

Classic. Smart. Provocative. Truthful.

289 Convent Avenue, Apt. 57

New York, NY 10031

646.872.6465 [M]

Portfolio Online at www.plainkate.com

e-mail: kate@plainkate.com

I make smart, thoughtful, entertaining, socially aware theatre. I love Shakespeare and Stoppard and really great words. I am dramaturgically prepared; my tablework is thorough; my productions are powerful.

Tony and Olivier Award-winning playwright David Edgar says my resume is "scarily distinguished."

My particular strengths lie with Elizabethan and Jacobean authors, and with new plays: I have a keen eye for what works and what does not in a new play, as well as strong dramaturgical skills when it comes to production research. I have directed plays from every century between the 16th and the 21st, both intense drama and raucous comedy; I like it best when they are combined in the same script.

selected directing credits

<i>A Midsummer Night's Dream</i>	William Shakespeare	American Shakespeare Center	Staunton, VA	2011
<i>Becky's New Car</i>	Steven Dietz	Theatre Aspen	Aspen, CO	2011
<i>Superior Donuts</i>	Tracy Letts	Sing Sing Correctional Facility	Ossining, NY	2011
<i>Starting Over</i> (with Jeff Glaser)	RTA Woodbourne	Sing Sing Correctional Facility	Ossining, NY	2010
<i>Doubt, a parable</i>	John Patrick Shanley	Weathervane Theatre	Whitefield, NH	2009
<i>A Midsummer Night's Dream</i>	Benjamin Britten	Dell'arte Opera Ensemble	New York, NY	2008
<i>The Ex</i>	David Kravitz	The Turnip Festival	New York, NY	2008
<i>The Winter's Tale</i>	William Shakespeare	American Shakespeare Center	Staunton, VA	2007
<i>Twelfth Night</i>	William Shakespeare	Richmond Shakespeare Festival	Richmond, VA	2007
<i>A Christmas Carol</i>	Charles Dickens (Jon Kimbell, adapt.)	North Shore Music Theatre	Beverly, MA	2006
<i>Fräulein Else</i>	Arthur Schnitzler (Amy de Lucia, adapt.)	Theatre Five The C Venue	New York, NY Edinburgh Festival	2006 2003
<i>Measure for Measure</i>	William Shakespeare	UMKC Grad. Acting / KC Rep	Kansas City, MO	2005
<i>Julius Caesar</i>	William Shakespeare	The Juilliard School	New York, NY	2004
<i>Private Lives</i>	Noël Coward	Irish Classical Theatre	Buffalo, NY	2004
<i>Execution of Justice</i>	Emily Mann	Pioneer Theatre	Salt Lake City, UT	2004
<i>Humble Boy</i>	Charlotte Jones	Royal National Theatre	UK national tour	2003
<i>The Taming of the Shrew</i>	William Shakespeare	North Shore Music Theatre	Beverly, MA	2003
<i>As You Like It</i>	William Shakespeare	Playhouse on the Square	Memphis, TN	2001
<i>Pieces</i>	Zohar Tirosh	Blue Heron Arts Center	New York, NY	2000
<i>Twelfth Night</i>	William Shakespeare	Otterbein College	Columbus, OH	2000
<i>How I Learned to Drive</i>	Paula Vogel	Penobscot Theatre Company	Bangor, ME	1999
<i>Cymbeline</i>	William Shakespeare	Maine Shakespeare Festival	Bangor, ME	1999
<i>China Hands</i>	Scott Stein	Exiles Theatre Ltd.	Coleraine, N. Ireland	1998
<i>Twelfth Night</i>	William Shakespeare	S.O.S. in the Park	New York, NY	1997
<i>Slippery Elm</i>	Kathleen Powers	Women's Project & Productions	New York, NY	1997
<i>Much Ado about Nothing</i>	William Shakespeare	S.O.S. in the Park	New York, NY	1996
<i>Little Bites</i>	Pippin Parker	Alice's Fourth Floor	New York, NY	1996
<i>The Voice of the Turtle</i>	John van Druten	Westside Repertory Theatre	New York, NY	1996
<i>Five Women Wearing the Same Dress</i>	Alan Ball	Connecticut Repertory Theatre	Storrs, CT	1995
<i>Fanny's First Play</i>	George Bernard Shaw	Westside Repertory Theatre	New York, NY	1995
<i>Beirut</i>	Alan Bowne	Hangar Theatre Lab Company	Ithaca, NY	1992

other credits

Negotiating committees for ANTC, off-Broadway, COST and LORT contracts; Gala organizer 1999-present

