

Stage Manager

19

*The
Miracle Worker*

A PLAY IN THREE ACTS

By William Gibson



Samuel French, Inc.

THE MIRACLE WORKER

non-gender non-

11/11/2019

Cast of characters

✓ A Doctor	Tedd Brakke
✓ Kate	Martha Mallon
✓ Keller	Joel Celslager
✓ Helen	Cindy Jones
Martha	Bonnie Hurry
✓ Percy	Tim Suby
✓ Aunt Ev	Liza McGrand
James	Chris Bendson
Anggnos	Mike Dingel
✓ Annie Sullivan	Lisa Johnson
Viney	Linda Thompson
Blind Girls	

✓ A servant David Christianson
offstage voices

crews

construction

* Mike Nassif
Paul Kullmann
~~Bruce Lindsay~~
Dawn Bradley
David Christianson

Lights

* Jim Brown ✓
Dan Schoonover ✓
Michael Brown ✓
Bruce Lindsay ✓

Assistant to the Director

✓ Diane Dietzen

House manager

Anna McDonagh

Ushers

~~Karen Walberg~~
Karen Walberg
Sharon Thorson

costumes

* Maureen Smick
Judi Sheps
Michele Boelt

Sound

* Bob Kruegar ✓
Alon Dietzen ✓

Director

Dwain Johnson

Properties

* Liz Colvin
Robert Patterson
Liz Sheridan

Make-up

* Lori Hultquist ✓
Lilli Mayo ✓
Amy Hart ✓

Publicity

* Kathy Hill
Lisa Thompson

technical director

Robert Patnaude



Before curtain:

Actors in place

lights ready

sound ready

stage crew ready

props ready

J phone participant ready

Be sure hall lights are off

Be sure door is unlocked

check pump

tape down hasp on desk

side door locked

Before curtain:

Actors in place

lights ready

sound ready

stage crew ready

props ready

Phone participant ready

Be sure hall lights are off

Be sure door is unlocked

check pump

tape down hasp on desk

side door locked

The Miracle Worker

ACT ONE

~~It is night over the KELLER homestead. Inside, three adults in the bedroom are grouped around a crib, in lamplight. They have been through a long vigil, and it shows in their tired bearing and disarranged clothing. One is a young gentlewoman with a sweet girlish face, KATE KELLER; the second is an elderly DOCTOR, stethoscope at neck, thermometer in fingers; the third is a hearty gentleman in his forties with chin whiskers, CAPTAIN ARTHUR KELLER.~~

DOCTOR She'll live.

KATE Thank God.

~~(The Doctor leaves them together over the crib, packs his bag.)~~

DOCTOR You're a pair of lucky parents. I can tell you now, I thought she wouldn't.

KELLER Nonsense, the child's a Keller, she has the constitution of a goat. She'll outlive us all.

DOCTOR. (*Amiably*.) Yes, especially if some of you Kellers don't get a night's sleep. I mean you, Mrs. Keller.

KELLER You hear, Katie?

KATE I hear.

KELLER (*Indulgent*.) I've brought up two of them, but this is my wife's first, she isn't battle-scarred yet.

KATE Doctor, don't be merely considerate, will my girl be all right?

DOCTOR Oh, by morning she'll be knocking down Captain Keller's fences again.

KATE And isn't there anything we should do?

① sound John's first complete song
Doctor, Kate, Keller
2.
① area 4 (dim)
3

25 fade out 3,

fade 2, to dim

~~together they get the suitcase up the steps into ANNIE'S room.)~~

~~KATE.~~ Well?

~~KELLER.~~ She's very rough, Katie.

~~KATE.~~ I like her, Captain.

~~KELLER.~~ Certainly rear a peculiar kind of young woman in the north. How old is she?

~~KATE.~~ (*Vaguely.*) Ohh— Well, she's not in her teens, you know.

~~KELLER.~~ She's only a child. What's her family like, shipping her off alone this far?

~~KATE.~~ I couldn't learn. She's very closemouthed about some things.

~~KELLER.~~ Why does she wear those glasses? I like to see a person's eyes when I talk to—

~~KATE.~~ For the sun. She was blind.

~~KELLER.~~ Blind.

~~KATE.~~ She's had nine operations on her eyes. One just before she left.

~~KELLER.~~ Blind, good heavens, do they expect one blind child to teach another? Has she experience at least, how long did she teach there?

