



*The Taming of the Shrew: CSF Shakespeare & Violence Prevention*

***The Taming of the Shrew***

By William Shakespeare

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Produced by the Colorado Shakespeare Festival

Shakespeare & Violence Prevention

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In partnership with the Center for the Study and Prevention of Violence and the Department of  
Theatre and Dance at CU Boulder

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Engagement

**Distribution of Roles**

ACTOR 1: Petruchio, Bianca

ACTOR 2: Katharina, Grumio

ACTOR 3: Lucentio, Baptista

Bilingual track: Baptista

Note: if you plan to use this script, please be sure to include the following statement in your material:

*"This program was developed by the Colorado Shakespeare Festival, the Center for the Study and  
Prevention of Violence, and the Department of Theatre & Dance, departments at the University of  
Colorado at Boulder."*

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*The Taming of the Shrew: CSF Shakespeare & Violence Prevention*

## INTRODUCTION

### ACTOR 2

Hi everybody! We're actors from the Colorado Shakespeare Festival, and we're here to perform *The Taming of the Shrew*.

### ACTOR 3

This comedy tells the story of two sisters and their father. The younger sister, Bianca, wants to get married, but her father won't let her until her older sister, Kate, has found a husband.

### ACTOR 1

The catch is...Kate has scared off everyone who has tried to marry her. But there is one man up for the challenge of winning her heart: Petruchio.

### ACTOR 2

Now, Kate may not be the easiest person to get along with, but neither is Petruchio. This play is about the "taming" of two strong personalities.

### ACTOR 3

**ACTOR NAME** will play the older sister Kate, the "shrew."

*ACTOR 2 into KATE*

**ACTOR NAME** also plays Grumio, the poor servant who is just trying to follow his boss's orders.

*ACTOR 2 to GRUMIO*

### ACTOR 2

Grumio's boss, Petruchio, played by **ACTOR NAME**, is the man who is out to win Kate's heart.

*ACTOR 1 to PETRUCHIO*

**ACTOR NAME** also plays Bianca, Kate's younger sister who gets all the attention.

*ACTOR 1 into BIANCA*

### ACTOR 1

Bianca and Kate's father is played by **ACTOR NAME**. His name is Baptista.



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*ACTOR 3 into BAPTISTA who plays a few chords on his harmonica before greeting the audience in Spanish*

**ACTOR 2**

**ACTOR NAME** also plays Lucentio, who is head over heels in love with Bianca.

*ACTOR 3 into LUCENTIO who strums his guitar/ukulele and sings dramatically, "Bianca"*

This project is a collaboration between the Colorado Shakespeare Festival and the Center for the Study and Prevention of Violence. We see some pretty bad behavior in this play and theatre is a great way to learn about how people interact and treat one another. As you watch the play, think about what you would do differently if you were in these characters' shoes.

**ACTOR 3**

After the show, we'll ask you some questions the play, so look out for moments where you witness mistreatment and how it was handled. Who is unkind? Who has power? And who, in this play, is brave enough to stand up and be a peacemaker?

**ACTOR 1**

We know you already know what not to do during a performance, like use your phones or talk. But, here's what you can do: you can laugh at things that are funny, clap if you like something, and feel free to interact with us if we interact with you. But for now, let's get on with the show!

**Scene 1.**

*Enter BAPTISTA, KATE, and BIANCA. Throughout this scene, Baptista addresses the audience, as if they are ALL competing for Bianca's hand, and this is his public decision about the suitors. Bianca enthusiastically translates for her father after each line (as if she is used to often doing this for him) – KATE stands shrewishly in the background.*

**(ACTOR 3) BAPTISTA (in Spanish)**

Señores, dejen de rogarme.

**Translation**

Gentlemen, importune me no farther,

**(ACTOR 1) BIANCA**

Gentlemen, importune me no farther,

**(ACTOR 3) BAPTISTA (in Spanish)**

Porque ya me decidí.

**Translation**

For how I firmly am resolved you know

**(ACTOR 1) BIANCA**

For how I firmly am resolved you know

**(ACTOR 3) BAPTISTA (in Spanish)**

*(gesturing to BIANCA)*

De no dejar a Bianca que se case.

**Translation**

That is, not bestow my youngest daughter Bianca

**(ACTOR 1) BIANCA**

That is, not bestow my youngest daughter Bianca *(gesturing to herself and flirting with audience)*

**(ACTOR 3) BAPTISTA (in Spanish)**

*(gesturing to KATE)*

Antes de que encuentre un esposo para Katharina, mi hija mayor.

**Translation**

Before I have a husband for the elder: Katharina

**(ACTOR 1) BIANCA**

Before I have a husband for the elder: Katharina *(gesturing to KATE, realizing about halfway through what rule her father is declaring and begins to throw fit because it is unfair to her.)*

**(ACTOR 3) BAPTISTA (in Spanish)**

Si álguien ama a Katharina, claro que se pueden casar con ella.

**Translation**

If any of you all love Katharina  
Leave shall you have to court her at your pleasure.

**(ACTOR 1) BIANCA**

*(less enthusiastic)*

If any of you all love Katharina

Leave shall you have to court her at your pleasure.

*[Defiantly to Baptista]* To cart her rather: *(To audience)* she's too rough for you.

**(ACTOR 3) BAPTISTA *(in Spanish)***

Señores, quedo firme en lo que dije.

Metete Bianca, tu sabes que te amo, mi amor.

**Translation**

Gentlemen, that I may soon make good

What I have said, Bianca, get you in:

And let it not displease thee, good Bianca,

For I will love thee ne'er the less, my girl.

**(ACTOR 1) BIANCA**

*(Sarcastically)* Sir, to your pleasure humbly I subscribe.

*Bianca sits on the stage defiantly (instead of going in) possibly letting out a cry of teenage annoyance, and becomes absorbed in her phone, texting friends about how unfair her father's new rule is.*

**(ACTOR 3) BAPTISTA *(in Spanish)***

¡Hay! La hice enojar. ¿Ahora que haré?

