

conserved. So, whereas **THE IT'S A WONDERFUL LIFE BOOK** would be a fascinating record if it had been about a stage production, it is particularly interesting because it refers to a movie which can still be seen and will continue to be around as long as there are museums of the moving image. The core of the book, about two thirds of it, is the final script as shot, liberally illustrated with stills from the movie. The remainder is background material on the film, its genesis, making and critical reception. Makes me want to see it again.

Norman Marshall's *The Other Theatre* was very influential on the young me: it seemed to offer a greener prospect than the weekly rep and post-London tours that were the staple theatregoing fare of my late adolescence. In retrospect I am not so sure; indeed sometimes I yearn for the simpler, more direct theatre that was born of short rehearsals which left little time for the agonies of analysis. Andrew Davies acknowledges Marshall and borrows the spirit of his title for **OTHER THEATRES** in which he analyses the development of alternative and experimental theatre in Britain. The subject is now too big to be written about, as Norman Marshall could, from personal experience. But Andrew Davies has researched his subject well and he presents it fluently. He takes us from the

late nineteenth century independent theatres via early twentieth century regional, nationalist, feminist and Yiddish theatre to the little theatre movement and political groups who alternately flourished and languished during the inter-war years. From such wartime seeds as the CEMA tours and the embryonic Theatre Workshop he charts the development of the major companies who, having absorbed the original 'other' concepts, have spawned a new range of alternatives. For each chapter there is a comprehensive annotated list of further reading and all major references have their source listed. This is a book which provides a very good balanced view of how theatre has developed by a process of offering alternatives and then absorbing them.

For those, and there are many, who want to know **HOW TO MAKE IT IN THE ROCK BUSINESS** Mary Wilson discusses gigs, records, managers, agents, promoters, bookers, pluggers, charts, videos, accountants, contracts, royalties and all the other varied aspects of the music business and its associated media circus. Those who wish to make it are assumed to be performers, although there is much that will interest prospective managers. Nothing specific in it for would be rock technicians but they should read it nevertheless in order to get some idea of what everyone else is up to. Should be in every school library.

Following so many large plushy photographic books on G & S, Charles Hayter's pocket sized **GILBERT AND SULLIVAN** in the *Macmillan Modern Dramatists Series* might seem redundant. But it is written from the viewpoint that these works have a special significance in British theatre history since they are the only ones written between 1800 and 1890 that are still performed with any regularity today. Gilbert's influence as a director is not well documented: he worked in an age when directors were rare and their contributions anonymous. But Charles Hayter has reconstructed W.S. Gilbert the Director from an analysis of internal evidence in the texts.

Another new volume in the same series is Gerry McCarthy's **EDWARD ALBEE** which amplifies analyses of the plays with discussions of Albee's approach to theatre and his method of implementing his ideas through his understanding of, and involvement in, the creative processes of theatre.

SONDHEIM & CO. The authorized, behind-the-scenes story of the making of Stephen Sondheim's musicals. Craig Zadan. Pavilion Michael Joseph. £16.95 (UK).

OPERA. A Concise History. Leslie Orrey. Revised and Updated by Rodney Milnes. Thames & Hudson (World of Art Series). £4.95 (paperback) (UK).

A HISTORY OF THE SALZBURG FESTIVAL. Stephen Gallup. Weidenfeld and Nicolson. £18 (UK).

DESIGNING DREAMS. Modern Architecture in the Movies. Donald Albrecht. Thames and Hudson. £10.95 (paperback) (UK).


THE IT'S A WONDERFUL LIFE BOOK. Jeanine Basinger (In Collaboration with the Trustees of the Frank Capra Archives). Pavilion Michael Joseph. £9.95 (paperback) (UK).

OTHER THEATRES The Development of Alternative and Experimental Theatre in Britain. Andrew Davies. Macmillan. £20 (UK) £6.95 (paperback) (UK).

HOW TO MAKE IT IN THE ROCK BUSINESS. Mary Wilson. Columbus. £4.95 (paperback) (UK).

GILBERT AND SULLIVAN. Charles Hayter.

EDWARD ALBEE. Gerry McCarthy. Macmillan Modern Dramatists Series. £18 (UK) £5.95 (paperback) (UK).



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