



SAMPLE – INCOMPLETE SCRIPT

A Community Shakespeare Company
edition of

The Taming of the Shrew

Original verse adaptation by
Richard Carter

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“Enriching young lives, cultivating community”

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Cast of Characters

BAPTISTA MINOLA	a wealthy citizen of Padua, father of Katherine and Bianca
KATHERINE	the shrew
BIANCA	her younger sister
PETRUCHIO	a wealthy gentleman of Verona, suitor to Katherine
LUCENTIO (pretends to be Cambio)	a young gentleman of Pisa, suitor to Bianca
HORTENSIO (pretends to be Litio)	a gentleman of Padua, suitor to Bianca
GREMIO	a wealthy older gentlemen of Padua, suitor to Bianca
GRUMIO	servant to Petruchio
TRANIO BIONDELLO	servants to Lucentio
CURTIS NATHANIEL PETER	servants in Petruchio's country home
VINCENTIO	a wealthy merchant of Pisa, father to Lucentio
MERCHANT	coming from Mantua; impersonates Vincentio
1ST WIDOW 2ND WIDOW	wealthy ladies of Padua
1ST TAILOR 2ND TAILOR	visitors to Petruchio's country home
HABERDASHER	a hat maker, visitor to Petruchio's country home
SERVANT	in the house of Baptista Minola
PRIEST, ATTENDANTS, GUESTS	at the wedding

ACT I, scene 1:

(A STREET IN PADUA. ENTER LUCENTIO AND TRANIO)

LUCENTIO

Tranio, my trusty squire, you know it's long been my desire
To visit fruitful Lombardy, the pleasant garden of Italy.
Therefore, have I Pisa left, and to study I am come to Padua.

TRANIO

Gentle master, I can see how glad you are,
And glad am I for you. But let us not
Be devoted only to Aristotle.
With logic and mathematics, be not overzealous:
Remember, you can study pleasure as well as
Metaphysics. No profit grows where no pleasure is tane.
In brief sir, study, but don't be insane.

LUCENTIO

Gramercies, Tranio, well dost thou advise.
But who comes here? What beauty meets mine eyes?

(ENTER BAPTISTA WITH HIS TWO DAUGHTERS, KATHERINE AND BIANCA;
GREMIO, A PANTALOON, AND HORTENSIO, SUITER TO BIANCA. LUCENTIO
AND TRANIO CONCEAL THEMSELVES)

BAPTISTA

Gentlemen, importune me no farther, for I shall not bestow my youngest daughter,
Bianca, before I have a husband for Katherine, her sister.
If you sir, or you, should find that you can't resist her,
I give you leave to court her.

GREMIO

To cart her, rather.

KATHERINE

(TO BAPTISTA) Is this your last resort, sir?
To make a wench of me amongst these mates?

HORTENSIO

No mates for you. I'll not be knocking at your gates.

KATHERINE

Faith, sir, I'm glad to hear that,
For I'd be forced to remove your hat
And comb your hair with a three-legged stool!
Father, I'll not be married to such a fool!

BAPTISTA

Gentlemen, I mean what I have said:
No man shall have my Bianca till Katherine is wed.

KATHERINE

"My Bianca." Thank you, sir, whose Kate am I?

BIANCA

Mine, sister. Be content: I shall die
A maid so long as you remain unwed. Father, to your pleasure I humbly show
My obedience. To my books and instruments I go.

LUCENTIO

(ASIDE) Tranio! Did you hear the goddess speak?

KATHERINE

You're such a mouse, Bianca. Squeak, squeak, squeak, squeak!

(EXIT BIANCA)

BAPTISTA

Gentlemen: schoolmasters will I employ
For fair Bianca, my gentle joy.
If you know any such men, who in music are clever,
Or cunning in poetry, send them hither.
Katherine, I give you my leave to stay.

(EXIT BAPTISTA)

KATHERINE

And I trust I may go, too! I'm not one to wait all day
For others to tell me what I may and may not do!

(EXIT KATHERINE)

HORTENSIO

What a woman!

GREMIO

What a devil!

TRANIO

(ASIDE) What a shrew!

