

Ep: 3 – Kathryn Erbe: “Pretending to be Badass”

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Featuring: Kathryn Erbe and Caroline Neff, with Cliff Chamberlain, Glenn Davis, Audrey Francis and Michelle Medvin.

Kathryn Erbe:

That's the kind of work I love to do.

Audrey Francis:

From Steppenwolf Theatre Company in Chicago, Illinois—

Kathryn Erbe:

I love to work with people who are in it with their hearts as a cog in a greater machine.

Audrey Francis:

This is *Half Hour*. Welcome back to *Half Hour*, the Steppenwolf podcast, Episode Three. I'm Audrey Francis.

Glenn Davis:

I'm Glen Davis.

Caroline Neff:

I'm Caroline Neff.

Cliff Chamberlain:

And I am Cliff Chamberlain.

Audrey Francis:

So, we have a wonderful interview that we're about ready to listen to: Caroline and Kathryn Erbe. How'd it go, Caroline?

Caroline Neff:

It was so fun. It was so fun. You know, I— one of the things that I just really love about her is, even from the first time that I met her, she's always like—I've always felt like I've like I've known her somehow. I mean, not even directly related to her career, which has strangely, and we talked about it in the interview, but a big part of my life for a long time. But she just—I mean, I really felt like I was just sitting in her living room, like, having coffee. It was so nice.

Audrey Francis:

Yeah, she—every time I see her, which is on TV and once at the Steppenwolf Gala, she always has this very warm feeling. And yet I'm—I've been afraid to walk up to her.

Cliff Chamberlain:

It's funny because when I was in college, someone brought that, sort of, red Skrebneski *Steppenwolf* book to college. And we were flipping through all the pages, right? And we're all sitting on the steps

looking at all the pictures and stuff. And you know, you know who Malkovich is; you know who Sinise is; you know who Joan Allen is. But for some reason, when it got to Katie's page, I was like, "Oh my gosh! Her! She's in the ensemble!" Like, she still to this day is sort of the most famous person, in my mind, at Steppenwolf. Because I know, you know, like *Mighty Ducks: 2*, which she mentions or talked to you about, and *What About Bob* and also *Stir of Echoes*. Have you ever seen that movie with Kevin Bacon? It's so good. And she's great. So she just, like, has that place in my mind for the ensemble and it's so cool to hear her talk.

Glenn Davis:

Katie is... Actually, the first time I met her was not even at Steppenwolf. I was doing this thing called Theatre of War that she and I do, sometimes, maybe a few times a year, where we do—we bring like Greek tragedies or classic plays to vets. And I met her at one of those and she was so lovely and endearing. And then she just like, went—in this part, just, like, killed it. And I was like, "Oh man, she's in the company. I want to work with her." So, we've talked about working together at some point, but she's always busy doing TV. But I was glad to hear that she wants to get back to doing more theater. So hopefully, we'll all get to work with her at some point.

Cliff Chamberlain:

Yeah.

Caroline Neff:

I got to see—we talked about this in the interview—but I got to see a play that she was in at Roundabout Underground with my friend Christopher Livingston, who I worked on a play with at Yale Rep a few years ago. And when we—I went to go see it with a friend of mine—and we sat down, we're so taken by, and it was the first time I'd ever seen Katie on stage, and she really was like just luminous. It's a story about, like, grief, but about grief for their son who's in jail because he committed sexual assault on a campus. So, it's kind of approaching that from a much different angle and was just surprising at every turn. And she was so, so, beautiful in it but she was also wearing this sleeveless dress. And we got done watching the play and Kimberly and I were like, "God, that was amazing. She's so good. Also... did you see her arms?" [Laughter] And now, one of the highest compliments we can give each other, or friends is, "Dude, you have Katie Erbe arms today."

Glenn Davis:

It was also dope to hear her talk about how she was a fan of Steppenwolf before she was a member.

Cliff Chamberlain:

Oh, yeah.

Glenn Davis:

And how these folks came through and just slayed and she just fangirled all over them. It was great to for her to take us back there. That was really cool to get some insight on that.