- Served as co-chair and committee member on numerous contract negotiation committees at SDC
- Chair of Hospitality Committee for 2009 SDC 50th Anniversary Gala

Master classes for undergraduate and graduate students, also incarcerated men in NYS prison system 1995-present

- Have taught Shakespeare, audition technique/process, working in the theatre master classes at UCONN, UMKC, Univ of Utah, Otterbein College, Trinity College and NYU/Tisch Dramatic Writing Program as part of guest artist residencies
- Currently teach, direct and facilitate with Rehabilitation Through the Arts (RTA) at Sing Sing Correctional Facility, a maximum security prison for men in New York state

Co-producer and Director, *Fräulein Else* 2003 and 2006

- Co-produced both the Edinburgh Festival and off-off-Broadway incarnations of this project with performer Amy de Lucia; dramaturged the original script development process, created a budget, booked venues, coordinated PR and marketing, selected and contracted design teams and production staff.

Associate Director to John Caird, *Humble Boy* 2003

- Following the enormously successful West End run of Charlotte Jones' *Humble Boy*, John Caird asked me to serve as his Associate Director on the Manhattan Theatre Club production of the play. He anticipated handing the play off to me as a runner does a baton: "if you write a masterpiece, you take it to the publisher and you're done, but if you direct a masterpiece, they expect you to keep directing it again and again. I don't have anything new to say about this play; you'll have to do it."
- I went on to direct the Royal National Theatre's UK tour, featuring Hayley Mills and Bridget Forsythe. John gave me enormous latitude to direct my own production, rather than faithfully but mechanically reproducing his work. The tour played to 99% capacity throughout the UK and made a handsome profit.

Participant, Commercial Theatre Institute (CTI) 2003

SDC Foundation Observership 2000

- Observed / assisted on Barry Edelstein's *Julius Caesar* at the New York Shakespeare Festival's Delacorte Theatre.

Directing Assistant, McCarter Theatre, Princeton, NJ 1998-99

- Assistant director to eight different directors — including Emily Mann, David Leveaux, Stephen Wadsworth, Brian Kulick and Blanka Zizka – on ten productions during my time at the Tony Award-winning McCarter.
- David Leveaux's *Electra*, starring Zoë Wanamaker, Claire Bloom and Michael Cumpsty, transferred to Broadway; I cast and rehearsed the understudies for the New York production. We received three Tony nominations, recouped the producers' investment and earned a profit playing Greek tragedy on Broadway.

Producer & Founding Artistic Director, Some Other Shakespeare (S.O.S.) in the Park 1996-1999

- Founded Some Other Shakespeare in the Park with two actor collaborators. Drafted a budget, spearheaded fundraising, negotiated with the NYC Dep't of Parks and local Community Boards to secure the required permits for productions in Bryant Park and Madison Square Park, directed productions, coordinated publicity, co-designed the productions with costumer David Zyla, shopped for clothing & props, made the curtain speeches and carted the weapons on the NYC subway system.

Drama League Directing Fellow, Hangar Theatre, Ithaca, NY 1992

education

Certificate in Arts Administration, NYU, New York, NY 2009

- Coursework in fundraising, grant writing, financial management, marketing, not-for-profit ethics and management

Fulbright Scholar to the United Kingdom – Shakespeare 2001-2002

M.A. with Distinction in Shakespeare, Shakespeare Institute at Stratford-upon-Avon, Univ. of Birmingham, UK 2002

- Thesis: *Twinned Lands: Cultural Imperialism, Cultural Anxiety and the 2002 RSC and OSF Productions of **The Winter's Tale***
- Studied with John Jowett, Pamela Mason, Russell Jackson

B.A. with Honors in Theatre & Dance, Trinity College, Hartford, CT, 1992

- Thesis: *Voices in the Struggle: Lady Gregory and Anne Devlin as Writers of Political Theatre*

Department of Drama, Carnegie Mellon University, Pittsburgh, PA, 1987-89

- B.F.A. student in Directing. Transferred to Trinity College after two years.

