

# STEPPENWOLF

# HALF HOUR

## Season 2, Ep: 12 – Glenn Davis & Audrey Francis: “Co-Leadership”

**Air Date:** 9/14/21

**Featuring:** Glenn Davis and Audrey Francis. With Cliff Chamberlain, Caroline Neff, Karen Rodriguez and James Vincent Meredith.

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**Audrey Francis:**

Change is more fun when we all feel like we're a part of it and when it's a conversation and when it's done with the ensemble ethos that Steppenwolf has.

**AF (Voice Over):**

From Steppenwolf Theatre Company in Chicago, Illinois...

**Glenn Davis:**

this is something that we chose to do out of this very important inflection point that the theater is at.

**AF (Voice Over):**

This is *Half Hour*.

**James Vincent Meredith:**

Welcome back to *Half Hour* podcast. The last episode of our second season, everybody. [*Celebration*] I am excited to be here. James Vincent Meredith, along with Caroline Neff, Karen Rodriguez, Audrey Francis, and Cliff Chamberlain. Say, “Hey, y’all!”

**All:**

Hey, y’all! [*Laughter*]

**James Vincent Meredith:**

We're going to get to the interview. Okay, we always have an interview every episode. But we're going to start this episode with what we would call a “host full segment.” And what that means is, we're going to get a chance to cook. I want all of us to speak on this season that we've had as well as the season before. Because it's not often that we get a chance to speak you know—

**Karen Rodriguez:**

It's never happened before at all.

**James Vincent Meredith:**

Yeah, just to speak to each other. [*Laughter*].

**Karen Rodriguez:**

It's about damn time. [*Laughter*]

**James Vincent Meredith:**

Yeah, so this is going to be what you call a “host full” episode. And then stick around, we're gonna have a great interview coming up. I am so excited to have been on this boat, the ship that we've been on together. And I came in, in the second season of this show, along with Karen. But those guys of you who were here in the first season, I'd like to know a little bit about—just to jump off a bit—a little bit about how this whole podcast began.

**Audrey Francis:**

Well, I don't know if he's gonna say it, so I'll just give him the credit real quick: it's Cliff Chamberlain's brainchild. Like the whole vision of it really was Cliff.

**Cliff Chamberlain:**

Well, that's—that's very nice of you to say I... [Laughter] No, I mean, like I was part of... I had an idea that hey, Steppenwolf, we should do a podcast because we have so many incredible people at Steppenwolf and associated with Steppenwolf—how are we not utilizing all these stories and all these voices? We need to do something. And I was, you know, I just had like email conversations with a bunch of people. I think both you Audrey and you, Caroline, I know we talked. This was now years ago, which kind of blows my mind that those initial conversations were years ago. I sat down with Glenn Davis, who was one of the early, important voices of *Half Hour* as a lot of people know, if you listen to the podcast. And just sort of talking to different people. Jeff Perry was another one. I think Billy Petersen sort of threw that out there. And really, like I think, when the pandemic hit last March, some of the leadership at Steppenwolf was like, “Hey, that podcast idea—what's going on with that?” And then all of us kind of got put together like a super team, a superhero team. And—

**Caroline Neff:**

Can I put an addendum to that?

**Cliff Chamberlain:**

Yeah.

**Caroline Neff:**

So, I saw in the artistic office meetings that there was a podcast happening. I was like, “Hey, you guys. Can I um... can I be in that?” [Laughter]

**Cliff Chamberlain:**

And it was like, “yes!” And what was nice is that the people that were really inspired to make it you know, in that beginning kind of got—all of us got on board. And then I just really—what I will—I think what all that I will honestly take credit for is the name and just the basic format of what the thing is. The idea of that half hour of time before a show and how sort of magical that is, and the idea of like the stage manager. But that was basically like, so bare bones, it was really getting everyone together. And then after that all the sort of things that make the podcast what it is—the multiple hosts and the lightning round questions, all that stuff came from the collaboration of all of us, which is what Steppenwolf is about, you know? So, it's like... And then especially this season, getting James and Karen and getting both of you and that just sort of took it to another level to have the five of us and have the two of you and your laughter and your brains and your hearts. I mean, it's like, it's been so fun. Also, you got to give, you know, a lot of credit I would give a ton of credit too, to Glenn and also to Matthew Chapman and to Patrick Zakem. Matthew is our sound engineer and Patrick is our producer. Like those are the two people that no one ever sees.

