**Babetta George­**

**Curriculum Vitae**

**8200 Neely Dr. Unit 110 (512) 657-2227**

**Austin, Texas 78759 babsgeorge1@gmail.com**

**CURRENT POSITION**

**Director of The Actor’s School, Austin, TX in association with Austin Community College Continuing Education. Professional Studio Training for Adults and Teens.**

* **Teaching:** Creativity of Acting for Film & Stage based on Charles Conrad work in Los Angeles. Shakespeare’s Verse based on Shakespeare & Company, Lennox, MA work with Master Teacher, Tina Packer and Dennis Krausnik and The Shakespeare Theatre Academy of Classical Acting with Artistic Director, Master Teacher, Michael Kahn. Intermediate to Advanced Acting for Film & Stage.
* **Administrative:** Created the School in 1993 and director of the school, creating curriculum, hiring staff, promotion and facilities, (aka *State Theatre School of Acting &* *Live Oak Theatre School of Acting*).

**Texas State University Adjunct Instructor, Spring 2018**

**Department of Theatre: Undergraduate Course for Theatre Majors**

* TH3365 251 Acting Styles: Shakespeare and Comedy of Manners, (Restoration through Noel Coward)

Neutral Mask, Psychological Gesture, Verse, Heightened Language, Scansion and Iambic Pentameter, Rhetorical and Poetic forms, and Physical Deportment using scenes and monologues

**EDUCATION**

**M.F.A. from ACA (Academy of Classical Acting)-The George Washington University in Association with The Shakespeare Theatre, 2005**

* Study extensively in the performance of Shakespeare and Jacobean texts. Thesis based on production of *Merry Wives of Windsor*, Shakespeare, and *The Maid’s Tragedy*, Beaumont and Fletcher. The approach to performance based on a thorough understanding of the times, and in depth study of the text. In depth mas work with Isabelle Anderson, Lecoq trained.

Michael Kahn, Master Teacher

**B.F.A. from The University of Utah in Theatre. 1976**

* Magna cum laude in Performance.

**Shakespeare & Company Month Long Intensive. 2002**

• Training in text from The First Folio, sonnets, Elizabethan dance and movement, Alexander Technique, Combat and Voice, (Linklater). Master Teacher: Tina Packer, Artistic Director of Shakespeare & Co.

**S.I.T.I. Company – Viewpoints and Suzuki, Los Angeles, August 2002**

* Company members, Leon Ingulsrud and Kelly Maurer led a 4 hour daily training for 2 weeks culminating in a performance of the work at the Los Angeles Theatre Center. The workshop addressed beginning to advanced elements of Ann Bogart’s Viewpoints, and Tadashi Suzuki’s movement into vocal exploration.

**Michael Chekhov Workshop 2012, 2014, 2015**

* Weekend Intensive guided by Lisa Dalton, National Michael Chekhov Association
* Comprehensive weeklong training in Michael Chekhov Technique with Lisa Dalton & Wil Kilroy, NMCA. Lisa Dalton trained with Mala Powers who worked directly with Mr. Chekhov in his final years in Los Angeles.
* Weekend Intensive guided by Lisa Dalton, National Michael Chekhov Association

**Period Movement and Alexander Training, 2016, 2017**, with Jim Hansen- Santa Fe, NM

**COMPREHENSIVE EXPERIENCE**

* **Teaching.** Twenty-five years experience teaching acting in professional studio training and university programs.
* **Acting.** Thirty-five years experience as an actor in professional theatre, including Regional Theatre, Film and Television. Maintain current professional activity.

Membership in Actor’s Equity Association and Screen Actors Guild (Now SAG-AFTRA) since 1978.

* **Directing.** SPT (Small Professional Theatre).

**TEACHING**

**Texas State University**

**Texas State University Adjunct Instructor, Spring 2018**

**Department of Theatre: Undergraduate Course for Theatre Majors**

* TH3365 251 Acting Styles: Shakespeare and Comedy of Manners, (Restoration through Noel Coward) Exploration of the physical body with Psychological Gesture, Verse and Heightened Language, Scansion and Iambic Pentameter, Rhetorical and Poetic forms, and Physical Comportment using scenes and monologues.

