

SUSAN KINGSLEY: 1947-1984



Susan Kingsley in *What Every Woman Knows* at Actors Theatre of Louisville.

For anyone who knew actress Susan Kingsley, worked with her or saw her perform, her death in an automobile accident at age 37 on Feb. 6 will not be easily accepted. Her unaffected manner, her inner resolve, her ability to display anger and tenderness and humor on stage made her an unforgettable actress.

More than for any other role, Kingsley will be remembered as Arlene, the troubled, defiant ex-convict in Marsha Norman's *Getting Out*, which she played first in Louisville and then in New York. New York audiences also had an opportunity to see her in Beth Henley's *The Wake of Jamey Foster*, which began life at the Hartford Stage Company. Kingsley epitomized the actress who preferred working in resident theatre. She committed herself to acting in a wide range of roles at Actors Theatre of Louisville and chose

to work primarily with one director whom she respected, Jon Jory.

Interviewed a week before her untimely death for an *American Theatre* article about resident actors, Kingsley spoke about why she preferred living on her working farm in Frankfort, Ky., away from the city lights and agents' offices of New York and Los Angeles.

"I have a family life, home and a beautiful place. I prefer that my kids be raised here. At times I've been jealous, felt sorry that I missed out on certain parts—but the advantages outweigh the disadvantages."

Despite her commitment to living in her native Kentucky, Kingsley did manage to act in such films as *Coal Miner's Daughter*, *Popeye* and the upcoming television film *The Dollmaker*, with Jane Fonda. But at the Actors Theatre of Louisville, she "never felt locked into one place."

Her optimistic attitude toward life is revealed in her own declaration: "I don't have any particular place I want to end up. I'm just so excited about all that I'm learning."

The loss of a woman in the prime of her life, with, to quote Langston Hughes, her "future bright before us like a flame," saddens us all. Susan Kingsley will be missed by all who were touched by her.

government will be one of his strongest assets in the position. He replaces Glenn Ferguson, who announced his resignation last December after only nine months on the job.

PEOPLE BRIEFS

The title of David Rabe's new play has until press time been a closely guarded secret, but the roster of artists involved is an open book—and impressive. Mike Nichols directs the work, which is premiering at the Goodman Theatre in Chicago. Included in the cast are William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Jerry Stiller, Christopher Walken

and Sigourney Weaver.

Tom Celli replaces Jeffrey Rosenstock as artistic director of Theatre by the Sea in Portsmouth, N.H. Celli has been associated with TBS for 16 years as an actor, director, teacher and associate artistic director. . . . Robert Kalfin takes over artistic directorship of the Cincinnati Playhouse in the Park, with the resignation of Michael Murray. Kalfin was founder and producing director of the Chelsea Theater Center for its 16-year existence.

Gregory Poggi has been named producing director of the Philadelphia Drama Guild, after two-and-a-half years as both artistic and managing director. Poggi has been at the Guild since 1979, when he came

from Canada's Manitoba Theatre Centre. . . . Two key staff positions were recently filled at the Goodman Theatre in Chicago: Barbara Janowitz is the newly appointed director of development, after serving in a variety of positions there including general manager; Maggie Hrouda joins the Goodman as director of marketing/public relations, after five years as creative director of a Chicago-based consulting firm.

Gerald Schoenfeld, chairman of the powerful Shubert Organization, makes his debut in front of the camera in an ironic turn as a talent agent. The film is Woody Allen's *Broadway Danny Rose*, and both Schoenfeld and Allen have garnered positive notices.

End of the World with Symposium to Follow is the autobiographical story of a playwright's attempt to dramatize the nuclear arms controversy. Arthur Kopit's newest play opens on Broadway this month directed by Harold Prince and featuring Linda Hunt, Barnard Hughes and John Shea. . . . At Manhattan Theatre Club, Israel Horowitz' *Park Your Car in Harvard Yard* features Ellen Burstyn and Burgess Meredith. The play, which tells the story of a crusty Gloucester yankee and his irrepressible companion, closes April 1.

Barry Manilow is one of an eclectic list of artists who have accepted an invitation by the New York Shakespeare Festival to create a 10-minute miniature musical. Eight of these mini-works will be adapted into a single production under the direction of Wilford Leach next season. Other talents commissioned include Jimmy Webb, Randy Newman, Paul Simon, Peter Gordon, Micki Grant and Luther Henderson, as well as novelist Toni Morrison, playwrights Terrence McNally, Paul Zindel, Christopher Durang, John Guare and Michael Weller, and composer Charles Strouse. The project aims to bring the full spectrum of contemporary music—pop, rock, jazz, country, classical and opera—to the stage.

Berkeley Repertory Theatre's second season of *Lives in the Theatre*, a Monday night speaker series, features Stratford Festival artistic director John Hirsch, Gilda Radner, Athol Fugard, Mike Nichols and John Huston. The series began in February and continues through the spring, with tickets available individually or by subscription. □