it. But when I was growing up, my family had three restaurants; we had two that were opened only in the summer and one that was opened year-round. Ironically, we didn't sell liquor. My family, after Prohibition was repealed, for whatever reason, [*Laughs*] decided to get out of the liquor business, but they continued to stay in the food business.

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AE: What were the names of those three restaurants?

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JP: Now you—okay, one was Middleton's, one was the Cedar Restaurant, and the other was Polly's, and they're all basically gone now. They probably have been gone since the [nineteen] '60s.

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AE: What kind of food did they—they serve?

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JP: Mostly seafood. Naturally, being an island, that's what you serve, seafood.

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AE: Did you grow up working in the restaurant?

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JP: Not by choice. *[Laughs]* Not by choice. Yes, we were—myself and my two cousins—always drafted. If somebody didn't show up, you know, you washed dishes, you peeled shrimp. When you got older, you know, you worked the registers, what—sort of whatever it took. But it was very definitely family—you know, family oriented and family operated.

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AE: Uh-hmm. And so, if memory serves, part of this article mentioned that your grandmother was one of the bootleggers in your family, is that right?

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JP: Yes.

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AE: What was her name?

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JP: *[Laughs]*

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AE: Not going to share her name? *[Laughs]*

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JP: Her name was Mae. Mae Middleton.

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AE: Okay. And do you have any stories from her or other members of your family about those bootlegging days?

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JP: I don't know. Now you're putting me in a situation where I wasn't—well, I wasn't part of it. I wasn't born. I wasn't—I mean they basically lived the high life, and it was fast-money; it was a lot of money, and it was gone as fast as they made it. Where I grew up, it was pretty much something that everyone was involved in—from the government, you know, to the garbage man—everybody. It was a way of life, simply because of the location. The boats would come in from Europe or Canada, they would anchor out; the boats would go out, they would pick it up. And Long Beach Island is sort of strategically located, if you look at a map. You go down around Cape May, you're right into like the Delaware Bay, so you've got Delaware, you've got Maryland. You can go on the mainland. Philadelphia is right there. If you go up by boat, you're in New York Harbor, so it's, you know, a very—it was a very prime location for rum running, let's put it that way.

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AE: Okay, so fade into when you left Long Island and headed to the Virgin—headed to another island. Tell me about that.

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JP: Uh-hmm. I moved to the Virgin Islands in 1965. Pretty much, things were just starting to happen there. Where I grew up in New Jersey, it was—when I was a child, it went from like a fishing industry to tourism. A lot of the people had businesses on Long Beach Island in the summer; in the winter, they went to Florida. When Cuba fell in [nineteen] '59, it opened up Puerto Rico and the American Virgin Islands. It was pretty much people wanted places to go in the West Indies, because they were already a Commonwealth and a Territory of the United States. American business felt safer there that they wouldn't have—the government wouldn't be overthrown, and they would lose their businesses, and it just started to boom. Consequently, the people who were older than I was but not as old as my parents, they discovered the Virgin Islands, and a lot of people from New Jersey basically built a lot of the buildings that are—are still going strong in the Virgin Islands that haven't been affected by the hurricanes—at least in St. Croix. I mean these are the people who built the hotels and who built the restaurants and who built the stores and the grocery stores and the homes. And it became sort of the place to be in the winter, and you could really make good money.

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AE: And so that was attractive to you, and that's what took you down there?

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JP: Yes. Yes, it was, you know, opportunity. Again, because I had always sort of been in the restaurant business, and I liked the restaurant business and, you know, the opportunity was there, and that's where I decided to go.

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AE: And so can you tell me about when you first got there and—and how you got your—your first job down there?

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JP: I worked in the first pizza restaurant in St. Croix, which was like a totally new thing. But everything—it wasn't like a chain. I mean it was a family—everything was made from scratch, you know, and we served—we had a bar, and I was the waitress, and I sort of knew how to make the basic drinks because I was like 2twenty years old. In the states I couldn't legally drink or work in a bar because you had to be twenty-one at that time, but in the Virgin Islands it didn't make any difference, you know. They always said, "If you were big enough to put your quarter on the bar, you were big enough to buy a drink." And I knew, you know, basic drinks: rum and Coke, you know, scotch and water. I knew because I had ordered these drinks all the time. And you watch the bartender make them, and you sort of learn, and you experiment on your own when you're home and whatever. And one night the bartender walked out in the middle of the shift. And that left, basically, me and my boss, who was making pizza in the back. And he said, "Well, you'll just have to make the drinks. If you don't know how to make the drink, just yell and I'll tell you how to make it." And that's how I learned to make drinks. I mean, literally, I would say, "Brandy Alexander," and he would say, you know, "You put the ice in the shaker, you put, you know, brandy, you put Crème de Cocoa, you put heavy cream, and you shake the hell out of it. Strain it in the cocktail glass and put some nutmeg on the top." And that's basically how I learned to make cocktails, and I've been making them ever since.

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AE: So were you really selling a lot of Brandy Alexanders in the Virgin Islands?

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JP: Yes. Yes, believe it or not that is a—a big, big drink there, probably because of the Hispanic population. They—they like—they like brandy, and they like cognac so—. But that was just one example of it.

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AE: Are there other things that stand out that were either trendy drinks of the time or—or specific to that area in St. Croix?

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JP: I have made enough Piña Coladas in my lifetime that I absolutely hate the blender. I mean I have made thousands and thousands and thousands of Piña Coladas. All kinds of rum drinks—rum punch, you know, just—the wonderful array of all of the exotic fruits that were available there. Now they're—they're finally available in the states. But, at that time, they weren't. I mean this was like a one-shot deal. My one quest, an old, old tradition in St. Croix at Christmas is they make guava berry rum. This is something that is done with the families, not something that the bars do. I have tasted guava berry rum. Some of it was like forty years old—absolutely exquisite. I have never been able to find guava berries here, nor very much about them. I just know that is—that is my one quest; I want to find guava berries. The only thing I can equate it to is—guava berry rum is—is similar to—in taste, if you would take [Crème de Cassis] and mix it with a really, really rum and always like a dark sort of purple-y color but just absolutely delicious.

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AE: Now is that something you would have had at the bar at this pizza joint or something you would have had in people's homes?

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JP: That was just something that was in the homes. At Christmas, I mean they would bring you in like little bottles of it and say, "Merry Christmas." Or if you went to someone's home, they would have it. And then another thing they drank there is a drink called Punchy Cuba, which is a bottled product from Curaçao, and it sort of tastes like eggnog with a slight flavoring of lime and bitters, and then that's mixed, usually, with rum or again with brandy. And—and shaken up and—and drank. And really, really, really good. Not available here.