**Texas State University Adjunct Instructor, Fall 2017**

**Department of Theatre: Undergraduate Course for Theatre Majors**

* TH3365 001 Acting Styles: Shakespeare and Comedy of Manners, (Restoration through Noel Coward)

Neutral Mask, Psychological Gesture, Verse, Heightened Language, Scansion and Iambic Pentameter, Rhetorical and Poetic forms, and Physical Comportment using scenes and monologues.

**Texas State University Adjunct Instructor, Spring 2017**

**Department of Theatre: Undergraduate Course for Theatre Majors**

* TH3365 251 Acting Styles: Shakespeare and Comedy of Manners, (Restoration through Noel Coward)

Neutral Mask, Psychological Gesture, Verse, Heightened Language, Scansion and Iambic Pentameter, Rhetorical and Poetic forms, and Physical Comportment using scenes and monologues.

**Texas State University Adjunct Instructor, Fall 2016**

**Department of Theatre: Undergraduate Course for Theatre Majors**

* TH3365 001 Acting Styles: Shakespeare and Comedy of Manners, (Restoration through Noel Coward)

Neutral Mask, Psychological Gesture, Verse, Heightened Language, Scansion and Iambic Pentameter, Rhetorical and Poetic forms, and Physical Deportment using scenes and monologues.

**Texas State University Adjunct Instructor, Spring 2016**

**Department of Theatre: Undergraduate Course for Theatre Majors**

* TH3365 251 Acting Styles: Greeks, Shakespeare and Comedy of Manners, (Restoration through Noel Coward)

Neutral Mask, Psychological Gesture, Verse, Heightened Language, Scansion and Iambic Pentameter, Rhetorical and Poetic forms, and Physical Deportment using scenes and monologues.

* TH 3364 251 Realism–From Ibsen to 21st Century Playwrights, using scene work to investigate Creative Impulse, Imagination, POV, Objectives and Actions. Text: *Great Acting Teachers and Their Methods*

**Adjunct Instructor, Fall 2015**

**Department of Theatre & Dance: Undergraduate Course for Theatre Majors**

* TH 3365 Acting Styles: Greeks, Shakespeare and Comedy of Manners, (Restoration through Noel Coward)

Neutral Mask, Psychological Gesture, Verse, Heightened Language, Scansion and Iambic Pentameter, Rhetorical and Poetic forms, and Physical Comportment using scenes and monologues.

**Adjunct Instructor, Spring 2015**

**Department of Theatre & Dance: Undergraduate Course for Theatre Majors**

* TH 3365 Acting Styles: Greeks, Shakespeare and Comedy of Manners, (Restoration through Noel Coward)

Neutral Mask, Psychological Gesture, Verse, Heightened Language, Scansion and Iambic Pentameter, Rhetorical and Poetic forms, and Physical Comportment using scenes and monologues.

* TH 3364 Realism–From Ibsen to 21st Century Playwrights, using scene work to investigate Creative Impulse, Imagination, POV, Objectives and Actions. Text: *Great Acting Teachers and Their Methods*

**Adjunct Instructor, Fall 2014**

**Department of Theatre & Dance: Undergraduate Course for Theatre Majors**

* TH 3365 251 Acting Styles: Greeks, Shakespeare and Comedy of Manners, (Restoration through Noel Coward)

Neutral Mask, Psychological Gesture, Verse, Heightened Language, Scansion and Iambic Pentameter, Rhetorical and Poetic forms, and Physical Comportment using scenes and monologues.

**Adjunct Instructor, Spring 2014**

**Department of Theatre & Dance: Undergraduate Course for Theatre Majors**

* TH 3365 Acting Styles: Greeks, Shakespeare and Comedy of Manners, (Restoration through Noel Coward)

Neutral Mask, Psychological Gesture, Verse, Heightened Language, Scansion and Iambic Pentameter, Rhetorical and Poetic forms, and Physical Comportment using scenes and monologues.

