

Acting Edition

Nine

Ensemble Version

Book by Arthur Kopit

Music & Lyrics by Maury Yeston

Adapted from the Italian by
Mario Fratti

This sample is an excerpt of a
Concord Theatricals title.

Samples of Concord Theatricals titles
are for perusal and cannot be used for
performance or downloaded, printed,
and distributed in any way.

This sample may not reflect the version
of the play currently in print.

|| SAMUEL FRENCH ||

Acting Edition

NINE

Ensemble Version

Book by
Arthur Kopit

Music & Lyrics by
Maury Yeston

Adapted from the Italian by
Mario Fratti

|| SAMUEL FRENCH ||

Book Copyright © 1983, 2022 by Arthur Kopit

“Amor” © 1982, 1984

“Be Italian” © 1982, 1982

“Be On Your Own” © 1982, 1982

“The Bells of St. Sebastian” © 1982, 1984

“A Call From the Vatican” © 1982, 1984

“Every Girl in Venice” © 1982, 1984

“Folies Bergères” © 1982, 1984

“Germans at the Spa” © 1982, 1984

“Getting Tall” © 1982, 1982

“Grand Canal” © 1982, 1984

“Guido’s Song” © 1975, 1982

“I Can’t Make This Movie” © 1982, 1984

“My Husband Makes Movies” © 1982, 1982

“Nine” © 1975, 1982

“Not Since Chaplin” © 1982, 1984

“Only With You” © 1982, 1982

“Only You” © 1982, 1984

“Overture Delle Donne” © 1982, 1982

“Simple” © 1982, 1982

“Spa Music” © 1982, 1984

“Ti Voglia Bene” © 1982, 1984

“Unusual Way” © 1975, 1982

“Waltz of Guido” © 1982, 1984

“Contini Submits” © 1984

“Marcia Dei Ragazzi” © 1984

All of the above lyrics are © by Yeston Music Ltd.

Administered for the world by Dashon Music, Inc.

All Rights Reserved

NINE is fully protected under the copyright laws of the United States of America, the British Commonwealth, including Canada, and all member countries of the Berne Convention for the Protection of Literary and Artistic Works, the Universal Copyright Convention, and/or the World Trade Organization conforming to the Agreement on Trade Related Aspects of Intellectual Property Rights. All rights, including professional and amateur stage productions, recitation, lecturing, public reading, motion picture, radio broadcasting, television, online/digital production, and the rights of translation into foreign languages are strictly reserved.

ISBN 978-0-573-70990-6

www.concordtheatricals.com

www.concordtheatricals.co.uk

FOR PRODUCTION INQUIRIES

UNITED STATES AND CANADA

info@concordtheatricals.com

1-866-979-0447

UNITED KINGDOM AND EUROPE

licensing@concordtheatricals.co.uk

020-7054-7298

Each title is subject to availability from Concord Theatricals Corp., depending upon country of performance. Please be aware that *NINE* may not be licensed by Concord Theatricals Corp. in your territory. Professional and amateur producers should contact the nearest Concord Theatricals Corp. office or licensing partner to verify availability.

CAUTION: Professional and amateur producers are hereby warned that *NINE* is subject to a licensing fee. The purchase, renting, lending or use of this book does not constitute a license to perform this title(s), which license must be obtained from Concord Theatricals Corp. prior to any performance. Performance of this title(s) without a license is a violation of federal law and may subject the producer and/or presenter of such performances to civil penalties. Both amateurs and professionals considering a production are strongly advised to apply to the appropriate agent before starting rehearsals, advertising, or booking a theatre. A licensing fee must be paid whether the title(s) is presented for charity or gain and whether or not admission is charged. Professional/Stock licensing fees are quoted upon application to Concord Theatricals Corp.

This work is published by Samuel French, an imprint of Concord Theatricals Corp.

