

TEXAS STATE VITA
(with Fine Arts components)

I. Academic/Professional Background

A. Name and Title

Name: Lauren Lane

Title: Associate Professor

B. Educational Background

<i>Degree</i>	<i>Year</i>	<i>University</i>	<i>Major</i>	<i>Thesis/Dissertation</i>
CERT	1990	American Conservatory Theatre	Acting	
BFA	1984	University of Texas at Arlington	Drama	

C. University Experience

<i>Position</i>	<i>University</i>	<i>Comments</i>	<i>Dates</i>
Head of Acting, Associate Professor	Texas State University. San Marcos, TX		2014 - Present
Assistant Professor	Texas State University. San Marcos, TX		2008 - Present

E. Other Professional Credentials (licensure, certification, etc.)

SCREEN ACTORS GUILD MEMBER, SCREEN ACTORS GUILD. (October 1990 - Present).

Additional Comments: The Screen Actors Guild is a professional Actors Union. Membership is earned by employment hours in a union film and/or television project.

Member: 1990- present

ACTORS EQUITY MEMBER, ACTORS EQUITY ASSOCIATION. (February 2, 1989 - Present).

Additional Comments: AEA is a professional actors union. Membership is earned by hours worked in professional Equity theatres.
Member- 1989- present

II. TEACHING

B. Courses Taught:

Texas State University:

TH 2354 - CHARACTERIZATION

TH 4393 - BFA PRE-PR APR V

D. Courses Prepared and Curriculum Development:

OREGON SHAKESPEARE INTENSIVE, Curriculum Development, TEXAS STATE UNIVERSITY. Taught: August 2013 - Present.

Additional Comments: Oregon Shakespeare Intensive Co-developed a course involving travel to The Oregon Shakespeare Festival. Students analyze eight plays of the current festival then travel to the festival and see the eight plays in five days. Rigorous cross discipline discussion follows each show. Class includes back-stage tours, and when possible tours of various shops. In addition the class meets privately with company actors, technicians, designers and when possible The Artistic Director and The Artistic Director Emerita.

ADVANCED ACTING FOR FILM AND TELEVISION, Curriculum Development, TEXAS STATE UNIVERSITY. Taught: August 2010 - Present.

Additional Comments: Advanced Acting for Film and Television, Senior level Developed “ in studio” and “on location” course work for advanced acting students. Supervised film shoots, directed scenes, introduced and refined film and television acting techniques

4393 BFA PRE-PRO V, Revise Existing Course, TEXAS STATE UNIVERSITY. Taught: August 2010 - Present.

Additional Comments: BFA Pre-professional Acting, Senior Level Developed course work examining the development and examination of personal artistic methods and the practical application of advanced acting techniques.

CHARACTERIZATION, Revise Existing Course, TEXAS STATE UNIVERSITY. Taught: August 2006 - Present.

Additional Comments: Characterization

Developed a course that explores the bridge linking the avant-garde theatrical form *The Style* with more western acting methods.

III. SCHOLARLY/CREATIVE

5. Theatrical Productions (design, directing, performance, technical direction, stage management, etc.; international, national, regional, and/or state; if not refereed, please indicate):

Theatrical Production

Actor, *BLOCK ASSOCIATION*. 2021.

Performances: THE HUMANA FESTIVAL OF NEW PLAYS. ACTORS THEATRE OF LOUVILLE, ZOOM, April 14, 2021 - May 2, 2021.

Reviewed by: Maya Phillips, New York Times Critic at Large.

Reviewer Comments:

NEW YORK TIMES, April 25th, 2021

‘Block Association’ Review: Yes, in Your Backyard
In this clever show, audience members join a “neighborhood” and lobby for how its discordant residents should to spend a chunk of community money. By Maya Phillips April 25, 2021
Mister Rogers was wrong: It isn’t always a beautiful day in the neighborhood.

Community is tricky, especially when people’s definitions of it — in their families or circle of friends, in their neighborhood, in their nation and beyond — vary so dramatically. No wonder there’s conflict among the residents of Oak Street in “Block Association Project,” a new interactive show from the Actors Theater of Louisville that works hard to usher us into its fictional suburb, but struggles to articulate its thoughts on political action and democracy.

Meet your new neighbors: Elena (Ceci Fernández), a self-interested real estate agent; Aneta (Jane Park), a scholar who struggles with social cues; Emma (Anne-Marie Trabolsi), a pedantic uber-liberal student; Beth (Myra Lucretia Taylor), a wholesome peacemaker; Ryan (John McGinty), whose dog is a cause for discussion; George (Nathan Darrow), a cynical writer who doesn’t want to be bothered; and Rachel (Lauren Lane), the well-meaning self-appointed leader who wants to keep things light and not get political.

We’re all gathered on Zoom to discuss how to spend \$10,000 in community funds. Easy enough, right? But a conversation about the practicality of a community garden versus a dog park soon spins off into a debate about what the neighborhood stands for, how inclusive it should be and whose values should be represented.

