Name of Interviewee: David Zuckerman
Date of Interview: May 1, 2017
Name of Interviewer: Theresa McCulla
Length of Interview: 39:24 minutes

TM: It's May 1st, 2017. This is Theresa McCulla of the National Museum of American History. I'm here with Tess McFadden and David Zuckerman, brewmaster of Boulder Beer. We're meeting at the brewery in Boulder, Colorado. And this interview is part of the American Brewing history Initiative, which is a project to document and collect the history of beer and brewing in America. So, David where and when were you born?

DZ: I was born in 1964 in Stockton, California.

TM: And who were your parents?

DZ: David and Margaret.

TM: What did they do?

DZ: My mother was a stay-at-home mother, and my father was a rancher.

TM: And what was it like to grow up in the place where you did?

DZ: Oh, it was great. It was, Stockton was a fairly small agricultural town, so I got to go out to the family ranch, which was an island and play, play on a 6,000-acre island and dig holes. Dig holes trying to get to water, which, of which there was an abundance.

TM: And do you remember, do you remember much about the, the food culture when you were growing up? What did you eat?

DZ: Oh what, I can't remember exactly what we ate, but we ate well. But we also ate a lot of the produce grown on the farm, so, lots of potatoes, corn, asparagus, tomatoes. I ate a lot of tomatoes. We grew a lot of tomatoes. I could get…I'd be left in a field of tomatoes and I'd just eat tomatoes. And then, my father would come by a couple of hours later and pick me up. Lot of cherries. So, a lot of the, lot of the farmers would trade produce with other farmers, so. Cherries, tomatoes. And the ranch was actually one of the original organic farms, so that was back in the 70s.

TM: And where did you go to school?

DZ: High school?

TM: High school, college.

DZ: I spent two years in high school in Stockton, and two years at a boarding school in Carpinteria, California, Cate School. Then, I went to-, took an interesting year off between high school and college, and did a year in England at Harrow School, which is another boarding school. And then, did four years at Lewis and Clark College in Portland, Oregon.

TM: And what did you study in college?

DZ: Studied international affairs.

TM: Did you, did you have a career in mind at that point related to your studies?

DZ: I don't think my studies were particularly geared towards a career, but it was geared towards the, the studies were geared towards what I was interested in, which is politics and diplomacy and how nation states operate. So, it's kind of the psychology of countries as opposed to the psychology of people. But, no, I would never have guessed in college what I am doing now.

TM: And so how did you first become interested in brewing?

DZ: Well, like my, my original interest in beer came from when I was at school in England and had beer with flavor. I was of legal drinking age and I could go to pubs there. And so, I, I tasted, at the time, flavorful beers there. And that was kind of reminiscent of the beers my father would talk about when I was little. That beer used to have flavor and there used to be breweries of character. And that's when he told me when I was probably ten years old that the job I could make for myself would be to import British beers. So, import beer with flavor into a market that didn't have a whole lot of flavor.

TM: What was he remembering when he talked about beer with flavor?

DZ: I don't know which particular breweries, but I would guess perhaps ones like Ballantine and he would have a can of Rainier Ale every night. Our family had "juice time," so that was… "juice time" was family time, and my father would have a can of beer. My mother would have her Pimm's. And my sisters and I would have, you know, tomato juice or whatever. And that was family time, but he always had his beer, his ale, which was hard to find. And he, he was kind of lamenting the fact that the choice of beers was being whittled down to very few, and all a kind of homogenous style.

TM: And could you talk a bit more about the, the beers that you had in England, and the kind of pub culture there?

DZ: Oh, well the pub culture and the beers there were signifi-, well, I wasn't legal drinking age here, so I don't know what was really available here. But, you know, the beers like Mickey's "big mouth" and, which is a fine beer I'm sure, you know, it was…the beers

there were, were ales, for one, so they weren't la-… they weren't light lagers. Cask beer was still, I mean, it was in the decline in the UK, but it was still, you could still find it. You know, the beers had color. They had malt flavor. They had a little bit of hop flavor. So, in comparison what was, what was happening in the United States at the time, it was pretty bold flavors. It's, you know, it pales in comparison to what's happening today, but at that point, it was, it was interesting beer, and then you come back to this country and it was yellow beer and, and not particularly interesting.