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AE: So how long were you in St. Croix, in total?

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JP: Fourteen years.

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AE: So, during that time, you know, kind of jumping to what I know of you being a creator of—of signature cocktails and an aficionado of bourbons and—and just your encyclopedic knowledge of cocktails and—and what goes in them, were you developing that then? I mean you're speaking about all the fresh fruits available in St. Croix and all the seasonal things; were you developing this taste for cocktails and kind of thinking about, you know, developing new and different things while you were there?

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JP: Oh, yes. Yes. Because the fourteen years that I—I lived there, I mean I went from the pizza restaurant to like one of the best restaurants on the island. The—St. Croix is a free port, and one of their big draws are the liquor stores because, if you're a tourist, be it on—if you come by, you know, cruise ship or plane, whatever, you're allowed to bring back more liquor from that—from there than you are from, say, the Bahamas because—because of the American Territory status. And, consequently, we had liquor stores there that were just phenomenal. I mean a lot of it—a lot—some of the products they were—it was like a test area. They would put a liqueur there and see if the tourists would buy it. And then, if it worked there, then they would introduce it, you know, to America, and—just phenomenal. I mean you could just walk in these stores, and they would give you samples of everything. And, you know, we're talking about thousands of bottles of liqueur and liquor from all over the world. One of the places—Absinthe where you can buy Absinthe legally—can't bring it back but you can buy it there. I mean just wonderful things. One of the most unique liqueurs I think I've ever, ever tasted in my life, I believe it was from France, and it was called Bon-Bon Liqueur, and it came in a rectangular bottle, and the label looked like a box of chocolates. And when you tasted this, it's exactly what it tasted like; it was chocolate, the base was chocolate, but you could taste vanilla. And then you'd take another sip, and you would taste raspberry; and you would take another sip, and you would taste caramel. It was all of these flavors mixed together. Every once in a while, I get creative and try to go back and recreate this drink, where I'll take Godiva Chocolate Liqueur, and I'll start putting in like Chambord and Tuaca and a little butterscotch and a little of this and a little of that, you know, and then shake it all up and then ask my customers, "Well, does it taste like a box of chocolates? What—what do you think it tastes like?" So it's fun. So yes, the—the influence was there.

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Like the guava berry rum that the—the Croixian people made, you know, from the—the green coconuts with the rum or gin; sometimes they put gin in the green coconuts to—to just all kinds of just wonderful refreshing fruit juices and—and things and you would combine it with the rum. And rum has gotten a bad rap. I think that—people think that rum, you know, has to be in like all of these foo-foo drinks and that rum is—if you drink rum straight, it's like, you know, it's rough but it's not—there are some wonderfully fine aged old rums out there that are very, very similar to bourbon—very, very similar to bourbon. So I mean, basically, rum was my first love; that's what I first started to play with. My first infusions that I did, you know, twenty-five, thirty years ago, they were all rum infusions because I wanted to capture some of the tastes that I remembered.

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AE: So it—it sounds like St. Croix was, you know, a bartender's playground—a wonderful place to learn. Can you—can you kind of describe, looking back, what that means to you now to have had that time there and—and been able to experiment so much with different things?

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JP: Well it's like—it's like being a chef. I don't think going to the best culinary school in the world will make you a chef. You have to have the passion and you—you have to want to learn. It's like I'm still—I learn something new about liquor almost everyday. And this was a wonderful experience for me because number one, I had all of the different liqueurs and stuff that were not available in the states. And also, that it was relatively inexpensive there because it's duty-free, so there was no tax on liquor, so you could really, really—a bar could really, really experiment and not have to put a lot of money doing it. And then, again, with all of the juices

and then all of the—the different drink combinations and—and the thing—and even the different islands, people from different islands drink different things. One thing that stands out is what they call a—a Puerto Rican Stinger and it's white rum and Anisette, sort of fifty-fifty. And—and it's again, you know, a very popular drink there, something that no one has ever really heard of, you know, in America.

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AE: So I'm wondering if you were surprised at all with yourself and your—your passion that you developed for cocktails and—and liqueurs and—and all and then your palate that you've developed for it over the years.

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JP: I don't think it surprised me. I think it surprised other people particularly being—being a woman and, at the time that I got into bartending, there really were not a lot of women in the field. Now there are, which I'm—I'm glad to see. It's something that's always interested me, and I think it goes back, well, you know, my family history of the bootlegging and the rum running and, you know, running the Victorian hotels. It's always been, to me, extraordinarily interesting. If it was not something I had been interested in, it would probably have not happened because I'm the type of person, if I'm not interested in it and I don't want to learn about it, then, to me, it's useless. I guess it's sort of the Summerhill School approach to—to life, you know. [*The Summerhill School is a British boarding school whose philosophy is that a child should be given the freedom to learn as they see fit.*] If it's something, you know, if I sort of really need to learn it to function, then I will. But if it's not interesting, it's unlikely that I'll ever use it. But it's just—it's just—liquor is just fascinating. And I think also from—from a bartender's point of

view, it's in moderation. You know, there is nothing more than disgusting than to see, you know, someone just knock down four or five shots and you know go somewhere else mentally. I like people to taste my drinks and sip my drinks—enjoy my drinks. I do not create drinks for the, you know, instant high kind of thing. I'm not—that doesn't interest me. But a lot of my drinks are all liquor, and it's pretty well masked that they don't even taste like liquor, but it's there. But, then again, you know it's—it's—I want my drinks to be enjoyed and not taken—I don't want people taking advantage of my drinks.

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AE: They're your creation—expression.