La niña necesita una distracción fuera de los muchachos.

Hmmm...Yo sé que le gusta la música...

¡Ya lo pensé! ¡Le encontraré un nuevo profesor de música!

¡Eso le va alegrar!

**Translation**

And for I know she taketh most delight

In music, instruments and poetry,

Schoolmasters will I keep within my house,

Fit to instruct their youth.

*BAPTISTA exits (quick change to LUCENTIO)*

*KATE and BIANCA are left onstage together. A moment of sisterly hatred.*

**(ACTOR 2) KATHARINA**

Go in, Bianca.

*BIANCA scoffs at KATE. KATE walks towards her, threateningly. LUCENTIO enters playing ukulele/guitar absentmindedly but quickly notices the girls fighting and hushes his instrument to witness this. BIANCA gives one last wave to the audience, and perhaps blows a kiss to LUCENTIO, then goes in, followed by KATE.*

**(ACTOR 3) LUCENTIO**

But see, while idly I stood looking on,

I found the effect of love in idleness:

And now in plainness do confess to thee,  
(*plays and sings this line*) I burn, I pine, I perish.

Counsel me, for I know thou canst;

Assist me, for I know thou wilt.

*Text message dings, and he checks phone to read BAPTISTA'S proclamation.*

But hark! I look'd so longly on the maid,

Perhaps I mark'd not what's the pith of all.

Her eldest sister is so curst and shrewd

That till the father rid his hands of her,

Masters, my love must live a maid at home;

But art thou not advised, he took some care

To get her a *profesor de musica* to instruct her?

I will be the music teacher!

That's my device to achieve that maid

Whose sudden sight hath thrall'd my wounded eye.

*Starts to leave, lovestruck and playing absentmindedly. Then stops. Struck by another idea.*

But to get a husband for her sister? Though her father be very rich, is any man so very a fool to be married to hell? There be good fellows in the world would take her with all faults, and money enough.

*Exits.*

*PETRUCHIO , followed by GRUMIO enters, lugging on scenery for LUCENTIO's door*

**(ACTOR 1) PETRUCHIO**

Verona, for awhile I take my leave

To see my friends in Padua, but of all

My best beloved and approved friend,

Lucentio! And I think this is his house.

Here, sirrah Grumio; knock, I say.

**(ACTOR 2) GRUMIO**

Knock, sir! whom should I knock? is there man has rebused your worship?

**(ACTOR 1) PETRUCHIO**

Villain, I say, knock me here soundly.

**(ACTOR 2) GRUMIO**

Knock you here, sir! why, sir, what am I, sir, that I should knock you here, sir?

**(ACTOR 1) PETRUCHIO**

Villain, I say, knock me at this gate.

**(ACTOR 2) GRUMIO**

My master is grown quarrelsome.

**(ACTOR 1) PETRUCHIO**

Will it not be?

Faith, sirrah, an you'll not knock, I'll ring it;

I'll try how you can sol, fa, and sing it.

*He wrings him by the ears*

**(ACTOR 2) GRUMIO**

Help, masters, help! My master is mad.

**(ACTOR 1) PETRUCHIO**

Now, knock when I bid you, sirrah villain!

*Enter LUCENTIO who sees Grumio being beaten and shares a short moment of shock with the audience at the bullying behavior. Lucentio could even say to a few audience members- "Do you see that? I feel like I should do something".*

**(ACTOR 3) LUCENTIO**

How now! what's the matter? My good friend Petruchio!

How do you?

**(ACTOR 1) PETRUCHIO**

Signior Lucentio, come you to part the fray?

**(ACTOR 3) LUCENTIO**

Rise, Grumio, rise: we will compound this quarrel.

**(ACTOR 2) GRUMIO**

If this be not a lawful case for me to leave his service, look you, sir, he bid me knock him and rap him soundly, sir: well, was it fit for a servant to use his master so?

**(ACTOR 1) PETRUCHIO**

I bade the rascal knock upon the gate  
And could not get him for my heart to do it.

**(ACTOR 2) GRUMIO**

Knock at the gate! O heavens! Spake you not these words plain, 'Sirrah, knock me here, knock me well, and knock me soundly'? And come you now with, 'knocking at the gate'?

**(ACTOR 1) PETRUCHIO**

Sirrah, be gone, or talk not, I advise you.

**(ACTOR 3) LUCENTIO**

Petruchio, patience.

*Grumio and Lucentio share a subtle fist bump or thank you kind of acknowledgement that Lucentio stepped in to help him. Lucentio then pulls PETRUCHIO aside, as GRUMIO licks his wounds.*

And tell me now, sweet friend, what happy gale  
Blows you to Padua here from old Verona?

**(ACTOR 1) PETRUCHIO**

Haply to wive and thrive as best I may.

**(ACTOR 3) LUCENTIO**

Petruchio, shall I then come roundly to thee  
And wish thee to a shrewd ill-favour'd wife?

*The two men share a hearty chuckle, then...*

And yet I'll promise thee she shall be rich,

*Petruchio is listening...*

And very rich...

*Now he's interested.*

Her only fault, good friend

Is that she is intolerable curst  
And shrewd and froward, so beyond all measure  
That, were my state far worser than it is,  
I would not wed her for a mine of gold.

**(ACTOR 1) PETRUCHIO**

Lucentio, peace! thou know'st not gold's effect.

**(ACTOR 3) LUCENTIO**

*showing Petruchio the text*

Her name is Katharina Minola,  
Renown'd in Padua for her scolding tongue.

**(ACTOR 1) PETRUCHIO**

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

**(ACTOR 3) LUCENTIO**

Tarry, Petruchio, I must go with thee,  
For in Baptista's keep my treasure is:  
His youngest daughter, beautiful (*Sings*) Bianca  
Supposing it a thing impossible,  
That ever Katharina will be woo'd;  
Therefore this order hath Baptista ta'en,  
That none shall have access unto Bianca  
Till Katharina the curst have got a husband.