Audrey Francis:

Yeah, really great job, Caroline.

Caroline Neff:

Thanks. It was a lot of fun. What a cool first interview for me. She was really special.

Audrey Francis:

Well, Cliff, do you have popcorn in your purse? Are you ready to listen?

Cliff Chamberlain:

I'm ready.

Audrey Francis:

Glenn?

Glenn Davis:

100%. Let's do it.

Audrey Francis:

Okay. Godspeed. Episode Three.

Stage Manager:

Welcome back, everyone. This is your half hour call. Please sign in if you've not already done so. This is half hour. The house is about to open. Half hour, please.

Caroline Neff:

Hey, Katie.

Kathryn Erbe:

Hey Caroline!

Caroline Neff:

How ya doing?

Kathryn Erbe:

I'm alright, thanks.

Caroline Neff:

So, our podcast is called *Half Hour*. Because we all kind of came to the determination that half hour is that really—like, it's an incredibly special and kind of magical and very individual part of an actor's process. And so, I just want to start off by asking you, what does your half hour look like when you get to the theater?

Kathryn Erbe:

So, I usually get to the theater at least an hour before the show. So, half hour is when I sort of start to panic. [*Laughter*] Or that's when—half hour is when I'll run lines. Like, the older I get, the harder it is for me to remember what I have to say. So, the last play I did was *Something Clean* at the Roundabout Underground and that—

Caroline Neff:

It was remarkable.

Kathryn Erbe:

Oh, I forgot that you got to see that.

Caroline Neff:

Yeah, yeah.

Kathryn Erbe:

With Christopher.

Caroline Neff:

I know, I love that guy.

Kathryn Erbe:

Me too.

Kathryn Erbe:

Well, he and I would spend a good bit of time running through our first couple of scenes, just because those lines were very difficult for me to retain. So, I—for that play, also, I was exhausted every day, just bone-tired from the emotion and also just the physicality of it. So, I would frequently get to the theater even earlier so that I could take a nap if I wasn't able to do that elsewhere. And then, you know, eat a little bit if I could. If I had—I pretty much make sure I eat before a show I can't eat too much but I—

Caroline Neff:

It's such a tricky balance and I have not figured it out yet. Like, what is the thing that keeps me full through the show, and doesn't make me feel like I'm going to hurl?

Kathryn Erbe:

Yeah. [*Laughter*] No, Joke. It is—and it depends on the job right? For me.

Caroline Neff:

One hundred percent.

Kathryn Erbe:

Yeah. And what I have on my plate for the rest of the day. And that's one of the things I find so challenging about plays, that many people might not understand, is that our whole day is geared for preparation for the performance.

Caroline Neff:

Right. And remind me there wasn't an intermission in that play, right?

Kathryn Erbe:

No, it was straight through.

Caroline Neff:

Which is tough because then you really do—you have to think about it all day. Like, “How do I stay like, healthy and how do I make sure that 45 minutes in it's not, ‘halt: bathroom break?’” Those are the ones that terrify me, when I'm like, “How long before the play starts do I have to stop drinking water?”

Kathryn Erbe:

Yes, yes!

Caroline Neff:

You have a different route into Steppenwolf than a lot of people do. You didn't grow up in the Midwest, and you came to them through *Grapes of Wrath* right when it moved to Broadway? Can you talk just a little bit about what it was like entering that production after a run here?

Kathryn Erbe:

Oh my god. That is the process of a teenager's dream coming true.

Caroline Neff:

Mm hmm.