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JP: Yes, they're my children. That's how I—I view them. They're my—my children. And I mean—and literally, I have created probably just thousands of drinks, you know. Some of them are really, really good—really, really good. Some of them have won contests. A few have been just horrid, and they have like never—they've never really gone over the bar except, you know, for a few of my customers I'll go, “Taste this. Does this taste as bad as I think it tastes?” And most of the time, yes, you know, they'll agree with me. **[Laughs]** But that doesn't—really doesn't happen because—simply because I know—I sort of know when I can mix—what goes together, what doesn't go together. You sort of have to know—you have to know whatever your base is, be it bourbon or rum or scotch or brandy, gin or vodka—whatever you're using as your base, you really need to know what that tastes like, and then whatever flavors you can pull out of, say, your bourbon, then you take it from there, you know. If you taste a really nice bourbon, and you taste brown sugar, you taste caramel. I taste pineapple, you taste cinnamon, and then you

start playing. Well I can take bourbon, I can take some brown sugar syrup, I can take some fresh pineapple, I can, you know, infuse this, let it sit for a day or two, taste it and see what it looks like. When it tastes the way I want it to taste, strain it off and maybe mix it with some pineapple juice, maybe throw a little coconut in there and then voila, all of the sudden you've got a wonderful drink. You know, that's the creating—I guess the creating process. Or sometimes you just get back there, and you want to create a color, you know. It's, again, years and years ago we didn't have red liquor and blue liquor and green liquor and purple liquor and orange liquor and, you know, yellow liquor. We—you know, you were sort of limited by what was there. St. Patrick's Day was always a problem because if you wanted a green drink, you had green Crème de Menthe, and you had green Chartreuse; neither one of these pair well with Irish whiskey. But now there are all kinds of things. I mean there's green pear liqueur out there. There's green melon liqueur out there. There's, you know, a green apple liqueur. There's a number of different liqueurs in the green palette, as are the reds and the pinks and the oranges and the blues and the purples—they're all out there. You know, when I first started out, I think the only thing purple that I can remember was Parfait Amor and, again, a unique taste—a taste that not everybody liked, you know—still available today. Believe it or not, I have a bottle on the bar. But—but, again, it's just—it's sort of what is available and—and—and sort of what you're trying to put together.

I make a lot of Christmas drinks. Every year—well, every month we do like a—a little drink special, a little card with different drinks on it. And at Christmas every year and a lot of the drinks that we do at Christmas are drinks that we have used in previous years because the customers—this is what they want, and if they're not on the list, they'll ask for them anyway, so we just put them on the list. And what I try to do with a lot of my—my Christmas drinks is I try

to recreate flavors from Christmas past that make people think about when they were kids. I make one drink, which is an Orange Slice, which is like an orange slice candy. We make another drink, Ambrosia, and if you're from the South, everybody's grand-mom made ambrosia salad. Now we do it a little differently. We use a Finlandia grapefruit, vodka, with some coconut and some tangerine. And it really does taste like the salad, and the first sip, you know, you're in grand-mom's dining room with that bowl of ambrosia salad.

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Another drink I do is—is I found a recipe in one of the *Courier-Journal* cookbooks from like the [nineteen] '60s, and it was for a Kentucky Sauce, and it was basically strawberry preserves with the juice and rind of an orange and a lemon, brown sugar, white sugar, a whole lot of bourbon and some pecans. And it was basically—it was all cooked down together, with the exception of the bourbon; it was cooled and the bourbon was added, and it was like a sauce for ice cream or pound cake or whatever. Well, I thought, “Well I'm going to try this. I—this—I want to make a drink.” And but I still haven't decided what I want to call it. I just called it like The Saucy, and I basically used—I took Woodford [Reserve] bourbon, I infused it with strawberries, and then I added brown sugar; I added a squeeze of lemon and a squeeze of orange; I used a little bit of praline liqueur, which is like a pecan liqueur and some strawberry liqueur and, you know, shake, shake, shake. There was my, you know. My little Saucy Kentucky and that's pretty much how I—I come up with things.

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When we—Jack's [Lounge] will be open eight years this coming June, and when we first opened up, I wanted a signature drink, and I thought well blah-blah, you know, what can I do? Well I wanted to use bourbon, I knew that. And I thought, well, I wanted to sort of do something traditional, so I came up with the Bourbon Ball, and it's one part Woodford Reserve, one part

dark Crème de Cocoa, one part Tuaca liqueur from Italy, which is like a vanilla-based liqueur. You shake it up, and you put it in a cocktail glass. This tastes just like the bourbon ball of candy. And in the eight years that I have been making this drink, I don't know how many times I have been ripped off and people have made a drink called the Bourbon Ball, and it doesn't have anything to do with the ingredients in my drink, except the bourbon. And I don't care, you know, fine. If they want to roll with it, let them roll with it, but it's still my drink. And when people say, you know, "Well I—I want to drink a Bourbon Ball," most of the time they think of me when they say Bourbon Ball, so that—that makes me happy.

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AE: So I have now a million questions, since we've kind of fast-forwarded to—to Jack's, but to stay on the cocktail development and all, first I want to ask you about infusions and when you started doing that and where that came from?

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JP: I first started doing infusions, like I said, twenty-five, thirty years ago with rum because I wanted to pull out—I wanted flavors. Rum is a good base. But I wanted—I wanted flavors; I wanted true fruit flavors that I could only get from, pretty much, doing an infusion. I didn't want to do, you know, like extracts. I didn't want a process where I was going to have to cook anything down, particularly when you're using alcohol because it's flammable. I just wanted to see what I could see, you know—do. And probably one of the first things I did is I did spice; I did spiced rum. I wanted something to do at Christmas that I could give away as, you know, like a little token that wouldn't be really expensive because I wanted to make a lot of them, and I thought, well, I'll do a spiced rum, and then that way they can use it as—you know, they can add

it—you know, add it to eggnog or they can put it with orange juice, whatever they want to do and that was basically my first infusion I did with—. I used a white rum. Now it took me a while to get my spices down, and my spice mix is I use all ground spices. I use a blend of six. It's basically equal parts clove, ginger, cinnamon, nutmeg, clove—no, let's see, sorry. Nutmeg, mace, ginger, clove, allspice and mace, equal parts, put it in a jar, shake it up, and then usually to one liter of liquor, be it bourbon or rum, whatever you're using, it's about a tablespoon of that spice mix. You let it sit for about three to five days. It's very important that you strain it off because—and you also you want to shake it up every—in those—the period that it's infusing, you want to maybe shake it once a day. But it's very important that you strain it off because the bottom of the bottle you get like some gunky stuff, which is basically where the spices have just gotten saturated with the liquor, and they've sunk. And I just strain it all through a coffee filter and—and a little mesh strainer and put it into a clean jar and refrigerate it. Once the stuff is refrigerated, it sort of pretty much lasts forever.

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Now if you're using fresh fruits, it's a little bit different. You just sort of have to—you go by your eye and you go by the taste but—but there again, as long as they're filtered off, you should have no problem. And the secret is to refrigerate the infusions and to use good ripe clean fruit.

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AE: So when you came to Kentucky—and I want to talk about how you came to Kentucky but—and you started working with bourbons, was—was doing infusions with bourbons, was that something that you just personally were trying, or is it something that you were asked to do because people knew of your time making these rum infusions?

