

Classic. Smart. Provocative. Truthful.

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Portfolio Online at www.plainkate.com
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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.

My particular strengths lie with Elizabethan and Jacobean authors, and with language-driven new plays that explore issues of social justice: 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.

Directing credits

Shakespeare

<i>A Midsummer Night's Dream</i>	William Shakespeare	American Shakespeare Center	Staunton, VA
<i>A Midsummer Night's Dream</i>	Benjamin Britten	Dell'arte Opera Ensemble	New York, NY
<i>The Winter's Tale</i>	William Shakespeare	American Shakespeare Center	Staunton, VA
<i>Twelfth Night</i>	William Shakespeare	Richmond Shakespeare	Richmond, VA
<i>Measure for Measure</i>	William Shakespeare	UMKC Grad. Acting / KC Rep	Kansas City, MO
<i>Julius Caesar</i>	William Shakespeare	The Juilliard School	New York, NY
<i>The Taming of the Shrew</i>	William Shakespeare	North Shore Music Theatre	Beverly, MA
<i>As You Like It</i>	William Shakespeare	Playhouse on the Square	Memphis, TN
<i>Twelfth Night</i>	William Shakespeare	Otterbein College	Columbus, OH
<i>Cymbeline</i>	William Shakespeare	Maine Shakespeare Festival	Bangor, ME
<i>Twelfth Night</i>	William Shakespeare	S.O.S. in the Park	New York, NY
<i>Much Ado about Nothing</i>	William Shakespeare	S.O.S. in the Park	New York, NY

classic plays

<i>Death of a Salesman</i>	Arthur Miller	Fishkill Correctional Facility	Beacon, NY
<i>Our Town</i>	Thornton Wilder	Sing Sing Correctional Facility	Ossining, NY
<i>Private Lives</i>	Noël Coward	Irish Classical Theatre	Buffalo, NY
<i>The Voice of the Turtle</i>	John van Druten	Westside Repertory Theatre	New York, NY
<i>Fanny's First Play</i>	George Bernard Shaw	Westside Repertory Theatre	New York, NY

contemporary plays

<i>Breath, Boom</i>	Kia Corthron	SUNY Purchase Conservatory	Purchase, NY
<i>Becky's New Car (with Sandy Duncan)</i>	Steven Dietz	Theatre Aspen	Aspen, CO
<i>Superior Donuts</i>	Tracy Letts	Sing Sing Correctional Facility	Ossining, NY
<i>Doubt, a parable</i>	John Patrick Shanley	Weathervane Theatre	Whitefield, NH
<i>Execution of Justice</i>	Emily Mann	Pioneer Theatre	Salt Lake City, UT
<i>Humble Boy (with Hayley Mills)</i>	Charlotte Jones	Royal National Theatre	UK national tour
<i>How I Learned to Drive</i>	Paula Vogel	Penobscot Theatre Company	Bangor, ME
<i>Five Women Wearing the Same Dress</i>	Alan Ball	Connecticut Repertory Theatre	Storrs, CT
<i>Beirut</i>	Alan Bowne	Hangar Theatre Lab Company	Ithaca, NY

new plays

<i>Paterson Falls</i>	Rosemary McLaughlin	Drew University	Madison, NJ
<i>Starting Over (with Jeff Glaser)</i>	RTA Woodbourne	Sing Sing Correctional Facility	Ossining, NY
<i>Fräulein Else</i>	Arthur Schnitzler (Amy de Lucia, adapt.)	Theatre Five The C Venue	New York, NY Edinburgh Festival
<i>The Ex</i>	David Kravitz	The Turnip Festival	New York, NY
<i>A Christmas Carol</i>	Charles Dickens (Jon Kimbell, adapt.)	North Shore Music Theatre	Beverly, MA
<i>Pieces</i>	Zohar Tirosh	Blue Heron Arts Center	New York, NY
<i>China Hands</i>	Scott Stein	Exiles Theatre Ltd.	Coleraine, N. Ireland
<i>Slippery Elm</i>	Kathleen Powers	Women's Project & Productions	New York, NY

Teaching, Facilitating, Master Classes

Adjunct Professor, Department of Theatre, Drew University

- Taught *Women in Theatre* and *Contemporary Performance & Dramatic Criticism* in Fall 2014.
- Taught *Show: Business* and *Contemporary Performance & Dramatic Criticism* in Fall 2013.

