

Nine

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|| SAMUEL FRENCH ||

Acting Edition

Nine

Book by
Arthur Kopit

Music & Lyrics by
Maury Yeston

Adapted from the Italian by
Mario Fratti

concord
theatricals

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(Name of Producer)

presents

“Nine”

Book by ARTHUR KOPIT

Music and Lyrics by MAURY YESTON

Adaptation from the Italian by Mario Fratti

Broadway production directed by Tommy Tune

Original Cast Album on Columbia Records and Tapes

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 Montevocchi
LINA DARLING	Laura Kenyon
STEPHANIE NECROPHORUS	Stephanie Cotsirilos
OUR LADY OF THE SPA	Kate Dezina
MAMA MADDELENA	Camille Saviola
SARRAGHINA	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.

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 (**MAURICE** if played by a man) – Guido's producer

LINA DARLING (**LEO** if played by a man) – La Fleur's mysterious accomplice

STEPHANIE NECROPHORUS (**STEFAN** if played by a man) – a critic

OUR LADY OF THE SPA

MAMA MADDELENA – chief of chambermaids

SARRAGHINA – a voluptuous whore

CHAMBERMAIDS (**BUSBOYS** if played by men)

THE ITALIANS

DIANA

MARIA

FRANCESCA (**FRANCESCO** if played by a man)

ANNABELLA

GIULIETTA (**GIULIO** if played by a man)

RENATA (**RENATO** if played by a man)

VENETIAN GONDOLIER (may be played by a man or a woman)

THE GERMANS

OLGA VON STURM (**OTTO** if played by a man)

HEIDI VON STURM

ILSA VON HESSE

GRETCHEN VON KRUPF (**HANS** if played by a man)

LITTLE GUIDO'S SCHOOLMATES – boys

NUN – Note: This character appears *only* in the cross-overs on and in the scolding scene. She should not be confused with **SARRAGHINA**, who is dressed as a nun from her first entrance until she discards her habit, and then reappears in the nun costume once more.

MUSICAL NUMBERS

ACT ONE

“Overture”	Company
“Spa Music”	Our Lady of the Spa, Company
“Not Since Chaplin”	Reporters, Spa People
“Guido’s Song”	Guido, Company
“Germans at the Spa”	Mama Maddelena, Italians, Germans
“Reporters Return”	Reporters, Spa People
“My Husband Makes Movies”	Luisa
“A Call from the Vatican”	Carla
“Only With You”	Guido
“The Script”	Guido
“Folies Bergères”	La Fleur, Necrophorus, Company
“Nine”	Guido’s Mother, Guido’s Aunts
“Be Italian”	Sarraghina, Guido, Boys, Company
“The Bells of St. Sebastian”	Guido, Little Guido, Company

ACT TWO

“A Man Like You / Unusual Way”	Claudia, Guido
“Contini Submits / Grand Canal”	Guido, Company
“Tarantella I”	Company
“Every Girl in Venice”	Our Lady of the Spa, Spa Ladies
“Recitative & Aria: Amor”	Guido, Mama Maddelena, Boudoir Ladies
“Guido Nervoso I”	Guido
“Critic and Mama”	Necrophorus, Guido’s Mother
“Recitative & Cavatina: Only You”	Claudia, Guido, Boudoir Nuns, Mama Maddelena, Luisa
“Grand Canal Finale”	Company
“Simple”	Carla
“Be On Your Own”	Luisa
“Luisa’s Exit / I Can’t Make This Movie”	Guido
“Getting Tall”	Little Guido
“Reprises”	Guido, Luisa, Little Guido, Women

Ground Plan (Performers' "Home-Bases")

level 5

OLGA/OTTO
VON STURM

HEIDI
VON STURM

A VENETIAN
GONDOLIER

GIULIETTA/
GIULIO

RENATA/
RENATO

MAMA
MADELENA

level 4

GRETCHEN/HANS
VON KRUFF

ILSA
VON HESSE

SARRAGHINA
(NUN)

LINA/LEO
DARLING

OUR LADY OF
THE SPA

level 3

ANNABELLA

NECROPHORUS

DIANA

MARIA

LA FLEUR

FRANCESCA/
FRANCESCO

level 2

GUIDO'S
MOTHER

LUISA

GUIDO

CARLA

CIAUDIA

level 1

steps

orchestra pit

Ramp

ACT ONE

(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 sanatorium 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? 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. He said, "What's it like being married to Guido Contini?"

*(A **WOMAN**'s sensuous laugh is heard from offstage. **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 e mio amore. It's true. And what's more, I know Guido e completamente innamorato 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. A cantaloupe is a genius compared to Contini!

(*From offstage, a clap of hands is heard.*)

Ah, forgive me. I am not used to being a film producer. I am used to being a critic.

