"THE MIRACLE WORKER"

A screenplay

by

William Gibson
1. NIGHT. INT. NURSERY.

We see three faces in lamplight, looking down. They have been through a long vigil and it shows in their tired eyes 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 gruff gentleman in his forties with chin whiskers, CAPTAIN ARTHUR KELLER.

DOCTOR

She'll live.

KATE closes her eyes.

I can tell you now, I thought she wouldn't.

KELLER

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

KATE

Doctor. Will my girl be all right?

DOCTOR

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

KATE

Is there nothing we should do?

KELLER

(Jovial)
Put up stronger fencing, ha?

DOCTOR

Just let her get well, she knows how to do it better than we do. These things come and go in infants, never know why. Call it acute congestion of the stomach and brain.

KELLER moves after the DOCTOR, we hear them off-camera; we see only KATE'S face hovering over us, her hand adjusting the blanket.

KELLER

I'll see you to your buggy, Doctor.

(CONTINUED)
1. CONTINUED

DOCTOR (OFF CAMERA)
Main thing is the fever's gone.
I've never seen a baby, more
vitality, that's the truth --

Their voices and footsteps fade. KATE is bent lovingly
over the crib, which emits a bleat; her finger is play-
ful with the baby's face.

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 con-
gestion, 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. Men, men and their battle
scars, we women will have to --
Helen, Helen -- Captain, Captain,
will you come.
(She screams)

2. NIGHT. EXT. SIDE OF KELLER HOUSE.

KELLER standing lamp in hand watching the doctor's buggy
recede in the night. Suddenly from the house behind him
comes a knifing scream. KELLER wheels, the scream comes
again and the CAMERA follows KELLER's run with the lamp
across the yard.

3. NIGHT. INT. KELLER HOUSE.

KELLER runs into the house and up the dark stairs.

4. NIGHT. INT. HELEN'S NURSERY.

KELLER bursts into the bedroom where KATE is screaming
at the crib, her look intent on the baby and terrible.

KELLER
Katie, what's wrong?

KATE
Look.

(CONTINUED)
4. CONTINUED

She makes a pass with her hand in the crib, at the baby's eyes.

KATE (Cont'd)
She can't see. Look at her eyes.

She takes the lamp from him, moves it before the child's face.

She can't see!

KELLER
(Hoarsely)
Helen.

KATE
Or hear. When I screamed she didn't blink. Not an eyelash --

KELLER
Helen. Helen!

KATE
She can't hear you!

KELLER
Helen!

His face has something like fury in it, crying the child's name; KATE almost fainting presses her knuckles to her mouth, to stop her own cry.

FADE OUT

5. DAY. INT. KELLER HOUSE - TITLE SHOT.

The stairs in the Keller House. In the foreground we see the bannisters, in the background the wall. A shadow of the erratic, staggering figure of 5 year old HELEN appears on the wall, moving slowly. The two Negro children scamper past -- their excited laughter coming to us, in contrast to the mute HELEN. In CU, in the FG, HELEN'S little hands come into the frame, grasping the bannister rail.

6. DAY. EXT. YARD - TITLE SHOT.

HIGH LONG SHOT looking down on lines of bed sheets hung up in the Keller yard to dry. It appears to be a kind of

(CONTINUED)
6. CONTINUED

maze, the sheets blowing in the wind; and staggering among them is the figure of the child, HELEN 5 years old, reaching out, struggling, buffeted by the damp, blowing sheets, CRANE DOWN towards the figure. HELEN lashes out, her face frightened, unknowing -- she pulls down a sheet, becomes tangled in its folds, almost hysterical. In the BG KATE comes rushing from the house -- to help her.

7. NIGHT. INT. LIVING ROOM KELLER HOUSE - TITLE SHOT.

There is a Christmas tree with decorations and in a WIDE SHOT we see HELEN, 7 years old, reaching up into tree. At a window we see the faces of Percy 8 years, and Martha, 7 years, looking in. HELEN'S hand gets a Christmas ball and rips it down, shattering at her feet. CRAB IN AND AROUND coming to the side of the tree, seeing HELEN'S hands, another ball, she pulls it down. We see her face, blurred out, through the pine branches and needles, and beyond her the other children watching.

8. DAY. EXT. A FIELD - TITLE SHOT.

A WIDE HIGH SHOT. We see the lonely expanse of field with a low grass sprouting up, in the BG is the Keller house perhaps. Going slowly across the field is the figure of the child HELEN, Patty Duke. From in under CAMERA comes KATE, following her.

(CONTINUE SCRIPT)

9. OMIT.

10. DAY. EXT. BACKYARD KELLER HOUSE AND PUMP - TITLE SHOT.

Scene will be cut MOS up until RINGING OF BELL.

Now we are in leaf-dappled sunlight in the Keller yard, on three kneeling children and an old dog around the pump. VINEY with jug on way to barn to get milk.

The dog is a setter named BELLE, and she is sleeping. Two of the children are Negroes, MARTHA and PERCY. The third child is HELEN, quite unkempt, in body a vivacious little person with a fine head, attractive, but noticeably blind, one eye larger and protruding; her gestures are abrupt, insistent, lacking in human restraint, and her face never

(CONTINUED)
10. CONTINUED

smiles. She is flanked by the other two, in a litter of paper-doll cutouts, and while they speak, HELEN’S hands thrust at their faces in turn, feeling baffledly at the movements of their lips. The CAMERA is on this; the dialogue is only background.

MARTHA
(Snipping)
First I'm gonna cut off this doctor's leg, one, two, now then --

PERCY
Why you cuttin' off that doctor's legs?

MARTHA
I'm gonna give him a operation. Now I'm gonna cut off his arms, one, two. Now I'm gonna fix up --

She pushes HELEN'S hand away from her mouth.

You stop that.

PERCY
Cut off his stomach, that's a good operation.

MARTHA
No, I'm gonna cut off his head first, he got a bad cold.

PERCY
Ain't gonna be much of that doctor left to fix up, time you finish all them opera--

But HELEN is poking her fingers inside his mouth, to feel his tongue; he bites at them, annoyed, and she jerks them away. HELEN now fingers her own lips, moving them in imitation, but soundlessly. Again the CAMERA on this.

MARTHA
What you do, bite hand?

PERCY
That's how I do, she keep pokin' her fingers in my mouth, I just bite 'em off.

(CONTINUED)
10. CONTINUED

MARTHA
What she tryin' do now?

PERCY
She tryin' talk. She gonna get
mad. Looka her tryin' talk.

HELEN is scowling, the lips under her fingertips
moving in silence, growing more and more frantic,
until in a bizarre rage she bites at her own fingers.
This sends PERCY off into laughter, but alarms MARTHA.

MARTHA
Hey, you stop now.

She pulls HELEN'S hand down.

You just sit quiet and --

But at once HELEN topples MARTHA on her back, knees
pinning her shoulders down, and grabs the scissors.
MARTHA screams, while her tied bunslets of hair
fly off in snips of the scissors. PERCY darts to
the bell string on the porch, yanks it and THE BELL
RINGS.

10A. DAY. INT. LIVING ROOM

CAPTAIN KELLER is at work at his desk. JAMES is at
his ease in conversation with KATE and AUNT EV.
KATE is serving a cool refreshment. HEAR RINGING
OF BELL. KATE rushes out the door followed more
slowly by AUNT EV, leaving behind JAMES & KELLER.

11. KATE OPENING DOOR ONTO PORCH SEES THE SCENE.

Five years have done much to her, the girlish play-
fulness is gone, she is a woman settled in grief.

KATE
(for the thousandth time)

Helen.

She is down the steps at once to them, seizing
HELEN'S wrists and lifting her off MARTHA. VINELLY
runs in and chases MARTHA and PERCY OFF.
11. CONTINUED

KATE (CONT'D)

Let me have those scissors.

KATE reaches for the scissors in HELEN's hand. But HELEN pulls the scissors back, they struggle for them a moment, then KATE gives up, lets HELEN keep them.

She tries to draw HELEN into the house. HELEN jerks away. KATE next goes down on her knees, takes HELEN's hands gently, and using the scissors like a doll, makes HELEN caress and cradle them; she points HELEN's finger housewards. HELEN's whole body now becomes eager; she surrenders the scissors, KATE turns her toward the door and gives her a little push. HELEN scrambles up and toward the house, and KATE rushes follows her.

12. DAY. INT. KELLER LIVING ROOM.

There is a cradle with a sleeping infant, MILDRED: CAPTAIN KELLER in spectacles is working over newspaper pages at a corner desk; a benign AUNT EV, wearing a hat, with a sewing basket on a sofa is putting the finishing stitches on a big shapeless doll made out of towels; an indolent young man of KATE'S age, JAMES KELLER turns from the window to look at HELEN. HELEN halts, her hands alert to grope, and KATE turns her to the AUNT, who gives her the doll, the AUNT is meanwhile speaking to KELLER.

AUNT EV
Arthur, something ought to be done for that child.

KELLER
A refreshing suggestion. "That?"

AUNT EV
"Hy, this very famous Perkins School in Boston; they're just supposed to do wonders.

KELLER
The child's been to specialists everywhere. They couldn't help her in Baltimore or Washington, could they?
12. CONTINUED

KATE
I think the Captain will write to
the Perkins School soon.

KELLER
Katie, how many times can you
let them break your heart?

KATE
Any number of times.

The foregoing and following dialogue is peripheral to
the CAMERA: we are on HELEN. She sits on the floor
to explore the doll with her fingers, gravely, and her
hand pauses over the face: this is no face, a blank
area, and it troubles her. CLOSE UP on her finger-
tips searching for features. She taps questioningly
for eyes, but no one notices. She then yanks at
her AUNT’S dress, and taps again vigorously for
eyes.
12. CONTINUED

AUNT EV
What, child?

Obviously not hearing, HELEN commences to go around from
person to person, tapping her eyes, but no one attends or
understands.

KATE
(No break)
As long as there's the least
chance. For her to see. Or
hear, or --

KELLER
There isn't. Now I must finish
here.

KATE
I think, with your permission,
Captain, I'd like to write to
the Perkins School.

KELLER
I said no, Katie.

AUNT EV
Why, writing does no harm, Arthur,
only a little bitty letter. To
see if they can help her.

KELLER
They can't.

KATE
We won't know that to be a fact,
Captain, until after you write.

13. HELEN NOW IS GROPING AMONG THINGS ON KELLER'S DESK, AND
PAWS HIS PAPERS TO THE FLOOR. KELLER IS EXASPERATED.

KELLER
Katie.

KATE quickly turns HELEN away, and retrieves the papers.

I might as well try to work in a
henyard as in this house --

(CONTINUED)
JAMES
(Placating)
You really ought to put her away, Father.

KATE
(Staring up)
What?

JAMES
Some asylum. It's the kindest thing.

AUNT EV
Why, she's your sister, James, not a nobody --

JAMES
Half sister, and half-mentally defective, she can't even keep herself clean. It's not pleasant to see her about all the time.

KATE
Do you dare? Complain of what you can see?

KELLER
(Very annoyed)
This discussion is at an end!

HELEN gropes her way with the doll back to AUNT EV.

The house is at sixes and sevens from morning 'til night over the child! I want some peace here, I don't care how, but one way we won't have it is by rushing up and down the country every time someone hears of a new quack. I'm as sensible to this affliction as --

14. HELEN WITH AUNT EV
fingerling her dress, yanks two buttons from it.

AUNT EV
Helen! My buttons.

(continued)
14. CONTINUED

HELEN pushes the buttons into the doll's face. KATE now sees, comes swiftly to kneel, lifts HELEN'S hand to her own eyes in question.

KATE

Eyes?

HELEN nods energetically.

She wants the doll to have eyes.

Another kind of silence now, while KATE takes pins and buttons from the sewing basket and attaches them to the doll as eyes. KELLER stands, caught, and watches morosely. AUNT EV blinks and conceals her emotion by inspecting her dress.

AUNT EV

My goodness me, I'm not decent.

KATE

She doesn't know better, Aunt Ev. I'll sew them on again.

AUNT EV

(Indulgently)

It's worth a couple of buttons, Kate, look.

HELEN now has the doll with eyes, and cannot contain herself for joy; she rocks the doll, pats it vigorously, kisses it.

This child has more sense than all these men Kellers, if there's ever any way to reach that mind of hers.

15. HELEN SUDDENLY SCRAMBLES TOWARD THE CRADLE, AND UNHESITATINGLY OVERTURNS IT.

The swaddled baby tumbles out and CAPTAIN KELLER barely manages to dive and catch it in time.

KELLER

Helen!

All are in commotion, the baby screams, but HELEN unperturbed is lying her doll in its place. KATE on her

(CONTINUED)
15. CONTINUED

knees, pulls her hands off the cradle, wringing them; HELEN is bewildered.

KATE
Helen, Helen, you're not to do such things, how can I make you understand--

KELLER
(Hoarsely, handing the baby to AUNT EV)
Katie.

KATE
How can I get it into your head, my darling, my poor--

KELLER
Katie, some way of teaching her an iota of discipline has to be--

KATE
(Flaring)
How can you discipline an afflicted child? Is it her fault?

HELEN'S fingers have fluttered to her Mother's lips, vainly trying to comprehend their movements; we are close on these two.

KELLER
I didn't say it was her fault.

KATE
Then whose? I don't know what to do! How can I teach her, beat her--until she's black and blue?

KELLER
It's not safe to let her run around loose. Now there must be a way of confining her, somehow, so she can't--

KATE
Where, in a cage? She's a growing child, she has to use her limbs!

KELLER
Answer me one thing, is it fair to Mildred here?

(CONTINUED)
KATE
(Inexorably)
Are you willing to put her away?

Now HELEN'S face darkens in the same rage as at herself earlier, and her hand strikes at KATE'S lips. KATE catches her again, and HELEN begins to kick, struggle, twist.

KELLER

Now what?

KATE
She wants to talk, like -- be like you and me.

She holds HELEN struggling until we HEAR from the child her first sound so far, an inarticulate weird noise in her throat such as an animal in a trap might make; and KATE releases her. The second she is free, HELEN blunders away collides violently with a chair, falls, and sits weeping. KATE comes to her, embraces, caresses, soothes her, and buries her own face in her hair, until she can control her voice.

KATE
Every day she slips further away. I don't know how to call her back.

AUNT EV
Oh, I've a mind to write to Boston myself. If that School can't help her, maybe they'll know somebody who can.

KELLER
(Presently, heavily)
I'll write to Perkins, Katie.

He stands with the baby in his clasp, staring at HELEN'S head, hanging down on KATE'S arm.

15. DAY, EXT. BOSTON STATION - SHOOTING UP INTO VESTIBULE OF TRAIN.

MR. ANAGNOS on platform with ANNIE'S suitcase, is reaching up to help ANNIE mount steps. CAMERA is behind ANNIE.

(CONTINUED)
16. CONTINUED

ANAGNOS
-- only that a suitable governess
has been found here and will come.
It will no doubt be difficult for
you there, Annie, but it has been
difficult for you at our school too,
hmmm?

17. CAMERA IN VESTIBULE - SEE ANNIE AND ANAGNOS FROM REAR.

ANAGNOS
...This is my last time to counsel
you, Annie, and you do lack some --
by some I mean all -- what, tact,
or talent to bend. To others. And
what has saved you on one or more
occasions at Perkins is that there
was nowhere to expel you to.

Above ANNIE'S seat ANAGNOS puts her suitcase, looking
down at her.

Your eyes hurt?

18. CU ANNIE - WEARING SMOKED GLASSES.

ANNIE
My ears, Mr. Anagnos.

ANAGNOS
(Severely)
Nowhere but back to that dreadful
place where children learn to be
saucy. Annie, I know how unhappy
it was there, but that battle is
dead and done with. Why not let it
stay buried?