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JP: Sort of—no, the bourbon industry here is divided. There are the purists that say, you know, bourbon should only be drunk straight or with a little splash of water; it shouldn't, you know, have any kind of mix; it shouldn't have any kind of, you know, cocktail—you know, but there is a whole lot of people who just don't like the way bourbon tastes the first time they taste it. And these are basically people that I try to reach. The infusions started here with, like I said, I had sort of always played. I mean I have always done my rum infusions and I had—had tried a couple of bourbon infusions, but then I want to say, maybe five or six years ago, Brown Foreman decided to do some infusion contests, and that's how I really sort of got into the bourbon infusions, which I have won a—a few of those contests. And it just sort of, you know, went from there. Again, like one of my Christmas drinks, it's just Woodford [Reserve] bourbon, candy canes, and it turns this beautiful shade of red. And when you shake it over ice it, is absolutely delicious, and it looks truly beautiful in a—you know, a martini glass garnished with just a little candy cane. And it tastes really good.

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AE: So I'm curious, though, how Brown Foreman got onto the infusion bandwagon? Is that something that was—because I feel like maybe like vodka infusions and things like that were popular maybe ten or so years ago, so it was something that they were just experimenting with and then took off and you, of course, were a great player in that game?

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JP: Yes, I think that's basically what it was. I mean people started infusing the vodkas, the gins. I mean it just sort of went from there—the rum. I mean the infusion bottles on the bars got to be like a really big deal where, you know, you would walk in and see the big jar of fruit, you know, sitting and people would say, “Well what's that and blah-blah-blah?” And then I just—I think Brown Foreman was very, very cutting edge when they decided to take a chance and—and do the—you know the—the Woodford infusion contest, and it's worked out well because I'm thinking pretty much almost any bar in Louisville now has some kind of an infusion drink or some kind of, you know, a bourbon infusion working behind the bar or whatever, so it's been successful.

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AE: Is there a single infusion that's particularly popular here in Louisville?

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JP: Not—not that I really can put my finger on. To be honest, no, because I think each—each bar, restaurant, or whatnot tries to do their own unique blend. Fruits, very popular—citrus fruits, spices, pineapple. Well now my—my favorite—one of my favorites is pineapple. I don't think anybody else is doing that, but that's one of my favorites. I don't—you just sort of have to—I know that they—they did have a little recipe book out at one time, Brown Foreman did with Woodford with some of the infusion drinks and stuff so—. But it's pretty much almost anything, you know, from mint, you know, to—to make a special Mint Julep. You can infuse your bourbon with mint, to the candy cane at Christmas time to, you know, the lemons and limes and oranges in the summer. I do blackberry infusions, I do strawberry infusions, I do blueberry infusions, I do my spice infusion, I've done cranberry infusions, apple pear infusions—pretty much anything. I

mean any—any fruit that has flavor you can—you can infuse, you can infuse with the liquor. Because that's sort of the secret of the—the infusion is that the—the liquor will literally pull out the oils and the flavors. You have to be careful. Sometimes you'll see, you know, like a jar of infused strawberries, and they've turned white. That needs to go because it means, literally, that the liquor has taken all of the color and all of the flavor; it's time to, you know, you need to get rid of that. You don't—you know, you can't infuse this stuff for like ten years and just leave it sit there, and think that it's going to be good because it's not. It's—it's just not.

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AE: Have you run across something that is not a particularly good infusion, something that was an experiment that just didn't take?

00:34:27

JP: Well one thing that's very hard to infuse is honey, and the secret of honey is you have to dilute it with hot water before you add it to liquor because it just—there's just something about honey and liquor they will—they will not fuse together. But if you dilute the honey with hot water and then add it to the liquor, it will work. There are still some things out there I want to try. I want to try pumpkin. I want to try—I'm thinking about dandelions. Again, because that's sort of an old Southern thing is like dandelion wine in the spring. It was like a tonic. I also want to try some herbs. I mean I know that mint works well with bourbon. I'm thinking about maybe some—some anise, maybe some more of the savory—I don't know. I really have to experiment with the savory or the—I've done infusions with vodka, which naturally work because vodka is sort of just a very plain base, and you can do the different herbs like rosemary and dill and things like that. With bourbon, I don't know because there's such a pull where bourbon is sweet; it's

not savory. So it would go more with the spice than it would with the herb, but I'm sure there are some herbs out there that I—that I can conjure up and make up some kind of—of an infusion out of but I'm—I'm really thinking about the dandelions. I think that would be—I would really like to make a nice spring tonic. You know, give the [Mint] Julep a little competition. **[Laughs]**

00:36:13

AE: So do you ever work with the chef at Equus in—in developing pairings of cocktails with food at all? You were talking—all this talk about ingredients and—and spices and fruit.

00:36:21

JP: Yes. Yes, we do. Sometimes, if they're doing a special, you know, a special dinner or something and they want a special cocktail, we've done—we've done a lot of that where we've, you know, paired cocktails to—to fit a certain menu. Our pantry, our dessert people—we do a lot of things with them, with coming up with like little—little tastes of—of like an after dinner drink to serve with a certain—a certain dessert that we're doing. My chefs are very good about, like if I want something, you know, they'll—if I can't find it, then they'll look around and see if they can find it. Like one of my latest discoveries, last year I discovered these wonderful—these oranges called Cara Cara, which are a delicate pink and they're so—they're so pink, it's almost really hard to see it with the orange, but they have just this wonderful honey orange flavor. So last year I did some infusions with those. You know, they get me Myer lemons, they get me blood oranges. Pretty much, you know, if it's strange and exotic, you know, they found me the sugarcane sticks. They found me some celery straws. So it's sort of—we just sort of work together, you know. Any time magazines, TV programs, whatever, we see something, and I go,

“Hey, you’ll really like this,” or, “We ought to try and get this.” Or they’ll say, “Guess what I saw?” So yeah, you know, it—it’s—we work together.

00:37:51

AE: So I’m curious about the relationship of a bartender to a chef just in—in how the public perceives you. Because chefs are so associated with what comes out of their kitchens, and there’s, you know, such a marriage between their expression and their name—culinary expression and their name—that for a bartender, you know, you’re developing so many new and different tastes and expressions here in your bar, and certainly people know to come to you for certain things and you’ve—you have name recognition locally, but I wonder about kind of—and I hesitate to use the word *celebrity* but the—to be proprietary about what you make and—and the cocktails that you invent and if that’s missing in—in the industry of bartending, or if you are just kind of breaking ground in that area? Do you get my meaning?