~~KATE.~~ She was a pupil.

~~KELLER.~~ (*Heavily.*) Katie, Katie. This is her first position?

~~KATE.~~ (*Bright voice.*) She was valedictorian—

~~KELLER.~~ Here's a houseful of grownups can't cope with the child, how can an inexperienced half-blind Yankee schoolgirl manage her?

~~(JAMES moves in with the trunk on his shoulder.)~~

~~JAMES.~~ (*Easily.*) Great improvement. Now we have two of them to look after.

~~KELLER.~~ You look after those strawberry plants!

~~(JAMES stops with the trunk. KELLER turns from him without another word, and marches off.)~~

~~JAMES.~~ Nothing I say is right.

28

Fade out 1
26 fade in 6,7
(very dim)

27 fade out 6,7

28 fade in 3,5 (dim)
and 2 (bright)

7

neck. (~~He begins down with her, while the SPECTATORS stand in a wide and somewhat awe-stricken circle, watching. KELLER half-misses a rung, and ANNIE grabs at his whiskers.~~) My neck, Miss Sullivan!

—ANNIE. I'm sorry to inconvenience you this way—

—KELLER. No inconvenience, other than having that door taken down and the lock replaced, if we fail to find that key.

—ANNIE. Oh, I'll look everywhere for it.

—KELLER. Thank you. Do not look in any rooms that can be locked. There. (~~He stands her on the ground. JAMES applauds.~~)

—ANNIE. Thank you very much.

(~~She smooths her skirt, looking as composed and ladylike as possible. KELLER stares around at the spectators.~~)

—KELLER. Go, go, back to your work. What are you looking at here? There's nothing here to look at. (~~They break up, move off.~~) Now would it be possible for us to have supper, like other people? (~~He marches into the house.~~)

—KATE. Viney, serve supper. I'll put Mildred to sleep.

(~~They ALL go in. JAMES is the last to leave, murmuring to ANNIE with a gesture.~~)

—JAMES. Might as well leave the l, a, d, d, e, r, hm?

(~~ANNIE ignores him, looking at HELEN; JAMES goes in too. Imperceptibly the LIGHTS commence to narrow down. ANNIE and HELEN are now alone in the yard, HELEN seated at the pump, where she has been oblivious to it all, a battered little savage, playing with the doll in a picture of innocent contentment. ANNIE comes near, leans against the house, and taking off her smoked glasses, studies her, not without awe. Presently HELEN rises, gropes around to see if anyone is present; ANNIE evades her hand, and when HELEN is satisfied she is alone, the key suddenly protrudes out of her mouth. She takes it in her~~)

41 fade out 2

Martha
Belle
Servant

42 fade in 4, 5, 6
(bright)

fade out 4, 5

43. fade out, 1

wait for X

take out
special
on
bedroom

check sound
(John's music) @

Annie goes
down to pump
lights out
music up
Johns 3rd
complete song

(7)

~~fingers, stands thinking, gropes to the pump, lifts a loose board, drops the key into the well, and hugs herself gleefully. ANNIE stares. But after a moment she shakes her head to herself, she cannot keep the smile from her lips.)~~

~~ANNIE. You devil. (Her tone is one of great respect, humor, and acceptance of challenge.) You think I'm so easily gotten rid of? You have a thing or two to learn, first. I have nothing else to do. (She goes up the steps to the porch, but turns for a final word, almost of warning.) And nowhere to go.~~

44 fade out 4,5,6

~~(And presently she moves into the house to the others, as the LIGHTS dim down and out, except for the small circle upon HELEN, solitary at the pump, which ends the Act.)~~

fade out 6,7

have to teach you is—one word. Everything. (~~She sets the jug down. On the floor now ANNIE spies the doll, stoops to pick it up, and with it dangling in her hand, turns off the LAMP. A shaft of MOONLIGHT is left on HELEN in the bed, and a second SHAFT on the rocking chair; and ANNIE, after putting off her smoked glasses, sits in the rocker with the doll. She is rather happy, and dangles the doll on her knee, and it makes its mamma sound. ANNIE whispers to it in mock solicitude.~~) Hush, little baby. Don't—say a word— (~~She lays it against her shoulder, and begins rocking with it, patting its diminutive behind; she talks the lullaby to it, humorously at first.~~)