ANNIE
(Cheerily)
I think God must owe me a resur-
rection.

ANAGNOS
(A bit shocked)
What?
ANNIE TAPS HER BROW.

ANNIE
Well, he keeps digging up that battle.

ANAGNOS
That is not a proper thing to say. Annie, be humble.

He extends a gift to her.

You'll need their affection, working with this child.

ANNIE, not quite comprehending, looks at gift.

A gift with our affection.

ANNIE opens a small box and sees a garnet ring. She looks up, blinking, then down.

ANNIE
Dear Mr. Anagnos,
(Her voice is trembling)
I —

But she swallows over getting the ring on her finger and cannot continue until she finds a woebegone joke.

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?

The train lurches. ANAGNOS bends and kisses her on the cheek and says,

ANAGNOS
Goodbye. Goodbye.

ANNIE
(She calls after him loudly)
I won't give them any trouble. I'll be so ladylike they won't notice I've come.

(CONTINUED)
19. CONTINUED

Passengers behind ANNIE turn reacting to her shout. She is conscious of this and sinks down in seat. Past ANNIE, through window of train, we see ANAGNOS join 5 or 6 blind girls on the platform, and the train departs.

BEGIN MONTAGE SEQUENCES OF TRAIN SHOTS.

20. ANNIE, TRAVELING, SITTING IN SEAT OF MOVING TRAIN.

21. SCENE IN FILTHY TRAIN, ANNIE READING PERKINS REPORT. SEAT DIFFERENT INDICATING ANOTHER TRAIN.

22. ANNIE DESCENDING FROM TRAIN VESTIBULE INTO DARKNESS OF STATION PLATFORM. IN BG PORTION OF SIGN "WASHINGTON".

23. ANNIE ATTEMPTING TO SLEEP ON A NIGHT TRAIN WITH PERKINS REPORT OVER FACE.

24. ANNIE SITTING ON SEAT OF MOVING TRAIN.

Suddenly train rushes into a tunnel, and darkness comes over the scene.

YOUNG JIMMIE (VO)
Where are we going, Annie?

YOUNG ANNIE (VO)
Jimmie.

YOUNG JIMMIE (VO)
Where are we going?

YOUNG ANNIE (VO)
I said I'm taking care of you.

YOUNG JIMMIE (VO)
Where we go.....

DISSOLVE TO:

25. STYLIZED TEWKESBURY ADMISSIONS OFFICE.

YOUNG JIMMIE and YOUNG ANNIE are standing in front of desk. We do not see man sitting behind desk, but we hear his voice.
MAN'S VOICE
Annie Sullivan, aged nine, virtually blind; James Sullivan, aged seven, -- what's the matter with your leg, sonny?

GIRL
It's his hip, Mister, he was born that way.

MAN'S VOICE
Can't he walk without that crutch?

The GIRL shakes her head.

Girl goes to women's ward. Boy to the men's.

ATTENDANT of institution comes into shot, takes the boy, and draws him away.

BOY
(in terror)
Annie! Annie, don't let them take me -- Annie! Annie!

The scene follows with light.

26. ANNIE SITTING IN TRAIN EMERGING FROM TUNNEL INTO LIGHT.

27. ANNIE IN DREADFUL WASHROOM. NIGHT. BATHING HER EYES WITH AN EYE CUP.

27A. DAY. ANNIE ON TRAIN READING FROM NEWSPAPER, SAME NEWSPAPER FROM WHICH SHE WILL TAKE CARE FOR HELEN IN SCENE #54.

28. ANNIE ASLEEP ON BENCH IN STATION FACE COVERED BY PERKINS REPORT.

29. ANNIE IN VESTIBULE OF TRAIN SLOWING FOR TUSCUMBIA STATION.

30. DAY. EXT. TUSCUMBIA RR STATION.

KATE KELLER waiting in black buggy drawn by grey horse. JAMES KELLER, her stepson, waits on the barren platform. In background train draws into station and ANNIE descends from car.
30. CONTINUED

JAMES
(Coolly)
Miss Sullivan?

ANNIE
(Cheerily)
Here! At last! I've been on trains so many days, I thought they must be backing up every time I dozed off.

JAMES
I'm James Keller.

ANNIE
James?

The name stops her.

I had a brother Jimmie. Are you Helen's?

JAMES
I'm only half a brother. You're to be her governess?

ANNIE
(Lightly)
Well. Try!

JAMES
(Eyeing her)
You look like half a governess.

ANNIE stands moveless as JAMES indicates her suitcase.

You have a trunk, Miss Sullivan?

ANNIE
Yes.

She passes JAMES a claim check, and he points to the buggy.

JAMES
Mrs. Keller.

He takes check and goes for trunk and ANNIE holds a battered paperbound book, the Perkins report, and her

(CONTINUED)
suitcase. She turns and looks at buggy and begins to walk toward it. SOUND of train pulling away from station and perhaps see its shadow.

31. REVERSE ANGLE.

KATE on buggy seat at the depot, her eyes eagerly fixed on ANNIE. KATE watches scene between ANNIE and JAMES and face mirrors her emotions going from excited eagerness to doubt and apprehension. As ANNIE approaches she makes her face pleasant and welcoming.

KATE
(Simply)
We've met every train for two days.

ANNIE looks at KATE'S face and the stone goes out of her own. KATE is studying her face, and ANNIE returns the gaze; this is a mutual appraisal, southern gentlewoman and working-class Irish girl, and ANNIE is not quite comfortable under it.

ANNIE
You didn't bring Helen, I was hoping you would.

KATE
No, she's home.

A pause. ANNIE tries to make ladylike small talk, though her energy now and then erupts; she catches herself up whenever she hears it.

ANNIE
You live far from town, Mrs. Keller?

KATE
Only a mile.

ANNIE
Well, I suppose I can wait one more mile. But don't be surprised if I get out to push the horse.

KATE
There's been such a bustle preparing your room, she expects someone.

(CONTINUED)
Now she voices part of her doubt, not as such, but ANNIE understands it.

KATE (Cont'd)
I expected -- a dessicated spinster.
You're very young.

ANNIE
(Removes dark glasses 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.

KATE'S face loses its remaining hope, still appraising her youth.

Dr. Howe did wonders, but -- an ordinary child? No, never. But then I thought when I was going over his reports --

She indicates the one in her hand.

--he never treated them like ordinary children. More like -- eggs everyone was afraid would break.
32. WIDE SHOT.

JAMES comes from BG with ANNIE's trunk. Hoists it into back of buggy.

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 takes the bull by the horns, valiantly.

ANNIE

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 me 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.

KATE smiles; she likes her. JAMES comes around, mounts in front of them, shakes the reins; the buggy commences to move.

33. DAY. EXT. BUGGY MOVING DOWN COUNTRY ROAD.

KATE

What will you try to teach her first?

ANNIE

First, last, and -- in between, language.

(CONTINUED)
33. CONTINUED

KATE

Language.

ANNIE

Language is to the mind more than light is to the eye. Dr. Howe said that.

KATE

Language!

She shakes her head.

We can't get through to teach her to sit still. You are young, despite your years, to have such confidence. Do you, inside?

34. 3 SHOT.

ANNIE studies her face; she likes her, too.

ANNIE

No, to tell you the truth I'm as shaky inside as a baby's rattle!

They smile at each other, and KATE pats her hand.

KATE

Don't be. We'll do all we can to help, to make you feel at home. Don't think of us as strangers, Miss Annie.

ANNIE

(Cheerily)

Oh, strangers aren't so strange to me. I've known them all my life!

KATE smiles again, ANNIE smiles back, and they sit back to view the passing countryside. ANNIE puts on her dark glasses.

35. DAY. EXT. COUNTRY ROAD. BUGGY PASSES CAMERA

36. DAY. EXT. SIDE KELLER HOUSE. CU CAPTAIN KELLER STANDING UNDER TRELLIS.

(ALTERNATE WAY OF SHOOTING SCENE WILL COVER ACTION OF CAPTAIN KELLER GREETING ANNIE SULLIVAN AT BUGGY)

(CONTINUED)
KELLER
(Very courtly and loudly)
Welcome to Ivy Green, Miss Sullivan.

KELLER walks out of shot. We see across the whole yard. HELEN waiting on the porch, a little figure motionless, her hair tumbled, her pinafore ripped, her shoelaces untied.

KATE (VO)
My husband, Miss Annie, Captain Keller...

ANNIE (VO)
(Overlapping)
(Her best behavior)
Captain, how do you do...

KELLER (VO)
(Overlapping)
A pleasure to see you, at last. I trust you had an agreeable journey?...

ANNIE (VO)
Oh, I had several...

JAMES (VO)
Where would you like the trunk, father?...

KELLER (VO)
Where Miss Sullivan can get at it, I imagine...

ANNIE (VO)
Yes, please. Where's Helen?...

KELLER (VO)
And the suitcase --...

ANNIE (VO)
(Pleasantly)
I'll take the suitcase, thanks. I've got something in it for Helen! Thank you. When do I see her?

KATE (VO)
There. There is Helen. ...

(CONTINUED)
35. CONTINUED

ANNIE enters shot close to camera and sees HELEN and pauses. There is a moment of silence. Then ANNIE begins across the yard to her, lugging her suitcase and the Perkins Report.

KELLER (VO)

Katie ...

KATE (VO)

Shh.

Nothing else happens, while ANNIE walks, stops, walks again. When ANNIE finally reaches the porch steps she stops, contemplating HELEN for a last moment before entering her world. Then she drops the suitcase on the porch with intentional heaviness, HELEN starts with the jar, and comes to grope over it. ANNIE puts forth her hand, and touches HELEN'S. HELEN at once grasps it.

37. CU OF HANDS.

HELEN'S hands commence to explore ANNIE'S, like reading a face. She moves her hand on to ANNIE'S forearm and dress; and ANNIE brings her face within reach of HELEN'S fingers, which travel over it, quite without timidity, until they encounter and push aside the smoked glasses.

CAMERA PULLS BACK SLIGHTLY.

ANNIE'S gaze is grave, unpitying, very attentive.

38. 2-SHOT.

She puts her hands on HELEN'S arms, but HELEN at once pulls away, and they confront each other with a distance between. Then HELEN returns to the suitcase, tries to open it, cannot. ANNIE points HELEN'S hand overhead. HELEN pulls away, tries to open the suitcase again; ANNIE points her hand overhead again. HELEN points overhead, a question, and ANNIE, drawing HELEN'S hand to her own face, nods. HELEN now begins tugging the suitcase toward the door; when ANNIE tries to take it from her, she fights her off and backs through the doorway with it. ANNIE stands a moment, then follows her in.

39. DAY. INT. HALL OF KELLER HOUSE FROM THE PORCH. ANNIE AND HELEN ARE COMING INTO HOUSE AND DOWN THE HALL.

(CONTINUED)
39. CONTINUED

In the background outside the house we see the KELLERS at the gate, watching. JAMES is unloading the trunk.

40. DAY. EXT. SIDE OF KELLER HOUSE AT BUGGY. JAMES IS UNLOADING TRUNK.

KELLER
She's very rough, Katie.

KATE
I like her, Captain.

KELLER
How old is she?

KATE
Well, she's not in her teens, you know.

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? How long did she teach there?

KATE
She was a pupil.

KELLER
(Heavily)
This is her first position.

KATE
She was Valedictorian.

(CONTINUED)
KELLER
Here's a houseful of grownups can't cope with the child, how can an inexperienced half-blind Yankee school-irl manage her?

JAMES
(easily)
Great improvement. Now we have two of them to look after.

KELLER
You be quiet!

JAMES
I was agreeing with you --

KELLER
You talk too much.

41. WIDE SHOT WITH BARNES IN BG - KELLER TAKING Buggy TO BARN.

JAMES
Nothing I say is right.

42. REVERSE 2 SHOT

KATE
Why say anything?

She moves toward house leaving JAMES exasperated. He follows after her with the trunk.

43. DAY. INT. ANNIE'S ROOM

CU of HELEN'S face looking into a hand mirror, wearing ANNIE'S smoked glasses, her bonnet, and a shawl that swamps her; she cocks her head to one side, then to the other, imitating adult action like a monkey.

44. 2 SHOT

Room is old-fashioned, with brass bedstead and gabled ceiling. ANNIE is on the floor beside her open suitcase, watching HELEN, amused. She talks to her as one might to a kitten, with no trace of company manners.

ANNIE
All the trouble I went to and that's how I look?
45. WIDE SHOT.

HELEN then comes back to the suitcase gropes for more, lifts out a pair of female drawers.

ANNIE

Oh, no! Not the drawers!

But HELEN discarding them comes to the elegant doll. Her fingers explore its features, and when she raises it and finds its eyes open and close, she is at first startled, then delighted. She picks it up, taps its head vigorously, taps her own chest, and nods questioningly. ANNIE takes her finger, points it to the doll, points it to HELEN, and touching it to her own face, also nods. HELEN sits back on her heels, clasps the doll to herself, and rocks it. ANNIE studies her, still in bonnet and smoked glasses like a caricature of herself, and addresses her humorously.

ANNIE

All right, Miss O'Sullivan. Let's begin with doll.

She takes HELEN'S hand; we go close to their hands, and see how in HELEN'S palm ANNIE'S forefinger points, thumb holding her other fingers clenched.

46. CU HANDS.

ANNIE (Cont'd)

D.

Her thumb next holds all her fingers clenched, touching HELEN's palm.

O.

Her thumb and forefinger extend.

L.

Same contact repeated.

L.

47. 2-SHOT.

She puts HELEN'S hand to the doll.

(continued)
Doll.

ANNIE (Cont'd)

JAMES (OFF CAMERA)

You spell pretty well.

48. ANNIE POV. JAMES IN DOORWAY OF ROOM WITH ANNIE'S TRUNK.

39. 3 SHOT. ANNIE AND HELEN AND JAMES.

ANNIE in one hurried move gets the drawers swiftly back into the suitcase, the lid banged shut, and her head turned, to see JAMES again, leaning in the doorway.

50. MEDIUM SHOT. JAMES IN DOORWAY.

JAMES

Finding out if she's ticklish?
She is.

51. JAMES POV. ANNIE REGARDS HIM STONILY.

52. HELEN AFTER A SOULING MOMENT tugs at her hand again, imperious. ANNIE repeats the letters, and HELEN interrupts her fingers in the middle, feeling each of them, puzzled. ANNIE TOUCHES HELEN'S hand to the doll, and begins spelling into it again.

JAMES

What is it, a game?

ANNIE

(Curtly)

An alphabet.

JAMES

Alphabet?

ANNIE

For the deaf.

HELEN now repeats the finger movements in air, exactly, her head cocked to her own hand, and ANNIE'S eyes suddenly gleam.

(continued)
52. CONTINUED

ANNIE (Cont'd)

Ho. How bright she is!

JAMES

(Coming closer)
You think she knows what she's doing?

He takes HELEN'S hand, to throw a meaningless gesture into it; she repeats this one too.

She imitates everything, she's a monkey.

ANNIE

(Very pleased)
Yes, she's a bright little monkey, all right.

She takes the doll from HELEN, and reaches for her hand; HELEN instantly grabs the doll back. ANNIE takes it again, and HELEN'S hand next, but HELEN is incensed now; when ANNIE draws her hand to her face to shake her head no, then tries to spell to her,

53. NEW ANGLE - 3 SHOT - INCLUDING CHAIR FRAMED WITH DOOR.

HELEN SLAPS AT ANNIE'S face. ANNIE grasps HELEN by both arms, and swings her into a chair, holding her pinned there, kicking, while glasses, doll, bonnet fly in various directions. JAMES laughs.