00:38:43

JP: Yes. Yes, I definitely think that it’s—we’re breaking ground. First came the—the chefs. The restaurant—I don’t know if you sort of know anything about like the history of the restaurant industry. It was just sort of the name of the restaurant said it all, and it wasn’t that any one person in the restaurant stood out. It was sort of everybody worked together. I mean, when I was growing up, very seldom did the chefs ever come out of the kitchens. I mean, you just didn’t see the chefs. Very seldom did the bartender ever leave the bar. I mean it was sort of everybody was sort of boxed. This is what you did, and this is where you stayed. That all changed as—as television, books, people traveling, where restaurant chains, where people just sort of changed, and they became interested. I think maybe one of the breakthroughs were that people wanted to

cook the same food and make the same drinks at home as they had in the restaurants. And, you know, the papers would do the little columns where you could write in and get a recipe from a certain restaurant, and then I think a lot of it also has to do with—with publicity with PR firms where everything is out there. I mean if you can sell toothpaste, you can sell a concept of a chef or a bartender or a drink or a, you know, plate of food. It's—it's all—I don't know. As—as the industry changes, it doesn't change. It's sort of like, you know, the endless circle. I mean a lot of the things that we're doing now, that we're drinking now, the drinks we're making, the food we're creating, it was there 100 years ago. You just need to know where to look for it; it was there. It's—you just need to know to look for it. So I think maybe it's something that's almost engrained in our subconscious, this—this need or this desire to make something unique, make something different, make something better, make something creative. I mean it's a lot of it's creative, you know. It's creative. Either you—it's creative, and it's artistic.

00:41:20

AE: Well can you talk about the creative and artistic part of what you do a little bit more because it—in the course of our conversation you've talked about being inspired by ingredients, by colors, by memory, by the region of the South. Can you talk a little bit about—about those things that pass through your head when you're making a drink?

00:41:43

JP: Number one is taste; it's got to taste good. Number two is probably presentation: the color, the garnish, the glass that it's in. It's all like a—like a dance, you know. It starts and—and you develop and you think, well this is what I want to do. Today, I was thinking because it's—it's January, I already know some of the drinks I'm going to do for February because we'll tie in

Valentine's Day. And then, once again, I was thinking about March and St. Patrick's Day. St. Patrick—the month of March, we sell more Irish whiskey [**Laughs**] than we sell the rest of the year because of St. Patrick's Day, and it's, you know, it's like all month long. And I was thinking, well now what am I going to do this year? And I was thinking, well we've got green and we've got orange and we've got white, that's the flag. And we've got the shamrock and how am I going to tie this in and make it taste good, and what do I want to do? Well, I thought one thing I'd do, I said, well—I'll take Finlandia vodka, I'll take three bottles of it. I'll leave one normal, and I'll color one green with food coloring, and I'll color the other one orange with food coloring, and I'll put them behind the bar on the wine rack, and this will be my Irish flag, you know. [**Laughs**] So—so it's just—it's—you want things to be fun. You want, you know, people to laugh. Like at Halloween we took a bottle of Finlandia vodka, and I colored it orange, and I took some black plastic tape and made like a pumpkin face on it, and people just thought that was a riot. They just looked back there and said, “What the hell is that?” And then they laughed because they realized what it was. So anyway, it's something that you want to have fun with. Something—basically, what I do is I develop my drinks, I get them to look right, I get them to taste right, I decide on what my garnish is, and then I teach the bartenders how to make them. You know, I try not to have anything really elaborate; I don't want a drink that's going to take fifteen minutes to make because that is not—that is just not good business. And it's just a—a combination of, again, what's available in the market, and we just sort of take it from there. And also, you know, the time of the year. Are there any special holidays? And that's pretty much what I do, just I try to put it all together and it, you know—and when people sort of read the little drink list, I just, you know—if I can just see them like smile, you know, I'm happy. You don't necessarily have to order one of the drinks, but if I can make you smile, that's fine.

00:44:32

AE: Well can we talk a little bit about your interaction with your—your clientele and that element of bartending and—and being around the public?

00:44:40

JP: Yeah. Some of my customers actually give me ideas. They'll say, "Well," you know, "why don't you make, like, you know a strawberry lime vodka or something?" And—and a lot of feedback on the drinks from my customers. Some of the drinks that I've created through the years have literally—we make all the time because we have two or three people who like this drink so much, every time they come in they drink the one drink. That's what they want, and that's what we make for them, so we've been very successful, you know, with that. I'm also—I'm very, very lucky. My boss [Dean Corbett] is very supportive with everything that I do, as far as the drinks. You know, he—he is very, very creative himself. He's a chef and—and I think, you know, he appreciates that someone who works for him is as concerned about the liquor aspect of his business as are, you know, as he is and his chefs are about the food end of his business. And that's what we try to do. We—we want to be unique. We want to be different. And you'll get drinks in Jack's that you're not going to get anywhere else in Louisville.

00:45:55

AE: So what are some of the drinks that you make all the time that are some of your specialty drinks that customers that ask for?

00:45:59

JP: We make a lime martini, which is basically Finlandia lime vodka, Stirrings key lime bitters, little bit of sugar and a little bit of orange—I'm sorry, a little bit of lemon Jell-O and shake it up and garnish it with a big squeeze of—of lime. That's one of the drinks. The Bourbon Ball, which has become our—our signature drink, which I told you about. We do a chocolate martini that's sort of become our signature drink. It's just one part of Absolute vodka or—I'm sorry, one part of Absolute vanilla vodka, one part of Godiva chocolate, one part of dark Crème de Cocoa, and then we—we rim the inside of our glass with melted chocolate. People just love that, and it's sort of fun to see people try and get the chocolate out of the glass when they're done with the drink. My tropical drink that I made with my pineapple infused Woodford, we ran that all this summer, and a lot of people have asked for that, so we'll bring that back. It's just what—what people, you know, seem to like. You know, now that it's gotten cold again in Kentucky, we do our—our Hot Toddy and our—you know, our hot buttered rum, which people really seem to like, and they sell well.

00:47:32

AE: So all of these recipes, then, and things you've experimented with over your long career in the industry, are these things that you've written down? Do you take notes, or are they all up in your head?

00:47:42

JP: They're all up in my head. Almost all of them are written down, and a lot of them are on file on our computer so—so if I need something, it's pretty easy to get to.

00:47:53

AE: And with all that you've invented and come up with, is it—do you foresee a day that you might publish a book of cocktail recipes or anything along those lines?

00:48:01

JP: Hopefully. Hopefully. We've been—we've been working on that. Hopefully that will be, maybe in the next year or two—more than one, I hope.

00:48:12

AE: Well if we could back up again and talk about your time in St. Croix and when you left the pizza joint—bartending there—to work at—at a fine dining restaurant, what precipitated that change and then what did you learn in the—in the new place?