Written by Michael Yates Crowley and directed by Michael Rau (the founders of Wolf 359, who most recently collaborated on the immersive workplace drama “Temping,”) for the 2021 Humana Festival of New American Plays, “Block Association Project” actually begins before the Zoom meeting, via a series of association emails that the audience can

choose to receive in advance. In them, Aneta sends links to articles about dog attacks, Rachel's son, Teo (Joe Montoya), interjects to encourage us to donate to the aid organization Border Angels, and George churlishly asks to be unsubscribed. It's an inventive approach, and for me, quite a surprise to see threads from the residents of Oak Street among press requests and emails from editors in my inbox. It's not simply the novel nature of the form, however; the emails are a subtle mode of character-building, right down to their signoffs (Elena has a professional signature for her real estate company, while Beth's is a call to "Think Green"), which made encountering them on Zoom that much more satisfying. I can't say the same for the full performance, however. Granted, I have never been one for community gatherings, so an experience that strong-arms audiences into interacting isn't my cup of tea — especially when it's deployed more for novelty than narrative development. So when discussions fell apart in the meeting, the performers turned to the audience, dividing us into breakout rooms where they moderated short (about six minutes each) debates about the topics on the table, including the association's leadership and whose votes should be represented. Intermittently we were also asked to participate in Zoom polls, all to foster our investment in this fictional neighborhood.

At times these felt like a schoolteacher's last-ditch attempts to get her class more engaged, when they seemed positioned to act like an urgent call for political involvement — perhaps even an indictment of those who wish to be quiet when urgent action is required. However, the 90-minute show struggled to balance audience participation with its scripted characters and themes. The antisocial writer and the self-serving real estate agent, among the others, feel like no more than petty character types. Almost every character has a breakout moment — a turn in the conversation that leads to a reveal, like Ryan's story about how he got possession of his father's dog, and Aneta's account of her family's treacherous immigration journey — that is meant to give us something hearty to chew on.

The performers labor through those emotional spotlights; Taylor and Lane are amiable but flat, and Trabolsi and Darrow are suitably obnoxious but wholly unsurprising. (Props, though, to the show for being accessible in a way many aren't, using multiple American Sign Language interpreters, directed by Alexandria Wailes. Caught in the muddle of the script are references to the crisis at the U.S. border with Mexico, a debate on the definition of "refugee" and allusions to common hindrances to a working democracy — there's even a protest of an election result, and a motion to secede. The play uses its small-town community affairs to nod toward the capital-P Politics of our nation right now, but just like Rachel, it's hesitant to get into specifics and confront the viewpoints and practices that have bolstered our divisive, inequitable body politic.

Then again, the show did mint some stars: audience members who turned out to be terrific at improvising on the topics at hand.

In my group a couple with a new puppy named Sato were vocal about what they thought community meant and how they thought the Block Association should work. And a woman named Jane, who spoke eloquently about the difference between leading and facilitating, was

enthusiastically nominated by my group to be the new head of the Block Association and successfully voted in.

Unfortunately, the last several minutes of “Block Association Project” unraveled into what I’ll call a final act phantasmagoria — a move I’ve seen in many shows that aim to break from reality via a poetic unpacking of themes that were never fully tackled. Such purposefully jarring flights of fancy can actually drag a production down, like a cruise ship anchor yanking on a sailboat. In “Block Association Project” it’s a character’s soul-searching monologue (which features both Drake and an Aztec god, by the way) that goes on way too long.

Were I to vote on a future for “Block Association Project,” I would urge more precision and a more confident marriage between this community’s banal civics and campaigns with the current troubles of American society. After all, these are the kinds of discussions we’re all now used to having. But, moving on: What’s the next item on the agenda?

D. Scholarly / Creative Fellowships, Awards, Honors:

Award / Honor Nominee: B. Iden Payne Nomination, Best Actress in a Comedy, Austin Creative Alliance.

August 2018 - Present

F. Media Recognition:

Internet, VICE. (May 6, 2021).

Additional Comments: <https://www.vice.com/en/article/z3xxqy/what-happened-to-cc-babcock-from-the-nanny-lauren-lane>

VICE

Entertainment

What Happened to C.C. Babcock from ‘The Nanny’? Actress Lauren Lane tells VICE what it was really like being on a sitcom in the 90s and what came next when she left it all behind.

by Ashley Spencer

On the one hand, she was a pretentious classist who let her unrequited love for Mr. Sheffield dictate her every move. On the other, she was a successful theater tycoon who didn't feel the need to conform to traditional domestic or maternal expectations.

Flinging zingers as sharp as her blonde bob, the uptight, no-nonsense C.C.

Babcock was the perfect foil to Fran Fine's carefree, flashy girl from Flushing. Audiences loved to hate her as much as she hated Fran, but over the years, C.C. has become an icon in her own right. Decades after its 1993 debut on CBS, *The Nanny* fans now argue that “the beloved sitcom actually did one of its most dynamic characters dirty.” There's a rotisserie chicken restaurant in Sydney, Australia, named CC Babcoq in her honor. And when *The Nanny* arrived on HBO Max in April, floods of tweets appreciating both the show and Lauren Lane's performance as C.C. popped off.