JAMES
She wants her doll back.

ANNIE
When she spells it.

JAMES
Spell, she doesn't know the thing has a name, even.

ANNIE
Of course not, who expects her to, now? All I want is her fingers to learn the letters.

JAMES
Won't mean anything to her.

(CONTINUED)
53. CONTINUED

ANNIE gives him a look. She then tries to form HELEN'S fingers into the letters, but HELEN swings a haymaker instead, which ANNIE barely ducks, at once pinning her down again.

JAMES

Doesn't like that alphabet, Miss Sullivan. You invent it yourself?

HELEN is now in a rage, fighting tooth and nail to get out of the chair, and ANNIE answers while struggling and dodging her kicks.

ANNIE

Spanish monks under a -- vow of silence. Which I wish you'd take!

And suddenly releasing HELEN'S hand, she comes and shuts the door in JAMES' face.

54. 2-SHOT.

HELEN drops to the floor, groping around for the doll. ANNIE looks around desperately, sees her purse on the bed, rummages in it, comes up with a battered piece of cake wrapped in newspaper; with her foot she moves the doll deftly out of the way of HELEN'S groping, and going on her knee, she lets HELEN smell the cake. When HELEN grabs for it, ANNIE removes the cake and spells quickly into the reaching hand.

ANNIE (Cont'd)

Cake.

HELEN'S hand waits, baffled. ANNIE repeats it.

C, a, k, e. Do what my fingers do, never mind what it means.

She touches the cake briefly to HELEN'S nose, pats her hand, presents her own hand. HELEN spells the letters rapidly back. ANNIE pats her hand enthusiastically, and gives her the cake; HELEN crams it into her mouth with both hands. ANNIE watches her with humor.

Now.

She takes the doll, touches it to HELEN'S nose, and spells again into her hand.

(CONTINUED)
54. CONTINUED

ANNIE (Cont'd)

D, o, l, L. Think it over.

HELEN thinks it over, while ANNIE presents her own hand. Then HELEN spells three letters, ANNIE waits a second, then completes the word for HELEN in her palm.

L.

She hands over the doll, and HELEN gets a good grip on its leg.

Imitate now, understand later.
End of the first les---

She never finishes, because HELEN swings the doll with a furious energy, it hits ANNIE squarely in the face, and she falls back with a cry of pain.

55. CU ANNIE - HER HAND UP TO HER MOUTH.

When she takes it away, there is blood on her lips.

56. HELEN WAITS, TENSED FOR FURTHER COMBAT.

When ANNIE lowers her knuckles she looks at blood on them; she works her lips, gets to her feet, finds the mirror, and bares her teeth at herself. Now she is furious herself.

ANNIE

You little wretch, no one's taught you any manners? I'll --

In the mirror she sees HELEN going out with doll. The door slams, the key is rattling outside in the lock, ANNIE darts over, to pull the knob; the door is locked fast. She yanks it again.

Helen! Helen, let me out of --

She bats her brow at the folly of speaking, rattles the knob, kneels, peers through the keyhole.

57. DAY. INT. HALL OUTSIDE ANNIE'S ROOM -- TRUNK BY DOOR.

HELEN withdrawing key; turns with it to the stairs, with doll.
58. DAY. INT. HALL BOTTOM OF STAIRS.

JAMES has been caught by ANNIE'S voice and sees HELEN descend past him with the key and the doll. He takes in the whole situation, and his face lights up with amusement.

59. DAY. INT. ANNIE'S ROOM.

ANNIE gets up from the keyhole. She hurries to the window, looks down at the backyard.

60. DAY. EXT. BACKYARD. ANNIE'S POV.

KELLER crossing from barn to house.

61. ANNIE'S ROOM.

ANNIE frowns. She crosses from window to washstand and mirror, takes a handkerchief, nurses her mouth, stands staring at door and window in turn, and so catches sight of herself in the mirror.

DOLLY IN TO HER IN MIRROR.

Her cheek scratched, her hair dishevelled, her handkerchief bloody, her face disgusted with herself. She addresses the mirror, with some irony.

ANNIE
Don't worry. They'll find you, you're not lost. Only out of place.

62 MS ANNIE.

But she coughs, spits something into her palm, and stares at it, outraged.

ANNIE
And toothless.

She puts it down, pours some water into the basin, dips a white washcloth and presses it to her mouth, her eyes shut. She winces.

Oo. It hurts.
63. ECU
ANNIE covers her face with a white wet cloth.
DISSOLVE TO:

64. WHITE STYLIZED WARD. YOUNG JIMMIE IN BED.

JIMMIE
It hurts.
Boy's head twists in pain.
It hurts. Annie, it hurts.

65. ACROSS JIMMIE'S BED WE SEE OTHER BEDS. IN THEM ARE OLD WOMEN.

66. ECU CRONE.

1ST CRONE
(Sitting up)
Keep that brat shut up, can't you, girlie?

67. ECU - JIMMIE.

JIMMIE
Annie, I want to go home --

68. CAMERA SEES OTHER BED, OTHER WOMAN.

2ND CRONE
Shut up, you!

3RD CRONE sits up into ECU.

3RD CRONE
(Singsong)
Oh mother, oh mother, why did you leave me alone with no one to love me, oh mother, oh mother, no friend and no home -

1ST CRONE
Now you got her started!

(CONTINUED)
68. CONTINUED

JIMMIE
My hip hurts so bad, Annie, I want to go home --

2ND CRONE
How's a body to get any sleep in this damn ward?

JIMMIE
(Struggling up)
You said we'd go home someday.

3RD CRONE
(Singsong)
God pity the drunkard's lone child, no friend and no home -

69. ECU OF WHITE BEARDED DOCTOR. IN WHITE LIMBO.

DOCTOR
Little girl. Little girl, I must tell you your brother will be going on a journey soon.

70. DAY. INT. ANNIE'S ROOM. (OUT OF FLASHBACK)

ECU ANNIE'S face. She tears the cloth from her face. Then, from downstairs she hears voices.

KATE'S VOICE (VO)
Dinner is ready, Captain, will you call Jimmy?

KELLER'S VOICE (VO)
(Calls)
Jimmy! Dinner is ready!

JIMMIE'S VOICE (VO)
Coming.

ANNIE'S eyes widen in a comic dismay.

ANNIE makes herself presentable, hurriedly washes the blood off her mouth, straightens her clothes, tidies her hair.
71. DAY. INT. KELLER'S DINING ROOM. LUNCH TIME.

CAPTAIN KELLER and MRS. KELLER are seated at table. VINEY in background. CAPTAIN about to carve a roast. JAMES enters.

KELLER
Where is Miss Sullivan?

JAMES
She's locked in her room.

KELLER
Locked in her --

KATE
What on earth are you --?

JAMES
(He sits at table)
Helen locked her in and made off with the key.

KATE
(Rising)
And you sit here and say nothing!

JAMES
Well, everyone's been telling me not to say anything.

KELLER thrusting up from his chair exits the room.

KATE
Viney, look out front for Helen.

VINEY
Yes, Miss Kate.

Starts for door.

72. DAY. INT. HALL AND STAIRS OF KELLER HOUSE.

KELLER
(Calling back)
She's out by the pump!

KELLER climbs stairs.
73. DINING ROOM - VINIEY TURNS AND STARTS TOWARD SERVICE DOOR.

    KATE

    I'll look.

74. STAIRS KELLER HOUSE. CAPTAIN CLIMBING TOWARD ANNIE'S DOOR.

75. DINING ROOM. KATE JUST GOING OUT SERVICE DOOR, JAMES SITTING AT TABLE, RISES AND FOLLOWS HER.

76. INT. HALLWAY OUTSIDE ANNIE'S DOOR. TRUNK BY DOOR.
    KELLER comes to door, knocks and rattles knob imperiously.
    KELLER

        Miss Sullivan!

77. DAY. INT. ANNIE'S ROOM.
    ANNIE still tidying herself up at the mirror; perhaps she comes to her side of the door.

78. KELLER OUTSIDE DOOR.
    KELLER

        Is there no key on your side?

79. INSIDE ROOM.
    ANNIE

        (With some asperity)

        Well, if there was a key in here, I wouldn't be in here. Helen took it, the only thing on my side is me.

80. KELLER OUTSIDE DOOR.

    KELLER

        Miss Sullivan, I --

    He tries but cannot hold it back.

        Not in the house ten minutes, I don't see how you managed it!
81. INSIDE ROOM.

ANNIE
(ANNIE puts her smoked glasses on and mutters to herself)
And even I’m not on my side.

82. STAIRWAY AND HALL KELLER HOUSE.

KELLER stomps down.

KELLER
(Roaring)
Viney!

VINEY
(Sticking her head out of dining room door)
Yes, Cap’n?

KELLER
Put that meat back in the oven!

He goes past camera.

83. DAY. EXT. BACKYARD OF KELLER HOUSE WITH PUMP – HOUSE IN BG.

KATE with HELEN opening her hands, searching for key. KELLER comes out of house and approaches Doll lying on ground near pump.

KATE
She has no key.

KELLER
(Approaching)
Nonsense, she must have the key. Have you searched in her pockets?

KATE
Yes. She doesn’t have it.

KELLER
Katie, she must have the key.
84. KELLER'S POV.

JAMES appears carrying a long straight - repeat - straight - ladder, with PERCY running after him to be in on things.

85. CU KELLER.

KELLER

Take that ladder back!

86. WIDE SHOT.

JAMES

Certainly.

He turns around with it. MARTHA comes skipping around the corner of the house to be in on things, accompanied by the setter BELLE.

KATE

She could have hidden the key.

KELLER

Where?

KATE

Anywhere. Under a stone. In the flower beds. In the grass --

KELLER

Well, I can't plow up the entire grounds to find a missing key! JIMMY!

87. KELLER'S POV -

JAMES with ladder.

JAMES

(Calling)

SIR?

88. WIDE SHOT.

KELLER

Bring me a ladder!

(CONTINUED)
88. CONTINUED

Certainly!

JAMES

89. VINEY COMES FROM HOUSE

to be in on things; she has MILDRED over her shoulder, bleating.

KATE

(Sharply)

What is Mildred doing up?

VINEY

Cap'n woke her, ma'am, all that hollerin'.

90-95. JAMES brings ladder again and KELLER places the ladder against ANNIE'S window and mounts, with a gathering ring of spectators around the ladder.

(LADDER SHOTS WILL BE SHOT FROM VARIOUS CAMERA POSITIONS INCLUDING, IF POSSIBLE, SHOTS FROM ANNIE'S WINDOW, SEEING PEOPLE IN YARD WATCHING. SHOTS FROM GROUND LEVEL SEEING CAPTAIN CARRYING ANNIE DOWN LADDER. ALSO USE CRANE.)

KELLER

Miss Sullivan!

ANNIE puts her head out the window, with as much air of gracious normality as she can manage; KELLER is at the top of the ladder or on roof.

ANNIE

(Brightly)

Yes, Captain Keller?

KELLER

Come out of your window. Onto the roof.

Annie does so.

ANNIE

Oh, you have a ladder. How thoughtful.

KELLER

Come down, Miss Sullivan.

(CONTINUED)
ANNIE
I don't know how I can.

KELLER
I intend to carry you.

ANNIE
Oh, no. It's very chivalrous of you, but I'd really prefer to --

KELLER
Miss Sullivan, follow instructions! I will not have you also tumbling out of our windows.

ANNIE obeys with some misgivings.

I hope this is not a sample of what we may expect from you. In the way of simplifying the work of looking after Helen.

ANNIE
Captain Keller, I'm perfectly able to go down a ladder under my own --

KELLER
I doubt it, Miss Sullivan. Simply hold onto my 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.

(CONTINUED)
90-95. CONTINUED

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 lady-
like 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 dinner, like other people?

He makes a gesture towards house.

Miss Sullivan?

He marches into the house.

KATE
Viney, serve dinner. I'll put
Milred to sleep.

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?

96. DAY. EXT. BACKYARD WITH PUMP. HELEN IN FOREGROUND.
ANNIE IN BACKGROUND WATCHING HER.

They are now alone, 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 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; and
when HELEN is satisfied she is alone, the key suddenly

(CONTINUED)
96. CONTINUED

protrudes out of her mouth. She takes it in her 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. And nowhere to go.

KELLER'S VOICE (OFF CAMERA)

(Irate)

MISS SULLIVAN!!!

ANNIE blinks, turns, and lifting her skirts, runs hastily up the steps to the porch, and vanishes into the house.

FADE OUT

97. NIGHT. INT. ANNIE'S ROOM. CU ANNIE.

ANNIE writing a letter, by lamplight, her smoked glasses lying nearby.

The following lines are being written by ANNIE on letter.

Camera does not have to read these words.

"...and nobody here has attempted to control her. The greatest problem I have is how to discipline her without breaking her spirit. But, I, shall, insist, on, reasonable, obedience from, the start—"

HELEN'S inky hand comes down with a smack, plump on the page.

98. 2-SHOT.

ANNIE'S hand goes into a freeze. Then her other hand patiently lifts HELEN'S, whose handprint overlays the

(CONTINUED)
page, and HELEN jerking loose knocks over the inkwell. ANNIE jumps up, rescues her letter, rights the inkwell, grabs a towel to stem the spillage, and then wipes at HELEN'S hands; HELEN pulls free, but not until ANNIE first gets three letters into her palm.

ANNIE

Ink.

HELEN is enough interested in and puzzled by this spelling that she proffers her hand again; ANNIE spells and impassively dunks it back in the spillage.

Ink. It has a name.

She wipes the hand clean, and leads HELEN to her bureau, where she looks for something to engage her. She finds a sewing card, with needle and thread, and going to her knees, shows HELEN'S hand how to connect one row of holes.

Down. Under. Up. And be careful of the needle --

HELEN gets it and ANNIE rises and returns to desk.

99. NEW ANGLE. HELEN IN FOREGROUND. ANNIE AT DESK.

ANNIE

Fine. You keep out of the ink and perhaps I can keep out of the soup.

She resumes writing her letter, bent very close to the page. She is interrupted by a gasp: HELEN has stuck her finger, and sits sucking at it darkly. Then with vengeful resolve she seizes her doll, and is about to dash its brains out on the floor when ANNIE diving catches it in one hand, which she at once shakes with hopping pain but otherwise ignores, patiently.

100. FROM THE FLOOR.

ANNIE

All right, let's try temperance.

(CONTINUED)
100. CONTINUED

Taking the doll, she kneels on the floor alongside of HELEN and goes through the motion of knocking its head on the floor, spells into HELEN'S hand:

ANNIE (CONT.)
Bad girl.

She lets HELEN feel the grieved expression on her face HELEN imitates it. Next she makes HELEN carress the doll and kiss the hurt spot and hold it gently in her arms, then spells into her hand:

Good girl.

She lets HELEN feel the smile on her face. HELEN sits with a scowl, which suddenly eases; she pats the doll, kisses it, wreathes her face in a large artificial smile, and bears the doll to the washstand where she carefully sits it. ANNIE watches, pleased.

Very good girl --

Whereupon HELEN elevates the pitcher and dashes it on the floor instead. ANNIE leaps to her feet, and stands inarticulate; HELEN calmly gropes back to feel ANNIE'S face. ANNIE is upset. HELEN'S face changes from a 'good girl' expression to a 'bad girl' expression. ANNIE hands HELEN sewing card and spells into her hands.

101. WIDE SHOT

Behind them, KATE comes into the doorway, with folded sheets on her arm. She's wearing an apron. She watches for a moment in silence.

KATE
What are you saying to her?

ANNIE glancing up is a bit embarrassed and rises from the spelling, to find her company manners.

ANNIE
Oh, I was just making conversation. Saying it was a sewing card.