Momma's gonna buy you—a mockingbird:
If that—mockingbird don't sing—

(~~The rhythm of the rocking takes her into the tune, softly, and more tenderly.~~)

Momma's gonna buy you a diamond ring:
If that diamond ring turns to brass—

(~~A third shaft of MOONLIGHT outside now rises to pick out JAMES at the main house, with one foot on the porch step; he turns his body, as if hearing the song.~~)

Momma's gonna buy you a looking-glass:
If that looking-glass gets broke—

(~~In the family room a fourth SHAFT picks out KELLER, seated at the table, in thought; and he, too, lifts his head, as if hearing.~~)

Momma's gonna buy you a billy goat:
If that billy goat won't pull—

(~~The fifth SHAFT is upstairs in ANNIE's room, and picks out KATE, pacing there; and she halts, turning her head, too, as if hearing.~~)

Momma's gonna buy you a cart and bull:
If that cart and bull turns over,

76 turnout 1- catch
H & A with 2
moonlight spots

77 fade in moonlight
spot on J in 4

78 fade in moonlight
spot on C in 5

79 fade in moonlight
spot on K in 2

~~a button, is quietly crocheting an endless chain of wool, which snakes all around the room.)~~

fade 5 ³/₁₀, 1 ⁴/₁₀
4 ¹/₁₀

~~ANNIE. "I, feel, every, day, more, and, more, in—" (She pauses, and turns the pages of a dictionary open before her; her finger descends the words to a full stop. She elevates her eyebrows, then copies the word.)~~
"—adequate."

85 fade out spot
on A in 1

~~(In the main house JAMES pushes up, and goes to the front doorway, after KATE.)~~

86 fade in 4, 6, 7

~~JAMES. Kate? (KATE turns her glance. JAMES is rather weary.) I'm sorry. Open my mouth, like that fairy tale, frogs jump out.~~

~~KATE. No. It has been better. For everyone. (She starts away, Up Center.)~~

~~ANNIE. (Writing.) "If, only, there, were, someone, to, help, me, I, need, a, teacher, as, much, as, Helen—"~~

~~JAMES. Kate. (KATE halts, waits.) What does he want from me?~~

~~KATE. That's not the question. Stand up to the world, Jimmie, that comes first.~~

~~JAMES. (A pause, wryly.) But the world is him.~~

~~KATE. Yes. And no one can do it for you.~~

~~JAMES. Kate. (His voice is humble.) At least we— Could you—be my friend?~~

~~KATE. I am.~~

~~(KATE turns to wander, up back of the garden house. ANNIE's murmur comes at once; the LIGHTS begin to die on the main house.)~~

87 fade out 4, 6, 5

~~ANNIE. "—my, mind, is, undisciplined, full, of, skips, and, jumps, and—" (She halts, rereads, frowns.) Hm. (ANNIE puts her nose again in the dictionary, flips back to an earlier page, and fingers down the words; KATE presently comes down toward the bay window with a trayful of food.) Disinter—disinterested—disjoin—dis— (She backtracks, indignant.) Disinterested, disjoin— Where's discipline? (She goes a page or two back, search—~~

88 fade in 1 (bright)

Prepare dog.

cue dog
start.

~~the rear door opens, and KELLER enters with the
setter BELLE in tow.)~~

~~KELLER. Miss Sullivan? On my way to the office, I
brought Helen a playmate—~~

~~ANNIE. Outside please, Captain Keller.~~

~~KELLER. My dear child, the two weeks are up today,
surely you don't object to—~~

~~ANNIE. (*Rising.*) They're not up till six o'clock.~~

~~KELLER. (*Indulgent.*) Oh, now. What difference can a
fraction of one day—~~

~~ANNIE. An agreement is an agreement. Now you've
been very good, I'm sure you can keep it up for a few
more hours. (*She escorts KELLER by the arm over the
threshold; he obeys, leaving BELLE.*)~~

~~KELLER. Miss Sullivan, you are a tyrant.~~

~~ANNIE. Likewise, I'm sure. You can stand there, and
close the door if she comes.~~

~~KATE. I don't think you know how eager we are to have
her back in our arms—~~

~~ANNIE. I do know, it's my main worry.~~

~~KELLER. It's like expecting a new child in the house.
Well, she *is*, so—composed, so— (*Gently.*) Attractive.
You've done wonders for her, Miss Sullivan.~~