“I'm learning 30 years later, oh my God, this meant so much to people,” Lane said via video from her home in Austin, Texas. But during her run on the show, Lane privately faced her own obstacles. And after *The Nanny* ended, she felt effectively forced out of Hollywood and chose to reinvent a life for herself completely separate from her sitcom past.

Here, Lane opens up to VICE about her experiences within an ageist, sexist, sizeist industry and how she carved her own path beyond what Hollywood expected. Born Laura Lane in Oklahoma—she later changed her name to Lauren since there was already a “Laura Lane” in the Screen Actors Guild—and raised in Texas, Lane's life was a far cry from that of the wealthy Ms. Babcock.

“I come from a lower middle class, Southern, Oklahoma-Texas family. I didn't come from sophisticated folks who were like, ‘Well, maybe you'll do something important later,’” she said. “I didn't have that pressure.” Lane put the pressure on herself. After getting her bachelor's degree from The University of Texas at Arlington, she went on to study at the prestigious American Conservatory Theater in San Francisco. Soon after graduating, she was performing in a staging of Chekhov's *Uncle Vanya* with the ACT when an NBC television scout offered her a development deal with the network. “I was literally like, ‘Okay!’ because I had \$65,000 in graduate debt to be an actor. So it was a miracle. I was the only one of my class that went to LA,” she said. “I knew I was funny. And I knew I loved doing comedy based on theater stuff I'd done. But, probably, if I'm honest, I wanted to be Meryl Streep—but I'm not Meryl Streep.”

Her development deal led to multiple episode arcs on the crime drama *Hunter* and legal series *LA Law* and, eventually, a dream audition for the HBO sitcom *The Larry Sanders Show*.

“I call my casting category ‘evil vixen,’ whether it's comedy or drama. I think it's because I'm tall and I have a deep voice,” she said. “They're just like, ‘Yeah, you have a deep voice. That's for sure evil.’”

The casting director for *The Larry Sanders Show* happened to also be in charge of *The Nanny* and decided Lane would be perfect in the “evil vixen” role on that show instead.

And [to the tune of *The Nanny* theme song] that's how she became C.C. The lady in tan *The Nanny* premiered on CBS in November 1993 to modest ratings, but it soon developed a loyal following. Over the course of six seasons, it became a staple of network TV and, ultimately, a 90s classic. Lane's appreciation of the series was an equally slow burn.

“At the time, I was ambitious in a different way. I think that's the best way to put it,” Lane said. “I respect everybody that did that show. It gave me what I have today and it's why I'm talking to you. But at the time, I didn't get it. I

didn't get that people loved it." After wrapping up each day on the show's Culver City set, she'd spend her nights performing with Tim Robbins' experimental theater company, The Actors' Gang. She felt embodying a "sophisticated clown" on a family sitcom didn't exactly play to her strengths. "I was living in this world of like, 'I'm a classically trained theater actress, and 'The Nanny' is a great job. I'm happy, I'm grateful. But it's not what I'm going to end up doing, and not what I'm good at,'" she said. "Now, at my age, I'm like, 'You are so silly. You were so blind.' I wish I'd been smarter about it."

And despite playing a key supporting role in a major series, Lane's life changed remarkably little. "I could pay my bills, and I could save money. That was a drastic change for a poor graduate student and I never lost sight of it," she said. She did receive her share of fan letters. "Lots from prison," she noted. "Evil vixens were their thing."

On set, Lane was friendly with co-stars Fran Drescher and Charles Shaughnessy, even though she and Drescher "are extremely different humans." "I think I was just weird to them because I'm a huge reader," she said. "So I'd be on set reading, but that's just who I am." Fittingly, she was closest to Daniel Davis (Niles the butler), whom she'd known long before the series, and who her character ends up marrying and expecting a baby with at the end of the series after six seasons of escalating tension. "Danny and I are just snarky and fun. Danny and I are tight," she said, becoming emotional. "Oh, I'm going to cry. He is an amazing actor. And he's one of the smartest people I've ever met. And his theater! It would have been great if he'd had the opportunity to explore that side of his talent [more in film and TV]. It's very Anthony Hopkins."

"A woman with hips" While many aspects of *The Nanny* were progressive, one element that does not hold up is the fatphobia and frequency with which jokes are made about women's weight. C.C.'s body was on the receiving end of many of the digs.

When I relayed a fan's tweet that said they hoped "someone was on The Nanny set telling Lauren Lane nice things so she didn't internalize all of the mean things said to C.C.," Lane laughed.

"I would love to know how old that person is because they're clearly from a generation where people take care of their mental health. That was not on anybody's radar in 1993," she said. "It was just like, 'You're a woman with hips. We can fucking talk about how much you eat.'

"No, there was no one, and yes, I did internalize. They were nice. They would say, 'Oh, none of this is about you. People know that you're beautiful, and this is just make-believe.' But, you know, you do it for six years, it does mess with you." One person who helped uplift Lane on set was costume designer Brenda Cooper, who created business chic looks for C.C. that Lane felt accentuated rather than hid her curves.

