

**GARY PALMER (Lighting Technician)** began working in the community theatre at the age of sixteen in New Hartford, NY. Since then he's worked in summerstock in Cooperstown at Duke's Oak owned by Dorothy Shay. He's also worked at Magnolia Theatre and The Off Broadway Playhouse at Long Beach, CA., The Santa Monica Playhouse, The Player's Ring Gallery in Los Angeles, and The Public Theatre in New York where he worked with Marti Aronstein.

**JON ROBIN BAITZ (Playwright)** was born in Los Angeles and now lives in New York City. He is the author of **THE FILM SOCIETY** (1987), presented at Los Angeles Theatre Center, London's Hampstead Theatre Club and Second Stage in New York; **THE SUBSTANCE OF FIRE** (1991), presented at Playwrights Horizons, Lincoln Center Theatre and Mark Taper Forum; and **THE END OF THE DAY** (1992), produced by Playwrights Horizons and Seattle Repertory Theatre. These three plays were published by TCG in **SUBSTANCE OF FIRE AND OTHER PLAYS** in 1993. Baitz is the recipient of one of TCG's 1988 Playwrights USA Awards, funded by Home Box Office, and of playwrighting fellowships from the National Endowment for the Arts, the Rockefeller Foundation and the Charles Revson Foundation, as well as the 1998 New York Newsday Oppenheimer Award for the **THE FILM SOCIETY**. He is a member of New York Angels Theatre Company.

**THREE HOTELS** was originally produced on the stage in July 1992 by New York Stage and Film Company in association with the Powerhouse Theatre at Vassar College, under the author's direction. Later the same summer it was produced by the Bay Street Theatre Festival in Sag Harbor, under the direction of Joe Mantello. The New York City premiere of the play, directed by Joe Mantello, was presented by Circle Repertory Company, where it began performances on March 19, 1993. An earlier version of **THREE HOTELS** was written and directed by Baitz for Public Television's **AMERICAN PLAYHOUSE**. It was broadcast in 1990 and won him a Humanitas Award.

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# Provincetown Theater Company

AT THE PROVINCETOWN INN

**PRESENTS**

## "Three Hotels"

written by : Jon Robin Baitz

directed by : Margaret Van Sant

August

10, 13, 15,

17, 20, 22,

24, 27, 29,

& 31

FOR RESERVATIONS CALL:

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ALL SHOWS AT 8 PM



**PROVINCETOWN THEATRE COMPANY**

presents

**THREE HOTELS**

**BY JON ROBIN BAITZ**

**DIRECTED BY MARGARET VAN SANT**

**JEFF SPENCER** (Kenneth Hoyle) Jeff is well known on the Cape as both an actor and director, and keeps busy under both hats. He directed AGNES OF GOD, RUN FOR YOUR WIFE, PAINTING CHURCHES, FOXFIRE and THE ODD COUPLE (female version). His acting credits include THE DINING ROOM, MY THREE ANGELS, and SUBJECT TO CHANGE. Other roles have included Weller in THE GIN GAME at the Academy Playhouse, and Otto Frank in the Hyannis Center Theatre Company's THE DIARY OF ANNE FRANK. Most recently he appeared at the Academy as Ray in GIP HOPPE's FUTURE HOLLOW.

**JUDITH PARTELOW** (Barbara Hoyle) just gave up her habit — as Mother Miriam Ruth in AGNES OF GOD productions done in Provincetown with P.T.C., and in Chatham with C.D.G. Between those two productions she played Mrs. Foster and the Voice of the Author in Noel Tipton's new play, DEAR FRIENDS AND GENTLE HEARTS. Prior to that she played Olive in GIP HOPPE's FUTURE HOLLOW at the Academy Playhouse in Orleans, and played Edith Frank in the Hyannis Center Theatre Company production of THE DIARY OF ANNE FRANK. She is very content to be combining an acting career with life as a Cape Cod resident. "It is a pleasure to be working on the kind of material I love with such talented and dear friends."

**MARGARET VAN SANT (Director)** most recently directed THE DIARY OF ANNE FRANK for Hyannis Center Theatre Company where she also directed GERONIMO by Provincetown playwright Frank Cullen. Margaret managed the Literary Department at Long Wharf Theatre where she also directed and worked in the development of new scripts with contemporary playwrights. On Cape, she directed GRAPES OF WRATH, and TO KILL A MOCKINGBIRD at the Academy for Performing Arts in Orleans. Margaret operates her own arts consulting firm which specializes in fund raising, marketing and festival production. Her next festival is the The Coastal Village Fishing Festival in Wellfleet on 27 August.

**SUE BOWLIN (Stage Manager)** was co-producer for the New World Theatre based in up-state New York for over ten years where she acted and directed in a variety of classic, contemporary and original plays. She also directed several productions at the Lyric Stage in Boston including O'Neill's A MOON FOR THE MISBEGOTTEN.

**JO FRANCIS JOHNSON (Make-up)** has been a hair and make-up consultant with P.T.C. since 1988. She now divides her time between her responsibilities with P.T.C., her hair and nail salon (Hairbenders), and family life with her husband, Jeff, and daughters, Annie and Jaclyn.

