



The Miracle Worker
Cincinnati Christian Schools
Audition Form

Name: _____

Email: _____
(please print clearly)

Phone: _____ Grade: _____

Theatrical Experience: Briefly, list your previous theatrical experience.

Are you auditioning for a particular role? _____

Would you accept another role other than the one you've indicated above? Yes No

Please list any possible rehearsal conflicts.

*Please note: Rehearsals will take place every day after school at 3:30 to 5 - 5:30p.m.
Rehearsals will begin Monday, August 6, at 3:30 p.m.

*Please note: If you miss more than 3 rehearsals without a valid excuse that the stage manager **and** director are aware of, you will be replaced.

Characters

Helen Keller

Seven-year-old child who lost both sight and hearing as a result of high fever during an illness as a baby

Annie Sullivan

Helen's teacher

Kate Keller

Young, second wife of Captain Keller and mother of Helen

Captain Arthur Keller

Helen's father and retired Civil War officer

Aunt Ev

Captain Keller's kindly and concerned sister

James Keller

Helen's resentful teenage half brother

Viney

The Kellers' good-humored, family servant

Martha & Percy

Viney's children

Dr. Anagnos

The headmaster of the Perkins Institute for the Blind, the school where Annie was trained

*There are several other minor speaking roles.

*There is also the family dog, Belle, & Helen's baby sister, Mildred.

Synopsis

Left both blind and deaf in the wake of an illness as a baby, Helen Keller struggles to fight through darkness and silence as her exhausted and confused family can only watch. Governess Annie Sullivan from the Perkins Institute for the Blind is sent for as the Kellers last attempt to help Helen. Driven by the demons of her own childhood past, Annie, the unlikely Miracle Worker, struggles to reach Helen in order to bring light to the darkness of this child's mind. Annie and Helen must overcome pity, stubbornness, and fear to find the doors of communication Helen has been longing to open. Shared sorrows, family dynamics, and the strength of the human spirit are explored in this incredible true story of two remarkable women.

For Thursday Auditions:

KATE

KATE: Hush. Don't you cry now, you've been trouble enough. Call it acute congestion, indeed, I don't see what's so cute about a congestion, just because it's yours? We'll have your father run an editorial in his paper, the wonders of modern medicine, they don't know what they're curing even when they cure it. My men and their battle scars, we women will have to – (*but she breaks off, puzzled, moves her finger before the baby's eyes.*) Will have to – Helen? (*Now she moves her hand quickly.*) Helen. (*She snaps her fingers at the baby's eyes twice, and her hand falters; after a moment she calls out loudly.*) Captain. Captain, will you come -- (*But she stares at the baby, and her next call is directly at her ears.*) Captain! (*And now, still staring, KATE screams.*)

ANNIE

ANNIE: (*In response to KELLER's "Cleanliness is next to Godliness"*) Cleanliness is next to nothing, she has to learn that everything has its name! That words can be her eyes, to everything in the world outside her, and inside too, what is she without words? With them she can think, have ideas, be reached, there's not a thought or fact in the world that can't be hers. You publish a newspaper, Captain Keller, do I have to tell you what words are? And she has them already – eighteen nouns and three verbs, they're in her fingers now, I need only time to push one of them into her mind! One, and everything under the sun will follow. Don't you see what she's learned here is only clearing the way for that? I can't risk her unlearning it, give me more time alone with her, another week –

KATE and ANNIE

KATE: I expected – a desiccated spinster. You're very young.

ANNIE: (*Resolutely*) Oh, you should have seen me when I left Boston. I got much older on this trip.

KATE: I mean, to teach anyone as difficult as Helen.

ANNIE: I mean to try. They can't put you in jail for trying!

KATE: Is it possible, even? To teach a deaf-blind child half of what an ordinary child learns – has that ever been done?

ANNIE: Half?

KATE: A tenth.

ANNIE: (*Reluctantly*) No. Dr. Howe did wonders, but – an ordinary child? No, never. But then I thought when I was going over his reports – he never treated them like ordinary children. More like – eggs everyone was afraid would break.

KATE: (*a pause*) May I ask how old you are?

ANNIE: Well, I'm not in my teens you know! I'm twenty.

KATE: All of twenty.

ANNIE: (*valiantly*) Mrs. Keller, don't lose heart just because I'm not on my last legs. I have three big advantages over Dr. Howe that money couldn't buy for you. One is his work behind me, I've read every word he wrote about it and he wasn't exactly what you'd call a man of few words. Another is to be young, why, I've got energy to do anything. The third is, I've been blind.

KATE: (*Quietly*) Advantages.

ANNIE: (*Wry*) Well some have the luck of the Irish, some do not.