Kathryn Erbe:

So, not a lot of people know I'm a high school dropout—former high school dropout. And I ended up, through the incredible generosity of my parents mortgaging their house—their home, to send me to a boarding school that was a therapeutic boarding school. I ended up graduating from high school. But all through growing up—I grew up in Newton Centre, Massachusetts, which has a very large percentage of theater and film and television and music, performers, professionals. And so, I grew up performing in plays, and it really saved my life. And so, I went to this school—this boarding school. I got taken into the theater program. The drama program. And the guy who ran it was my beloved friend and mentor, Greg (who is no longer with us anymore). And Steppenwolf—this was the year that Steppenwolf took the world by storm and came to New York. And the production of *Balm in Gilead* that John had directed was at Circle Rep on Seventh Avenue (it's now Sushi Samba). So twice in the summer, Greg would buy tickets and he was, like—I would go with him to get the *New York Times* every Sunday, and we were reading about Steppenwolf, and he was talking about Steppenwolf, and saying “We've got to see them. We've got to see them.” And up until that point, I had seen, you know, the tour of *Annie*, of *A Chorus Line* in Boston. You know, my mom would take us to see a lot of stuff. But I had never seen anything on Broadway. And I'd certainly never seen anything like *Balm and Gilead*. I mean, I could almost weep recounting my experience of sitting in that tiny theater and watching Terry, Gary, Laurie, Jeff, Joan, Rondi, Randy (I think), Glenne, Al Wilder. And Laurie had what I remember is like an hour and a half long monologue, I think it was 20 minutes. I had never seen anything like this. And coupled with this—the Springsteen music, which was the soundtrack of my life, on full blast. Terry, you know, my future husband. My jaw was in my lap, my mind and my heart were blown. And I will never forget what it felt like to leave that theater, to be inches from those people. And leave that theater and drive home, you know, back to the tiny school in Massachusetts in the middle of the night. Just staring out the window with my entire perspective changed.

Caroline Neff:

Whoa.

Kathryn Erbe:

So, flash forward: I went to NYU. I graduated; I went to NYU and got a job in a sitcom that took me to LA right after I graduated and—

Caroline Neff:

With Lynn Redgrave, right?

Kathryn Erbe:

With Lynn Redgrave, and Jackie Mason, and Cathy Lind Hayes, and Brandon Maggart. Lynn Redgrave is one of the most—I mean, she was just an angel on this earth. And we had a great time, in spite of it being also very challenging. And it was a sitcom and I got paid, you know, thousands of dollars. I'd been making seven dollars and twenty-five cents an hour in the East Village, and then I got paid a couple thousand dollars a week for this job. As an actor!

Caroline Neff:

And was it your first foray in Los Angeles? And also, what was the name of the TV show?

Kathryn Erbe:

It was called *Chicken Soup*. I had to move to Los Angeles. It was my first—when I went there to test for it, I had \$3 in my pocket. I had never been to Los Angeles; I didn't know where I was. I smoked; I wanted to walk and get some cigarettes and the guy at the desk was like, "No, you can't walk anywhere, to get some cigarettes." [Laughter] And when I had to move there—when I got to move there to film, the actual show—

Caroline Neff:

Tell us how you really feel.

Kathryn Erbe:

I cried for days until I got a boombox, and I sorted out which direction was which. And so, anyway, so when that job got canceled, I moved back to New York and the first audition I had was for *The Grapes of Wrath*.

Caroline Neff:

Holy shit.

Kathryn Erbe:

And I had already been stalking Terry in the East Village. And, you know, was obsessed with many members of the ensemble at that point. And I worked a block away from where Terry lived, and we went to the same coffee shop to get coffee, and I had seen plays he directed and—

Caroline Neff:

Did he know you?

Kathryn Erbe:

No.

Caroline Neff:

Oh, God.

Kathryn Erbe:

Oh, no, no, no. [Laughter] So, I had—while I was at NYU, I had a Sam Shepard monologue. And that's what I did for my audition. And I don't think they hired me for my acting skills, necessarily. I just you know, remember being grateful to be there. I don't know if I told them my history. I doubt I did. I think I probably just went in and did my monologue and maybe we chatted a little bit.

Caroline Neff:

You didn't walk in and go like, "Terry Kinney goes to this coffee shop and this is what he orders."
[Laughter]

Kathryn Erbe:

You better not cast me, because I'm a stalker. [Laughter]

Caroline Neff:

I'm a creep. [Laughter]

Kathryn Erbe:

I was told that there was a conversation between Randy and Terry about how cute I was.

