

Pamela

Moonlighting ***Moonlighting***

"ATOMIC SHAKESPEARE"

#86307

PICTUREMAKER
PRODUCTIONS

IN ASSOCIATION WITH

CIRCLE
FILMS

-M O O N L I G H T I N G-

"ATOMIC SHAKESPEARE"

written by

Ron Osborn

&

Jeff Reno

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PICTUREMAKER PRODUCTIONS, INC.
in association with
ABC CIRCLE FILMS

FIRST DRAFT

October 21, 1986
Oct. 24 - blue
Oct. 24 - pink
Oct. 31 - yellow
Nov. 4 - green
Nov. 5 - salmon

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FADE IN:

OPENING CREDITS

1

...roll...as always...and when they're almost over...we
PULL BACK to REVEAL...

A TELEVISION

2

...on which all of the credits have been rolling...WE SEE
we are IN A LIVING ROOM...watching the opening of "Moon-
lighting" on someone else's TV...and a moment after we've
revealed the TV...and the FINAL CREDIT FADES...

A WOMAN'S HAND

3

...COMES INTO FRAME and TURNS OFF THE TV...and we HEAR...

BOY'S VOICE (O.C.)
(annoyed)
Mom, what're you doing?!

*

THE LIVING ROOM

4

...of a modest family home...and we see the woman...FROM THE *
WAIST DOWN...and then a FOURTEEN-YEAR-OLD BOY...FROM THE BACK OF
HIS HEAD...sitting on the floor, looking up at her...we don't
see either of the faces...

WOMAN'S VOICE (O.C.)
You have homework to do.

BOY'S VOICE (O.C.)
But it's "Moonlighting"...

WOMAN'S VOICE (O.C.)
"Moonlighting"?

BOY'S VOICE (O.C.)
Yeah...you know...that show about
the two detectives, a man and a
woman...

*

*

WOMAN'S VOICE (O.C.)
(stopping him)
...and they argue a lot, but all
they really wanna do is sleep
together.

*

BOY'S VOICE (O.C.)
(excited)
Yeah...

(CONTINUED)

CONTINUED:

WOMAN'S VOICE (O.C.)
Sounds like trash to me.

BOY'S VOICE (O.C.)
But, Mom...

*

(CONTINUED)

CONTINUED:

4

WOMAN'S VOICE (O.C.) (cont'd)
 (and then)
 Watching TV isn't going to
 help you on your Shakespeare
 test tomorrow. You have a lot
 of reading to do, let's go...

BOY'S VOICE (O.C.)
 (protesting)
 But, Mom...

*

WOMAN'S VOICE (O.C.)
 No arguments.

...and it takes a moment...and then, with a GRUNT of
 disapproval, the boy gets up and STORMS by his mother...
 her head remaining OUT OF FRAME...as we...

*

*

CUT TO:

THE STAIRWAY

5

...where we see the boy's TENNIS SHOES trudge up the stairs...
 one by one...not a happy fella...and they disappear at the
 top of the stairs and we...

CUT TO:

INT. BEDROOM

6

...where the boy enters...we only see him from the waist
 down...and SLAMS THE DOOR behind him...and WE FOLLOW HIM to
 his desk...his face still hidden from us...where he picks
 up A BOOK...and takes it to his bed...and...

ANOTHER ANGLE - BOY'S P.O.V.

7

...we see his LEGS STRETCH OUT in front of him as he LIES
 DOWN...and his hands hold the book in his lap...and he ANGLES
 THE BOOK toward him...it's "THE TAMING OF THE SHREW"...and
 he holds it in place for a LONG MOMENT...obviously reluctant
 to begin...

BOY'S VOICE (O.C.)
 What a drag...

...and then...finally...we MOVE IN...SLOWLY...until...

CLOSE ON THE BOOK

8

...he OPENS the front cover...revealing...magically...

A TITLE PAGE

9

...right out of Elizabethan England...written in OLD ENGLISH SCRIPT...the page YELLOWED and WORN...the book has been transformed into a book from another era...and the title now reads:

"ATOMIC SHAKESPEARE"

...and as the boy TURNS EACH NEW PAGE...the remaining CREDITS appear on similarly yellowed and worn pages, in the same Old English script...actors, producers, writers, director... including a new inserted credit:

"FROM AN IDEA BY
WILLIAM 'BUDD' SHAKESPEARE"

...and as he turns past the final credit to the last page... it's an ILLUSTRATION of an ELIZABETHAN COURTYARD...full of activity...

THE COURTYARD

10

...COMES TO LIFE...the illustration DISSOLVING INTO REALITY... JUGGLERS are JUGGLING...MUSICIANS are PLAYING...TOWNSPEOPLE are MILLING AROUND the marketplace which is full of BOOTHS and CRAFT STANDS...everyone is buying fresh produce, talking, etc...and all are in COSTUMES from the late SIXTEENTH CENTURY...we are in the middle of a scene from Shakespearean times...and as we take it all in...the FOLLOWING IS SUPERED across the bottom of the screen:

PADUA, ITALY - 1593

...and then, a new line is SUPERED in its place:

OR JUST AN INCREDIBLE
FACSIMILE

...and as it disappears...in a far corner of the courtyard, we MOVE IN ON...

AN ARCHWAY

11

...entering into the courtyard...through which LUCENTIO enters...and looks amazingly like HERBERT VIOLA...he has a large PACK over his shoulders...and surveys the crowd of people with great enthusiasm...he, like everyone else, is decked out in the clothing of the era...his a bit tattered after several days on the road...he smiles, excited about

(CONTINUED)

CONTINUED:

11

what he sees...and TURNS to A MAN who stands idly nearby,
also watching the goings on...

LUCENTIO

(robust;
exclaiming to
the man)

I am Lucentio, come hither for
to see
Fair Padua, pleasant garden of
great Italy,
To seek out and happily begin
A course of learning and studies
herein.

MAN

(looks at him;
and then)

You mistaketh me, sir, for
someone who careth.

...and he WALKS AWAY...and Lucentio watches him go, and
then, undaunted, steps up to a SECOND MAN standing nearby...

LUCENTIO

(cheerfully)

I am Lucentio, and am steadfast
resolved,
To suck the sweets of sweet
philos...

SECOND MAN

(interrupting,
disdainful)

I must away, as I'm off to
floss...

...and he WALKS AWAY as well, wanting nothing to do with
him...and Lucentio tries yet TWO MORE MEN nearby. (X'S?)

LUCENTIO

I am Lucentio, arrived from...

(CONTINUED)

CONTINUED:

11

...but before he can go on, the two men GROAN, WAVE HIM OFF, and WALK AWAY as well...and Lucentio watches them go... then turns away, scoffing...

LUCENTIO
(mumbling to
himself)

Like it's my fault I get all
the exposition...

...and then...

CLOSE ON LUCENTIO

12

...as he happens to look up...and see something...he's instantly transformed...he puts his hand to his heart and GASPS rapturously...and then...

LUCENTIO
But soft, what light from
yonder stairstep breaks...

...and we see he has spotted...

BIANCA

13

...who looks curiously like DIPESTO...and as we see her, ANGELIC MUSIC begins to play, as if from nowhere...she's the picture of demure innocence...and we PULL BACK TO REVEAL she's on...

*

THE COURTHOUSE STEPS

13A

...surrounded by a GROUP of SEVERAL MALE SUITORS...actually the MALE OFFICE EMPLOYEES in costume...fawning over her...as she holds a SCROLL...and as she happens to look out at the crowd, she spots...

*

*

LUCENTIO

14

...across the courtyard...STARING BACK at her...and...

BIANCA

15

...STARES at him as well...THEIR EYES MEETING...and we see the same change come over her...it's LOVE AT FIRST SIGHT...and...

LUCENTIO

16

...smiles slightly as well...lovestruck...and then...

ANOTHER ANGLE

17

...as Bianca still stares...until...

(CONTINUED)

CONTINUED:

17

MEN'S VOICES

*Please, Bianca, tease us no longer...
read to us, Bianca,...etc.*

Bianca
(snapping out of it,
then to men, coyly)
Sirs, be you certain my poetry
is of interest to your ears?

...and all of them NOD at once...enthusiastically ad-libbing
"AYE," "OF COURSE," "PLEASE," etc...and...

LUCENTIO

18

...makes his way through the crowd...eager to get a closer
look...and...

ANOTHER ANGLE

19

...as Bianca UNROLLS HER SCROLL...and prepares to recite...
just as Lucentio ARRIVES, close enough to hear...and Bianca
GLIMPSES him out of the corner of her eye...sneaks a smile
again...and then...

BIANCA

(reading from
scroll;
the most innocent
voice imaginable)
Pondering your existence,
Life eternal on your mind?
Looking for answers
That seem impossible to find?
If you're in a quandry
Trying to sort it all out
Hear ye my theory
On what life is about
(looks to the sky;
a deep breath)
It's bluebirds and butterflies
And candy and kittens
Babies' soft bottoms
And warm furry mittens,
Snowflakes and Sundays
These are all I could want for,
Life's there to be seen,
Just open your front door...

THE SUITORS

20

...hesitate...waiting to see if there's more...and then...

BIANCA

21

...smiles innocently...

BIANCA

The end.

...and...

THE SUITORS

22

...realizing, in unison APPLAUD and MURMUR a bit too appreciatively...then keep talking as...

LUCENTIO

23

...just stares...mouth agape...it's the woman of his dreams...

LUCENTIO

Holy Mackerel...

*

...just then, another MAN...a MIDGET...happens by...and LUCENTIO detains him...

LUCENTIO

Good sir, I implore you, tell me the name of that fair maiden, that I might my intentions toward her be known.

MIDGET

(looking up,
exploding)

What, thou thinkest I have nothing better to do than answer your requests?! Than to standeth around gossiping all day?! Just because I'm half your size, dost that mean I don't have a life?!
(and then,
realizing)

Sorry. Fight with the little woman.

(recovers;
and then)

Her father's over there...

...and he POINTS TO...

BAPTISTA

24

...making his way through the crowd...followed by SEVERAL MEN...^{X'S}
as he ARGUES with them...fending them off...and...

ANOTHER ANGLE

25

...as Lucentio RUSHES THROUGH THE CROWD to where Baptista
and the others have stopped...the men all SHOUT and PLEAD
to Baptista...

MEN

(all at once)

*But good sir, please...isn't there
a chance...etc...*

...but Baptista waves his hand, calling them off...

BAPTISTA

Gentlemen, importune me no farther
For now I firmly am resolved,
not to bestow my youngest
daughter before I...

MEN

*(moaning in
unison;
they know
the rest)*

*...have a husband for the
elder.*

BAPTISTA

As I have told those before
you, though Bianca be the
cherished, 'tis Katherina
must marry first. Only hence
will Bianca's lovely hand be
made available.

(and then)

Be mindful, I am the wealthiest
man in Padua and he who weds

*(MORE)**(CONTINUED)*

CONTINUED:

25

BAPTISTA (cont'd)

Katherina lands a dowry you could
cry for.

(leaning in:
anxiously)

Any takers?

THE MEN

26

..all TURN QUICKLY AWAY, ad-libbing, disdainfully, "No Way",
"Get real", "Hell no", etc...and...

LUCENTIO

27

...takes this all in...then muses aloud...to no one in
particular...

LUCENTIO

School and studies may one day
bring home the bacon,
But no profit grows where is
no pleasure taken
(and then)

Only stands 'twixt me and
Bianca,

One simple act of fate...
Simple, I say, for how hard
could it be
To find Katherina a mate?

A WIDER ANGLE

28

...as on that, the ENTIRE CROWD OF PEOPLE GOES SILENT...
and STARES at Lucentio in disbelief...and...

LUCENTIO

29

...looks back at them...curiously...not understanding...and
then...we HEAR A LOUD ROAR...and he looks over at...

THE ARCHWAY ENTRANCE

30

NO Start 'S

...to see a MAN FLYING THROUGH, as if thrown, hitting a PYRAMID OF KEGS...knocking them over and tumbling into them... then ANOTHER MAN FLIES THROUGH, landing on the first...and then ANOTHER MAN, landing on the first two...and then in comes...

KATE

31

...who looks a lot like MADDIE...brandishing a large BEAM OF WOOD...

KATE

Aaaaaarrggghh!

...and...

THE THREE MEN

32

...scramble to their feet...and...

ANOTHER ANGLE

33

...as she chases them into the middle of the courtyard... the CROWD PARTING hastily...SCREAMING as she bursts through them...cutting a swath with her weapon...flailing away as she yells at the men...KNOCKING PUSHCARTS OVER to get to her prey...until the men come to...