TM: So, what were the first interesting beer experiences you did have in the States?

DZ: Well, I think the, the first, I think I had several interesting beer experiences. The first one would probably be when I turned 21 and my friends took me to the Horse Brass Pub in Portland, which was run by Don Younger, who was a, a very early adopter and supporter of craft beer. I mean, at that point, it wasn't even called craft beer, it was just, I don't even know, I don't recall what it was called. I don't even know that "microbrewing" had been labeled yet, but. So, I went to Horse Brass and threw darts and ate British food and probably drank some Bass and maybe BridgePort Ale. So, that was, you know, that was, you went to a place that had beer with character. So that was, that was a very reinforcing, kind of reinforcing back to my time in England. But probably the more pivotal, definitely the most pivotal beer experience was being, I turned 21 and went to the Hillsdale Pub in Portland, which is, was Portland's first brewpub or perhaps Oregon's first brewpub. And the brewery was called, the pub, the entire establishment was called Hillsdale Pub, but the brewing part of it was called Captain Neon's Fermentation Chamber. And it was painted very, it was all psychedelic artwork and kind of old beat-up dairy equipment, but that's where I had the epiphany that somebody could show up into that room and make beer and that people such as myself would show up and drink it. And it's the first time it disconnected beer from being a commodity-, factory-driven product produced by anonymous people that you have no hope of ever meeting in a process you'd have no hope of ever seeing. And here it is right in front of the drinker, so it immediately just glommed the two, the production and the consumption, together, and that just, that just kind of bored into my head as something that was incre--, just amazing. And that's when I realized that people can make beer and not just factories make beer.

TM: And so you became a home brewer at that point…?

DZ: No, I went back to England and worked in other pubs. And then, then I was actually making a cassette tape for my mother, just telling her what was going on and I was walking down the street, and I said, "I'm moving back to Portland. I'm gonna get, going to go get a job at a brewery." And that's when I realized: "Oh, I'm moving back to Portland. And I'm going to get a job in a brewery." So, I moved back to Portland and got a job at BridgePort Brewing Company.

TM: And, so, when, and I'm sorry, when you were working in England, what were you doing there?

DZ: I was just doing, sometimes, I did some temp jobs, but the first, one summer I worked at a pub in the city of London, where all the stockbrokers would come between, between the stock market sessions. Actually, I think they traded stocks between pub sessions is really what happened, because they drank a lot. Then, I worked at a pub right by Tower Bridge, so I saw two different aspects of the, of pub operations, and those were, those were tied houses of the time, so they were, they were, you're pouring beers from the Charrington Bass Company was the, the first pub and the second one, I think, actually, I don't recall which brewery that was.

TM: Alright. So, then back to the States and into BridgePort. And what were, what did you do at BridgePort?

DZ: At BridgePort, I started off working in their pub, making pizzas and serving beers because I loved, I loved the flavors they were making, and I loved talking about beer and the clientele who came in were interested in beer, and it was, at the time, it was a location that you, you wouldn't stumble across. It was in a pretty sketchy part of town. The, one of the roads was paved, the other, other perpendicular road was a railroad track and it was not paved. It was in the warehouse district, where there were a lot of, lot of homeless people and a lot of drug use in there, in the neighborhood, not in the brewery. But the people who would, came there were very intentional about being there because there was nothing, nothing else around it. And then after three or four months, I decided to quit the pub, and so I told the pub manager I was quitting to get a job brewing. And I went to the next desk over and told Karl Ockert that I just quit and I need a job. And so, I started working part time there, which lasted really no time at all because there's really no such thing as part time in a brewery, so I was full on, full time from that point on. But I started washing kegs, painting wrought iron window guards.