~~ANNIE. (*Not a question.*) Have I.~~

~~KELLER. If there's anything you want from us in re-
payment tell us, it will be a privilege to—~~

~~ANNIE. I just told Mrs. Keller. I want more time.~~

~~KATE. Miss Annie—~~

~~ANNIE. Another week.~~

~~(*HELEN lifts her head, and begins to sniff.*)~~

~~KELLER. We miss the child. I miss her, I'm glad to
say, that's a different debt I owe you—~~

~~ANNIE. Pay it to Helen. Give *her* another week.~~

~~KATE. (*Gently.*) Doesn't she miss us?~~

~~KELLER. Of course she does. What a wrench this unex-
plainable—exile must be to her, can you say it's not?~~

~~ANNIE. No. But I—~~

check sound
Q-stand-by

~~to touch her lips to HELEN's temple, and instantly HELEN pauses, her hands off the dog, her head slightly averted. The LIGHTS are still narrowing, and BELLE slinks off. After a moment ANNIE sits back.~~ Yes, what's it to me? They're satisfied. Give them back their child and dog, both housebroken, everyone's satisfied. But me, and you. ~~(HELEN's hand comes out into the light, groping.) Reach. Reach! (ANNIE extending her own hand grips HELEN's; the two hands are clasped, tense in the light, the rest of the room changing in shadow.)~~ I wanted to teach you—oh, everything the earth is full of, Helen, everything on it that's ours for a wink and it's gone, and what we are on it, the—light we bring to it and leave behind in—words, why, you can see five thousand years back in a light of words, everything we feel, think, know—and share, in words, so not a soul is in darkness, or done with, even in the grave. And I know, I know, one word and I can—put the world in your hand—and whatever it is to me, I won't take less! How, how, how do I tell you that this—~~(She spells.)~~—means a word, and the word means this thing, wool? ~~(She thrusts the wool at HELEN's hand; HELEN sits, puzzled. ANNIE puts the crocheting aside.)~~ Or this—s, t, o, o, l—means this thing, stool? ~~(She claps HELEN's palm to the stool. HELEN waits, uncomprehending. ANNIE snatches up her napkin, spells.)~~ Napkin! ~~(She forces it on HELEN's hand, waits, discards it, lifts a fold of the child's dress, spells.)~~ Dress! ~~(She lets it drop, spells.)~~ F, a, c, e, face! ~~(She draws HELEN's hand to her cheek, and pressing it there, staring into the child's responseless eyes, hears the distant BELFRY begin to toll, slowly: one, two, three, four, five, six. On the third stroke, the LIGHTS stealing in around the garden house show us figures waiting: VINEY, the other SERVANT, MARTHA, PERCY at the drapes, and JAMES on the dim porch. ANNIE and HELEN remain, frozen. The CHIMES die away. Silently PERCY moves the drape-rod back out of sight; VINEY steps into the room—not using the door—and un-makes the bed; the other SERVANT brings the wheelbarrow over, leaves it handy, rolls bed off; VINEY puts the bed linens on top of a waiting boxful of HELEN's toys,~~

— 89. fade in spot on Helen & Annie only in l.

90. fade out general light in l

13.



Ⓢ sound on "face"

92. fade in l (dim)
cut spot

7

check on special

special starts
after Annie washes both
eyes and starts as
she drops it into her
purse.

Q from
Jim

~~of putting on her glasses ANNIE hears something that stops her, with head lifted. We hear it too, the voices out of the past, including her own now, in a whisper.)~~

93. fade out 1

94. fade in special light

17

(Not too early)
wait for her
to move to
wall)

BOY'S VOICE. You said we'd be together, forever— You promised, forever and—Annie!

ANAGNOS' VOICE. But that battle is dead and done with, why not let it stay buried?

ANNIE'S VOICE. (*Whispering.*) I think God must owe me a resurrection.

ANAGNOS' VOICE. What?

(*A pause; and ANNIE answers it herself, heavily.*)

ANNIE. And I owe God one.

BOY'S VOICE. Forever and ever— (*ANNIE shakes her head.*) —forever, and ever, and— (*ANNIE covers her ears.*) —forever, and ever, and ever—

(*It pursues ANNIE; she flees to snatch up her purse, wheels to the doorway, and KELLER is standing in it. The LIGHTS have lost their special color.*)

95 cut special light

96 light 1 (bright)

special out

KELLER. Miss—Annie. (*He has an envelope in his fingers.*) I've been waiting to give you this.