KATE
But does that --
(she imitates with her fingers)
-- mean that to her?

(CONTINUED)
ANNIE
No. No, she won't know what spelling is till she knows what a word is.

KATE
The Captain says it's like spelling to the fence post.

ANNIE
(A pause)
Does he, now.

KATE
Is it?

ANNIE
No, it's how I watch you talk to Mildred.

KATE
Mildred.

ANNIE
Any baby. Gibberish, grown-up gibberish, baby-talk, gibberish, do they understand one word of it to start? Somehow they begin to. If they hear it; I'm letting Helen hear it.

KATE
Other children are not -- impaired.

ANNIE
Ho. There's nothing impaired in that head, it works like a mouse-trap!

KATE
And when will she learn?

ANNIE
Maybe after a million words. Perhaps you'd like to read Dr. Howe on the question of words.
KATE looks at the book and then looks at ANNIE. They hold each other's gaze; KATE then speaks quietly.

KATE:
I should like also to learn those letters, Miss Annie.

ANNIE
(pleased)
I'll teach you tomorrow morning. That makes only half a million each!

KATE
(then)
It's her bedtime.

ANNIE reaches for the sewing card, HELEN objects, ANNIE insists, and HELEN gets rid of ANNIE'S hand by jabbing it with the needle. ANNIE gasps and moves to grip HELEN'S wrist; but KATE intervenes with a proffered sweet, and HELEN drops the card, crams the sweet into her mouth, and scrambles up to search her mother's hands for more. ANNIE nurses her wound, staring after the sweet.

KATE
I'm sorry, Miss Annie.

ANNIE
(indignantly)
Why does she get a reward? For stabbing me?

KATE
Well --
(tiredly)
there are so many times she simply cannot be compelled.

ANNIE
(ominously)
Yes, I'm the same way myself.

KATE
Goodnight.
KATE smiles, and leads HELEN out. ANNIE alone in her room picks up things and in the act of removing HELEN'S doll gives way to unmannersly temptation: she throttles it.

DISSOLVE TO:

104. MORNING. INT. DINING ROOM.

CAPTAIN KELLER, MRS. KELLER, JAMES and ANNIE wearing her dark glasses are seated at breakfast. VINEY comes in with a plate of scrambled eggs which she puts on table. HELEN is wandering around the table to explore the contents of the other plates. The camera follows HELEN'S progress. Across HELEN at one time we see ANNIE watching her. And other times we have ANNIE'S POV, as HELEN goes from person to person, taking food from their plates and stuffing it in her mouth. KATE lifts the almost empty biscuit plate with an inquiring look, VINEY nods and bears it off back, neither of them interrupting the men. KATE goes back to reading the Perkins report. HELEN at her mother's plate pokes her hand among some scrambled eggs. KATE catches ANNIE'S eyes on her, smiles with a wry gesture. HELEN moves on to JAMES' plate, the male talk in the background continuing, JAMES deferential and KELLER overriding, while ANNIE sitting with fork quiet has eyes only for HELEN.

JAMES
--no, but shouldn't we give the devil his due, father? The fact is we lost the South two years earlier when he outthought us behind Vicksburg.

KELLER
Outthought is a peculiar word for a butcher.

JAMES
Harnessmaker, wasn't he?

KELLER
I said butcher, his only strength as a soldier was numbers and he led them to slaughter with no more regard than for so many sheep.

(CONTINUED)
But even if in that sense he was a butcher, the fact is he --

And a drunken one, half the war.

Agreed, father. If his own people said he was I can't argue he --

Well, what is it you find to admire in such a man, Jimmie, the butchery or the drunkenness?

Neither, father, only the fact that he beat us.

He didn't.

Is it your contention we won the war, sir?

He didn't beat us at Vicksburg. We lost Vicksburg by stupidity verging on treason.

I would have said we lost Vicksburg because Grant was one thing no Yankee general was before him --

Drunk? I doubt it.

Obstinate.

Obstinate. Could any of them compare even in that with old Stonewall? If he'd been there we would still have Vicksburg.

(CONTINUED)
JAMES
Well, the butcher simply wouldn't
give up, he tried four ways of
getting around Vicksburg and on
the fifth try he got around. Any-
one else would have pulled north
and --

KELLER
He wouldn't have got around if we'd
have a Southerner in command, in-
stead of a half-breed Yankee traitor
like Pemberton --

The dialogue between the CAPTAIN and JAMES is background
for HELEN as she works around the table coming ultimately
to ANNIE'S plate. She messes with her hands in JAMES'
plate, then in KELLER'S, gulping down whatever she pleases,
both men taking it so for granted they hardly notice.
Then HELEN comes groping with soiled hands past her own
plate, to ANNIE'S; her hand goes to it, and ANNIE who
has been waiting, deliberately lifts and removes her hand.
HELEN gropes again, ANNIE firmly pins her by the wrist,
and removes her hand from the table. HELEN thrusts her
hands again, ANNIE catches them, and HELEN begins to flail
and make noises; the interruption brings KELLER'S gaze
upon them.

105. 2 SHOT CAPTAIN KELLER AND JAMES.

KELLER
What's the matter there?

105. MS KATE.

KATE
Miss Annie. You see, she's accus-
tomed to helping herself from our
plates to anything she --

107. WIDE SHOT.

ANNIE
(Evenly)
Yes, but I'm not accustomed to it.

(CONTINUED)
KELLER
No, of course not. Viney!

KATE
Give her something, Jimmie, to quiet her.

JAMES
(Blandly)
But her table manners are the best she has. Well.

108. JAMES
pokes across with a chunk of bacon at HELEN'S hand, which ANNIE releases; but HELEN knocks the bacon away and stubbornly thrusts at ANNIE'S PLATE, ANNIE grips her wrists again, the struggle mounts.

KELLER
Let her this time, Miss Sullivan, it's the only way we get any adult conversation.
(He rises and goes to service door)
I'll get you another plate.

ANNIE
(Gripping Helen)
I have a plate, thank you.

KATE
(Calling)
Viney! I'm afraid what Captain Keller says is only too true, she'll persist in this until she gets her own way.

KELLER
(At the door)
(Overlapping)
Viney, bring Miss Sullivan another plate --

109. NEW ANGLE.
CAPTAIN crosses back and stands beside KATE.
ANNIE
(Stonily)
I have a plate, nothing's wrong
with the plate, I intend to keep
it.

Silence for a moment, except for HELEN’S noises as she
struggles to get loose; the KELLERS are a bit nonplussed,
and ANNIE is too darkly intent on HELEN’S manners to
have any thoughts now of her own.

110. CU JAMES.

JAMES
Ha. You see why they took Vicks-
burg?

KELLER
(Uncertainly)
Miss Sullivan. One plate or
another is hardly a matter to
struggle with a deprived child
about.

ANNIE
Oh, I’d sooner have a more --

HELEN begins to kick, ANNIE moves her ankles to the
opposite side of the chair.

--heroic issue myself, I --

111. CU KELLER.

KELLER
No, I really must insist you --

112. WIDE SHOT.

HELEN bangs her toe on the chair and sinks to the floor,
crying with rage and feigned injury; ANNIE keeps hold of
her wrists, gazing down, while KATE rises.

KELLER
Now, she’s hurt herself.

ANNIE
(Grimly)
No, she hasn’t.

(Continued)
KELLER
Will you please let her hands go?

KATE
Miss Annie, you don't know the child well enough yet, she'll keep --

ANNIE
I know an ordinary tantrum well enough, when I see one, and a badly spoiled child --

JAMES
Hear, hear.

KELLER
(Very annoyed)
Miss Sullivan! You would have more understanding of your pupil if you had some pity in you. Now kindly do as I --

113. NEW ANGLE.

ANNIE turns.

ANNIE
Pity?

She releases HELEN to turn equally annoyed to KELLER across the table; instantly HELEN scrambles up and dives at ANNIE'S plate. This time ANNIE intercepts her by pouncing on her wrists like a hawk, and her temper boils.

For this tyrant? The whole house turns on her whims, is there anything she wants she doesn't get? I'll tell you what I pity, that the sun won't rise and set for her all her life, and every day you're telling her it will, what good will your pity do her when you're under the strawberries, Captain Keller?
KELLER
(Outraged)
Kate, for the love of heaven
will you --

KATE
Miss Annie, please, I don't
think it serves to lose our --

ANNIE
It's less trouble to feel sorry
for her than to teach her anything
better, isn't it?

KELLER
I fail to see where you have taught
her anything yet, Miss Sullivan!

ANNIE
I'll begin this minute, if you'll
leave the room, Captain Keller!

KELLER
(Astonished)
Leave the --

ANNIE
Everyone, please.

She struggles with HELEN, while KELLER endeavors to
control his voice.

KELLER
Miss Sullivan, you are here only as
a paid teacher. Nothing more, and
not to lecture...

115. REACTION SHOT JAMES.

116. REACTION SHOT KELLER.

117. MS ANNIE.

ANNIE
I can't unteach her six years of
pity if you can't stand up to one
tantrum! Old Stonewall, indeed.
Mrs. Keller, you promised me help.

(CONTINUED)
117. CONTINUED

KATE
Indeed I did, we truly want to --

ANNIE
Then leave me alone with her.
Now!

PULL BACK AND PAN to include KELLER moving to door.

KELLER
(In a wrath)
Katie, will you come outside with me? At once, please.

118. DAY. INT. HALL.

He marches out and takes hat from hat rack, still wearing his napkin. KATE follows him. They go towards front door.

119. DAY. INT. DINING ROOM.

ANNIE releases HELEN'S wrists, and the child again sinks to the floor, kicking and crying her weird noises; ANNIE steps over her to meet VINEY coming in the rear doorway with biscuits and a clean plate, surprised at the general commotion.

VINEY
Heaven sakes --

ANNIE
Out, please.

She backs VINEY out with one hand, closes the door on her astonished mouth, locks it and removes the key. JAMES lingers in the other doorway to address ANNIE across the room with a bow.

JAMES
If it takes all summer, general.

ANNIE slams door, locks it, takes key and turns back to table, pocketing glasses.
120. DAY. EXT. PORCH OF HOUSE

In BG we see JAMES leaving dining room, taking hat from rack and coming out onto porch. DOLLY out with them as they go.

KELLER
(Sputtering in ire)
This girl, this -- cub of a girl -- presumes! I tell you, I'm of half a mind to ship her back to Boston before the week is out. You can inform her so from me!

KATE
(Eyebrows up)
I, Captain.

KELLER
She's a hireling! Now I want it clear, unless there's an apology and complete change of manner she goes back on the next train! Will you make that quite clear

KATE
Where will you be, Captain, while I am making it quite --

KELLER
At the office!

121. NEW ANGLE.

KELLER begins to go, he finds his napkin in his irate hand, is uncertain with it, dabs his lips with dignity, gets rid of it in a toss to JAMES, and marches off. JAMES turns to eye KATE.

JAMES
Will you?

KATE'S mouth is set, and JAMES studies it lightly.

I thought what she said was exceptionally intelligent. I've been saying it for years.

KATE
(Not without scorn)
To his face?

(CONTINUED)
121. CONTINUED

She comes to relieve him of the white napkin, but reverts again with it.

KATE
Or will you take it, Jimmie?
As a flag?

JAMES stalks out, much offended, and KATE turning stares at the housedown.

122-140. DAY, INT. DINING ROOM. FOR CONFLICT BETWEEN ANNIE AND HELEN.

ANNIE is slapping both keys down on a shelf out of HELEN'S reach. She returns to the table, upstage. HELEN'S kicking has subsided, and when from the floor her hand finds ANNIE'S chair empty she pauses. ANNIE clears the table of KATE'S, JAMES', and KELLER'S plates; she gets back to her own across the table just in time to slide it deftly away from HELEN'S pouncing hand. She lifts the hand and moves it to HELEN'S plate, and after an instant's exploration, HELEN sits again on the floor and drums her heels. ANNIE comes around the table and resumes her chair. WHEN HELEN feels her skirt again, she ceases kicking, waits for whatever is to come, renews some kicking, waits again. ANNIE retrieving her plate takes up a forkful of food, stops it halfway to her mouth, gazes at it devoid of appetite, and half-lowers it; but after a look at HELEN she sighs, dips the forkful toward HELEN in a for-your-sake toast, and puts it in her own mouth to chew, not without an effort.

HELEN now gets hold of the chair leg, and half-succeeds in pulling the chair out from under her. ANNIE bangs it down with her rear, heavily, and sits with all her weight. HELEN'S next attempt to topple it is unavailing, so her fingers dive in a pinch at ANNIE'S flank. ANNIE in the middle of her mouthful almost loses it with startle, and she slaps down her fork to round on HELEN. The child comes up with curiosity to feel what ANNIE is doing, so ANNIE resumes eating, letting HELEN'S hand follow the movement of her fork to her mouth; whereupon HELEN at once reaches into ANNIE'S plate. ANNIE firmly removes her hand to her own plate. HELEN in reply pinches ANNIE'S thigh, a good mean pinchful that makes ANNIE jumps. ANNIE sets the fork down, and sits with her mouth tight. HELEN digs another pinch into her thigh, and this time ANNIE slaps her hand smartly away; HELEN retaliates with a

(CONTINUED)
round-house fist that catches ANNIE on the ear, and
ANNIE'S hand leaps at once in a forceful slap across
HELEN'S cheek; HELEN is the startled one now. ANNIE'S
hand in compunction falters to her own face, but when
HELEN hits at her again, ANNIE deliberately slaps her
again. HELEN lifts her fist irresolute for another
roundhouse, ANNIE lifts her hand resolute for another
slap, and they freeze in this posture, while HELEN
mulls it over. She thinks better of it, drops her
fist, and giving ANNIE a wide berth, gropes around to
her MOTHER'S chair, to find it empty; she blunders her
way along the table, upstage, and encountering the empty
chairs and missing plates, she looks bewildered; she
gropes back to her MOTHER'S chair, again touches her
cheek and indicates the chair, and waits for the world
to answer.

ANNIE now reaches over to spell into her hand, but HELEN
yanks it away; she gropes to the front door, tries the
knob, and finds the door locked with no key. She gropes
to the rear door, and finds it locked, with no key. She
commences to bang on it. ANNIE rises, crosses, takes
her wrists, draws her resisting back to the table, seats
her, and releases her hands upon her plate. As ANNIE
herself begins to sit, HELEN writhes out of her chair,
runs to the front door, and tugs and kicks at it. ANNIE
rises again, crosses, draws her by one wrist back to
the table, seats her, and sits; HELEN escapes back to
the door, knocking over her MOTHER'S chair en route.
ANNIE rises again in pursuit, and this time lifts HELEN
bodily from behind and bears her kicking to her chair.
She deposits her, and once more turns to sit.

HELEN scrambles out, but as she passes ANNIE catches her
up again from behind and deposits her in the chair;
HELEN scrambles out on the other side, for the rear
door, but ANNIE at her heels catches her up and deposits
her again in the chair. She stands behind it. HELEN
scrambles out to her right, and the instant her feet
hit the floor ANNIE lifts and deposits her back; she
scrambles out to her left, and is at once lifted and
deposited back. She tries right again and is deposited
back and tries left again and is deposited back, and
now feints ANNIE to the right but is off to her left,
and is promptly deposited back. She sits a moment, and
then starts straight over the table-top, dishware not-
withstanding; ANNIE hauls her in and deposits her back
with her plate spilling in her lap, and she melts to

(CONTINUED)
the floor and crawls under the table, laborious among its legs and chairs; but ANNIE is swift around the table and waiting on the other side when she surfaces, immediately bearing her aloft; HELEN clutches at JAMES' chair for anchorage, but it comes with her, and halfway back she abandon it to the floor. ANNIE deposits her in her chair, and waits.