TM: And at what time, what years were these when you were starting there?

DZ: That would've been late '89 or '90 to '94. Yeah.

TM2: That you were at BridgePort?

DZ: Mmhmm.

TM2: You came here in '90…

DZ: Oh not '90. I'm getting confused. I was at BridgePort from '88 to '90.

TM2: You were here then.

DZ: Right.

TM: And these people who were coming to drink the beer there, what were they like? Where were they coming from?

DZ: The consumers at BridgePort were pretty much all blue-collar, blue-collar or kind of office type people, but there were people who either had a personal connection with the Ponzis, who owned the brewery at the time, or were just interested in, in a product that was being made locally. And Oregon still has its ethic, but it was, I think even stronger then that anything anyone made outside of the region could be made better locally, so there was a very strong, strong ethic of do-it-yourself in Oregon at the time. And I think the, the brewing industry evolved with, within that mentality.

TM: And so what was the process for you, like, of learning how to brew on the job?

DZ: Oh, the process was great. I mean, you get, you'd be assigned to a brewer who would train you on how to keg. We didn't even bottle at the time. It was all draft beer, so you get trained how to keg. And from there, we were filtering and kegging inline, so you kind of moved up from kegging to seeing how the filter operated, and then from there, you go into the brew house and get trained by one of the brewers. And it was, it was, the company at the time was just, it was an amazing place. The, Karl Ockert, the head brewer was amazing. Matt Sage was the assistant head brewer. Ron Gansberg was the plant engineer. And these are all people who were super enthusiastic, incredibly underpaid, but everyone was working in this culture that was just kind of, it was just amazing that, that, you know, we were all being paid as little as we were to have much as fun as we were having. And then, to be, to see in the pub all these people who were coming in to spend their money on what we were doing. So, it was just an amazing environment.

TM: So, would you say the inspiration for the work was very much kind of rooted in the community you were brewing for? Did you have sense of being part of a larger movement at the time?

DZ: Oh, there wasn't much of a sense of being part of a larger movement because it was, I mean, it was so tiny at the time. Although in the neighborhood where BridgePort was, and actually, they're still in the same location, was Widmer Br-, Widmer Brewing was a block away. Portland Brewing Company was four blocks away, so, and that was, that was the, that was kind of the brewing world of Portland at the time. But there was no sense that it was going to get big or that there'd be, you know, seventy breweries in Portland or six thousand in the country.

TM: And so what prompted you to move from there to Colorado?

DZ: I, a friend of mine who I went to college with, Mark Youngquist, who also worked at BridgePort, but had since moved out here to open up the Walnut Brewery, here in Boulder, told me about a job, a job opening here at Boulder Beer Company, and so I rented a car, and put, threw my mountain bike in it, and came out here to visit and left my mountain bike here and drove home and realized that if I'd left my bike here I'd probably need to come back to get it, so. Two weeks later, I lived in Boulder.

TM: And what was Boulder like at the time?

DZ: The city of Boulder?

TM: Yes.

DZ: Oh, it was great. It's a, it was a young college town, and with lots of outdoorsy people and outdoor activities, and it was pretty sunny. And not much, not much of a beer market or beer awareness here of what was going on, but it was a nice place to live.

TM: And could you describe a bit what the brewery was like when you arrived?

DZ: Yeah, when I got here in August 1st of 1990, the brewery was pretty quiet, maybe producing, I bet it wasn't even a thousand barrels a year. And the facility is designed for significantly more than that. So, it's a fifty-barrel, there was a fifty-barrel brew system that we still have, so we brew, you know, maybe once or twice a week. And the neighborhood was pretty remote. It was, at that point, it wasn't, it wasn't the super, super remote east side of town, but it was, this is, this is not central Boulder. It's much more central now than it was, but there's some office buildings around here, like light industrial and so some people would show up for lunch and the, the food program was pretty rudimentary. It was plastic baskets and potatoes chips in little bags. And then our, we had a tasting room, and it would close at five. And so, it wasn't really a serious, it wasn't a serious operation to try to sell beer, but it was a good foundation to start from.