Caroline Neff:

Oh my God. [Laughter]

Kathryn Erbe:

That may or may not be true. [Laughter] I—that's okay now, for me to—

Caroline Neff:

Sure.

Kathryn Erbe:

You know, I took that I was happy, whatever. I just was happy to have the job. And so, I got cast and I had three roles and none of them spoke. I was horribly disappointed. They were—none of them were speaking roles, but I understudied Sally—

Caroline Neff:

Hmm.

Kathryn Erbe:

As Rose of Sharon. And I was grateful that my roles were not speaking roles, because I couldn't speak when I got in that room.

Caroline Neff:

When did you get asked into the ensemble, and what was that like?

Kathryn Erbe:

I was asked to join the ensemble while I was shooting. This incredible piece of art, entitled *The Mighty Ducks: Part Two*.

Caroline Neff:

Very familiar. Listen, I've got a list of movies that I want to tell you about the changed my life that you were in.

Kathryn Erbe:

My God. Is my *Mighty Ducks 2* on the top?

Caroline Neff:

No, I'll tell you what's on the top when you're done.

Kathryn Erbe:

So, you know, that movie is beloved to a big group of people. But for me, I was not... It wasn't a high point of my career. You know, I was away from Terry. We didn't have any kids at that time. I just was miserable, smoking a lot, walking around with my dogs around Minneapolis and then Los Angeles. I loved the entire cast. I love-love—still have—I'm friends with some of them. And but so Randy called me I remember being in like Anaheim. I was someplace in the parking lot, walking around, probably smoking. And he asked me if I would join and I was... I'm sure I cried.

Caroline Neff:

Yep.

Kathryn Erbe:

I know I didn't feel worthy. I know that really, I sort of blamed or thanked my—I really felt like I... I don't know. It's been a struggle for me to feel like I'm an upstanding member, in my own right, being a member of the company. So.

Caroline Neff:

Well, you are very beloved in the company. You're also an ensemble member with the Atlantic right?

Kathryn Erbe:

Yeah.

Caroline Neff:

Can you talk a little bit about, like, the differences and the similarities of those two companies?

Kathryn Erbe:

Well, one of the things I would say about *Grapes of Wrath*, my experience with *Grapes of Wrath* and with Steppenwolf in general (and I think this is also true with Atlantic) is that felt like—it just felt like I was doing a high school show. It felt like they were—everybody was so welcoming and friendly and we were all on the same team. And the, you know, the tension was pretty low. And that surprised me. That's the kind of work I love to do. I love to work with people who are in it with their hearts, as a cog in a greater machine. I love that about Atlantic too. I think they really share that. I think it's different being a resident New York company, than a Chicago company. My feeling about working in Chicago at Steppenwolf is that the theatre community in Chicago is so much more willing to meet the performers halfway. And in New York, I feel like you have to bring them to you. And they're... The microscope which you are judged through is a lot more severe. That's my impression.

Stage Manager:

All right, everyone. Fifteen minutes. Fifteen minutes, please, to the top of the show. Fifteen minutes.

Caroline Neff:

So, you did a movie that was one of my absolute favorite movies growing up. And my mom, and my sister and I would watch it almost every other week, and it was called *What About Bob*. And then you went on and you did nine years of *Law and Order*?

Kathryn Erbe:

Eleven.

Caroline Neff:

Eleven. God, which is, again, it's such a part of my family fabric. And it was really fun to go back and watch, over the last few days, clips from all of that because there is this through line in them—it's just how, like, warm you are, both in person and on TV and film. And now that I've gotten the chance to see you on stage as well. Like, is that something that you're aware of? Or is that something that just sort of happens quite naturally with you? Is it like, that's the “you” that you're bringing into the room, no matter what the material is? You know what I mean?