A FOUNTAIN

34

...and they run around to one side...as the crowd SCATTERS... and Kate stops on the opposite side...and they all circle... first one way, then the other...as Kate tries to get at them...

KATE

Run, heathen, and know what's awaiting should you stop!
As you run off at the mouth,
so must your feet run off, from
a defenseless woman no less!

FIRST MAN

(as he runs)

If defenseless be apt
then what against?!
An army perhaps, or
a lion incensed!

(CONTINUED)

CONTINUED:

34

KATE

You speak of animals, yet all
three of you be rats! And
three blind rats you're not,
as clearly you came to gawk at me!

FIRST MAN

We only just arrived to woo
and bewitch
Having not advance knowledge
that you be such a b...

KATE

(enraged)

Enough! Had the rats tails,
though likely they'd be thrust
between their legs, I'd be moved
to slice them off! But I leave
you what's left there, and give
you this!

...she HEAVES the beam of wood at...

THE THREE MEN

34A *

...who DUCK...and the wood FLIES OVER THEM, hitting...

*

A HORSE

34B *

...on the hind end...and the horse BUCKS...it's back two
hooves hitting...

*

*

TWO OF THE MEN

34C *

...in their hind ends...sending them FLYING into...

*

THE FOUNTAIN

34D *

...where they land with a LOUD SPLASH...and...

*

THE THIRD MAN

34E *

...who has done all the talking...straightens up and looks
at what's happened...then smiles, realizing he's okay...but
as he turns...

*

*

*

KATE

34F *

...is standing next to him...an evil smile on her face...and
she GRABS HIM BY THE COLLAR...and her other arm CIRCLES...
readying for a roundhouse punch...as she speaks...

*

*

*

(CONTINUED)

CONTINUED:

34F *

KATE

Sir! Be you so fond of poem
 then let these words be said,
 There is nothing so poetic
 as a well-placed smack
 upside the head...

*
*
*
*
*
*

ANOTHER ANGLE

34G *

...as Kate lets go with the most vicious UPPERCUT of all
 time...LANDING IT smack on the man's jaw...straightening
 him BOLT UPRIGHT...and STAGGERING HIM BACKWARDS towards the
 fountain...stunned by the blow...and he STOPS just at the
 FOUNTAIN'S EDGE...as close to unconscious as a man on his
 feet could be...and...

*
*
*
*
*
*

KATE

34H *

...calmly walks up to him...looks him over...then BLOWS a
 PUFF of air at his face...and he FALLS BACKWARD into...

*
*

THE FOUNTAIN

34J *

...also landing with a LOUD SPLASH...and then...

*

KATE

34K *

...looks at the three of them, helpless in the fountain...

*

KATE

(sneering her
 worst sneer)

Men...

*
*
*
*

...then she turns and looks out on...

*

THE COURTYARD

34L *

...where all is silent...as everyone stares at her...waiting
 for her next move...and then...

*
*

OMIT 35-44

OMIT 35-44 *

KATE

45

...spots someone...

KATE

(shouting
 angrily)

Father!!

BAPTISTA

46

...sees her...and DUCKS meekly behind BIANCA, who stands with him, but...

ANOTHER ANGLE

47

...as Kate rushes over...stopping an inch from his face... fuming...

KATE

Tell me, sir, is it your will to make a stale of me amongst these mates? A trinket to be auctioned off to he who bids the highest?

...Baptista ducks the question as well...

KATE (cont'd)

I knowest wherefor those men
(MORE)

(CONTINUED)

CONTINUED:

47

KATE (cont'd)
 came. From you, in order to
 marry me, and clear the path
 for your little angel!
 (shoots Bianca
 an evil look;
 and then)
 Well, father, never will a man
 sent by you walk in and walk
 out with my affections!

BIANCA
 (snapping
 at her)
 Sister, everyone knoweth you're
 jealous of me!
 (looks around,
 realizing,
 and then)
 I mean...
 (recovering,
 overly sweet)
 Far be it from me to rush you,
 as only you will know when you've
 found the right man...

...and she bats her eyebrows at...

LUCENTIO

48

...who smiles back...and...

ANOTHER ANGLE

49

...as Kate steps forward...

KATE
 Sister...Father...Padua...
 (and then,
 exclaiming)
 Goest thou to Hell!

...and with that, she turns and PUSHES A MAN who's in her path,
 knocking him into...

ANOTHER MAN

50

...who in turn FALLS AGAINST another, and TEN MORE behind him
FALL INSUCCESION, like a row of DOMINOES...AND...

KATE

51

EXITS in a rage...PUSHING people out of the way as all fear-
 fully watch her leave...and she dissappears...and then...

LUCENTIO

52

...turns from watching her go...visibly deflating...and he starts WALKING through the crowded courtyard...which has now come back to life a bit...

LUCENTIO

(musing)

A problem, no doubt, and one
in need of solution bold
As love does of a sudden take
such hold...

(and then;

stopping)

The task, alas, to find a mate
to weather Kate's typhoon,
But where, for a man like that
comes along only once in
every Blue Moon...

...on that we HEAR the growing CLATTER OF HOOFS ON STONE of a HORSE approaching at a fast clip...getting LOUDER and LOUDER...until it is almost upon him...and the NEIGH of the horse over his head causes Lucentio to react, STARTLED, and he turns as we...

CUT TO:

CLOSE ON A SADDLE BLANKET

53

...that covers the rump of an obviously REARING HORSE...

(CONTINUED)

CONTINUED:

53

and we see the BMW INSIGNIA stitched on it like a family herald...and we MOVE OVER to...A LEATHER BOOT in a stirrup... as the horse CALMS DOWN...and the CAMERA FOLLOWS UP the boot... to reveal billowing ELIZABETHAN PANTALOONS...GOING UP further still to reveal an OPEN SHIRT...a colorful OVERSHIRT...and we come up to the face to reveal David...that is, PETRUCHIO ...but wearing David's SUNGLASSES, and David's cocky smile... and he looks at the crowd...

PETRUCHIO

What's shakin'?

LUCENTIO

54

...just stares at this odd figure...not sure of what to make of him...and...

A WIDER ANGLE

55

...to reveal that the HORSE IS WEARING SUNGLASSES as well... and Petruchio JUMPS DOWN from his horse...and without missing a beat, tosses a gold coin to a YOUNG GROOM...

PETRUCHIO

Fill 'er up, lad...and get the flies out of her teeth...

...and the Groom leads the horse away...and then...

ANOTHER ANGLE

56

...as Petruchio stands amid the bustling activity...taking it all in...with the look on his face of a man who's got this town wired...then...OPENING HIS ARMS EXPANSIVELY...ANNOUNCING to no one in particular but to everyone in general...in his best BASSO PROFUNDO...

PETRUCHIO

To be...or not to be...that is the question!

LUCENTIO

(sotto)

Wrong play...

*
*

...and Petruchio looks at him, reacting, .w. then realizes... changing his stance...getting ready again...once more EXTENDING HIS ARMS wide...

*

(CONTINUED)

CONTINUED:

56

PETRUCHIO
Now is the winter of our
discontent, made glorious...

LUCENTIO
(sotto;
more insistent)
Wrong play...

*
*
*

...and Petruchio reacts again...then...
and...

A WIDER ANGLE

57

...to see Petruchio in the middle of the courtyard...and in
an even LOUDER BASSO PROFUNDO...

PETRUCHIO
Friends, Romans, Countrymen,
lend me your...

...whereupon the entire COURTYARD OF PEOPLE stops what it's
doing and TURNS IN UNISON to him...

EVERYONE
Wrong play!

...and all is SILENT as...

PETRUCHIO

58

...now very unsure of himself...REACHES into
his overshirt, he ~~PULLS OUT A SCRIPT~~...reads quickly down a
page...turns it, scanning the next...puts the script back...
readies himself as before...then...in a TENTATIVE TONE OF
VOICE...

PETRUCHIO
Verona, for awhile I take my
leave...

...he waits expectantly...gets no response...and then,
relieved...returns to his grand style...as he WALKS AMONG the
people...GESTURING THEATRICALY with wide sweeps of his arms
as he impressively articulates...

PETRUCHIO
...To see my friends in Padua,
And what a fortuitous gale it
is that blows me here,
(MORE)

(CONTINUED)

CONTINUED:

58

PETRUCHIO (cont'd)

Such wind as scatters young men
 through the world
 To seek their fortunes farther
 than at home
 Where small experience grows.
 Thus it stands with me
 That I have thrust myself into
 this maze,
 Crowns in my purse I have and
 goods at home,
 And so am come abroad to see
 the world.

(then TURNS TO
 THE CAMERA)

Didn't think I could pull it
 off, did ya?

...whereupon he happens to see...

A YOUNG LASS

59

...walking towards him...with ample cleavage spilling from
 her form-fitting bodice...

ON PETRUCHIO

60

...as his eyes widen...

PETRUCHIO
 Zounds! What mounds!

TOSSES HT

...and he GRABS HER...dipping her back and planting a LONG
 KISS on this struggling maiden...who promptly SLAPS HIM
 as he lets her go...causing him to LAUGH LUSTILY as she RUNS
 OFF...then the LAUGHTER CONTINUES as he TURNS TO...

A SIDE OF BEEF

61

...turning on a spit...and he PICKS UP THE WHOLE SPIT...
 taking a MASSIVE BITE from the beef...then, THRUSTING IT
 AWAY, he turns to...

A KEG OF BEER

62

...and breaks off the tap, then LIFTS the entire keg and
 POURS a stream of beer into his mouth and down the front of
 him...then THROWS IT DOWN and it CRASHES, splashing beer
 on...

Beer
 Kool

TWO MEN

63

...who turn, outraged, and DRAW THEIR SWORDS...and...

ANOTHER ANGLE

...as Petruchio DRAWS HIS...and with dazzling swordplay backs the two into a CANOPIED FOOD STAND, knocking them down and bringing the top down upon them...then, satisfied, he TURNS just as...

64
FOOD
LOOSE
SWORD

FOUR NINJA

65 *

...in black hoods and garb...out of nowhere...LEAP and BACKFLIP towards him...YELLING "Eeyahs" in their best Bruce Lee...and...

ANOTHER ANGLE

66

...as Petruchio sees the challenge before him...and in another dazzling display, dispatches all of them easily with a SERIES OF KICKS AND KARATE CHOPS...then stands over them, triumphant, hands on hips...and...

FIGHT

LUCENTIO

67

...stares from behind a pillar...

LUCENTIO

Gadzooks...is there a fellow in all the land more hale and hearty than this?

ON PETRUCHIO

68

...as he RUNS A COMB through his hair...

out

(CONTINUED)

CONTINUED:

68

PETRUCHIO

And now, on to matters of greater
import...and the reason for my
visit to this fair city...to
wit, a major plot point
cometh...

(and then;
announcing
grandly)

I come to wive it weathily in
Padua...and if wealthily...
then happily in Padua...and if
she have no diseases...then
healthily in Padua...

ON LUCENTIO

69

...the words registering...his eyes widening...

LUCENTIO

Wive it? Wealthily? In
Padua?

...and then...

ANOTHER ANGLE

70

...as Lucentio RUNS UP TO Petruchio...

LUCENTIO

Good sir, stay...such unusual
fortune that we meet here and
now in such similar
straights...

(and then;
hopefully)

A moment ago...what was it you
sayeth?

*

(CONTINUED)

CONTINUED:

70

PETRUCHIO

(grandly)

And now on to matters of
greater...

*
*

LUCENTIO

No, no...after that. Didst I
hear, "I come to wive it
wealthily in Padua?"

PETRUCHIO

Pray, sir, yea. I daresay I
did say.

LUCENTIO

(excited)

Yea, sir? You do say you did
say?

PETRUCHIO

Yea, I say, but why do you bray?
Don't gainsay what I say
that we may make headway. I
foray this way that I leave
before midday.

LUCENTIO

Hoo-ray for this day and the
words that you say and forgive
my display but I've something
to say.

PETRUCHIO

Then without further delay, I
say fire away.

...they GIVE EACH OTHER FIVE, then...

LUCENTIO

(leaning in to
Petruccio)

If I were to tell you that
such a woman lives in Padua as
suits your needs...she be very
wealthy and in dire need of a
suitor...then be you
interested?

(CONTINUED)

CONTINUED:

70

PETRUCHIO

Doth bees bee-eth? Doth bears
bear-eth?

LUCENTIO

...Sayest what?

PETRUCHIO

Heck yeah.