**Caroline Neff:**

Well, nobody sees anybody, Cliff. This is audio bro. *[Laughter]* if they could if they could only see us now.

**Cliff Chamberlain:**

Yeah.

**James Vincent Meredith:**

Karen, how did you get into this merry group? how did how did you get called?

**Karen Rodriguez:**

Um, so me and Audrey, Caroline and Erin Cook, have a group called Audrey sparts. *[Laughter]* I'm outing bitches today. I'm outing bitches today. It's our text group name.

**Audrey Francis:**

Every time I get a text, I'm so fucking annoyed. *[Laughter]*

**Karen Rodriguez:**

Alright, whatever, we're here, we're open. So sometimes we like FaceTime each other. And especially during the pandemic. We were really like, "What's going on?" Because we were kind of all over the nation during that time. And anyway, one time, it was just Caroline, Audrey and me, and we were having a little wine and a little gossip sesh. And then at the end, they said, "Hey, we have this question." They all of a sudden, like, I think that they had the intention to ask me at the top. But then we got to business, you know, there was a lot to talk about. And at the end, they were like, "Oh, my god the question." And I was like, "What?" And then they asked me, and I immediately started crying. And then I was like, "Yes," because I've been like—I had been listening intently to all of the episodes. And they were so moving. Like during that, particularly for me during that time of like, feeling lost and feeling like "Why did I pick theater?" Because it just felt like I had lost it. And I remember thinking "I'm going to go back to school. I'm gonna have to—why the fuck did I pick this?"

**Caroline Neff:**

We're gonna learn how to code.

**Karen Rodriguez:**

No, literally I was like, "Fuck me." And you know, I got my degree in marketing, but that shit's obsolete. So, you know, I was just like, "Man, dude." I was I was really going through it. And it really reminded me why. Like even when the host or the guest didn't talk about storytelling, like, on the nose. Everybody on the podcast are amazing storytellers. And I remember I would be like cooking my breakfast. And I would just like be listening to the interviews and being so engaged just by a voice. And it was, like, so profound to me, I remember being like, "This is why. This is why I chose it. Because I don't see them. I don't have to, but they're like right here in the room." And I would laugh and cackle and answer, and take away these things. So, it was really profound to me to be asked, I was very honored.

**Audrey Francis:**

And Caroline got down on her knee.

**Karen Rodriguez:**

She did, she proposed to me.

**Caroline Neff:**

And I said, "Can I put a ring on it?" I believe I believe was the exact quote. *[Laughter]*

**James Vincent Meredith:**

I just remember being so... like, I remember when I talked to Cliff. And I talked to Karen. And I just remember being so nervous about it. Because I've been listening to you guys and hearing like how incredibly professional and how smooth the interviewing was. How it sounded. The process. Like, "Man, these guys are good. And they ask, you know, ask me to be a part of this." And I remember when I first we first did a meeting or two. And I was like... I do this thing, like at the beginning of rehearsals and, like, beginning of projects where like, I don't know anyone, where I just like get very morose and moody. And I just, like, sit there like very quietly, almost pissed off. And that's the way I looked for like the first like three meetings we had. Do you remember that? *[Laughter]* And I was just—and I'm sure that I gave the impression that I was like, "I do not want to be here." But I really wanted to be here. But I was so nervous about even doing like a first interview that I was just like, "I'm just gonna, I'm just gonna sit here and look at you know, look at the wall or, you know, look at my hands or..." It was just ridiculous. I was so, so nervous.

**Cliff Chamberlain:**

Right.

**James Vincent Meredith:**

Question. Was there, like, an interview that you guys look at now, and you say, "Oh, man, I'm so scared of this interview." Like, "I am so frightened of my subject." Or "I'm so frightened of the person who I'm going to interview. How is this going to go?" Not that you're frightened, but that you're... You know how it is... Intimidated or in awe of this person in such a way that you're like, "Oh my god." Like, do you guys—like let me go around. Like, who was that person for you?

**Audrey Francis:**

I will say, I get more nervous for the interviews than I do for other things. Like, I'm surprised at how nervous I get for every interview. But to answer your question, James, I think the person who's scared the shit out of me the most was Tina Landau.