ANNIE. (*After a breath.*) What?

KELLER. Your first month's salary. (*He puts it in her hand.*) With many more to come, I trust. It doesn't express what we feel, it doesn't pay our debt. For what you've done.

ANNIE. What have I done?

KELLER. Taken a wild thing, and given us back a child.

ANNIE. (*Presently.*) I taught her one thing, no. Don't do this, don't do that—

KELLER. It's more than all of us could, in all the years we—

ANNIE. I wanted to teach her what language is. I wanted to teach her yes.

KELLER. You will have time.

prepare for
stg. crw

stand-by-check
sound

(make sure
sound level is down)

103 fade up 6, 4 (bright)
5, 1 to dim

~~ANNIE puts the pitcher in her other hand and guides it under the spout, and the water tumbling half into and half around the pitcher douses HELEN's hand. ANNIE takes over the handle to keep water coming, and does automatically what she has done so many times before, spells into HELEN's free palm.) Water. W, a, t, e, r. Water. It has a—name—~~

~~(And now the miracle happens. HELEN drops the pitcher on the slab under the spout, it shatters. She stands transfixed. ANNIE freezes on the pump handle: there is a change in the sundown LIGHT, and with it a change in HELEN's face, some light coming into it we have never seen there, some struggle in the depths behind it; and her lips tremble, trying to remember something the muscles around them once knew, till at last it finds its way out, painfully, a baby sound buried under the debris of years of dumbness.)~~

~~HELEN. Wah. Wah. (And again, with great effort.) Wah. Wah. (HELEN plunges her hand into the dwindling water, spells into her own palm. Then she gropes frantically, ANNIE reaches for her hand, and HELEN spells into ANNIE's hand.)~~

~~ANNIE. (Whispering.) Yes. (HELEN spells into it again.) Yes! (HELEN grabs at the handle, pumps for more water, plunges her hand into its spurt and grabs ANNIE's to spell it again.) Yes! Oh, my dear— (She falls to her knees to clasp HELEN's hand, but HELEN pulls it free, stands almost bewildered, then drops to the ground, pats it swiftly, holds up her palm, imperious. ANNIE spells into it.) Ground. (HELEN spells it back.) Yes! (HELEN whirls to the pump, pats it, holds up her palm, and ANNIE spells into it.) Pump. (HELEN spells it back.) Yes! Yes! (Now HELEN is in such an excitement she is possessed, wild, trembling, cannot be still, turns, runs, falls on the porch step, claps it, reaches out her palm, and ANNIE is at it instantly to spell.) Step. (HELEN has no time to spell back now, she whirls groping, to touch anything,~~

hold curtain
call for
David Chr.

81

105 fade to out

fade out 7

fade 4

fade out 5

Black

106 fade to out

107 fade in special
lights

108 fade out special
light

while fading in

4, 5, 6, 7 to bright

(15)
sound &
special
music

gratitude, and deprivation; it is a moment in which she simultaneously finds and loses a child.)

KATE. Teacher?

(ANNIE turns; and KATE, facing HELEN in her direction by the shoulders, holds her back, holds her back, and then relinquishes her. HELEN feels her way across the yard, rather shyly, and when her moving hands touch ANNIE's skirt she stops. Then she holds out the keys and places them in ANNIE's hand. For a moment neither of them moves. Then HELEN slides into ANNIE's arms, and lifting away her smoked glasses, kisses her on the cheek. ANNIE gathers her in. KATE torn both ways turns from this, gestures the servants off, and makes her way into the house, on KELLER's arm. The SERVANTS go, in separate directions.)

(The LIGHTS are half down now, except over the pump. ANNIE and HELEN are here, alone in the yard. ANNIE has found HELEN's hand, almost without knowing it, and she spells slowly into it, her voice unsteady, whispering.)