LUCENTIO

(smiles happily)

Then off to a tavern I've a
story for thee.

PETRUCHIO

(STARTING OFF)

For a tankard of beer, I'll
lett you tell three!

(explaining)

Left my wallet in my other pantaloons... *

...and we... *

DISSOLVE TO: *

OMIT 71

OMIT 71 *

A SMALL SQUARE

72

...and as people mill around...going about their business...
we HEAR... *

NARRATOR (O.C) *

And thus did they repair to an
alehouse, where Lucentio did explain
all to Petruchio. And the two did
striketh a deal...Lucentio would be
introduced as Petruchio's servant
that he could, unnoticed, woo the
beauteous Bianca while Petruchio did
court the cantankerous Kate. And
so happy were they by this fortuitous
arrangement, that they did leave
the tavern promptly to put this
plan in motion... *

(and then; *

CLEARs THROAT) *

Well...not that promptly... *

(and then) *

After all, it be happy hour... *

...and as he finishes, Petruchio and Lucentio WALK INTO FRAME...
and through the square...and we see both have had a bit too much
to drink... *

(CONTINUED)

CONTINUED:

72

LUCENTIO
Good sir...we have arrived!

*
*

PETRUCHIO
(loudly)
There once was a woman named
Dinah,
Who had a most wonderous...

LUCENTIO
Sir!
(off his
look)
We are here!

*
*
*
*

...and...

ANOTHER ANGLE

73

...as we see they're STANDING BEFORE A TWO-STORY STONE HOUSE
worthy of a rich Padua gentleman...

ON LUCENTIO AND PETRUCHIO

74

...looking up at it...as...

LUCENTIO

Mark my words...though I've
seen her but once, I warn thee
be wary of her tongue.

(and then)

And her right cross...

PETRUCHIO

(puffing up)

Hah! Think you this woman can
daunt me? More terrible
things have I endured...have
I not in my time seen lions
roar? Have I not in pitched
battle seen artillery thunder?
Have I not just this season
seen Bobby Ewing come back to
life?

LUCENTIO

Be you certain that's not the alcohol
talking?

PETRUCHIO

Tis not, nor do I need alcohol to
face a mere female...

...whereupon A SCREAM causes both to look up at...

A SECOND STORY WINDOW

75

...as the BODY OF A MAN CRASHES through the shutters and
LANDS at the feet of...

LUCENTIO AND PERTRUCHIO

76

...who share a concerned look...and then...

PETRUCHIO

Perhaps just one more beer...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

ON A PAGE

...yellowed and worn...that takes up the ENTIRE SCREEN...
and on it, in OLD ENGLISH TYPE, we read...

"THE COURTSHIP"

...and then we see the BOY'S HAND TURN THE PAGE to...

CLOSE ON A DOORBELL CHAIN

78

...hanging beside the door...and behind it on the stone wall is a wooden plaque...on which is painted the international warning for "NO SUITORS"...a SILHOUETTE of a man holding candy and flowers in A RED CIRCLE WITH A DIAGONAL LINE THROUGH HIM... and a HAND reaches INTO FRAME, pulling on the chain...and we hear an OFF-SCREEN BELL RING...and...

ON PETRUCHIO AND LUCENTIO

79

...as both quickly IN UNISON slick back their hair, sniff an armpit, and check their breath...then STAND at the ready with smiles on their faces...as...

THE DOOR

80

...opens...and we see Baptista again...looking the worse for wear...and he stares tiredly at...

ANOTHER ANGLE

81

...Petruchio and Lucentio...still smiling...two cats after two canaries...and then...

PETRUCHIO

(pouring it on)

Pray sir, have you not a daughter called Katherina, fair and virtuous, modest and mild?

BAPTISTA

(looks at them skeptically, then)

I have a daughter called Katherina...

(CONTINUED)

CONTINUED:

81

...and Petruchio, hearing this, puffs up for the grand introduction...

PETRUCHIO

I am a gentleman of Verona, sir, and I come to...

BAPTISTA

(blase)

Upstairs, first door on your left...

...and he TURNS and GOES BACK INSIDE...and both exchange a look...

PETRUCHIO

(covering, cocky)

Obviously a quick judge of character...

...then they quickly ENTER...

THE HOUSE

...the room is a LARGE ALCOVE with a spiral staircase... and as Baptista starts to exit the room...

PETRUCHIO

(calling after him)

Good sir...before I woo and most certainly win, should we not a dowry discuss?

*gloves
to
event 10*

*will
walking
loose
hut
82
Sword
gloves*

BAPTISTA

(turns)

A dowry discuss we should were you a man who liveth to see tomorrow.

PETRUCHIO

A man who tomorrow liveth to see am I though sayest in my task that doomed be me.

BAPTISTA

(looking at him)

Huh?

LUCENTIO

(looking at him)

Huh?

PETRUCHIO

83

...thinks a moment...not understanding either...and...

ANOTHER ANGLE

84

...as Lucentio realizes, jumping in...

LUCENTIO

Signor Baptista, know you not who my
master is? His name be Petruchio
who today did the whole town see
dispatch by himself a pig on a stick,
a keg of beer, two gentlemen, and
four oriental kung-fu masters.

*

*

BAPTISTA

(looks up,
suddenly im-
pressed)

...That be you?

PETRUCHIO

Well, I hateth to brag...

BAPTISTA

(embracing him)

Son!

PETRUCHIO

(pleasantly sur-
prised)

Well...

(and then)

For the right price.

...whereupon Petruchio WHIPS OUT a SCROLL from within his
overshirt, HANDING IT to Baptista...who unscrolls it and begins
to read...

BAPTISTA

Your own Winnebago, a chance to
direct, a piece of the syndication
action...

PETRUCHIO

(realizing; GRAB-
ING in back)

Wrong scroll...

...whereupon he hands Baptista another scroll...which he opens,
looks at, then...

BAPTISTA

(incredulous)

Twenty-thousand crowns?!

(CONTINUED)

CONTINUED:

84

...and we hear a LOUD CRASH from above that causes plaster and dust to rain down upon them...then...

BAPTISTA

(quickly)

Sold!

(and then)

And Godspeed...

(under his breath)

You'll need it...

...and he QUICKLY EXITS the room...and they watch him go...and then we hear...

VOICE (O.C.)

Psst!

...and Lucentio looks to see...

BIANCA

85

...standing demurely to the entrance of another room...the SAME ANGELIC MUSIC FROM BEFORE is heard...and she beckons romantically... then disappears into the room...THE MUSIC STOPPING...

ANOTHER ANGLE

86

...as Lucentio reacts, ecstatic...

LUCENTIO

O happy day! I'm off to win the fair Bianca!

PETRUCHIO

Then go, till we meet again...somewhere in the fourth act...

...and Lucentio EXITS with all due haste...leaving

PETRUCHIO

87

...standing there by himself...looking up the stairs...hiking up his belt...then going to...

THE SPIRAL STAIRCASE

88

...where he begins his trek up the stairs...full of self-confidence...yet still feeling the need to talk himself through it...as the CAMERA FOLLOWS HIM up...

PETRUCHIO

Say that she shriek, why then
I'll tell her plain
She sings as sweetly as a
nightengale,

(MORE)

(CONTINUED)

CONTINUED:

88

PETRUCHIO (cont'd)

Say that she sneer, I'll say
 she looks as clear
 As morning roses newly washed
 with dew...
 (and then, robustly)
 And failing that, always am I
 the man,
 And as a man, and a man's man
 at that,
 Must I man the proper place
 of such a man...
 Over woman, that is, for I am
 what I am and that's all
 that I am, the man is the man
 is the man...
 (and then,
 TO CAMERA)
 If you're a guy, ya' gotta like
 the sixteenth century...

CUT TO:

A WOODEN DOOR

89

...and we HEAR someone POUNDING ANGRY NOTES on a PIANO from
 inside the room...and then, a HAND comes INTO FRAME and POUNDS
 on the door...three times...and the PIANO STOPS...and then,
 we HEAR a CRASH on the other side of the door...something
 shattering, as it's been thrown against the door...and...

WIDER ANGLE

90

...as we see Petruchio standing at the door...remaining
 unphased by the reception...

PETRUCHIO

(shouting through
 the door)

May I come in?

KATE'S VOICE (O.C.)

(angrily from inside)

You may, if it matters not to you
 what cometh of your head!

PETRUCHIO

It matters not, as being here proves
 I've lost it already...

CUT TO:

INT. MUSIC ROOM

91

...as Kate gets up from behind the PIANO...sneeringly...

*

KATE

And that matters not as well,
as a man without a head is
merely redundant.

PETRUCHIO'S VOICE (O.C.)

(from outside)

Good lady, allow me to enter,
I come merely to tune your instrument.

KATE

My instrument is already tuned!

BACK IN THE HALLWAY

92

...Petruccio leans into the door...suggestively...

PETRUCHIO

As is mine, and ready to play...

KATE'S VOICE (O.C.)

(enraged)

Then off with you to play it solo,
for you won't be coming in!

...Petruccio TRIES THE DOOR...but it's locked...then he looks
around...and spots...

A GLASS CASE

93

...housing a LARGE AXE...and a SIGN on the glass reads:
"IN CASE OF SHREW, BREAK GLASS"...and...

ANOTHER ANGLE

94

...as Petruccio BREAKS THE GLASS with his elbow...then GRABS
THE AXE out of the case...and...

CUT TO:

INT. MUSIC ROOM

95

...where Kate is mid-room, listening...curious...when the
BLADE OF THE AXE CRASHES through the door several times...
as Kate SCREAMS...and Petruccio's HAND comes through the hole
and OPENS THE DOOR...and...

PETRUCHIO

96

...steps inside...axe in hand...smiling broadly...

PETRUCHIO
Heeeeere's Petruchio!

ANOTHER ANGLE

97

...as Kate starts backing up...unsure what to make of this apparent madman...and Petruchio calmly steps further into the room...as Kate keeps moving back...keeping her distance...

PETRUCHIO
Good morrow, Kate, for that's
your name I hear...

KATE
(scowling)
I am called Katherina, by those who
dare speak to me!

PETRUCHIO
(moving toward her)
Nay, to me you'll always be Kate.
Plain Kate, and bonny Kate, and
sometimes Kate the curst, but
Kate, the prettiest Kate, my
super dainty Kate...
(singing)
Kate, Kate, bo-bate, banana-fana
fo-fate, fee-fi, mo-mate....Kate.

...and he FLINGS THE AXE OUT OF FRAME...the axe WHISTLING
as it flies off...and smiles up at her...and then...

*
*

KATE
(shocked but
enraged)
What purpose bringeth you, who
are you!? Certainly no singer,
nor the piano tuner you claimed
to be!

...They're CIRCLING THE ROOM now...Petruchio the aggressor...
Kate the cornered animal...

PETRUCHIO
You see through me, Kate, no
tuner I...though I wish it were
amongst my talents to play piano
for you.

(CONTINUED)

CONTINUED:

97

KATE

A sad state, indeed, the only
man I know who suffereth from
pianist envy...

ANOTHER ANGLE

98

...as we see she's backed next to A FIREPLACE...and next to
that is a stand with various FIREPLACE TOOLS...and Kate GRABS
A FIREPLACE POKER...and WAVES IT WILDLY at Petruchio...
suddenly turning the tables...She advancing now...and Petruchio
backing up, warily...

KATE

Perhaps you'll listen now!
Get out, while you still have
that which you hold dear!

PETRUCHIO

(as he's backing)

Haven't you guessed, it's you
I wish to hold dear...

(and then)

Hearing thy virtues spoke of,
and thy beauty...and mildness...
praised, myself am moved to woo
thee for my wife.

KATE

(disdainful)

Your wife?

PETRUCHIO

Thou catcheth on quickly.

KATE

Then let me answereth quickly
as well. Whatever "moved" you thus,
let it remove you now...

(weilding the
poker)

...out of this room, like so much
overstuffed furniture!

...Petruchio stops backing up...and starts CIRCLING AROUND her...

PETRUCHIO

(playfully)

As it is widely said, and just as
widely writ,
As long as I am furniture...
You'll always have a place
to sit...

(CONTINUED)

CONTINUED:

98

...on that, Kate SWINGS the poker at him...and he ducks... then GRABS HER, quickly DROPPING to one knee, and SITTING HER DOWN on his knee...wresting the poker from her...as she SCREAMS...

KATE
(struggling to
get free)
Let go! Unhand me!

PETRUCHIO
(holds up her
hands, looking)
I'll try, but I don't think they'll
come off...