Chautauqua Institution, Theatre Studio II, Chautauqua, NY 1986

- Studied with Michael Kahn, Rebecca Guy, Deborah Hecht, Nels Hennum

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references

Amy Wratchford

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American Shakespeare Center, formerly of
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"I believe Kate to be one of the most talented directors working today. Her scholarly work in preparation for each production is unsurpassed. She has the academic background that allows for focused and in-depth table work with actors and designers which, in turn, allows the artists with whom she works to approach the plays with new understanding and fresh eyes. Far from resulting in a staid, academic production, Kate's singular gift is to take all the historical and textual knowledge and use it to cut to the beating heart of the play. I look forward to working with her again as soon as possible, and envy those artistic directors, actors and designers who will have the opportunity in the meantime."

Jim Warren

Artistic Director
American Shakespeare Center
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jim@americanshakespearecenter.com

"Kate's tablework is among the finest that I have ever seen. What first attracted me to Kate's promise as a director was her steadfast belief that 'the words matter.' Her ability to break down the text, to help strengthen actors' understanding of the meaning / syntax / verse, etc. inside Shakespeare's language allowed her to craft a production that made rich, vibrant use of those wonderful words and the story they tell, rather than throw the audience's focus onto some wacky 'concept' which points a finger at the director and is all the rage today when directing Shakespeare."

Katherine Vockins

Executive Director
Rehabilitation Through the Arts
Tel: 914.232.7566
Email: KatherineVockins@p-c-i.org

"Directing in prison is not a job for the faint-hearted – it comes with all the challenges of theatrical production, the complicated logistics of working in prison, the harshness of the environment and the confusing emotions that surface when working with a marginalized population, especially men who have committed violent acts. While some people might run screaming from these circumstances, others rise to the occasion and thrive. Kate thrives."

"Kate immediately grasped RTA's goals – building life skills by the process of making theatre. Superior Donuts glowed because of the hard-won honesty of its emotions."

"Despite the soul-deadening world that is prison, Kate rose to lead, inspire and teach. The men trust and respect her. The performances she brought out came with a purity, tenderness and a place of truth that made these imprisoned actors free. It was a breath-taking show of human potential, and damn good theatre."

John Caird

Tony and Olivier Award-winning director
Tel: +44.208.340.1996
Email: johncaird48@yahoo.co.uk

"Kate is a great fresh talent on the directing scene. She combines a rigorous analysis of the text with a real love of actors and their process. She is particularly strong with Shakespeare and his contemporaries, and her talents would grace any company that values both authentic scholarship and a strong, socially aware modern approach to the plays."

Duncan Rogers

Actor, Director and Producer
Freshwater Films LLC
Tel: 973.378.3287
Email: Duncan@freshwaterfilms.com

"I have had the great good fortune to work with Ms. Powers on a number of occasions as an actor. From Shakespeare to Vogel, and each time, I come away a better actor. Her absolute knowledge of the material is so deep that almost any question an actor has is quickly answered in the simplest, playable terms. She is utterly devoted to actors and treats them with respect, even admiration. She is a wonder at mining what is good and important from a play and making it come to life on stage. Her rehearsals are always relaxed and, most importantly, safe. They are a place where an actor feels completely safe to out on a limb, take risks, and explore parts of themselves long dormant but essential to a character. There is nowhere in the world I wouldn't go to have the opportunity to work with her again. On anything."

Karen Rich

Managing Director
Dell'Arte Opera Ensemble
Tel: 917.597.8524
Email: sopranokaren@aol.com

"Kate has astonishing insight in the business end of this business, and has helped us to target mailings, grow our audience and woo our donors at this critical stage in the development of Dell'Arte. She has helped us to grow our corporate donor base while also starting us on the path of strategic planning and longer term thinking about the direction of the company."