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Heidi Krahling

RESTAURANTEUR, CHEF AND PROTÉGÉ OF TANTE MARIE'S COOKING SCHOOL

An Interview Conducted by
Paul Redman
in 2004

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Cultural Terroir: California Regional Food and Wine

ROHO Food and Wine team members are documenting individual stories of people that have helped spark the development of a “California cuisine” and “California style of wine.” In the latter half of the twentieth century many Northern California food and wine pioneers first developed a regional identity and then exported their ideas and products to national markets and subsequently to the global community. Also included in the series are farmers, marketers, shop owners, writers, critics, workers, and educators that helped implement what many have referred to as a “Food and Wine Revolution.” Significant new historical literature on human foodways has reevaluated traditional anthropological and geographic paradigms by placing more emphasis on interdisciplinary studies that evaluate the individual’s “identity” as it relates to food and wine as interpreted through varying societal belief systems based on race, class, gender, ethnicity, geography, politics, and economics. This series will help document and define the development of a cultural *terroir* or in the words of wine writer Matt Kraemer “somewhereness” for Bay Area communities.

Nineteenth-century American immigrants used food and alcoholic beverages as one means to identify themselves in their new homeland. As a result, by the twentieth-century sayings such as “American as apple pie,” “she’s a dish,” “two chickens in every pot,” “real men don’t eat quiche,” and “apple of my eye” provided the nation with a mixed bag of images meant to separate Americans by race, class, and gender. Added to these ingredients were the intervention of two world wars and a depression that together with the Cold War baked up an American alimentary tradition built on science, the car culture, ease of cooking, and consumer wealth. The 1950s national age of consensus grew new foodways that glorified consumption of hot dogs, hamburgers, French fries, Jell-O salad, Miracle Whip, and Spam in what has been labeled as the fast food movement. Yet, at this very same time radical movements (American Indians, Mexican Americans, women, gays and lesbians, the new consumer middle class, and environmental and lifestyle concern activists) consumed the sixties and seventies with an anti-science philosophy and antiauthoritarian spirit that rejected the larger society’s absolute faith in science and big business/government.

The Bay area of California served as a focal point for much of this radicalization as these rebels struggled to create an identity for themselves and their region. From these radical activists emanated a philosophical foodway that drew heavily from anti-establishment political beliefs, the democratization of class, multiculturalism, and gender and sexual freedom. Hippies on communes and mainstream rebels grew, sold, processed and consumed certain foods from small organic farms as a red badge of courage in their resistance against the system. From the greater struggle activists identified certain gastropolicies and started a food revolution that defined a new cuisine in what many historians would eventually label “California cuisine.”

At first these food and wine pioneers established specialty restaurants and wineries that took regional fresh produce and ethnic cuisine and fused and intellectualized them into a new cultural *terroir*. These frontline warriors of renegade chefs, restaurateurs, farmers, suppliers, winemakers, and writers embraced a 1960s through 1970s counterculture that matched the needs of their local communities by blending common people’s diets and ethnic peasant foods with an abundance of regional fresh fruits and vegetables. They then designed dishes that enhanced the health

advantages of the Mediterranean diet and wine culture and gave birth to a democratized *haute cuisine*. As more and more middle-class and wealthy Americans ate their culinary creations they attempted to replicate their favorite recipes at home and, as with many movement concerns, these new food ideas became mainstream in the eighties and nineties. Old World peasant foods with a California twist became the rage. Amazingly, at the same time the fast food nation grew as many middle-class and poorer Americans found McFood.

The question for food and wine historians is to first document this shift in cultural *terroir* during the sixties and seventies and then analyze the interplay between those of the fast food culture and the acolytes of the California cuisine. Research questions include investigations as to how foodways develop amidst continuing concerns of overpopulation, agribusiness, scientific or “book” farming, global warming, and globalism. Always keeping in mind the use of food and wine as one means to identify oneself and create a regional cultural *terroir*.

INTERVIEW WITH HEIDI KRAHLING

[March 31, 2004]

[minidisc 1]

1-00:00:04

Redman: Okay, here we go. All right, so we are going to start with the first question—your background and, I think as a chef many of your connections with food can be tied to things that happened to you as a child, and I just wanted to know if you could talk about your parents and maybe how they affected your love of food today.

1-00:00:39

Krahling: Sure. Well, you don't realize it as a child growing up that it is everything about what I do today. It is so interesting when you have children now, I mean you realize what an important role you play with what they like and what they believe in. I grew up in a 100 percent Italian family. There were six kids. It was all about the table and it was all about food. We had a beautiful piece of land. My dad put in three dozen fruit trees. We grew everything. We just grew everything. It was somewhat rural, but we had a good sized piece of land and that is what we did. We did everything. We preserved. We pickled. We made our own wine. We composted. We did everything before it was chi-chi to do. This is what we did.

1-00:01:33

Redman: Where was that?

1-00:01:37

Krahling: In Ventura County, down about an hour north of L.A. in a little town called Oxnard. It was a citrus, strawberry-growing area, which a lot of the land has been replaced with housing. But, it is still a citrus, avocado, strawberry-growing area. But that was what we did. That was—our upbringing was all about the table. And the table was the center of our life and the food that we brought to it, a lot of it was grown by us and prepared with a lot of love and conversation and interest.

1-00:02:19

Redman: Was your dad a farmer?

1-00:02:21

Krahling: No. That is an interesting question. He wasn't a farmer, but he so loved the land. He was an aeronautical engineer and was a brilliant man, but disliked that work intensely, so he came home and spent his time tending the land, growing. Just to give you a good example, every morning we had—it just doesn't seem like a big deal now—we had fresh squeezed orange juice. But it wasn't just fresh squeezed, it was like drinking orange stew.

1-00:02:51

Redman: [laughs]

1-00:02:53

Krahling: I know! It was with pits and pulp, and now that I look at, you have a selection in the grocery store now—lots of pulp, some pulp, no pulp. I just think, wow. We didn't have this—we had orange, what we called orange stew. So this is the way we were raised. It was all about good food and lovingly prepared.

1-00:03:14

Redman: So were both of your parents of Italian descent?

1-00:03:15

Krahling: 100 percent. Yeah, my mom and both of her parents and both of my dad's parents were all from Italy and were born in Italy.

1-00:03:22

Redman: And so did he do most of the cooking, or, your mother?

1-00:03:25

Krahling: Until my dad retired. My dad retired early, so my mother did all the cooking, though my dad did a lot of the things sort of surrounding—you know, tending our yard and doing a lot of barbecuing, doing a lot of weekend cooking, but he was—he had a full-time job. And also in our upbringing he spent a lot of time taking care of our home. He built an addition and planted all of these orchards of ours, and all of our backyard was built by him. So there was a lot of other things that went on, but in our upbringing my mother cooked. Then my dad retired early when I was still in high school and that is when all cooking went to my father. That was his passion.

1-00:04:06

Redman: Wow.

1-00:04:08

Krahling: Oh, it was pretty exciting because every night was a different meal, and every night we rated the meal, we talked about the meal. He wanted our opinion—he just didn't want to say it was good, bad or best. A1, you know the dog wouldn't eat it, it was so bad, kind of grading. He wanted input and he wanted us to discuss it.

1-00:04:20

Redman: He wanted serious critique.

1-00:04:24

Krahling: Oh, absolutely. So this was every night. This was during the week, this was on the weekends—this was every night.

1-00:04:32

Redman: That sounds so exciting. Tell me something that he would have made.

1-00:04:39

Krahling: Well, he compiled a cookbook with all of these interesting recipes. There was a Vietnamese Pepper Pot celebration. There was his famous crab cioppino. He went through *Gourmet* magazine, he loved Graham Kerr. There was certain people that he would watch on TV and magazines that he adored. He would just do these recipes verbatim and then we would critique it, and then he would do them again with our critique. Then he would kind of put them in the Hall of Fame of where it belonged; we will do this again, we won't do this again. And then—he developed this cookbook. So, you could see food was a serious [laughs] part of our life, very serious.

1-00:05:22

Redman: And was he involved outside of the family in food at all? I read something about a sausage company, or there is a smoked meat company that he—

1-00:05:30

Krahling: No—

1-00:05:31

Redman: —he was friends with the owner?

1-00:05:34

Krahling: Oh, he loved Hobbes. He definitely loves Hobbes, he met him and they had a bond of making cured meats and being Italian—that was such a big part of our life, was cured meats in every way. But anyway, what our family did a lot, our social activity evolved around church, school, and a couple of service organizations like Knights of Columbus, Sons of Italy, the Italian Catholic Federation, St. Vincent de Paul, and so if it wasn't on the weekend one of those organizations having a picnic, a fundraiser, what have you, the school having their fiesta, their pancake breakfast, their spaghetti dinner—every weekend was sort of filled with some sort of activity that involved—a celebration outside the family. And so we always did those. My parents were always cooking at them, they were always asked to help, and so that was—there was the center of our table at home and there was the center of the table in the community. We were always back and forth doing something.

1-00:06:37

Redman: And what did you—how did you contribute to that, or when did you start participating if at all in any of these—were you expected when you were growing up to—

1-00:06:43

Krahling: No, you know, that is an interesting question because as a family—I went. That is what I did. My parents were always working it, and I look at my kids now, and I think, What are they doing? They are doing just what I did. If it is an outdoor barbecue, they are out there by the creek playing and catching polliwogs, if it is indoors, they are running up and down the stairs, and that is what I did. I went, they never really enlisted our help—the parents always did that. But I knew that

it was sort of, not only was it an obligation that my parents were very serious about and contributed their time and energy and money, it was just kind of who we were, and therefore this is what I do now. I was on automatic passage into what I do now.

1-00:07:34

Redman: So I mean, you recognize now, though, that it was—maybe you didn't realize it at the time, but it probably had a big effect on you.

1-00:07:38

Krahling: Well, Paul, as a child, I have to be reflective, I knew my family were big givers. They were big givers to the community and the church and the school. I saw that. I was present, and I was part of it every day. Every day there was something going on. So I understood that. I understood the generosity of my family because I lived and breathed it, but I can't really say how much I contributed as child. It was just part of what we did. And certainly my parents as leaders—and so today I look back and am very reflective of how that impacted me so much so that it is so much a part of what I do, that it is like brushing my teeth in the morning. It is just who I am. That was a real gift that they gave me.

1-00:08:20

Redman: Yeah. Did you help cook at all, as well? Like in the kitchen, did you help shuck peas or anything?

1-00:08:40

Krahling: Not—I can't really say I did a lot of it. No. It was a real parent—the parents, you could see them back there, all of these little aprons on. I mean, the visual is always—we weren't really asked to do a lot of that. I don't remember doing a lot. I remember they helped St. Vincent de Paul, and we used to have to, my mother and father helped, it was all about collecting clothes and furniture, and they had this big Quonset hut—they were filled with these clothes and people's discards. I remember several times having to go in and clean it up and organize it, and boy, was that the worst job possible. The worst job possible! [laughs]

1-00:09:13

Redman: [laughs]

1-00:09:28

Krahling: So, I remember some contributions of my time and energy, but certainly more participating as a family, being present, being there, as my involvement.

1-00:09:32

Redman: Yeah. And was that pretty equal amongst all of the siblings? They didn't say when you were five, "Oh, she is going to be a great chef." Or, it wasn't that you were any more inclined than anybody else to—

1-00:09:43

Krahling: Paul, I wasn't even—I remember making cakes with my mother and she scolded me for not following the directions. She goes, "Honey, this is a teaspoon, not a tablespoon."

1-00:09:49

Redman: Yeah. [laughs]

1-00:09:50

Krahling: I remember! I was not—I was careless, so I was not predestined whatsoever to go into the food business from my abilities to cook—no. No, I didn't cook much at all. We were relegated to doing dishes, and then mid-high school, we got a little more involved because my father retired and so he really got us involved. But still, he was the chef and we were the cleaner-uppers.

1-00:10:20

Redman: [laughs]

1-00:10:22

Krahling: And doing the dirty work. Well, I remember I had said to you that when it came time to pick fruit, we picked weeds, we helped fertilize, we helped compost, we made jam, we canned peaches, we—all those things. We actually were a part of that, but we were the soldiers of the yard!

1-00:10:43

Redman: Right, right, right.

1-00:10:43

Krahling: We were the tenders of the yard.

1-00:10:44

Redman: That is really cool, so he had a full vegetable garden as well, I mean, you said he had orchards as well.

1-00:10:48

Krahling: Everything.

1-00:10:50

Redman: Wow. That is really cool.