TM: And what about the beer recipes, the beer program when you got here?

DZ: The beer program when I got here had a lot of pot-, a lot of upside potential. The beer was, the beer was not the most interesting beer. Yeah. Yeah. It was not, the beer could've, could've…well, the beer was improved.

TM: It got better.

DZ: It got better. Yeah. We changed…the biggest, probably the biggest change is that we switched the yeast that was being used. They were, they were using a dried yeast from, I think it was the Whitbread yeast. And it just wasn't, it wasn't particularly robust or didn't, and I don't, I don't think it created particularly nice flavors. So we, we switched from that to actually a yeast supplied by a company out of Oregon, out of Hood River,

Wyeast Labs, and they were, they were starting the service, the, the small beer industry, so we brought in a, a more robust ale yeast that created much more appealing flavor and aroma compounds.

TM: So, I have a few questions here related to your work process here at Boulder. So, first, could you, big picture question, what does a brew master do?

DZ: Oh, we walk around with our chests puff-, chests puffed out, and then act of self-importance. No, we, we, you're responsible for the overall operation. I mean, that's, that's how we're organized. So, my job is to insure the quality and consistency of the product, and that, that entails going through all the different levels we have, and making sure that the, the brew houses are on target, the packaging parameters are on target, making sure we're getting the beer out to the people who need it in the time they need it, making sure the lab is operating as it needs to be. Communicating with everyone else within the building, and I think, trying to further promote beer.

TM: And how does recipe formulation work here?

DZ: Most of it comes from the brew staff, so we've got a, we've got a small pilot system and very rarely do we mandate that we, we want something done. A lot of the experimentation is, is up to the brewers to come up with what they're interested in. Occasionally, we'll, if, if there is a particular style that is lacking in the portfolio, we'll, we'll say we want to, we want to explore a particular style. We've been very successful with a partnership with the Old Chicago Pizza and Beer chain doing house brands for them. At that's, that's really forced us out of our comfort zone. Sometimes, brewers can kind of get blinders on and miss what, what perhaps less, less engaged people would want. So, their input, from Old Chicago, hass been very helpful in helping us kind of create beers that we wouldn't, would not have thought of otherwise.

TM: Can you give a couple examples, perhaps?

DZ: Sure. The Shake Chocolate Porter, which is now our number one beer, came out of a program with them. The Pulp Fusion Blood Orange IPA came out of a collaboration with them, and a new summer seasonal that we will be packaging in about a week called Bump 'n' Rind. It's a Watermelon Kolsch also came out of a, a collaboration with Old Chicago.

TM: Okay, and related to this, maybe could you describe a bit how the "Brewer's Choice tap" works?

DZ: Yeah, the Brewer's Choice tap is the, that's the outlet for all the pilot brews that we do. So, when people come into the pub, we've got our production beers that are available throughout the country in bottles and cans or draft. But, the Brewer's Choice handles are

the ones that are primarily only available here. So it could be a barrel of wheatwine, or a barrel's worth of, what else, we, I mean…

TM2: It changes like every day.

DZ: Right. It's, the choice is, is almost a daily, a daily change, so there'll be a cherry-flavored golden ale, probably sometime next week. Saisons. I, I couldn't even, I mean, I think we probably have, I'll bet it was, I'll bet it's fifty to sixty or more different beers available in the pub every year, throughout the year.

TM: And I imagine it's developed a kind of strong relationship with the community if you're inviting them to, to come and, and give feedback on these kinds of projects.

DZ: Oh, yes. And we get plenty of feedback. That's, I mean, that's, that's a great part of the, having that immediate contact with your consumer, is right at the point of manufacture, is the point of feedback. So, we find out if things are good, and we find out if things are not as, not as well received.