*LUCENTIO ushers PETRUCHIO and GRUMIO offstage. Quick change to KATE/BIANCA. If time is needed to cover this quick change, this would be a great place for love-struck Lucentio to play a chorus of a love song. This could work before or after this next monologue.*

Now shall my friend Petruchio do me grace,  
And offer me disguised in sober robes  
To old Baptista as a *profesor* named (*strums dramatically*) Cambio  
Well seen in music, to instruct (*Sings*) Bianca;  
That so I may, by this device, at least  
Have leave and leisure to court her by herself.

*EXIT LUCENTIO playing merrily. Fruta Fresca is the song.*

**Scene 2.**

*Enter KATE and BIANCA, engaged in sisterly combat.*

**(ACTOR 1) BIANCA**

Unbind my hands!

*They separate.*

**(ACTOR 2) KATHARINA**

Of all thy suitors, here I charge thee, tell

Whom thou lovest best: see thou dissemble not.

**(ACTOR 1) BIANCA**

Believe me, sister, of all the men alive

I never yet beheld that special face

Which I could fancy more than any other.

**(ACTOR 2) KATHARINA**

Minion, thou liest.

**(ACTOR 1) BIANCA**

*(laughing)*

Is it for them you do envy me so?

*Enter BAPTISTA. BIANCA begins weeping, playing on dad's pity.*

**(ACTOR 1) BIANCA**

I prithee, sister Kate, untie my hands.

**(ACTOR 3) BAPTISTA (in Spanish)**

*(To audience)*

¡Dios mío! ¿Que está pasando aquí?

¡Pobre Bianca! ¡La hiciste llorar!

**Translation**

Why, how now, dame! Whence grows this insolence?

Bianca, stand aside. Poor girl! she weeps.

**(ACTOR 2) KATHARINA**

Her silence flouts me, and I'll be revenged.

*Flies after BIANCA.*

*BAPTISTA speaks directly to the audience then gets between the girls.*

**(ACTOR 3) BAPTISTA (in Spanish)**

¡Ugh! Estoy muy viejo para esto.  
Vamos, vamos, Bianca, pásasle.

**Translation**

What, in my sight? Bianca, get thee in.

*Exit BIANCA*

**(ACTOR 2) KATHARINA**

What, will you not suffer me? Nay, now I see  
She is your treasure, she must have a husband;  
Talk not to me: I will go sit and weep  
Till I can find occasion of revenge.  
*Exit.*

**(ACTOR 3) BAPTISTA (in Spanish)**

*Shrugs*  
¡Hijas! ¿Qué van hacer?

**Translation**

Was ever gentleman thus grieved as I?

*Enter Petruchio*

**(ACTOR 3) BAPTISTA (in Spanish)**

Buenos días señor.

**Translation**

God save you, gentleman.

**(ACTOR 1) PETRUCHIO**

*(Trying to speak Spanish with a bad accent)*  
Y tu señor! Tienes una hija llamada Katherina...

**(ACTOR 3) BAPTISTA**

...I understand English...

**(ACTOR 1) PETRUCHIO**

Pray, have you not a daughter  
Call'd Katharina, fair and virtuous?

**(ACTOR 3) BAPTISTA (in Spanish)**

*(Trying to figure out how this description could possibly be Kate)*  
Si.... tengo una hija llamada Kate... señor.  
¿Qué quiere usted con ella?

**Translation**

I have a daughter, sir,  
called Katherina.

**(ACTOR 1) PETRUCHIO**

*(Still miming important words)*

I am a gentleman of Verona, sir,  
That, hearing of her beauty and her wit,  
Her wondrous qualities and mild behavior,  
Am bold to show myself a forward guest  
Within your house.  
And, for an entrance to my entertainment,  
I do present you with a man of mine,  
*Gesturing offstage (or showing him a photo on his phone)*  
To instruct your daughters.

**(ACTOR 3) BAPTISTA (In Spanish)**

Muy guapo!

**(ACTOR 1) PETRUCHIO**

Sí! He is well-schooled in music, Español too.  
Cambio is his name.

**(ACTOR 3) BAPTISTA (in Spanish)**

Cambio puede ir a ver a sus alumnas ahora.  
Respecto a Kate, estoy seguro que usted  
no le va a gustar a ella. Eso es muy triste para mí.

**Translation**

Cambio shall go see his pupils presently.  
But for my daughter Katherine, this I know,  
She is not for your turn, the more my grief.

**(ACTOR 1) PETRUCHIO**

I see you do not mean to part with her,  
Or else you like not of my company.

**(ACTOR 3) BAPTISTA (in Spanish)**

Solo le digo la realidad. ¿Además quién es usted?

**Translation**

Mistake me not; I speak but as I find.  
Whence are you, sir? What may I call your name?

**(ACTOR 1) PETRUCHIO**

Petruchio is my name.

**(ACTOR 3) BAPTISTA (in Spanish)**

Bienvenidos

**Translation**

You are welcome.

**(ACTOR 1) PETRUCHIO**

Signior Baptista, if I get your daughter's love,

What dowry shall I have with her to wife?

**(ACTOR 3) BAPTISTA**

¡Le daré la mitad de mis tierras y veinte-mil dolores!

**Translation**

After my death the one half of my lands,  
And in possession twenty thousand crowns.

**(ACTOR 1) PETRUCHIO**

*(Trying to figure out the amount of money offered, possibly counting on his fingers, figuring it out in a "lightbulb" moment before jumping at the opportunity)*

20,000 dollars? Let specialties be therefore drawn between us.

**(ACTOR 3) BAPTISTA (in Spanish)**

Solo si la convence que lo ame,  
y no hasta entonces.

**Translation**

Ay, when the special thing is well obtain'd,  
That is, her love; for that is all in all.

**(ACTOR 1) PETRUCHIO**

Why, that is nothing: for I tell you, father,  
I am as peremptory as she proud-minded;  
And where two raging fires meet together  
They do consume the thing that feeds their fury:  
So I to her and so she yields to me;  
For I am rough and woo not like a babe.