**KEN SEAGER (Set Design and construction)** has been involved in music and entertainment for over twenty-five years working behind the scenes and sound boards on stages and in studios from Baltimore to the Netherlands. This is Ken's first outing with Cape Cod Theatre since arriving here in 1993. Bringing with him a diverse array of talent, Ken has worked most recently in Baltimore Dinner Theatre, Fells Point Dinner Theatre, Limestone Valley Dinner Theatre, and the Long running Byrd-Ryan Valley Dinner Theatre production of THE DRUNKARD. Also a singer and songwriter, Ken performs in coffee houses across the Cape. He is also a producer at C3TV in Yarmouth where his programs THE COFFEE HOUSE and THE SPOKEN WORD POETRY REVIEW may be seen.

**Kenneth Hoyle.....Jeff Spencer**  
**Barbara Hoyle.....Judith Partelow\***

**Scene One: The Halt and The Lame - Tangier, Morocco.**

**Scene Two: Be Careful - St. Thomas, Virgin Islands**

**Scene Three: The Day of the Dead - Oaxaca, Mexico**

**\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States, appearing under a Special Appearance Contract.**

**There will be one 15 minute intermission**

**Production Staff**

**Set Design and Construction..... Ken Seager**  
**Lighting..... Gary Palmer**  
**Light Board Operator..... Roger Cacchiotti**  
**Costumes ..... Edward Baker**  
**Stage Manager..... Sue Bowlin**  
**Make-Up Consultant..... Jo Francis Johnson**  
**Photography..... Mark Adams**  
**Signs, Poster Design..... Ken Seager**  
**Artistic Director..... Roger Cacchiotti**

**Special Thanks: Staff of the Provincetown Inn, the Cape Playhouse, Drew Eisenhauer, Erin Kelly, Aubrey Werthiem, Tony Jackman, PTC Board of Directors: John Andert, Dennis Clark, Michael Hattersley, Teddy McKay, Napi Van Dereck, and Beverly Whitbeck.**

# "Three Hotels" ends PTC season on high note

By Helen Cummings

It stands to reason that the Provincetown Theater Company would want to close out its 1996 summer repertory season on a resounding high note, one that would hang in the balance and carry over into next year. In what can best be described as a stroke of calculated brilliance, they have saved the best for last by casting Jeff Spencer and Judith Partelow in Jon Robin Baitz's "Three Hotels." The show is performed at 8 p.m. through Saturday at the Provincetown Inn, One Commercial St.

"Three Hotels" has been called "a big issue play," but what that means exactly is anyone's guess. Although the playwright points an indicting finger at corporate greed and corruption, it doesn't seem to be his intention to do a broad-based, all-encompassing exposé. Baitz wants to make us think and in order to engage us intellectually, he is careful not to bite off more than he can chew. Baitz's chief concern is how

the individual wrestles with his conscience and comes to terms with the choices he has made.

Kenneth Hoyle (Spencer) and his wife Barbara (Partelow) form the entire cast, and what is most remarkable about this play is that it relies solely on spoken internal monologue that puts only one actor alone on stage at a time.

We are first introduced to Hoyle in a drab hotel room in Tangiers. On the surface he

is the prototype of ruthless corporate climber who has risen to the top of his game. Only here, in the privacy of this anonymous hotel room, while he is sputtering on about grabbing more Third World markets for the powered baby formula he is flagrantly peddling, do we learn that underneath all the big, tough-guy talk is a morally equivocal careerist who has had a belly full.

Hoyle wants out but he is trapped. As staged by director Margaret Van Sant, Hoyle paces this

room, looking out at and imploring the audience as if he is in a cage. Under his own scrutiny, his conscience will not let him sit still. Hoyle, we learn, came of age in the '60s, bought into an idealized world view and then sold out. He asks himself how he can market a product that is morally indefensible, but

it's a moot point. Hoyle in this room cannot reach out to anyone or beyond himself.

As corporate wife, Barbara Hoyle has fared a little better. Over the years she has found outlets for her pent up rage, culminating in a speech she gave to the new corporate wives going overseas. Refusing to set an example as required, and with her husband's bosses' wives standing by, she breaks form and talks to the raw recruits about what to expect, how to be careful, how to protect themselves from getting sucked into the system. Unlike her husband, she has found the courage to take a moral

## THEATER REVIEWS



Jeff Spencer and Judith Partelow star in "Three Hotels."

stance. Partelow's performance keeps us rapt. The partial costume change she makes on stage while she talks, literally transforms hers as

she re-accessorizes and tones herself down.

As a result of his wife's insubordination, Hoyle is forced into early retirement. In the last scene, set in a hotel room in Mexico, Hoyle is a subdued man. The beauty and power of the ending is due in equal parts to the writing and Spencer's portrayal of what it feels like to be utterly defeated. To show this character's altered emotional state, Baitz has used language in such a way as to convey the fragmentation of Hoyle as he begins to dismantle the silence that has held him for so long in a vice. Spencer takes this non-linear stream-of-consciousness and turns it into the stuff of poetry.

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