HELEN sits tensed motionless. Then she tentatively puts out her left foot and hand, ANNIE interposes her own hand, and at the contact HELEN jerks hers in. She tries her right foot, ANNIE blocks it with her own, and HELEN jerks hers in. Finally, leaning back, she slumps down in her chair, in a sullen bidding.

ANNIE backs off a step, and watches; HELEN offers no move. ANNIE takes a deep breath. Both of them and the room are in considerable disorder, two chairs down and the table a mess, but ANNIE makes no effort to tidy it; she only sits on her own chair, and lets her energy refill. Then she takes up knife and fork, and resolutely addresses her food. HELEN'S hand comes out to explore, and seeing it ANNIE sits without moving; the child's hand goes over her hand and fork, pauses -- ANNIE still does not move -- and withdraws. Presently it moves for her own plate, slaps about for it, and stops, thwarted. At this, ANNIE again rises, recovers HELEN'S plate from the floor and a handful of scattered food from the de-ranged tablecloth, drops it on the plate, and pushes the plate into contact with HELEN'S fist. Neither of them now moves for a pregnant moment -- until HELEN suddenly takes a grab of food and wolfs it down. ANNIE permits herself the humor of a minor bow and warming of her hands together; she wanders off a step or two, watching. HELEN cleans up the plate.

After a glower of indecision, she holds the empty plate out for more, ANNIE accepts it, and crossing to the removed plates, spoons food from them onto it; she stands debating the spoon, tapping it a few times on HELEN'S plate; and when she returns with the plate she brings the spoon, too. She puts the spoon first into HELEN'S hand, then sets the plate down. HELEN discarding the spoon reaches with her hand, and ANNIE stops it by the wrist; she replaces the spoon in it. HELEN impatiently discards it again, and again ANNIE stops her hand, to replace the spoon in it. This time HELEN throws the spoon on the floor.

(CONTINUED)
ANNIE, after considering it, lifts HELEN bodily out of the chair, and in a wrestling match on the floor, closes her fingers upon the spoon and returns her with it to the chair. HELEN again throws the spoon on the floor. ANNIE lifts her out of the chair again; but in the struggle over the spoon HELEN with ANNIE on her back sends her sliding over her head; HELEN flees back to her chair and scrambles into it. When ANNIE comes after her she clutches it for dear life; ANNIE pries one hand loose, then the other, then the first again, then the other again, and then lifts HELEN by the waist, chair and all, and shakes the chair loose. HELEN wrestles to get free, but ANNIE pins her to the floor, closes her fingers upon the spoon, and lifts her kicking under one arm; with her other hand she gets the chair in place again, and plunks HELEN back on it. When she releases her hand, HELEN throws the spoon at her.

ANNIE now removes the plate of food. HELEN grabbing finds it missing, and commences to bang with her fists on the table. ANNIE collects a fistful of spoons and descends with them and the plate on HELEN; she lets her smell the plate, at which HELEN ceases banging, and ANNIE puts the plate down and a spoon in HELEN'S hand. HELEN throws it on the floor. ANNIE puts another spoon in her hand. HELEN throws it on the floor. ANNIE puts another spoon in her hand. HELEN throws it on the floor. When ANNIE comes to her last spoon she sits next to HELEN, and gripping the spoon in HELEN'S hand compels her to take food in it up to her mouth.

HELEN sits with lips shut. ANNIE waits a stolid moment, then lowers HELEN'S hand. She tries again; HELEN'S lips remain shut. ANNIE waits, lowers HELEN'S hand. She tries again; this time HELEN suddenly opens her mouth and accepts the food. ANNIE lowers the spoon with a sigh of relief, and HELEN spews the mouthful out at her face, ANNIE sits a moment with eyes closed, then takes the pitcher and dashes its water into Helen's face, who gasps astonished. ANNIE with HELEN'S hand takes up another spoonful, and shoves it into her open mouth. HELEN swallows involuntarily, and while she is catching her breath ANNIE forces her palm open, throws four swift letters into it, then another four, and bows toward her with devastating pleasantness.

ANNIE

Good girl.

(CONTINUED)
122-140. CONTINUED

ANNIE lifts HELEN'S hand to feel her face nodding; HELEN grabs a fistful of her hair, and yanks. The pain brings ANNIE to her knees, and HELEN pummels her; they roll under the table, and we:

DISSOLVE TO:

141. DAY. EXT. FRONT PORCH AND LAWN OF KELLER HOUSE.

KATE sitting on porch steps. Others grouped on the lawn. Noon chimes begin. MARTHA and PERCY VINEY and AUNT EV are standing there. KATE is holding baby MILDRED.

AUNT EV
(Wretchedly)
I don't see how you can wait out here a minute longer, Kate, why this could go on all afternoon, too.

KATE
(Stonily)
I'll tell the Captain you called.

And no one moves until AUNT EV opens her parasol.

142. NEW ANGLE.

AUNT EV departs down the path, with head high. Presently VINEY comes to KATE, her arms out for the BABY.

VINEY
You give me her, Miss Kate, I'll sneak her in back to her crib.

But KATE is moveless, until VINEY starts to take the BABY. KATE looks down at her before relinquishing her.

KATE
(Slowly)
This child never gives me a minute's worry.

VINEY
Oh yes, this one's the angel of the family, no question 'bout that.

She starts to leave with the baby, and KATE now sits with her hand to her eyes.
WIDE SHOT. AUNT EV COMING DOWN AWAY FROM HOUSE. IN BG KATE NOW SITS WITH HANDS TO HER EYES.

At this moment the porch door bangs open, and when KATE wheels HELEN is blundering cut like a ruined bat out of hell. AUNT EV reacts to NOISE OF THE DOOR. VINEY halts, HELEN collides with her mother's knees, and reels off and back to clutch them as her savior. ANNIE with smoked glasses in hand stands in the doorway, also much undone, looking as though she had indeed just taken Vicksburg.

KATE TAKING HELEN'S RAVAGED STATE,

becomes steely in her gaze at ANNIE.

KATE

What happened?

ANNIE meets KATE'S gaze, and gives a factual report, too exhausted for anything but a flat voice.

ANNIE

She ate from her own plate.

(She thinks a moment)

She ate with a spoon. Herself.

KATE frowns, uncertain with thought, and glances down at HELEN.

And she folded her napkin.

KATE'S gaze now wavers, from HELEN to ANNIE, and back.

KATE

(Softly)

Folded -- her napkin?

ANNIE

The room's a wreck, but her napkin is folded.

(She pauses, then:)

I'll be in my room, Mrs. Keller.

She moves to re-enter the house, but she stops at VINEY'S voice.

VINEY

(Cheery)

Don't be long, Miss Annie. Dinner be ready right away!
145. NEW ANGLE.

VINEY carries MILDRED around the back of the house. ANNIE stands unmoving, takes a deep breath, stares over her shoulder at KATE and HELEN, then inclines her head graciously, and goes with a slight stagger into the house.

KATE remains alone with HELEN on the porch, standing protectively over her, in a kind of wonder.

KATE
(Slowly)
Folded her napkin.

She contemplates the wild head in her thighs, and moves her fingertips over it, with such a tenderness and something like a fear of its strangeness, that her own eyes close; she whispers, bending to it.

My Helen -- folded her napkin --

And still erect, with only her head in surrender.

146. 2 SHOT - KATE AND HELEN

KATE for the first time that we see loses her protracted war with grief; but she will not let a sound escape her, only the grimace of tears comes, and sobs that shake her in a grip of silence. But HELEN feels them, and her hand comes up in its own wondering to interrogate her mother's face, until KATE buries her lips in the child's palm.

147. DAY. INT. DINING ROOM.

ANNIE enters, regards shambles and sinks into chair at table, in despair that the little discipline she achieved over HELEN was so hard won. DOLLY INTO CU ANNIE'S face.

SLOW DISSOLVE TO:

148. FLASHBACK. STYLIZED INSTITUTIONAL DINING ROOM. REVERSE, AS THOUGH IT WERE ANNIE'S POV.

We HEAR SOUND of spoons clanking on table. Ten CRONES are sitting at a long plank table very drably laid with an institutional meal, and they are squabbling violently.

(CONTINUED)
FIRST CRONE
There is schools -- There is schools!

SECOND CRONE
There is not!

FIRST CRONE
There is!

SECOND CRONE
What kind of lies you tellin' the iggerant girl, you loon?

FIRST CRONE
There is schools where they teach blind 'uns worse'n her!

SECOND CRONE
To do what, see with their noses?

FIRST CRONE
To read and write.

SECOND CRONE
How can they read and write if they can't see, you crazy old mick?

FIRST CRONE
There is schools that teach 'em.

149. DAY. INT. KELLER DINING ROOM.

CU ANNIE. She is turning her face in horror in direction of JIMMY'S bed as established.

150. STYLIZED WARD - JIMMIE IN BED WITH CRUTCH IN BG.

YOUNG JIMMIE
You ain't goin' to school, are you, Annie?

ANNIE (VO)
(To herself)
When I grow up.

YOUNG JIMMIE
You ain't either, Annie. You're goin' to stay here, take care of me.

(CONTINUED)
ANNIE (VO)  
(To herself)  
I'm goin' to school when I grow up.

YOUNG JIMMIE  
You said we'll be together, forever and ever and ever --

ANNIE (VO)  
(Fiercely)  
I'm goin' to school when I grow up. Now leave me be.

DISSOLVE TO:

151. DINING ROOM. CU ANNIE'S FACE. PULL BACK TO LONG SHOT.

ANNIE stands and surveys room once again. Then she takes Perkins Report, opens it and looks for a particular passage. She starts to read aloud moving toward window and CAMERA DOLLYES with her.

ANNIE  
(Reading)  
"Can nothing be done to disinter this human soul? The whole neighborhood would rush to save this woman if she were buried alive by the caving in of a pit, and labor with zeal until she were dug out. Now if there were one who had as much patience as zeal, he might awaken her --

She raises her head to look out the window.

152. ANNIE'S POV OF FRONT YARD.

Her face reflected in the window; we see HELEN and KATE on the lawn. HELEN pulls away from KATE, and begins to make her groping movements.

DISSOLVE TO:

153. STYLIZED WARD. CHILD ANNIE.

ANNIE making similar groping movements, between rows of beds in the ward.

(CONTINUED)
CONTINUED

FIRST CRONE
All the investigators is here.

SECOND CRONE
That's Mr. Sanborn.

THIRD CRONE
He's the commissioner, honey. Talk to him.

FIRST CRONE
You might get out.

STYLIZED WARD IN FG, FOUR DARKLY DRESSED MEN GROUPED AT END OF WARD.

ANNIE rushes down center aisle between beds.

ANNIE
Mr. Sanborn! Mr. Sanborn! I want to go to school!

DISOLVE TO:

DINING ROOM.

ANNIE'S face reading.

ANNIE
—might awaken her to a consciousness of her immortal nature. The chance is small indeed, but with a smaller chance they would have dug desperately for her in the pit; and is the life of the soul of less import than that of the body?"

ANNIE drops the Perkins Report and, driven by her guilt and the need to unravel her disturbance, she rushes from the room.

ANNIE IN A FIELD PONDERING A COURSE OF ACTION. She sees one of the out buildings in the farm, and we see an idea begin to grow.

DAY. INT. HARNESS AND TOOL ROOM OF BARN.

ANNIE enters. She disapproves of the room and exits.

DAY. INT. WOODSHEED.

ANNIE enters, regards it with disapproval and leaves.

DAY. INT. HAYLOFT.

ANNIE rises into the shot from a ladder, and leaves.
159. **DAY. EXT. POULTRY YARD.**

ANNIE enters and moves to hen house. Opens door. Turns away in disgust.

160. **DAY. EXT. TREES.**

DOLLY ALONG with ANNIE as she walks through trees. She stops.

161. **ANNIE'S POV. DAY. EXT. GARDEN HOUSE THROUGH TREES.**

162. **DAY. EXT. TREES. NEW ANGLE.**

ANNIE starts to run towards house. PAN with her to garden house.

163. **DAY. INT. GARDEN HOUSE.**

ANNIE slams open door into a dark, dirty cobwebbed interior. Her face lights up with excitement. She explores room, and thinks through her plan.

164. **DAY. INT. KELLER'S NEWSPAPER OFFICE.**

KELLER'S face CU, as he listens to AUNT EV and JAMES in background.

AUNT EV

--now you can say what you like, Arthur, but that child is a Keller. I needn't remind you that all the Keller's are cousins to General Robert E. Lee. I don't know who that girl is.

JAMES

(taking his hat off)
She's a Sullivan. Comes from a long line of Boston prize-fighters.

AUNT EV

Well, I'd certainly think twice before letting a daughter of mine be locked up all day long with a Yankee girl I didn't know from --

KELLER bangs down hand (?) Leaves CAMERA grimly. AUNT EV blinks after him.
CONTINUED

AUNT EV
-- Arthur, I only --

SOUND of door slamming. JAMES hands AUNT EV her parasol.

JAMES
(pleasantly)
Let's not be locked up all night either.

He escorts her to door; perhaps we see out the win-
dow KELLER mounting his carriage.

165. DUSK. INT. KELLER LIVING ROOM.

KELLER adjusts oil lamp. KATE sews.

KELLER
--let alone the question of who's to pay for the broken dishware!
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 extra-
ordinary about folding a napkin?

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

KELLER
Kate, the fact is, today she scuttled any chance she ever had of getting along with the child. If you can see any point or purpose to her staying on here longer, it's more than --
165. CONTINUED.

KATE
What do you wish me to do?

KELLER
I want you to give her notice.

KATE
I can't.

KELLER
Then if you won't -- I must!

KATE turns from him, uneasy, and moves to the window.

166. DUSK. INT. ANNIE'S ROOM

ANNIE is packin' some of her belongings into a nearly filled suitcase. She closes suitcase and leaves.

166A. LANDING OUTSIDE ANNIE'S ROOM.

HELEN and VINY are passing ANNIE'S room. VINY carries some laundry. ANNIE enters and brushes against KELLER who flees in terror to VINY. ANNIE and VINY exchange looks. They hear KELLER'S voice from the parlor. ANNIE nods and descends the stairs. CAMERAS stays with VINY for reaction.

167. DUSK. INT. HALL OF KELLER HOUSE

ANNIE enters. We HEAR CAP'T KELLER through the closed parlor door.

KELLER (OS)
--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.

ANNIE knocks on parlor door. KELLER'S voice stops. He opens door and contemplates ANNIE heavily.

KELLER
Miss Sullivan.

ANNIE
Captain Keller.
167. CONTINUED

ANNIE is nervous, keyed up to seizing the bull by
the horns again, and she assumes a cheeriness which
is not unshaky.

ANNIE (CONT'D)
I thought we should -- have a talk?

KELLER
(reluctantly)
Yes, I -- well, come in.

168. DUSK. INT. KELLER LIVING ROOM.

KELLER turns from doorway into room. ANNIE enters.
KELLER clears his throat, makes ready.

KELLER
Miss Sullivan, I have decided --
I have decided, I am not satisfied -- in fact, am deeply
dissatisfied --

ANNIE silently greets KATE KELLER and they exchange
a contact. ANNIE then says,

ANNIE
(intent)
Excuse me, is the little house
out near the bridge ever in use?

KELLER
(with patience)
In the hunting season.

ANNIE nods and turns to KATE.

ANNIE
Mrs. Keller, I --

KELLER
If you'll give me your attention,
Miss Sullivan.

ANNIE turns her smoked glasses upon him. They
hold his unwilling stare.
KELLER (CONT'D)
Now, I have tried to make allowances for you because you come from a part of the country where people are -- women, I should say -- come from who -- well, for whom --

It begins to elude him.