**(ACTOR 3) BAPTISTA (in Spanish)**

*(while exiting for quick change)*  
Bueno, pues adelante, y suerte.

**Translation**

Well mayst thou woo, and happy be thy speed!  
But be thou arm'd for some unhappy words.

**(ACTOR 1) PETRUCHIO (rehearsing his greeting)**

Good morrow, Kate. (Tries another way) Good morrow, Kate. (in spanish) Good morrow, Kate.

*We hear playing backstage, then off key plucking before hearing a smash.*

*Re-enter LUCENTIO, with a broken lute and head injury.*

**(ACTOR 1) PETRUCHIO**

How now, my friend!  
What, will Katharina prove a good musician?

**(ACTOR 3) LUCENTIO**

I think she'll sooner prove a soldier.

**(ACTOR 1) PETRUCHIO**

Why, then thou canst not break her to the lute?

**(ACTOR 3) LUCENTIO**

Why, no; for she hath broke the lute to me.  
I did but tell her she mistook her frets,  
And bow'd her hand to teach her fingering;  
When, with a most impatient devilish spirit,  
'Frets, call you these?' quoth she;  
And, with that word, she struck me on the head,  
And through the instrument my pate made way;  
And there I stood amazed for a while,  
While she did call me rascal, fiddler,  
And twangling Jack; with twenty such vile terms,  
As had she studied to misuse me so.

**(ACTOR 1) PETRUCHIO**

Now, by the world, it is a lusty wench;  
I love her ten times more than e'er I did!  
Proceed in practise with the younger daughter;

**(ACTOR 3) LUCENTIO**

Petruchio, shall I send his daughter Kate to you?

**(ACTOR 1) PETRUCHIO**

I pray you do.  
*Exit LUCENTIO, leaving PETRUCHIO alone*  
I will attend her here,  
And woo her with some spirit when she comes.  
Say that she rail; why then I'll tell her plain  
She sings as sweetly as a nightingale:  
Say that she frown, I'll say she looks as clear  
As morning roses newly wash'd with dew:  
If she do bid me pack, I'll give her thanks,  
As though she bid me stay by her a week:  
But here she comes; and now, Petruchio, speak.  
*Enter KATHARINA*  
Good morrow, Kate; for that's your name, I hear.

**(ACTOR 2) KATHARINA**

Well have you heard, but something hard of hearing:  
They call me Katharine that do talk of me.

**(ACTOR 1) PETRUCHIO**

You lie, in faith; for you are call'd plain Kate,  
And bonny Kate and sometimes Kate the curst;  
But Kate, the prettiest Kate in Christendom,  
Myself am moved to woo thee for my wife.

**(ACTOR 2) KATHARINA**

Moved! in good time: let him that moved you hither  
Remove you hence.

**(ACTOR 1) PETRUCHIO**

Come, come, you wasp; i' faith, you are too angry.

**(ACTOR 2) KATHARINA**

If I be waspish, best beware my sting.

**(ACTOR 1) PETRUCHIO**

My remedy is then, to pluck it out.

**(ACTOR 2) KATHARINA**

Ay, if the fool could find it where it lies,

**(ACTOR 1) PETRUCHIO**

Good Kate; I am a gentleman.

**(ACTOR 2) KATHARINA**

That I'll try.

*Shares a look with the audience before she attempts to strike him*

**(ACTOR 1) PETRUCHIO**

I swear I'll cuff you, if you strike again.

**(ACTOR 2) KATHARINA**

If you strike me, you are no gentleman.

**(ACTOR 1) PETRUCHIO**

Nay, come, Kate, come; you must not look so sour.

**(ACTOR 2) KATHARINA**

It is my fashion, when I see a crab.

**(ACTOR 1) PETRUCHIO**

Why, here's no crab; and therefore look not sour.

**(ACTOR 2) KATHARINA**

There is, there is.

**(ACTOR 1) PETRUCHIO**

Then show it me.

**(ACTOR 2) KATHARINA**

Had I a glass, I would.

**(ACTOR 1) PETRUCHIO**

What, you mean my face?

**(ACTOR 2) KATHARINA**

Well aim'd of such a young one.

**(ACTOR 1) PETRUCHIO**

Now, by Saint George, I am too young for you.

**(ACTOR 2) KATHARINA**

Yet you are wither'd.

**(ACTOR 1) PETRUCHIO**

'Tis with cares.

**(ACTOR 2) KATHARINA**

I care not.

**(ACTOR 1) PETRUCHIO**

Nay, hear you, Kate: in sooth you scape not so.

**(ACTOR 2) KATHARINA**

I chafe you, if I tarry: let me go.

**(ACTOR 1) PETRUCHIO**

No, not a whit: I find you passing gentle.  
'Twas told me you were rough and coy and sullen,  
And now I find report a very liar;  
For thou art pleasant, gamesome, passing courteous.  
Thus in plain terms: your father hath consented  
That you shall be my wife; your dowry 'greed on;  
And, will you, nill you, I will marry you.  
For I am he am born to tame you Kate,  
And bring you from a wild Kate to a Kate  
Conformable as other household Kates.  
Here comes your father: never make denial;  
I must and will have Katharina to my wife.

*Re-enter BAPTISTA*

**(ACTOR 3) BAPTISTA (in Spanish)**

Hola señor Petruchio.  
¿Cómo va todo con mi hija?

**Translation**

Now, Signior Petruchio, how speed you with my daughter?

**(ACTOR 1) PETRUCHIO**

How but well, sir? how but well?  
It were impossible I should speed amiss.

**(ACTOR 3) BAPTISTA (in Spanish)**

¿Que te pasa hija? ¿Porqué tan triste?

**Translation**

Why, how now, daughter Katherina! in your dumps?

**(ACTOR 2) KATHARINA**

You have show'd a tender fatherly regard,  
To wish me wed to one half lunatic;  
A mad-cap ruffian and a swearing Jack.