CAPTAIN KELLER and KATE

KELLER: Katie, I will not have it! Now you did not see when that girl after supper tonight went to look for Helen in her room –

KATE: No.

KELLER: The child practically climbed out of her window to escape from her! What kind of teacher is she? I thought I had seen her at her worst this morning, shouting at me, but I come home to find the entire house disorganized by her – Helen won't stay one second in the same room, won't come to the table with her, won't let herself be bathed or undressed or put to bed by her, or even by Viney now, and the end result is that you have to do more for the child than before we hired this girl's services! From the moment she stepped off the train she's been nothing but a burden, incompetent, impertinent, ineffectual, immodest –

KATE: She folded her napkin, Captain.

KELLER: What?

KATE: Not ineffectual. Helen did fold her napkin.

KELLER: What in heaven's name is so extraordinary about folding a napkin?

KATE: (With some humor) Well, It's more than you did, Captain.

DR. ANAGNOS and ANNIE

ANAGNOS: I have written the family only that a suitable governess, Miss Annie Sullivan has been found here in Boston – and will come. It will no doubt be difficult for you there, Annie. But it has been difficult for you at our school too, hm? Gratifying, yes, when you came to us and could not spell your name, to accomplish so much here in a few years, but always an Irish battle. For independence. (*He studies ANNIE, humorously*) This is my last time to counsel you, Anne, and you do lack some – by some I mean all – what, tact or talent to bend. To others. And what has saved you on more than one occasion here at Perkins is that there was nowhere to expel you to. Your eyes hurt?

ANNIE: My ears, Mr. Anagnos.

ANAGNOS: Nowhere but back to Tewksbury, where children learn to be saucy. Annie, I know how dreadful it was there, but that battle is dead and done with, why not let it stay buried? -- - (*Frowns*) Annie, I wrote them no word of your history. You will find yourself among strangers now, who know nothing of it.

ANNIE: Well, we'll keep them in a state of blessed ignorance.

ANAGNOS: Perhaps you should tell it? So they'll understand. When you have trouble.

ANNIE: The only time I have trouble is when I'm right. (*But she is amused at herself, as is*

ANAGNOS: Is it my fault it's so often? (*a pause*) Mr. Anagnos (*her voice is trembling*) Dear Mr. Anagnos, I -- -- Well, what should I say, I'm an ignorant opinionated girl, and everything I am I owe to you?

ANAGNOS: (*Smiles*). That is only half true, Annie.

ANNIE: Which half? I crawled in here like a drowned rat, I thought I died when Jimmie died, that I'd never again – come alive. Well, you say with love so easy, and I haven't loved a soul since and I never will, I suppose, but this place gave me more than my eyes back. Or taught me how to spell, which I'll never learn anyway, but with all the fights and the trouble I've been here it taught me what help

CAPTAIN KELLER and ANNIE

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.

ANNIE: I don't know how. I know without it to do nothing but obey is- no gift, obedience without understanding is a - blindness, too. Is that all I've wished on her?

KELLER: (*Gently*) No, no-

ANNIE: Maybe. I don't know what else to do. Simply go on, keep doing what I've done, and have-faith that inside she's- That inside it's waiting. Like water, underground. All I can do is keep on.

KELLER: It's enough. For us.

JAMES and ANNIE

JAMES: You don't let go of things easily, do you? How will you- win her hand now, in this place?

ANNIE: (*Curtly.*) Do I know? I lost my temper, and here we are!

JAMES: (*Lightly.*) No touching, no teaching. Of course, you *are* bigger-

ANNIE: I'm not counting on force, I'm counting on her. That little imp is dying to know.

JAMES: Know what?

ANNIE: Anything. Any and every crumb in God's creation. I'll have to use that appetite too.

JAMES: Maybe she'll teach you.

ANNIE: Of course.

JAMES: That she isn't. That there's such a thing as-dullness of heart. Acceptance. And letting go. Sooner or later we all give us, don't we?

ANNIE: Maybe you all do. It's my idea of the original sin.

JAMES: What is?

ANNIE: (*Witheringly.*) Giving up.

JAMES: You won't open her. Why can't you let her be? Have some – pity on her, for being what she is-

ANNIE: If I'd ever once thought like that, I'd be dead!

JAMES: (*Pleasantly.*) You will be. Why trouble? (*Annie turns to glare at him; he is mocking.*) *Or will you teach me?* (*And with a bow, he drifts off.*)

For Friday Auditions:

HELEN

Helen obviously doesn't have lines, although she will need to vocalize and utilize physical acting.

To audition for Helen, participants should be prepared to move around a staged house: sitting at a table, acting as if she is eating the food, finding toys, playing with her doll, sitting on the couch, etc.
– all while being “blind”.

*Do your research. Read about Helen Keller. Watch videos. Study. Practice at home. Bring your work to the drama room!