-- allowances must -- be made, I have decided, nevertheless, to -- that is, decided I --
(vexedly)
Miss Sullivan, I find it difficult to talk through those glasses.

ANNIE
(eagerly removing them)
Oh, of course.

KELLER
(dourly)
Why do you wear them, the sun has been down for an hour.

ANNIE
(pleasantly, at the lamp)
Any kind of light hurts my eyes.

A silence; KELLER ponders her heavily.

KELLER
Put them on, Miss Sullivan, I have decided to -- give you another chance.

ANNIE
To do what?
KELLER
To remain in our employ -- but
on two conditions. I'm not accus-
tomed to rudeness. If you are
to stay, there must be a radical
change in manner.

ANNIE
Whose?

KELLER
Yours, young lady -- isn't it
obvious? And you must persuade
me there's the slightest hope of your
teaching a child who flees from you
now like the plague, to anyone else
she can find in this house.

ANNIE
(a pause)
There isn't.

KATE stops sewing, and fixes her eyes upon ANNIE.

KATE
What Miss Annie?

ANNIE
It's hopeless here.

KELLER
Then -- do I understand you --
propose --

ANNIE
Well, if we all agree it's hopeless,
the next question is --

169. CU OF KATE

KATE
Miss Annie, I'm not agreed. She did
fold her napkin. She learns, she
learns, do you know she began talking
when she was six months old? She

(CONTINUED)
169. CONTINUED

KATE (CONT'D)
could say "water", Not really -- "wahwah", "wahwah", but she meant
water, she knew what it meant and only six months old, I never saw
a child so -- bright, or outgoing -- (her voice is unsteady, but
she gets it level)
It's still in there, somewhere, isn't it?

A pause, KATE not letting her eyes go; her appeal at last is unconditional, and very quiet.
Miss Annie, put up with her. And with us.

170. WIDE SHOT.

KELLER

Us!
KATE
Please? Like the lost lamb in
the parable, I love her all the
more.

ANNIE
Mrs. Keller, I don't think Helen's
worst handicap is deafness or
blindness. I think it's your love.
And pity ...

KELLER reacts to ANNIE'S statement: "It's your love.
And pity."

... All of you here are so sorry
for her you've kept her - like a
pet, why, even a dog you house-
break. It's useless for me to try
to teach her language or anything
else here.

KATE
(Cuts in)
Miss Annie, before you came we
spoke of putting her in an asylum.

ANNIE turns back to regard her. A pause.

ANNIE
What kind of asylum?

KELLER
For mental defectives.

KATE
I visited there. I can't tell you
what I saw, people like -- animals,
with -- rats, in the halls, and --

She shakes her head on her vision.

What else are we to do, if you
give up?

ANNIE
Give up?

KATE
You said it was hopeless.

(Continued)
ANNIE
Here. Give it up, why, I only
today saw what has to be done, to
begin!

She glances from KATE to KELLER, who stare, waiting;
and she makes it as plain and simple as her nervou-
ness permits.

ANNIE
I -- want complete charge of her.

KELLER
You already have that. It has re-
sulted in --

ANNIE
No, I mean day and night. She has
to be dependent on me.

KATE
For what?

ANNIE
Everything. The food she eats, the
clothes she wears, fresh --

She is amused at herself, though very serious.

-- air, yes, the air she breathes,
whatever her body needs is a -- primer,
to teach her out of. It's the only
way, the one who lets her have it
should be her teacher -- not anyone
who loves her.

She considers them in turn; they digest it, KELLER
frowning, KATE perplexed.

KATE
But if she runs from you -- to us --

ANNIE
Yes, that's the point. I'll have to live
with her somewhere else.

KATE
(amazed)
For how long?
170. CONTINUED

ANNIE
Until she learns to depend on and listen to me, I packed half my things already.

KELLER
Miss Sullivan!

ANNIE
Captain Keller, it meets both your conditions. It's the one way I can get back in touch with Helen, and I don't see how I can be rude to you again if you're not around to interfere with me.

KELLER
(red-faced)
And what is your intention if I say no? Pack the other half, for home, and abandon your charge to -- to --

171. CLOSE-UP OF ANNIE

ANNIE
The asylum?
171. CONTINUED

She waits, appraises KELLER'S glare and KATE'S uncertainty, and decided to use her weapons.

ANNIE (Cont'd)
I grew up in such an asylum. The state almshouse.

KATE'S head comes up on this, and KELLER stares hard; ANNIE'S tone is cheerful enough, albeit level as gunfire.

Rats -- why, my brother Jimmie and I used to play with the rats because we didn't have toys. Maybe you'd like to know what Helen will find there, not on visiting days? One ward was full of the -- old women, crippled, blind, most of them dying, but even if what they had was catching there was nowhere else to move them, and that's where they put us. There were younger ones across the hall, prostitutes mostly, with T.B. and epileptic fits, and a couple of the kind who -- keep after other girls, especially young ones, and some insane. Some just had the D.T.'s. The youngest were in another ward to have babies they didn't want, they started at thirteen, fourteen. They'd leave afterwards, but the babies stayed and we played with them, too, though a lot of them had -- sores all over from diseases you're not supposed to talk about, but not many of them lived. The first year we had eighty, seventy died. The room Jimmie and I played in was the deadhouse, where they kept the bodies till they could dig --

172. WIDE SHOT OF KATE.

KATE
(Closes her eyes)
Oh, my dear --

ANNIE
-- the graves.

She is immune to KATE'S compassion.

(CONTINUED)
ANNIE (CONT'D)
No, it made me strong. But I don't think you need send Helen there. She's strong enough.

KATE
(not looking up)
Miss Annie.

ANNIE
Yes.

KATE.
(a pause)
Where would you -- take Helen?

ANNIE
Oh -- (brightly)
Italy?

KELLER
(wheeling)
What?

ANNIE
You can't have everything. How would your little house do? Furnish it, bring Helen there after a long ride so she won't recognize it, and you can see her every day. If she doesn't know, well?

KATE
(a sigh of relief)
Is that all?

ANNIE
That's all.

KATE
Captain. Your permission?

KELLER turns his head; and KATE'S request is quiet firm. There is a silence.

ANNIE
If that boy Percy could sleep there, run errands --
KATE (OVERLAP)
We can let Percy sleep there, I think, Captain?

ANNIE (OVERLAP)
And move in some old furniture...

KATE (OVERLAP)
Captain, do you think that old bedstead in the barn would do --?

KELLER
I've not yet consented to Percy!
Or to the house! Or to the proposal!
Or to Miss Sullivan's -- staying on --
when I --
Very well, I consent to everything --
for two weeks. I'll give you two weeks
in that place, and it will be a miracle
if you get the child to tolerate you.

KATE
Two weeks? Miss Annie, can you
accomplish anything in two weeks?

KELLER
Anything or not, two weeks, then the
child comes back to us. Make up
your mind, Miss Sullivan, yes or no?

ANNIE
Two weeks?

She nods at him nervously.

I'll get her to tolerate me.
173. LONG SHOT

KELLER marches out, and slams the door. KATE on her feet regards ANNIE, who is facing the door. KATE after a moment extends her open hand. ANNIE looks at it, but when she puts hers out, it is not to shake hands, it is to set her fist in KATE'S palm.

KATE
(puzzled)
Hm?

ANNIE
A. It's the first of many.
    Twenty-six!

KATE squeezes her fist, squeezes it hard, and hastens out after KELLER. ANNIE stands as the door closes behind her, her manner so apprehensive that finally she slaps her brow, holds it, sighs, and with her eyes closed, she crosses herself for luck.

DISOLVE TO:
174. MORNING. EXT. GARDEN HOUSE NOW CLEAN AND SPRUCE UP.

Negroes unloading from the wagon old furniture - bed, stool, chairs, table, rug, ANNIE'S trunk, boxes of HELEN'S toys. ANNIE rushes from house and takes rocking chair and starts to house with it.

ANNIE
I always wanted to live in a doll's house.

VINEY stares after ANNIE and the two servants exchange a frown, they agree with CAPTAIN KELLER, a peculiar breed. They continue unloading with PERCY now coming to help.

DISSOLVE TO:

175. LATE AFTERNOON. EXT. KELLER HOUSE AND BUGGY.

HELEN is all dressed up in bonnet and cloak and is sitting on front seat of buggy. KELLER is handing KATE up to sit beside her; while he goes around to climb in opposite. KATE gazes with intent concern upon HELEN'S oblivious face; and when KELLER'S hands have the reins, KATE lifts her eyes to him and bows in acquiescence. The buggy starts off. When it clears, we see ANNIE standing alone, watching it. Then ANNIE turns and runs toward garden house.

DISSOLVE TO:

176. DUSK. EXT. COUNTRY ROAD.

Buggy with KATE, CAPTAIN KELLER and HELEN traveling along road.

177. CLOSE-UP OF HELEN'S FACE AS BUGGY TRAVELS.

DISSOLVE TO:

178. NIGHT. INT. GARDEN HOUSE. BY LAMPLIGHT.

The room is all furnished and tidy. ANNIE is sitting in the rocker, her eyes closed. In the distance there comes the clattering of hooves, drawing near; ANNIE sits up, listening, then jumps to her feet, gives the room a final survey as the clapping ceases outside; she drags

(CONTINUED)
the box of toys into the center, props up the doll conspicuous on top, and wheels to face the door. When it opens, the KELLERS are standing there with HELEN between them. KATE gently cues her into the room. HELEN comes in groping, baffled, but interested in the new surroundings; ANNIE evades her exploring hand, her gaze not leaving the child.

ANNIE
Does she know where she is?

KATE
No.

KELLER
For all she knows, she could be in another town --

HELEN stumbles over the box on the floor and in it discovers her doll and other battered toys, is pleased, sits to them, then becomes puzzled and suddenly very wary. She scrambles up and back to her mother's thighs, but ANNIE stops in, and it is hers that HELEN embraces. HELEN recoils, gropes, and touches her cheek instantly.

KATE
That's her sign for me.

ANNIE
I know.

HELEN waits, then recommences her groping, more urgently, KATE stands indecisive, and takes an abrupt step toward her, but ANNIE'S hand is a barrier.

In two weeks.

KATE
Miss Annie, I -- please be good to her. These two weeks, try to be very good to her --

ANNIE
I will.

KATE and CAPTAIN KELLER exit garden house.

179. NIGHT. EXT. GARDEN HOUSE.

Across buggy see KATE and CAPTAIN KELLER coming out of garden house towards buggy.
180. NIGHT. INT. GARDEN HOUSE.

ANNIE closes the door. HELEN starts at the door jar, and rushes it. ANNIE holds her off. HELEN kicks her, breaks free, and careens around the room like an imprisoned bird, colliding with furniture, groping wildly, repeatedly touching her cheek in a growing panic. When she has covered the room, she commences her weird screaming. ANNIE moves to comfort her, but her touch sends HELEN into a paroxysm of rage; she tears away, falls over her box of toys, flings its contents in handfuls in ANNIE'S direction flings the box too, reels to her feet, rips curtains from the window.

181. NIGHT. EXT. GARDEN HOUSE.

CAPTAIN KELLER AND KATE in the buggy. In the BG we see lighted windows of Garden House and HEAR sounds of HELEN'S destruction. Suddenly the curtains of the bay window are ripped down. KATE and KELLER react and then drive away.

182. GARDEN HOUSE.

HELEN bangs and kicks at the door, sweeps objects off the mantelpiece and shelf, a little tornado incarnate, all destruction, until she comes upon her doll and, in the act of hurling it, freezes. Then she clutches it to herself, and in exhaustion sinks sobbing to the floor. ANNIE stands contemplating her, in some awe.

ANNIE

Two weeks.

She shakes her head, not without a touch of disgusted bewilderment.

What did I get into now?

183. NIGHT. INT. GARDEN HOUSE.

HELEN in bed asleep. ANNIE asleep in rocking chair. The room is seen by moonlight; it is a post-battle shambles, chairs overturned, rug twisted out of place, books knocked to the floor, and so forth, and the clock now says eleven-thirty; but when we come to the bed HELEN is in it, curled up tight as near to her own edge as possible, but under a quilt and asleep. The room is soundless. Move to ANNIE'S sleeping head and shoulders in the moonlight. ANNIE'S hand is stretched out of the bed seeking restlessly in her sleep.
184. FLASHBACK. NIGHT. STYLIZED WARD.

In FG is ANNIE in rocking chair. ANNIE'S hand gropes out to an empty cot next to her.

185. CU EMPTY COT.

186. CHILD ANNIE running in rows of cots. On cots are old decrepit crones (these scenes will be shot slow motion).

187. ANNIE running in limbo. (Various cuts slow motion.)

188. ANNIE running to institutional double doors. (Slow motion.)

189. Across a small body covered with sheet we see the institutional doors which suddenly burst inwards and ANNIE comes toward body (slow motion).

190. REVERSE SHOT ANNIE'S POV - BODY UNDER SHEET.

191. Across body we see ANNIE coming closer. Her hands groping. She gropes under sheet covering Jimmie.

ANNIE (VO)

Jimmie... Jimmie...

192. NIGHT. INT. GARDEN HOUSE. CLOSE-UP ANNIE IN CHAIR.

ANNIE

Jimmie! Jimmie!

It shocks her awake, she stares at HELEN'S form, shudders, and as though still in the nightmare hears a faraway voice. Turns and looks where ward would be -- then to HELEN in bed.

JAMES KELLER (OFF CAMERA)

Yes?

ANNIE shuts her eyes with a choking moan, covers her ears, stumbles out of chair, and at the basin splashes her face with water. The voice comes again, nearer.

You called me?
193. NIGHT. EXT. ANNIE'S POV TO WINDOW.

JAMES KELLER is coming towards window. JAMES KELLER stands outside garden house and looks in open windows frowning.

194. ANNIE GRABS HER SHAWL AND DARK GLASSES AND CROSSES TO WINDOW.

ANNIE

No, no. What are you doing here?

JAMES

Taking a turn around. Is everything all right?

ANNIE sinks into the window-seat, her head bent, JAMES eyes it.

Just a dream?

ANNIE nods. After a moment JAMES speaks quietly.

How old was he?

ANNIE darts a glance up.

JAMES

The other Jimmie.

ANNIE

(Down again)

Seven. Helen's age.

JAMES

How did he die?

ANNIE

He -- had a tubercular hip. We lived together in the women's ward. To be near each other. Jimmie had to wear a girl's apron to stay. We were a pair all right -- me blind and him with a crutch in that apron.

JAMES

When did he die?

ANNIE

Eleven years ago. This May.

(CONTINUED)
JAMES
And you've had no one to dream about since?

ANNIE
(Tight)
No. One's enough.

JAMES
You don't let go of things easily, do you?

A pause, while JAMES regards her.

You'd be quite a handsome girl if it weren't for your eyes. No one's told you?

ANNIE out of feminine vanity reaches to snatch up her smoked glasses and puts them on; she replies tartly.

ANNIE
Everyone. You'd be quite a gentleman if it wasn't for your manners.

JAMES
(Amused)
You wouldn't say that to me if you didn't have your glasses on.

A pause. JAMES indicates the sleeping HELEN.

How will you -- win her hand now, in this place?

ANNIE
(Wearily)
Do I know? I lost my temper, and here we are. I'm counting on her. That little head 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.

(continued)
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 up, don't we.

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

What is?

JAMES
(Witheringly)
Giving up.

JAMES
(Nettled)
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?

ANNIE without another word closes the window on him, with a bang.

195. NEW ANGLE.

ANNIE walks in the moonlit room, paces, turns again, and coming to the bed, stands looking down on HELEN. Then she goes to her knees.

(Continued)
ANNE

No! No pity, I won't have it.
On either of us.