**(ACTOR 1) PETRUCHIO**

Father, 'tis thus: yourself and all the world,  
That talk'd of her, have talk'd amiss of her:  
If she be curst, it is for policy,

For she's not froward, but modest as the dove;  
And to conclude, we have 'greed so well together,  
That upon Sunday is the wedding-day.

*KATHARINA storms off.*

*BAPTISTA turns to PETRUCHIO, as if to say, "it went that well, huh?"*

**(ACTOR 1) PETRUCHIO**

'Tis bargain'd 'twixt us twain, being alone,  
That she shall still be curst in company.  
I tell you, 'tis incredible to believe  
How much she loves me.

*Runs off after KATE. (Quick change to BIANCA)*

**(ACTOR 3) BAPTISTA (in Spanish)**

Que Dios le mande alegría, Petruchio.  
Hacen buena pareja.

**Translation**

God send you joy, Petruchio! 'tis a match.

*Exit. Quick change to LUCENTIO.*

### Scene 3

*Enter BIANCA, trying to avoid her studies. LUCENTIO sneaks up behind her and surprises her. Lucentio could enter singing a love ballad and Bianca can shush him to establish the fear of being caught.*

#### (ACTOR 1) BIANCA

Where left we last?

*Lucentio will attempt to teach Bianca a Spanish love ballad. He will strum and instruct one lyric at a time interjecting his secret news between lines. The song is Suave Mente.*

#### (ACTOR 3) LUCENTIO

*(Sings)* Suavemente, besame  
que quiero sentir tus labios  
besandome otra vez  
Here, madam:  
*(Sings)* Suave, Besame , besame  
as I told you before,  
*(Sings)* Suave, Besame otra vez  
I am Lucentio,  
*(Sings)* Suave, Que quiero sentir tus labios  
son unto Vincentio of Pisa,  
*(Sings)* Suave, Besandome otra vez  
disguised thus to get your love.

*Bianca will attempt to sing it back to Lucentio as he strums, however she does not properly pronounce the words and is not necessarily the best singer. The more off key the better.*

#### (ACTOR 1) BIANCA

Now let me see if I can construe it:  
*(Sings)* Suave, Besame , besame  
I know you not,  
*(Sings)* Suave, Besame otra vez  
I trust you not;  
*(Sings)* Suave, Que quiero sentir tus labios  
presume not,  
*(Sings)* Suave, Besandome otra vez  
despair not.

*LUCENTIO is thrilled. He dramatically bursts into the love ballad, singing lovingly to Bianca, who enjoys being doted on. When Bianca's phone receives a text with her father's request, she quickly cuts him off.*

**(ACTOR 3) LUCENTIO**

Suavemente, besame  
que quiero sentir tus labios  
besandome otra vez

**(ACTOR 1) BIANCA**

Lucentio, my father prays I  
help to dress my sister's chamber up:  
You know to-morrow is the wedding-day.  
Farewell, sweet Lucentio.

*LUCENTIO will continue to try to woo her with his song but she will shoo him away.*

Farewell Lucentio...

*LUCENTIO exits. Quick change to BAPTISTA*

*Bianca turns to the audience, and gives a knowing grin.*

I must be gone.

*Exit*

#### Scene 4

*Enter BAPTISTA, KATHARINA*

**(ACTOR 3) BAPTISTA (*in Spanish*)** (to audience)  
 Hoy es el día en que Kate y Petruchio serán casados.  
 ¿Pero donde estará el novio?  
 ¿Hay, mi hija, qué dirá la gente?  
 ¡Nuestra familia quedará en vergüenza!

#### Translation

This is the 'pointed day  
 That Katherina and Petruchio should be married,  
 And yet we hear not of your son-in-law.  
 What will be said? What mockery will it be?  
 What say you all to this shame of ours.

#### **(ACTOR 2) KATHARINA**

No shame but mine: I must, forsooth, be forced  
 To give my hand opposed against my heart  
 I told you, I, he was a frantic fool.  
 He'll woo a thousand, 'point the day of marriage,  
 Yet never means to wed where he hath woo'd.  
 Now must the world point at poor Katharina,  
 And say, 'Lo, there is mad Petruchio's wife,  
 If it would please him come and marry her!'

*Exit furious*

**(ACTOR 3) BAPTISTA (*in Spanish*)**  
 No culpes a la nina por estar disgustada.

#### Translation

Go, girl; I cannot blame thee now to weep;  
 For such an injury would vex a very saint.

*Enter PETRUCHIO, dressed wildly inappropriately for a wedding.*

#### **(ACTOR 1) PETRUCHIO**

How does my father?

**(ACTOR 3) BAPTISTA (*in Spanish*)**  
 Petruchio! ¡Por fin! ¿Cómo se atreve usted señor?  
 ¡Usted sabe bien que es el día de su matrimonio!  
 ¡Ha llegado tarde y mal vestido!

#### Translation

Why, sir, you know this is your wedding-day:  
 First were we sad, fearing you would not come;  
 Now sadder, that you came so unprovided.

#### **(ACTOR 1) PETRUCHIO**

Sufficeth I am come to keep my word,  
 But where is Kate? 'tis time we were at church.

**(ACTOR 3) BAPTISTA (in Spanish)**

¡No deje a mi hija que lo vea vestido de esa manera!  
¡Vaya pongase alguna de mi ropa!

**Translation**

See not your bride in these unreverent robes: Go to the chamber; Put on the clothes of mine.

**(ACTOR 1) PETRUCHIO**

Not I, believe me: thus I'll visit her.

**(ACTOR 3) BAPTISTA (in Spanish)**

¡Vestido de esa manera,  
mi hija nunca se va a casar con usted!

**Translation**

But thus, I trust, you will not marry her.

**(ACTOR 1) PETRUCHIO**

To me she's married, not unto my clothes.

*Exit PETRUCHIO*

**(ACTOR 3) BAPTISTA (in Spanish)**

Dios mío, Dios mío. Tengo que seguirle.  
Esto se va a poner bien.