1-00:10:51

Krahling: And a lot of things that we didn't grow, he had people that did grow. I remember going out to pick tomatoes—we didn't grow tomatoes because our friends did, and we just got all the tomatoes we need and we made sauce and blah, blah, blah—all the things that you do with tomatoes, so—

1-00:11:04

Redman: Wow, yeah.

1-00:11:05

Krahling: If we didn't grow it, we knew somebody else did, and certainly were allowed to pick freely.

1-00:11:12

Redman: Yeah. Okay. So well, then, let's just go on to what you did, or when your involvement began with food professionally. Talk about when—I guess you went to college right after high school.

1-00:11:24

Krahling: Well, when I started before that—in high school I was in, gosh, it's so funny—you call it the food business. It was. It was a little hamburger joint right by my house and I got a summer job there. Talk about being thrown into the pit. It was just a little greasy spoon—like an A & W. It was called Sir Burger. And I was, I got to be the best person at taking money, making shakes, doing fries, doing burgers.

1-00:11:51

Redman: Oh, so it was really a one-person—

1-00:11:54

Krahling: Well, it was like two of us, but when it was slow they would send somebody home, and you just learned trial by fire. And it was great for a fifteen-year-old kid to learn these—I always talk about these time and motion skills, being efficient, throwing yourself into the service world of being kind and being considerate, and doing all those things. It is the same service you would give at a fine dining even though there is more skills. It is being attentive and filling needs and filling orders and so on.

1-00:12:22

Redman: As well, as the timing in the kitchen too, with the dropping the fry basket or whatever. [laughs]

1-00:12:31

Krahling: Absolutely. [laughs] Whether if it is a fry basket or you got foie gras! It is all about doing it right. I did that when I was fifteen and then I worked behind a soda fountain. It was kind of an upscale soda fountain, like a Farrel's, my senior year in high school. Then I went to college, and then right in the first year of college I worked in the school cafeteria. So I always gravitated to the food industry. So all through high school I worked a lot. I worked probably fifteen hours a week, and loved it. I loved working—loved it, and found out that I could make good money, and have a community of people that you worked with and realized that that was where my soul was really taking me into the food service. In my senior year in college I did a small business study on a restaurant that I was working at, that I was managing, and—

1-00:13:24

Redman: What restaurant was this?

1-00:13:27

Krahling: It was called Louise's Place and it was a little café. Now, remember this was '77, '78.

1-00:13:35

Redman: And where were you at this point?

1-00:13:38

Krahling: San Luis Obispo. I went to Cal Poly. Those were the days, here I was in my senior year, managing a restaurant, and I was in business school. I was in the school of business and it was the days of Xerox and IBM and Clorox, and all these companies, hustling these senior business students to go work for them. It was just in the fringe, late seventies, middle eighties, of the MIS, management information system—computers. We were still using the little index cards and those little computer cards, but that is where marketing and business was going for these big companies, and they were interviewing all of us students to go and do marketing in MIS programs, and I just was, "That is not where I want to be. That doesn't do it for me at all. I don't want to go move to Minnesota or Chicago and work for these big companies." So I did my obligatory interviews with these people and I just thought, "No. I don't want to do that." That was when, it was '78 when I graduated from Cal Poly, I had an opportunity to buy a restaurant in Bass Lake.

1-00:14:44

Redman: Where is that? is that down there by—

1-00:14:47

Krahling: It is near Yosemite, an hour out of Yosemite, an hour out of Fresno, and 1978 was the first year they had water in four years. There was a drought and this was a ski, a summer ski lake—water-skiing. This little development company owned this town that had two restaurants. One was a big restaurant, the Steak House, and one was this little café. A friend of mine that graduated with me was going to go work as a developer, as an assistant. He says, "They need somebody to run this café." I said, "I am your gal." It was called the Coffee Cup. And here I am twenty-one years old, not quite twenty-two, and I buy this restaurant.

1-00:15:23

Redman: Wow.

1-00:15:25

Krahling: Yeah. Right. I just knew I didn't want to—I knew I wasn't going to go work for Xerox, I got these offers, I said, "I can't do this." So I went and worked at—I bought my own little restaurant in 1978—the very first day I took over was July 1, because I had graduated two weeks prior, the middle of June, Cal Poly. It was my very first weekend, it was July 4 weekend, and 250 Hell's Angels came.

1-00:15:55

Redman: [laughs]

1-00:15:56

Krahling: And they surrounded my parking lot. And I said, here I was not even twenty—whatever, I was twenty-one, twenty-two, and I just said, “Oh, this is not pretty” [laughs]. But they were the best eaters, the best tippers, and we got along famously. So that was my first plunge into owning a business—right out of college.

1-00:16:13

Redman: At that time, what was your conception of food and restaurant food and, I know this is before the nineties, I think gourmet food just blew up, but at that time, I mean late seventies in southern California. Did you have a conception at all of—

1-00:16:30

Krahling: Well, I knew just through college what sold. I worked for these little cafés that were highly successful. The food—you are right. It was sort of quiche and crepe days in the later seventies. It was not California cuisine. I knew how to make tasty simple food, and that is all it was. I made my own pies and cakes, and it was pita pocket sandwiches and omelets and great sandwiches and it was simple. My dad came up and worked with me and I remember the first dish he put on as a special one weekend was smoked pork butt with juniper berry cream sauce, and I just thought, “What are you doing?” [laughs] “What are you doing!”

1-00:17:10

Redman: [laughs]

1-00:17:11

Krahling: He made, what would you call them—bird’s nests, where he takes this great brunch dish where he whips the egg whites separately and puts little cloud of bird’s nest on an English muffin and cooks the egg yolks separately, and I remember that we got so backed up—

1-00:17:28

Redman: [laughing]

1-00:17:29

Krahling: And him making these things one by one. We had to close the kitchen until we caught up.

1-00:17:30

Redman: Oh, that’s funny!

1-00:17:31

Krahling: So, it was just good food, Paul. It was good food and I think that is what—I think what I learned and what I brought to the table in the very beginning was just a sense of hospitality. I think that is what I got from my family—this sense of hospitality. You give people good food, and be friendly and be kind. I learned in Cal Poly how to manage and had good human resource classes that I took. And I instinctively had those skills.

1-00:18:03

Redman: So you had a good hospitality background.

1-00:18:05

Krahling: I knew what—people want their food fast, they want it hot, they want it tasty, and they want to pay a good price. And you ask me today, that is exactly what people want. So, a lot of things haven't changed.

1-00:18:23

Redman: So where did you go from there?

1-00:18:25

Krahling: Well, I realized that Bass Lake was a summer resort, and here I was this young kid and after Labor Day, everybody left. People made their money in the summer and lived off of it all year round. I thought—the people that stayed were retirees and transients, and I thought, “Well, this is not exactly where I want to hang my hat.” So I got to leave. I had a kind of a crazy great deal that I set up with them. So I came back and I opened my second restaurant when I was twenty-two back in San Luis Obispo and did really well there.

1-00:18:57

Redman: What was that called?

1-00:19:00

Krahling: It was called Louise's Place Too. And this was the same woman I managed her first restaurant, and we did have a bit of a falling out, but I sold my interest and continued in food business. I went and became a production manager at Cal Poly with the Foundation Food Service.

1-00:19:17

Redman: Was that the dining services for the dining hall?

1-00:19:19

Krahling: It was the upscale, well, upscale—yeah, there was the—

1-00:19:23

Redman: Oh, the faculty [inaudible] or something?

1-00:19:26

Krahling: Well, it was where the faculty ate. The students could, but it cost more. The students got to eat—there were places to eat on campus, but this was the more exclusive place to eat on campus, where maybe they use real cheese [laughs]. I am not quite sure why they called it that, but, I worked there for two years and then I helped to open another restaurant and managed that. Then in '83, '82, I got married and in '83, I came up to San Francisco to go to cooking school. So '78, I opened my first restaurant, '83 I realized, you know what, I really want to learn how to cook. And this is sort of the beginning of the culinary revolution—Chez Panisse had just opened. This is when I realized that I wanted to hone my skills.

1-00:20:08

Redman: Why did you choose that cooking school? And tell us what the cooking school was.

1-00:20:11

Krahling: It was a great decision, but it was not my first choice. I wanted to get into the California Culinary Academy, but I did it so quickly and I realized it was too late to get into the program. I wanted to get into the class starting in September, because my husband took a year off from teaching down in San Luis Obispo to come up, so I kind of wanted to time it right. So Tante Mariés, I looked into it, I went up and checked out the school, thought it was a sweet little school. It was probably one of the best decisions I ever made for my culinary career. It was a great little school.

1-00:20:42

Redman: What was it like? I went to a big culinary school, so I am sure that this is very different. But—

1-00:20:48

Krahling: Well, there are twelve students, and you just cook all day. But this was the day, Paul, let me tell you, some of my teachers, the guest teachers were Jeremiah Towers, Carlo Midione, Mark Miller, Diane Dexter, Jim Dodge, Donna Norden. Jacques Pepin came to teach. Diana Kennedy came. This was—

1-00:21:02

Redman: Wow. Well, let's talk [laughs]—feel free to go into any of the stories that you want to tell, or what was it like to work—I mean, Jeremiah Tower at that point, was he still at Chez Panisse?

1-00:21:19

Krahling: He taught. Well, they were guest lecturers. I actually got my internship with Jeremiah for a week—

1-00:21:25

Redman: At Stars?

1-00:21:27

Krahling: This was before. This was Santa Fe Bar and Grill. This was prior to that. This was just the start of the heyday. So it was exciting. It was so exciting. I don't even think we realized some of the teachers that came in and gave classes. To sit there and watch Jacques Pepin three inches away—I never forget how clean he was, how incredibly skilled he was, and everything that he prepped, he used somehow and someway. So it was—that was magic. Jacques Pepin was magic to me. I was very impressed.

1-00:22:02

Redman: I am not sure why this is—it should be—do you mind if we stop for one second?

1-00:22:17

Krahling: Do your thing.

1-00:22:19

Redman: Okay [laughs]. So what was something that was important that you learned—or was there anything that was a sort of eye-opening experience for you while you were in cooking school as far as a certain technique or—

1-00:22:33

Krahling: Well, I think, yeah—

1-00:22:35

Redman: Pastry or charcuterie, or was there—

1-00:22:42

Krahling: I would not hang the answer on just saying a technique, but what I really learned was that I really needed to develop my palate. That I never really practiced that. I knew something would taste good, but I didn't know exactly why. I went through a process of cooking it, but I remembered not really having a memory—because I was still pretty young—of why it tastes good, and what I added, and how I adjusted it, and to keep that as a memory bank. And that is something that I started to learn in cooking school and certainly really honed that skill afterwards. And that is the best skill you can—if you asked what the best skill to have in a kitchen, it would be to develop your palate—for me. Knife skills, yes, yes, all those things are really important, but developing your palate.

1-00:23:29

Redman: So this school, Tante Marié is run by Mary Risley?

1-00:23:34

Krahling: Risley, yes.

1-00:23:34

Redman: Is she also a chef instructor, or is she—

1-00:23:38

Krahling: Sure. She owns the school and—

1-00:23:41

Redman: Is she the one who teaches all the classes?

1-00:23:42

Krahling: She was my full-time teacher and still continues to teach the full-time class. She is just a magical person. She is so talented and really, really is a good teacher, and was able to instill the passion in all of the students when I was going to school, and certainly still can do that today. And that's a huge accomplishment, I think.

1-00:24:07

Redman: And then can you talk about anything you did outside of school or after school? You said you had a, what was it, an internship or an externship?

1-00:24:12

Krahling: Well, that is so interesting is that school was from ten to four and I just had so much time on my hands, because I used to have two jobs, and I was always so busy that I remember coming home and I would have to cook some more. Then I realized that my husband was deep into a new teaching job, and so I quickly realized that I better continue to keep busy because he was busy doing his own thing. So I just remember I would work for a catering company, and work for a little place called Fettuccini Brothers—working for them on the weekends. So I was always working. That was just my thing—I was always working.

1-00:24:51

Redman: What was the name of the catering company you worked for?

1-00:24:54

Krahling: Taste, and they were—

1-00:24:56

Redman: Oh yeah—they are still—

1-00:24:57

Krahling: They are still happening, and they were probably the biggest, the most impressive catering company ever, and that was so exciting to be a part of them, because I was sort of little, new pumpkin head in this big city, and I came from San Luis Obispo. It was really very special to work and learn.

1-00:25:15

Redman: What were the other students like at the school—your fellow classmates? Similar backgrounds, or—

1-00:25:20

Krahling: No. They were all—it was so interesting because I came, here I came, I had owned two of my own restaurants, and knew a lot about food, but not so much about technique and how to get from A to Z. So I was really—I was farther along and I actually knew enough to be able to really learn quicker and more efficiently, because I had this background. A lot of the students—there were students that came out of high school, there were second career-type people, and people from all over the country. It was really—it was such a diverse group. But they were terrific. We gelled and had a good time.

