

---

# Upstart Crow Scripts Book

---

Owning William Shakespeare  
The Squared Circle  
That Time of Year  
Time and Time Again  
High Society  
Soupy Twists!  
Not on My Watch  
Gridlock  
Black-adder  
The Bookman's Tale  
Inconceivable  
Weyward Macbeth  
Love and Leftovers  
Dead Famous  
Shadowplay  
This Other Eden  
Variable Objects  
Will in the World: How Shakespeare Became Shakespeare (Anniversary Edition)  
Luxury Arts of the Renaissance  
Contested Will  
Othello  
The First Casualty  
Chart Throb  
The Shakespeare Audition  
Love in the Time of Cholera (Illustrated Edition)  
Shakespeare: Upstart Crow to Sweet Swan  
Mein Kampf  
Blind Faith  
The Upstart Crow  
The Shakespeare Circle  
Two Brothers  
Tragedies  
Julius Caesar  
Out Of Control  
Don't Forget to Say Thank You  
Death Kiss: the Book of the Movie  
Meltdown  
Upstart Crow

Identity Crisis  
The Keillor Reader

*Upstart Crow Scripts Book*

Downloaded from [intra.itu.edu](http://intra.itu.edu) by guest

---

## JOEL LANEY

---

*Owning William Shakespeare* Random House

Bestselling author Ben Elton's most personal novel to date, *Two Brothers* transports the reader to the time of history's darkest hour. Berlin 1920 Two babies are born. Two brothers. United and indivisible, sharing everything. Twins in all but blood. As Germany marches into its Nazi Armageddon, the ties of family, friendship and love are tested to the very limits of endurance. And the brothers are faced with an unimaginable choice... Which one of them will survive?

**The Squared Circle** Basic Books

Why are we all so hostile? So quick to take offence? Truly we are living in the age of outrage. A series of apparently random murders draws amiable, old-school Detective Mick Matlock into a world of sex, politics, reality TV and a bewildering kaleidoscope of opposing identity groups. Lost in a blizzard of hashtags, his already complex investigation is further impeded by the fact that he simply doesn't 'get' a single thing about anything anymore. Meanwhile, each day another public figure confesses to having 'misspoken' and prostrates themselves before the judgement of Twitter. Begging for forgiveness, assuring the public "that is not who I am". But if nobody is who they are anymore - then who the f###k are we? Ben Elton returns with a blistering satire of the world as it fractures around us. Get ready for a roller-coaster thriller, where nothing - and no one - is off limits.

*That Time of Year* Harper Collins

Copyright is by no means the only device for asserting ownership of a work. Some writers, including playwrights in the early modern period, did not even view print copyright as the most important of their authorial rights. A rich vein of recent scholarship has examined the interaction between royal monopolies, which have been identified with later notions of intrinsic authorial ownership, and the internal copy registration practices of the English book trades. Yet this dialogue was but one part of a still more complicated conversation in early modern England, James J. Marino argues; other customs and other sets of professional demands were at least as important, most strikingly in the exercise of the performance rights of plays. In *Owning William Shakespeare* James Marino explores the actors' system of intellectual property as something fundamentally different from the property regimes exercised by the London printers or the royal monopolists. Focusing on *Hamlet*, *The Taming of the Shrew*, *King Lear*, and other works, he demonstrates how Shakespeare's acting company asserted ownership of its plays through intense rewriting combined with progressively insistent attribution to Shakespeare. The familiar versions of these plays were created through ongoing revision in the theater, a process that did not necessarily begin with Shakespeare's original manuscript or end when he died. An ascription by the company of any play to "Shakespeare" did not imply that it was following a fixed, authorial text; rather, Marino writes, it indicates an attempt to maintain exclusive control over a set of open-ended, theatrically revised scripts. Combining theater history, textual studies, and literary theory, *Owning William Shakespeare* rethinks both the way

Shakespeare's plays were created and the way they came to be known as his. It overturns a century of scholarship aimed at re-creating the playwright's lost manuscripts, focusing instead on the way the plays continued to live and grow onstage.