* TH 3364 Realism–From Ibsen to 21st Century Playwrights, using scene work to investigate Creative Impulse, Imagination, POV, Objectives and Actions. Text: *Great Acting Teachers and Their Methods*

**Adjunct Instructor, Fall 2013**

**Department of Theatre & Dance: Undergraduate Course for Theatre Majors**

* TH 3365 Acting Styles: Greek Tragedy, Shakespeare, Comedy of Manners– Restoration through Noel Coward

Neutral Mask, Psychological Gesture, Heightened Language, Scansion and the Iambic Pentameter, Rhetoric, Poetic forms, Verse, Physical Comportment.

**Adjunct Instructor, Spring 2013**

**Department of Theatre & Dance:** **Undergraduate Course for BFA Theatre Majors**

* TH 3365 Acting Styles: Shakespeare and Comedy of Manners– Restoration through Noel Coward

Heightened Language, Scansion and the Iambic Pentameter, Rhetoric, Poetic forms, Verse, Physical Comportment using Scenes and monologues.

**Undergraduate Course for Theatre Majors**

* TH 3364 Realism–From Ibsen to 21st Century Playwrights, using scene work to investigate Creative Impulse, Imagination, POV, Objectives and Actions. Text: *Great Acting Teachers and Their Methods*

**Adjunct Instructor, Spring 2012**

**Department of Theatre & Dance: Undergraduate Course for BFA Majors**

* TH 3365 Acting Styles: Shakespeare and Comedy of Manners, (Restoration through Noel Coward)

Neutral Mask, Psychological Gesture, Verse, Heightened Language, Rhetorical and Poetic forms, and Physical Comportment using scenes and monologues.

**Adjunct Instructor, Fall 2011, Fall 2012**

**Department of Theatre & Dance: Undergraduate Course for Theatre Majors**

* TH 3365 Acting Styles: Greek Tragedy, Shakespeare, Comedy of Manners– Restoration through Noel Coward

Neutral Mask, Psychological Gesture, Heightened Language, Rhetoric, Poetic forms, Verse, Physical Comportment.

**Adjunct Instructor, Fall 2005**

**Department of Theatre & Dance,**

• TH 1364 Beginning Acting for Non-Majors. Classroom exercises designed to explore and discover the actor’s inner resources, and to develop the personal awareness of the student’s imaginative potential. Monologue, improvisation and scene study.

**Southwestern University**

**Adjunct Instructor, Spring 2017**

**Department of Theatre: Undergraduate Course**

**Comedy- Comedy of Manners and Farce**

**Southwestern University Adjunct Instructor, Fall & Spring 2016**

**Department of Theatre: Undergraduate Course for Non-majors**

* THE73-184 Fundamentals of Acting–Exploration of Actor’s Physical life with Ann Bogart’s *Viewpoints* and Michael Chekhov Techniques. Developing powerful listening and receiving skills using exercises by Meisner protégé, Charles Conrad, and scene work with script analysis based on Stanislavski’s *Beats & Actions.*

**Adjunct Instructor, Spring 2015**

**Department of Theatre: Undergraduate Course**

**•** THE73-184-02 Fundamentals of Acting–Non-majors

**Adjunct Instructor, Fall 2015**

**Department of Theatre: Undergraduate Course**

**•** THE73-184-01 Fundamentals of Acting–Non-majors

**Adjunct Instructor, Spring 2011**

**Department of Theatre: Undergraduate Course**

* THE73-814-01 Acting: Poetic Language. Greek Tragedy, Shakespeare, Comedy of Manners– Majors. 4 CEUs.

**St. Edward’s University**

**Adjunct Instructor, Fall 1999 & 2000; September 2002-2004; Fall 2005, 2006, 2007.**

**Department of Theatre: Undergraduate Courses Taught**

• Thar 1351 Acting for Non-Majors. Fundamentals of acting.