1-00:26:05

Redman: How about your having gone to college prior to cooking school? Did that, do you think that that—I mean, you already owned businesses, so clearly you were mature, but did that help you at all through cooking school, and then in becoming a chef, do you think?

1-00:26:19

Krahling: I feel—I have always said this about college. I think that college just prepares you for life. You are now out on your own. You have to figure out how you are going to get your clothes clean, how you are going to get yourself fed, how you are going to get to your appointed classes. I think that is what I would tell you. I think college is just good camp for life. Because when you go to wherever it may be—you get a job after college, whether it is Xerox, or any big company, they are going to teach you what they need to teach you. They are going to give you your specific training and the technology and all of this. So that is my opinion about college. It certainly opened doors for me. It certainly opened doors for me, and I think that cooking school opens doors for people, but it is sort of what you do with it after that—

1-00:27:01

Redman: Right. That is interesting because that brings me to another question I wanted to ask you. As far as cooking school, how important that is. You can go into the kitchen of a fine dining restaurant today and there are plenty of people who have never gone to school who are really, really, talented. For you, how important was the on the job training as opposed to culinary school?

1-00:27:32

Krahling: Well, that is an interesting question. I think that cooking school opened the door and gave me the opportunity to get my first job after cooking school, which was probably the most pivotal job I have had, and worked with the most influential people that I have ever worked with. So that is one of the biggest things that cooking school gave me. But it also taught me how to taste. There were certainly cooking techniques and there were certainly brilliant chefs that came and taught with Mary, but the single most important thing I got from that was the ability to taste and to think about tasting, and it gave me opportunities. Now today, people ask me all the time, “Should I go to cooking school?” Well, when I went to cooking school, it cost, \$9,000. Now cooking schools costs \$45,000.

Do I recommend it? It is a tough question. It is a very tough question, because there are certainly good schools, but a lot of people have gone to college, and now they are saying, “What next?” And it is a tough one. A lot of people have gone to good colleges, big money, big investment, and now they are saying, “I really don’t know where I want to hang my hat.” And so do I think you need to go to cooking school? Not necessarily. It certainly opens opportunities for people. They set you up with really great internships, you certainly get basic skills, which are most important, but you can also intern for nothing at a good restaurant if you are good and passionate and capable and show up, and have a smile on your face and say you will do whatever it takes to do to stay there.

1-00:29:12

Redman: Right. And maybe it will take a little longer, but after five years in a nice kitchen—

- 1-00:29:18
Krahling: You are going learn.
- 1-00:29:20
Redman: Your palate should be good at that point too.
- 1-00:29:21
Krahling: Sure. I think it is an alternative to cooking school, let's put it that way.
- 1-00:29:26
Redman: Yeah. Yeah. So, well, let me ask you in this point in your career, what was your conception of food at this point? You said that Mark Miller—did you say Mark Miller was there?—Diane Kennedy—
- 1-00:29:38
Krahling: Sure, all of them.
- 1-00:29:37
Redman: I mean, Diane Kennedy, she is basically the—
- 1-00:29:39
Krahling: Guru.
- 1-00:29:40
Redman: —mother of Mexican cuisine.
- 1-00:29:42
Krahling: Very good, yes!
- 1-00:29:44
Redman: So what was your conception of food at this point?
- 1-00:29:47
Krahling: Well, I just—the biggest thing, I went right after cooking school, I went to Square One. Square One and Stars were the two biggest, sort of revolutionary, restaurants to come on the scene right after Chez Panisse.
- 1-00:30:02
Redman: Where was—I am not familiar with that.
- 1-00:30:07
Krahling: Square One? Square One was in Washington Square, right on Pacific and off Broadway. It was the most interesting experience that I had ever had, certainly right after cooking school. She changed her menu after day—back to square one; that was the name of it. Every day we walked in and we had no idea what we were going to cook.
- 1-00:30:27
Redman: Who was the chef there?

1-00:30:28

Krahling: Joyce Goldstein—

1-00:30:30

Redman: Wow—

1-00:30:31

Krahling: And she is really sort of the pioneer of restaurant Mediterranean cooking and has written several books, and a lot of the people who opened the restaurant with me were from Chez Panisse and they were incredibly gifted cooks—incredibly gifted. So here I am, after cooking school, landing on my feet at this job—the door was opened by Mary Risley, she basically got me an interview with Joyce Goldstein. So it was a pretty spectacular time. That was probably one of the most influential jobs that I had.

1-00:31:01

Redman: Tell me what you did there when you started there.

1-00:31:03

Krahling: Well, it was a big critically acclaimed, it was a big deal opening and Joyce came from Chez Panisse.

1-00:31:15

Redman: Oh, wow, I didn't know that.

1-00:31:17

Krahling: Yeah, she ran the café for a few years, the upstairs café, and so it was a very anticipated opening, and I worked there—it was magical. It was the hardest thing I have ever done, because it was tough. It was tough. Here is Joyce, maybe just turned fifty, threw all of her financial eggs in this basket and she decides that she is going to open this humongous restaurant—

1-00:31:37

Redman: And she was in the kitchen everyday as well, she was—

1-00:31:39

Krahling: Oh yeah, oh yeah. It was, it was. And I really had to take my knocks and I had to—because I was just out of cooking school, now, mind you, I already had my own two restaurants and I knew how to be efficient, I knew how to be a team player, I knew leadership, I knew those things, but this was a whole different style of cooking and I was just out of cooking school. So I just put my head down and worked very hard, and it was really a very—it was sort of a life-changing time for me, because I had never worked in a restaurant that changed their menu every day, and work with these incredible ingredients, and work with such talented people. This was my first jump into this. We are talking, we came from—this was in 1984, and just maybe three years prior to that I was working at the Foundation Food Service, you know [laughs], slaying burgers and—I mean it was fine food, but I just finished cooking school, really had an amazing experience there, and then really got into this very impressive situation, so—

1-00:32:41

Redman: Yes. And so how long did you stay there?

1-00:32:43

Krahling: A year and a half, because in fact, when I moved up to San Francisco, Mark and I were only going to stay a year, and then I was going to go home and open up a restaurant in San Luis Obispo because that was where my family was, and that was where I was going to go. And then it just didn't turn out to be that way, so I thought, "All right, next year we are going to go and open up a restaurant in San Luis Obispo," and I really tried to do that, but Mark really enjoyed living in San Francisco and really wanted to stay here, so we made the decision to stay. I had just left Square One after a year and a half, and I had an opportunity to open a restaurant here in Mill Valley. And that was called Butler's, and I opened Butler's to a lot of national acclaim—a lot of national acclaim.

1-00:33:25

Redman: Tell me how that process came about.

1-00:33:27

Krahling: Well, Mary Risley actually knew the owner of Perry's. His name is Perry Butler. And Perry Butler was going to open up a new California cuisine restaurant called Butler's, and Mary told Perry that, I am the one, I am the gal, I am the one who needs to take this job. And I did. And it was a very exciting time. Now remember, I am not even thirty yet at this point. I am not even thirty.

1-00:33:53

Redman: Wow. I know. I am amazed! [laughs]

1-00:33:55

Krahling: I am going to be forty-eight this year, I wasn't even thirty. So this was almost 1985, 1986. I worked at his restaurant that was downstairs [Perry's]—it is kind of like the Chez Panisse concept—until Butler's was opened.

1-00:34:15

Redman: And you opened it as the chef?

1-00:34:17

Krahling: I did. I did. And talk about another exciting time. This was really in the mid-eighties, this was really when things really started becoming exciting for California, and San Francisco, and I was a part of it.

1-00:34:34

Redman: And what kind of mandate did you have as far as the menus when you opened Butler's? Were you, did he say—

1-00:34:40

Krahling: Carte blanche.

- 1-00:34:42
Redman: Wow. That is great.
- 1-00:34:44
Krahling: Yeah. He did. He did. I could do whatever I wanted.
- 1-00:34:46
Redman: And so what did you, I mean you worked for Joyce Goldstein in Square One, which you said was sort of just, real Mediterranean cuisine. Did you know while working under her that that was the kind of food that you—
- 1-00:34:58
Krahling: Well, that is interesting. She not only did Mediterranean, she did global. She did Asian, she did some Mexican, but she really hung her hat on the Mediterranean, and I just thoroughly fell in love with it.
- 1-00:35:16
Redman: Why was that, do you think? Why was she drawn to that?
- 1-00:35:21
Krahling: I am not exactly sure. Maybe the mirror of the Mediterranean in California—you took the whole similar ingredients and climate. She was a Sephardic Jew, that was her background.
- 1-00:35:35
Redman: So she was from there?
- 1-00:35:37
Krahling: Sure, sure. And that was where she hung her hat, and what she adored, and she is just an incredibly gifted researcher, and incredibly talented cook, and surrounded herself with incredibly talented cooks, boy, the people that worked there with me all went off and did great things. It was really neat to see how everybody who left the fold, left Ma, went off and did really neat things.
- 1-00:36:06
Redman: And what was the kitchen like there? What was the kitchen culture, so to speak, when you were under Joyce Goldstein? Was it very strict, or was she—
- 1-00:36:16
Krahling: It was really strict.
- 1-00:36:18
Redman: Yeah. What were the stations like? You can just tell me if you want about the kitchens or what the—
- 1-00:36:25
Krahling: Well, the people—
- 1-00:36:27
Redman: Did people get to rotate around, or where there, you know—

1-00:36:27

Krahling: I was really—

1-00:36:27

Redman: Hierarchy?

1-00:36:31

Krahling: Yeah. There was certainly a hierarchy, but there always is a kitchen, based on experience.

1-00:36:33

Redman: Right, right.

1-00:36:34

Krahling: I came in and I was not from Chez Panisse, and so I took a position on the line with little experience, and like I said, I just put my head down and worked, and I just knew that if I was going to stay I needed to earn my keep. But the most amazing thing is that you went in, if you worked in the morning, you went in at 7:00 and you left at 3:00. At 7:00—

1-00:36:55

Redman: So was it a lunch—

1-00:36:56

Krahling: It was lunch and dinner, but I usually did the lunch and then I did dinner later. But you would come and you would get this three-cup glass, and you filled it with very, very strong coffee, and you waited for the menu to be written.

1-00:37:08

Redman: [laughs]

1-00:37:09

Krahling: I remember we were sitting around this table, not sitting, standing around this table peeling onions, peeling garlic, drinking copious amounts of coffee, knowing that it was going to be a beat-the-clock situation until 11:30, because you had no idea what you were going to cook. I remember going, “My gosh, what is going to happen today?” It was just an adrenaline rush.

1-00:37:24

Redman: Yeah. What was your station?

1-00:37:25

Krahling: I don't know if I did too much pantry, but I generally did the middle, which was pasta and sauté, and they were the busiest. They were the busiest. And I just remember that every day I would say, [taps on table] “Okay, what am I going to do? How am I going to pull this off?” And every day we did, and it was exhilarating.

1-00:37:45

Redman: What were the underpinnings of how she developed a menu each day? What were the deciding factors?

1-00:37:49

Krahling: Well, I think she had a template of, you know, there is going to be four pantry things, two pasta, two sauté, three grill, and that was sort of a template. And she would generally break that down and say, okay, I am going to always have one dry pasta, one fresh pasta. So she had that.

1-00:38:06

Redman: Oh, I see, so you start with a skeleton. And where did she get her produce? Was she sort of on a Chez Panisse model or trying to buy things from specific purveyors?

1-00:38:16

Krahling: Absolutely. The best came in. The best. I don't think she did—the farmer's markets weren't really happening too much back then—I mean, the Alemany market, I used to live near there and walk there. It wasn't a really farmer's market sort of thing, but she certainly had her connections with the best produce and the best farmers, and learned that from Chez Panisse, and certainly did that.

1-00:38:37

Redman: So that had something to do—a big part—with the menu planning as well.

1-00:38:41

Krahling: Sure. “Oh, the halibut is not good today, we are not going to buy halibut, we are going to buy such and such.” So that is what happened during 7:00 and 7:30—the calls would go in, and what is the fish?

1-00:38:51

Redman: Yeah. Is that something that you do today here in Insalata's?

1-00:38:55

Krahling: Certainly. Certainly.

1-00:38:56

Redman: Is that something that you think you have learned from her?

1-00:38:57

Krahling: Well, you know—

1-00:38:59

Redman: I mean, do you stick to that same formula or is yours a little, your menu doesn't change every day, so I guess—

1-00:39:03

Krahling: No, no, it evolves. I will take a dish off, then add one. I think that she realized after so many years, she was at it for twelve years, she couldn't keep that pace

up. And it is a tremendous food cost issue that you know, if you change it every day, “I still have six pork chops left, where does that go?” I think she actually—that menu style evolved into once a week, changing it once a week.