00:48:27

JP: Well, again, living in the—in—in the Virgin Islands it was, again, the time—not now. This was—I left—I moved to Kentucky in 1978. So it was at—at a time period there where the tourism was just phenomenal, just phenomenal. And when I went from pizza—well I went—I went from like pizza to rock-and-roll to fine dining back to rock-and-roll. The tourists really loved the sort of the—foo-foo drinks and the foo-foo blender drinks and the more sort of creative and interesting combinations that you could come up with, the tourists really, really seemed to like that. And, I mean, we did, you know, just mango and banana and, you know, coconut, strawberry, and just sort of any kind of crazy fruit combination that you wanted. You just threw it in a blender with some ice and some sugar, and you were good to go.

00:49:36

AE: Are there any kind of rules or tricks of the trade that you learned early on St. Croix that you carry with you today that you can name?

00:49:43

JP: You need to taste your drinks; you need to make sure that the drink tastes good. And ask your customer. I mean some people like sweet drinks, and some people like more tart—more sour drinks. And, as you get to know your customers, you know, you sort of know what they like. I mean we have people that come in here that, when they want a Cosmopolitan, they want it very light on the cranberry juice. There are other people who come in here who want it heavy on the cranberry juice, so you sort of learn. You really do need to know what your drinks taste like. You need to make sure that they taste good, you know, that they're sweet enough or sour enough, that you're serving them in the right glass. I think that's very important. I think when—when you're talking about presentation of a drink, you have to have the right glassware. It doesn't necessarily have to be a martini up-glass to make a pretty drink, but it does, you know—you need a classy—what I consider a classy looking, you know, glass. That your—you know, that everything is in the right proportion, and that you have the ingredients that you need. You can't decide, well, tomorrow this is what I'm going to do, blah-blah-blah, and then when tomorrow comes, half the things you need, you don't have, you know. So it's a little—a little planning and that's about it, you know, just plan, perceive, taste, and present.

00:51:17

AE: So then what precipitated your move to Kentucky from St. Croix in 1978?

00:51:23

JP: St. Croix was going through a lot of problems. I had two young children, and I just didn't want to deal with those problems anymore. The crime was getting really bad. I just didn't want to you know—if I wanted to live like that, I would move to New York City, and it was just time. The people that I had worked for there also had a—a big rock-and-roll club here, so pretty much, if I wanted to move to Kentucky, I had a job. I did some research, you know, the schools were okay. I already knew a bunch of people here who had vacationed in St. Croix, and we spent the summer in New Jersey on the beach, and then we decided we would move to Kentucky, and we've been here ever since.

00:52:06

AE: What was the club that was here at that time?

00:52:09

JP: Eddie Donaldson's, which was probably one of the first really big rock-and-roll clubs in Louisville.

00:52:17

AE: What was it like working there?

00:52:19

JP: Oh, God [*Laughs*] Fast. Fast. And it wasn't a whole lot of creativity because we were always so busy. I mean we had 1,500 people—2,000 people a night just boom, boom, boom, you know. A live band. It was fun. It was fun.

00:52:40

AE: So did you go from there to here, or was there something in between?

00:52:44

JP: No, I went from Eddie Donaldson's back into the fine—fine dining. The hours were better and, like I said, I had two small children. The hours were better, and the money was just as good and, there again, you know, the—the cocktail aspect of it was there, and that's basically what I wanted to do. I really wanted to make—I really wanted to make good drinks again, you know. I mean it was—and that's what I did.

00:53:15

AE: And then being here at Jack's, when did you come here?

00:53:17

JP: I've worked for Dean—well Dean also owns—Dean is my—my boss, the owner. He owns—also owns Equus Restaurant next door, and I started basically part time as a service bartender for Equus, and I've been with Dean for twenty-one years. And then, like I said, seven-and-a-half years ago we opened Jack's so—.

00:53:37

AE: So when you opened Jack's, you were talking about having all your ingredients and everything you need and being prepared. How did you prepare your bar over here when you first opened it?

00:53:48

JP: Well we basically—we already had a small service bar next door, so we basically knew everything that we were going to need. And then, like I said, Dean pretty much just let me do whatever I wanted to do, you know, and—sort of trial and error. And we've been doing it ever since and, hopefully, successfully.

00:54:10

AE: So is there something that is your drink that—that is your favorite drink that you consume yourself?

00:54:17

JP: Well that's hard to say. One of my favorite drinks that I've created is a drink called the Spice Berry, and it's the six spice infused Woodford with some Tuaca and some cranberry juice, and it's just very refreshing and sort of very holiday, but it's also a nice drink for the summer. I also like my Tropical, my pineapple infused Woodford; I like to take juices, particularly now in the cold weather. I make—I like a hot Bloody Mary, whereas you just take either tomato juice or V-8 juice, and you heat it up in your microwave, and then you take your vodka, or I like it with rum; you take your white rum, and instead of putting the Tabasco and the Worcestershire and everything into the tomato juice, you put it into the rum. Shake it up, heat up your tomato juice, add, you know, like a shot and a half of your rum mix, and then a big squeeze of lemon. It's absolutely delicious. I like, you know, like warm cranberry juice; I like warm apple cider, pineapple juice, any of these and you can put bourbon, you can put rum, you can pretty much put anything you like in them.

00:55:47

AE: Well in being the bar manager over here, how is it that you teach and train bartenders that—that work for you here?

00:55:55

JP: Well we're lucky because most of the bartenders we—we've had them for a while. Now our one bartender, my boss just opened a new restaurant called Corbett's, further out east on the East End, so the—the one bartender that was here as long as I was here, he's been—they—they took him out—sorry—they took him out there to set up the bar out there. And then we were lucky enough to find another young man and then another young man, so we have pretty much three of us. And I mean the basic bartending, I mean these are our—our people who already had bartending experience, so they know the basics, so it's not like I had to teach them how to make a bourbon and water or a scotch on the rocks. And then, like I said, once a month when change our specials, you know, I just say, "Well boom, boom, boom; this is the way we do it." Again, I try not to have anything very elaborate, anything time consuming. Some of my drinks that have, you know, like five or six ingredients, what I do is we just—I pre-make them, so all they have to do is maybe add one or two things, and they're good to go, and it's worked out well. You know, we do our garnishes and—and my servers also know, you know, well this is the garnish that goes on this drink, this is the garnish that goes on this drink and, you know, that's important that, you know, you get the garnishes right, so that every time the customer comes in, if they have the same drink, it's consistent.

00:57:20

AE: Can we talk about garnishes a little bit? I'm not sure where to take that exactly, but if you could just maybe respond to that idea.