HORTENSIO

Signor Gremio, a word I pray:

We have been rivals for Bianca's love, and may
Be again; but for now, we must work as a team
To achieve one thing. Here is my scheme:
We must get a husband for her sister Kate.

GREMIO

A husband! A devil! Is there any man you hate
So much that you'd wish that she-wolf on his head?
She'll eat a man alive! He'll wish he were dead!

HORTENSIO

Tush, Gremio, there's plenty of men who'll find her sweet as honey,
So long as her father gives them lots of money!
Are we agreed then? For this shrew we'll find a suitor?

GREMIO

Agreed. But if we fail, can we just shoot her?

(EXEUNT GREMIO AND HORTENSIO)

LUCENTIO

Oh, Tranio! I burn, I pine, I perish!
Modest Bianca I must have, must hold, must cherish.
Counsel me, Tranio, I know you'll assist me:
How can we make it so she can't resist me?

TRANIO

Master, saw you nothing else but her charms?
Heard you nothing at all to raise your alarms?

LUCENTIO

I saw her coral lips move; with her breath she perfumed the air.

TRANIO

Master, I pray you awake! There's something you need to hear:
Her elder sister is so curst and shrewd
That their father must have her out of his brood.
No one may wed Bianca; you're out of luck.
Till he rids himself of the monster, you're stuck.

LUCENTIO

But marked you not? For Bianca he seeks a tutor.
Disguised as her schoolmaster, I could be her suitor!
No one here knows my name, or my face, or my hose . . .
I've got it, Tranio! Take off your clothes!

TRANIO

But Master . . .

LUCENTIO

There's no time to waste, give me thine!
I'll wear the servant's clothes, you shall wear mine.

TRANIO

I'll be the master?

LUCENTIO

Yes!

TRANIO

I'll have a servant for me?

LUCENTIO

Yes! When Biondello comes, he waits on thee.

TRANIO

Done.

(THEY EXCHANGE CLOTHES)

Because I love so well Lucentio,
I am content to be Lucentio.

LUCENTIO

Be so, because Lucentio loves a maid.

TRANIO

Just one thing: when I'm master, do I still get paid?

(ENTER BIONDELLO)

LUCENTIO

Here comes Biondello. Rogue, where have you been?

BIONDELLO

This is the strangest thing I've ever seen.
Which is man, which is master? Pray, sir, what's the news?

LUCENTIO

Listen closely, Biodello, there's no time to lose:
Your fellow Tranio, to save my life,
Puts on my apparel and helps me to a wife.
You must obey him as you would me:
I am now Tranio; Lucentio he.

BIONDELLO

But Master . . .

LUCENTIO

Shh! You must call *him* Master; call me fellow.

TRANIO

Think of me as the first violin, him the cello.

BIONDELLO

You the violin, he the cello . . . what am I in this trio?

TRANIO

The viola.

LUCENTIO

Music, maestro! Allegro, con brio!

(EXEUNT)

ACT I, scene 2:

(OUTSIDE HORTENSIO'S HOUSE. ENTER PETRUCHIO AND HIS MAN GRUMIO)

PETRUCHIO

Grumio, from Verona I take my leave.
Here in Padua friends will receive
Us. I think this is Hortensio's home.
Knock me soundly here, to tell him I am come.

GRUMIO

Knock you here, sir? What am I, that I should knock you?
I'm just your poor servant; give me something else to do.

PETRUCHIO

Villain, I say knock me at this gate,
And rap me well, or I'll knock your knave's pate!

GRUMIO

Knock you here? Rap you well? Sir, if I knock you first,
I know what comes after, and who gets the worst.

PETRUCHIO

Faith, if you'll not knock, then by heaven, I'll ring:
By your ears, I'll wring you, Grumio! Now sing!

GRUMIO

Help! Open up! My master is mad!
He thinks my ears are a doorbell! Egad!

(ENTER HORTENSIO)

HORTENSIO

How now, what's the matter? Why it's Grumio, my old friend!
And Petruchio! Welcome to Verona! What happy gale sends
You from Padua?

PETRUCHIO

Such wind as scatters young men from their home:
To seek wives and fortune, 'round the world we roam.
My father, Antonio, is deceased; I his sole heir,
With crowns in my purse have lately come here,
To wive and thrive as best I may.