(**NECROPHORUS** beckons and **LA FLEUR** enters with a flourish.)

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

[*Note: From this point until GUIDO's interruption, entrances and speeches overlap, slowly building to a cacophonous crescendo.*]

(**DIANA** and **MARIA** enter together as **NECROPHORUS** continues to critique Contini's films in English and Greek: "They lack coherence, they lack cohesiveness. What kind of a world is Contini dealing with?" **LA FLEUR**, meanwhile, recalls in French memories of the *Folies Bergères*.)

DIANA. (*Upon entering, with a British accent.*) Guido told you what?

(**LINA DARLING** enters as **DIANA** and **MARIA** continue the dialogue below.)

LINA. Guido!

(**LINA** whispers in **LA FLEUR**'s ear.)

LA FLEUR. Quoi?

(*To the audience.*) Excusez-moi. Cette personne vient toujours m'embêter.

(*To LINA.*) C'est pas vrai!

LINA. Guido!

LA FLEUR. Guido!

FRANCESCA. (*Entering, to LA FLEUR.*) Ma chérie [Mon cher]!

(**FRANCESCA** continues talking as **MAMA MADDELENA**, **ANNABELLA**, **GIULIETTA**, and **RENATA** enter together, speaking the dialogue below. We are now seeing **GUIDO**'s two prime realities: his wife and his imagination. As always, **LUISA** never notices any of these other women because they are in **GUIDO**'s mind.)

MAMA MADDELENA, ANNABELLA, GIULIETTA & RENATA. "It's Guido that I really want to meet." "Guido Contini makes the most wonderful films." "I've seen every film that Guido ever made."

(**FRANCESCA** and **LA FLEUR** chat.)

MARIA. (*Continued from above.*) Guido ha detto che la part' e mia.

DIANA. Guido?

MARIA. Guido!

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!

DIANA. Well, I'm going to ask Guido.

MARIA. Perché? Non è necessario.

DIANA. Because Guido gave the part to me.

MARIA. Ma non hai la parte, signorina!

DIANA. I do so have the part – Guido promised.

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?

(**MARIA** *nods.*)

I thought he was in my bed.

MARIA. Basta, la part' è schifosa.

DIANA. He showed you the script?

MARIA. Sì, naturalmente.

DIANA. What a shit!

(**DIANA** and **MARIA** *look at one another and laugh. They chat.*)

MAMA MADDELENA. (*Entering.*) Guido Contini is a prince. He's a crazy man, but he's a prince. And he's a prince who loves everybody. At this moment, he's loving someone on the first floor –

(*Four Germans enter: OLGA VON STURM, HEIDI VON STURM, ILSA VON HESSE, and GRETCHEN VON KRUPF.*)

On the second floor, on the third floor, on the fourth floor, in the dining room, in the lobby, in the basement, on the roof, on the terrace, in the gardens, on the staircase, in the sauna. Such energy. Che uomo!

GIULIETTA & RENATA. (*Entering.*) Guido!

RENATA. (*Peering through a keyhole.*) Il Signor Contini e qui ai bagni!

(**RENATA** calls **GIULIETTA**, who has been staring into space, to come look through the keyhole.)

GIULIETTA. (*Looking.*) What's that?

ANNABELLA. (*Entering.*) Guido. Perche? Perche, signor? Perche me ne rimunerì così? Questa è la mia vita! Guido! ...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. 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.

GERMANS. (*Entering.*) Ein, ein, ein zwei drei. Ein, ein, ein zwei drei. Ein, ein, ein zwei drei. Guido!

(**CLAUDIA, OUR LADY OF THE SPA, and a VENETIAN GONDOLIER** enter as the **GERMANS** continue simultaneously.)

OLGA.

OTTO.

Guido hast ein mund das treiben zum loo-loo. Guido ist mein wundermensch. Gott, wenn Guido's mund auf brust, meine beine, mein popo, mein kleine fusse. Heilige musik! Guido ist der mann auf meinem traumen.

Guido's filmen sind ausgezeichnet – mit vielen schonen Damen. Ach, die brusten, die beinen, die kleinen fussen das treiben zum loo-loo. Heilige musik! Guido ist ein fuhrender Geist!

HEIDI. Guido hast augen das treiben zum foo-foo. Gott, wenn nur sein augen war auf meine nakte und Germanisch leib. Gott, wenn Guido spielen auf meine beine, meine grosse popo. Himmel! Guido ist der mann auf meinem traumen.

ILSA. Guido hast hande das treiben zum coo-coo! Gott, wenn nur zein hande paddling mein popo. In Hamburg, das

existet nicht. Ach, Guido ahn meine beine spielt, ahn meine brust. Guido ist der mann auf meinem traumen. Ich liebe Guido!