Kathryn Erbe:

I—you know, it's all gravy. It's all gravy for me. The fact that I get to work and pay my bills, and have a really, really blessed life—a really good life—from working as an actor, blows my mind. I mean, I should be dead, I really should be dead. I was a high school dropout, as I said. I was in a lot of situations that I shouldn't have survived and the fact that—and I wanted to, honestly, I wanted to be a rock and roll star. I really love to sing, but I don't have the guts to do it. And so, acting is, like, my default. And I got into a college and it's been—that's sort of been my experience. That I just am like, “Oh, I'm doing this now... for 30 years.” And, you know, I joke that I don't have a craft, but I do, kind of. I guess I do. It's my own, but it's not something I could, like, explain. But the bottom line is that I try to be truthful and try to bring myself to the character. Like I try to—it's kind of an osmosis thing. But it I look for the overlaps and I put myself in that position. So, I'm never going to be someone who wins, like, Academy Awards because I don't change. I kind of am myself, to varying degrees, in every role I play. Do you have kids?

Caroline Neff:

I do not.

Kathryn Erbe:

Okay. So that also changes, you know. When I was just a single person, when I was then just a married person without kids, I could devote myself to my job. And once I had Maeve and then Carson, it became a totally different story. And so, you know, even now with Carson a teenager and Maeve living in another neighborhood in Brooklyn, you know, I have a life. And so much of my work life is dependent on my being able to fit it into my life-life and vice versa, if that makes any sense.

Caroline Neff:

Totally.

Kathryn Erbe:

But the *Law and Order* job that was the first—when we started, for four years, we did 22 episodes a year.

Caroline Neff:

And did you have—when you got that job did you already have Maeve?

Kathryn Erbe:

Yes, she was five.

Caroline Neff:

She was five. And then you got pregnant with Carson during the run of that show.

Kathryn Erbe:

Exactly. Yeah.

Caroline Neff:

So, you said 22 episodes for the first four years?

Kathryn Erbe:

For the first four years, if I remember correctly. And those were 18-hour days.

Caroline Neff:

Oh my God!

Kathryn Erbe:

Five days a week.

Caroline Neff:

And when you're in a role like that you don't ever get to—you're not, like, cycled in and out. You are in every episode.

Kathryn Erbe:

For the first four seasons, it was Vincent and I, and the perps. And then we had, of course, Courtney Vance and Jamey as, you know, our captain and our DA. And we had other people who were regulars. But for the most part, it was Vincent and I. And I knew Vincent ahead of time. And he obviously has a work ethic that is rare. I mean, he had high standards for himself and what he wanted to do with that role coming to television, really, for the first time in that kind of position. And we shared a theater background so we would try to infuse the detective stuff with emotion. You wouldn't think it would be that hard to say those kinds of lines. *[Laughter]* And it was really—that was exciting. To try to make it something more than what it was on paper. But I also got to pretend that I was really badass, you know?

Caroline Neff:

I don't know if you're pretending. You're pretty badass.

Kathryn Erbe:

Well—

Caroline Neff:

I'm mean, you're not carrying a gun most days. *[Laughter]*

Kathryn Erbe:

Right, right. Badass in ways that I don't get to pretend.

Caroline Neff:

Sure.

Kathryn Erbe:

You know, so I got to learn a lot about myself, and what I was capable of and what I was made of.

Caroline Neff:

And so, you left *Law and Order* in 2011. And then what happened? When you when you finish something that is so all encompassing like that, are you—is it—what do you feel?

Kathryn Erbe:

It was hard. I honestly didn't know who I was. I feel like I'm still learning how to act again, because it is a very different way of working and way of acting. You know, that kind of television is kind of an old fashioned television, compared to the explosion that happened while we were doing it in terms of creativity. And, you know, that was about delivering the lines as fast as we could, and moving through the work in the day as fast as we could. And so, I've had to really try to learn again how to breathe and be... And just be in a character, because you don't always get given permission to do that; you have to take it. So, I didn't work for a long time, in all honesty. It took me a long—people—I didn't—because I didn't work on other things artistically, there was a decade plus where there were new casting directors, new people creating who I didn't have any exposure to who only knew me from *Law and Order*. And so, they thought that that's all I could do. And to be really honest, I eventually just said, "I'll go in for any sized role. If it's a two scene role I will read." Just so that I could start meeting people again and show people that I was no longer doing the show. Because they rerun the show, you know, in perpetuity, so people in some places think we're still making them. And so, you know, it's been a slow... I think that that the industry is—and fans may have an easier time (and I don't know why this is), but may have an easier time of letting actors—male actors—transition into other roles than they do female actors. And then we have the added incredible luxury of the aging process and how society and the industry, you know, thinks about that. So all that added up to me not working for a long time, and it was a scary time and a humbling time and then Daniel Talbot exploded in my life and I did a play for the first time in I think it was 19 years.