"Back then, if you were not a wispy ballerina, some people would just be like, 'How the hell do we dress her?' But not Brenda," Lane said. "Brenda was like, 'Oh, I know exactly how to dress you.' She made me look so beautiful and sexy."

"It was like a little death" A parade of special guest stars that included everyone from Bette Midler to Bob Barker and Billy Ray Cyrus came by *The*

Nanny to lure viewers and boost ratings. While Lane cherished her time getting to meet legends like Elizabeth Taylor, Ray Charles, and Donald O'Connor, one encounter was "horrible." When Wallace Shawn appeared on a season 2 episode as a potential Broadway investor, Lane was excited because she'd been a fan of Shawn's theater work in real life. They spent their downtime on set discussing "literature and writing and what it's like to be a playwright"—until, she said, the following incident occurred.

"I'm going to be fucking honest. I'm walking up to my dressing room and he's going back to New York, so we hug goodbye, and he put his fucking tongue in my ear," she said of the stairwell encounter. "I remember pulling away and inside it was like a little death because it felt like, is this all it was all week? Like, you didn't really enjoy talking to me? It was *horrible*." Lane doesn't think it was an accident or ill-guided attempt at comedy, but rather "a sexual advance."

"I did not expect it either because nothing we had done or spoken about had any feeling of like—I mean, why would someone put their tongue in your ear?" she said. "That was really heartbreaking to me." VICE spoke with a friend of Lane's, who asked to remain anonymous for concerns about professional repercussions, who confirmed that she told him about the incident in 2011.

In an email to VICE, Shawn said, "In all my seventy-seven years I've never put my tongue in anyone's ear. Not that I condemn those who do if there are any. If we were hugging goodbye, I might have kissed her on the cheek?"

A pregnant pause when *The Nanny* returned from its summer hiatus to film season 5, Lane told the producers she was expecting a baby with her then-partner, businessman David Wilkins. Rather than write her pregnancy into the show as Lane had hoped, they opted to halfheartedly hide her baby bump under boxy jackets and giant props. "I don't know that there was much they could do to hide it, frankly," she said. "Because I'm not one of those pregnant women who can wear a skin-tight dress and just has a belly. No, this girl is built for having babies."

To explain Lane's absence while she left the show to give birth to her daughter, Kate, C.C. was shipped off to a mental hospital while she recovered from her breakdown over Maxwell and Fran's engagement. "In real life, I had my daughter, and I was back on set in two weeks. It felt like an obligation," Lane said. "So, that was hard because I'm a new mom. I had postpartum [depression]. I was trying to be funny and feeling like a whale. That was just my own shit, though." Lane brought her infant daughter to set and would often breastfeed between takes. One of the season 6 guest stars during Lane's early days back at work happened to be Lynn Redgrave, the actress who had sued Universal Television over claims they fired her for attempting to breastfeed in her dressing room while working on *House Calls* in the early 80s.

According to Lane, when Redgrave saw Lane breastfeeding on *The Nanny* set she told Davis, "It was all worth it."

"That's when I knew" As *The Nanny*'s ratings slumped at the end of its sixth season in 1999, CBS canceled the series and the cast went their separate ways. For Lane, who was approaching 40, it marked a sharp turning point. Not only would she be fighting for casting directors to see her as more than just C.C.,

she needed to be seen at all. “If you're Jessica Lange, you can work through your 40s and 50s,” she said. “But the only way you can is if you have an Academy Award. That’s reality.”

The last straw came when she auditioned for “a hot show” of the early aughts. She can’t remember exactly which one, but it was a teen soap in the vein of *Dawson’s Creek* or *One Tree Hill*. “I auditioned to play someone's mother, and the description was, ‘She's in her 40s, but amazingly, she’s still hot because she’s a yoga teacher, etc.,’” Lane said. “I went in for it, and I gotta tell you, I was funny as fuck. I nailed the lines.” But, she said, the “20-year-old white men in the room” looked completely uninterested. “That’s when I knew.”

Lane decided it wasn't worth fighting for scraps to find decent parts in Hollywood for a woman over 40, and shifted her focus on being a mom to her young daughter.

“Frances McDormand, she’s a hero. She’s trying to do things to change it. And I’m grateful for her,” she said. “But until we get the writers in—and I think they’re coming—I had to stand there and know I wouldn’t really act in TV or film for 20 years.”

“It’s just going to get better” Lane packed up her life and moved to Austin to raise her daughter, and she's been there ever since. She became a tenured professor at Texas State University, and she returned to her first love of theater, including a recent 2021 virtual production with Louisville’s Humana Festival of New American Plays.

She’s active on Instagram and Cameo (where she says most of her requests come from gay couples) and she’s dabbled in making TikToks. She also loves that she’s a meme and hopes fans create new GIFs of her now that the series is on HBO Max.

Last year, Lane reunited with the rest of *The Nanny* cast for a virtual table read of the series pilot, and a Broadway musical of the show is in the works. There’s also been talk of a TV reboot, and Shaunnessy has said Drescher has a “genius idea” for one. Lane would love to bring C.C. back to life. “If you’d asked me, like, 10 years after we finished, I would be like, ‘No,’” Lane said. “This is how 30 years will change you: Hell yes, I would do it.” Plus, she’s currently two years away from qualifying to retire in academia and feels the time is finally right for her to return to TV and film acting, with or without *The Nanny*.

