



What They Say About Us

“September 21–24, 2017, marked this year’s Provincetown Tennessee Williams Theater Festival, one of several major Provincetown arts festivals and the only one which celebrates the town’s distinct theatrical heritage. Williams spent four of his most formative summers in Provincetown perfecting his craft and awakening his sexuality—culminating in the summer of 1947 which saw him make the finishing touches to *A Streetcar Named Desire*. **However, the festival has far outgrown the need to rely on masterpieces like *Streetcar* in order to find an audience.** Instead, the festival’s curators are much more interested in exploring Williams’s forgotten, misunderstood, or otherwise unknown works and reinterpreting them in fresh, new ways.”

— Derek McCormack, *Howlround*, November 5, 2017

“Tennessee Williams and William Shakespeare are playwrights whose voices echo across stages around the world, relying on the kindness of strangers and holding up a mirror to society. Granted, Williams is a far more recent voice, but, as the Provincetown Tennessee Williams Festival has proven for the past twelve years, his plays have the range and reach to bring together international theatre companies to explore his work ... **This year’s pairing was an exciting mix of styles, genres, cultures, and time periods.**”

— Bess Rowan, *Huffington Post* - September 30, 2017

“I’m in awe of people who can produce something like this festival,” says [Everett] Quinton. **“This has the potential to be one of the greatest theater festivals in the country.”**

— Steve Deroches, *Provincetown Magazine*, September 20, 2017

“For the ninth year, organizers of the annual Provincetown Tennessee Williams Theater Festival have created a unique environment where a select ensemble of theater companies and artists from all over the world is asked to find new ways of exploring old plays in nontraditional theatrical venues that illuminate and bring fresh insights to the world of Williams. The productions this year came from theater companies as nearby as Wellfleet and as far away as Cape Town, South Africa. And while the actors brought a wide range of experiences, from members of community theaters to the actors equity union, all brought equal enthusiasm to create nothing less than bold, outstanding and original productions.”

— Lynda Sturner, *Banner Correspondent*, September 17, 2015

“Through the Provincetown Tennessee Williams Theater Festival we’ve had wonderful opportunities to see his classic works reimaged, to take in some of his most obscure work, as well as to see world premieres of previously hidden theatrical gems.”

“The Festival has continually presented thrilling theatrical experiences utilizing non-traditional theater spaces year after year, which is one of the most beloved hallmarks of the annual end of September event. Since its inception the festival has used traditional theaters and rooms in unique ways by ignoring the stage, bringing the performance to the floor or the balcony, or creating a set design that fully transforms the space in to a decrepit Mississippi Delta mansion in a rainstorm or a street scene in New Orleans’ French Quarter. But beyond that, the festival has created memorable productions performed in the fish house at the end of Fisherman’s Wharf, the hotel rooms of the Gifford House, on the beach along the harbor, and in the hidden gardens of Provincetown.”

— Steve Desroches, *Provincetown Magazine*, May 19, 2017

“One of the things that make this festival so unique is that these plays and events happen all over Provincetown ... This also enhances and illuminates William’s connection to Provincetown. It’s almost as if he’s back here partying with us at the A-House”

— Lynda Sturner, *Provincetown Banner*, September 16, 2014

“Thanks in substantial part to the annual Provincetown Tennessee Williams Theater Festival, which kicks off this week, a spate of unseen or seldom-seen plays have pushed their way into view, giving us a fuller sense of his entire body of work and suggesting the need for a reappraisal of a writer we thought we knew.”

— Don Aucoin, *Boston Globe* “Tennessee Williams’s Time is Now”, September 19, 2013

“The Festival is a **cavalcade of serious theater**, a celebration of an inventive playwright. And this year’s edition of the gathering, which closed on September 29, proved **exemplary**.”

— Robert Israel, *ArtsFuse Mag*, October 2013

“...brought a **powerhouse of actors** with the extraordinary ability to transform themselves into characters both outrageous and ordinary. The directors **brought fresh visions and new insights to classics and recently unearthed gems** of 20th century plays, The festival turned practically **all of Provincetown into a stage**. The players created theater in all kinds of places, from a traditional proscenium venue to the pool deck of the Boatslip. They took risks, stringing together short plays in one occasion, adding tap dancers, presenting only the second act in another and trying to make sense out of Gertrude Stein. ...ideas always emerged through their experiments as **everyone worked hard to find new ways to deepen the understanding of Williams and wonder at his enduring relevance to our lives**. “

— Lynda Sturner and Rob Phelps, *Provincetown Banner*, October 3, 2013

“**Check it out, blow your mind, be astonished!**”

— Chris Busa, *Art Talk, WOMR*, September 23, 2013

“**(Peter) Smith, of the Tennessee Williams Center, credits Kaplan and the Provincetown Tennessee Williams Theater Festival for helping bring much of the playwright’s work into the light. Since 2006 the festival has held world premieres of nine previously unproduced plays by Williams, along with one US premiere.** The plays have included *The Remarkable Rooming House of Madame Le Monde*, *American Gothic*, *The Parade*, *Green Eyes*, and *The Dog Enchanted by the Divine View*. On Thursday night the festival will add another world premiere to its list with *Curtains for the Gentleman*, one of three short plays to be presented under the title *The Chorus Girl Plays*.”

— Don Aucoin, *Boston Globe*, October 2013

“This year’s theme was ‘Under the Influence.’ And it not only gave festival organizers a chance to showcase the playwright’s roots and legacy, but also demonstrated the thought and care that goes into the festival. **The theater professionals, scholars, writers, performers and fans who stage this annual labor of love do a great job of connecting the dots.**”

— John Winters, *Attleboro Sun Chronicle*, 2010

“As the Festival continues to grow in both size and popularity, it is increasingly recognized as a significant institution for the preservation and celebration of the playwright’s work, garnering worldwide attention.”

—Steve Desroches, *Provincetown Magazine*, 2010

“‘Tennessee belongs in Provincetown,’ says director Lee Breuer. ‘He lived in Provincetown, he wrote in Provincetown, some of his greatest memories came from Provincetown, one of his deepest loves came from Provincetown. This is where he should blossom’.”

— Lee Breuer - Theater Director, *The Boston Globe*, 2011

“The Tennessee Williams Theater Festival creative team of David Kaplan and Jef Hall-Flavin just gave us four concentrated and compelling days of performance. This year’s theme, “Double Exposure — Past & Present,” focused on Williams’ layering of time and events to reveal hidden depths in the playwright’s work, and that theme played true over and over.

—Sue Harrison, *Provincetown Banner*, 2011

“Because Williams drew enormously from Provincetown during his stays here, Hall-Flavin stresses the importance of real involvement in this festival created in his honor. Hall-Flavin points proudly to the emerging symbiosis between the town’s artistic environment, its residents and the celebratory events that bring Williams to the fore of people’s’ imagination.”

—Deborah Minsky, *The Cape Codder* and *Provincetown Banner*, 2012

“One of the best things about the annual Provincetown Tennessee Williams Theater Festival is the international scope of its programming. By bringing in productions of Williams’ work (and works inspired by Williams) from other countries, we are able to get a fuller sense of what his work has meant to literature and theater. Williams was not just an American writer to celebrate on those terms each year; he was a writer who transcended the borders of our nation, even as his work is so clearly tied to his Southern roots.”

— Rebecca Alvin, *Provincetown Magazine*, 2012

“By giving us Williams unplugged, the brave folks at the Provincetown festival are doing the necessary, good work...”

—Randy Gener, *American Theatre Magazine*