1-00:39:29

Redman: Yeah. Which is still great.

1-00:39:32

Krahling: Oh, for a cook it is just mind-boggling to have that sort of ability to see that much food and to work with that much food and to work with different types of recipes on a daily basis, is really a huge advantage for your cooking experience.

1-00:39:48

Redman: Yeah, because I mean, one of the worst things if you are cooking the same steak with the same thing three or four weeks, or three or four months in a row.
[laughs]

1-00:39:55

Krahling: Yeah. It is tiring. It is tiring.

1-00:39:58

Redman: Yeah. Okay, so I guess go on to Butler’s then. So you opened it. So what was the menu that you designed for the restaurant, and you had carte blanche to—

1-00:40:07

Krahling: Do what I wanted?

1-00:40:09

Redman: Yeah.

1-00:40:10

Krahling: It was very eclectic. We had everything from Mediterranean to sort of California cuisine to sort of Mexican and so it was a very eclectic menu and we didn’t—we just changed dishes as season evolved, and then what I did was I—

1-00:40:26

Redman: Well, where was California cuisine to you at that point?

1-00:40:30

Krahling: You know, that is—

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Redman: I mean, this is sort of a term that we want to get down to as far as defining if there is a definition. If you can remember, what did that mean to you at the time?

1-00:40:46

Krahling: Well—I think that no one, everybody was trying to label what we doing here in the Bay Area in California and everybody had their opinion. I just think it was

using the best in season, and that is all that I did. I just—we had it at our doorstep, and people brought it to our doorstep, so that is really what it meant to me, nothing more—absolutely nothing more.

1-00:41:05

Redman: How much of it was cooking technique, if at all?

1-00:41:07

Krahling: Well, I think it was certainly more a la minute cooking rather than things that were laboriously prepared and with lots of steps. I think it was a little bit more a la minute, I think it was a little bit more simpler. A kind of simpler cooking, kind of going from the haute cuisine to a simpler, letting the ingredients speak for themselves, and sure. But Butler's was a very fun time, it was an exciting time for me. I was just thirty, and I remember doing a lot of special dinners during the week. We would do the cooking cuisine of Greece. We would do the cuisine of different areas in the Mediterranean. We would do the cuisine of different areas in Mexico, Jalisco, Sonora, where we would just do the cooking of those areas.

1-00:42:01

Redman: How did you do that? What was your interest in that or how did you find out about what these dishes were?

1-00:42:07

Krahling: I just researched.

1-00:42:08

Redman: Just read cookbooks and stuff?

1-00:42:09

Krahling: Yeah. Exactly. I did a lot of testing and a lot of recipe development, and I just loved it because it brought people in.

1-00:42:18

Redman: So people liked that, huh?

1-00:42:30

Krahling: That was also part of the, excuse me [tape interruption].

1-00:42:31

Redman: How did people, so people knew, say, what the cooking of Jalisco was?

1-00:42:34

Krahling: No. No. They just knew that there was an exciting evening filled with really interesting food, and we would match beers or tequila or whatever. Whatever it was. It was very fun. It was very nerve wracking to do because you had your regular menu, plus you had all of this other.

- 1-00:42:55
Redman: Okay. [tape interruption] Okay, so just go on from there, you said you opened it in 1986.
- 1-00:42:57
Krahling: '85 I was there, and '86 we opened Butler's, and I was there until 1988. I was there for three years and realized—there was a lot of national acclaim. I mean—
- 1-00:43:32
Redman: Really? That is great.
- 1-00:43:34
Krahling: I was voted one of the ten best women chefs in the United States.
- 1-00:43:36
Redman: Wow. Who gave you that award?
- 1-00:43:37
Krahling: John Mariani in *USA Today*.
- 1-00:43:41
Redman: Oh—right.
- 1-00:43:43
Krahling: In a newspaper. And then there was, in *Food and Wine* there was acclaim. There was *Esquire*, one of the best restaurants, I think they picked maybe twenty.
- 1-00:43:54
Redman: No, that is a big, big, big, deal—*Esquire* magazine.
- 1-00:43:55
Krahling: It was very big. I think John Mariani just loved my name. He loved Insalata, “Well, that is the wackiest name, Insalata!” It was kind of a quirky thing.
- 1-00:44:02
Redman: They didn't believe that that was really your name, I guess.
- 1-00:44:04
Krahling: Yeah, he fought me on it. He fought me on it. But, then my father's name was Italo, which means Italian in Italian, or Italia, Insalata. So his name was Italian Salad, and I remember the woman from *Gourmet* magazine was like, “Are you kidding me? Are you kidding me?”
- 1-00:44:21
Redman: [laughing]
- 1-00:44:23
Krahling: I said, no, “that is my father's name!” I think I had a novel name in the food business to have Insalata as my family name.

1-00:44:31

Redman: Did you have any say about how the front of the house was run, or even just the décor or anything? Was there another front of the house manager who took care of all that, or—

1-00:44:39

Krahling: Well, Perry was so fastidious and had such a eye for detail.

1-00:44:43

Redman: Who is Perry now?

1-00:44:44

Krahling: Perry was the owner. Perry was the owner of Perry's and Butler's.

1-00:44:47

Redman: Oh, okay.

1-00:44:49

Krahling: That was his name, Perry Butler.

1-00:44:50

Redman: Oh, Perry Butler was his full name.

1-00:44:51

Krahling: Yes. He had an incredible eye. When it comes to service, we just cared that the service was as committed as we were. Then the management made sure that that type of person was hired that had that corazon, that passion that we were having in the back of the house. And so it was a magical team. We had a magical team, and it was exciting.

1-00:45:16

Redman: Did you feel like a celebrity chef at the time? That is before celebrity chefs were on TV, but you had national acclaim, and—

1-00:45:26

Krahling: Well, it was very, it came on very fast and it was kind of snowballed and it was interesting. I was all about cooking and all about running the kitchen and running the business, and all this would come and you knew an article would bring people—sort of “butts in the seats”—and that is really what you wanted. But I always said, “You are as good as your last meal,” and I was really, really cautious about all that attention because I really cared that the food was good and that our reputation was not just about an article in *Rolling Stone*. I mean, there was an article in *Rolling Stone*. It was like, oh my god what is next.

1-00:46:06

Redman: Oh, that is funny.

1-00:46:07

Krahling: It was funny! I was like, “What is up with that?” That is my legacy, an article in *Rolling Stone*.

1-00:46:13

Redman: And then where did you go on from Butler’s, and why did you leave?

1-00:46:15

Krahling: Well, it was sort of personal reasons why I left Butlers. It was tough. Here we were in Mill Valley, and Marin County hadn’t quite had a lot of great restaurants. People would go to the city for that. We were little ahead of our time—I think a year or so later Lark Creek opened.

1-00:46:41

Redman: Oh—when did that open?

1-00:46:42

Krahling: I think, let’s see. We opened in ‘86 and I think they opened in ‘87 maybe, ‘88. And then Lark Creek was able to get people to understand, “You don’t have to go to the city.” And so we were just pre-that and we were trying to get people to come from, to hop over the bridge. But there was a humongous problem with drinking and driving and the highway patrol was a big deal, and it was talked about in the papers and so it was—people came on the weekends. And kind of what I fight with here—busy on the weekends, not as busy during the week. But I had an opportunity—[talking to another person] Hey, Peg can, yeah. Please. [to Redman]. And so it was a tough go, even though it was incredibly popular and did very well. What I decided to do, I had an opportunity that I couldn’t resist—those opportunities you couldn’t refuse—and I took a job at a beautiful retirement community, and it was supposed to be open to the public, and so I thought I could continue having an audience that I had attracted at Butler’s, and it actually ended up not being open to public. It was a retirement home; I cooked for retirees, and it ended up not being that way, but I stayed home because it was a really, really terrific job. At that point I decided I needed to slow down. I wanted to have a family. And I did; I had my two children while I worked there. That is the hardest thing. How are you a mother and able to work and have a job and have a family, and I was able to do that there.

1-00:48:27

Redman: Were you worried about your reputation at all, as a chef?

1-00:48:29

Krahling: Very—very worried.

1-00:48:35

Redman: So you said, what was the name of the retirement community you went to?

1-00:48:39

Krahling: It was called Smith Ranch Homes, and I will never forget, I got this incredible job, I got to build a million-dollar kitchen, I got to hire who I wanted, pay them

what I wanted, the shift would start for people at 12:00 PM, 11:30 or 12:00. We would start by sitting down to lunch and talking about the menu for the day. When I look back, I think, that is like utopia—this job, this perfect job that people could come, we would talk, we could have lunch. I mean, it is so civilized, and I think, “This is not the way that restaurants are run.” But it was a private community. But it took me a long time—people would ask me, here I had all this critical acclaim, “What are you doing now?” I would put my hand over my mouth, “I am working at a retirement home.”

1-00:49:24

Redman: [laughing]

1-00:49:26

Krahling: “What?!” And then the blender jokes, the pureed spinach and all these good comments, and I would just say, “You know, I get to cook what I want in a beautiful environment and I am home on the weekends,” and I was able to have children. It was the perfect job.

1-00:49:39

Redman: Yeah. Okay, what were the constraints of the diets of the residents?

1-00:49:48

Krahling: There were—what happens is that—when I left there were 350 retirees, and when I got there, the first one hadn’t moved in yet. So I got to learn as they moved in—I learned everything about them. Mrs. Smith had diverticulitis, Mr. Jones couldn’t cut his food, but they were the most beautiful people and they were so happy to have me, and it was like this big family.

1-00:50:11

Redman: Captive audience [laughs].

1-00:50:12

Krahling: Well, it was definitely a captive audience. I changed the menu every day, and every day I had something soulful. It is my kind of food. And there was always something very Americana—pot roast, or a beautiful Hobbs’ smoked ham or pork chops, something very basic and certainly more homey, and then there was something more heart healthy. So every day there was something that I call Heidi dish, American soulful dish, and then a heart healthy dish that was very streamlined to light and more healthful. So that was every day. We made all of our own bread there. We made all of our own pastries, and it was great—every day. Every day we changed the menu, and though the way the restrictions were, I really had to pay attention to people’s needs, because it was really an extension of their home. And that was so great. I learned to enjoy all of the residents. When my babies were born they all gave me gifts. I mean, it was really a very special place.

1-00:51:17

Redman: Yes. That sounds great.

- 1-00:51:19
Krahling: It was. I was there for eight years.
- 1-00:51:20
Redman: Wow.
- 1-00:51:21
Krahling: A long time. [laughs] I was there a long time, because it worked. It worked to be able to have children and take time out. What restaurant chef can take time off and have maternity leave and come back and everything is okay? They really were supportive of me and having a family, but you know, I gave them 300 percent, so they got terrific food. I was a big pull for them. They wanted a name chef, and I had a name to pull in. The developers of this community wanted a name chef, they called it five-star dining. I said, “What is this five star? I never heard of five star. What is five-star dining?”
- 1-00:51:58
Redman: [laughing] Nobody gets five star.
- 1-00:52:00
Krahling: No one gets five star! It’s not even really how that ratings system is. But they really, that was their draw, so they certainly made sure that—you know, they took care of me and I took care of them. It was a great relationship.
- 1-00:52:12
Redman: Cool. Well, the next section, and that after that you went on to open Insalata’s?
- 1-00:52:18
Krahling: Sure.
- 1-00:52:20
Redman: What year did you open that?
- 1-00:52:21
Krahling: December of 1996.
- 1-00:52:22
Redman: Oh, okay. Cool. We are going to get way into that in a minute, but the next section was called womanhood and family, and I was just curious, you know—whether that, how is it being a woman chef? I know California is pretty progressive. Did you ever have experiences working in—because kitchens have always been male dominated to a certain extent. I think less and less as time goes on, but did you ever feel that when you were working in California in the eighties? Did you work for chauvinists or anything like that?
- 1-00:52:51
Krahling: You know, it is so interesting.