...she GRUNTS in displeasure, still fighting desperately to get away...

PETRUCHIO
Your struggle's in vain, as man
is now, and shall ever be, the
dominant over woman. And I, being
a prime specimen of manhood, am
therefore clearly dominant over thee.

KATE
(trying to pull
her hands free)
Go soaketh your head, it swells
beyond measure...

PETRUCHIO
Aye. And proudly.
(and then)
I have the will to win you in
marriage...and where there's a will...

KATE
There's a won't!

...and with that, she STOMPS HIS FOOT...and he YELLS, loosening his grip...allowing Kate to break free...and she JUMPS UP, then turns and uncorks a RIGHT UPPERCUT to his jaw, knocking...

PETRUCHIO

99

...on his ass, stunned...shaking his head...as...

KATE

100

...runs across the room...arriving at...

A WALL UNIT 101

...lined with several shelves full of VASES...all the same... neatly lined up in rows, ...and above the wall unit is a SIGN that reads: "THROWING VASES"...and...

KATE 102

...TAKES THE FIRST VASE from a shelf, and HEAVES it at...

PETRUCHIO 103

...who's still on the floor...he DUCKS AWAY from it...then cringes as it CRASHES on the wall behind him...and...

ANOTHER ANGLE 104

...as Kate takes vase after vase from the shelves, and THROWS them at Petruchio...who dodges them as they CRASH around him...

KATE
(as she's
throwing)

I warned you, sir, and now
you're in for the thrashing
of your life!

...and she continues angrily throwing vases...as...

PETRUCHIO 105

...continues dodging as they shatter around him...

PETRUCHIO
(smiling, to no one
in particular)

This is getting interesting....

CUT TO:

EXT. THE SQUARE 106

...outside the house...where a CROWD OF PEOPLE is starting to gather...as they HEAR CRASHES and SCREAMS from inside the house...and then...

CUT TO:

THE MUSIC ROOM 107

...where Kate is throwing the last vase on the shelf... and it sails over Petruchio's head...and then, seeing she has nothing left to throw...and seeing the look of

(CONTINUED)

CONTINUED:

107

realization on Petruchio's face...Kate RUNS across the room and OUT the door...and Petruchio smiles...

PETRUCHIO

Tally-ho!

...and he RUNS after her...

CUT TO:

THE STAIRWAY

108

...as Kate almost reaches the bottom...running...and Petruchio appears at the top...running after her...she looks back up at him nervously...then continues on...and he SLIDES DOWN THE BANNISTER into...

*

THE ALCOVE

109*

...and Petruchio CHASES Kate around a LARGE SOFA...around and around...neither gaining ground...until...they STOP ON OPPOSITE SIDES of the sofa...both slightly out of breath...but neither taking his or her eyes off the other...and as they talk, they feint one way...then the other...slowly circling around the sofa...

*

*

PETRUCHIO

You buzz around like an angry bee. Better, as I look at you, a wasp.

KATE

If I be waspish, best beware my sting!

PETRUCHIO

My aim is to pluck it out!

KATE

Ay, if the fool can find it...

PETRUCHIO

Who knows not where a wasp wears her sting. In her tail.

(CONTINUED)

CONTINUED:

109

KATE

And how might the likes of
you pluck it out?!

PETRUCHIO

With my charming tongue.

KATE

(disgusted)

Your tongue in my tail?

PETRUCHIO

(shrugs)

Hey, it's in the play. So
is "bearing" asses, pin pricks,
and a hen and her combless cock.

(and then)

Thought I'd do 'em all at once,
make it easy for the censor...
But now...

...and he LUNGES across the sofa at Kate...but she gets out
of the way just in time, and he lands on the floor...and she
RUNS OFF, as we...

CUT TO:

OMIT 110-112

OMIT 110-112*

EXT. THE SQUARE

113

...as vendors make their way through an even larger crowd...
 YELLING, "Popcorn, peanuts, juju fruits, etc..." and a MAN
 IS STANDING near the front...holding up PROGRAMS...

MAN

Step right up, get yer programs,
 can't tell the players without
 a program! Kate vs. Petruchio,
 this is the big one!

CUT TO:

THE STAIRWAY

114*

...the CAMERA STAYS IN PLACE, as Petruchio is backing Kate
 UP THE STAIRS...the two engaged in a PILLOW FIGHT...and they
 continue until they're OUT OF FRAME...and then...

*

...they REAPPEAR, going the OPPOSITE WAY...this time Kate
 backing Petruchio DOWN THE STAIRS...the two wearing BOXING
 GLOVES, JABBING at each other...and they continue until they're
 OUT OF FRAME on the other side...and then...

*

...they REAPPEAR again...Petruchio now backing Kate UP THE
 STAIRS...as they wildly FIRE AT EACH OTHER WITH SQUIRT GUNS...
 soaking each other...and they continue once again OUT OF
 FRAME...and then...

*

...they REAPPEAR yet again...Kate backing Petruchio DOWN AGAIN...
 this time in a sword fight with LASER SWORDS right out of STAR
 WARS...and they keep fighting...until...Petruchio sees an
 opening and uses his "sword" to FLING Kate's sword out of her
 hand...

*

(CONTINUED)

CONTINUED:

114

FIGHT

PETRUCHIO

(smiles)

Say uncle....

...but Kate KICKS HIM in the shin...and Petruchio YELLS in pain...then Kate hurries BACK UP THE STAIRS...but Petruchio FOLLOWS her into...

*
*
*

THE MUSIC ROOM

115*

...where he LUNGES for her, LANDING ON TOP OF HER...and the two TUMBLE to the ground...and they scuffle on the floor... ROLLING OVER each other, first one on top...then the other... until...

*
*

KATE

(grimacing)

Ow! Your dagger!

[Handwritten circle around KATE's line]

PETRUCHIO

(looking down at his pants)

Good lady, you're mistaken... a gentleman never unsheaths his dagger before he's married...

KATE

Fool! Had I meant that, I would've said penknife!

...and they ROLL AROUND some more..scuffling...until... Petruchio gets the better of her...and SITS on top of her, PINNING her...

*Flat surface (penknife)
EVIDENCE*

PETRUCHIO

Kate, know you now? Thou must be married to no man but me.

...but Kate lets out a mighty SCREAM...and PUSHES Petruchio off of her...then gets up and runs OUT A DOOR to...

*

THE OUTDOOR STAIRWAY

116*

...where Petruchio RUNS OUT after her...grabbing her... and the two go TUMBLING DOWN THE STAIRS into...

stairs

*
*

OMIT 117

OMIT 117

*

EXT. THE SQUARE

118

...where they fall in a heap on the ground...as...

*

THE CROWD OF PEOPLE 119

...eggs them on..."Atta boy, Petruchio...", "Give 'er a left...
etc..."

KATE AND PETRUCHIO 120

...ignore it...and stand up...FACING OFF...circling each other...
and then...

PETRUCHIO

Give them what they want.
Kiss me, Kate, and we will
marry Sunday!

ON KATE 121

...digs her heels in...

KATE

We will not! Not this Sunday...
Not next Sunday...

(the absolute
last word)

Not any Sunday from now until
the end of time!

CUT TO:

A SPINNING NEWSPAPER 122

...against a black backdrop...and as we MOVE IN ON IT it comes
to a STOP...and we see it's "The Town Incrierer", with the
headline...in OLD ENGLISH SCRIPT...

"KATE TO MARRY TODAY!"

...and below that in smaller type...

"Men of Padua Rejoice"

...and we...

CUT TO:

A TICKETAPE PARADE 123

...STOCK FOOTAGE of a major Wall Street parade, complete with
the SOUNDS of a wild, cheering crowd...and we...

CUT TO:

BAPTISTA ON THE STEPS 124

...of the church...the tickertape falling around him...the
crowd's CHEERS continuing as he shakes the hands of well-
wishers and waves happily to the people...and Bianca approaches...

(CONTINUED)

CONTINUED:

124

BIANCA
Is my sister here, yet?

BAPTISTA
(motioning)
She waits anxiously inside...

CUT TO:

INSIDE THE CHURCH

125

...at the altar...where we see Kate is HANDCUFFED...GAGGED...
and BOUND kneeling to a pew...resembling less a bride and more
Gulliver captured by the Lilliputians...as...

A CHAMBER QUARTET

126

...happily plays an airy, innocuous Elizabethan ditty off to
one side...and...

THE PRIEST

127

...stands at the ready before her...as if nothing is out of the
ordinary...and he turns and nods to...

A HUNCHBACK

128

...who begins to PULL ON a rope...and as it lifts him off the
ground...

BELLRINGER
Sanctuary..!

...and we HEAR THE BELLS...as...

INSIDE THE CHURCH

129

...the people rush in. SQUEALING like fans at a Springsteen
concert trying to get as close as they can to the stage..and...

ON KATE

130

...the picture of bottled anger ready to explode...as...

BAPTISTA

131

...smiling...the picture of the happy father on the happiest
of days...takes his place beside her...and...

ON BIANCA

132

...On one side of the church ...in the middle of a crowd of
women..and the same ANGELIC MUSIC IS HEARD...as she looks over..
smiles...and waves at...

LUCENTIO

133

...on the other side of the church...who is clearly smitten...
and in the middle of a group of guys...and before he can
wave...the rest, immediately begin waving at her first, openly
salivating, stomping their feet, biting at their hands...and...

ON THE PRIEST

134

...who is now ready to begin...and he TURNS and NODS to the...

CHAMBER QUARTET

135

...which stops...and...

THE AUDIENCE

136

...quiets down...and...

ON THE ALTAR

137

...as the Priest...Baptista...and the fettered Kate await...
and wait...and wait...as the two men stand there and begin to
fidget uncomfortably...and the Priest glances down at his
wrist where we see...

A SUNDIAL WRISTWATCH

138

...with a DIGITAL readout...as it reads 12:00...and then we...

DISSOLVE TO:

THE SAME SUNDIAL WRISTWATCH

139

...which now reads close to 3:00...and...

THE ENTIRE CHURCH

140

...is asleep in the pews...

ON BAPTISTA AND THE PRIEST

140A *

...at the altar...impatient...angry...

*

BAPTISTA

*

How dare he! What causeth a
man to be so late to his own
wedding?

*

*

*

*

...and the Priest LOOKS OVER, indicating...

*

KATE

140B *

...who is still in full fury, GROWLING through her gag...and...

*

BAPTISTA

140C *

...reacts to the sight...realizing...how could he forget...and... *

ANOTHER ANGLE

140D *

...on the church...as the GROWING CLATTER OF HORSEHOOFS
wakes everyone up with a start...and they TURN, MURMURING
in anticipation...as Baptista RUSHES down the aisle...and
out to... *

THE COURTYARD

141 *

...where a smiling Petruchio RIDES UP on horseback...wearing
a TUXEDO JACKET, BOUTONNIERE and TOP HAT over his ELIZABETHAN
clothes...and, of course, the sunglasses...and he holds up
a small, white ticket... *

PETRUCHIO

Dost thou validate?

...then...as he JUMPS DOWN from the horse...

wedding

ANOTHER ANGLE

142

...as Baptista RUSHES UP to him...

BAPTISTA

(angrily)

Pray, what took thee? The
wedding was to start three
hours ago!

*

PETRUCHIO

The lights were against me...

...and he ENTERS...

*

THE CHURCH

142A

...Baptists following...as...

*

PETRUCHIO

But where be that blushing bride
o'mine?

...and he spots...

KATE

143

...struggling to get free...her yelling MUFFLED by the gag...

ANOTHER ANGLE

144

...as he WALKS up to her...

PETRUCHIO

How now? Could it be? Is this
vision that mine eyes witness
actually her? My, how becoming
she doth look in bondage...

(and then, OFF

HER GAGGED MUMBLING,

leaning in)

Pardon, What sayest thou, my sweet?

...he PULLS THE GAG OUT and...

KATE

(screaming)

I'll see thee hang in hell for
th...

...and he STUFFS IT BACK IN...

PETRUCHIO

(laughs, covering;
then to church)

T'was bargained 'twixt us that she

(MORE)

(CONTINUED)

CONTINUED:

144

PETRUCHIO (cont'd.)
 still seemed cursed in company...
 but when we're alone she be a veritable
 purring puss in my lap...

...and then, KNEELING down beside her...

PETRUCHIO
 Padre...I can wait no longer...

ANOTHER ANGLE

145

...as the Priest steps forward, Bible in hand...and as he does,
 Kate begins to pull at her tethers, protesting vehemently as
 she can...and seeing this...