* Thar 3236 Acting for Film. On-camera protocol, terminology, expectations on the film set, stage actors’ adjustments to screen.
* Thar 3338 BFA Acting III–Styles. Greek Tragedy, Shakespeare, High Comedy, (Restoration) & Farce.
* Thar 1351 BFA Performance IA–Movement with Viewpoints and Rhythms. Personalization with movement/sound & music, basics of scene study– objectives and actions.

**St. Edward’s University New College: Graduate Course Taught**

**Adjunct Instructor, Summer 2007**

• MLA Master of Liberal Arts (Independent Study) *Shakespeare in Secondary Education*

**University of Texas at Austin**

**Department of Theatre and Dance**

**Adjunct Instructor for Undergraduate Theatre Majors Fall 2007** *(2 sections)*

* 313C (TCCN 1351) Acting I. Fundamental inquiry into the acting process; improvisational approaches to the playing of dramatic action.

**Interim Instructor, Fall 2005**

• Shakespeare, text and voice. Came in for 6 weeks for instructor Barney Hammond. Focus on rhythm in Shakespeare’s verse, textual analysis in developing story and character.

**State Theatre School of Acting**

**Lead Acting Instructor, September 1993-May 2004, September 2005-Current**

• Dram 3001 The Creativity of Acting for Film & Stage. Course, which focuses on “moment to moment” acting and truth in performance. Exercises to stimulate the connection and communication between the actors in a scene. Taking the attention off yourself, and putting it on your partner.

• Dram 3004 Intermediate Creativity for Film & Stage. More advanced work for students interested in finding “The Zone” for the actor.

• Dram 3006 Ongoing Creativity for Film & Stage. Continuing students devoted to the creative and inspired “state.”

• Dram 3031 Monologues for Adults. Finding the monologue for different mediums, (Film or Stage). Understanding the audition environment.

* Dram 3013 The Film Audition. On-camera protocol, terminology, expectations on the film set, stage actor’s adjustments to screen. Revealing of self in an audition situation.
* Dram 3008 Acting for the Commercial. Using the “self” with energy.
* Dram 3023 Shakespeare’s Verse. In depth text work understanding the rhythms, rhetoric and poetry to reveal character and action.
* Dram 3045 Intermediate-Advanced Acting for Film & Stage. Integration of various techniques, (Uta Hagen, Stanislavsky, Michael Chekov, Ann Bogart), in exploring the needs of the scene, and the medium.
* Dram 4025 On Stage Teen Performance Camp.
* Dram 4026 Teen Acting for Film & Stage.
* Dram 4020 Act Out! Camp for Young Teens.

**On Camera–Professional Training Studio, Austin, TX September 1990-Spring 1993**

• Classes in Acting for the Camera for Adults and Teens, Spokesperson training, Cold reading technique for the Film Audition, Commercial Acting for Adults, Teens and Children.

**PROFESSIONAL ACTIVITY**

**Lectures/Presentations/Workshops**

* **“Auditioning for Camera”.** Lecture/Demonstration for Film Directing Students at University of Texas Dept. of Radio/TV/Film. Austin, TX 2006
* **“The Business of Acting.”** Lecture / Demonstration on the fundamentals of the actor’s process. Presentation for the University of Utah, Salt Lake City, School of Continuing Education, 1998.
* **“In the Moment for Film”.** Lecture / Demonstration on the demands of realism for the camera. Workshop for Talent Agency, Salt Lake City, UT, 1998.
* **“ ‘All the World’s A Stage:’ Make it Yours.”** Lecture / Creative Choices in Business based on Acting Skills. Young Presidents’ Organization (YPO) Seminar held at St. Edward’s University, Austin, TX 2008
* **“The Art of Acting”.** Accessing Creativity in the Acting Environment. Lecture w/ audience participation. Southwestern University Guest Lecturer for Theatre Dept. Georgetown, TX Oct. 2015