Caroline Neff:

Whoa!

Kathryn Erbe:

I did a play at Rattlestick.

Caroline Neff:

What was it?

Kathryn Erbe:

It was called *Yosemite*.

Caroline Neff:

Do you have a preference? Because you've done so much of it all between film, television and theater? Do you have a preferred medium, or one that you find most challenging?

Kathryn Erbe:

I find theater the most challenging. And also, I love it the most, probably. But, I have come to believe that it costs too much and pays too little. I know that in New York, to make a living wage as a person in the theater is very, very difficult. I remember after doing *What About Bob*—I left *Grapes of Wrath* to do

What About Bob and then when I came back to New York, I did a play at a theater called the WPA, which doesn't exist anymore, on 23rd Street. And actually, I did—I think I started doing a play called *Speed of Darkness* on Broadway, and did that play at the same time and the Broadway paycheck was much better than the Off Broadway. I was rehearsing one and performing the other. And the Off Broadway paycheck was like, I mean I want to say it was \$232 or something. And I remember thinking, “What? What? How, you know, how do people do this?”

Caroline Neff:

And this is when you were in a role that you were nominated for a Tony for, right?

Kathryn Erbe:

Speed of Darkness. Yeah.

Caroline Neff:

So, you're doing that, and then rehearsing Off Broadway, and they're basically paying you peanuts. [Laughter] And you already had all this film and television stuff. Like, “I'm best friends with Lynn Redgrave. How dare you?” [Laughter]

Kathryn Erbe:

“Don't you know who I think I am?”

Caroline Neff:

Yeah, yeah.

Kathryn Erbe:

It didn't even occur to me to think that. I just was like, “Who can do this?”

Stage Manager:

Attention everyone. This is your five-minute call. Five minutes, please. Five minutes to the top of the show. Five minutes.

Caroline Neff:

So, at the end of all these, we have a lightning round of questions.

Kathryn Erbe:

Oh gosh.

Caroline Neff:

And I think I have the answer to this first one but: your favorite Steppenwolf production you've ever seen?

Kathryn Erbe:

I would probably have to say *Balm in Gilead*, but that would be tough to choose.

Caroline Neff:

What was your toughest experience at Steppenwolf?

Kathryn Erbe:

My toughest experience at Steppenwolf was probably doing a play called *My Thing of Love*. Terry directed it, and at that time we were married, I'm pretty sure, or we were about to be married. And when we were married, I did not like him bossing me around in any way shape or form. And it was tough. I really have—I have great... you know, I owe him a lot of apologies [*Laughter*] for how I was as a rebellious actor. But also, that was my only time working with Laurie.

Caroline Neff:

Whoa.

Kathryn Erbe:

And she was my, and in many ways is still, one of my idols as an actor. And that was hard. That was hard for me. It was really hard to feel—to keep my confidence because she's a force of nature. And I was playing a woman sleeping with her husband. And so, she basically tore me apart every night in front of 500 people. And so that was probably my most difficult Steppenwolf experience.

Caroline Neff:

Wow. What's your most prized piece of play memorabilia?

Kathryn Erbe:

My most prized piece of play memorabilia? I don't know. I think I've let go of things along the way. Well, I have some costumes and stuff. I have one of the dresses I wore as Pat Nixon in this play *Checkers* that Terry directed me in, that we were no longer married during and I had a blast working with him. [*Laughter*] So.