PRIEST
 (quickly)
 Petruchio of Verona...taketh you
 this woman, Katherina to be your
 lawful wedded wife...from this day
 forward...for better or for worse..
 in sickness and in health...and fore-
 saking all others, keepeth her till
 death doth you part?

PETRUCHIO
 (smiling at Kate;
 then, to Priest)
 I doth.

...and then...

PRIEST
 (as he turns
 to her)
 Katherina of Padua...

ON KATE

146

...as we see her practically breathing fire...her glare meaner...
 the smoke coming out of her nostrils as her eyes narrow to
 evil slits...and...

BACK TO SCENE

147

...as the Priest decides to move things along even faster...

PRIEST
 Taketh you this man etcetera till
 death doth you part?

(CONTINUED)

CONTINUED:

147

PETRUCHIO
 (in HIGH VOICE out
 side of mouth, FOR
 KATE)

I doth.

PRIEST
 (making quick
 sign of the
 cross)

I now pronounceth you man and
 wife you may now kiss the bride!

...and he RUNS OUT a side door as...

ANOTHER ANGLE

148

...the audience behind them BURSTS INTO CHEERS...and Petruchio
 PULLS THE GAG out again, planting a long wet KISS on her...
 and she tries to SCREAM...then, he PUTS IT BACK IN...and...

PETRUCHIO

149

...turns to the quartet...

PETRUCHIO
 A little honeymoon music, Satchmo!

...and...

THE QUARTET

150

...now with ELECTRIC GUITARS, ELECTRIC KEYBOARD, and a FULL
 DRUM SET...breaks into a kickass version of the Rascals'
 "Good Lovin'"...and...

*
*

ON PETRUCHIO

151

...using a standup candleholder as a microphone...belting it out...

PETRUCHIO
 (singing)
*I was feelin'...so bad...
 I asked my family doctor just
 what I had...
 I said doctor...*

ON THE AUDIENCE

152

...holding up and shaking their hands IN UNISON...

AUDIENCE
 (singing)
Doctor...

BACK TO SCENE

153

...as everyone continues an elaborately CHOREOGRAPHED SONG AND DANCE...

PETRUCHIO

Mister M.D....

AUDIENCE

Doctor...

PETRUCHIO

Now can you tell me...what's ailin' me...

AUDIENCE

Doctor...

PETRUCHIO

N' he said yeah, yeah, yeah, yeah, yeah...

AUDIENCE

Yeah, yeah, yeah, yeah, yeah...

PETRUCHIO

Could be...all I ...really need...

AUDIENCE

Good lovin'!

PETRUCHIO

All I need is love...

AUDIENCE

Good lovin'!

PETRUCHIO

Love me in the mornin', baby, now...

ON PETRUCHIO

154

...singing the next verse to the bound Kate...

PETRUCHIO

Honey please...squeeze me tight...

AUDIENCE'S VOICE (O.C.)

Squeeze me tight...

PETRUCHIO

Don't you want your baby to be all right...

(CONTINUED)

CONTINUED:

154

AUDIENCE'S VOICE (O.C.)

Be all right...

PETRUCHIO

Now I say ba-bee...

AUDIENCE'S VOICE (O.C.)

Ba-bee...

PETRUCHIO

It's for sure...

AUDIENCE'S VOICE (O.C.)

It's for sure...

PETRUCHIO

*I got the fever, yeah, 'n you
got the cure...*

AUDIENCE'S VOICE (O.C.)

Got the cure...

PETRUCHIO

*(pointing to
audience)**Everybody say, yeah, yeah, yeah,
yeah, yeah...*

ON THE AUDIENCE

155

...swaying, shaking their raised hands...

AUDIENCE

'Yeah, yeah, yeah, yeah, yeah...

ANOTHER ANGLE

156

...as he now CARRIES Katherina down from the altar...DANCING AS...

PETRUCHIO

Could be...all I...really need...

AUDIENCE

Good lovin'!

PETRUCHIO

Now gimme that good love...

AUDIENCE

Good lovin'

PETRUCHIO

All I need is love...

(CONTINUED)

CONTINUED:

156

AUDIENCE

Good lovin'!

PETRUCHIO

Love me in the mornin', baby, now...

...and he gets to the church doors just as the GUITARS in a HUGE CRESCENDO, wind up to the final NOTE, then the MUSIC comes to a CRASHING END...and...

PETRUCHIO

One more time!

...and as the MUSIC starts up again...and the people start swaying...

PETRUCHIO

157

...hoists Kate over his shoulder...

PETRUCHIO

(to Kate,
smiling)

If you think this was fun...
wait'll I get you home...

...and as she KICKS and SCREAMS, he rushes out the door with her...and we...

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

CLOSE ON A PAGE

158

...yellowed and old...and in OLD ENGLISH TYPE is written...

"THE MARRIAGE"

...and THE BOY'S HAND TURNS THE PAGE to reveal...

ANOTHER PAGE

159

...on which is written in OLD ENGLISH TYPE...and around which is DRAWN A BOX...

PG-13 - SOME MATERIAL MAY BE
INAPPROPRIATE FOR CHILDREN
UNDER 13

...and the PAGE IS TURNED to reveal...

CLOSE ON A SET OF OAK DOORS

160

...and after a moment we hear a DING!...and the doors SLIDE
OPEN...an Elizabethan elevator...and out steps Petruchio...
wearing a HEAVY CAPE with a HOOD that is WET with rain...but...

*wet
cape*

A WIDER ANGLE

...which reveals a SECOND SET OF DOORS beside him as he STEPS
OUT...throws back the hood...and we see that he's dry as a
bone...as...

161
*dry
clothes*

PETRUCHIO

O welcome sight to mine eyes be
this home!
For we have journeyed all day
at a snail's slow speed,
Through storm and hail and rivers
of mud
And room for but one on my trusty
steed...

...DING!...and the second set of DOOR SLIDE OPEN...and we see
Kate...dressed as she was at the wedding...but SOAKED to the
bone...and STAINED IN MUD up to her chest...and she HOLDS a
mud-caked suitcase in each hand...exhausted...furious...
staring stright ahead...

PETRUCHIO (cont'd)

(turns to her)

Enjoyest your stroll?

(CONTINUED)

CONTINUED: 161

...she LOOKS OVER at him...with a look that can kill...but before she can answer...

ANOTHER ANGLE 162

...as Petruchio TURNS and BOUNDS down the hall...which looks like the hallway at Blue Moon...except in place of the carpet is a FLAGSTONE FLOOR...and FREE-STANDING CANDLEHOLDERS light the way...and Kate...with no choice...slowly FOLLOWS behind...as...

PETRUCHIO (cont'd)
Come, bonny Kate, and behold
your abode. And sing thee an
ode that it's complete with
commode!

...and...

CUT TO:

CLOSE ON A HEAVY OAK DOOR 163

...inside a DARK ROOM...as we HEAR A KEY in a lock...then the doors SWING OPEN...light spilling in...as we see Petruchio and Kate out in the hall...

PETRUCHIO (cont'd)
Ta-daaaaaaa!
(and then)
I welcome thee to my humble digs...

...and he hits a LIGHT SWITCH by the door, and...

ON A LARGE WROUGHT IRON CHANDELIER 164

...the FLAMES COME UP on the candles...and we see...

THE ROOM 165

...for the first time...which looks amazingly like the BLUE MOON *
MAIN OFFICE...but without any of the desks, computers, or con- *
temporary furniture...and as the CAMERA PANS AROUND, we see it *
is a dusty, cobweb-filled dump...heavy tattered curtains *
hang in all the windows...the furniture is of the times but *
mismatched and worn...where Dipesto's work station would be *
is a soot-covered hearth and kitchen area...and on the walls *
where the contemporary art might hang are BLACK VELVET PAINTINGS *
of large breasted medieval babes...

ON PETRUCHIO AND KATE 166

...as they ENTER...Petruchio still full of energy...Kate looking like the walking dead...and she steps in behind him, dropping the luggage as...

(CONTINUED)

CONTINUED:

PETRUCHIO

(waving away
cobwebs)This be the cleaning lady's
century off...

(and then)

But small matter how a home
looketh if it be filled with
love...(and then;
no missing
his meaning)

And speaketh of which...

...and he FLINGS OPEN the door behind Kate...which would be to
David's office...as he announces grandly...

PETRUCHIO (cont'd)

...The mas-ter bed-room!

...and he looks at her knowingly...A SMILE FROZEN on his face... *
his intentions clear...but... *

OMIT 167-168

OMIT 167-168 *

KATE

168A

...STARES STONILY back at him...her intentions clear...and then...*

ANOTHER ANGLE

169

...as his SMILE FADES...and then...CLEARING his throat...

PETRUCHIO (cont'd)

'Tis true, our courtship hath
been a tad brief...(and then;
going for it)

(MORE)

(CONTINUED)

CONTINUED:

PETRUCHIO (cont'd)

169

...but now that we be husband and wife, I sayest we waste no time in getting used to acting like husband and wife.

...and he prepares for the inevitable outburst...but...

KATE

(looks at him;
then, civilly)

I agree with thee...

PETRUCHIO

(reacts)

Thou dost?

KATE

I dost.

(and then)

So get thee used to this...

I havest a headache!

(pointing)

And if that be the master bedroom...

(points to

other door)

...then I shall sleep there!

PETRUCHIO

In there? Au contraire! Be I not the man and you the woman? Be this not the time when men are men and women are property?

KATE

Property you call me, but tryest thou to plow this acre and thy blade might get broken!

PETRUCHIO

Ha! I will be master of what is mine own! Thou art my goods, my chattel, my stuff, my barn, my toothbrush, my thermos, my golf shoes...

KATE

(interrupting)

I'll not be any man's "stuff"! In fact, stuff your stuff, for this is one thing you'll never own!

PETRUCHIO

We'll see about that and starting this day!

(CONTINUED)

CONTINUED:

169

KATE

Then already see-est thee wrong,
for 'tis plain to any fool that
it be night and not day.

PETRUCHIO

Day it is if your husband says
it be so!

KATE

Perhaps to a wife blinded by
love, but mine eyes see clear!

PETRUCHIO

(puffing up)

Love or no, I be thy liege and
lord, who bringeth home the
bacon and provideth thee the
roof over thy thick skull!
And for that, by the gods...

(pointing at
window)

...if I say the moon be the sun,
then to you, good wife, it shall
be so!

KATE

"Good wife" I be in name only,
"good" husband...

(points)

...and thus the moon be the moon
no matter what thee say!

PETRUCHIO

(stepping
forward)

'Tis the sun, or no sleep for
thee!

KATE

'Tis the moon, and to bed I'm
away!

PETRUCHIO

The sun!

KATE

The moon!

PETRUCHIO

Sun!

(CONTINUED)

CONTINUED:

KATE

Moon!

PETRUCHIO

(blowing up)

Odds bods! I'll not stand
for this!

PETRUCHIO

...I will be king in this my
castle! And while I could
havest my way with thee this
very night, I choose instead
to teach thee a lesson! Thus
thou will spendest thy wed-
ding night in there without
me and there ye shall sleep
'til I say it be otherwise!

(and then)

Understandeth?

(and then)

Fine!

KATE

You'll not stand for this?!
Hah! Some "king" that he
does not have even one vassal
to command in his castle!
For 'tis the moon I choose to
see and in there I choose to
sleep and sleepest there I shall
'til the last breath I, or
better still, thee breathest!

(and then)

Understandeth?

(and then)

Fine!

(CONTINUED)

CONTINUED:

...and on that, each one TURNS and MARCHES OFF...Petruchio to his door, Kate to the other...and...

WIDER ANGLE

170

...as both IN UNISON STORM THROUGH AND SLAM their doors...and all is silent for a moment...then...

ON PETRUCHIO'S DOOR

171

...as it OPENS and he looks out...an odd expression on his face...and...

ON KATE'S DOOR 172

...as it, too, OPENS...and she looks back with a similarly odd expression...and then...

ON PETRUCHIO 173

...tentative...

PETRUCHIO

Methinks 'twas something familiar about that...

...then...

ON KATE 174

...as she thinks about this for a moment...then SLAMS her door... and...

PETRUCHIO 175

...SLAMS his door as well...and then...

CUT TO:

A CANDLE BURNING 176

...and we PULL BACK to reveal...

PETRUCHIO 177

...lying in bed...thinking...angry...unsure...more than a little at loss...he looks over at his door as if wondering what to do with this demon in his house...then...

PETRUCHIO

This turn of events be passing intolerable!

(and then)

Am I not the master? Be she not the mistress in this, her master's house?