**Caroline Neff:**

I was gonna say, I bet it's Tina.

**Audrey Francis:**

Yeah. *[Laughter]*

**Karen Rodriguez:**

Wait, why? Why? Why?

**Audrey Francis:**

I think it's because, truly, I, like as an artist, kind of idolize her and feel very read every time I'm in the room with her. *[Laughter]* And so I just thought, like, "I can't. Like there's no bullshit." So that would be mine. And it was also like, one of the interviews that I take the most from. That I've learned as an artist.

**Caroline Neff:**

Mine, I think is probably my first one with Katherine Erbe with Katie. Katie's show was actually one of the last shows that I saw before the shutdown, at Roundabout Underground. And it was the first time I've actually ever seen her on stage. And like, I just I remember watching her on stage like, "Oh, my God, you fill up the stage in such a tremendous way." And like, we also saw each other at an audition. And she was like, "It's so nice to see somebody that I know here." I was like, "Are you fucking kidding me? You were in *What About Bob?* You were in *Mighty Ducks 2*? Like, you've been a part of—you were on *Law and Order*. Like, you've been a part of my life and my family's life for such a huge amount of time." And I am because—like, the scary thing for me—it's funny. I feel like we do have like, a list of people that's like, "Oh, these are the intimidating people. Who do we ask? Who's gonna do Tracy? Who's gonna do Amy?"

**Karen Rodriguez:**

Yeah, that was my first one. I shat myself. [Laughter] I'm literally like... man dude. Like I remember, Patrick was assigning the names. And then he said, "Okay, first one up, Karen: Amy Morton." And, you know, Amy and I, you know, she's really mentored me, but she—we have that kind of relationship. But she's still kind of, I don't... I think she would disagree with this, but I still can't see her as just my friend. Like, I still see her as a mentor, a teacher, an icon. It's hard for me to not and. And because she's kind of, like you were saying Audrey, like, no bullshit, like, I knew that some of my questions, she was gonna be like, "No, I don't care about that." I'm like, "I know, but I care. So just tell me Amy." I'm like "We all want to know what happened at the Tony Awards."

**Caroline Neff:**

Yeah.

**Karen Rodriguez:**

But I mean, but I knew that some of my questions going in, she was gonna drag me a little bit. But I was kind of steeled up. I was like, "Amy, I know." Because she's so—that's part of her charm is that she's so real and humble and down to earth and is about the work. And not about all the Frou Frou stuff.

**James Vincent Meredith:**

I remember interviewing Gordon Gill—

**Caroline Neff:**

I loved that interview so much.

**James Vincent Meredith:**

And I had a relationship with him before. Like we've been friends for... He's just a just a great guy. But I just remember being so nervous because, you know, we have our, our theater world, right? And then we have this this guy who is an artist, like a total artist. But he's not, you know, he's not an actor, right? And so, you know, how do I let him cook in such a way that people can like see how amazing an artist and dreamer that he is. But I was—my nerves came from not being able to give him room to work in that respect. And I was like, "Am I gonna be nervous in how I, you know, introduce his work on this building or his work on that building." And it because he's like, legendary, like, an iconic architect. I wanted to make sure that people when they saw his name, didn't turn away and say, "Oh, he's not an actor, or Oh, he's not an artistic director" or he's not, you know, in that aspect, you know, of our world. And yet, just give him five minutes. And if you hear him for five minutes, then you realize that he is

every bit the artist that we are and is worth your time. And so that that made me nervous. But you know, we got through it and again, he was just a delight.

**Cliff Chamberlain:**

My first interview with Jeff Perry. I remember, I was very nervous. But I with Frank Galati. I remember being really nervous in such a way that I did the most preparation, I think for any interview. And I think if I'm really being honest, it's because Frank really intimidates me. Frank cast me in the first play I ever did at the Goodman. I think it was one of the first equity contracts I even had in Chicago. So, in my mind, I'm like a 12-year-old kid, that he's like, "Hey, I know you, you're just, you are a young, like, novice got a lot to learn actor." And sometimes I still feel that way around him because I look up to him so much. I looked up to him so much then, and so I have to sort of fight this feeling of like, "Just keep my feet on the ground." And he's got, you know, he's got so much love and such a kindness to him that he makes sort of anybody feel comfortable and... But I'll tell you what, I'm also nervous about my next interview. In so many ways, mostly nervous excitement, because it's with, well it's with you, Audrey, and with Glenn Davis, who are Steppenwolf's new co-artistic directors. [Fanfare] Which I gotta say, like, that means that *Half Hour* has had six hosts in its history. Two of them are now co-artistic directors.