00:57:25

JP: Okay. There's a lot more to bar garnishes than lemons, limes, oranges, and cherries.

Depending, again, on what the drink is and also the time of the year, you know, you've got fresh blueberries, you've got blackberries, you've got raspberries, you've got strawberries, you've got like the blood orange, you've got kiwi—I mean almost any kind of a fruit. A lot of the herbs like, you know, the mint, there's a great herb called lemon mint or—or lemon balm. Sweet Melissa, which looks like mint but tastes like lemon. And they're just beautiful in drinks. I don't like a drink to be overwhelmed by a garnish. You know, you don't need to have fifteen different garnishes so you, you know, the drink is like somewhere down there. And I do not like the new trend of where they're sort of shaking the berries in a lot of things, and the stuff is like floating in the drinks. I—I don't like things floating that can't really be identified. I don't—I just don't like that concept. It's the same thing with soup; I don't like little tiny pieces of things in my soup. I want a carrot to look like a carrot and a potato to look like a potato, simply because if I don't like the carrot, I can avoid it.

00:58:49

But I like, you know, like—like you can take a few mint leaves and just float them on the top of a drink. It's absolutely gorgeous; it doesn't need anything else. You know, a lot of like the—the—the sugared rims and the—the cookie rims can be very, very nice or they can just be awful, depending on what it is that's going around the rim of the glass. Flowers to a certain extent, you know, edible but if—when—again, you're going in that area where you have got to make sure that it's organically grown and that it truly is edible, or it can come in contact with something that's someone is going to consume. That's sort of a gray area. You know, you don't want to poison anybody. Again, you know, pineapple chunks, I mean all—all that wonderful

stuff is out there. My favorite is, now they have come out with this line of colored cherries, other than, you know, the traditional red and, if you're lucky, green, but now they have like blue and they have orange and they have yellow. They have green. I think they have like a brown—like a chocolate—wonderful idea except they're flavored and they taste terrible. I'm sure the company—maybe I should not say that, but they don't, you know. If I want a blue cherry, I—I just want it to taste like a cherry; I don't want it to taste like a blueberry cherry. I love the concept of the colors; I just don't like the flavors. If you look around, you still can find green cherries that are like the traditional red cherries that we—we use, and I like to use those like at St. Patrick's Day and Christmas, you know. You just dunk a green cherry in there, a bit of surprise and people go, "Wow, where did you get this?" You know, "Where did you get this?" Again, olives. I mean you've got all the wonderful olives: black olives and green olives, all the wonderful olives, you know, the cocktail onions. You can use like the little—little French gherkin pickles. I mean there's just all kinds of stuff out there that you can use, again, depending on what the base of your drink is.

01:00:56

AE: And now for your clientele here, can you describe them a little bit?

01:01:01

JP: I would say we get some young, some old, a lot of in between. I would say probably the average age of the customer in Jack's is maybe thirty-five to sixty, you know. It's a nice—it's a nice mix of people. People who—who know, I mean they know—they know—they know liquor, they know good food, and they know good service, and pretty much that's basically what they want. A lot of people come because they know that we do the crazy drinks every month. And

then a lot of people just come for—you know, again, because our food is very, very good and, again, just for our—for our regular drinks which are—are good.

01:01:49

AE: And so then can we talk about the character that is a bartender and—and the service you provide that is not only the service of drinks, but conversation and advice and—and that kind of role that you play in what you do?

01:02:03

JP: Oh, God, how many different hats do I wear? A bartender is many things. I mean first and foremost, you're a bartender. You are a—a mother, a father, a priest, a lawyer, a doctor, a psychologist, a shoulder to cry on, a policeman. I mean you sort of name it, and we are it. You have to be everything to everybody because the one thing you have to remember about a bar is people are drinking liquor. And liquor changes personalities. Some people get very happy; some people get very quiet; some people get very nasty and mean, belligerent. And, as a bartender, like I said, when we're policemen, you just sort of watch this. I mean you know how alcohol affects people; you don't want to over-serve people. You don't want people to leave here and drive their car, and sometimes this can be a really bad problem because people are crafty. You know you—say I'm calling you a cab, you turn around and you pick up the phone, they're out the door, and that's where the mother/father aspect of your job comes in. It's just—you just have to be—you just have to know human nature, but sometimes even you are fooled. You know a person can come in, and they're the nicest person in the world, and they're fine for two weeks and then, you know, the third week they just go crazy. It's just—you just learn to judge. And one thing I've learned—because I've been doing this for forty-plus years—is you go with your gut instinct.

When they come in the door, your first reaction is usually your true reaction, as to how this person is going to behave. A lot of times by even behave, you can almost tell what they're going to drink, what they're going to eat, you know, how much their bill is going to be, what they're going to tip, whether or not they're going to cause a problem. You just—it's a gut instinct. You just know this.

01:04:25

You know, sometimes you get in—in situations that you don't necessarily want to be in because, you know, there might be an individual that's in here with someone other than their husband or wife and then, you know, the husband or wife comes in, and all of the sudden it's your fault. Not my fault because I don't know, you know, I don't—my customers don't introduce me as, you know, this is my wife, this is my husband, this is my neighbor, this is my—you don't know. I mean you do, once you pick up on conversation; you can usually figure out who is who. But you know, you just get in situations, and you just try to come out of them the best you can.

01:05:07

AE: So it seems a real rare combination to have someone who's so passionate about the liquor and the—the actual cocktails and being an innovator and creating new things and then the person who is the personality behind the bar, and I—I wonder if the combination of those things is something that was kind of mastered with experience and—and having so many years in the industry, or is it something innate that you just think you're a natural on both sides of the coin there?

01:05:34

JP: Well bartending, I think you probably learn within six months whether or not you're truly bartender material because you'll either love it, or you'll hate it. And if you truly hate it, you'll get out of it, because it's hard, you know. It's hard. And when I say hard, I'm not talking about, you know, the hours or—or the physical—the work that you do. It's just sometimes—sometimes it's just the customers because there are so many different personalities that you're dealing with and people that you have to look out for and, you know, and people that you know it's just—sometimes it's just almost overwhelming. You know, exactly what you're trying to be aware of at all times, and that also goes for not only the bar, but for the floor. You know, it's just—you just sort of have to be aware.

01:06:22

AE: So is there any single thing that you like most about your job here?

01:06:27

JP: Everyday is different. It's not boring. It's definitely not boring. Everyday is different, you know, just like—I mean we might see some of the same people on a daily basis, but then you always have new people and it's sort of interesting the—the people that you meet.

01:06:48

AE: And who are some of the people over the years—I've—I've read in this article about some of the—the stars that have crossed your path at your bar here.