1-00:52:54

Redman: Any issues with—

1-00:52:57

Krahling: I think it was part of my naiveté—I just never, never really focused on that. And it could have been going on, but I never really paid attention. I just cared that I worked hard and excelled and I got where I wanted. I always did. Never was—there was one time when I worked for the Foundation Food Service at Cal Poly that I was in line to take the management job there and I remember I gave an incredible interview. I was so happy. I was so pumped afterwards. And there was a woman who was a dietician, and then the chancellor and someone else giving the interview, and the job went to the man. And it was the first time that I felt that there was no chance because I was a woman—and I was a young woman. But you know what, it didn't rattle me. I just kept going. I never really thought about chauvinistic. There was chauvinistic individuals, but there are in life. You know, it is not a kitchen that you are confined to—I don't think. And so certainly there was certainly dysfunctional people in kitchens, but I had no tolerance—I mean, I just didn't deal with. I just dealt with; I wanted to be a good leader and as if I was an employee and not a manager, my goal was to do my job so that everybody looked and said, “You know what, she is a-okay.” She is a-okay.

1-00:54:17

Redman: [laughs] Well, I will just ask you one other question then: sometimes you hear people say things about a certain dish being either masculine or feminine. Do you think that there are any dishes that are masculine, or feminine?

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Krahling: Well, that question has been broached before. I don't think about it too much. I don't. Here is what I think; I think that if you go into a restaurant and you eat the food, I don't think you so much can—I think you can sometimes say, well, this looks like it is run by a woman or run by a man, but I think that it is hard to do. I think that it is very blurred. I think that if certain dishes you can tell—I do think that there is an architecture to cooking by men. They like to stack food. They like height. They sort of like an architectural look, where I think that woman more go for sort of an honest dish that is built on flavor and cooking and not so much something that is architecturally prepared. And I do believe that that distinction is there. But if somebody made a soup, and I tasted it, I couldn't say that a man made that soup, or a woman made that soup. I don't think that people season things differently. I really don't.

1-00:55:34

Redman: Right. So there aren't spices or things that you think are more, or a certain style of the dish other than the way that it looks?

1-00:55:44

Krahling: Sometimes. I do think that if you are looking at some stacked sort of food that is sort of precariously stacked on a plate, I would say nine times out of ten it is

going to be a man who did that. But other than that, I really don't think there is a differentiation.

1-00:55:56

Redman: Oh.

1-00:55:57

Krahling: I think women cook more soulfully. I think they cook more to be providers. I do believe that. I really believe that. But I don't think it reflects on the plate. I think it reflects on their attitude and their nurturing abilities and stuff like that—not on the plate.

1-00:56:13

Redman: All right. Well you have already clearly talked a lot about the importance of family and how that helped to shape you to as a chef, so maybe we will just go on to how you opened Insalata's, but keep in mind your family, because you said you were at the retirement home for eight years and you started raising your kids. How did that, how had you changed when you went back into the restaurant world now that you were a mother?

1-00:56:35

Krahling: Well, I was able to have my children there, and they were three and five when I opened Insalata's, so they were babies still. I still call them my babies, so that is all kind of relative, but they were young kids. And I really realized that I had to leave Smith Ranch. I had a new manager of the whole facility and he just really didn't understand good food. He was more of the Olive Garden mentality, and I don't mean to say that in any sort of—he just really was more of the fast food and didn't understand sophistication of food and how it comes to be. He, and I will never forget the sort of ah- ha moment was when they asked me to wrap the potatoes in foil and to only use russets. And the other—they wanted Jell-o. The residents wanted Jell-o because some of them couldn't eat. And they wanted it because they needed some soft food. So I said, "We are going to make Jell-o, but we are going to make our own Jell-os. We are going to make fresh fruit Jell-os, we are not going to use Jell-o packages, we are going to make it from scratch." He said, "Well, you know, we really don't want that." When I realized that management was really wanting to see food a little bit more streamlined, a little bit more [inaudible], I just realized that I needed to go. I needed to go, and we were going to butt head philosophically, and so I decided that I was never going to find this utopian job. This was the job that was the mother of all jobs. It was the best I could have possibly had and I realized that I was not going to be able to create that again. It was just so ideal. And so I decided that the way I was going to create an atmosphere where I really wanted to hang my hat, and that was going to be to create my own. And that is how Insalata's came to be.

1-00:58:28

Redman: So did you want to leave first, or did the offer come from Insalata's first? Do you know what I mean? Did you seek out the opportunity to start your own

restaurant or did somebody come to you and said, “Listen,” and the time happened to be right and you said, “Sure, I will do it,” or—

1-00:58:42

Krahling: Yeah, no one came to me. I came to the decision that I need to go.

1-00:58:46

Redman: Oh, okay. So you knew it was time to leave.

1-00:58:47

Krahling: Yeah. After eight years, the writing was on the wall and I realized that I had spent the time that I needed to spend there. And that is what my motivation was—I needed to create something for myself. And that is when Insalata’s came to be, but it was only going to be, I realized way back then it was the—the big thing was meal replacements. Two-income families, I wanted to do takeout. That was my first inclination. I wanted to do takeout—

1-00:59:13

Redman: Wow.

1-00:59:15

Krahling: And maybe do a little café on the side, but I did not have any visions of doing really what Insalata’s is today. So I went looking for locations and really found much smaller ones and I thought, you know, this is not going to really work. And that this spot came to be, and it is on the busiest street in Marin County, and the price was right, and it sat empty for two years, and the landlord was motivated, and it was so big—it was 5,000 square feet, and I thought, “You know—takeout. This is going to be a pretty big takeout. Maybe we will do a little restaurant, too, in this big 5,000 square foot building and then we kind of put the plan into place and we are going to do a big takeout, and there is going to be a little restaurant on the side and before you know it, the restaurant is booming, the take out becomes a little stepchild, and here we are today.

1-01:00:07

Redman: Had you seen takeout somewhere else in this way? This is clearly high-end takeout. This is nice.

1-01:00:17

Krahling: Sure. Well, it was kind of the sort of food I was used to doing and I knew that people were—I knew I didn’t want to do takeout that was the three-bean salad and the macaroni and the potato salad. That is not where I wanted to be. I wanted to serve really good food to go, like what I was used to cooking for all these years. And certainly, Comforts across the street does really great takeout, and at that time Carlo Middione had done it, Oakville Grocery had been doing it. There were certainly places, Vivandi was Carlo Middione’s. And I just knew that upscale takeout was here to stay, and I was right.

1-01:00:51

Redman: That is the future, so to speak.

1-01:00:53

Krahling: Yeah. I was right, and it did very well. But, the restaurant was so busy and it was never my intention that the restaurant was going to be at the forefront.

1-01:01:00

Redman: Yeah. Did it open to a lot of publicity and stuff, sort of “Well, she has come back from—”

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Krahling: Oh my gosh, absolutely!

1-01:01:07

Redman: So people hadn't forgotten about you?

1-01:01:09

Krahling: Well, I really kept my ties in the community. I did a lot of charitable events and stayed connected with restaurants and restaurateurs, and so on. It was a big to-do and it was—here we are in Marin, opening a big restaurant. It will have been almost seven and a half years ago.

1-01:01:23

Redman: Yup. And so this was an independently owned and operated restaurant.

1-01:01:30

Krahling: Yes.

1-01:01:31

Redman: It still is?

1-01:01:32

Krahling: And I got a small business loan and I have very few investors and I own the majority of the restaurant, and yeah. No, no, I wanted it to be that way. I didn't want a lot of people owning the restaurant. I wanted it to be my own and my husband's, and my family's. We do have investors, and one of them is my brother. But that is the way I wanted to handle it.

1-01:01:53

Redman: Yeah. That is great. Because even now a lot of fine dining restaurants are owned by, if not corporations, then by restaurant groups. There is Real Restaurants, and there are a lot of great restaurants, but I mean, did you find it hard? It sounds like you were busy right away. But did you find it hard to open this as an independently owned? Because that was about the time, I guess in the mid-nineties a lot of these restaurants were opening up and restaurant groups were getting bigger and stuff.

1-01:02:16

Krahling: It was, I always say, “I would rub my nickels to make quarters.” I remember going to a very well-known restaurant consultant and I said, “Here is my plan and here is how much money I have.” And I had \$800,000, \$850,000,” and he said, “You need \$1.2 [million] to open this up.” I said, “I don’t have that.” He said, “That is what you need.” I remember saying, “I don’t have that!” And I just dug my heels in and I said, “I am going to open this restaurant for \$850,000, and I did. But you know, we did wacky things. We laid the tile ourselves. I remember my best friend from grade school came up and lent me scaffolding from L.A. and we did just unbelievable things. We begged, borrowed and stole. We went to auctions. We went to—in fact, the most interesting evolution was Joyce closed in 1986, six months before I opened. She closed and she had an auction of her equipment. I remember buying a lot of things, and it just was so amazing to think that the stove that is back there today—the two stoves in the prep kitchen are from Square One. And the pastry table in my pastry department is from Square One.

1-01:03:28

Redman: What kind of stove is that?

1-01:03:31

Krahling: It is a, now I will have to remember the name. It is not a Wolf. Isn’t that funny that I—Viking.

1-01:03:37

Redman: Oh, okay, sounds like a nice stove.

1-01:03:40

Krahling: Oh, well, these things will last your lifetime if you treat them right. Sure.

1-01:03:46

Redman: Do you want to take a break? I will switch the tape?

1-01:03:48

Krahling: Go for it, yeah, yeah, yeah.

[minidisc 2]

2-00:00:04

Redman: All right. Here we go.

2-00:00:05

Krahling: It is just a new angle of cobwebs, though. God.

2-00:00:07

Redman: [laughs] Here we go, take two. So I want to start with talking about your food here at Insalata’s. Chefs identify themselves as a person in part through the cooking techniques they use and the dishes they create. How would you describe your food here at Insalata’s?

2-00:00:29

Krahling: Well—that is a loaded question. Primarily Mediterranean. We explore the entire Mediterranean. I think that is what I am most proud of—that it is not just bits of Spain and Italy and maybe Provence in France. We do North African, we do Middle Eastern, Eastern Mediterranean, Turkey, Greece, Persia. So, we really do honor the entire Mediterranean. Now in takeout we will have some fun and we will do Mexican, which is truly a love of mine. I love cooking Mexican food, but I just figure if I was going to hang my shingle out in a restaurant, I think it is—it used to be in the eighties you would do sort of pan-everything [laughs]. Pan-global! But I really thought I would hang my shingle out as Mediterranean. So, but we have fun in takeout and do interesting things.

2-00:01:25

Redman: So, I mean, when we had lunch here we felt like there was a lot of – almost just the aroma had a very Middle Eastern, some of the dishes had a very Middle Eastern sort of element to them. Frankly, where does that come from? Is that, I mean it is not really in your background. How did your interest develop in such a complete Mediterranean cuisine?

2-00:01:48

Krahling: Well—

2-00:01:50

Redman: And in Mexican, for that matter.

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Krahling: Yeah, well, growing up Italian, I was steeped the Italian culture. From there—it was really all about really good food. Always. Every day. Every meal. And then, and I actually grew up in a very predominantly Latino community, and so I have always had an affinity towards Mexican cooking. And then when I went to cooking school, my first job was of course Square One, and she really, really—probably her biggest love was Mediterranean cooking. And the most exciting thing was of course to cook something different. The menu changed every single day. So it changed every day—different countries, different cuisines, always on your feet. For a year and a half, that probably lured me more than anything to the love of Mediterranean cooking. I did a lot of Mexican cooking at Butler's. Then again, as I said, when I came to want to hang my shingle out, I decided I would stick to Mediterranean.

2-00:02:52

Redman: Yes. So that's, and the Middle Eastern part of that sort of came out of that? And how did you learn about these cuisines, though? Also things you learned at Square One?

2-00:03:01

Krahling: Certainly that was my springboard. And just research. Research, research. Remember I am not a baby. I have been cooking for twenty-five years. So—a lot of research, a lot of just going, traveling, going to places, developing your

memory bank, and really honing in on the culture and the history of the countries. That is where you really identify what other countries influenced these countries, and what predominant country was in that country for so many years before somebody else conquered them and brought something new, and ingredients that were new, and techniques that were new. I mean, just look at Morocco, how it was an Arab nation but was influenced by France. It was dominated by France, for you know, multi years. And they have interesting French techniques in their cooking. That is where tomato—tomato came into Moroccan cooking via France. And so—just little things like that. That always interests me. That piques my interest of why the culture, the culture, the history and weaving that into the recipes tells everything.

2-00:04:20

Redman: Yeah. Well, you mentioned the French influence in techniques and some ingredients in Moroccan cooking. Would you say that there is just food wise—culinarily speaking I guess you could say—would you say that there is a connection between Middle Eastern food and Mediterranean food? Not just the history and the culture, but—

2-00:04:40

Krahling: So much. So much. You just see. They share all the same ingredients. Everybody on the Mediterranean shares the same ingredients, whether it is the Mediterranean of the Middle East or the Mediterranean of North Africa. It doesn't matter. They all share the same ingredients, and so absolutely. When you share the same ingredients, you are sharing similar recipes. When you think about basics—tomato, onion, eggplant, and garlic. They all have these ingredients, but you will see caponata from Italy and then you will see from North Africa where they are not going to be putting capers or olives or tomato, but they will be putting cumin, coriander, paprika, cayenne, garlic. Then you move more towards the Middle East where they will be putting tahini and—

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Redman: But it is still the basic eggplant.