**Caroline Neff:**

I just say 100% of our artistic directors have been co-hosts of *Half Hour*. [Laughter]

**Cliff Chamberlain:**

That's right. I mean, that's fuckin awesome. I'm really excited to talk to you and Glenn. I love you both so much. And I'm nervous too, just because I want to do right by interviewing the two of you because I look up to you both as well. So, I'm excited. I can't wait.

**Audrey Francis:**

Thanks, Cliff.

**Caroline Neff:**

Well, Audrey unfortunately knows all the lightning round questions.

**James Vincent Meredith:**

Yeah, you're gonna have to come up with some new lightning round questions.

**Cliff Chamberlain:**

I've already started thinking of new lightning round questions. And actually, for you three, send some to me as well.

**James Vincent Meredith:**

Well, I'm looking forward to it. I think it's gonna be an awesome, awesome interview that I'm excited to hear. I know we're all excited to hear it as Steppenwolf ensemble members, as people who are associated with this company. I'm so excited about the direction that we're heading in and I really want to hear this.

**Caroline Neff:**

Yeah, I can't wait.

**Audrey Francis:**

Thanks y'all.

**James Vincent Meredith:**

And here is Cliff Chamberlain interviewing Audrey Francis and Glenn Davis, Co-Artistic Directors of Steppenwolf Theatre.

**Stage Managers:**

Welcome back everyone. This is your half hour call. This is your half hour call. Half hour please. Top of the show, half hour.

**Cliff Chamberlain:**

I'm sitting here with Audrey Francis and Glenn Davis: two major forces in the *Half Hour* podcast. Two of the busiest people I know, already in your lives with everything that you do. And now both the incoming Co-Artistic Directors of Steppenwolf Theatre Company. The first time in our history we've had Co-Artistic Directors. The first time in our history we've had a person of color as one of our Artistic Directors. Now, I just am so happy to talk to you, I can't believe you have time to talk to me. And thanks for being here. I'm just curious as your friend, how are you? And what is... what has your life been like over the past few weeks or month as you started to sort of learn about the position you're stepping into? And yeah, tell me what it's like.

**Glenn Davis:**

It has been extremely illuminating. You know, when I often say that, as an ensemble member, you are tangentially connected to the theater. You know, you have a relationship, this is your artistic home. But you show up when you're asked to perform in something or to direct something or to write something. You're very much in service to the theater, and sometimes on an on an as needed basis, because you know, everyone can't perform—won't be on stage in every season. But when you're suddenly thrust into a day-to-day position, a leadership position in this case, there are things that you had no idea were going on that you have to you have to, you know, consider you have to make room for. And that is, you know, all those things are amazing and positive. They're just things that we didn't have to consider before. You know, how the marketing team works, how the development team works, how exactly money is raised, so it's been it's been, really, yeah, that's the word I'm going to stick with illuminating. But I'm loving it.

**Cliff Chamberlain:**

Audrey, is there anything that you were specifically excited to learn about going into the process?

**Audrey Francis:**

100%. I am so—I was still, and I am still excited about StepEd, which is the education program that primarily focuses on teens. And we've got this new Arts and Education Center. And SYA, the Steppenwolf for Young Adults, it serves about 30,000 students right now. And because with this new Arts and Education Center, and with the new theater in the round, we're going to be able to bring around 40,000 students into Steppenwolf every year. And I get to see the beauty of that as the students come in and see the show, but there's so much more connected to that. There's a curriculum connected to the play. There's conversations ongoing with a bunch of different teens from all over Chicago. And then that show tours to other places in the city. I'm so excited just to learn more about what StepEd is doing, and have that be as integrated as possible into what Glenn and I are doing as we continue the next chapter in Steppenwolf's artistic vision.

**Cliff Chamberlain:**

Both of you I know are great leaders outside of Steppenwolf as well, and sort of always have been. Audrey, you helped found Black Box Acting School. Glenn, your production company Cast Iron is out there sort of kicking ass and I know you're an associate at the Young Vic and at the Vineyard Theatre. How has being a leader outside of Steppenwolf helped you up to this point helped you step into this role?