“Having to make a brand new life and have people be like, ‘Are you still acting?’ You can’t explain it the way I just spent time explaining it to you. It's sort of like, ‘Well, are you a failure?’” Lane said. “So, yeah, it changed me. But I'm really proud of myself. And it's just going to get better.”

Newspaper, The New York Times. (April 25, 2021).

Additional Comments: **NEW YORK TIMES**, review

‘Block Association’ Review: Yes, in Your Backyard
In this clever show, audience members join a “neighborhood” and lobby for how its discordant residents should to spend a chunk of community money.

By Maya Phillips

April 25, 2021, Mister Rogers was wrong: It isn't always a beautiful day in the neighborhood.

Community is tricky, especially when people's definitions of it — in their families or circle of friends, in their neighborhood, in their nation and beyond — vary so dramatically. No wonder there's conflict among the residents of Oak Street in "Block Association Project," a new interactive show from the Actors Theater of Louisville that works hard to usher us into its fictional suburb, but struggles to articulate its thoughts on political action and democracy.

Meet your new neighbors: Elena (Ceci Fernández), a self-interested real estate agent; Aneta (Jane Park), a scholar who struggles with social cues; Emma (Anne-Marie Trabolsi), a pedantic uber-liberal student; Beth (Myra Lucretia Taylor), a wholesome peacemaker; Ryan (John McGinty), whose dog is a cause for discussion; George (Nathan Darrow), a cynical writer who doesn't want to be bothered; and Rachel (Lauren Lane), the well-meaning self-appointed leader who wants to keep things light and not get political.

We're all gathered on Zoom to discuss how to spend \$10,000 in community funds. Easy enough, right? But a conversation about the practicality of a community garden versus a dog park soon spins off into a debate about what the neighborhood stands for, how inclusive it should be, and whose values should be represented.

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political involvement — perhaps even an indictment of those who wish to be quiet when urgent action is required.

However, the 90-minute show struggled to balance audience participation with its scripted characters and themes. The antisocial writer and the self-serving real estate agent, among the others, feel like no more than petty character types. Almost every character has a breakout moment — a turn in the conversation that leads to a reveal, like Ryan’s story about how he got possession of his father’s dog, and Aneta’s account of her family’s treacherous immigration journey — that is meant to give us something hearty to chew on. The performers labor through those emotional spotlights; Taylor and Lane are amiable but flat, and Trabolsi and Darrow are suitably obnoxious but wholly unsurprising. (Props, though, to the show for being accessible in a way many aren’t, using multiple American Sign Language interpreters, directed by Alexandria Wailes.)

Caught in the muddle of the script are references to the crisis at the U.S. border with Mexico, a debate on the definition of “refugee” and allusions to common hindrances to a working democracy — there’s even a protest of an election result, and a motion to secede. The play uses its small-town community affairs to nod toward the capital-P Politics of our nation right now, but just like Rachel, it’s hesitant to get into specifics and confront the viewpoints and practices that have bolstered our divisive, inequitable body politic.

Then again, the show did mint some stars: audience members who turned out to be terrific at improvising on the topics at hand.

In my group a couple with a new puppy named Sato were vocal about what they thought community meant and how they thought the Block Association should work. And a woman named Jane, who spoke eloquently about the difference between leading and facilitating, was enthusiastically nominated by my group to be the new head of the Block Association and successfully voted in.

Unfortunately, the last several minutes of “Block Association Project” unraveled into what I’ll call a final act phantasmagoria — a move I’ve seen in many shows that aim to break from reality via a poetic unpacking of themes that were never fully tackled.

Such purposefully jarring flights of fancy can actually drag a production down, like a cruise ship anchor yanking on a sailboat. In “Block Association Project” it’s a character’s soul-searching monologue (which features both Drake and an Aztec god, by the way) that goes on way too long.

Were I to vote on a future for “Block Association Project,” I would urge more precision and a more confident marriage between this community’s banal civics and campaigns with the current troubles of American society. After all, these are the kinds of discussions we’re all now used to having. But, moving on: What’s the next item on the agenda?

Block Association Project

Through May 1; actorstheatre.org

Additional Comments: https://www.chicagotribune.com/entertainment/what-to-watch/ct-mov-the-nanny-lauren-lane-as-cc-babcock-20210415-mu7jlnl7dbcetn4e2bxn6l2wpi-story.html

On ‘The Nanny,’ Lauren Lane’s C.C. Babcock was the WASPy foil to Fran’s flashy girl from Flushing. When the show finished, she left Hollywood entirely.

by Nina Metz

There are certain shows, particularly older shows like “The Golden Girls” and “The Office,” that function almost like gif factories. A personal favorite: The shocked face of “The Nanny’s” buttoned-up C.C. Babcock turning to the camera with her eyes wide in horror, as if to say, “Whaaaaat?”