TM: So, would you say is there such a thing as a consistent flavor profile that you, you strive for at Boulder or is it, is it wider than that?

DZ: Well, I think in our production beers our, our prevailing philosophy is balance. We're not trying to drive a spike through anyone's tongue on being the most bitter beer or being the highest alcohol beer. And we get, we get penalized for that. In the, you know, with the online presence, there is, the loudest voices are typically or often, those who are kind of supporting the, the cloudiest beer, or the highest alcohol, or the most bitter, or whatever the, whatever that spike is. But, our, what we keep coming back to is the drinkability. We want, we want people to drink a pint of, of one of our beers and then decide that they can drink another pint of it.

TM: Could you talk a bit about the ingredients you use at Boulder, how do you work with suppliers or growers?

DZ: Let's see. Most of our ingredients, well, our pale malt comes out of Pocatello, Idaho, and that's from Great Western Malting. The, most of our specialty malts come from Briess Malting out of Chilton, Wisconsin. We, we use some German malts, some British malts. The bulk of, probably 98% of the hops we use come out of the Yakima Valley, Washington, or, or Willamette Valley of Oregon. We use a little bit of German, and German hops and hops from New Zealand, but it's, it's most of what we're doing is domestic. We've used some, on a small scale, Colorado-grown hops, and that's just a, a very small cottage industry that is only now beginning to develop the, the capacity to become a, a viable year-round supplier to the industry. So, it'll be interesting to see how

they go. There's, there's a new malting facility being built in San Luis Valley, so that may, there may be more opportunity for locally grown barley to be malted here.

TM: The potential may be to use locally sourced ingredients. Is that, is that interesting to you primarily from a flavor perspective, do you hear your consumers are interested?

DZ: I think the consumer is, the, the beer, the beer drinker is certainly driven by local, so they're going to their local breweries. There's, I think there is a growing awareness and perhaps expectation of telling the story of local. But, the, the beer suppliers are, I mean, it's a very capital-intensive industry to be a malt-, to be a maltster or to be a, a hop supplier. So, there's, there's kind of, it's, it's kind of a lagging indicator, I think, to see these, to see the suppliers actually developing to be able to supply breweries at a, at a realistic level because we're…unless you're, if you're a brewpub, you can probably accept, you know, random, hops coming from random suppliers, but the, kind of the, the brand promise that we have, and a lot of breweries our size or bigger have, is that, it's a, you know, if you buy our Mojo IPA it's the same, it's the same beer every time in Colorado or Boston or Los Angeles, so we're, we're unlike the wine industry, in that the bulk of the beers we're producing are, are not vintage, and they're not one-offs. So, it requires a consistent, consistent stream of raw materials.

TM: So, consumers are driven by a kind of desire for local, but looking at the kind of broad history of your time here, how, how would you describe the kind of change in consumer taste over time? Has that always been a focus or what has the customer wanted?

DZ: Well, the customers, the palate of the, of the beer drinker has evolved significantly since, since I arrived here in 1990. At that point, the Colorado consumer was really not interested in hoppy beers. The bitterness level, I mean, IPAs weren't even being produced at that point here. So it was, it was lighter beers. It was beers, there were beers with character, but I think if you looked at the beers in 1990, Buffalo Gold, which is our golden ale, was considered a fairly robust beer, back in 1990. And now, it's the second or third lightest beer in our portfolio. And it's, you know, it was a, it was, it was an aspirational beer early on, where you, you could leap from being a Budweiser drinker or a Coors drinker, or a Michelob drinker, and you could make the leap up to Buffalo Gold. The recipe has not changed, but we now talk about Buffalo Gold as an entry-level beer. And, and that's just, that just reflects how, how far the pendulum has swung.

TM: And what, where do you see it going in the future, taste-wise?