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Krahling: Eggplant, garlic, those shared ingredients.

2-00:05:46

Redman: So now I think you may be as qualified as anybody to answer this question, because you have basically come up during the rise of the food movements of the Bay Area that started in the seventies, the eighties, and then through the nineties. Sort of then and now, what is California cuisine, if there is one and what was it—how did it evolve, and do you think it actually is a cuisine in and of itself?

2-00:06:18

Krahling: That is a good question [laughs]. That is a big question. It is a big question. Because when I really started cooking professionally was in the early eighties—

right when it started to break loose. It was always so offensive to us that people would make fun of California cuisine. It would almost be a spoof. Because I think all that we really knew was beautiful ingredients that respected cooks and chefs and restaurateurs were coaxing out of farmers and having these relationships with these farmers and the farms and the land to produce the very best of what California had to offer. And the Mediterranean has been doing that—every country in the Mediterranean has been doing that all their life! And so has the early Californians, but we really sort of decided that we are going to get back to that, and get back to the land, and what is good, and what is in season. And what is in season? I mean, you just think about the onset of freezers and fast food, and dried food and et cetera. All this technology started going to a place that wasn't the basic perfection of food in season, lovingly prepared, et cetera. So I think that it is nothing new, it is just where we are. We are in northern California. We are in the backyard of the most bountiful ingredients and experts in the industry. So take that with what I also think were pioneers—people who were so zealously committed to putting out perfect food from the land in their backyard with passionate people.

2-00:08:01

Redman: Well, let me ask you this, why do you think it happened when it did? Was it something that started with the farmers, or was it with the chefs? Do you think that there is any reason why at that time period it happened when it did—in the late seventies, early eighties? Or—

2-00:08:18

Krahling: Well, that I don't, I have to think about that one. Because think about what was going on. It was haute cuisine, which was rich food, which was a lot of food, which was very steeped in French tradition. And remember, all of us were taught that. Everyone who came out of the California cuisine were taught that. We still are taught basic French technique. But what I think happened, you did a reversal. You went from rich, multi-tasting, and then I think you just went simpler, cleaner, having the ingredients speak to you. I can't remember that time being so big of health issues, but it must have been.

2-00:09:05

Redman: Yeah.

2-00:09:07

Krahling: Because that is what it's always born from.

2-00:09:08

Redman: Yeah, right. Yeah, and in the seventies I think that is when natural foods and stuff like that were starting to become popular.

2-00:09:14

Krahling: And you know, the Bay Area is a hotbed for that. The Bay Area is a hotbed. I think that is probably—one held hands with the other when it comes to that.

2-00:09:24

Redman: So if that's, just another thing that I just thought of—is it possible to do something like this in another part of the country, but now with things that are flown from all over the place? Could you prepare California cuisine in the East Coast?

2-00:09:37

Krahling: Well, that is a great—think about it. There are two things you have to think about; when I go to the farmer's market in February, it is citrus. That is what you have. Citrus and avocados and some apples and a few straggling pears, and dried fruit. And walnuts. That is it. And then every month you start adding; strawberries get in full bloom, and then once the lilac come, you are over that hump. And so, this is how we live, and we are taking the best at the moment. Now—if you go to the East Coast, they have a much more concentrated amount of time. They have less time for their bounty, but—that is okay. You can still eat simply and perfectly even if it is dried beautiful nectarines that you dried for yourself. And then with technology and transportation, think about it. You can have something picked in California in the AM and they can get it that night. They have every ability to do just that. If you go to beautiful restaurants on the East Coast, they are all getting that product just as quickly.

2-00:10:47

Redman: Yeah.

2-00:10:49

Krahling: Just as quickly. Almost as quick as we are in some respects. So, yes. Everyone is doing it.

2-00:10:52

Redman: Okay. Okay. That is cool. All right, let's see. What do we have here. Can you talk about any particular farmers or food producers that you have developed a relationship with? You talked about how that started—like I know Peter Martinelli, that were you—

2-00:11:15

Krahling: Sure. Sure. Peter Martinelli and I – I first learned from him, he used to work for Star Route Farms, and Star Route Farms is in Bolinas and they have been around, I want to say late seventies, early eighties. They have been around for a long, long time—one of the first organically certified farms in Northern California. Peter who has land right next to Star Route Farms, family land next to Star Route Farms, decided he was going to do it on his own. It is so interesting, here we are in April and I haven't seen him. He had to plow the last of the beets and the chard because he was molting. And now he is planting his beans, his fava beans, and his haricot verts, but I won't see that for another couple of weeks. So he calls and says, "Here is what I have," and I say, "Bring it on." And that is so—that is like the perfect—

2-00:12:07

Redman: Yeah, that is a good example of it—

2-00:12:08

Krahling: —harmony of working with a farmer. And Star Route Farms is organic lettuces. But they have everything. They have everything now. And what they have done is not only do they have their land out of Bolinas, they have it down in the desert too, so they have it all year around cycle. But those are probably the two most dominant. Then there is J&K, for example, when tomatoes come, J&K Farms out in Livermore—those gals, great family, great history. They do all of our tomatoes, and we are talking, you know, twice a week, maybe ten, twelve cases of tomatoes—twice a week.

2-00:12:41

Redman: Wow.

2-00:12:42

Krahling: Oh, my gosh. So that is exciting. It is exciting. We are waiting for the seasons. We are waiting for the product, we can anticipate them coming in. I went to the market last night, I saw haricot verts. It is just not time for them—they are coming from Mexico. Are they fine? They taste okay, but you know, Peter's are right out of the ground, he picks them that morning, he brings them in—there is nothing like it. There is nothing like it.

2-00:13:07

Redman: Yes. So, if like say, produce from Mexico, is it something that is an issue of quality, or is it something that is an issue of using local stuff as part of the California food movement?

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Krahling: That is a big subject. That is a big subject.

2-00:13:22

Redman: I mean, I guess it is kind of both, but—

2-00:13:26

Krahling: You know, eating a cantaloupe in April. It tastes—there is no flavor. You may just find one and say, “What happened here?” It is inconsistent. It is just inconsistent, and sure. What they do is they pick things very green, even the little del Cabo, which is an organic farm in Mexico—del Cabo tomatoes. Which, I have a salad on my menu that I can't take off all year round. So, six months out of the year I buy an organic del Cabo tomato, and six months out of the year I buy local. But I'll have to say, that del Cabo tomato—they are picked green. They are picked green and they are shipped up. So, I would rather have my tomato picked ripe. Yeah.

2-00:14:06

Redman: [laughs]

2-00:14:07

Krahling: If I had a choice. If I had a choice.

2-00:14:10

Redman: Is there a difference in importance between organic and not organic produce to you?

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Krahling: Well, certainly, I don't—

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Redman: Either in the personal level or just for buying for the restaurant?

2-00:14:21

Krahling: Well, that is a big, which is another big issue. It is about organics, it is about sustainable agriculture—it is the evolution of life. It is the evolution of the land, it is replenishment, and yes, it is a big issue. And do I buy all organic? No. But I try to do what I can.

2-00:14:40

Redman: Yeah. Sure. Okay. Oh yeah, and then is there anything you could say about food quality and safety regulations here in the Bay Area, or are there things you had to deal with in your restaurants? Like last time I asked you about the restaurant certification—the system where they put the postings, the ratings.

2-00:15:04

Krahling: Well, I don't know if I have said this to you before, but if God granted me two wishes and said, "Either you could have good food or a clean restaurant, what would you pick?" I would pick a clean restaurant. I know that just sounds psycho, but I care a lot about it. I just have to have things be clean and in order and efficient before I can do my job well. So, the fact that the Bay Area and beyond are very strict and are tight with rules and regulations, so be it. Because I just think that there are plenty of people who just slip under the radar. And people get sick. If somebody has food poisoning, it is because somebody hasn't paid attention.

2-00:15:45

Redman: Yeah. And does that go along with just the philosophy of how you work in a kitchen, because I read in Thomas Keller and you said Jacques Pepin at your school. I mean, there is something about these great chefs that seems, everything you hear about them is that they just work immaculately.

2-00:15:58

Krahling: Order. Order. It keeps the mind clear. It almost sounds a little hokey, but it does. You just keep order—I mean, I will watch inexperienced chefs on the line and they are just—things are left from the project before, and their towel is all dirty and crumpled up in the corner, and there is little bits of this and that, and it is just, I don't know how you can stay organized and focused when you are so, I call it kafuffled [laughs].

2-00:16:25

Redman: [laughs]

2-00:16:27

Krahling: I don't know how! It is just, it is a sense of order for keeping your mind clear to—and I think creativity happens that way. When your mind is all cluttered, and you are not efficient, I think it keeps you from being creative. So I think that the greatest chefs go hand in hand with being the most creative or probably being the most clean and efficient.

2-00:16:42

Redman: Yeah. And is that something you ever have to tell to your employees here in the kitchen?

2-00:16:47

Krahling: Twenty-four/seven.

2-00:16:49

Redman: [laughing]

2-00:16:51

Krahling: Every breath that I take. It is just human nature to just keep moving and—I say it to my kids every day. It is just something that—you never stop. You never stop.

2-00:17:04

Redman: Okay, so let's move on to the restaurant specifically here and sort of the restaurant as a business, I guess you could say. Could you describe Insalatas and its identity and is it a restaurant that you treat as your home?

2-00:17:25

Krahling: Absolutely my home—it is an extension of me, and you know it has been seven and a half years that we have been open, and there isn't a day that goes by that I am not thinking, breathing, imagining, doing something for that restaurant. I say my car never goes out of the driveway without something that has to do with that restaurant—rarely. Rarely. Right after here, I am going to go get some finger cots[sheaths to cover cuts on the fingers], and so some, and so it's my whole life. It really is.

2-00:17:53

Redman: Yeah. Can you talk a little about how you came to open the restaurant?

2-00:18:00

Krahling: Well, that was an interesting process. I was working at Smith Ranch Homes, which was a beautiful retirement home in San Rafael, and I had been there for eight years before I opened the restaurant, and it was the most ideal job I have ever had in my life. It was just pure utopia when it comes to being able to build a restaurant kitchen the size and the caliber without sparing any expense, and who gets that opportunity? Here, carte blanche! I got to hire who I wanted, pay them what I wanted, and I had pretty mellow hours, and they paid me an enormous

salary—enormous! And so it was like I said, when I realized I had to leave, the general manager really was not a food person and was really trying to sort of push Smith Ranch into more of a, what do you call it? More of assisted living, more of a—just an institutional style. And that was not what Smith Ranch was all about. The heart and soul of it was fine dining every day—not fine dining, but delicious dining. I don't want to say fine dining, but it was fine dining. And so once the writing was on the wall, I realized, you know what, I am not going to find, I didn't believe I was going to be able to find another perfect job. And so I said, "It is time to go back to work for myself," which was something I did twenty years before that. So I decided at that point meal replacement was a big deal. This was in the mid-nineties, and I thought—

2-00:19:32

Redman: What is meal replacement, can you define that?

2-00:19:32

Krahling: Takeout food. Food, people that are too busy to cook, families, you know—both working, picking up food to take home that is prepared. And I thought, that is really what I want to get into. I was scared to go back into the restaurant business because I had been out of it for so long, and I had that feeling that I wasn't going to be competitive again and the minute I opened up Insalatas I realized that I didn't miss a beat. And that is so interesting, after eight years it is still about good food—perfectly prepared, good service, good setting. And so what I did was I was looking for location that I was going to do take out with a little café restaurant—but it was mainly going to be take out. Then this building came along and the rent was good and the conditions were perfect, and I thought, "Man, this is just too big for just takeout." So, I thought, "Well, I will do a café restaurant part also." And when we opened the doors, the restaurant just bullied its way. I shouldn't say that, it was the only way any—it was truly, when you think about selling muffins and a cup of coffee and two steak dinners, it was easy to see what was going to pay the rent [laughs]. So the restaurant took off from the minute it opened, and take out was really sort of the stepchild, you know, the ugly stepchild for a few years until we got our sea legs and realized, we are running three businesses. We are running a restaurant, takeout and catering. As soon as we kind of got our sea legs, as I said, then we were able to focus on what the primary business was really going to be, which was takeout. And take out is done just beautifully. It increases business just every year, year after year.

2-00:21:11

Redman: Wow.

2-00:21:12

Krahling: Oh, it is great.