But when she touches HELEN'S hand the child starts up
awake, recoils and scrambles away from her in the bed.
ANNE stares after her. She strikes her palm on the
floor with passion.

I will touch you!

She gets to her feet, and paces in a kind of anger
around the bed, her hand in her hair, and confronting
HELEN at each turn.

How, how? How do I --

ANNE stops. Then she calls out urgently, loudly.

ANNE
Percy! Percy!

She moves swiftly to a door, opens it.

OVER ANNE'S SHOULDER ANOTHER ROOM.

Percy is lying on a palette bed.

ANNE
Percy, wake up!

PERCY turns reluctantly over in bed.

Get out of bed and come in here,
I need you.

WIDE SHOT. GARDEN HOUSE.

ANNE darts away, finds and strikes a match, and touches
it to the hanging lamp; and the lights come up dimly in
the room and PERCY stands bare to the waist in torn over-
alls in the doorway, with eyes closed, swaying. ANNE
goes to him, pats his cheeks vigorously.

ANNE
Percy. You awake?

PERCY

No'm.

(CONTINUED)
197. CONTINUED

ANNIE
How would you like to play a
game?

PERCY
Whah?

198. THREE-SHOT.

ANNIE
With Helen. Touch her hand.

She leads PERCY to the bed, thrusting his hand to con-
tact HELEN'S; HELEN emits an animal sound and crawls
to the opposite side, but commences sniffing. ANNIE
rounds the bed with PERCY and thrusts his hand again at
HELEN; this time HELEN clutches it, sniffs in recogni-
tion, and comes scrambling out after PERCY to hug him
with delight. PERCY alarmed struggles, and HELEN'S
fingers go to his mouth.

PERCY
Lemme go. Lemme go --

HELEN fingers her own lips, as before, moving them in
dumb imitation.

She's tryin' talk. She gonna hit
me.

ANNIE
(Grimly)
She can talk. If she only knew,
I'll show you how. She makes
letters.

She opens PERCY'S other hand, and spells into it.

This one is C. C.

She hits his palm with it a couple of times, her eyes
upon HELEN across him; HELEN gropes to feel what PERCY'S
hand is doing, and when she encounters ANNIE'S she
fails back from them.

She's mad at me now, though, she
won't play. But she knows lots of
letters. Here's another, A.
C., aC, a.

(CONTINUED)
198. CONTINUED

But she is watching HELEN, who comes groping consumed
with curiosity; ANNIE makes the letters in PERCY’S hand,
and HELEN pokes to question what they are up to. Then
HELEN snatches PERCY’S other hand, and quickly spells
four letters into it. ANNIE follows them aloud.

199. CLOSE-UP.

ANNIE (Cont’d)

C, a, k, e! She spells cake,
she gets cake.

She is swiftly over to a tray of food, to fetch cake
and a jug of milk.

She doesn’t know yet it means this.
Isn’t it funny she knows how
to spell it and doesn’t know she knows?

She breaks the cake in two pieces, and extends one to
each; HELEN rolls away from her offer.

Well, if she won’t play it with
me, I’ll play it with you. Would
you like to learn one she doesn’t
know?

PERCY

No’m.

But ANNIE seizes his wrist, and spells to him.

ANNIE

M, i, l, k. M is this. I, that’s
an easy one, just the little finger.
L is this --

And HELEN comes back with her hand, to feel the new word.
ANNIE brushes her away, and continues spelling aloud to
PERCY. HELEN’S hand comes back again, and tries to get
in; ANNIE brushes it away again. HELEN’S hand insists,
and ANNIE puts it away rudely.

No, why should I talk to you? I’m
teaching Percy a new word. L.
K is this --

HELEN now yanks their hands apart; she butts PERCY away,
and thrusts her palm out insistently. ANNIE’S eyes are
bright, with glee.

(CONTINUED)
ANNIE (Cont'd)

Ho, you're jealous, are you?

HELEN'S hand waits, intractably waits.

All right.

ANNIE spells into it, milk; and HELEN after a moment spells it back to ANNIE. ANNIE takes her hand, with her whole face shining. She gives a great sigh.

Good! So I'm finally back to where I can touch you, hm? Touch and go! No love lost, but here we go.

She puts the jug of milk into HELEN'S hand and squeezes PERCY'S shoulder.

You can go to bed now, you've earned your sleep. Thank you.

PERCY stumbling up weaves his way out. HELEN finishes drinking, and holds the jug out, for ANNIE: when ANNIE takes it, HELEN crawls onto the bed, and makes for sleep. ANNIE stands, looks down at her.

Now all I 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. ANNIE, after putting off her smoked glasses, sits in the rocker with the doll. She is rather happy, and angles the doll on her knee, and it makes its momma 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 mocking-bird;
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;
200. NIGHT. EXT. KELLER HOUSE.

KATE on porch staring, thinking of her separation.
(Score music over)

201. NIGHT. INT. HELEN'S NURSERY.

KELLER in rocking chair holding towel doll.

202. GARDEN HOUSE.

ANNIE singing.

ANNIE

If that diamond ring turns to brass,
Momma's gonna buy you a looking glass;
If that looking glass gets broke,
Momma's gonna buy you a billy goat.

ANNIE gets up, sits on side of bed, finishes song.

If that billy goat won't pull,
Momma's gonna buy you a cart and bull;
If that cart and bull turns over,
Momma's gonna buy you a dog named Rover;
If that dog named Rover won't bark,
Momma's gonna buy you a horse and cart;--

ANNIE gets up, sits on the side of the bed, and slowly slips under the cover alongside HELEN.
ANNIE'S song slowly fades into inaudibility.

BEGINNING MONTAGE SEQUENCES. IN EACH SEQUENCE CLOSE-UPS OF HANDS SPELLING WILL BE SHOT FOR CUTTING INTO MONTAGES.

203. MORNING. INT. GARDEN HOUSE.

HELEN sits in her shift. ANNIE attempts to get HELEN to dress herself. HELEN will not be engaged and refuses to participate. ANNIE impatiently begins dressing HELEN.

204. AFTERNOON. INT. GARDEN HOUSE.

HELEN sits among her dolls. Now dressed in the clothes ANNIE had attempted to get her to put on herself earlier. HELEN is docile and melancholy, and makes the sign for her Mother. Indeed, she may even grope toward the door of the Garden House. ANNIE watches.
205. NIGHT GARDEN HOUSE.

HELEN in her shift. ANNIE is gingerly lathering HELEN'S hair. At an unexpected instant, HELEN shakes her head like a wet dog, and lather flies over ANNIE'S face.

206. NIGHT (SAME NIGHT). INT. GARDEN HOUSE.

HELEN in nightgown. ANNIE combs kinks out of HELEN'S hair. There must be a suggestion of an increase of contact between them.

207. LATER SAME NIGHT. INT. GARDEN HOUSE.

ANNIE is sitting and watching. ANNIE then gets up and takes from the bureau a string and two boxes of beads. She presents these to HELEN'S touch, spells into her hand.

ANNIE (CONT'D)

Beads.

She induces HELEN to sit on the floor with her, puts two wooden beads and a glass one on the string, lets HELEN feel them; HELEN nods, and begins to fill the string with wooden beads.

Beads. They have a name.

208. MORNING. INT. GARDEN HOUSE.

A trayful of food is by the bay window. CAPTAIN KELLER appears and taps. ANNIE comes to open it. HELEN is in her nightgown, sitting on the floor, a picture of stubbornness, surrounded by her scattered clothes.

KELLER
On my way to the office, I thought I'd look in on your progress —

ANNIE
Well, she's tolerating me and I'm tolerating her.

KELLER
Where is —

He sees HELEN, and his voice becomes colder.

What's wrong?
ANNIE
(cheerfully)
Difference of opinion. I think
she should dress herself, she
thinks she shouldn't.

KELLER
Is this her breakfast?

ANNIE
Yes.

KELLER
She wouldn't eat?

ANNIE
Oh, she'd love to eat it.

KELLER
But it's almost ten o'clock. Why
haven't you given it to her?

ANNIE
She understands I will. When she
dresses herself. She's thinking it
over.

KELLER
You intend to starve her into obeying?

ANNIE
She won't starve, she'll learn. All's
fair in love and war, Captain Keller,
you never cut supplies?

KELLER
This is hardly a war!

ANNIE
Well, it's not love. A siege is a
siege.

KELLER
(heavily)
Miss Sullivan. Do you like the child?

ANNIE
(straight in his eyes)
Do you?

(continued)
HELEN is darkly scowling; but one of her fists rather sneakily edges over 'til it encounters her sock, her fist opens one finger, and the fingertip on the sock begins to describe a slow thoughtful circle and poking. Then her hands seize the sock, and begin grimly pulling it on her foot.

ANNIE
I'm beginning to.

209. DAY. EXT. GARDEN HOUSE.

HELEN AND ANNIE are eating outdoors. KATE sits at a distance, watching. HELEN starts to eat with her fingers. ANNIE hands her a spoon. HELEN clumsily fills the spoon with food, begins to feed herself sloppily.

210. NIGHT. INT. GARDEN HOUSE BY LAMP LIGHT.

ANNIE is teaching HELEN to crochet. HELEN cannot get it right, and ANNIE guides her fingers painstakingly.

ANNIE
In and under. So. Under. Yes.
Good!

Her hand pats HELEN'S approvingly and takes it to spell.

C, r, o, s, h, --

She pauses, baffled.

Crochet, c, r, o, s, h, --

She wipes HELEN'S hand clean of letters and spell swiftly.

Sewing.

Helen spells back sewing.

It has a name -- and sewing isn't it.

211. DAY. INT. GARDEN HOUSE.

Camera sees one end of a crochet chain of wool tied to the bed. We follow this chain, it trails across and

(continued)
211. CONTINUED

down the bed onto the floor, snaking this way and that,
past toys, around chairs, across the entire room,
apparently endless, and finally disappears into the
fireplace in the opposite wall, where we also see HELEN'S
legs. HELEN, leaving it tied inside, comes out of the
fireplace, smudgy but very satisfied, sits herself ap-
provingly on the arm, and lays the wool-chain lovingly
against her cheek.

ANNIE is amused and exasperated; she fills a basin, and
dragging HELEN to it, dips HELEN'S hand into water and
spells,

ANNIE
Water. Water.

HELEN spells back into ANNIE'S hand, and ANNIE shakes
her head, with HELEN'S hand to her cheek.

No, not cake. W, a, t, e, r.

ANNIE hands HELEN wet face cloth and HELEN begins to
scrub her face vigorously.

212. NIGHT. INT. GARDEN HOUSE.

Lamp lit shot of cage with three pigeons in it, on the
desk, HELEN feeding them. Her fingers explore the lock.
ANNIE comes, shows her how to unlock it, lets her feel
a pigeon, and spells into her hand.

ANNIE
Bird. Bird. It has a name.

They let the pigeons out, to fly around the room. HELEN
fluttering her hands in delight. ANNIE follows their
flight with a quizzically worried eye, then resigns her-
self.

Oh, well. There's always more
soap and water.

213. DAY. EXT. COUNTRY LANE.

ANNIE and HELEN walking along. ANNIE with a hand on
HELEN'S shoulder guides her around a rock or log, and
then unconsciously takes her hand; HELEN quite con-
sciously disengages her hand. They continue walking
separately.
214. DUSK. INT. GARDEN HOUSE

ANNIE at desk, her face rather tired, writing a letter, her head almost in contact with the stationery. She halts, rereads, frowns.

ANNIE

Hmm.

She reaches out for the dictionary, which is not there, and turning with her head we see HELEN in a chair, wearing ANNIE'S smoked glasses and holding the dictionary in her lap, leafing over its pages, pretending to read; her appearance now is noticeably neater. ANNIE rises and moves to sit on the floor beside her, borrows the dictionary, turns pages, with her nose in them, flips back to an earlier page, and fingers down the words.

Discipline, discipline, hum. Dis-inter -- disinterested -- disjoin -- dis --

She backtracks, indignant.

Disinterested, disjoin -- Where's discipline?

She goes a page or two back, searching with her finger, muttering.

What a dictionary, have to know how to spell it before you can look up how to spell it, disciple, discipline! Discipline.

But her eyes are bothering her, she closes them in exhaustion and gently fingers her eyelids.

KATE (OFF CAMERA)
You're not to overwork your eyes, Miss Annie.

ANNIE glances around to KATE in the bay window with a tray full of food. She puts on smoked glasses and crosses to KATE and carries tray to HELEN.

ANNIE
Whatever I spell to Helen, I better spell right.

KATE
(looking at HELEN putting the napkin into the neck of her dress)
You've taught her so much this week.

(CONTINUED)
ANNIE
Not enough. Obedience is not enough. Well, she learned two nouns this morning -- key and water.

KATE
But -- not --

ANNIE
No, not that they mean things; it's still a finger game. No meaning. But she will.

KATE
Might I -- might I take her for one walk, today?

ANNIE looks at KATE and comes to her.

ANNIE
Shall we play our finger game?

KATE
Next week seems so --

ANNIE
Spell it.

KATE
-- so far off --

ANNIE
Spell it! If she ever learns, you'll have a lot to tell each other. Start now.

KATE painstakingly spells in air "I said"...

215. DAY. EXTE. BY STREAM.

Two figures are wading, skirts tucked up; HELEN glee-
fully dabbles with her hands, commences to splash water at ANNIE, who flees, laughing and protesting, slips on a stone, and sprawls on her behind in the brook. HELEN comes groping for her, finds her sitting disgusted in the water, and promptly sits down, too. ANNIE takes her hand. Cut to CU of the two hands, ANNIE spelling.
215. CONTINUED

ANNIE
W, a, t, e, r. Water.

She dunks HELEN'S hand into it.

216. DAY. EXT. GARDEN HOUSE. RAIN IS FALLING. START
WIDE AND MOVE IN CLOSE TO WINDOW. The in fireplac of Garden Hous.

Through window, ANNIE AND HELEN with dumbbells are
doing some frenzied setting-up exercises, sweating
and panting. ANNIE pauses to catch her breath, 
waitee HELEN indefatigably continuing, then ducks
under a dumbbell to stop HELEN.

217. NIGHT. INT. GARDEN HOUSE.

HELEN is groping around on the lamplit floor, looking
for something under the rug, in the wastebasket,
inside a shoe; ANNIE is sitting on the floor with
closed mouth, watching. Then HELEN'S hands encounter
ANNIE'S shoulder; she pauses, then with a sudden
inspiration thrusts at ANNIE'S face, forces open her
mouth, and lifts off her tongue a thimble, which she
holds up triumphantly. ANNIE lifts her eyes to HELEN,
seizes her wrist, urges the thimble at her palm,
and spells, insistantly.

ANNIE
Thimble.

HELEN spells back key. ANNIE puts HELEN'S hand to
face and shakes head no. Then very insistentely spells.

Thimble! Thimble!

218. DAY. EXT. GARDEN. ANNIE, HELEN AND PERCY.

The three of them are on their knees in a strip of
spaded-up ground, the spade and a bucketful of boxwood
transplants at their side; we move along the miniature
hedgerow from a front view, plant by plant till we
come to ANNIE pressing dirt in around a planted stem,
and then move on to HELEN pressing dirt in around her
planted doll. ANNIE sitting back on her heels takes
HELEN'S hand, and begins spelling.
219. NIGHT. INT. GARDEN HOUSE.

HELEN is sleeping in bed, her fingers twitching in letters. ANNIE, in nightgown, is leaning over bed drawing covers over child. ANNIE discovers HELEN'S fingers twitching and regards them closely.

220. DAY. EXT. YARD. BASE OF GNARLED TREE IN SUNLIGHT.

CAMERA PANS slowly up the trunk, hearing ANNIE'S voice.