*Time and Time Again* Random House

"This does indeed deserve comparisons with *Blackadder*" Radio Times "A knockabout, well-researched take on the working and domestic life of Shakespeare." The Guardian It's the 1590s. William Shakespeare - brought to life on screen by the inimitable David Mitchell - is at the start of his career. But no one is taking him seriously. In London, he is mercilessly mocked by his rivals and at home in Stratford he is belittled by his sullen teenage daughter. Yet he is determined to find an ending for his newest creation *Romeo and Juliet*. Luckily, inspiration is forthcoming. The trials and tribulations of his closest friends and family reveal the plot twists he'd been missing. And not only for this famous tragedy but for many of his finest plays. With sparkling wordplay, hilarious gags and his trademark wit, Ben Elton celebrates the great William Shakespeare and reveals the startling stories behind the playwright's best-known plays.

**High Society** Vintage

Calvin always wins because Calvin writes the rules. But this year, as he sits in judgement upon the mingers, clingers and blingers whom he has pre-selected in his carefully scripted 'search' for a star, he has no idea that the rules are changing. The 'real' is about to be put back into 'reality' television.

**Soupy Twists!** Random House

A mysterious portrait ignites an antiquarian bookseller's search through time and the works of Shakespeare for his lost love. Charlie Lovett's new book, *The Lost Book of the Grail*, is now available. Guaranteed to capture the hearts of everyone who truly loves books, *The Bookman's Tale* is a former bookseller's sparkling novel and a delightful exploration of one of literature's most tantalizing mysteries with echoes of *Shadow of the Wind* and A.S. Byatt's *Possession*. Nine months after the death of his beloved wife Amanda left him shattered, Peter Byerly, a young antiquarian bookseller, relocates from North Carolina to the English countryside, hoping to outrun his grief and rediscover the joy he once took in collecting and restoring rare books. But upon opening an eighteenth-century study of Shakespeare forgeries, he discovers a Victorian watercolor of a woman who bears an uncanny resemblance to Amanda. Peter becomes obsessed with learning the picture's origins and braves a host of dangers to follow a trail of clues back across the centuries—all the way to Shakespeare's time and a priceless literary artifact that could prove, once and for all, the truth about the Bard's real identity.

**Not on My Watch** Random House

Enter, in procession, with music, CAESAR; ANTONY, for the course; CALPHURNIA, PORTIA, DECIUS, CICERO, BRUTUS, CASSIUS and CASCA; a great crowd following, among them a SOOTHSAYER. CAESAR. Calphurnia. CASCA. Peace, ho! Caesar speaks. [Music ceases.] CAESAR. Calphurnia. CALPHURNIA. Here, my lord. CAESAR. Stand you directly in Antonius' way, When he doth run his course. Antonius. ANTONY. Caesar, my lord? CAESAR. Forget not in your speed,

Antonius, To touch Calphurnia; for our elders say, The barren, touched in this holy chase, Shake off their sterile curse. ANTONY. I shall remember. When Caesar says "Do this," it is perform'd. CAESAR. Set on; and leave no ceremony out. [Music.] SOOTHSAYER. Caesar! CAESAR. Ha! Who c

Gridlock Penguin

NATIONAL BESTSELLER Alexandra Morton has been called "the Jane Goodall of Canada" because of her passionate thirty-year fight to save British Columbia's wild salmon. Her account of that fight is both inspiring in its own right and a roadmap of resistance. Alexandra Morton came north from California in the early 1980s, following her first love—the northern resident orca. Then, in 1989, industrial aquaculture moved into the region, chasing the whales away. Soon Alex had shifted her scientific focus to documenting the infectious diseases and parasites that pour from the ocean farm pens of Atlantic salmon into the migration routes of wild Pacific salmon, and then to proving their disastrous impact on wild salmon and the entire ecosystem of the coast. Alex stood against the farms, first representing her community, then alone, and at last as part of an uprising in which ancient Indigenous governance resisted a province and a country that wouldn't obey their own court rulings. She has used her science, many acts of protest and the legal system in her unrelenting efforts to save wild salmon and ultimately the whales—a story that reveals her own perseverance and bravery, but also shines a bright light on the ways other humans doggedly resist the truth. Here, she brilliantly calls those humans to account for the sake of us all.