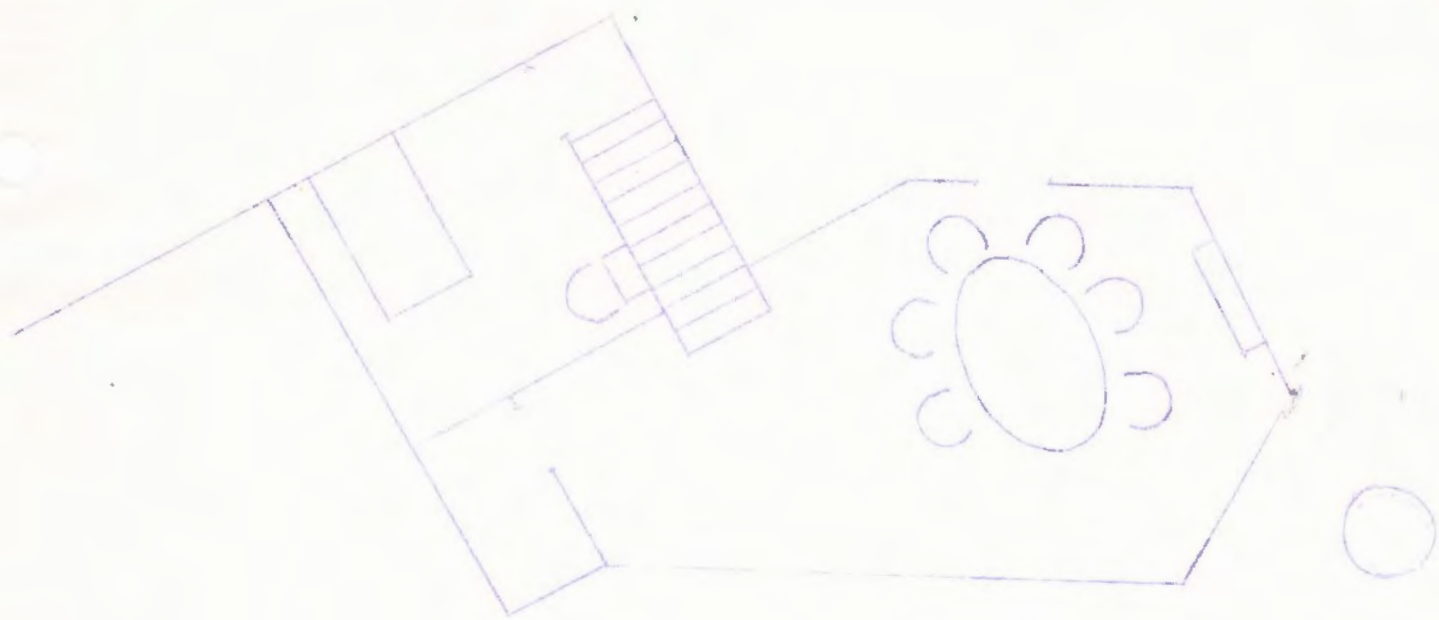
ANNIE. I, love, Helen. (She clutches the child to her, tight this time, not spelling, whispering into her hair.) Forever, and— (She stops. The LIGHTS over the pump are taking on the color of the past, and it brings ANNIE's head up, her eyes opening, in fear; and as slowly as though drawn she rises, to listen, with her hands on HELEN's shoulders. She waits, waits, listening with ears and eyes both, slowly here, slowly there: and hears only silence. There are no voices. The color passes on, and when her eyes come back to HELEN she can breathe the end of her phrase without fear.) —ever.

(In the family room KATE has stood over the table, staring at HELEN's plate, with KELLER at her shoulder; now JAMES takes a step to move her chair in, and KATE sits, with head erect, and KELLER inclines his head to JAMES; so it is AUNT EV, hesitant and