**Translation**

I'll after him, and see the event of this.

*Exit BAPTISTA (On his exit he will play the wedding march on his harmonica and then noise and chaos/hubbub from offstage.)*

*Re-enter BIANCA*

**(ACTOR 1) BIANCA**

*(to audience)*

Why he's a devil, a devil, a very fiend.  
Tut, she's a lamb, a dove, a fool to him!  
I'll tell you, sirs: when the priest  
Should ask, if Katharina should be his wife,  
'Ay, by gogs-wouns,' quoth he; and swore so loud,  
That, all-amazed, the priest let fall the book;  
And, as he stoop'd again to take it up,  
The mad-brain'd bridegroom took him such a cuff  
That down fell priest and book and book and priest:  
This done, he took the bride about the neck  
And kiss'd her lips with such a clamorous smack  
That at the parting all the church did echo:  
And I seeing this came thence for very shame;

And after me, I know, the rout is coming.  
Such a mad marriage never was before.

*Re-enter KATHARINA, BAPTISTA comforting KATHARINA who is ad-libbing in Spanish. Followed by PETRUCHIO (after quick change)*

**(ACTOR 1) PETRUCHIO**

Gentlemen and friends, I thank you for your pains:  
I know you think to dine with me to-day,  
But so it is, my haste doth call me hence,  
And therefore here I mean to take my leave.

**(ACTOR 3) BAPTISTA (*in Spanish*)**

¿Esta noche?

**Translation**

Is't possible you will away to-night?

**(ACTOR 1) PETRUCHIO**

I must away to-day, before night come.

**(ACTOR 3) BAPTISTA (*in Spanish*)**

Vamos, yerno mío, quedese, por lo menos,  
hasta después de la cena.

**Translation**

Let us entreat you stay after dinner.

**(ACTOR 1) PETRUCHIO**

It may not be.

**(ACTOR 2) KATHARINA**

Let me entreat you.

**(ACTOR 1) PETRUCHIO**

I am content.

**(ACTOR 2) KATHARINA**

Are you content to stay?

**(ACTOR 1) PETRUCHIO**

I am content you shall entreat me stay;  
But yet not stay, entreat me how you can.

**(ACTOR 2) KATHARINA**

Now, if you love me, stay.

**(ACTOR 1) PETRUCHIO** (*calling offstage*)

Grumio, my horse.

**(ACTOR 2) KATHARINA**

Sin verguenza! (shameless)

Nay, then,

Do what thou canst, I will not go to-day;

No, nor to-morrow, not till I please myself.

The door is open, sir; there lies your way.

**(ACTOR 1) PETRUCHIO**

O Kate, content thee; prithee, be not angry.

**(ACTOR 2) KATHARINA**

I will be angry: what hast thou to do?

(*BAPTISTA tries to interrupt*)

Father, be quiet; he shall stay my leisure.

**(ACTOR 3) BAPTISTA** (*in Spanish*)

Ah...empieza a funcionar.

**Translation**

Now it begins to work.

**(ACTOR 2) KATHARINA** (*gesturing to the audience, as if the wedding guests*)

Gentlemen, forward to the bridal dinner:

I see a woman may be made a fool,

If she had not a spirit to resist.

**(ACTOR 1) PETRUCHIO**

They shall go forward, Kate, at thy command.

Obey the bride, you that attend on her;

But for my bonny Kate, she must with me.

Nay, look not big, nor stamp, nor stare, nor fret;

I will be master of what is mine own:

*Draws a spur from his boot to threaten audience as he guides Kate off.*

And here she stands, touch her whoever dare;

I'll bring mine action on the proudest he  
That stops my way in Padua.  
Fear not, sweet wench, they shall not touch  
thee, Kate.

*Exeunt PETRUCHIO and KATHARINA*

**(ACTOR 3) BAPTISTA (*in Spanish*)**

De todas las parejas locas, nunca he visto el igual.  
Now, being mad herself, she's madly mated.  
I warrant him, Petruchio is Kated.

**Translation**

Of all mad matches never was the like.

*Exit*

**Scene 5**

*Enter GRUMIO*

**(ACTOR 2) GRUMIO**

Fie, fie on all tired jades, on all mad masters, and all foul ways! Was ever man so beaten? Was ever man so weary?

First, know, my horse is tired; my master and mistress fallen out. Out of their saddles into the dirt; and thereby hangs a tale.

We came down a foul hill, my master riding behind my mistress,-- Her horse fell and she under her horse; thou shouldst have heard in how miry a place, how she was bemoiled, how he left her with the horse upon her, how he beat me because her horse stumbled, how she waded through the dirt to pluck him off me, how he swore, how she prayed, that never prayed before, how I cried, how the horses ran away, how her bridle was burst, how I lost my crupper.

By this reckoning he is more shrew than she.

Silence! I hear my master.

*Exit GRUMIO*

## Scene 6

*Enter PETRUCHIO, carrying on scenery for his house.*

### (ACTOR 1) PETRUCHIO

Where be these knaves? What, no man at door  
To hold my stirrup nor to take my horse!  
What, no attendance? no regard? no duty?

*Realizes he is alone, and confesses to the audience:*

Thus have I politicly begun my reign,  
And 'tis my hope to end successfully.  
And till she stoop we must not be full-gorged,  
We ate no meat to-day, nor none shall eat;  
Last night we slept not, nor to-night we shall not;  
As with the meat, some undeserved fault  
I'll find about the making of the bed;  
And here I'll fling the pillow, there the bolster,  
This way the coverlet, another way the sheets:  
Ay, and amid this hurly I intend  
That all is done in reverend care of her;  
And in conclusion she shall watch all night:  
And if she chance to nod I'll rail and brawl  
And with the clamour keep her still awake.  
This is a way to kill a wife with kindness;  
And thus I'll curb her mad and headstrong humour.  
He that knows better how to tame a shrew,  
Now let him speak: 'tis charity to show.  
*Exit*

**Scene 7**

*Enter KATHARINA*

**(ACTOR 2) KATHARINA**

*(to audience)*

What, did he marry me to famish me?  
Beggars, that come unto my father's door,  
Upon entreaty have a present alms;  
But I, who never knew how to entreat,  
Nor never needed that I should entreat,  
Am starved for meat, giddy for lack of sleep,  
With oaths kept waking and with brawling fed:  
And that which spites me more than all these wants,  
He does it under name of perfect love;  
I prithee go and get me some repast;  
I care not what, so it be wholesome food.  
Go, get thee gone, thou false deluding slaves,  
Sorrow on you and all the pack of you,  
That triumph thus upon my misery!