**Black-adder** Random House

*Weyward Macbeth*, a volume of entirely new essays, provides innovative, interdisciplinary approaches to the various ways Shakespeare's 'Macbeth' has been adapted and appropriated within the context of American racial constructions. Comprehensive in its scope, this collection addresses the enduringly fraught history of 'Macbeth' in the United States, from its appearance as the first Shakespearean play documented in the American colonies to a proposed Hollywood film version with a black diasporic cast. Over two dozen contributions explore 'Macbeth's' haunting presence in American drama, poetry, film, music, history, politics, acting, and directing — all through the intersections of race and performance.

**The Bookman's Tale** Penguin

In a period of ten years, Shakespeare wrote a series of tragedies that established him, by universal consent, in the front rank of the world's dramatists. Critics have praised either Hamlet or King Lear as the greatest of these; Ernst Honigmann, in the most significant edition of the play for a generation, asks: why not Othello? The third of the mature tragedies, it contains, as Honigmann persuasively demonstrates, perhaps the best plot, two of Shakespeare's most original characters, the most powerful scene in any of the plays and poetry second to none. Honigmann's cogent and closely argued introduction outlines the reasons both for a reluctance to recognise the greatness of Othello and for the case against the play. This edition sheds new light on the text of the play as we have come to know it, and on our knowledge of its early history. Honigmann examines the major critical issues, the play in performance and the relationship between reading it and seeing it. He also explores topics such as its date, sources and the conundrum of 'double time'. Honigmann's extensive knowledge illuminates this play at every turn, making this the best edition of Othello now available. Brian Vickers, *Review of English Studies*

**Inconceivable** University of Pennsylvania Press

The author reimagines the common phrases parents repeat and applies them to Christians' relationships with God. In doing so, she demonstrates how reflecting on the vocation of motherhood can inform and illuminate their role as a daughter of God.

*Weyward Macbeth* W. W. Norton & Company

Shakespeare scholar James Shapiro explains when and why so many people began to question whether Shakespeare wrote his plays.

Love and Leftovers Getty Publications

The war on drugs has been lost but for want of the courage to face the fact that the whole world is rapidly becoming one vast criminal network. From pop stars and princes to crack whores and street kids. From the Groucho Club toilets to the poppy fields of Afghanistan, we are all partners in crime. HIGH SOCIETY is a story or rather a collection of interconnected stories that takes the reader on a hilarious, heart breaking and terrifying journey through the kaleidoscope world that the law has created and from which the law offers no protection.

*Dead Famous* Springer

If the end of the world is nigh, then surely it's only sensible to make alternative arrangements. There are those who say that's planetary treason, but who cares what the weirdos and terrorists think? Not Nathan. All he cares is that his movie gets made and that there's somebody left to see it.

Shadowplay Random House

"Wry, fast and fiendishly clever" (The Times) One house. Ten contestants. Thirty cameras. Forty microphones. Yet again the public gorges its voyeuristic appetite as another group of unknown and unremarkable people submit themselves to the brutal exposure of the televised real-life soap opera, House Arrest. Everybody knows the rules: total strangers are forced to live together while the rest of the country watches them do it. Who will crack first? Who will have sex with whom? Who will the public love and who will they hate? All the usual questions. And then, suddenly, there are some new ones. Who is the murderer? How did he or she manage to kill under the constant gaze of the thirty television cameras? Why did they do it? And who will be next?

*This Other Eden* Random House

With the warmth and humor we've come to know, the creator and host of A Prairie Home Companion shares his own remarkable story. In *That Time of Year*, Garrison Keillor looks back on his life and recounts how a Brethren boy with writerly ambitions grew up in a small town on the Mississippi in the 1950s and, seeing three good friends die young, turned to comedy and radio. Through a series of unreasonable lucky breaks, he founded A Prairie Home Companion and put himself in line for a good life, including mistakes, regrets, and a few medical adventures. PHC lasted forty-two years, 1,557 shows, and enjoyed the freedom to do as it pleased for three or four million listeners every Saturday at 5 p.m. Central. He got to sing with Emmylou Harris and Renée Fleming and once sang two songs to the U.S. Supreme Court. He played a private eye and a cowboy, gave the news from his hometown, Lake Wobegon, and met Somali cabdrivers who'd learned English from listening to the show. He wrote bestselling novels, won a Grammy and a National Humanities Medal, and made a movie with Robert Altman with an alarming amount of improvisation. He says, "I was unemployable and managed to invent work for myself that I loved all my life, and on top of that I married well."