**Glenn Davis:**

I will say that it's been very helpful in that there's not a—you know, when you're leading in the organization, I imagine big or small you take some of the same tenants and with you. And for me, whatever I'm doing in terms of film and television or theater, I imagine I'll think of these things in a similar vein in terms of leadership. So, I think that everything that I've done up to this point, in terms of being an actor and producer has prepared me for this new role at Steppenwolf. There's many times when I'm thinking about my style of leadership, in comparison—in contrast to other folks, I'm reminded that I'm someone who likes to be one of two things, I like to be either a cog in a wheel. So that you know, if I'm in an ensemble show, I like specifically working on the thing that I'm there to do. And being a part of the entire picture, but from my vantage point is really my vested interest. And then I like to take a wide lens and be someone who's seeing the entire picture from really a broad view. So, in my other professional life producing is exactly that. You're literally putting the pieces together, you're finding the artists, you're finding the right director, in some, in many ways you're finding financing. So, all those things sort of helped me now at Steppenwolf, and I get to get to use and exercise all of my skills that have prepared me up to this point.

**Cliff Chamberlain:**

One of the things that is really unique about our theater is the role that ensemble members play in becoming Artistic Directors, we have a real rich history of utilizing our ensemble to step up into the Artistic Director position, which I find incredibly valuable, just in terms of the institutional knowledge that people bring with that to the role. The ensemble's also, especially with the both of you, which has been really fun, involved in the discussions about who will lead. So, when we knew that we were looking for new leadership, two amazing things sort of happened at once. One was that both of you raised your hands and said you would be interested in the position. And two a, you know, a survey that was sent to the ensemble, like your names were at the top of the list for who the ensemble would think of as a leader. So those two things happened at one time, which I remember finding like, "Well, that's fantastic that those two things are aligning." I'm curious, Audrey, what were the discussions like between the two of you? When you were sort of talking about, "Hey, can we do this? How will we do this?" What was that, like, before anything became official? What were those conversations like between you and Glenn?

**Audrey Francis:**

I love that Cliff. I think of all the side conversations that all the ensemble were having around that time, right? And I was in Denver at the time. And I just—I will remember Denver as being on the phone with Glenn Davis. And those conversations... You know, Glenn was actually the one who was like, "Look, this job at this theater in particular is such a huge position, because it's not just running a theater." We have a 50, almost a 50-member ensemble. And we're in a really pivotal time where the American Theatre is going is undergoing immense change. And so, Glenn called me and was like, "Look, I think this, I think it's time for co-leadership for our company." And I was really scared by that, because it's hard, I think, sometimes. But with Glenn, you know, Glenn, plug your ears, but like, he's so smart. And he and I, we truly are, I think, cut from the same moral cloth, we have the same core values, I think we think the same things are important. We really care and are passionate about the same things. And even though

Glenn is like way cooler than me, I do think we have a very similar style and approach. *[Laughter]* So the conversations were really just Glenn saying, "I think this is what it needs to be." And then us saying "If it's going to be that I would only do it with you." And that's not to disparage anybody else. It's just that I've been talking with Glenn for years about what our dreams about theater are and how much we love being entrepreneurs and hustlers. And I can't think of a better partner in this moment in time, than Glenn. So really, all he had to say was like, "I'm interested in raising my hand and it should be co leadership." And I was like "You cool if I do that with you?" *[Laughter]* And then it just got really exciting from there on.

**Glenn Davis:**

Yeah, it was... great because there was a lot of—there was so much happening in the country, in the world, that it was fertile ground for conversation about where we could take the theater, where we saw ourselves in the, sort of, tapestry of American theater in general, and what role the ensemble plays today that might have been different, you know, 20 years ago, 30 years ago. So that the fact that we were all sitting at home, for a lot of the pandemic, on zoom, having conversations about the state of theater, and particularly the state of our theater was really helpful, and really advantageous for Audrey and myself to sort of take stock of where we are, what we need, how we can innovate going forward, and what we can bring to the theater as artists and leaders.

**Cliff Chamberlain:**

Well, one of the things I remember from both of you sort of in those conversations, we were all having a as an ensemble were two words that you used as sort of a mandate for what you were interested in, and you just said one of them. And those are innovation and communication. Can either of you just sort of speak to that and what you have in your minds and hearts for that for the theater going forward?