**Awards and Honors**

* **Austin Critics’ Awards.** Outstanding Actress in a Comedy­–Productions of *Anton in Show Business,* State Theatre Company*, Barefoot in the Park,* MMNT at St. Edward’s University, 2000-2001.
* **B. Iden Payne Award.** Outstanding Featured Actress in a Comedy, 2000-2001.
* **B. Iden Payne Award.** Outstanding Lead Actress in a Comedy,2004.
* **Austin Critics’ Table Awards**. Best Actress in a Drama Nomination, *Richard III,* Austin Shakespeare Festival, Austin, TX, 2005-2006.
* **Austin Critics’ Table Awards.** Best Production Nomination for a Drama, *Afterplay*, Austin Playhouse, 2006-2007. (Directed)
* **Wilde Awards**, Nomination for Best Lead Actress in a Comedy, *Coming of Age*, Detroit Michigan, 2007.
* **Austin Critics’ Table Awards.** Acting In a Lead Role Nomination, *The Cherry Orchard*, Breaking String Productions, (AEA Members’ Project Code), Austin, TX, 2010.
* **Austin Critics’ Table Awards.**  Acting in a Lead Role Nomination, *Who’s Afraid of Virginia Woolf*, St. Edwards University Guest Artist at MMNT, Austin, TX 2011.
* **B. Iden Payne Award.** Outstanding Lead Actor in a Drama for *Who’s Afraid of Virginia Woolf*, St. Edwards University Guest Artist at MMNT, Austin, TX 2011
* **Austin Critic’s Table Awards.** Acting in a Lead Role Nomination, *Ghosts,* Breaking String and Penfold Theatre Co.’s. Austin, TX Fall 2011-2012
* **B. Iden Payne Award.** Outstanding Lead Actor Award in a Drama for *All My Sons,* Palindrome Theatre, Austin, TX 2012
* **Austin Critic’s Table Awards.** Best Supporting Actor Nomination *Mad Beat Hip and Gone,* Zach Scott Theatre, Austin TX 2012-2013
* **Austin Critic’s Table Awards.** Best Actress Nomination in the World Premier of *Jacob’s Ladder,* Theatre en Bloc, Austin, TX 2014-2015
* **Austin Critic’s Table Awards.** Special Citation: Teaching by Example Award*(Included The Actor’s School)* 2016-2017

**Professional Memberships**

* Screen Actors' Guild, (Now SAG/AFTRA) 1978-Current
* Actors' Equity Association, 1978-Current

**DIRECTING**

**Professional Theatre: Regional**

**Austin Playhouse (Equity Small Professional Theatre, Austin, TX**)

* *The Kingfish*, 1987.
* *The Kingfish*, 2006.
* *Afterplay*, 2007. Austin Critics’ Table Awards Nomination for Best Production

**DIALECT COACHING**

**St. Edward’s University–*Briti****sh & Polish* for Bernard Shaw’s *Misalliance,* Fall 2014

**PERIOD MOVEMENT COACHING**

**Texas State University–*The Rivals,*** Directed by Michael Costello, Spring 2018

**PROFESSIONAL ACTING**

**AEA • SAG**

*1978-present*

### Film

*Sin City* Principal (Bruce Willis)Robert Rodriguez, Director

*Blue Sky* Featured(Tommy Lee Jones/Jessica Lange) Tony Richardson, Director

**TELEVISION**

*War of the Worlds* Co-Star Joshua Seftel, Dir. PBS

*The Lying Game “To Lie For”* Co-Star Fred Gerber, Dir. ABC

*My Generation* Co-Star recurring role ABC Series

*Friday Night Lights* Co-Star (w/ Kyle Chandler, Connie Britton) Dan Lerner, Dir. NBC Series

*The Executioner's Song* Co-Star (w/ Tommy Lee Jones) Schiller Prod. NBC-MOW

*She Fought Alone* Co-Star (w/ Brian Austin Green) Chris Leitch, Director NBC-MOW