(working himself into a lather)

By God, I must teach that wench a lesson or this be a dark day indeed for thy entire gender! And a lesson teach her I will! Am I not man, hear me roar, in numbers too big to ignore?

(MARCHING to the door)

Takest no prisoners!

...and he FLINGS OPEN the door and STORMS OUT into...

THE LIVING ROOM 178
 ...marching ACROSS to...

KATE'S DOOR 179
 ...THROWING that open...ready to claim what is rightfully his...
 but before he does, he sees...

KATE 180
 ...dead asleep from exhaustion...on a small, pathetic little
 bed...but cleaned up now...and in repose, looking angelic...
 soft...devoid of anger...nor even capable of it...unlike we've
 seen her before...and...

PETRUCHIO 181
 ...just stares at this...STOPPED in his tracks...fascinated...
 even a little attracted in a way we've not seen before...and
 then, after a moment, he manages a small, wistful smile...and *
 then...

PETRUCHIO *
 (quietly; *
 to himself) *
 Fair Kate, don't makest me do *
 this...if thy husband tells *
 thee the moon be the sun... *
 (softly; *
 imploring) *
 ...tell him 'tis the sun... *

...he looks at her a moment longer...then STEPS BACK out of the *
 room...quietly CLOSING THE DOOR behind him...and...

CLOSE ON KATE 182
 ...as she OPENS HER EYES...and we see she's been awake all *
 along...and she looks over at the door...and then...she CLOSES *
 HER EYES...and we see the hint of a smile...

KATE *
 (softly) *
 'Tis the moon... *

...and we PAN OVER TO... *

OMIT 183-204

OMIT 183-204*

A WINDOW

205

...where we see the MOON...and as we HOLD ON IT, we hear...

*

NARRATOR'S VOICE (O.C.)

And thus it went. But as a wild
horse be broken through mix of
love and persistence, so a shrew
be tamed...

(and then)

*

Rather than beat her into
submission, Petruchio did decide,
instead, to kill her with kindness...
bludgeon her with benevolence...
slaughter her with solicitude...
annihilate her with...you getteth
the idea...

(and then)

*

Of course...initial efforts were
met with a small bit of resistance...

*

CUT TO:

OMIT 206-207

OMIT 206-207*

KATE'S BEDROOM DOOR

207A

...barricaded with ROLLS of BARBED WIRE...

(CONTINUED)

CONTINUED:

NARRATOR'S VOICE (O.C.) (cont'd)
But, undaunted, Petruchio did
persist...

...and...

PETRUCHIO

207B

...arrives at her door with large WIRE CUTTERS...snips away at the barbed wire...and watches it fall to the ground...then REACHES OUT OF FRAME and grabs the FLOWERS he's brought home... and KNOCKS on the door...and Kate OPENS the door...sees him and the flowers...and SLAMS THE DOOR in his face...smashing his nose...

NARRATOR'S VOICE (O.C.) (cont'd)
...and persist...

CUT TO:

PETRUCHIO

207C

...arriving at Kate's door again...this time carrying a BOX OF CANDY...and wearing a CATCHER'S MASK...and he KNOCKS...and she OPENS the door...reacts to the mask...then slowly takes the candy from his outstretched hand...and then, to his surprise, SHOVES it into his stomach, DOUBLING HIM OVER...and with a wicked smile, SLAMS THE DOOR on the top of his bent over head... sending him REELING backwards...

NARRATOR'S VOICE (O.C.) (cont'd)
...and persist...

CUT TO:

PETRUCHIO

207D

...arriving at the door again...this time in a complete SUIT OF ARMOR...carrying FLOWERS and a BOX OF CANDY...and he KNOCKS... and she OPENS the door...and she reacts, taken aback at the armor...then considers a moment, as if relenting...and finally TAKES the flowers and candy...and softly CLOSES...

THE DOOR

207E

...and we HOLD on the door, as...

NARRATOR'S VOICE (O.C.) (cont'd)
And finally did Petruchio succeed.
Slowly won over by his ways,
Kate began her shift from house-
afire to housewife. Eventually,
(MORE)

(CONTINUED)

CONTINUED:

NARRATOR'S VOICE (O.C.) (cont'd)
in fact, she cleaneth...she
dusteth...she even cooketh,
for her detherving spouth...
uh, her deserving spouse...

...and the CAMERA PULLS BACK into the room, revealing...

KATE

207F

...at the oven...her back to us...tasting something she's
taken out...

NARRATOR'S VOICE (O.C.) (cont'd)
And truth be known, she couldn't
be blamed. For who could
resisteth a loving husband
such as Petruchio had become...

SHOCK CUT TO:

THE FRONT DOOR

208

...as Petruchio bursts in...in tattered clothers and a
FEATHERED CAP...and carrying a BRIEFCASE with CHICKEN FEET and
FEATHERS sticking out the side...he's the nine-to-five husband
come home to roost...

(CONTINUED)

CONTINUED:

208

PETRUCHIO

Honey, I'm home!

KATE

209

...turns...and smiles softly...seemingly domesticated now... *

KATE

(politely)

Good husband, the day has
been long in wait for your
presence.

ANOTHER ANGLE

210

...as Petruchio hangs his hat on the HATRACK...

PETRUCHIO

'Twas long for me, as well,
for the hunt was tedious and
compensation was low...

...and we hear a SQUAWK from the briefcase, and Petruchio
PUNCHES the briefcase, quieting it...

KATE

Another hard day at the
office, dear?

ANOTHER ANGLE

211

...as he grunts, then sets his briefcase down and goes to
the kitchen area...

PETRUCHIO

(sniffing at
the air;
then, sing-
songy)

Mm, mm, something smells
goo-ood...

(reaching around
Kate)

What dost thou fix for
thy hungry hubby?

...she gently SLAPS HIS HAND...moving him away...

KATE

(playfully)

Now, now, behave thyself. 'Tis
a surprise. I've labored long
and careful this day to bring
thee a meal pleasing to thy
palate.

(CONTINUED)

CONTINUED:

211

PETRUCHIO

And still you find time
to cleaneth the house and
launder thy clothes...

KATE

(smiles,
shrugs)

A woman's work doth never
end.

PETRUCHIO

(GRABS her
around the
waist)

My wife...I thinkest I'll
keep her.

..they smile...then KISS cheek-to-cheek...never actually
touching lips...and then...

KATE

(a big smile)

Goest thou, good husband, and
change for dinner. And prithee
with haste, as thy meal getteth
cold.

PETRUCHIO

212

...starts off to his bedroom...

PETRUCHIO

Then off I go, for whatsoever
good wife doth request, 'tis
husband's duty to make true.

(and then)

Be back in a flash to pig out...

...and he EXITS into his bedroom...CLOSING the door...and we...

CUT TO:

CLOSE ON A DINNER TABLE

213

...lit by romantic CANDLELIGHT...the only light in the room...
one plate is filled with RIB BONES, PEELINGS, and various remains
of a huge dinner...the other plate, much smaller, is empty...
the remains of a small dinner barely visible...and PULL BACK
to reveal...

ANOTHER ANGLE

214

...as Petruchio TOSSES his final RIB BONE over his shoulder... finished...as Kate watches...and then...

KATE

The meal was to your liking?

...Petruchio BELCHES LOUDLY...and Kate SMILES...and then, as Kate TAKES THE DISHES to the kitchen...

PETRUCHIO

And thou? Didst thy low-cal diet gruel hit the spot?

KATE

Well, one does what one canst to keep thy girlish figure...

PETRUCHIO

Aye!

(broadly)

Across the land 'tis said
by men worldly wise,
What value is a woman
with cellulite on her thighs?

...and he LAUGHS HEARTILY at this...and...

KATE

215

...pretends to laugh as well...then...

KATE

(to herself)

While men be displeased
by fat legs and fat hips,
Most of them would look better
if be given fat lips...

ANOTHER ANGLE

216

...as she returns to the table...

PETRUCHIO

(stops laughing)

Pardon, good wife?

KATE

(smiling)

I said, "Have another sip..."

...and she moves his GLASS OF WINE toward him...and he starts to drink...as she TAKES HER SEAT at the table...and she watches as he CHUGS the remaining wine in his glass...and SETS IT down hard...then PICKS UP a NEWSPAPER from another chair and starts reading...and finally...

(CONTINUED)

CONTINUED:

216

KATE

Husband...

(a long pause)

...dost thou truly believe
a happy marriage lies in a
wife who remains pretty and
in her place?

PETRUCHIO

It'll do in a pinch...

(he LOWERS
the paper,
and smiles
at her)

But thou needst not concern
thyself, as thou are both
pretty and in thy place as
we speak.

...he goes back to reading the paper...

KATE

'Tis your notion of a
compliment, I know, but
husband...

PETRUCHIO

(looking
at paper)

Didst thou hear the news today?
Forty teen-agers arrested at
the Bach concert...

KATE

(more forceful)

Husband...

PETRUCHIO

(still looking
at paper)

'Tis said if thou playest
his second concerto backwards,
thou can hearest the voice of
Satan...

...on that, Kate PUTS TWO FINGERS to her mouth and WHISTLES LOUDLY...

KATE

Husband!

...and Petruchio suddenly looks up, startled...shades of the
old Kate...and she recovers...softening...and then...

(CONTINUED)

CONTINUED:

216

KATE
(politely)
How are we married?

PETRUCHIO
(doesn't understand)
How are we married?

KATE
Yes. Are we married...merrily?

PETRUCHIO
Yea, verily. We are married
merrily. Though warily at
first, and unfortunately quite
sterily...

(GLANCES AT
CAMERA)
Nothing like a night at home,
rhyming with the 'ol ball
and chain...

KATE
Husband, I believest in our
marriage, as well. However,
know thee this...thou captured
me not by dragging me to thy
house, but by showing me kindness
once I was here.

(softly, sincerely)
I saw thee try...and thus I
tried as well.

(a long pause,
she looks
away)
Until thee, people knew not
who I be, as they saw only
my...way with men. 'Twas only
that I never met one I thought
could...

(and then)
But perhaps now...
(and then;
changing direction)
'Tis one thing more I would
ask of the man with whom I
spend a life. I have changed
(MORE)

*
*
*

(CONTINUED)

CONTINUED:

216

KATE (cont'd)
 as result of thy kindness...
 Now I would asketh you to
 change as result of mine.

PETRUCHIO
 (taken aback)
 Change?
 (and then)
 But sayeth you not that I
 did for you all the things
 a wife could want?

KATE
 All, save one. All, save
 respecting me.

PETRUCHIO
 (shocked)
 Respecting thee?

KATE
 Respecting me.
 (and then)
 I ask that you holdeth me
 in higher esteem, that
 thou respect me as both
 thy dutiful wife and thy
 partner. In short, I ask
 that you retreateth at last
 from thy role as chauvinist.

...Petruchio looks at her...unsure...and then...

KATE (cont'd)
 And for my part, I vow that
 should that respect beginneth
 tonight, so shall my sleeping
 in the same room as my mate.

...her ace in the hole...and...

PETRUCHIO

217

...looks at her long and hard...suddenly interested in the
 notion...the look on his face signalling a gradual acceptance
 ...and then...

KATE

218

...smiles...and POURS some wine in each glass...the LIFTS HER
 GLASS in a toast...

(CONTINUED)

CONTINUED:

218

KATE
(softly; with
feeling)

To my husband, Petruchio...

...and she waits, holding her glass up, as...

ANOTHER ANGLE

219

...Petruchio looks at her another moment...then RAISES HIS
GLASS as well...

PETRUCHIO

To my wife, Katherina...

...and they smile warmly at each other...then CLINK GLASSES...
and as they drink, we...

DISSOLVE TO:

INT. PETRUCHIO'S BEDROOM

220*

...as the CAMERA PANS the room...past the window, where the
MORNING LIGHT shines through...and over to THE BED...starting
at the foot of the bed, and MOVING up, along TWO PAIRS OF LEGS...
bare legs...entwined...SHEETS strategically covering the proper
places...and we keep moving up, until we see the faces of...

*
*
*
*
*

KATE AND PETRUCHIO

220A*

...Kate lying asleep on Petruchio's chest...soundly...peacefully...
almost smiling in her sleep...and Petruchio's also asleep...
on his back...his arm around Kate's shoulder...and we HOLD a
moment, until...

*
*
*
*

PETRUCHIO

220B*

...opens his EYES...and immediately breaks into a BIG SMILE...
LOOKING DIRECTLY INTO THE CAMERA...and gestures with a QUICK
LITTLE WHISTLE and a SHAKE OF HIS HEAD...as if to say "Wow,
what a night!"...and then...