No one shall make any changes in this title(s) for the purpose of production. No part of this book may be reproduced, stored in a retrieval system, scanned, uploaded, or transmitted in any form, by any means, now known or yet to be invented, including mechanical, electronic, digital, photocopying, recording, videotaping, or otherwise, without the prior written permission of the publisher. No one shall share this title(s), or any part of this title(s), through any social media or file hosting websites.

For all inquiries regarding motion picture, television, online/digital and other media rights, please contact Concord Theatricals Corp.

THIRD-PARTY MATERIALS USE NOTE

Licensees are solely responsible for obtaining formal written permission from copyright owners to use copyrighted third-party materials (e.g., incidental music not provided in connection with a performance license, artworks, logos) in the performance of this play and are strongly cautioned to do so. If no such permission is obtained by the licensee, then the licensee must use only original materials and materials that the licensee owns and controls. Licensees are solely responsible and liable for clearances of all third-party copyrighted materials, and shall indemnify the copyright owners of the play(s) and their licensing agent, Concord Theatricals Corp., against any costs, expenses, losses and liabilities arising from the use of such copyrighted third-party materials by licensees. For music, please contact the appropriate music licensing authority in your territory for the rights to any incidental music not provided in connection with a performance license.

IMPORTANT BILLING AND CREDIT REQUIREMENTS

If you have obtained performance rights to this title, please refer to your licensing agreement for important billing and credit requirements.

NINE opened at the 46th Street Theatre in New York City on May 9, 1982. The production was produced by Michel Stuart, Harvey J. Klaris, Roger S. Berlind, James M. Nederlander, Francine LeFrak, and Kenneth D. Greenblatt. The musical was directed by Tommy Tune, the scenery was designed by Lawrence Miller, with costumes by William Ivey Long, and lighting by Marcia Madeira. The cast was as follows:

GUIDO CONTINI	Raul Julia
LITTLE GUIDO	Cameron Johann
LUISA	Karen Akers
CARLA	Anita Morris
CLAUDIA	Shelly Burch
GUIDO'S MOTHER	Taina Elg
LILIANE LA FLEUR	Liliane Montevecchi
LINA DARLING	Laura Kenyon
STEPHANIE NECROPHORUS	Stephanie Cotsirilos
OUR LADY OF THE SPA	Kate Dezina
MAMA MADDELENA	Camille Saviola
SARAGHINA	Kathi Moss
MARIA	Jeanie Bowers
VENETIAN GONDOLIER	Colleen Dodson
GIULIETTA	Louise Edeiken
ANNABELLA	Nancy McCall
FRANCESCA	Kim Criswell
DIANA	Cynthia Meryl
RENATA	Rita Rehn
OLGA VON STURM	Dee Etta Rowe
HEIDI VON STURM	Linda Kerns
ILSA VON HESSE	Alaina Warren Zachary
GRETCHEN VON KRUPF	Lulu Downs
LITTLE GUIDO'S SCHOOLMATES	Jadrien Steele, Patrick Wilcox, Christopher Evans Allen

An initial staged reading of *NINE* was held at the Composer/Librettist Conference at the Eugene O'Neill Memorial Theater Center.

NINE was revived on Broadway at the Eugene O'Neill Theatre in New York City on April 10, 2003. The production was directed by David Leveaux, with set design by Scott Pask, costume design by Vicki Mortimer, and lighting design by Brian MacDevitt. The cast was as follows:

GUIDO CONTINI	Antonio Banderas
LITTLE GUIDO	Anthony Colangelo
LUISA	Mary Stuart Masterson
CARLA	Jane Krakowski
CLAUDIA	Laura Benanti
GUIDO'S MOTHER	Mary Beth Peil
LILIANE LA FLEUR	Chita Rivera
LINA DARLING	Nell Campbell
STEPHANIE NECROPHORUS	Saundra Santiago
OUR LADY OF THE SPA	Deidre Goodwin
SARAGHINA	Myra Lucretia Taylor
SOFIA	Kathy Voytko
MARIA / MAMA MADDELENA	Sara Gettelfinger
JULIETTE	Rona Figueroa
ANNABELLA	Kristin Marks
DIANA	Rachel de Benedet
RENATA	Elena Shaddow
OLGA VON STURM	Linda Mugleston