Caroline Neff:

I love that. What job didn't you get that broke your heart?

Kathryn Erbe:

Oh, so many. There was a Nicholas Cage movie called *Family Man* that I really, really wanted to get. But I didn't. I mean, there's such a long list. But that's the first one that comes to mind. Most recent being *Americanah*. I would love to be doing that. Well, no one's doing anything right now. But.

Caroline Neff:

What is your favorite moment of any live theatrical experience whether you're performing in it or not?

Kathryn Erbe:

I don't know why this comes to mind but when we were doing *Grapes of Wrath*, and we did that for six months, and I just—The first thing that came to mind when you said that was Bob Breuler: he would walk around Hooverville (I think it was Hooverville; maybe it was the square dance) and he would come over to... I remember him once coming over to the group of people I was standing with. And he talked to us for a few minutes. And then he walked away. And while he was talking to us, he farted.

Caroline Neff:

No.

Kathryn Erbe:

And we didn't realize it until he had left. And there was—

Caroline Neff:

He crop dusted you? In a Steinbeck novel?? [*Laughter*]

Kathryn Erbe:

I didn't know there was a technical term for it.

Caroline Neff:

Oh yeah. [*Laughter*] What's the last song you listened to?

Kathryn Erbe:

Right now, I'm listening to "Bitch, I'm Madonna" on repeat.

Caroline Neff:

I think that's amazing. Who is your favorite writer?

Kathryn Erbe:

That's hard. I read all of James Baldwin this year in the past like six months, and he may have to be, you know, he may be it. But there are many others. And Anne Lamott has saved my life too. So.

Caroline Neff:

Cool. What's your favorite place to unwind in Chicago?

Kathryn Erbe:

Along the water. I've spent lots of time walking on that bike path or you know, along the lake.

Caroline Neff:

Okay, what animal do you most identify with?

Kathryn Erbe:

That's a good question. Horse, maybe.

Caroline Neff:

Ooh, any particular kind?

Kathryn Erbe:

No. No I'd love to be one in another life. Maybe, a wild horse.

Caroline Neff:

Yeah, yeah. Cool. Final question. If you were a character in a play, what would your character's description be?

Kathryn Erbe:

Let's see. Middle aged woman, been through some stuff. Learned a lot; much still to learn. Struggles to speak her real feelings in charged situations, but eventually gets there. And has a lot of self-confidence but loses touch with that.

Stage Manager:

All right everyone, this is your places call. Places, please, for the top of the show. Have a wonderful show tonight. Places, please. Places.

Glenn Davis:

And that is it for *Half Hour* brought to you by Steppenwolf Theatre Company.

Audrey Francis:

Thanks for listening.

Caroline Neff:

And thanks again to our guest this week, Katie Erbe.

Cliff Chamberlain:

This episode of *Half Hour* was exclusively sponsored by Doug Brown and Rachel Kraft.

Audrey Francis:

Half Hour is produced by Patrick Zakem, recorded and engineered by Matthew Chapman.

Glenn Davis:

The music for *Half Hour* is by Rob Milburn and Michael Bodeen.

Audrey Francis:

Today's stage manager was Michelle Medvin.

Cliff Chamberlain:

Special thanks to Erin Cook, Joel Moorman, Kara Henry—

Caroline Neff:

And all the folks at Steppenwolf, especially the staff, who we know are doing everything they can to keep our lights on.

Audrey Francis:

'Til next time. This is Audrey Francis.

Glenn Davis:

Big homie Glen Davis.

Cliff Chamberlain:

Cliff Chamberlain.

Caroline Neff:

And Caroline Neff. A lifetime to engage; half hour to places. Like, Audrey, I would say to you, "Katie Erbe arms."

Audrey Francis:

Is that what this episode is? Episode three: Katie Erbe Arms? *[Laughter]*

Cliff Chamberlain:

Katie Erbe Arms.

Audrey Francis:

You just have to listen to this episode once a day for 30 minutes and you'll have #KatieErbeArms.

Cliff Chamberlain:

That's right. [*Laughter*]