*
*
*
*

OMIT 221-225

OMIT 221-225*

INCLUDE KATE

226

...as her EYES OPEN as well...and she smiles, too...softly...
and moves a bit...facing Petruchio...a warm morning glow on
her face...

*
*

(CONTINUED)

CONTINUED:

226

KATE
 (smiling)
 Good morning...

PETRUCHIO
 Good morning...

KATE
 Sleep well?

PETRUCHIO
 Like a babe, only waking
 occasionally wanting to
 be fed...

KATE
 (still smiling)
 Myself...I lay awake...
 happily...
 (and then)
 ...but thinking as well...
 wondering...
 (and then)
 Petruchio...why me? What
 moved thee to woo me,
 and no other?

*
 *
 *
 *
 *

...Petruchio smiles...regarding her for a moment...and
 then, softly...

*
 *

PETRUCHIO
 Thy life...and thy spirit.
 We be kindred souls, Kate,
 as mountains to winds. Each
 of us moves not, though the
 other blow perpetually.
 (and then)
 More to the point...I saw
me in thee...

(CONTINUED)

CONTINUED:

226

KATE

(reacts, touched,
and then)My husband...for all thy
boorishness and bluster...
thou art a good man...

PETRUCHIO

And for all thy shrillness
and shrewishness...thou art
quite a remarkable woman...

...and they stare at each other for the longest time...and then...

CLOSE ON THE TWO OF THEM

227

...as slowly, their heads move closer...closer...and finally...
they KISS...a long and warm kiss...the kiss of two people in
love...and they keep kissing...and then...suddenly...we HEAR
a KNOCK on the front door...and they reluctantly pull apart...
smiling at each other...

PETRUCHIO

I'll dispatch them with
all due haste......and he STANDS, wrapping a BLANKET around himself, and *
WALKS to the door...not taking his eyes from Kate...nor does
she take hers from him...and he EXITS into...

THE LIVING ROOM

228

...and continues to the front door...which he OPENS...revealing...

A MESSENGER

229

...in the normal tattered costume of the era...but sporting a
WESTERN UNION CAP on his head...

MESSENGER

Good morrow, Petruchio, I
come with news from Padua.

ANOTHER ANGLE

230

...as Petruchio allows him to STEP IN...

PETRUCHIO

Then spill it post-haste, as
I was about to make news
here...

(CONTINUED)

CONTINUED:

230

MESSENGER

On Sunday next, Bianca, sister
of Katherina, will marry
Lucentio. Thee and thy wife
hath, of course, been invited
to attend.

PETRUCHIO

Good tidings, indeed. Go
thee and assure the bride's
father we will journey back
happily.

...the messenger starts out...then turns back...

MESSENGER

(leaning in,
conspiratorially)

Truth be told, most are aware
that thou win thy money if
Kate not only still be married, but
tamed by Bianca's wedding day. More
will attend for those results than
for the wedding itself.

*
*

PETRUCHIO

Fret thee not, for all things
seem well in hand here.

...the messenger PATS him on the arm...smiling "man-to-man"
...then EXITS...

CUT TO:

KATE

231

...standing at the open BEDROOM DOOR...listening to the
conversation that's just taken place...and she CLOSES THE
DOOR, unseen, remaining in...

THE BEDROOM

232

...where she leans back against the closed door...devastated
by the news...and her EYES WELL UP WITH TEARS...as we...

FADE TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

CLOSE ON A PAGE

233

...yellowed and old as before...and in OLD ENGLISH TYPE is written...

"DA BIG FINISH"

...and the BOY'S HAND ENTERS FRAME and TURNS the page to reveal...

A MAP

234

...on which we see "VERONA" on the left side..."PADUA" on the right...on the OCEAN by Padua reads "EDGE OF THE WORLD" with AN ARROW pointing to the RIGHT FRAME'S EDGE...on the top of the map reads "HOLY ROMAN EMPIRE" with an arrow pointing to the TOP FRAME'S EDGE...and near the bottom of the map reads "OTHER SIDE OF THE TRACKS" with an arrow pointing to the BOTTOM FRAME'S EDGE...and then...

...A DOTTED LINE BEGINS TO DRAW ITSELF from Verona, SNAKING TOWARDS Padua, as we hear...

NARRATOR'S VOICE (O.C.)

And thus...a week later...their way to Bianca's wedding did Petruchio and Katherina make... But their sojourn 'twas planned and embarked upon under a slight cloud...

...and THE LINE begins to VEER OFF-COURSE, as...

NARRATOR'S VOICE (O.C.) (cont'd)

For Kate did mysteriously "take ill" from that morning that the messenger did arrive...remaining thus through the entire week leading up to this...

...and THE LINE now SNAKES ERRATICALLY, DOUBLING BACK on itself several times...

NARRATOR'S VOICE (O.C.) (cont'd)

And...unable to perform her wifely duties...did leave her husband so intoler'bly frustrated that poor Petruchio hardly kneweth north from south...

...and THE LINE begins to SPIRAL IN ON ITSELF...and then...A HAND IN PERIOD COSTUME reaches INTO FRAME and ERASES the mish-mash of lines and spirals, as...

(CONTINUED)

CONTINUED:

234

NARRATOR'S VOICE (O.C.) (cont'd)

In truth, of course, the wounded
Kate did use this ruse to bide
her time 'til she could havest
her revenge...

...ERASING THE LINE back to when it first went off-course...

NARRATOR'S VOICE (O.C.) (cont'd)

For, kneweth she, as certainly
as the sun be the sun and the
moon be the moon, her moment
would come...

...and then...THE LINE begins a reasonably true...but SHAKY...
path to Padua...

NARRATOR'S VOICE (O.C.) (cont'd)

And thus...as they neared their
destination...

CUT TO:

IN THE FOYER

235

...at Baptista's house...a HUB OF ACTIVITY as SERVANTS RUN
ABOUT...and we see BAPTISTA RUSHING down the stairs...as...

LUCENTIO

236

...ENTERS from the other room and intercepts him by the front
door...dressed up in his wedding clothes and full of joy...

LUCENTIO

Father-to-be! Seest thee the
crowd that hath gathered for
Bianca's and my wedding? Why,
it's number doth rival that of
Woodstock...witness for thyself
as they await this glorious
event!

...and on that he grandly OPENS THE FRONT DOOR with a flourish...
and...

IN THE SQUARE

237

...outside the house...as the DOOR OPENS...and Baptista sees
that it is indeed crammed with people...but they're ALL FACING
THE OTHER WAY...MURMURING among themselves...

(CONTINUED)

CONTINUED:

237

VARIOUS VOICES

*Kate and Petruchio arrivest not yet?...
For twenty thousand crowns be sure they
will!...Aye, if he hath truly tamed her...
Aye, if he still be alive...*

...and...

BACK IN THE FOYER

238

...as Lucentio, unsuspecting, still SMILES proudly out at the crowd...and Baptista reacts...

LUCENTIO

Ah, such a spontaneous outpouring
doth warm the cockles of my
heart...

BAPTISTA

(growing worry)
'Tis true...the whole town
hath turned out...not for thee...
but to see if Kate be tamed
that Petruchio might collect
his twenty thousand crowns...

LUCENTIO

Oh...
(and then;
disappointed)
Back to cold cockles...

...and then...FROM OUTSIDE...they hear...

VOICES (O.C.)

'Tis them! They hath arrived!

...and a concerned Baptista REACTS, then EXITS the door...
and Lucentio FOLLOWS...as

IN THE MAIN COURTYARD

239

...the crowd from the square SPILLS OUT and LOOKS ANXIOUSLY
towards...

THE ARCHWAY

240

...where we hear the SOUND OF HORSE HOOVES approaching...and
then...through the archway...come...

PETRUCHIO AND KATE

241

...on horses...and THEY COME TO A STOP as they see...

THE CROWD OF PEOPLE

242

...standing there...STARING EXPECTANTLY at them...and...

BACK ON PETRUCHIO AND KATE

243

...as Petruchio SMILES awkwardly...he knows the reason for this reception...and then...

(CONTINUED)

CONTINUED:

243

KATE

(politely;
sotto)

Forsooth, husband...why
thinkest they stare at us so?

PETRUCHIO

(still smiling;
sotto back)

They be merely unaccustomed
to seeing a couple so happ'ly
mated...

(and then;
looks at her)

We are happ'ly mated...are
we not?

KATE

(looks at him;
"amazed")

Good husband...needst thou
even ask the question?

PETRUCHIO

Nay, nay...

(and then;
making sure)

But now that we be in front of
the town...if someone were to
ask...

KATE

(smiles sweetly)

Gladly would I express my
feelings to all...

...and they SMILE at each other...as...

IN THE CROWD

244

...hiding among the people...Baptista, with Lucentio, looks
about nervously at the crowd around him...

BAPTISTA

(sotto;
to Lucentio)

'Tis plain the whole town
knoweth of the deal 'twixt
Petruccio and myself and hath
come to see if he'll collect
his due...and if the whole town
knoweth...then 'tis possible
that Kate knoweth...

(MORE)

(CONTINUED)

CONTINUED:

244

BAPTISTA (cont'd)
 (and then;
 his fear growing)
 And if Kate knoweth...and knoweth
 that the whole town knoweth...
 and knoweth that we knoweth that
 she knoweth...knoweth what that
 means?

LUCENTIO
 (thinks;
 then shakes head)
 No-eth...

BAPTISTA
 Either she be tamed but will
 still learn of this...or she be
 not tamed and it doesn't matter...
 (dawning
 on him)
 ...either way, 'tis no place
 for me...
 (STARTING OFF;
 to Lucentio)
 Havest a nice honeymoon...

...and as he heads for parts unknown...

KATE'S VOICE (O.C.)
 Father!

...and he FREEZES, caught...then turns back around, SMILING
 broadly...arms open wide...

BAPTISTA
 (overdone)
 Daughter...!

...and...

ANOTHER ANGLE

245

...as he emerges from the crowd...and STANDS THERE...unwilling
 to come too far forward...the SMILE FROZEN on his face...the
 crowd watching with bated breath...and...

KATE

246

...comes forward...Baptista watching her every step...and she
 stands before him...then...as nice as she can be...

(CONTINUED)

CONTINUED: 246

KATE
(smiles)
How truly good it is to see
thee, father...

...and then...as she LEANS forward, GIVING HIM A KISS on each
cheek...

THE CROWD 247

...GASPS IN UNISON...and then...

BACK TO SCENE 248

...as Baptista manages a smile back...then...

BAPTISTA
(the words
unfamiliar
to him)
How...truly good...it is to
see thee, daughter...

...and...as he KISSES HER back...

THE CROWD 249

...GASPS IN UNISON once again...then...

BACK TO SCENE 250

...as Baptista SMILES proudly...still a bit stunned...and then...

PETRUCHIO
So! Away with us all as we've
a wedding to attend!

...and the crowd...ALL ABUZZ...starts off as...

BAPTISTA 251

...looks over at Petruchio...giving him an amazed look...and...

PETRUCHIO 252

...simply looks back at him with an expression of "Did-you-ever-
doubt-that-I-could-do-it?"...and...

ANOTHER ANGLE 253

...as Petruchio APPROACHES Kate...and they march off after the
crowd...arm-in-arm...and THE CAMERA TILTS UP...until nothing but...

BLUE SKY 254

...fills the frame...and we HEAR the opening strains of "THE WEDDING MARCH"...and as the song FADES OUT...the CAMERA TILTS BACK DOWN TO...

THE COURTYARD 255

...where the QUARTET is playing the last few bars of "CLOSE TO YOU"...an innocuous version...we are now AT THE RECEPTION and several COUPLES are SLOW-DANCING in front of the bandstand and...

ON PETRUCHIO 256

...at a keg with several men lined up behind him...as he POURS himself a beer...the SONG ENDS and we hear the POLITE APPLAUSE of the dancers as...

PETRUCHIO
(to men)
I likest a band that playeth
the oldies...

...at which point...

ANOTHER ANGLE 257

...as the BUXOM YOUNG LASS from the first act WALKS BY...and all the MEN'S HEADS TURN to watch her...and the man next to Petruchio NUDGES him, pointing...and Petruchio, who's just finished pouring his beer, LOOKS UP...sees the woman...but doesn't react like before...but then, trying to go along with the other men...he SMILES...NODS...NUDGES THE MAN BACK...but we can see his heart isn't in it...and then...

PETRUCHIO 258

...looks around for something...and spots...