01:06:55

JP: Well the most interesting customer I think I ever waited on was a clown. But he wasn't in makeup, but he was a clown. He was—he was here to visit his family, and he was a clown with

the Ringling Brothers Barnum & Bailey—with the circus and—and I learned a lot about clowning that I didn't know because I would ask him like, “Wow, I cannot believe you're a clown,” and he would like—I mean he brought in his portfolio and showed me his pictures and—and it was—it was truly, truly interesting, you know, meeting a clown. Here, because of—of Louisville and the—and the racing industry, we've met a lot of jockeys, a lot of the trainers, a lot of the—the horse people, which is really, really interesting because some of the other restaurants, like at Derby, I mean they get all the—the stars, whereas we get all the horse industry people, the sort of people behind the scenes, and that's really, really, really nice. That's fun. I don't know. Sort of—the clown is sort of hard to top, you know, but—but that was truly the most—probably the most interesting person I've ever met from, you know, being behind a bar was I met a clown. You know, we—we've had dancers, just I mean all—all kinds of people from all walks of life.

01:08:16

AE: And so when was the last time that you were in St. Croix?

01:08:18

JP: I have not been to St. Croix, oh, for quite a while, quite a while. I want to say probably the '80s. My children—well, my children used to go visit their dad, but now he comes here. Again, because they're having—apparently having problems down there again so—. That's about it.

01:08:42

AE: And you're a—a grandmother, is that right?

01:08:45

JP: Yes. Yes, I am—yes. Hello?

01:08:52

AE: Okay, we were talking about your family and your grandchildren, and if you could just speak quickly what it, maybe, it means to you, being a woman in the business, which you touched on earlier, being one of the few women in the business when you started and—and—and having a family and what your family thinks of—of your career.

[Recording is paused for approximately two minutes while Joy speaks with someone in the bar.]

01:09:09

JP: Well my son is thirty-two, and my daughter is thirty-eight; my grandson is twenty. My grandson is anticipating his twenty-first birthday next year, so that he can go to the liquor shows with his grandmother. **[Laughs]** Truly, I mean truly. I don't know—I think—I think my children are fascinated by what I do and the crazy things that I come up with behind the bar. Neither one of my children are in the service—service industry. I don't know. I mean this is just sort of—you know, “This is what my mom, you know, does for a living.” I sort of—I know—I think my children have always realized that I was different that I—you know, I didn't do what other parents did and certainly the hours. I mean the good thing is I always there, you know, when they were—got up to go to school and I was always there when they came home from school, so it wasn't like I was, you know, gone all day and I didn't see them. I mean sometimes it was—it was hard but, you know, that's life, you know. That's life. But this is what I want to do when I grow up. I don't know what else to say.

01:10:28

AE: How much longer do you think you'll be doing it?

01:10:32

JP: Oh, God. Hopefully I will—I'll retire in the next—in probably four years but I'll never really—I mean I'll never—I don't think I'll ever really have my hands out of the industry. I'm sure that I—I really want to write; I want to do some writing, and I want to do some consulting, you know, because simply—simply because and I—I certainly don't mean this to sound vain, but I have a tremendous amount of knowledge and experience and talent, and I would like that to—I would like to pass that on. And that—I mean that would make me happy. But—but right now what would make me happiest is I want—I want a book in print and, hopefully here within the next year and a half, I will get that wish, so—.

01:11:23

AE: Well before we go—and I know we've been talking for a long time, but I want to touch a little bit, too, on kind of the history of drinking cocktails in Louisville, specifically the Old Fashioned, and kind of where your thoughts on—on that kind of mythology and then kind of the future of bartending, maybe wrapped up in a tight little package, too.

01:11:43

JP: Well I mean Louisville is—is Southern but, again, because of being the home of the Old Fashioned, I mean people have always drank Old Fashioneds there. They've sort of never gone out of style. Just like the Manhattans, they've never gone out of style in Louisville. People in Louisville love their bourbon, and they drink a tremendous amount of it. I hope to see bourbon

become bigger and grander on a national scale and on a worldwide scale, where it will have its prominent—it will be as prominent as it once was. I mean if you read any of the old cocktail books from the 1800s, bourbon was one of the primary ingredients in all of the cocktails. That's what I would like to see. I would like to see for the—the future generations of the bartenders coming up—again, I can see us getting back to too many of these ready-made products, this like, you know, instant, you know, drink-in-a-bottle kind of stuff. No. I want to see the creativity; I want to see the good ingredients, you know. I want—I want to see the love of the drink and I want them—I want them to produce something that tastes—tastes and looks good or, you know, tastes as good as it looks, and I guess that's really—that's really it.

01:13:09

AE: Well with the culture of cocktails there's—you know, and most people's knee-jerk reactions to cocktails are—are—would be the classic cocktails and the Old Fashioned and—and all those things. Do you think there are any kind of contemporary drinks or cocktails that have staying power that will become classics?

01:13:28

JP: We've already—we've already seen that with the Cosmopolitan. That's definitely—I mean people have been drinking that now for a number of years; that's definitely going to stay. I would say the chocolate martini is definitely going to stay. I don't know, because right now there are just so many of these sort of flavored, you know—sort of take your pick—I would say, yes, these drinks are going to be around for a while, simply because the generations of children that are following us, they're all part of the sweet generation, so I think definitely, yes, we're going to see the sweet drinks. But then we're also going to see, I think, a—and we're already seeing that,

you know, it's like I said before, you know, the circle is—it continually goes around. Where you're going to see people drinking the fine cognacs again. I think you're going to see people, you know, drinking the fine bourbons and the fine scotches again. But you're also going to see people drinking crazy fruity, you know, concoctions. It doesn't really change. I mean it—you know, it's like—I think Stephen King said, "There are only five novels that have been written, and every other novel is just a variation." Well I believe there have only been five cocktails created and everything is, you know, a variation of the theme.

01:14:53

AE: All right. Well any final thoughts or something I didn't ask you that you want to make sure to share for the record here?

01:15:01

JP: Well, make a good cocktail and drink in moderation, I think, you know, I think be a responsible drinker. And I think that's the biggest message that we can concur—can sort of let the future generations know is drink in moderation. I mean you don't have to fall off the barstool to have a good time. You know, enjoy the drinks but—but do so responsibly.

01:15:28

AE: Well thank you, Joy, and I look forward to the Bon-Bon becoming a classic cocktail.

01:15:33

JP: Uh-umm, I don't think so. That's just—that's just something I play with every once in a while. Well, thank you very much. I've enjoyed your interview.

[End Joy Perrine Interview]