DZ: I, my personal opinion is that the pendulum is going to, is, is already swinging back from highest alcohol and most bitter to a, a very huge middle ground of, of lighter flavor is not the right word, I guess, less bitter beers. There's a lot, a lot of fruity characters being groomed in hops, in hop production now. And a lot of fruit beers coming into the market

that are exploring different, different fruit nuances than say the raspberry wheat beers of the, of the mid-nineties. And those were kind of throwaway wine cooler type beers. But there's, there's a lot more nuance being played with now. But if you look at where the, where the bulk of the beer market is, in this country, it's, it's still in light beers, but I think the craft industry is, is going to kind of blow those doors open and redefine what light beer is because it's not just a light lager. It can be a delicately flavored, but flavorful beer. So, I think there's a lot of growth potential there.

TM: How would you define the Boulder Beer brand? Another way of asking that might be, what makes Boulder unique from other breweries?

DZ: Well, we're unique in that we have, we're the oldest operating brewery, craft brewery in the country. So, to find a brewery older than us, you have to go back to, before Prohibition. So, we've got a lot of experience in seeing the markets evolve since, since 1979. We still have a connection with the one surviving founder, Stick Ware, from, from, I'm sorry, from 1979. We've got beers, the beers we're producing are reflections of our lifestyles here. So, if people haven't been to Boulder, Colorado, it's, it's an amazing place to live with active, fit, intelligent people. And our beer is kind of, kind of fit, fit the lifestyles that we all live. And it's, it's a great place to live. It's a great place to make beer. It's a great place to drink beer. And it's a great place to experience beer.

TM: And so, over time you've been able to achieve national distribution for your beer. How have you been able to do that?

DZ: Well, we don't have, we don't truly have national distribution. We're in, like, 32 states right now. And in some states, we might just be in one, in one city. So, we're not, we're not looking for a true national footprint. But we traditionally have gone to markets where, where there has been a, where the demographics look positive for our type of beers. So, there needs to be interest from the distributors. There needs to be the, the demographic needs to be suitable to our demographic. And often times the, those, in the earlier days, would have been college towns where, where people were kind of open-minded to beer with flavor, beer with color, beer with aroma. So, that's, that's kind of how we originally targeted.

TM: Okay. And related to that, could you speak a bit about the changes in beer distribution, particularly recently?

DZ: Well I think, beer, beer distribution has always been a, a challenge to the, for the smaller producers. And it, it will continue to be a challenge as the beer landsca-, beer landscape evolves. I think what's, what's happening with Anheuser-Busch is probably the, the, there's been consolidation in the industry and then with Anheuser-Busch buying craft brewers and distributing those, that's putting a crunch in the distribution how, in how

broad the distribution channel is. So, it's forcing more and more breweries into fewer and fewer distributors. So, there is, that, that is going to be looming challenge that, brewers themselves can't really solve that. The, the free market may, I mean, we may see an upsurge of independent distributors, but again, like the suppliers, there's a lot of capital required to get an operation like that going. And distribution is a, it's kind of thankless business. I mean, it's, it's difficult to please retailers. And the retail market has changed, so permanent draft handles are gone. And those are probably not coming back. So, it's, it's a challenging market for everybody.

TM: So, how, this is related to that question. How would you describe the state of craft brewing today economically or culturally?

DZ: Uh, culturally craft beer is, is amazing. I mean, the people who are in it are incredible. Everyone is, well, most people, well, I hope most people are in it for the love of beer. That's the, that's really what defines the culture of craft beer, I think. Is that, the, everyone can be doing something else and be, be paid significantly more, but people are in this because of the unique culture and relationship that, that you have with both the product and the consumers. I don't think there's any other consumer product that, that the consumers take as passion-, as passionately as they do beer. And because the consumer is passionate, it, it makes it very easy to be passionate about what you're doing because, again, you get that direct feedback. But, it's a, it's a challenging market with close to six thousand breweries in the country, and you know, people ask how many breweries they really, how many breweries can there be in this country? And in theory, there can be, for every liquor license there is, for every bar, restaurant, hotel, music venue, any place alcohol is served, in theory could have their own brewery. And we're not close to that yet, but we're, it's, it's starting to go that direction. And with that, that challenges the larger breweries to figure out a way to stay relevant in the onslaught of the, the local brewery movement.