GRETCHEN.

HANS.

Guido hast ein popo das treiben zum ga-ga! Guido ist mein wundermensch! Guido spielen auf meine grosse brust, meine grosse tum-tum! Ah, toten reich! Zu helfen mir!

Guido's filmen sind ausgezeichnet – mit vielen schonen Damen. Gott, die grossen brusten, die grossen tum-tum das treiben zum ga-ga! Toten reich! Zu helfen mir!

OLGA. (*Continued.*) Ah, Fraulein, komm! Ein, ein, ein zwei drei!

*(The **GERMANS** join in as **CLAUDIA** begins to sing Guido's name, and as **DIANA** and **MARIA** continue with the following:)*

MARIA. Baciatemi.

*(**MARIA** and **DIANA** kiss.)*

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

MARIA. Si, e vero!

*(**MARIA** pushes **DIANA**.)*

DIANA. Come back here, you tart!

*(They fight. **LA FLEUR** breaks it up. A **NUN** enters. All the [**MEN** and] **WOMEN** start calling and singing the name of Guido.)*

*(**GUIDO**, sensing his control in jeopardy, rises like a conductor and takes to his box as if it were a podium. Indeed, he even raises a baton and brings the [men and] women to silence and attention. They sit on their respective boxes. **GUIDO**, baton in hand, begins to conduct them in an overture.)*

GUIDO. One, two, three, four...

[MUSIC NO. 01 "OVERTURE"]**[MUSIC NO. 02 "AFTER OVERTURE"]**

LUISA. Guido, I have to tell you, this is just not my idea of a successful marriage.

(GUIDO conducts a chord.)

GUIDO. What? *(Chord.)*

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. 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.)*

LUISA. Because if you don't change your ways, I am going to leave you!

(That gets through. 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.)*

AHHHHHHH...!

GUIDO. *(Panicking.)* Down! Get down!

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

GUIDO. Absolutely!

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

GUIDO. Absolutely not!

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, someplace quiet, where I can clear my mind. And live like a monk.

[MUSIC NO. 03 "SPA MUSIC"]

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

OUR LADY OF THE SPA.

AH

CHORUS.

AH

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!

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

CHORUS.

AH

OOH

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!

(**LITTLE GUIDO** *runs off.*)

[MUSIC NO. 04 "NOT SINCE CHAPLIN"]

GIULIETTA.

GUIDO CONTINI!

RENATA.

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!

GUIDO. This is not what I wanted.

REPORTERS & SPA PEOPLE.

EVERYTHING HE DOES GETS WORLD ATTENTION
WHETHER IT'S A HIT OR A MISS – GUIDO CONTINI!

GUIDO. (*To LUISA.*) There's something I forgot to tell you.

BRITISH REPORTER. What're you doing here, Guido?

AMERICAN REPORTER. Is it true your next project is in trouble?

GERMAN REPORTER. We understand your producer's suing
you for breach of contract!

GUIDO. Please! One at a time! No one's suing me! And
what makes anyone think my next project is in trouble?

REPORTERS & SPA PEOPLE.

HE WRITES THE SCRIPT!

GUIDO. It's going to be wonderful!

REPORTERS & SPA PEOPLE.

HE WRITES THE SCORE!

GUIDO. Make a lot of money!

REPORTERS & SPA PEOPLE.

HE'S THE DIRECTOR!

GUIDO. Win a lot of prizes!

REPORTERS & SPA PEOPLE.

AND EVEN MORE

HE'S A CONSUMMATE ACTOR!

GUIDO. Thank you, that's very kind of you.

LUISA. (*Icily.*) What next project?

GUIDO. I was going to tell you this evening.

AMERICAN REPORTER. So what's your new film about, Guido?

GUIDO. I do not discuss a script until I've finished writing it!

GERMAN REPORTER. Your producer claims you haven't even started it.

GUIDO. That's ridiculous! Where is she?

GERMAN REPORTER. In Paris.

AMERICAN REPORTER. Trying to find you.

BRITISH REPORTER. Does your wife know you're traveling with this woman? (*Gestures toward LUISA.*)

GUIDO. This *is* my wife.

CARLA.

GUIDO...!

GUIDO. Carla! My God! What're you doing here in Venice?

(*He sneaks away from LUISA and pulls CARLA aside.*)

CARLA. I had to see you right away. I'm staying at the Albergo Caldo, numero cinque-cinque –

GUIDO. Cinque-cinque.

CARLA. I have wonderful news to tell you. I'll be waiting!

(*They return to their former positions.*)

LUISA. Guido, was that Carla?

GUIDO. Carla? No-no my love – that's all over with.

CLAUDIA. (*Appearing as if in a dream.*)

GUIDO...!

WAIT, THERE'S MORE!

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