*Enter PETRUCHIO with meat*

**(ACTOR 1) PETRUCHIO**

How fares my Kate?

**(ACTOR 2) KATHARINA**

Faith, as cold as can be.

**(ACTOR 1) PETRUCHIO**

Here love; thou see'st how diligent I am  
To dress thy meat myself and bring it thee:  
I am sure, sweet Kate, this kindness merits thanks.  
What, not a word?  
I'll take away this dish.

**(ACTOR 2) KATHARINA**

I pray you, let it stand.

**(ACTOR 1) PETRUCHIO**

The poorest service is repaid with thanks;  
And so shall mine, before you touch the meat.

**(ACTOR 2) KATHARINA**

I thank you, sir.

**(ACTOR 1) PETRUCHIO**

Kate, eat apace: and now, my honey love,  
Will we return unto thy father's house  
With silken coats and caps and golden rings,  
With ruffs and cuffs and fardingales and things;

*He removes her plate before she can eat anything*

What, hast thou dined?

*Presents her with a brand new cap*

Here is the cap my Katharine did bespeak.

*He takes a better look at it.*

Fie, fie! 'tis lewd and filthy:

*Calling offstage*

Away with it! come, let me have a bigger.

**(ACTOR 2) KATHARINA**

I'll have no bigger: this doth fit the time,  
And gentlewomen wear such caps as these

**(ACTOR 1) PETRUCHIO**

When you are gentle, you shall have one too,  
And not till then.

**(ACTOR 2) KATHARINA**

Why, sir, I trust I may have leave to speak;

And speak I will; I am no child, no babe:  
Your betters have endured me say my mind,  
And if you cannot, best you stop your ears.  
My tongue will tell the anger of my heart,  
Or else my heart concealing it will break.

**(ACTOR 1) PETRUCHIO**

I love thee well, in that thou likest it not.

**(ACTOR 2) KATHARINA**

Love me or love me not, I like the cap;  
And it I will have, or I will have none.

*Petruchio tosses the cap offstage with a grin. They are getting somewhere in this relationship, and he's a bit speechless.*

**(ACTOR 1) PETRUCHIO**

Well, come, my Kate; we will unto your father's  
Even in these honest mean habiliments:  
Our purses shall be proud, our garments poor;  
If thou account'st it shame, lay it on me.  
Let's see; I think 'tis now some seven o'clock.

**(ACTOR 2) KATHARINA**

I dare assure you, sir, 'tis almost two.

**(ACTOR 1) PETRUCHIO**

It shall be seven ere I go to horse:  
Look, what I speak, or do, or think to do,  
You are still crossing it.  
It shall be what o'clock I say it is.

*They begin their journey.*

Good Lord, how bright and goodly shines the moon!

**(ACTOR 2) KATHARINA**

The moon! the sun: it is not moonlight now.

**(ACTOR 1) PETRUCHIO**

I say it is the moon that shines so bright.

**(ACTOR 2) KATHARINA**

I know it is the sun that shines so bright.

**(ACTOR 1) PETRUCHIO**

Now, by my mother's son, and that's myself,  
It shall be moon, or star, or what I list,  
Or ere I journey to your father's house.  
Evermore cross'd and cross'd; nothing but cross'd!

**(ACTOR 2) KATHARINA**

Forward, I pray, since we have come so far,  
And be it moon, or sun, or what you please:  
Henceforth I vow it shall be so for me.

**(ACTOR 1) PETRUCHIO**

I say it is the moon.

**(ACTOR 2) KATHARINA**

I know it is the moon.

**(ACTOR 1) PETRUCHIO**

Nay, then you lie: it is the blessed sun.

**(ACTOR 2) KATHARINA**

Then, God be bless'd, it is the blessed sun:  
And the moon changes even as your mind.  
What you will have it named, even that it is;  
And so it shall be so for Katharina.

**(ACTOR 1) PETRUCHIO**

Well, forward, forward!  
Is not this well? Come, my sweet Kate.

**(ACTOR 2) KATHARINA**

Better once than never, for never too late. *Exeunt*

### Scene 8

*Enter LUCENTIO, singing ("I'm gonna love you like I'm gonna lose you")*

*Then enter BIANCA (wearing a wedding veil) They sing together, Kate walks in and recognizes the marriage, gives approving hug. Bianca goes offstage to quick-change to Petruchio while Lucentio finishes the song, smiles at Kate and says the next line to her alone on stage, incorporating a hug if needed to cover quick change.*

#### (ACTOR 3) LUCENTIO

Sister Katharina,  
Feast with the best, and welcome to my house.  
(PETRUCHIO Enters)  
Padua affords this kindness, brother Petruchio.

#### (ACTOR 1) PETRUCHIO

Padua affords nothing but what is kind.

#### (ACTOR 3) LUCENTIO *(a joke at Kate's expense)*

For both our sakes I would that word were true.

#### (ACTOR 1) PETRUCHIO

Now, for my life, Lucentio fears his bride!

#### (ACTOR 3) LUCENTIO

He that is giddy thinks the world turns round.

#### (ACTOR 2) KATHARINA

'He that is giddy thinks the world turns round:'  
I pray you, tell me what you meant by that.

#### (ACTOR 3) LUCENTIO

Your husband, being troubled with a shrew,  
Measures my sorrow by his woe:  
And now you know my meaning.