2-00:21:14

Redman: And how did the catering come about? Is that something that you intended from the beginning?

2-00:21:19

Krahling: It was, and we really felt like it is so hand in hand with takeout, whether you pick it up or you want somebody to bring it to your home and to serve it to you. So they really do work hand in hand. So both of those aspects of our business are integral. If I didn't have those two aspects of my business here, I could not operate here. So it is really important.

2-00:21:39

Redman: Just out of curiosity, do you guys do full catering? Do you do full dinners in people's homes and stuff?

2-00:21:45

Krahling: Absolutely.

2-00:21:46

Redman: Weddings or anything?

2-00:21:48

Krahling: All the time. All the time, everything from a little party to—yesterday we did a little party for sixteen in someone's home right here in Tiburon, and this coming Thursday we do a party for 200 in Oakland.

2-00:21:58

Redman: Wow.

2-00:21:59

Krahling: So we do all the little parties, and often times it is a birthday. Last night was a birthday. Or it is a benchmark anniversary—those kinds of things, and it is usually fifteen to forty people in their home. Then you jump from there for bigger occasions.

2-00:22:18

Redman: Yeah. And is the catering business serving Heidi Krahling's food? I mean, exactly to the level of excellence, I guess you could say, that you hold in the restaurant?

2-00:22:27

Krahling: I hold my breath [laughing]!

2-00:22:28

Redman: [laughing]

2-00:22:30

Krahling: And I say that half jokingly. Food on the go is tough. It is tough.

2-00:22:36

Redman: Yeah, I guess it is not quite the same circumstances.

2-00:22:44

Krahling: No, you know, being in the food business. Restaurateurs never like catering and caterers can't understand restaurant cooks. So it is just a different style of cooking. It is the take your product on the road, build your kitchen from sort of a—

2-00:22:56

Redman: Yeah, I catered for three years.

2-00:22:59

Krahling: You know about it! And then, or do it with the sort of the creature comforts of your kitchen. What do I prefer. I much prefer my own restaurant. I forget something or something doesn't go right, I have got a kitchen behind me rather than a makeshift kitchen often times in the—we catered 120 people in Lake Tahoe in October in a tent in a forest.

2-00:23:21

Redman: Wow.

2-00:23:25

Krahling: So, nothing could go wrong because we would be in big trouble. There was nowhere to go. There was no little store nearby. But it is actually very exciting work.

2-00:23:37

Redman: Cool, and do you see any trend towards this more upscale takeout food like you are doing here?

2-00:23:43

Krahling: It is here.

2-00:23:46

Redman: It sounds like it is taking off.

2-00:23:47

Krahling: It is here to stay. It is here to stay—absolutely. People, especially in a more wealthy community have the resources to be able to dine well and I am not saying expensively, but to just dine with good food. And they demand it. They demand it. And so you see that every day. I am even amazed, and I will be ringing up things in takeout and going, “Wow, that is kind of expensive.” Because I am thinking, you know, you think, takeout food shouldn't be so expensive. It is the same product done with just as skilled a chef. Instead of being put on a plate and being charged in a restaurant, it is being put in a box and you are taking it home. It is the same beautiful food. I have to kind of slap myself and say, “Hey, get over this, this is the same food!” And it is not, it is not three-bean salad and potato salad with mayonnaise. If you went over there and

looked, it is everything from duck confit to grilled pork chops to lamb tagine, all the things you would see in my restaurant menu today.

2-00:24:43

Redman: Okay. Can you tell us how you designed the menu, and then the wine list?

2-00:24:51

Krahling: Sure. The wine list is really Jim's say, but Jim developed the wine list given the cuisine that we have, which is Mediterranean, so he really does honor, like I do, the Mediterranean. He has wines from everywhere in the Mediterranean. We have Greek wine, Spanish wine, and of course Italian, French, and we have a delicious cab from Lebanon.

2-00:25:13

Redman: Wow.

2-00:25:13

Krahling: Oh yeah, it is really good. So he really does try to honor, when you think about cooking these regional recipes from countries in the Mediterranean—he will find wines that he can match. There is something to be said to have a tapa and to be eating this tapa and to be drinking a wine from the same region as those peppers are from.

2-00:25:40

Redman: Yeah, that is very authentic.

2-00:25:41

Krahling: It is very authentic, and it is very cool. And it really—they dovetail. There are reasons for it. But anyway, and then the menu, I set up the menu mainly to—it needs to sort of work well and efficiently for the size of restaurant we have. You do 250 meals, you can't have a weighted sort of mis en place with the wrong firing time, and so really, the menu, I don't want to say simplicity, but the menu design is meant to have food come out as quick as possible. And sometimes you are cooking something ahead and then finishing it in the oven and so on and so forth. And you know we have a lamb tagine on the menu. That is cooked ahead, and so it is a quick five, seven-minute fire and you are just warming it up to order. So, as opposed to cooking things, everything, a la minute.

2-00:26:35

Redman: Yes. Let's see, how does your kitchen operate as far as stations and stuff, I mean, you have it divided up into very specific—

2-00:26:43

Krahling: Mama's in the middle. [laughs] Mama is in the middle.

2-00:26:46

Redman: [laughs]

2-00:26:46

Krahling: Someone asked me, it was so funny, someone asked me, “Don’t you, I mean,” they said, “what happens every night, are you on the line?” I said, “Am I on the line? Of course I am on the line.” You are sort of a general, and I have a grill, and I stand next to the grill person expediting, and there is a pasta person and there is a sauté, and there is a salad. Five people on the weekends, four people during the week. And that is all I do. I call, and I help the grill person, and the pasta guy next to me—push them. I hate to say pushing food out, it sounds so, I don’t know, it sounds like you have an institution [laughs].

2-00:27:20

Redman: Yeah, but that is how—

2-00:27:22

Krahling: Push it! Push it! But you are, you are! You are getting the most out of your workers and you are an actor. You are a conductor. You are an orchestra leader of getting them to fire on time, to repeat on time, to put the food up on time—no mistakes, right temperature. Perfect looking plates. Day in and day night! [loud, forced voice]

2-00:27:42

Redman: [laughs]

2-00:27:43

Krahling: [laughing] It is making me tired just thinking about it!

2-00:27:44

Redman: Oh, that is funny! Yeah, well, I mean, you push the cooks.

2-00:27:47

Krahling: You push.

2-00:27:49

Redman: One gets more busy, you have to—

2-00:27:51

Krahling: That is right. You go over there and help them. One Saturday night, a couple of weeks ago, one of them cut their finger, cutting some endive. And so, she was down! She was down. She was in the office, with her finger up, trying to stop the bleeding. And I was like, I am not in a good place right now. So I had to go down and do her station.

2-00:28:07

Redman: And then how did you do the expediting?

2-00:28:11

Krahling: I didn’t. They had to assume a four-man line, and we just all put our heads down and got whacked. We just got whacked, and so. She was able to come out an

hour and a half or so later, but you know, she had a pretty deep cut. It was one of those awful cuts where you are just cutting your fingernail.

2-00:28:26

Redman: That is exactly what I did to my fingernail.

2-00:28:28

Krahling: You know, but you can't do anything.

2-00:28:29

Redman: You couldn't stitch it.

2-00:28:31

Krahling: No, there is nothing to stitch, nothing to stitch. And those are most painful—every time you hit something. So anyway, boy that is not information that you need to know. And plus, blood was spurting out all over!

2-00:28:40

Redman: [laughs]

2-00:28:42

Krahling: Oh, jeez.

2-00:28:49

Redman: [laughs] Um, well, let's talk a little bit about your philosophy with a manager. I wanted to bring up that you actually served on a panel, or a workshop for a strategic restaurant marketing company and they asked you to come talk about your expertise or your philosophy about running a business. A lot of these things have come up already, but if you could just say what your philosophy is.

2-00:29:14

Krahling: Well—sure. I just know as being an employee for so many years—money was important. Particularly when you live in the Bay Area, money has to be important because it is so expensive to live in the Bay Area, and you can't just say that it is not about money because often it is. But it generally is not what drives most people, it is recognition. That is what I spend a lot of time doing—giving people one on one time, telling them when they did a great job, you know—kind of kicking them in the butt when they didn't, but doing it in a way where it is positive reinforcement and just recognizing somebody every day, and just singling them out. It is so important. Now, the other thing we do is that for a mid-size company we really, the benefit structure we give is probably unsurpassed. I mean, when I went to that conference, a lot of the bigger, I mean, here is where I am at. I am not a multi-restaurant company owner. What most people say is, "We want x percent on the bottom line. No matter what. So if we have to start cutting things, we will cut things to get x amount of money."

2-00:30:21

Redman: Of profit or whatever?

2-00:30:22

Krahling: Exactly. Of profit and the bottom line. My feeling is, and I talked to a friend of mine—they said, “You know what, we got rid of vacation pay and health insurance.” And I say “How can you do that? How can you live with yourself? How can you live with yourself if you are going to take those important basic benefits away?” And so, we do, we have 401(k), we have health insurance, we give them vacations, we—and I think that is just standard, bare bones.

2-00:30:51

Redman: That is so unusual from the restaurant business, though, for a lot of places.

2-00:30:52

Krahling: Well, that is very true, and that is what I think sets me apart, is that people stay and they stay a long time and I can't say that—I give very competitive wages, very competitive. But, it is what else we give and the way we treat people, and the family meal, and it is. It is a big family. I spend probably more time with this family here at work than I do at home.

2-00:31:16

Redman: Well, let me ask you candidly, because you don't have a restaurant group backing you, like a lot of fine dining do—there are a lot of big restaurant groups in the Bay Area that own ten or twelve restaurants, and they can be really good restaurants, it is not that they are bad. Or, even the corporate fast—or not even fast food, but these chains of Macaroni Grill and stuff, I mean, how do you compete with that? Obviously, you are successful. So, I mean—

2-00:31:42

Krahling: I am going to tell you something that you—it is almost something, if you were to tell someone that really didn't get it, or they would laugh, or they just go, “Oh my gosh.” I put some food in a box for my mother and my sister to take home because they were traveling back to San Luis Obispo, and I had spent three or four days with them, and they both called me up and they said, “That was the best food.” And I just pulled it out of the box. I pulled it out of the case, and I said, “Oh, Mom would love this. Oh, she would love this, and oh, this is my sister's favorite.” And I am putting it in the box, and my sister says, she goes, I said, “You know, Tiko, I didn't cook any of that.” And she says, “It doesn't matter, I felt the love.” And that is so important because my basic goal and who I am is I cook because I love to please people. I love to give people what I do best. And it may not mean me touching their food, but it is me orchestrating and treating people with respect as a team, as a family, having them coax out the best they can of the food, and I just think there is a connection there. And you talk about big corporate? I don't know about that love factor [laughs]. Part of me makes it sound silly, but it's all about food lovingly prepared. It doesn't matter how simple it is—lovingly prepared. That is me. That is all of me. And people feel it, and they get it, and I think that is my recipe for success, and I think that is why we have done so well.

2-00:33:29

Redman: That is great. Well, I will ask you this question, I ask this of the other chef that I interviewed: when you are talking about young chefs, people starting out in their career and they have gone to culinary school, and are kind of working around to different restaurants, would you say that for somebody who comes to work for you in the kitchen, this is the kind of restaurant where they can stay for more than just a year—which is usually the standard amount of time that people spend. You know, after they learn for a year, they want to move on. But is there enough here to keep people here, for young culinarians to stay for a couple of years?

2-00:34:08

Krahling: Absolutely. Absolutely. But you know, it all ends up being the individual. It is what they put into it. If they are there and taking notes and remembering flavors, and challenging their taste buds and challenging the chef and asking them questions, and reading and learning, you know—I learn every day. Every day I go, “I can’t believe I wasn’t thinking about these almonds.” You know, spiced almonds. And you know, you stay six months, you stay two years, it is what you put into it and what you demand of yourself and therefore what we demand of them. I don’t think there is some sort of magic formula of how long someone is going to stay.

2-00:34:49

Redman: All right. Let’s see. Yeah, well can you talk a little bit about the front of the house staff and what you do to make sure that they are well trained? Can they convey stuff about the dishes to the customer?

2-00:35:08

Krahling: Oh, they are tested on it. They are tested on it, every spice, every nuance. If they come up to the line and say, “Is there garlic in the fattoush?” I will give them stink-eye so bad, because they know that. They know that. And they will come up to me and say, “Well you know, they are highly allergic, I just want to make sure,” and I know, “And you know for sure the answer to that.” Because they do, I mean, unless it is a special or something like that. But they have menu descriptions and they are held accountable to that. We have a newsletter that comes out two or three times a year. They need to know everything in the newsletter. We have a Greek menu coming out next week—what is in it, how much is it, what are the Greek wines—because they are ambassadors to our tables, and so we really expect them to shine with information about who we are and what we do. So they are quizzed, they have wine seminars. Just a couple of weeks ago they finished a port and sherry seminar. They are constantly asked and put to the test to learn.