C.C. is the kind of supporting character who doesn’t get talked about as much when the conversation turns to “The Nanny,” which originally ran on CBS from 1993-1999. Played by Lauren Lane, C.C. rarely got to deliver a punchline — she *was* the punchline. The sitcom recently joined the world of streaming earlier this month on HBO Max, and that ease of access has meant watching the show through new eyes. For me, anyway. It’s so easy to be dazzled, legitimately, by Fran Drescher’s flashy girl from Flushing. It’s a wonderfully confident damn-the-torpedoes performance (and wardrobe), and her cheeky repartee with Charles Shaughnessy’s “Mista Sheffield,” as Fran likes to call him, is a big part of the show’s draw.

But comedy is about contrasts. And that’s what C.C. brings to the table. With her Hitchcock blonde looks and blatant lack of warmth, she’s an Upper East Side snob who doesn’t bother to remember the kids’ names. Even her own dog hates her! She is the perfect foil who alternates between straight man and butt of the joke. To paraphrase the theme song, if Fran is the lady in red when everybody else is wearing tan, C.C. is the living embodiment of the color beige. After the “The Nanny,” Lane’s TV and film credits pretty much stopped. I reached out to her, curious what she’s been up to in the years since. “I didn’t even know we would be running on HBO Max until maybe three weeks ago,” she said. “Nobody told me! But I’ve been shocked at the interest. It surprises me. It’s delightful, I’m not complaining. I’m just surprised. It shows me, wow, this meant something to people that I didn’t quite realize.” I have a theory about that renewed interest. It’s not just that “The Nanny” is a good show (the writing is legitimately funny) but it’s also because that style of Frothy screwball farce from the 90s (“Frasier” is another one) doesn’t exist much anymore. I think people crave it, especially as single-camera comedies abound.

The show was Lane’s third major role in Hollywood, and hers is a career that took off fairly quickly once she moved to Los Angeles.

A native of Arlington, Texas, she performed in just a single school play her senior year of high school but knew this was what she wanted to do. “There was a novel called ‘Jeremy’ and Robby Benson played the character in the

movie, so his picture was on the cover of the book. I would go to my room, read the book and then act out the story. I was doing that at 13 or 14. So where did that come from? I don't know. But I loved it."

She would eventually attend graduate school at the American Conservatory Theater in San Francisco (fellow alumni include Annette Bening and Benjamin Bratt, who were a few classes ahead of her). While she was there, she was in a production of "Uncle Vanya" and a rep from NBC "came up, saw the show and offered me a development deal," Lane said. "I was \$65,000 in debt to this acting school, so hell yeah I accepted that deal. And the first thing they set me up for was replacing the female lead on this detective show called 'Hunter,' starring Fred Dryer." That was in 1990 and it would be the show's final's season.

"I'm not afraid to tell you, I had no idea what I was doing. ATC was traditional classical theatrical training, but zero on-camera work. So the hilarity of, my God — I didn't know anything and I'm suddenly a lead on this detective show. It was overwhelming for me. I'm really terrible in it, in my opinion."

The following season she booked a recurring role on "L.A. Law," playing a TV news anchor who attempts to seduce Corbin Bernsen's Lothario lawyer. And then "The Nanny" came a year later.

It wasn't an ensemble comedy as Lane had hoped (the show was created as a star vehicle by Drescher and her then-husband Peter Marc Jacobson) but Lane liked her co-workers (she and Daniel Davis, who played Niles the butler, were good friends before getting cast on the show together) and it was a fun gig, even if playing the punchline got old.

"Danny was so good at those dry line readings," said Lane, "and C.C. was just getting eviscerated every single week. So it was maybe Season 3, I went to the producers and writers and said, 'Listen, it's not going to be fun anymore if we just see her getting beat up. Is there some way you can add in some aspect of — she doesn't have to win, she can still lose, but maybe she sees it coming a little better?' So they actually started to play with the writing, which presages us (C.C. and Niles) getting married in that final season, which is crazy. It is pretty funny that she ended up with this butler, even if it's not believable." Fran's clothing was always a standout factor on the show and "there might have been a part of me that wanted some of those fabulous outfits they put her in," Lane said. "I must say, Brenda Cooper, who designed the costumes, is a genius. She's the only one of us that won an Emmy and she deserved it. I'm so much smarter now that I'm older, but at the time I didn't always realize and appreciate how beautiful she made me look."

Lauren Lane is best known for her role at the uptight C.C. Babcock on "The Nanny." (Eric Michael Roy)The show was a hit. But even so, "I never thought, oh I'm going to take myself out on the town and enjoy this celebrity," Lane said. "It didn't hit me that way. And I was also immature and scared of being famous, not that I ever really felt famous. It wasn't comfortable for me and I never want anyone to think that I'm better than them. Anyway, Tim Robbins has a theater company in L.A. that's been there for a very long time called the Actors' Gang and I ended up becoming a company member. So I would literally spend my days rehearsing for 'The Nanny,' and then at night I would go do theater."