#### (ACTOR 2) KATHARINA

*(Directed to audience)* A very mean meaning.

#### (ACTOR 1) PETRUCHIO

To him, Kate!

*KATHARINA doesn't rise to the bait, choosing instead to not pick a fight. She exits.*

**(ACTOR 3) LUCENTIO**

I think thou hast the veriest shrew of all.

**(ACTOR 1) PETRUCHIO**

Well, I say no: and therefore for assurance  
Let's each one send unto his wife;  
And he whose wife  
Do come at first when he doth send for her,  
Shall win the wager which we will propose.

**(ACTOR 3) LUCENTIO**

A hundred dollars?

**(ACTOR 1) PETRUCHIO**

A match! 'tis done.  
Who shall begin?

**(ACTOR 3) LUCENTIO**

That will I.  
Hey, Siri, text Bianca and tell her to come here.

*(pauses for text tone)*

**(ACTOR 3) LUCENTIO**

My mistress says  
That she is busy and she cannot come.

**(ACTOR 1) PETRUCHIO**

How! she is busy and she cannot come!  
Is that an answer?

**(ACTOR 3) LUCENTIO**

I know Kate's answer.

**(ACTOR 1) PETRUCHIO**

*(Calling offstage) Katharina!!*

**(ACTOR 2) KATHARINA**

What is your will, sir, that you send for me?

**(ACTOR 1) PETRUCHIO**

Where is your sister?

**(ACTOR 2) KATHARINA**

She sits by the parlor fire.

**(ACTOR 3) LUCENTIO**

Here is a wonder, if you talk of a wonder.

I wonder what it bodes.

**(ACTOR 1) PETRUCHIO**

Marry, peace it bodes, and love and quiet life,  
And, to be short, what not, that's sweet and happy?

**(ACTOR 3) LUCENTIO**

Now, fair befall thee, good Petruchio!  
The wager thou hast won.

*LUCENTIO tosses PETRUCHIO some money.*

**(ACTOR 1) PETRUCHIO**

Nay, I will win my wager better yet  
Katharina, I charge thee, tell these headstrong people  
What duty they do owe their friends and loved ones.

**(ACTOR 3) LUCENTIO**

Come, come, you're mocking: we will have no telling.

**(ACTOR 1) PETRUCHIO**

I say we shall: and first begin with me.

**(ACTOR 2) KATHARINA**

*(to Petruchio)*

Fie, fie! unknit that threatening unkind brow,

*(to LUCENTIO)*

And dart not scornful glances from those eyes.  
It blots thy beauty as frosts do bite the meads,  
And in no sense is meet or amiable.

*(to the audience)*

I am ashamed that we are all so simple  
To offer war where we should kneel for peace;  
Or seek for rule, supremacy and sway,  
When we are bound to love, serve, every day.  
Come, come, you froward and unable worms!  
My mind hath been as big as one of yours,  
My heart as great, my reason haply more,  
To bandy word for word and frown for frown;  
But now I see our lances are but straws.

**(ACTOR 3) LUCENTIO**

*(to Petruchio)*

Now, go thy ways; thou hast tamed a curst shrew.

**(ACTOR 2) KATHARINA**

'Tis a wonder, by your leave, he will be tamed too.

*The three actors join together in final song- "I'm gonna love you like I'm gonna lose you"*

### Talkback Tips:

- Talkbacks should last about 5 minutes.
- Repeat an answer so all can hear.
- The feeling should be fluid and natural, not scripted. Feel free to jump in to help your fellow actors facilitate the conversation, and be sure to hear from several different students. Really listen to their reactions!
- Don't feel the need to "solve" any problems or defend any production choices in this talkback. The goal is to give students the chance to express their reaction to the play. If students express strong feelings about the characters or the play, a good response is: "That's a valid response. Thank you for sharing."
- At the end of the talkback, if there has been disagreement among students, you can include something like: "We all watched the same play, but we each have different thoughts about it. A Shakespeare play is a good way to start a dialogue, because it doesn't tell us what's right or what's wrong, but gives us big questions to think about."

### TALKBACK QUESTIONS: THE TAMING OF THE SHREW

#### ACTOR 3

Thanks for being a great audience! This project is a way to think about some of the patterns of violence, mistreatment, or bullying we see in our own world, using Shakespeare's plays. But first, let's get a show of hands:

- How many of you have seen a Shakespeare play before?
- Okay, hands down. How many of you have seen a play at the Colorado Shakespeare Festival in Boulder?
- Okay, hands down. How many of you have ever been IN a Shakespeare play before?  
Hands down.

Great!

#### ACTOR 2

We hope you enjoyed the play, and we'll be doing workshops with some of you after this. But we want to ask you some questions about what we saw in the play. If you would like to share an answer, please raise your hand and speak up nice and loud, so everyone can hear you.

- Did you see bullying behavior in this play? Where? (Define bullying for the kids)
- Did you see any healthy, happy relationships in this play? Which ones/why not?

#### ACTOR 1

- Who in the play had the opportunity to speak up and prevent some of the mistreatment, or bullying behavior?

- In our production, all the roles are played by women. Why do you think we made that choice?
  - *When all women play male and female roles, it helps you notice what we expect from male and female behavior. In performance, it helps you see things that you don't always notice in real life.*
  - *It's a way to flip Elizabethan convention (all-male casts) on its head*
  - *There are many ways to mistreat people, and some mistreatment occurs because of gender.*

Add the following for middle/high:

- Think back to Kate's final speech at the end, when she tells everyone, "I am ashamed that we are all so simple to offer war when we should kneel for peace." Has she really been tamed? Why/why not?
- *What changed in the relationship between Kate and Petruchio throughout the play?*

#### ACTOR 3

Friends, Romans, Countrymen! Thank you so much for being part of the audience today. We are going to do workshops with some of you in classrooms. But if we aren't doing workshops with you, we encourage you to keep this conversation going. Now, I'd like you to quietly look to your teachers and they will tell you where to go. Thank you!