**Audrey Francis:**

Yeah, I think that I think innovation is one of the most important and exciting ways to work with an organization and especially now. And Glenn and I are both committing to really exploring "How have things been done? Why? And is there space for us to innovate new ways for them to be done?" Anytime that a company or an organization or a team is innovating new things, two things happen. It means one, there's growth, because we're learning and we're trying, and there's risk. And there's also grief in a way of saying, "This worked at a certain time, for a certain reason and got us to this moment. And now we're at this moment. And our responsibility is to make sure that we're nurturing it, and challenging it so that it can grow for whatever the next moment is." And when a company or a group of humans goes through an innovation, a growth a change, the most important thing I believe, is communication so that we're all working together to create change. And I think change is more fun, when we all feel like we're a part of it, and when it's a conversation and when it's done with the ensemble ethos that Steppenwolf has. And that's why communication and innovation are so important to me personally.

**Glenn Davis:**

And I'll just add to that, Audrey talked about that a lot. (And Audrey is so fucking cool, by the way.)

**Audrey Francis:**

*[Laughter]* Thank you.

**Glenn Davis:**

But she talks about innovation a lot. And I think that just the fact that we're the two of us get to do this is innovative in and of itself. This has never happened at Steppenwolf and most large institutions, like a

Steppenwolf, are reticent about co-leadership. So, this is, this is something that we chose to do, out of this very important flexion inflection point that the theater is at, in its history, and the country is in. So this was a huge moment for Steppenwolf to take this step. So we were in conversation with the ensemble, and the board and the staff about what was next. And this, this sort of naturally happened. And this co-AD model is very beneficial to the company, they're two of us now. So, someone is always sort of steering the ship at all times, and we're much bigger than we were, you know, 45 years ago. And as Audrey just said, we have close to 50 members. And this is an actor's theater as well. So, if our mandate is to always have someone from the ensemble, to lead the company, you know, many times that's going to be an actor, so for actors to lead in this moment and in this way, I think it was sort of a natural conclusion that we came to that co-leadership was the way to go. Because it allows us to have careers outside of the institution and at the same time to be leaders with it.

**Cliff Chamberlain:**

Yeah, I think that's so cool. It just in that, like, I mean, I know, Glenn, you're coming up in *King James* in our next season. And Audrey, I can only imagine the amount of work that you'll be getting as well or doing as well in the future. Like the idea that one of you can sort of like you said Glenn, be steering the ship while the other is working. I mean, I remember seeing Martha Lavey on stage—I was in a play with her. I was in *The March* and she was running the theatre company, I was like, "What do you—what are you doing? How is this possible?" Like, sort of the magic of that. And just to know that she could do it, and... But that the two of you—or even that Anna could direct on Broadway while running the theater or teach at Northwestern. But just knowing that the two of you have each other to sort of lean on and support each other. I just find that well, I just find that so unique and cool.

**Glenn Davis:**

I'll just add to that Cliff, I think there's a moment that's like... I think the world of Audrey and I think I'm not half bad. But I think that what's more, you know... The way that our communities have celebrated this moment, I think, is more indicative of the fact that people feel like one of us is leading a major institution, you know? It's not—we're not being othered in a way, that can sometimes happen at places like cultural institutions. And so all the positive energy and the feedback that we've gotten from folks, I think it's, it's, it's less to do with Audrey and myself being so amazing. But I think it's more "Hey, one of us is in the seat. One of us is making decisions. One of us is leading." And I think that is only going to continue to enrich our community. And the different communities that we're a part of. Because Audrey and I, our communities intersect in some ways, but in a lot of ways, we're from very different places and speaking to different audiences. And I think that is going to ultimately be a positive thing for Steppenwolf.

**Cliff Chamberlain:**

Absolutely. Okay, look, you both know about the lightning round.

**Audrey Francis:**

Yes!

**Cliff Chamberlain:**

But I got some new questions for you, for this. All right.

**Audrey Francis:**

Okay.

**Cliff Chamberlain:**

So I'm just gonna go—

**Audrey Francis:**

This is so exciting.

**Cliff Chamberlain:**

Yeah. So all right. So, Audrey favorite quality about Glenn?

