SAMUEL FRENCH SAMPLE PERUSAL

This sample is an excerpt - an appetiser, if you will - from a full Samuel French title.

This sample is just for you to try out, and it can't be used for performance, downloaded, printed or distributed in any way.

Take it for a whirl and see if it tickles your fancy!

For more information about licensing this or other shows, or to browse thousands more plays and theatre books to buy please visit our website.

www.samuelfrench.co.uk
or, in the US www.samuelfrench.com

SF PERUSALS

THE HUMAN VOICE

(LA VOIX HUMAINE)

A Play

by Jean Cocteau

English version by Anthony Wood

SAMUEL FRENCH

samuelfrench.co.uk

Copyright © 1992 by the Trustees of the Estate of the late
Jean Cocteau and Anthony Wood
All Rights Reserved

THE HUMAN VOICE is fully protected under the copyright laws of the British Commonwealth, including Canada, the United States of America, and all other countries of the Copyright Union. All rights, including professional and amateur stage productions, recitation, lecturing, public reading, motion picture, radio broadcasting, television and the rights of translation into foreign languages are strictly reserved.

ISBN 978-0-573-03381-0

www.samuelfrench.co.uk
www.samuelfrench.com

For Amateur Production Enquiries

United Kingdom and World
excluding north america
plays@samuelfrench.co.uk
020 7255 4302/01

Each title is subject to availability from Samuel French, depending upon country of performance.

CAUTION: Professional and amateur producers are hereby warned that *THE HUMAN VOICE* is subject to a licensing fee. Publication of this play does not imply availability for performance. 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 is presented for charity or gain and whether or not admission is charged.

The professional rights in this play are controlled by ERIC GLASS LTD, 25 Ladbroke Crescent, London W11 1PS.

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

The right of Anthony Wood to be identified as author of this work has been asserted in accordance with Section 77 of the Copyright, Designs and Patents Act 1988.

THINKING ABOUT PERFORMING A SHOW?

There are thousands of plays and musicals available to perform from Samuel French right now, and applying for a licence is easier and more affordable than you might think

---

From classic plays to brand new musicals, from monologues to epic dramas, there are shows for everyone.

Plays and musicals are protected by copyright law so if you want to perform them, the first thing you'll need is a licence. This simple process helps support the playwright by ensuring they get paid for their work, and means that you'll have the documents you need to stage the show in public.

Not all our shows are available to perform all the time, so it's important to check and apply for a licence before you start rehearsals or commit to doing the show.

LEARN MORE & FIND THOUSANDS OF SHOWS

Browse our full range of plays and musicals and find out more about how to license a show

www.samuelfrench.co.uk/perform

Talk to the friendly experts in our Licensing team for advice on choosing a show, and help with licensing

plays@samuelfrench.co.uk 020 7387 9373

Acting Editions

BORN TO PERFORM

Playscripts designed from the ground up to work the way you do in rehearsal, performance and study

---

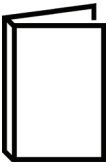
Larger, clearer text for easier reading

Wider margins for notes

Performance features such as character and props lists, sound and lighting cues, and more

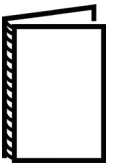
---

+ CHOOSE A SIZE AND STYLE TO SUIT YOU



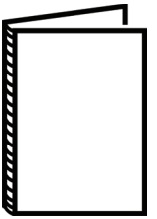
STANDARD EDITION

Our regular paperback book at our regular size



SPIRAL-BOUND EDITION

The same size as the Standard Edition, but with a sturdy, easy-to-fold, easy-to-hold spiral-bound spine



LARGE EDITION

A4 size and spiral bound, with larger text and a blank page for notes opposite every page of text. Perfect for technical and directing use

LEARN MORE **samuelfrench.co.uk/actingeditions**

Other plays by JEAN COCTEAU
published and licensed by Samuel French

The Sound of Silence

FIND PERFECT PLAYS TO PERFORM AT
www.samuelfrench.co.uk/perform

MUSIC USE NOTE

Licensees are solely responsible for obtaining formal written permission from copyright owners to use copyrighted music 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 music that the licensee owns and controls. Licensees are solely responsible and liable for all music clearances and shall indemnify the copyright owners of the play(s) and their licensing agent, Samuel French, against any costs, expenses, losses and liabilities arising from the use of music by licensees. Please contact the appropriate music licensing authority in your territory for the rights to any incidental music.

IMPORTANT BILLING AND CREDIT REQUIREMENTS

A licence issued by Samuel French Ltd to perform this play does not include permission to use the incidental music specified in this copy.

Where the place of performance is already licensed by the PERFORMING RIGHT SOCIETY (PRS) a return of the music used must be made to them. If the place of performance is not so licensed then application should be made to the PRS, 2 Pancras Square, London, N1C 4AG.

A separate and additional licence from
PHONOGRAPHIC PERFORMANCE LTD,
1 Upper James Street, London W1F 9DE (www.ppluk.com)
is needed whenever commercial recordings are used.