*Walker, Texas Ranger* Co-Star (w/ Chuck Norris)Michael Preece, Director CBS

*The Substitute Wife* Co-Star (w/ Farrah Fawcett) Peter Werner, Director NBC

*The Last Prostitute* Co-Star (w/ Sonia Braga) Lou Antonio, Director

*Arrest & Trial* Co-Star USA Channel

*Trapper John, M.D. (2 episodes)* Co-star 20th Century Fox, Dir. Leo Penn

*Days of Our Lives* Co-Star Columbia/Corday NBC

*Executioner’s Song* Co-Star (w/ Tommy Lee Jones) Schiller Productions, NBC

*Child Bride of Short Creek* Co-Star (w/ Diane Lane) Jaffy/Taylor

**THEATRE** Regional– *over 100 leading roles, including:*

*Mad Beat Hip & Gone* Penny FergusZachary Scott Theatre, *Steven Dietz Dir*.

*Other Desert Cities* Polly WyethAustin Playhouse, *Don Toner Dir*.

*Ghosts* Mrs. Helene AlvingBreaking String & Penfold Theatres, *Graham Schmidt*

*The Cherry Orchard* Madame RanyevskayaTexas State Univ., *Michael Costello Dir*.

*Who’s Afraid of Virginia Woolf?* Martha St. Edwards Univ., *Christi Moore, Dir.*

*Becky’s New Car* GingerZachary Scott Theatre*, Steven Dietz, Dir*.

*The Cherry Orchard* RanyevskayaBreaking String Prod.*,* Austin*, Graham Schmit, Dir.*

*The Glass Menagerie* Amanda Wingfield TexArts, *Michael Costello, Dir.*

*Much Ado About Nothing* BeatriceAustin Shakespeare*, Ann Ciccolella, Dir.*

*Steel Magnolias* M’Lynn EatontonAustin Playhouse, *Don Toner, Dir.*

*Richard III* Queen Elizabeth Austin Shakespeare Festival *Guy Roberts, Rob Matney*

*Coming of Age* HollyJET Theatre, Detroit, MI*, Gillian Eaton, Dir.*

*The Way of the World* Lady Wishfort Mary Moody Northen Theat, Austin, *David Yaekle*

*Merry Wives of Windsor* Mistress Ford Shakespeare Theatre-ACA, *Art Manke, Dir.*

*Macbeth* Lady Macbeth Edinburgh Fringe, Scotland *Mark Erson, Dir.*

*Private Lives* Amanda Prynne Austin Playhouse, TX *Don Toner, Dir.*

*All My Sons* Kate Keller Mary Moody Northen Theatre, *Melba Martinez*

*The Tempest* Ariel State Theater Co., Austin *Scott Kanoff Dir.*

*Hay Fever* Judith Bliss State Theater Co., Austin *Jill Parker-Jones, Dir.*

# *Hedda Gabler* Hedda Gabler Salt Lake Acting Company

*The Homecoming* Ruth Summer Stage, Terre Haute, IN *Gary Stuart, Dir.*

*As Bees In Honey Drown* Alexa Vere De Vere Live Oak Theatre, Austin, TX, *Don Toner, Dir*.

*Apeman of Manhattan* Jean Remington Remembrance Performing Arts *Mark Ramont Dir.*

*Gun-Shy* Evie Portland Center Stage, OR *Cliff Baker Dir.*

*Spring Storm (World Premiere)* Mrs. Lamprhey & Kramer Actors Repertory of Texas *Michael Bloom, Dir.*

*Sisters Rosensweig* Sara Goode Zachary Scott Theater, Austin *Alice Wilson, Dir*.

*Night of the Iguana* Hannah Jelkes Pioneer Theater, SLC, Utah *Trudie Kessler, Dir.*

*Charley's Aunt* Lucia D'Alvadorez Pioneer Theater, Salt Lake *Chuck Morey, Dir.*

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