HORTENSIO

Hmm. You've come here seeking a wife, you say?
Petruchio, old friend, I wish you no ill;
There's a maiden here with looks that could kill,
And if her glance isn't fatal, her tongue may be.
Still, she's very beautiful, take it from me.

PETRUCHIO

Is she rich?

HORTENSIO

Very rich.

PETRUCHIO

Then what else should matter?
I would take her to wife were she mad as a hatter!
Be she beast, fish, or fowl, be she curst or a shrew,
If she comes with a generous dowry, she'll do.

GRUMIO

Look you, sir, he tells you flatly his mind:
It matters not if she's cold or unkind.

HORTENSIO

She's intolerable curst, and shrewd beyond all measure.

PETRUCHIO

Peace, Hortensio. Such faults are mended by sufficient treasure.
Tell me her father's name, and I'll go courting.
If she chide as loud as thunder, that makes it sporting.

HORTENSIO

Baptista Minola, a gentleman no longer young.
His daughter Katherine is renowned for her scolding tongue.

PETRUCHIO

I will not sleep, Hortensio, till I see her.

GRUMIO

If she comes to know him as I do, I would not want to be her.
She may perhaps call him names, she may even scold him,
But if *he* rail against *her*? Sir, you should behold him.

HORTENSIO

I'll go with thee, Petruchio, for in Baptista's keep is my treasure:
His other daughter, Bianca; a jewel beyond all measure.
No man may woo her till her sister finds a mate
Bianca is prisoner of the accursèd Kate.

GRUMIO

Katherine the curst!
A title for a maid, of all titles the worst!

HORTENSIO

Petruchio, if you will do me this favor,
Bianca may yet be freed. We can save her!
Offer me to Baptista, disguised as a schoolmaster,
So that in secret I may woo Bianca, and avert this disaster.

(ENTER GREMIO, AND LUCENTIO - *DISGUISED AS CAMBIO, A SCHOOL-MASTER*)

GRUMIO

Who goes there?

HORTENSIO

'Tis Gremio, the rival of my love.
Stand aside with me, and we'll watch his next move.

(THEY STAND ASIDE)

GREMIO

See that you read no other lectures to her, but books of love.

LUCENTIO

I'll plead for you as if you were in my place.

GREMIO

She is sweeter than perfume, more delicate than lace.

GRUMIO

And he is an ass.

PETRUCHIO

Peace Grumio.

HORTENSIO

Mum!

(COMING FORWARD) God save you, Signor Gremio. Gentlemen, come.

GREMIO

Well met, Hortensio. Do you know where I'm going?
To Baptista Minola, about a seed that I'm sowing.
I promised to inquire about a schoolmaster
For fair Bianca, and I know she will cast her
Eye favorably on this young scholar:
Well read in poetry, and books that will enthral her.

HORTENSIO

'Tis well, and I have met a gentleman musician,
Who in the practice of music will be her physician.
So shall I not be behind in my duty
To fair Bianca, my beloved, my cutie!

GREMIO

My fair one, my beloved, as my deeds shall prove!

HORTENSIO

Gremio: 'tis not now time to vent our love.
Listen to me, I'll tell you good news for us both:
This gentleman will woo curst Katherine!

GREMIO

By my troth!
Hortensio, have you told him all her faults?

HORTENSIO

He says he can make her do summersaults.

PETRUCHIO

I know she is irksome, brawling, and cold,
Why, that's nothing, masters, if she comes with enough gold.

GREMIO

Oh, sir, such a life with such a wife, I would wish on no man,
But if you've a stomach to it, I'll assist you in all that I can!

PETRUCHIO

Why came I hither but to find me a wife?
A little din from a woman frights me not. By my life,
Have I not in my time heard lions roar,
Heard the sea, puffed with winds, rage at my door?
Have I not heard cannon in the field, thunder in the sky?
Do you think a woman's tongue holds any fear for me?

GREMIO

Hortensio, this gentleman is happily arrived.
But for him, our wooing might not have thrived.

HORTENSIO

There's one catch: I've promised we will pay his expenses.

GREMIO

Of course! Quick, before he comes to his senses!