CHARACTERS

THE WOMAN

The stage, made smaller by a surrounding red frame of painted curtains, represents the irregular angle of a woman's bedroom; a sombre bluish room with, to left, a bed in total disarray and, to right, a half-open door leading to a brightly lit white bathroom, centre, on the dividing wall, there is an enlargement of some great master painting, or even a family portrait; but some picture with an unpleasant aspect. Downstage centre there is a low armchair and a small table; telephone, books, and a lamp shedding a harsh light. The ceiling, door, armchair, furnishings, lampshades and dressing-gown are all white.

The curtain rises to reveal what could be the scene of a murder. In front of the bed, on the floor, a woman in a long loose garment, is stretched out, as if killed. Silence. **THE WOMAN** *moves, shifts her position and again remains still. Finally she makes up her mind, rises, takes a coat from the bed, goes towards the door after a pause in front of the telephone. Just as she puts her hand to the door knob, the telephone starts to ring. She lets go of her coat and throws herself towards the telephone. The coat hinders her, she kicks it out of the way. She picks up the receiver.*

From that moment she will speak standing, sitting, back to the audience, facing the audience, sideways, kneeling behind the back of the armchair, her hand hidden, leaning on the chair back, pacing up and down the room trailing the telephone wire, until the end, when she falls face down on the bed. Then she will let the receiver drop like a stone.

Each pose should serve to underline a phrase in the monologue. Her nervousness doesn't show by hurried speech, but by this series of poses, each of which should signify the extent of her distress.

The lighting should form a high shadow behind the seated woman, and enhance the light from the lampshade.

As the style of this play excludes anything resembling vigour, the author recommends that the actress who plays it should not inject any of the bitterness of a woman scorned, or any rancour.

The character is a feeble victim, hopelessly in love; she tries only one ruse: to offer to the man an opportunity to admit his lie, not leave this unhappy memory. The actress should give the impression that she is bleeding, losing her life's blood, like a wounded beast, finishing the play as if the bedroom is drenched in blood.

THE WOMAN Hallo, hallo, hallo... I'm afraid not, we have a crossed line, please hang up... Hallo... You have a wrong number... Oh! ...Hallo... No, you're the one who should hang up... Hallo... Hallo... Oh, do get off the line... No, this is not Doctor Schmit... O-eight not o-seven... Hallo! ...This is ridiculous... How should I know?

She hangs up, her hand remaining on the receiver. It rings.

Hallo! ...For heaven's sake, what do you expect me to do about it? ...You're being very disagreeable... How can it be my fault? ...Not at all... Not at all... Hallo! ...Hallo, Operator... Someone is ringing me and I can't speak to them. Everyone's on our line. Would you tell that woman to hang up.

She hangs up. It rings.

Hallo! Is that you? ...Yes... I can't hear you very well...you sound very far away, really very far away... Hallo... This is

terrible… There are other people on the line… Call me back. Hallo! Call – me – back… I said ring me back… Dear lady, please go away. I repeat, I am not Doctor Schmit… Hallo! …

She hangs up. It rings.

Ah! At last…it's you… Yes…very well… Hallo! …Yes… That was real torture hearing you across all those other people… Yes… Yes… No… It's a bit of luck… I only got back ten minutes ago… Had you called before? …Ah! …No, no… I was out for dinner… Are you at home? …Then look at your electric clock… That's what I thought… Yes, yes, my darling… Last night? Last night I went straight to bed but I couldn't sleep so I took a tablet… No… only one… At nine o'clock… I had a bit of a headache, but I got over it. Martha came over. She had lunch with me, I did some shopping, I came back home. I put all the letters in the yellow bag. I – what? …Very strong… I swear to you… I have a lot, a lot of courage… Afterwards? Afterwards I got dressed, Martha came to pick me up and that's it… I've just come from her place. She was perfect… Very, very good, perfect… She gives that impression but she's not like that. You're right as usual… My pink dress, with the velvet collar… My black hat… Yes, I still have my hat on… No, no, I'm not smoking. I've only had three cigarettes… Yes, it's true… Yes, yes… You're sweet… What about you, have you just come in? …You stayed at home… What case? …Ah! Yes… You mustn't wear yourself out… Hallo! …Hallo! Don't cut me off. Hallo! …Hallo, darling…hallo… If we're cut off, call me straight back… Of course… Hallo! No… I'm still here… The bag? …Your letters and mine. You can have it collected whenever you want… A little difficult… I understand… Oh! My darling, don't apologize, it's quite natural, I'm the one who's being stupid… You're sweet… You're sweet… Neither did I, I never thought I could be so strong… You mustn't admire me. I go around a bit like a sleepwalker. I get dressed, I go out. I come back, like a robot. Perhaps I'll be less brave tomorrow… You? …Oh, no… But, my darling, I have not the slightest reproach to make to you… I… I…no don't… What? …Quite natural… On

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.samuelfrench.co.uk
or, in the US www.samuelfrench.com

To be the first to know about new books, licensing releases, and enjoy other theatre-related larks, do follow us on our spangley social media channels.



Samuel French London



SamuelFrenchLtd

SF **PERUSALS**