When “The Nanny” ended after six seasons, so did Lane’s time in Hollywood. “I was a single mom. I was 40. And I was in a town that doesn’t like women over the age of 40. This was my headspace: I don’t think anything’s going to happen for me because I’m infinitely recognizable from this show that was on for a long time. They don’t want to hire you for a while because everyone knows you as C.C. And I knew I was going to be feeling all those negative things women are made to feel, in Los Angeles especially. So I got the hell out of Dodge.” She moved back to Texas and started teaching at the university level, where she is currently an associate professor in the department of theater and dance at Texas State.

“To be real with you, if I had known, just stick it out and you’ll get a ‘Designing Women,’ or you’ll get a film, I would have stayed. But that wasn’t what I saw ahead and I just didn’t think I could fight all those forces. So I didn’t. I left. It was a really scary decision. I wouldn’t say I regret it. I just felt that too many forces were stacked against me and that would break my heart. I’ve had a whole second career, out of necessity really, and I still do loads of theater. If I’d had just a little more security? I probably would have stayed because it was what I loved. But I’m at an age now where most actresses by this time have had to give up, unless they’re super famous because there’s not enough work.”

If any TV or film opportunities do arise as a result of the show’s comeback, Lane would be interested. She’s still acting. Up next, she’s performing in “Block Association Project,” a play featured in this year’s Humana Festival of new plays later this month. The premise: A fractious neighborhood block association meets over Zoom. That the play will be performed over Zoom only adds to the verisimilitude.

It’s a funny thing, now that “The Nanny” is returning, this time via streaming. Previously the show was in reruns on Nick at Nite for most of the two decades Lane has spent in academia.

“Kids would come into class and lose their minds and say stuff like, ‘I used to go to bed with you every night.’ And then, for whatever reason, they pulled it and it wasn’t on for five or six years.

“Now that it’s on HBO Max is a whole other kettle of fish. I don’t know what to expect.”

IV. SERVICE

A. Institutional

3. Department/School:

Alkek Library Liason. (August 21, 2014 - Present).

Additional Comments: still serving

Head of Acting, HEAD OF ACTING 2014-2016 As Head of Acting I am responsible for the following: **RECRUITMENT GETACCEPTD APPLICATION PROCESSING** In preparation for our On-Campus Callback Weekends, I utilize an online platform-GETACCEPTD to view all of the application materials submitted by prospective students from around the country. This includes watching two audition videos for each candidate, reading student letters of intent, reading student transcripts, reading student letters of recommendation and student resumes. Each application requires a minimum of 15- 20 minutes of concentrated focus. We receive approximately 200 applications, which requires an estimated 67 hours of time between October and our December deadline, just in preparation for our Callback Weekends and my callbacks at The Unified Auditions in Chicago and Los Angeles. **RECRUITMENT TRAVEL** Coordination of registration details for all recruitment events. Coordination of all Faculty scheduling for recruitment events. In 2016, I traveled to the following recruitment auditions: The North Texas Drama Auditions in Plano Nov. 18th -22, The 'Moonified' Auditions in Dallas Nov. 20-21 The Unified Auditions in Chicago February 6th-9th The Unified Auditions Los Angeles 14th, and 15th. These recruitment events involve: organizing all promotional materials beforehand, shipping or traveling with materials, setting up all necessary materials and promotional tables before auditions begin, observing hours of acting auditions, generating and posting callbacks, meeting with prospective students, promoting the Department of Theatre and Dance to non-actor students interested in Texas State who ask for information, providing all candidates with clear information regarding application and further callbacks. **ON-CAMPUS CALLBACK WEEKENDS** Jan. 15th and Jan. 16th and Feb. 20th and 21st, 2016 I coordinate numerous communications for students and their families over the course of time leading up to our On-Campus Audition Weekends and our callbacks in Chicago and Los Angeles. I am the responsible faculty member from the Acting Area responsible for executing our two On-campus Audition Weekends. During these two weekends we host in excess of 350 to 400 prospective Acting and Musical Theatre students and their families. I help to organize and assign students to man numerous events: Campus tours led by BFA Acting students for all candidates and their families. I coordinate warm-up groups, audition blocks and ensemble auditions. I coordinate separate interviews for students in whom we have interest and need further contact. I coordinate and facilitate two Master Classes taught BFA Acting Faculty for all students and their families. I coordinate and facilitate the Program Overview, led by current BFA students who speak during our 1.5 hour program overview with parents and prospective students. I coordinate and facilitate the deliberation meetings with Acting Area Faculty following each On-Campus Audition Weekend to sort and compose offers for a potential Freshmen class. I extend offers to potential students and track progress of the composition of the class (February-May1) I work extensively with Admissions during the recruitment season to identify high achieving students and to identify out-of-state high achieving student who will add to our BFA Acting Company, bring high academic standards and qualify for in-state tuition. **HEAD OF ACTING (cont.)** Senior Headshots for 2016 Showcase: schedule and facilitate two full days of Headshots for senior class, August 17-18, 6:00am- 6:00pm BFA Acting Welcome To The Family Event, schedule and execute welcome event for incoming freshmen and returning BFA