(ENTER TRANIO - *DISGUISED AS LUCENTIO* - AND BIONDELLO)

TRANIO

Gentlemen, God save you. If I may be bold,
Which way to Baptista Minola's, of whom I've been told.

BIONDELLO

He that has two fair daughters, so we hear.

GREMIO

Both are fair to look upon, but have you heard more?

HORTENSIO

Do you come as a suitor, and if so, for which one?

PETRUCHIO

If you seek her that chides, you had better have done.

TRANIO

I love no chiders, sir. Biondello, let's away.

GREMIO

Not without more words. Gentlemen, make him stay.

TRANIO

Why, what's this? Are not the streets free for me as for you?

HORTENSIO

That depends, sir, on what you intend to do.
Will you woo the fair Bianca, this man Gremio's love?

GREMIO

The intended of this man Hortensio? Don't move.

TRANIO

Softly, masters! If you be gentlemen, do me this right:
May not a maiden have more suitors without a fight?
If her face should launch a thousand ships,
May not a thousand men yearn for her lips?

LUCENTIO

Sirs, I pray you, give him some lead.
I know by his looks he will prove a jade.
He's a broken down horse, you have nothing to fear.
His suit will enhance your own, that much is clear.

GREMIO

What say you, gentlemen?

PETRUCHIO

Leave him to me.
Sir, the eldest daughter is mine, do you see?
And the youngest, whom you desire, can't be wed
Till her older sister is safe in my bed!

TRANIO

If this be so, all our fates depend on you.
I must, like these gentlemen, wait my turn to woo.

HORTENSIO

You say well, and since you profess to be a suitor,
Well met! Let Bianca decide which of us is cuter.

GREMIO

O excellent motion!
Fellows, let's be gone, to show our devotion!

HORTENSIO

All for one, one for all! And let it be so!
Three cheers for our savior, Petruchio!

(EXEUNT)

(ACTS II – V omitted from sample script)

About the Author – Richard Carter

Richard Carter grew up in Portland, Oregon, the son of a doctor and a dancer. Since 1986 he has made his home in the San Juan Islands off the coast of Washington state.



After graduating Vassar College in 1980 and receiving his MFA in playwriting from the University of Washington, Richard's play *Blood and Iron* won Seattle's Jumpstart New Play Competition and went on to be presented on the London stage. His next play, *Winds in the Morning*, was staged at the 1997 Seattle Fringe Festival and selected to inaugurate the Wooden Boat Festival at Port Townsend, Washington in 2000.

Richard offers his talents in many venues. As Co-founder/Artistic Director of the Community Shakespeare Company, he is one of the few playwrights today with the audacity to work *with* Shakespeare. Working in rhyming couplets, updating some of the language, he delivers the best of the Bard for young actors. His adaptations are so authentic that audiences scarcely know they aren't seeing and hearing the original, and they often like it better.

Community Shakespeare Company itself breaks new ground. Its mission is to enrich young lives and cultivate community. Richard's unique adaptations enchant and engage young actors from 3rd grade up. His leadership motivates community, parents, mentors and artists to support and encourage youth. The result is a dynamic model that can be replicated in schools, organizations, clubs and communities nationwide.

Richard and his wife Jeanna, married since 1988, live on a small farm where they have been even more successful raising five children than they have been raising sheep.

Recommendations

“This is to recommend Richard Carter with a full heart. We have enthusiastically shared many ideals and passions, especially regarding theatre by, with and for youngsters.”

- Lenka Peterson O’Connor, author: *Kids Take The Stage* (Backstage Books)

“I am extremely pleased to recommend Richard, and wish him every success in the years to come.”

- Lois Burdett, author: *Shakespeare Can Be Fun* Series (Firefly Books)

“This is to express my gratitude to Richard Carter and the Community Shakespeare Company. I take my theatre very seriously and I know what I am talking about when I say that we are indeed blessed to have Community Shakespeare in our midst.”

- Kenneth W. Jenks: Director Emeritus, U. of Utah Playwriting Program

“I wish to congratulate Richard Carter. Having taught children all over the world, I can imagine how excited teachers would be to have the opportunity to introduce a Shakespearean play to their students, knowing they would be able to grasp meaning and still retain the Shakespearian experience.”

- Ann H. Goss: Retired International School Teacher