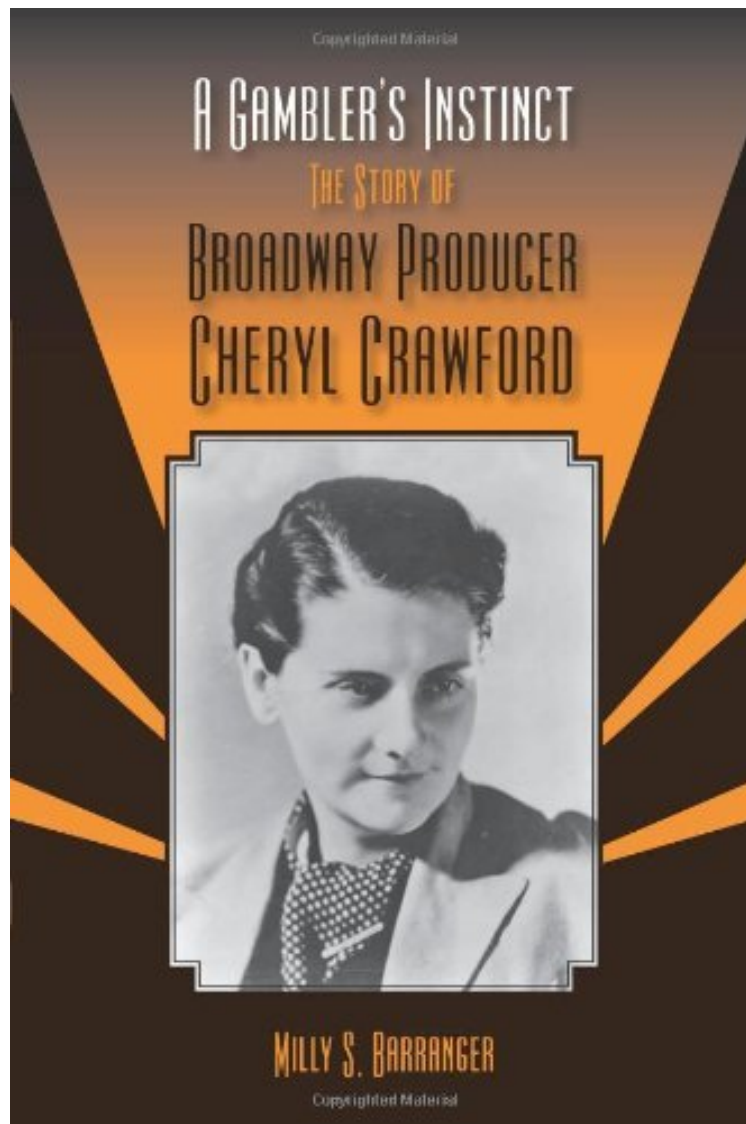


[Download] A Gambler's Instinct: The Story of Broadway Producer Cheryl Crawford (Theater in the Americas)

A Gambler's Instinct: The Story of Broadway Producer Cheryl Crawford (Theater in the Americas)

Milly S. Barranger

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Milly S. Barranger : A Gambler's Instinct: The Story of Broadway Producer Cheryl Crawford (Theater in the Americas) before purchasing it in order to gauge whether or not it would be worth my time, and all praised A Gambler's Instinct: The Story of Broadway Producer Cheryl Crawford (Theater in the Americas):

3 of 3 people found the following review helpful. Crawford's Ideals Keep Productions Afloat By Katie S Cheryl Crawford is a person whose name should be as well known as the Shubert name when it comes to Broadway. She was

a truly remarkable woman who made her way in a man's world. Unlike many of her male counterparts, Crawford had taste, vision and gumption, and she left her mark on the New York theatre scene despite her near invisibility today. I would not have described Cheryl Crawford as a gambler (who took production risks for the money); rather Cheryl seemed motivated to produce plays and musicals that told a good story, touched our hearts and moved us to experience the lives of society's "others" through stage performance. It was her ideals that kept Crawford going when the going got tough in each production or acting school adventure she undertook. It was her ideals about the importance of theatrical work that kept Crawford devoted to contributing to the emerging and evolving theatre scene of the 1900's.² of 3 people found the following review helpful. Read the Autobiography InsteadBy mcThis is not very well written, weak on stories. Her autobiography was better. This is also overpriced for what it has to offer.

Broadway producer Cheryl Crawford (1902–1986) declared in her 1977 autobiography, "The theatre has been my life." Crawford was notoriously circumspect about her private life, and only now, with Milly S. Barranger's insightful biography, is her full story revealed. A major Broadway producer in an era when women producers were exceedingly rare, Crawford found unprecedented success with the plays of Tennessee Williams, including *The Rose Tattoo* and *Sweet Bird of Youth*, but her enduring legend is as a musical producer, having brought Kurt Weill's *One Touch of Venus*, Lerner and Loewe's *Brigadoon* and *Paint Your Wagon* to the stage. Her commercial success, though, was balanced with the founding of studios that would enable actors to explore their art outside the strictures of commercial theater. She cofounded the Group Theatre with Harold Clurman and Lee Strasberg, the American Repertory Theatre with Margaret Webster and Eva Le Gallienne, and the Actors Studio with Elia Kazan and Robert Lewis, but her idealism was constantly frustrated by unfulfilled artistic promises from her male counterparts and by the chronic shortage of funding for the nonprofit enterprises. As Barranger traces Crawford's career as an independent producer, she tells the parallel story of American theater in the mid-twentieth century, making *A Gambler's Instinct* both an enjoyable and informative biography of a remarkable woman and an important addition to the literature of the modern theater.

"In this meticulously researched biography, Milly S. Barranger does much more than tell the story of one of the American theater's most successful producers—who happened to be a woman. Within the first pages of this enthralling book she transports the reader behind the scenes and right into the world of theater as it was happening—from the 1930s to the end of the twentieth century—the period now referred to as the theater's Golden Age. . . . This is a book to treasure."—Lynne Rogers, author and former president of the League of Professional Theatre Women