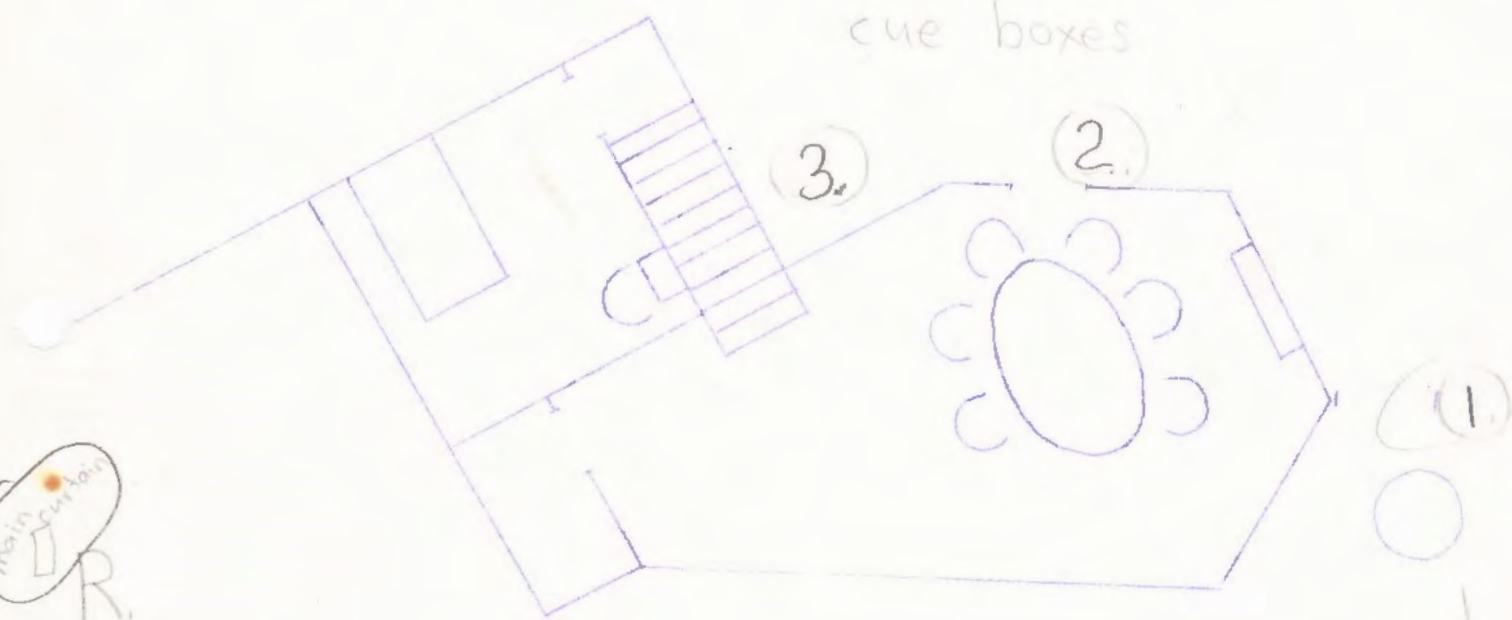
House immediately

THIS SCRIPT IS DUE TO BE RETURNED
ON _____
DON'T INCUR THE WRATH OF THE
DIRECTOR BEFORE ADDITIONS BY
RETURNING A SCRIPT LATE.