2-00:36:07

Redman: Do you think that is part of the success of the restaurant as well, a well-trained front of the house staff?

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Krahling: Oh my gosh, that and feeling really like they are part of the team, and coming from Jim and myself, to coax out the best of them. Absolutely. I just think that—surveys have said service is a lot more important to people than food. Which rankles me [laughs]! But I get it! Because if I go into a restaurant and have spotty service but great food, I am okay.

2-00:36:34

Redman: Yeah, I think everyone has had that experience, where you are paying a lot of money for an expensive restaurant, even right here in the Bay Area, and especially if you know a little something about food and you ask a little question and you are just like, this guy doesn't even know what the—[laughs]

2-00:36:48

Krahling: That is right—not on this planet, absolutely. Absolutely.

2-00:36:50

Redman: Yes. Oh, that is cool. Well, let's talk about the clientele of the restaurant, just is it a community restaurant? Are the people coming from right around here? Do you have a lot of repeat customers?

2-00:37:01

Krahling: Well, when we first opened, it was definitely—

2-00:37:05

Redman: Or when you opened can you identify the demography, of your demographics of your clientele?

2-00:37:07

Krahling: Sure. Being in this community, my kids go to St. Anselm's School and church, and I do get a lot of families that come in because we know them, but when I first opened it was definitely a decidedly older crowd, and I think that was from the Smith Ranch, from working at the retirement home for eight years. Everybody was inquisitive and it was remarkable what an older clientele I had, and then—

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Redman: Actually, even the day I was here for lunch, you noticed the guy who was from Smith Ranch.

2-00:37:35

Krahling: Yeah, exactly. Exactly. And now I would definitely say that it is a mix, and it is the nicest mix I have seen in a long time, since we opened—certainly younger. I think the younger clientele are finally getting what we are doing. It is not sophisticated dining and food so much, but it's—there is a lot going on. There is a lot going on, and it is interesting to them, and that is great to see. And the thing with our customers—there was a four top a couple of days ago. They came in for dinner ate chicken fattoushes, no dessert, and some olives. And I thought, “Yeah, come in, you get whatever you want, even if it is something small and

splitting it,” of course we are always looking for check averages—boost that check average up, but I have to appreciate that and just say, “You know, I will take them all.” I don’t want it to be special occasion dining. I want people to come because they have just finished a workout or I want them to come to celebrate their twentieth anniversary. And everything in between.

2-00:38:35

Redman: Yeah, okay. Well, let me ask, I feel like this is something that has been coming up throughout the interview, but how do you balance—it seems like you are very business-minded but also a great chef, so how do you balance those two things and—

2-00:38:57

Krahling: Well, you are so forced to. It is amazing, it is not just about food, it is in my heart, and that is the starting point, but I am a businesswoman and I have to run this business. This is a three-million-dollar business and it is all about rubbing nickels—I call it rubbing nickels to make quarters because in this business the success rate is so small and the return on your investment is so small that you have to stay on it or you will—you just won’t make money. And when you work this hard and find that you are not making money, you become bitter fast. And so, that is why I spend an incredible amount of time—all of us—on just tightening of the budgets, tightening of the costs, being an intricate part of the community so that the community is—you foster this relationship so they continue to come, eat your good food which you spend a lot of your time coaxing the best out of your chefs. So it’s this sort of interrogated system that I have had to develop because it is all about me. I have a great partner and general manager who is—I couldn’t ask for anyone better, Jim Warren. I couldn’t ask for anyone better. But it is still, it is my restaurant and it is all about really working hard to create a beautiful restaurant with exquisite food, with costs in line, with service that is happy and well informed. And it is—whew! It gets to be a handful!

2-00:40:24

Redman: Yeah. That is amazing, though, it is true.

2-00:40:26

Krahling: And that is—it is every day.

2-00:40:27

Redman: Okay, so I wanted to ask you a couple questions about some of the events that you have done, sort of outside of the restaurant in the community. Can you talk about this event you did for the National Peanut Board [laughs]?

2-00:40:43

Krahling: Oh my gosh—sure. Well, that was fun, and it was up at the CIA, at the Culinary Institute of America, and every other year they do a World of Flavors Conference of the Mediterranean, and I have been a guest lecturer for three years, and this year, this last November, it was a little different. They asked if I

would represent the peanut board, and as you know, peanuts are not indigenous to the Mediterranean. So, I called them and asked what it was going to entail, and they said, “We want you to come up with several recipes that are Mediterranean in spirit, but use peanuts.” And I go, “Wow.” And they said, “We will pay you this much.” And I said, “That will be fine.” [laughs]

2-00:41:21

Redman: [laughing]

2-00:41:22

Krahling: And I did. I mean, it literally came out of my mouth that way. But they were so much fun to work with, and I met a peanut farmer from Virginia and those peanuts were so rocking good, I mean they were really good. They sent me peanuts to practice recipes, and I thought, “Wow, I get this.”

2-00:41:38

Redman: What was different about them? Were they just—

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Krahling: Delicious, perfect peanuts. Just delicious, perfect peanuts. Perfectly roasted.

2-00:41:43

Redman: Wow. Were they shelled?

2-00:41:45

Krahling: Yes! Most of them were roasted, no salt. Because you don’t want to salt the peanuts to make the recipes, you kind of want to be in charge of the salt.

2-00:41:53

Redman: Right.

2-00:41:54

Krahling: But I did hummus, and instead of using tahini I used peanut butter, and so anyone you would see—peanuts are a nut that are pretty—they are not an intensive flavor. They are a specific flavor, but they are not an intensive flavor like a hazelnut, and so they really blended in well. I made a tarator, which is a Turkish nut paste, and I used peanuts with that, and it was delicious, it reminds you of peanut satay from Asia. It was peanuts, and instead of using tahini I used peanut butter and cilantro and jalapeño and a little cayenne. If you did it in Turkey you would use walnuts, or maybe pine nuts, and those same ingredients, but you would use tahini, so I used peanut butter and peanuts, and it was delicious.

2-00:42:41

Redman: And how do you eat that? Do you just dip it?

2-00:42:42

Krahling: No, actually, you can use it as crudité, with crudité, but traditionally it was either with crudite and flatbread, or they would smear it on fish and bake it. And it is divine.

2-00:42:52

Redman: Ohhh....

2-00:42:53

Krahling: It is divine. And usually a whitefish like a halibut or a seabass, and so—but again, if you were in Turkey you would probably have walnuts and maybe hazelnuts, pine nuts. I have done it with pine nuts—pine nuts and pumpkin seed, but the Peanut Board said, “Sister, come up with something new,” and I did.

2-00:43:10

Redman: Yes. Cool. And it sounds like all of your work has paid off, because you were awarded the Business of the Year Award by the San Anselmo Chamber of Commerce.

2-00:43:22

Krahling: That was great. That was wonderful and we were very pleased to be honored. We do a lot in the community—a lot in the community. And certainly not just with St. Anselm’s because it is my kids’ school, but when San Anselmo asks for something, we produce. We do every year the annual barbecue feast at the creek and that benefits the San Anselmo volunteers and all of the good works that they do, and we do, every other year we do a big Chefs of the Avenue, and that is also for San Anselmo improvement and we close down the restaurant and we tent to the parking lot, and all the chefs from San Anselmo come and—

2-00:44:00

Redman: Wow.

2-00:44:01

Krahling: Yeah, so we are very much a part of San Anselmo and it shows. I just have been a strong believer in you give and you receive, and it has worked well.

2-00:44:12

Redman: If you had the opportunity to open another Insalata’s, would you do it? Say in another town or—

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Krahling: Unless somebody dropped a bucket of money at my feet, no.

2-00:44:23

Redman: Yeah, that would be too much to probably stay on top of.

2-00:44:26

Krahling: I think so, I just do, I really do. I mean, yes, these are qualified people—absolutely. I have that theory of you just have to have your heart and soul, does it

have to be beating out of you every day? No. Can you divide it? Sure, you can, but I also have a family to raise, and you know, a husband that I want to give time to, and so I just think you start watering down your expertise when you start opening other places.

2-00:44:52

Redman: Yeah.

2-00:44:53

Krahling: I hope you don't hear in two months that I have taken a sack of cash from somebody [laughs] and opened up something, but that is my belief.

2-00:45:02

Redman: Yes. Can you tell us about your forthcoming cookbook?

2-00:45:05

Krahling: Sure. It is in the proposal stage. We have just finished packaging the proposal, and I don't know exactly the title—Insalata's Cooks Small Plates of the Mediterranean. And it is 120 recipes of all the great bites from everywhere from Spain, Italy, Provence, Greece, North Africa, the Middle East, and I am excited about it. I put the 120 recipes together thinking, "Oh, I don't know if I have enough recipes or I don't know if I really want to do this," and I just said, "Oh yeah, these are good recipes." This is everything that I have done for the last, certainly the last ten years, and I am excited. I have someone who is writing, who has really captured my voice and my spirit, and I have had Laura Parker, who has done the artwork in Insalata's here, doing graphics and artwork, so I think I have got a dynamite team. I didn't want to do another chef cookbook because I think there are a ton of them out there, but once I put my thought to paper and the recipes together and the art and the graphics, I thought, this is special. And so I am ready.

2-00:46:09

Redman: Cool. Let me ask you this because this is something I always notice when I read recipes in cookbooks and the food section of the newspaper and stuff, from a cooks perspective and I may not get an opportunity to ask someone this again for a while, so—how much is a recipe changed, I mean I know cooking times and other things are changed. How much would you change a recipe from the way you would cook it in a restaurant from what you are putting in a cookbook that is going to go out to people who are going to cook it in their homes and likely don't have any professional experience cooking?

2-00:46:39

Krahling: Well, you have that template. I mean, every cookbook has a template of—you have much more information. Most the time with a recipe here for the chefs, it is not a lot of information, because they get, they know how to sauté, they know the basics of cooking, and they know with a basic braise when you add this, and so we don't really have to give that language, but certainly with a recipe—specific. You always see in the template of the recipe, you always start with a

preheat if there is a preheat of an oven. You always use the same language—start in a medium-size sauce pan on medium heat—blah, blah, blah.

2-00:47:13

Redman: [laughing]

2-00:47:14

Krahling: And so, I think there is a basic guideline knowing that you are looking at an audience of amateurs to professionals. You kind of have to—it is clarity.

2-00:47:25

Redman: Yeah. Would you ever leave out an ingredient that you actually put in the dish in your restaurants just so that it, you know, it is sort of a conspiracy theory thing, but do you ever—

2-00:47:39

Krahling: Oh, I see.

2-00:47:40

Redman: Do you ever leave a secret ingredient out so that they could never reproduce it exactly the way that you do in the restaurant?

2-00:47:47

Krahling: See, my theory on that is, no one is going to cook it as well as I do. So I would never sabotage somebody. Because—

2-00:47:54

Redman: Or even just a little, you know, subtle nuance, that kind of thing when you go to a restaurant and you are just, “God, I can’t figure out exactly what that is.”

2-00:48:01

Krahling: Well, because you have been cooking these recipes for fifteen, twenty—fattoush I have been cooking for fifteen years and I give them all the scoop to make it perfect—the size of a bunch of cilantro is different in summer then a bunch of cilantro in winter—blah, blah, blah. Don’t be using pitted olives. Buy ones that you pit yourself. I give all this information but I have tossed 10,000 fattoushes and I know how to look at it, I know when the lemons are funky certain times of the year because I have done it over and over, and unless they have made fattoush or whatever—x, y, z recipe over and over, you are not going to get the little subtleties. It is the subtleties. The ingredients can always be the same. It is the subtleties of making it over and over, as you know as a chef, that that history, that memory bank serves you better than someone just looking at it, even if you gave them the perfect recipes. That is what I think.

2-00:48:58

Redman: Great. Okay, well, in closing, is there anything else you would like to mention, anything else you might want to add?

2-00:49:05

Krahling: No, but I think that this is such an exciting project, and if I think about a legacy, if my daughter or son were to look this up—what I would want them to get out of this is their mother worked really, really hard to produce a restaurant that fed them, not only their stomachs but their spirits and their souls, on how to live your life and how to leave a legacy of good work and community and family. I hope that they got a little tidbit out of that from me, and I hope that they can leave their legacy. Whatever it is. Whatever they are proudest of.

2-00:50:04

Redman: Great. Great. Well, thanks a lot.

[End of interview]