CHARACTERS

GUIDO CONTINI – the film director

LITTLE GUIDO – Guido at an early age

LUISA CONTINI – Guido's wife

CARLA ALBANESE – Guido's mistress

CLAUDIA NARDI – the actress, Guido's former protégée

GUIDO'S MOTHER

LILIANE LA FLEUR – Guido's producer

LINA DARLING – La Fleur's mysterious accomplice

STEPHANIE NECROPHORUS – a critic

OUR LADY OF THE SPA

MAMA MADDELENA – chief of chambermaids

SARAGHINA – a voluptuous whore

ENSEMBLE

DIANA

MARIA

ANNABELLA

JULIETTE

RENATA

OLGA

AMERICAN REPORTER*

BRITISH REPORTER*

GERMAN REPORTER*

SPA PEOPLE*

*These roles should be played by the actors playing Diana, Maria, Annabella, Juliette, Renata, and Olga.

ACT I

(As the house lights dim, a church bell rings nine times.)

(Lights up on a large, white-tiled room; enormous windows in the rear. Around the room there are white-tiled boxes. The place bears a resemblance to a steambath in a sanitarium or a spa. The sense is conveyed of a dreamspace – perhaps one by Magritte or de Chirico. Sitting on a box downstage is GUIDO CONTINI, the renowned film director. Nearby is his wife, LUISA. LUISA is talking to GUIDO, but GUIDO's mind is elsewhere.)

LUISA. Guido, mi stai ascoltando? Are you listening to me? He was a teacher of mine from school, a priest. I hadn't seen him in *years*. Anyway, he was amazed to hear I was married to you. *(A woman's sensuous laugh is heard from offstage.)* He said, "What's it like being married to Guido Contini?"

(LUISA continues to talk, but in Italian and softer, telling GUIDO that she'd like to spend more time alone with him, describing the dinner she's prepared for him, recalling the events of her day. The focus of our attention shifts to the woman about to enter GUIDO's thoughts: CARLA.)

CARLA. *(Entering saucily, unnoticed by LUISA.)* Oh, Guido, Guido, Guido! Just to think of him my heart comincia fare boomp-a-boomp-a – you should feel it. Guido è mio amore. It's true. And what's more, I know Guido è

completamente innamorata di me! You see, I know what Guido really needs. *I* am what Guido really needs. If only my husband would give me a divorce – then Guido could get *his* divorce, and we could get married!

(**CARLA** and **LUISA** continue to speak as **GUIDO'S MOTHER** enters. **CARLA** wonders how **LUISA** can live with a man who doesn't love her, then details her bland life with her husband.)

GUIDO'S MOTHER. I have never understood any of my son's films. It's true. I never know what Guido is thinking. I never knew – even when he was a child.

NECROPHORUS. (*Entering.*) Guido Contini is a charlatan! To see a film directed by Contini is to experience a world – no, not a world, a *conceit* out of touch with reality. It's no wonder to me that his last three films have been flops. Oh, I know most of you think Guido Contini is a genius. An eggplant is a genius compared to Contini! Ah, forgive me. I am not used to being a film producer, I am used to being a critic.

LA FLEUR. Bon soir! I have not always been an intellectual!

(**ALL** continue speaking after they enter in groups and begin to talk until it becomes a *cacophony*.)

DIANA.

Guido told you what?

MARIA.

Guido ha detto che la part'e mia.

DIANA.

Guido?

MARIA.

Guido!

SOFIA.

In my dream, Guido sees me and smiles. He comes over, we're in a crowd. He takes off my dress, no one seems to notice. I lie down on a coffee table, and he has me there on the table.

DIANA. But Guido gave the part to me.