Acting population. Organize individual meetings with each class for updates and important reminders. Organize and facilitate second part of event during which entire BFA population then attends welcome event for freshmen including performance of their audition pieces, August 21, 2pm-7:30pm Library Orientation presentation with Lorin Flores. Organized and facilitated presentation by Lorin Flores- Department of Theatre and Dance library liaison. September 4, 2:00-3:45pm Bob Krakower acting for TV/Film Masterclass. Negotiated, organized, facilitated and hosted guest Bob Krakower who teaches a master class in Acting for Film and Television for Acting Area and MT students. Oct 23, 24, 11am-7pm I work with The Dean and The Office of Development to honor Donors at various events. I schedule and facilitate all Acting Area meetings. I am responsible for administration of all Acting Area Business. I serve as primary liaison to Acting Area parents and work in concert with parental volunteers to provide helpful information and public relations for The Acting Area. I schedule the BFA Acting Area Block of actors for both the Fall and Spring General Auditions and provide feedback in private meetings to every actor in the BFA Acting Area. I provide individual meetings and feedback for every student in the BFA Acting area following their participation in a production by the Department of Theatre and Dance at Texas State and The New Work Festival. I provide individual feedback for every BFA Acting student in the D2 festival, Graduate Directing Student projects, collaborations and performances associated with classes and special events (such as The Common Experience) as my teaching schedule and advising schedule allows. I am responsible for website monitoring and updates for the Acting Area and tracking and with Sara Mitschke, I track and order promotional materials for the Acting Area. I provided all BFA acting area students with feedback in private meetings after attending all callbacks for Tartuffe, Five Women Wearing the Same Dress and Lyon's Den. Senior Evaluations Organize, schedule and facilitate annual evaluations of BFA Freshmen Acting Area students. All Acting Area faculty participate, providing notes on individual classes as well as general notes and feedback on the students work in productions and showcases. This serves as their final formal evaluation before they graduate. Dec. 4th, 2-6:00pm Freshmen Evaluations. Organize, schedule and facilitate annual evaluations of BFA Freshmen Acting Area students. All Acting Area faculty participate, providing notes on individual classes as well as general notes and feedback on the students work in productions and showcases. These evaluations become an important element in analyzing each student's four-year progress and are part of the students Acting Area file. April 17, 2:00-6:00pm Sophomore Evaluations. Organize, schedule and facilitate annual evaluations of BFA sophomore Acting Area students. All Acting Area faculty participate, providing notes on sophomores from the faculty members individual classes as well as general notes and feedback on the students work in productions and showcases. These evaluations become an important element in analyzing each student's four-year progress and are part of the students Acting Area file. Friday May 1, 1:30-6pm Junior Evaluations. Organize and schedule annual evaluations of BFA Junior Acting Area students. All Acting Area faculty participate, providing notes on Junior from the faculty members individual classes as well as general notes and feedback on the students work in productions and showcases. These evaluations become an important element in analyzing each student's four-year progress and are part of the students Acting Area file. Friday May 8, 1:45-6pm

COMMITTEES I serve on the Area Heads Committee. I serve on the Personnel Committee I served on The Search Committee for The New position in Voice and Speech I serve on The Season Selection Committee ACTORS LAB (above load) I participate with Acting Faculty in weekly Actor's Lab study. This is an above load lab held on as many Fridays as scheduling allows in which the entire Acting Area Company gather for scene study and workshops. 2:30-5:30 Friday afternoons. ACTING AREA ADVISOR FOR MFA GRAD PRODUCTIONS I worked as Acting Area Advisor on The graduate student production of Tartuffe. This requires attending auditions and callbacks, offering the student director any solicited help and attending numerous rehearsals over the course of the production. OREGON SHAKESPEARE INTENSIVE I organize and lead a national travel study, The Oregon Shakespeare Intensive every summer. This class is offered through Extension Studies. It serves to add to the profile of the BFA Acting program and allows our students who participate access to the artists, designers and Artistic Director of the biggest Repertory Theatre in America. (August 2014 - Present).

Additional Comments: HEAD OF ACTING 2014-2016

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Member, Area Heads Committee. (August 2014 - Present).

Member, Personnel Committee. (2014 - Present).

Member, Season Selection Committee. (2014 - Present).

ACTORS LAB (weekly lab above load for entire BFA Acting population which includes: extensive scene study, Area business, group mentoring, ensemble building, ACTORS LAB. (August 2010 - Present).

Additional Comments: ACTORS LAB:

Is a weekly lab (above load) taught and facilitated by BFA Acting Area faculty for entire BFA Acting population which includes: extensive scene study, Area business, group mentoring, ensemble building

B. Professional:

Celebration of award winning playwright Steven Dietz, The University of Texas, Austin, TX, United States. (April 27, 2018 - Present).

[Stevendietzletter-1.pdf](#)

Additional Comments: Celebration of Steven Dietz, April 27th, 2018 The Lab Theatre, University of Texas, Austin

I was one of 6 actors invited to perform numerous scenes and monologues in an evening of theatre in celebration of the award winning playwright Steven Dietz.

D. Organization Memberships:

Actors Equity Association.

American Federation of Television and Radio Artists.

Screen Actors Guild.