That's the secret, work and love. And I chose the right ancestors, impoverished Scots and Yorkshire farmers, good workers. I'm heading for eighty, and I still get up to write before dawn every day."

[Variable Objects](#) Random House

An original and provocative study of the evolution of Shakespeare's image, building on the success of Duncan-Jones' acclaimed biography, *Shakespeare: An Ungentle Life*. Taking a broadly chronological approach, she investigates Shakespeare's changing reputation, as a man, an actor and a poet, both from his own viewpoint and from that of his contemporaries. Many different categories of material are explored, including printed books, manuscripts, literary and non-literary sources. Rather than a biography, the book is an exploration with biographical elements. The change in public opinion in Shakespeare's time is quite startling: Henry Chettle attacked him as an 'upstart Crow' in 1592, an attack from which Shakespeare sought to defend himself; and yet by the time of the First Folio in 1623 he had become the 'Sweet Swan of Avon!' and was fast becoming the national treasure he remains today. This engaging and fascinating study brings the politics and fashions of Shakespeare's literary and theatrical world vividly to life.

[Will in the World: How Shakespeare Became Shakespeare \(Anniversary Edition\)](#) Random House

A unique case study in exploitation filmmaking, *DEATH KISS: THE BOOK OF THE MOVIE* explores the elements that must go into the making of a low budget movie by using specific examples and resources from the movie. *Death Kiss* is a "throwback" to 70's and 80's exploitation classics and stars Robert Kovacs aka "Bronzi" whose close resemblance to classic actor Charles Bronson provided

the motif for the movie's production. We explore the rules of pulp filmmaking; review the screenplay by writer-director Rene Perez; interview and provide bios for the major cast including Daniel Baldwin (John Carpenter's *Vampires*), Richard Tyson (*Kindergarten Cop*), Eva Hamilton (*Ouija House*) and Stormi Maya Alvarado (*Amazon's Cattle - The Cult*); and go behind the scenes with dozens of color photos. All assembled to guide you toward making your own pulp movies today! If you like exploitation action movies and filmmaking; if you want to know how you can get started conceiving and producing your own pulp movies, then you're going to want to get *DEATH KISS: THE BOOK OF THE MOVIE!*

[Luxury Arts of the Renaissance](#) Delta

Deborah is a woman with personal transportation problems which she and her strange friend Geoffrey intend to solve. If they manage it, the knock-on effect could just save the cities of the world from driving themselves to their own funerals.

[Contested Will](#) بلومانيا للنشر والتوزيع

For amiable City trader Jimmy Corby money was the new Rock n' Roll. His whole life was a party, adrenaline charged and cocaine fuelled. If he hadn't met Monica he would probably have ended up either dead or in rehab. But Jimmy was as lucky in love as he was at betting on dodgy derivatives, so instead of burning out, his star just burned brighter than ever. Rich, pampered and successful, Jimmy, Monica and their friends lived the dream, bringing up their children with an army of domestic helps. But then it all came crashing down. And when the global financial crisis hit, Jimmy discovers that anyone can handle success. It's how you handle failure that really matters.

Best Sellers - Books :

• [A Soul Of Ash And Blood: A Blood And Ash Novel \(blood And Ash Series\) By Jennifer L. Armentrout](#)

• [The 48 Laws Of Power](#)

• [Beyond The Story: 10-year Record Of Bts By Bts](#)

• [Baking Yesteryear: The Best Recipes From The 1900s To The 1980s](#)

• [I'm Glad My Mom Died](#)

• [I Love You Like No Otter: A Funny And Sweet Board Book For Babies And Toddlers \(punderland\)](#)

• [The Light We Carry: Overcoming In Uncertain Times](#)

• [Haunting Adeline \(cat And Mouse Duet\)](#)

• [The Complete Summer I Turned Pretty Trilogy \(boxed Set\): The Summer I Turned Pretty; It's Not Summer Without You; We'll Always Have Summer By Jenny Han](#)

• [Demon Copperhead: A Pulitzer Prize Winner By Barbara Kingsolver](#)