**Audrey Francis:**

[*Gasp*] His thoughtfulness.

**Cliff Chamberlain:**

Glenn, favorite quality about Audrey?

**Glenn Davis:**

Her drive.

**Cliff Chamberlain:**

Audrey. What is the meal that you think you're going to order the most at Front Bar? Considering you'll probably be eating at Front Bar all the time now?

**Audrey Francis:**

The rainbow cake.

**Cliff Chamberlain:**

Glenn, what is the meal you are going to be ordering the most from bar? Or the drink?

**Glenn Davis:**

Chai latte with almond milk.

**Audrey Francis:**

Whoa. [*Laughter*] I don't know why, I think that's so funny.

**Cliff Chamberlain:**

Audrey. What time is your alarm set for in the morning?

**Audrey Francis:**

5 am.

**Cliff Chamberlain:**

Glenn, what time is your alarm set for in the morning?

**Glenn Davis:**

5:45.

**Cliff Chamberlain:**

I'm going to reverse it this time. Glenn, what time do you go to sleep at night?

**Glenn Davis:**

I try to get to sleep—oh, lightning round. I'll say 10:30.

**Cliff Chamberlain:**

Audrey, what about you? What time do you go to sleep at night?

**Audrey Francis:**

9:30 or 10.

**Glenn Davis:**

So, I've made up for that hour? That hour. 30 minutes, whatever she gets up before I made up for it all.

**Cliff Chamberlain:**

It all works out. Audrey, how do you get to the theater?

**Audrey Francis:**

Oh, gosh, it's so new because I've been moving for so many times. But right now it's red line. The red line red line, red line from Roosevelt.

**Cliff Chamberlain:**

Gotcha. Glen, how about you? How do you get to the theater?

**Glenn Davis:**

I go, I take Lakeshore drive.

**Cliff Chamberlain:**

I love Lakeshore drive to the theater. Oh gosh. Okay, so last question. I'll start with you, Glenn. If you as the Artistic Director of Steppenwolf Theatre, were a character in a play. What would your Artistic Director's description be?

**Glenn Davis:**

Laid back. Chill. No nonsense. Charming. Six, two. *[Laughter]*

**Cliff Chamberlain:**

Audrey.

**Audrey Francis:**

Okay. Angry Bird-like figure who dances between extreme passion, humor and conviction. You don't know whether you want to hug her or run away. But she probably needs both.

**Stage Managers:**

Places, please. Have a wonderful show tonight. Places, please, places.

**James Vincent Meredith:**

And, that brings us to the end of this episode and the second season of *Half Hour* brought to you by Steppenwolf Theatre Company.

**Audrey Francis:**

Hey wait, congratulations, you all.

**All:**

Hey, yeah. Congratulations to you.

**Karen Rodriguez:**

Thanks for listening today and for tuning into the entire season.

**Cliff Chamberlain:**

A very special thank you to our incoming Co-Artistic Directors, Glenn Davis and Audrey Francis.

**Caroline Neff:**

*Half Hour* is produced by Patrick Zakem, mixed and edited by Matthew Chapman.

**Audrey Francis:**

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

**James Vincent Meredith:**

Laura D. Glenn, Christine D. Freeburg, and Michelle Medvin provided the voices for this week's stage manager.

**Karen Rodriguez:**

Special thanks to Anna DeNoia. Erin Cook, Joel Moorman, Madeline Long, Christopher Huizar, Kerstin Adams—

**Cliff Chamberlain:**

And all the folks at Steppenwolf.

**Caroline Neff:**

You can follow us on Twitter @Steppenwolfthtr or on Facebook and Instagram.

**Audrey Francis:**

And you can always get in touch by throwing a rock through our window, or emailing [halfhour@steppenwolf.org](mailto:halfhour@steppenwolf.org). Or maybe, just maybe, we will see you all at the theater or Front Bar very soon!

**Cliff Chamberlain:**

That's true.

**James Vincent Meredith:**

Oh, I miss Front Bar. Signing off for now. This is James Vincent Meredith—

**Karen Rodriguez:**

Karen Rodriguez—

**Cliff Chamberlain:**

Cliff Chamberlain—

**Caroline Neff:**

Caroline Neff—

**Audrey Francis:**

And Audrey Francis. A lifetime to engage; half hour to places.