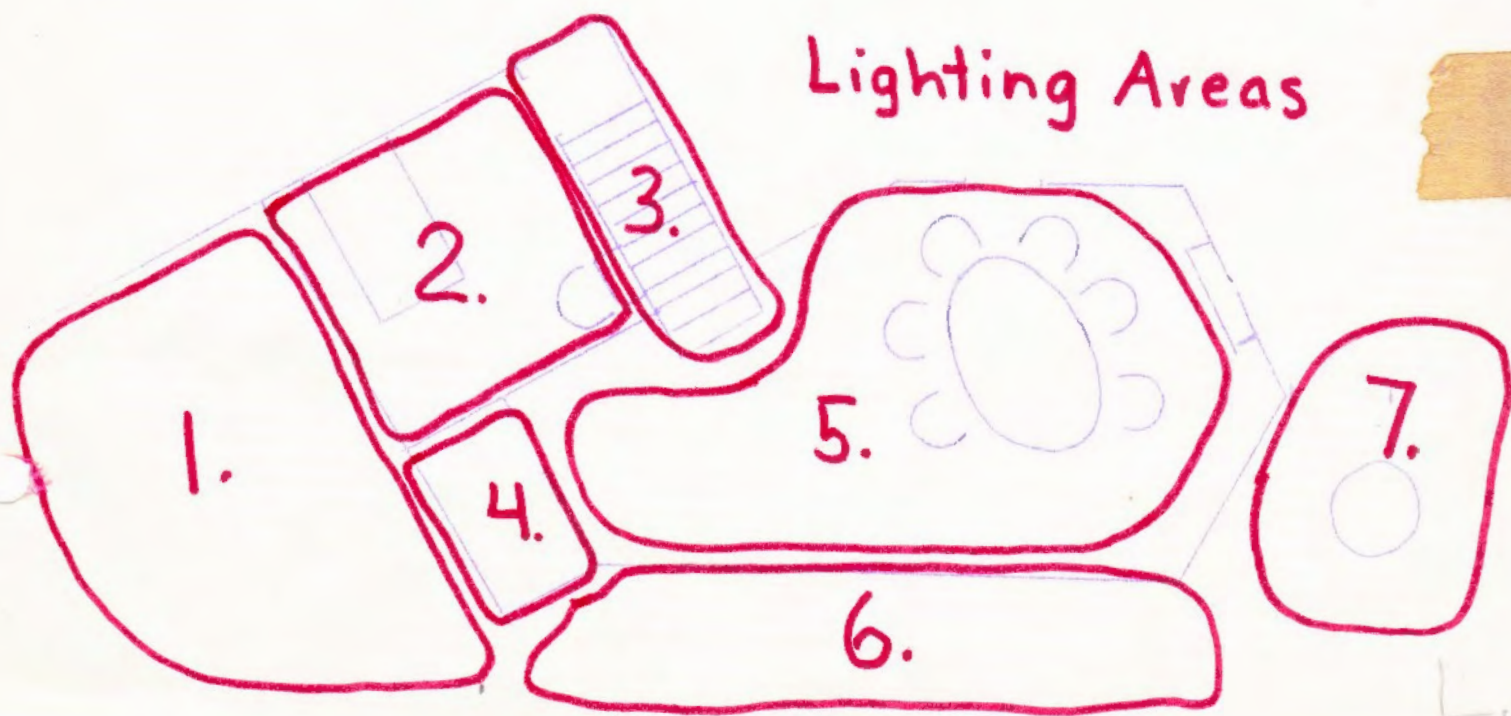
MR. J



cue boxes



Lighting Areas



MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

9/13	CAST TRYOUTS	9/19	CAST TRYOUTS	9/20	CAST TRYOUTS	9/21	CAST TRYOUTS	9/22	ANNOUNCE CAST		
9/25	READ THROUGH Order Construction Material CREW TRYOUTS	9/26	BLOCKING 1L CREW TRYOUTS	9/27	BLOCKING 2L CREW TRYOUTS	9/28	BLOCKING 3L CREW TRYOUTS	9/29	BLOCKING 4L ANNOUNCE CREWS		
10/2	BLOCKING 5L Start Construction Determine makeup needs	10/3	INTERP 2S Have Tickets Designed Determine Light Needs	10/4	INTERP 3S Select Poster Design Determine Sound Needs	10/5	INTERP 4S Order Makeup Determine prop needs	10/6	INTERP 5S Determine Costume Needs Order Tickets		
10/9	INTERP 1S Send Posters to Printer	10/10	INTERP 3S Supply real or Substitute Props	10/11	INTERP 4S Get Tickets from Printer	10/12	INTERP 5S	10/13	INTERP 1S		
10/16	INTERP 2S Start Season Ticket Calls and Sales Start Makeup Lessons	10/17	INTERP 4L Season Tickets Makeup Lessons Order Paint	10/18	INTERP 5L Season Tickets Makeup Lessons Start Radio Ads						
10/23	INTERP 1L Season Tickets	10/24	INTERP 2L Plan Spartan Scene Publicity Season Tickets	10/25	INTERP 3L Add Single Night Ticket Sales	10/26	INTERP 1,2,3L Distribute all Posters Ticket Sales	10/27	INTERP 4,5L Ticket Sales Arrange program Printing Run SS Publicity		
10/30	FULL SHOW Construction Completed Start Painting Run SS Publicity Ticket Sales	10/31	FULL SHOW Props Completed Lights Completed Lobby Decorated Run SS Publicity	11/1	FULL SHOW Costume Rehearsal Sound Completed Programs to printers Run SS Publicity	11/2	FULL SHOW Painting Completed Run SS Publicity		KEEP OPEN		KEEP OPEN
11/6	TECHNICAL REHEARSAL Run SS Publicity	11/7	PICTURE REHEARSAL Run SS Publicity	11/8	DRESS REHEARSAL Sophomore Performance Run SS Publicity	11/9	PATCH REHEARSAL Run SS Publicity	11/10	PRODUCTION	11/11	PRODUCTION