Adjunct Professor, Conservatory of Theatre Arts, SUNY Purchase Fall 2012

- Taught *Fundamentals of Acting* and *Performance Practicum* to undergraduate students.

Facilitator, Rehabilitation Through the Arts 2009-present

- Teach classes (including acting, directing, Shakespeare), facilitate workshops and direct full productions with a group of men incarcerated at Sing Sing and Fishkill Correctional Facilities. Facilitate dialogue, explore non-violent conflict resolution, cultivate critical thinking skills and build confidence through theatrical exploration and practice with incarcerated men. I help the men to create a sense of community in their current straitened circumstances as well as prepare to re-enter the larger community upon their release.

Coaching 1995-present

- Coach actors, opera singers on audition materials, preparation, acting technique, text analysis.
- Coach business professionals on presentation of self, delivery of speeches in conference room, board room and other public speaking environments.

Master classes for undergraduate and graduate students 1995-present

- Taught Shakespeare, audition technique/process, working in the theatre master classes at University of Connecticut, University of Missouri at Kansas City, University of Utah, Otterbein College, Trinity College and NYU/Tisch Dramatic Writing Program as part of guest artist residencies.

Assisting

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: "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, John Burgess 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.

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.

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

Producing, Management and Leadership

Chair, Hospitality Committee for SDC 50th Anniversary Gala 2009

- Recruited directors and choreographers to meet & greet every attendee; coordinated and supported celebrity presenters as well as assisted executive team.

Board of Directors, Dell'Arte Opera Ensemble 2005-Present

- Supply substantial grant-writing, prospect research, social media, artistic and administrative consulting for Dell'Arte; ran the silent auction at most recent gala, coordinated a team to set-up the room, greet bidders, collect payment, and distribute bagged auction items.

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 script, created a budget, booked venues, coordinated PR and marketing, selected and contracted design teams and production staff.

Participant, Commercial Theatre Institute (CTI) 2003

- Discussed producing skill set, including creative development, budget analysis, legal issues, marketing, promotion & press.

Producing 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, led 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, shopped for costumes & props, delivered curtain speeches and transported stage weapons on the NYC subway system.

Communication and Negotiation

Copywriter and Editor 2000-present

- Write and edit grant applications, proposals, presentations, white papers and speeches for non-profit and for profit organizations, including several Fortune 500 companies.

Blogger 2008-present

- Blog for www.2amtheatre.com and in the *Director's Notebook* section of www.plainkate.com; write about theatrical practice, classical theatre, theatre behind bars, social media

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

- Served as co-chair and/or committee member on numerous contract negotiation committees at SDC
- Engaged management at various contract tiers to negotiate best terms for both constituencies

Education

Shakespeare's Sonnets, Soliloquies & Speeches, Kristin Linklater Voice Center, Orkney, Scotland 2015

Teaching Artist Workshop and Dropping In Workshop, Shakespeare & Company, Lenox, MA 2014

- Creating ensemble, engaging community, incarcerated and student actors by exploring language, emotion, stage violence

January Intensive, Shakespeare & Company, Lenox, MA 2014

- Coursework in Linklater voice, movement, fight, clown, text, scene study, dropping in / standing up / feeding in

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

references

Amy Wratchford*Managing Director*

American Shakespeare Center, formerly of Synchronicity Theatre Group

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Email:

amy@americanshakespearecenter.com

"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."

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."

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."

Jim Warren*Artistic Director*

American Shakespeare Center

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Email: 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."

John Caird*Tony and Olivier Award-winning director*

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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."

Karen Rich*Managing Director*

Dell'Arte Opera Ensemble

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"Kate has astonishing insight into 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."