MARIA.

No, Guido ha
dato la parte a
me.

DIANA.

To you?

MARIA.

A me!

DIANA.

Guido?

MARIA.

Guido se stesso!

SOFIA.

When it's over,
he says, "Yes, I
think you'll be
wonderful in my
new film" – and
I become a star.
Could it happen?
Perhaps. One must
never give up hope.

OLGA.

Guido hat ein
mund das treiben
zum loo-loo.
Guido ist mein
wundermensch.
Gott, wenn Guido's
mund auf mein
brust, meine
beine, mein pop,
mein kleine fusse.
Heilige musik!
Guido ist der
Mann meine
Traume.

DIANA.

Well, I'm going to ask
Guido.

LINA.

Guido!

LA FLEUR.

MARIA.

Perché? Non e necessario.

Quoi? Excusez-moi. Cette
personne vient toujours
m'embeter. C'est pas vrai!

DIANA.

Because Guido gave the
part to me.

LINA.

Guido!

MARIA.

Ma non hai la parte,
signorina!

LA FLEUR.

Guido!

DIANA.

I do so have the part –
Guido promised.

ANNABELLA.

Guido Contini is a
prince. He's a crazy
man, but he's a prince.

ANNABELLA.

MARIA.

Quale promessa? Va
chiedere a Guido!

DIANA.

Where is Guido?

MARIA.

Guido è a casa mia.

DIANA.

Guido's at your house?

MARIA.

E nel mio letto.

DIANA.

Guido's in your bed? I
thought he was in my
bed.

MARIA.

Basta, la part'e schifosa.

DIANA. He showed you the script?

MARIA. Sí naturalmente!

DIANA. What a shit!

[MUSIC NO. 01 "OVERTURE"]

MARIA. Baciatiemi.

DIANA. Wait a minute, if Guido showed you the script,
that means you got the part.

MARIA. Sí è vero!

DIANA. Come back here, you tart!

*(GUIDO brings them to silence, raises his
baton, and begins to conduct them.)*

CHORUS.

LA, LA, LA, LA...

LUISA. (*As the "Overture" comes to an end.*) Guido, I have to tell you, this is just not my idea of a successful marriage.

[MUSIC NO. 02 "AFTER OVERTURE"]

(**GUIDO** *conducts a chord.*)

GUIDO. What? (*Chord cut-off.*)

LUISA. You told me we were going to spend the evening *talking!* I don't think you've heard a word I've said all night! (*Chord.*)

GUIDO. Luisa, that's not true. I've heard everything you've said. Everything. (*Chord.*)

LUISA. (*Coldly.*) What I miss most, I think, is honesty. (*Chord.*)

GUIDO. Luisa, darling, believe me, I think you are the most honest woman I have ever met. (*Chord.*)

LUISA. (*Coldly.*) Thank you. Guido, how would you like a divorce? (*Chord.*)

GUIDO. (*His mind on his "orchestra."*) What? (*Chord cut-off.*)

LUISA. Because if you don't change your ways, I am going to leave you! (*Huge chord.*)

GUIDO. (*Quieting the chord.*) Luisa, darling, listen, this is not a good moment in my life.

LUISA. Nor in mine! (*Chord.*)

GUIDO. As it happens, at this moment I have a great many things on my mind.

LUISA. (*Like ice.*) I can imagine. (*Chord.*)

CARLA. *(Rising saucily and singing.)*

AHHHHHHH...!

GUIDO. *(Panicking.)* Down! Get down! *(Chord cut-off.)*

LUISA. *(As CARLA gets down.)* Guido, are you paying attention to me? *(Chord.)*

GUIDO. Absolutely!

LA FLEUR. Contini! Are you trying to avoid me?

GUIDO. Absolutely not! *(Chord cut-off.)*

LA FLEUR. I certainly hope not.

(LA FLEUR's mysterious accomplice, LINA, points a small gun at GUIDO, who raises his arms in panic.)