KATE 259

...across the courtyard...looking radiant...walking towards the archway with Bianca and the other women...and, as they DISAPPEAR behind the gate...

PETRUCHIO 260

...watches, fondly...then snaps out of his reverie...CHUGS the beer...BELCHES...then STRIDES over to...

A GROUP OF MEN 261

...including Lucentio, Baptista, and several others...Baptista is talking to Lucentio...

(CONTINUED)

CONTINUED:

261

BAPTISTA

...and one thing more, never a
borrower or lender be. Unless
thou can compound interest
annually at eight percent.

...and as Lucentio MOUTHS "eight percent", committing it to
memory...Petruccio joins them...

PETRUCHIO

Greetings, gentlemen!

(SLAPS Lucentio
on the back)

May I sayest, brother Lucentio,
'tis a pleasure being welcomed
unto this family, with its open
arms, its open hearts...

(sotto;
to Baptista)

...and, of course, it's open
purse strings.

...the others react knowingly, nodding at one another...but
Baptista looks at him skeptically...

BAPTISTA

Yes, well...though the change in
Kate looks to be a miracle, the
day still be young, and my purse,
for now, still be closed.

PETRUCHIO

Have it thy way, good father, as
the unfolding of the day will
only proveth me a success. Thy
wild-Kate hath been declawed.

(and then;

TURNING TO
Lucentio)

So, Lucentio, art thou ready
to rule thy roost tonight?

LUCENTIO

(hesitates
nervously)

Well...

PETRUCHIO

If thou art worried about thy
honeymoon night, fear not,
friend, for thy manly
instincts doth kick in when
need ariseth...

(and then)

(MORE)

(CONTINUED)

CONTINUED:

261

PETRUCHIO (cont'd)

'Tis certain that man be lord
in his home, and being such,
he need only command that
his wishes be met. 'Tis
her duty to please thee.

LUCENTIO

(excited)

Truly?! And that be the way
it worketh with thee?

PETRUCHIO

(one hand up;
the other on
his heart)

If I'm lyin', I'm dyin'...

...at which point A RECEPTION GUEST walks up and WHISPERS something
in Baptista's ear...and Baptista reacts, pulling back...

BAPTISTA

What? Be you certain?

(and then;
off guest's NOD;
to Petruchio)

Interesting news indeed,
Petruchio...word hath come
that Kate merely pretendeth
to be tamed...that she be
talking of equality, of thy
marriage being fifty-fifty...

MEN

(look up
from beers;
in unison)

Fifty-fifty?!

PETRUCHIO

262

...reacts, suddenly nervous...on the spot...and then...

PETRUCHIO

(tries to
laugh)

The woman be quite a little kidder...

BACK TO SCENE

263

...as Baptista continues...

BAPTISTA

Though I wish only the best for
thee, son, there be in my mind
a question now. Who hath, in
fact, been tamed? Kate...

(a little
smile)

...or thee?

...the crowd LAUGHS loudly now...and...

PETRUCHIO

264

...stiffens...and then...

PETRUCHIO

(with an
edge)

I assure thee, 'tis she alone
that's been calmed.

ANOTHER ANGLE

265

...as Baptista looks at him...seriously...

BAPTISTA

Then perhaps thou could prove
it...by calling her out forth-
with and showing us thy manly
command.

PETRUCHIO

(a weak smile)

Hate to interrupt their girl-
talk...

BAPTISTA

(insistent)

We haveth an arrangement...
if she not be tamed, 'tis my
right to know...

(CONTINUED)

CONTINUED:

265

...and Petruchio hesitates...and the crowd starts yelling...

CROWD

*Let's see this!...Bring her out!...
Do it, Petruchio!...*

...until...

PETRUCHIO

(loudly;
angrily)

Enough!

(and then)

If thou needest proof of Kate's
taming, then proof it be!

(looks out
at the crowd;
bellowing)

Fetch me my wife!

ANOTHER ANGLE

266

...as the entire courtyard full of people HUSHES...and a YOUNG
MAN RUSHES OFF through the gates to get her...and then...

PETRUCHIO

267

...begins PACING...speaking to no one in particular...angrily...
yet grappling with the situation...

PETRUCHIO (cont'd)

If husband can't be king, then
something is rotten in the
state of matrimony...What
hath been wrought by the
woman who knows not her
role, or more insidious,
knows it and accepts it not?
True, I listened to her
protests, but knoweth not she
be serious...Though 'tis no
pleasure, what's left but a
public chastisement...

BAPTISTA

268

...leans toward Lucentio...covering one side of his mouth...

BAPTISTA

Stay tuned at thine own risk,
as such confrontations be the
stuff nightmares are made of...

ANOTHER ANGLE

269

...as suddenly the courtyard full of people, ONE BY ONE,
LOOK OVER at something...and as they do, they all start
STEPPING BACK...the crowd parting...in hushed silence...and
finally...

PETRUCHIO

270

...notices...and LOOKS as well...reacting as he sees...

KATE

271

...appearing at the gates...calmly...innocently...she's been
expecting this...and Bianca and the women appear behind her...
and Kate smiles...

KATE

You calleth, husband?

ANOTHER ANGLE

272

...as Petruchio pauses a moment...then "puffs up", in his most
manly style...

PETRUCHIO

Aye, and with purpose.
'Tis a duty thou must
perform.

(CONTINUED)

CONTINUED:

272

KATE

You have but to ask, good
husband, and I shall do my best
to please thee.

PETRUCHIO

That thou will.

(to everyone;
robustly)

For thy husband is thy lord,
thy life, thy keeper...and as
thou art bound to serve and
obey him, thou art bound to
agree that what he sayest be
true above all else.

KATE

273

...just looks at him...waiting...and...

PETRUCHIO

274

...looks back...not entirely comfortable...and then looks out
at...

THE CROWD

275

...watching...waiting...and...

ANOTHER ANGLE

276

...as Petruchio looks back at Kate...takes a deep breath...then...

PETRUCHIO (cont'd)

Kate...

(points to
the sun)

...I say it is the moon that
shines so bright. And as my
wife, wouldst thou not be
forced to agree, 'tis indeed?

...and he looks back at...

KATE

277

...who just looks at him...expressionless...and...

THE CROWD 278
 ...looks at Kate...then at Petruchio...then back at Kate...and...

BAPTISTA 279
 ...turns nervously to Lucentio...

BAPTISTA
 (sotto)
 That's it...she's gonna blow!

ANOTHER ANGLE 280
 ...as Kate puts her glass down...and starts walking toward Petruchio...and the crowd PARTS further...frightened...leaving her a wide path...some COVERING their eyes...but peeking through... watching anxiously as...

KATE 281
 ...arrives in front of Petruchio...and they stand toe-to-toe... for the longest time...and then, finally...as sweetly and politely as humanly possible...

KATE
 Husband...I believest thou art mistaken. And if thou takest another look, I'm quite sure thy error will be clear. 'Tis the sun, not the moon, that shines so bright.

THE CROWD 282
 ...GASPS...stunned at what she's said...and how she's said it... and...

PETRUCHIO 283
 ...stares at Kate...running the possibilities through his mind... finally looking at...

THE CROWD 284
 ...who stares back...and...

BAPTISTA AND LUCENTIO 285
 ...who watch...stunned as well...and...

PETRUCHIO 286
 ...ponders the situation...and ponders some more...then LOOKS at...

KATE 287
...who looks back at him...and SMILES...a loving smile...but
a resolved one...and...

PETRUCHIO 288
...takes this in...unsure...still trying to be strong...and
then...

PETRUCHIO
The sun you say...?

...and...

KATE 289
...nods slightly...and then...

ANOTHER ANGLE 290
...as Petruchio stares at her for another moment...and then...

PETRUCHIO (cont'd)
If that be your final answer,
then I havest but one choice...

...and he looks stern...seemingly poised to attack...and then,
suddenly...he seems to come to a decision...and softens...
relaxes a bit...and then...

PETRUCHIO (cont'd)
...To look again...
(he LOOKS UP
at the sky;
and then)
Why...as I live and breathe,
'twas indeed a mistake. My
wife hath called it, 'tis the
sun, and not the moon at all.

...and he looks down at her and smiles back...and...

THE CROWD 291
...including the family...reacts...stunned...mystified...
until...

ANOTHER ANGLE 292
...as Petruchio turns...and addresses the crowd...

(CONTINUED)

CONTINUED:

292

PETRUCHIO (cont'd)

I was wrong. And hath learned
it from a woman, one with much
to teach. Thou art witness to
a revelation, for myself too
long in coming, and it concerneth
the beauty of holding thy mate at
thy side and not under thy thumb.
For those with bodies soft and
tender hath soft and tender
hearts to match, and all their
gifts be so much more, when
allowed to be given freely.
If this be offensive to men, so
be it, as perhaps the time hath
come for offense.

(to Kate;
warmly)

I hath struck a deal with thy
father, that I might receive
thy dowry if, and only if, I
tame thee. I renounceth the
deal, and wish no reward other
than thy affection and thy
company for as long as thee live.

(to crowd)

Truth be told, a mistake be made
by all...by the town, by her
family, and by me...Kate never
needest taming at all. She
merely needest love.

...and he looks over at...

KATE

293

...who SMILES...a big smile...and then, surprise of surprises...
SHE TAKES HIM in her arms...BENDS HIM BACKWARDS with a flourish...
and looks down, into his eyes...

KATE

Kiss me, Petruchio!

...and they KISS...a long, juicy, romantic kiss...and as they
continue kissing, the CAMERA STARTS PULLING BACK...and the court-
yard full of people start CLAPPING...lightly at first...then
LOUDER AND LOUDER...until it's thunderous applause...and we
keep PULLING BACK as...

(CONTINUED)

CONTINUED:

293

NARRATOR'S VOICE (O.C.)

And so it was, we endeth here,
This chapter of Petruchio and
Kate...

A story told, and long overdue,
Of a woman and her mate...
From here they lived life
long and full,
The world their only parameter,
And as they went, 'twas with
a single complaint...

...and the CAMERA STOPS...and the APPLAUSE STOPS...and the
KISS STOPS...and Kate and Petruchio, from their place in the
middle of the now-still crowd, LOOK DIRECTLY AT THE CAMERA...

KATE/PETRUCHIO

(in unison;
finishing
the rhyme)

We hate iambic pentameter!

...and they turn back and start KISSING again...and as the
crowd begins to disperse...

THE SCENE

294

...mysteriously...magically...is TRANSFORMED into an ILLUSTRATION
in a book...and the BOY'S HAND comes INTO FRAME and TURNS THE
PAGE to...

A NEW PAGE	295
...with a LARGE CIRCLE on it...and inside are the words, "That's All, Folks"...and as it appears, we HEAR the corresponding LOONEY TUNES music...and...	
THE BOOK	296
...is SHUT CLOSED with gleeful finality and TOSSED ASIDE on the boy's bed...and...	
ANOTHER ANGLE	297
...as we see the boy FROM THE WAIST DOWN...HOP OFF the bed and RUSH TO his bedroom door, tossing it open and DASHING OUT into...	
THE HALL	298
...as we see his SNEAKERED FEET RUN TOWARD THE CAMERA, then come to...	
THE STAIRWAY	299
...as he quickly RUNS DOWN IT to...	
THE LIVING ROOM	300
...where THE MOTHER appears...FROM THE WAIST DOWN...in the door to the kitchen, intercepting him...	

MOTHER'S VOICE (O.C.)

Just a minute, young man...did
you finish your Shakespeare?

BOY'S VOICE (O.C.)

(eagerly)
Yeah...is "Moonlighting" still on?

MOTHER'S VOICE (O.C.)

No, it just ended...

BOY'S VOICE (O.C.)

(disappointed)
Awww...

MOTHER'S VOICE (O.C.)

That's okay, it wasn't very good
tonight anyway...

(and then)

"Jack and Mike's" on next...

(CONTINUED)

CONTINUED:

300

BOY'S VOICE (O.C.)
(stands there
a moment;
then)

Naw...think I'll go back to my
room...

MOTHER'S VOICE (O.C.)
(a little surprised)
...Your room?

BOY'S VOICE (O.C.)
Yeah...
(and then)
...think I'll check out "Romeo
and Juliet"...

...and he moves OUT OF FRAME...and we hear his feet DASH up the
stairs...and then...as we hear the "MOONLIGHTING" theme...the
CAMERA PANS OVER TO and MOVES IN ON...

THE TELEVISION SET

301

...until the screen is all we see...as we see the END CREDITS
for the show...the PICTUREMAKER LOGO...and we...

FADE OUT

THE END