TM: Why do you think Colorado has had such a rich culture of beer and brewing?

DZ: The, I think the spoils of Colorado really go to the legislative environment that we've had, which has been very unique from the onset and very permissive. So, in Colorado, we can make, we produce our beer. We can wholesale it ourselves. We can sell direct to retail. We can sell to consumers on, in our, in our facility. We can sell beer to-go in six-packs, cans, kegs, growlers. We can, here, Boulder Beer Company has a license in our pub to sell wine and spirits, so, I mean, if you, if you said what can't we do? I'm, I'm not sure, what we would say we can't do. Compare that to Mississippi or Alabama or any of the later, even Texas was a late-developing state for craft beer. They've all had barriers to the market for their brewers, and it, and it has hurt or delayed the development of the, of the industry there. I think it's, I mean, the, the craft beer industry is a huge employer and generates a tremendous amount of economic value to the country. So, any state that has,

is, is clamping down on the ability of the brewers is really missing a, a financial opportunity.

TM: Seems tourism too, is a kind of…

DZ: Tourism is huge. We have tours seven days a week here. And we, the preponderance of people on the tours are from out of state. So, the people who know our beers from the markets we're in and want to come see it. And Colorado is known as, as a very happening, exciting craft beer market, so it's Colorado, it's, it's one of Colorado's trademarks. I mean, Colorado has several trademarks, I think, the mountains and skiing is one. I think Boulder is a Colorado trademark, but craft beer is a huge, a huge one.

TM: Can I ask if you've felt impacts in any way in terms of the legalization of marijuana in the state?

DZ: We have not felt it, but there's, there are studies that say it has had an impact. Our distributors, I think, originally were, were projecting losses the first year of le-, legalization. And that's not what we saw. But, you know, there were a lot of people predicting that legalization of marijuana was going to be the demise of Western civilization. And I think, there was a lot of, a lot of people had agendas on why they were pushing that. And lo and behold, the sun came up the next morning, and the people who were smoking pot were still smoking pot. And the people who were drinking beer were still drinking beer. And everyone went to bed that night and got up the next morning and it was another sunny day.

TM: Just a few more questions. How would you define craft beer?

DZ: How would I define craft beer? For whom?

TM: That's a good answer. That's one answer. Is craft the best, do you like the term craft beer?

DZ: It, I think it's, it's a good term, but it's, at a certain point it will become unnecessary. The, I mean, I think right now it's just, craft beer has become some, so widespread, and so accepted that for a lot of people it's, you know, it's an unnecessary word. That when they go to drink beer or buy beer, they're buying it from one of the five or six thousand, you know, privately owned, pridefully made people who are pouring their passion and their muscle and sweat into what they do. It's, I, I think, I think soon cra-, like the term microbrewing has, it had a place and it's, it's gone, essentially. I think soon craft, the term craft beer will be gone as well.

TM: And related to the sense of passion. What is it like to be an employee here? What is the work culture like at Boulder?

DZ: Oh, the work culture here is, I think work hard, play hard. We have a very manual system here. So the work hard is definitely true. But, you know, the reason, the reason you're here or in any brewery is because you have the love of beer. And I think, a lot of people get attracted to the concept of, of working in a brewery, but it is, no matter what brewery you're in, it's hard work. So, you quickly learn who really has the passion and the durability with that passion to withstand the rigors of the work, but it's, it's a lot of fun. At the end of the day, you walk out into the restaurant and you see people who are spending their money here, enjoying what we do, and that's, that's exceptionally rewarding.

TM: Great. Okay. I think that's a good place to end. Alright. Thanks so much for your time.

DZ: Thank you.

[END OF AUDIO]