GUIDO'S MOTHER.

GUIDO!

GUIDO. Mama!

(LITTLE GUIDO enters on a run.)

GUIDO'S MOTHER. *(Looking at LITTLE GUIDO.)* Guido, where are you running to? Guido...

(LITTLE GUIDO runs over to her and hugs her. GUIDO hugs himself, his eyes shut, smiling at the memory.)

GUIDO. Mama, Mama, Mama –

LUISA. *(With alarm.)* Guido, are you all right?

GUIDO. Of course I'm all right! Why do you always ask me that? I am not a child!

(NECROPHORUS laughs mockingly.)

I am a mature Italian film director!

(OTHERS pick up the laugh.)

And as such, perfectly capable of conducting my own affairs! (*Silencing them.*) Ssssh! (*Turning to LUISA.*) Luisa, listen, I've got an idea. Why don't we go away together? You know, some place quiet, where I can clear my mind. And live like a monk.

[MUSIC NO. 03 "SPA MUSIC"]

OUR LADY OF THE SPA & CHORUS.

AH

(*Venice begins to appear on the horizon. OUR LADY OF THE SPA comes forward with an enticing, soothing smile.*)

OUR LADY OF THE SPA. Here in Venice, at Fontane di Luna, Europe's most exclusive spa, rejuvenation awaits you.

GUIDO. A spa! That's where we'll go! *Fontane di Luna!*

OUR LADY OF THE SPA. At Fontane di Luna there are waters fed by springs coming from somewhere deep, deep down – springs of purity and health, springs renowned for their amazing restorative powers.

GUIDO. It's what I *need!*

OUR LADY OF THE SPA. With these mysterious waters we caress and soothe –

GUIDO. (*To LUISA, trying to charm her.*) I can lie in a tub! Up to here! And only *you* will know who I am.

OUR LADY OF THE SPA. Emerging from your tub, you will find us waiting to embrace you with soft, warm linen towels.

(*GUIDO begs LUISA with his eyes.*)

LUISA. All right. But it's the last chance I'm giving you.

GUIDO. It's all I ask! All I need!

(*Venice becomes clearer. We are at the spa.*)

OUR LADY OF THE SPA. The spa was built in 1443 by Michelozzo as the summer residence of the notorious Pope Innocenti III, better known to history as Il Bastardo. The miraculous mineral fountain around which the palazzo was constructed is over here in the garden.

LUISA. It looks a bit like a convent school I once went to.

GUIDO. It looks like my old parochial school.

(GUIDO starts to hide his face with his scarf.)

LUISA. Guido, what are you doing?

GUIDO. Making sure no one recognizes me. A lot of famous people come to this place, you know.

LUISA. Guido –

GUIDO. What?

LUISA. If you don't want to be recognized, why don't we go to a spa that's less well known?

GUIDO. Because if I do *that*, people will get the idea that I'm *hiding*!

AMERICAN REPORTER. Guarda! It's Guido Contini!

GUIDO. Oh my God!

GUIDO & LUISA. Reporters!

[MUSIC NO. 04 "NOT SINCE CHAPLIN"]

(LITTLE GUIDO runs offstage.)

SPA PERSON 1. Guido Contini!

SPA PERSON 2. Guido Contini!

REPORTERS & SPA PEOPLE. Guido Contini is here at the spa!

NOT SINCE CHARLIE CHAPLIN HAS THERE EVER BEEN
A FILM DIRECTOR LIKE THIS – GUIDO CONTINI!

WAIT, THERE'S MORE!

Please visit our website to buy the full script, apply for a license to perform this show (if it's available), or to explore hundreds of similar titles.

www.concordtheatricals.com

www.concordtheatricals.co.uk

To be the first to know about new books, licensing releases, and anything theater-related, follow us on our social media channels.

@ConcordShows and **@ConcordUKShows** on Facebook, Twitter and Instagram.

concord
theatricals