ANNIE (OFF CAMERA)

Tree. Tree. Tree. It has a name.

As we mount higher and higher we see but buttoned shoes, then legs, then ANNIE and HELEN sitting on a branch with lifted skirts, ANNIE spelling into HELEN'S free hand; HELEN'S face is beaming, ANNIE'S is troubled.

221. DAY. INT. HEN HOUSE. HELEN'S BLIND, RESPONSLESS FACI

There is an egg in HELEN'S cupped hand; ANNIE is spelling into HELEN'S free palm.

ANNIE

Egg. E, g, g, It has a name, the name stands for the thing. Oh, it's so simple, simple as birth. To explain. Helen, Helen, the chick has to come out of its shell sometime.

The shell is cracking, the chick is pecking its way out, and makes it. Cut to HELEN'S face, astounded, delighted, and pull back to include ANNIE'S, also delighted, her eyes on HELEN.

ANNIE

You come out, too.

She cannot help it, she bends with her mouth to touch HELEN'S brow, and instantly HELEN'S face freezes, her head averts. ANNIE'S face loses its gaiety.

222. NIGHT. INT. GARDEN HOUSE.

ANNIE by lamplight writing a letter, bent to the paper, HELEN is seated on a stool, playing with a gossamer scarf, or a piece of cheese cloth, over her head, blowing it gently out and feeling it settle. ANNIE reads in a mutter what she has written.
ANNIE
"...I feel every day more and more inadequate. I need a teacher as much as Helen."

But she breaks off, rising, and crying at HELEN across the room.

I need help too!

She paces in a kind of anger, around the child's stool.

Who, who? In all the world there isn't a soul who can tell me how to reach you.

She yanks the scarf from HELEN'S face.

How do I reach you?

(END OF MONTAGE SEQUENCES)

223. DAY. INT. GARDEN HOUSE.

ANNIE is seated in the bay window, rather haggard now after two weeks of fourteen hour days with a child. KATE is outside. ANNIE is watching HELEN on the floor, knitting. KATE is watching HELEN also.

KATE
I thought today would never come. I've been beaming on everyone all morning.

She notices ANNIE.

But it's you I'm worried about now. You must have a good rest.

ANNIE
Now? She spells back in her sleep, her fingers make letters when she doesn't know. Something in her mind is asleep, how do I -- nudge that awake? That's the question.

KATE
Oh, my question is, will she remember my arms?

(CONTINUED)
223. CONTINUED

The door now opens, and KELLER pokes his head in; the setter BELLE runs in past his legs.

          KELLER
I brought Helen a playmate --

          ANNIE
Outside, please, Captain Keller.

          KELLER
(Entering)
My dear child, the two weeks are up today, surely you don't object to --

          ANNIE
(Rising)
They're not up 'til six o'clock.

224. ANNIE ESCORTS KELLER BY THE ARM OVER THE THRESHOLD: HEobeys, leaving BELLE.

          KELLER
Miss Sullivan, you are a tyrant.

          ANNIE
Likewise, I'm sure.

He moves alongside KATE at the window.

          KATE
I don't think you know how eager we are to have her back with us --

          ANNIE
I do now, it's my main worry.

          KELLER
It's like expecting a new child in the house. You've done wonders for her, Miss Sullivan.

          ANNIE
I want more time.

          KATE
Miss Annie --

          ANNIE
Another week.

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

KELLER
We miss the child.

KATE
(Gently)
Doesn't she miss us?

KELLER
Of course she does. What a wrench this unexplainable -- exile must be to her.

HELEN IS OFF THE STOOL, TO GROPE ABOUT THE ROOM: WHEN SHE ENCOUNTERS BELLE, SHE THROWS HER ARMS AROUND THE DOG'S NECK IN DELIGHT.

KATE
Doesn't she need affection too, Miss Annie?

ANNIE
(Waverling)
She -- never shows me she needs it, she won't have any -- caressing or --

KELLER
And what would another week accomplish? We are more than satisfied, you've taught her things to do, to behave, so manageable, cleaner, more --

ANNIE
(Withering)
Cleaner.

KELLER
Well. We say cleanliness is next to godliness, Miss --

ANNIE
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,

(CONTINUED)
what is she without words? And they're in her fingers now, I need only time to push one of them into her mind! Once, and everything under the sun will follow. Don't you see what she's learned here is only clearing the way for that? Give me more time alone with --

KELLER

Look.

KELLER POINTS; AND ANNIE TURNS. HELEN IS PLAYING WITH BELLE'S CLAWS.

HELEN makes letters with her fingers, shows them to BELLE, waits with her palm, then manipulates the dog's claws.

What is she spelling?

A silence.

KATE

Water?

ANNIE NODS.

KELLER

Teaching a dog to spell.

(A pause)
The dog doesn't know what she means any more than she knows that you mean, Miss Sullivan. I think you ask too much of her and yourself. God may not have meant Helen to have the — eyes you speak of.

ANNIE

(Toneless)

I mean her to.

KELLER

(Curiously)

What is it to you?

ANNIE'S head comes slowly up.

(CONTINUED)
227. CONTINUED

ANNIE
(then)
Half a week?

KELLER
An agreement is an agreement.

ANNIE
Mrs. Keller?

KATE
(simply)
I want her back.

128. WIDE SHOT

A WAIT: ANNIE then lets her hands drop in surrender, and nods.

KELLER
I'll send Viney over to help you pack.

ANNIE
Not until six o'clock. I have her 'til six o'clock.

KELLER
(consenting)
Six o'clock. Come, Katie.

229. KATE AND CAPTAIN KELLER LEAVE.

ANNIE stands watching HELEN work BELLE'S claws.

ANNIE
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.
229. CONTINUED

BELLE moves off, and HELEN'S hand comes out, groping.

ANNIE (CONT'D)
Reach, reach.

ANNIE extending her own hand grips HELEN'S; close-up of the two hands clasped tense.

I wanted to teach you -- oh everything the earth is full of, Helen, everything on 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 knitting aside.
ANNIE (Cont'd)

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.

LATE AFTERNOON. EXT. KELLER HOUSE.

The pump is huge in the foreground, and beyond it we see a wheelbarrow approaching, being pushed by the Negro servant, into the yard, until it looms up and passes us. It is packed brimful of HELEN'S toys and clothes, the doll riding jauntily on top.

LATE AFTERNOON. INT. GARDEN HOUSE. STRIPPED.

Cut to a close-up of ANNIE'S and HELEN'S hands; ANNIE is spelling, lifting HELEN'S hand to her cheek in her mother-sign, then spelling again.

ANNIE

M, o, t, h, e, r. Mother -

Cut to KATE in the doorway of the garden house, trembling with such impatience that her voice breaks from her, harsh.

KATE

Let her come.

ANNIE lifts HELEN to her feet, with a turn, and gives her a little push. Now HELEN begins groping, sensing

(continued)
something, trembling herself; and KATE falling one step in onto her knees clasps her, kissing her. HELEN clutches her, tight as she can. KATE is inarticulate, choked repeating HELEN'S name again and again. And we see ANNIE gazing at this reunion, her face grave and impassive. KATE'S voice fades, as unseen, she leads HELEN out.

232. LONG SHOT OF ROOM WHICH WE NOW SEE IS STRIPPED BARE.

ANNIE is alone in it, and she is bidding it farewell, gazing around, impassively, a defeated general on the deserted battlefield. ANNIE takes out her eye-cup and bathes each of her eyes. Push into extreme CU of eye-cup over ANNIE'S eye.

(Over this Extreme Close-up are supered three previous scenes: (1) the separation scene between ANNIE and her brother in stylized desk sequence; Scene 25. (2) JIMMIE in bed in white stylized ward; Scene 64. (3) JIMMIE'S dead body covered by sheet in death house, Scene 199 & 191.)

KELLER (VO)
What is it to you?

KATE (VO)
--A child -- so--bright, or outgoing -- it's still in her, somewhere, isn't --

KELLER (VO)
What is it to you?

JAMES (VO)
Why can't you let her be?

ANAGNOS (VO)
But that battle is dead and done with...

ANNIE (VO)
I think God must owe me a resurrection.

KELLER (VO)
What is it to you?

Pull back slowly now to include ANNIE'S full face; after a long moment she answers, in the present, in a whisper.

ANNIE
And I owe God one.
232. CONTINUED

ANNIE stands motionless; a pause. Then she walks out of the garden house in melancholy.

233. VERY LATE AFTERNOON. EXT. KELLER HOUSE. FRONT PORCH.

A family tableau. HELEN is sitting on the top step with a couple of presents, unwrapping them, present in her hand is toy jack-in-box. KATE in the rocker hovering over her, BELLE lying near the baby MILDRED in the cradle, MARTHA and PERCY on lower steps gratefully receiving the wrapping-paper and string as HELEN gets rid of it, VINEY nearby beaming, JAMES leaning against a porch post looking on, and even AUNT EV is back.

234. LATER AFTERNOON. INT. ANNIE'S BEDROOM.

ANNIE is standing at the window, which is open. She's unpacking suitcase and the merry sounds of laughter and children drift up to her. There is a knock on her door.

ANNIE

Come in.

235. THE DOOR OPENS, CAPTAIN KELLER ENTERS.

KELLER

Mis - Annie.

He has an envelope in his fingers.

Your first month's salary.

He puts it in her hand.

With many more to come, I trust. It doesn't pay our debt. For what you've done.

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 --

(CONTINUED)
ANNIE
I wanted to teach her what language is.

236. NEW ANGLE. REACTION SHOT. KELLER.

ANNIE
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. Keep doing what I've done, and have — faith that inside she’s — That inside it's waiting. Like water, underground. You can help, Captain Keller.

KELLER
How?

ANNIE
(Abruptly)
The world isn't an easy place for anyone, I don't want her just to obey but to let her have her way in everything is a lie, to her, I can't —

Her eyes fill, it takes her by surprise, and she laughs through it.

And I don't even love her, she's not my child! Well. You've got to stand between that lie and her.

KELLER
Agreed.
(A pause)
Won't you come now, to supper?

ANNIE
Yes.

(CONTINUED)
236. CONTINUED

She wags the envelope, ruefully.

ANNIE (Cont’d)
I used to wonder how I could earn
a living.

KELLER
Oh, you do.

ANNIE
I really do. Now the question is,
can I survive it?

KELLER smiles, offers his arm. ANNIE takes it, and he
escorts her out.

237. DUSK. INT. DINING ROOM.

HELEN steps in. She stands a moment, then sniffs in
one deep grateful breath, and her hands go out
vigorously to familiar things, over the door panels,
and to the chairs around the table, and over the
silverware on the table, until she meets VINEY setting
the table; she pats her flank approvingly.

VINEY
Oh, we glad to have you back too,
prob’ly.

HELEN hurries to the main door, opens and closes it,
removes its key, opens and closes it again to be sure
it is unlocked, gropes back to the service door and
repeats the procedure, removing its key and hugging
herself gleefully.

238. AUNT EV ENTERS THE SERVICE DOOR, WITH A RELISH TRAY.

She bends to kiss HELEN’S cheek. KATE enters from
main door and AUNT EV sends HELEN to KATE, and HELEN
thrusts keys at her mother.

KATE
What? Oh. (To AUNT EV)

Keys.

She pockets them, lets HELEN feel them in her pocket.

(CONTINUED)
KATE (Cont'd)
Yes, I'll keep the keys. I think we've had enough of locked doors, too.

ANNIE AND KELLER ENTER; JAMES FOLLOWING THEM, PATS ANNIE'S HAIR IN PASSING, RATHER TO HER SURPRISE.

JAMES
'Evening, general.

He takes his own chair; VINEY bears the empty water pitcher out; all sit.

KATE
Will you say the grace, Jimmie?

They bow their heads, except for HELEN, who palms her empty plate and then reaches to be sure her mother is there. JAMES considers a moment, glances across at ANNIE, lowers his head again, and obliges.

JAMES STANDING.

JAMES
(Lightly)
And Jacob was left alone, and wrestled with an angel until the breaking of the day; and the hollow of Jacob's thigh was out of joint, as he wrestled with him; and the angel said, Let me go, for the day breaketh. And Jacob said, I will not let thee go, except thou bless me. Amen.

ANNIE has lifted her eyes suspiciously at JAMES, who winks expressionlessly and inclines his head to HELEN.

Oh, you angel.

The others lift their faces.

VINEY RETURNS WITH THE PITCHER, SETTING IT DOWN NEAR KATE, THEN GOES OUT THE REAR DOOR, AND ANNIE PUTS A NAPKIN AROUND HELEN.

(CONTINUED)
241. CONTINUED

AUNT EV
That's a very strange grace, James.

KELLER
Will you start the muffins, Ev?

JAMES
It's from the Good Book, isn't it?

AUNT EV
(Passing a plate)
Well, of course it is. Didn't you know?

JAMES
Yes. I knew.

KELLER
(Serving)
Ham, Miss Annie?

ANNIE
Please.

AUNT EV
Then why ask?

JAMES
I meant it is from the Good Book, and therefore a fitting grace.

AUNT EV
Well. I don't know about that.

242. KATE WITH THE PITCHER.

KATE
Miss Annie?

ANNIE
Thank you.

AUNT EV
There's an awful lot of things in the Good Book that I wouldn't care to hear just before eating.

(Continued)
When ANNIE reaches for the pitcher, HELEN removes her napkin and drops it to the floor. ANNIE is filling HELEN'S glass when she notices it; she considers HELEN'S bland expression a moment, then bends, retrieves it, and tucks it around HELEN'S neck again.

JAMES
Well, fitting in the sense that Jacob's thigh was out of joint, and so is this piggie's.

AUNT EV
I declare, James --

KATE
Pickles, Aunt Ev?

AUNT EV
Oh, I should say so, you know my opinion of your pickles --

KATE
This is the end of them, I'm afraid. I didn't put up nearly enough last summer, this year I intend to --

KATE SEES HELEN DELIBERATELY LIFT OFF HER NAPKIN AND DROP IT AGAIN TO THE FLOOR. SHE BENDS TO RETRIEVE IT, BUT ANNIE STOPS HER ARM.

KELLER
(Not noticing)
Reverend looked in at the office to-day to complain his hens have stopped laying. Poor fellow, he was out of joint, all he could --

He stops, too, to frown down the table at KATE, HELEN, and ANNIE in turn, all suspended in mid-motion.

JAMES
(Not noticing)
I've always suspected those hens.

AUNT EV
Of what?

JAMES
I think they're Papists. Has he tried--

(CONTINUED)
243. CONTINUED

He stops, too, following KELLER'S eyes.

244. ANNIE NOW STOOPS TO PICK UP THE NAPKIN.

AUNT EV
James, now you're pulling my --
lower extremity, the first thing
you know we'll be --

She stops, hearing herself in the silence. ANNIE, with
everyone now watching for the third time puts the napkin
on HELEN. HELEN yanks it off, and throws it down.
ANNIE rises, lifts HELEN'S plate, and bears it away.
HELEN, feeling it gone, slides down and commences to
kick up under the table; the dishes jump. ANNIE con-
templates this for a moment, then coming back takes
HELEN'S wrists firmly and swings her off the chair.
HELEN struggling gets one hand free, and catches at
her mother's skirt; when KATE takes her by the shoulders,
HELEN hangs quiet.

KATE
Miss Annie.

ANNIE
No.

KATE
(A pause)
It's a very special day.

ANNIE
(Grimly)
It will be when I give in to that.

245. NEW ANGLE

She tries to disengage HELEN'S hand; KATE lays hers on
ANNIE'S.

KATE
Please. I've hardly had a chance
to welcome her home --

ANNIE
Captain Keller.

(CONTINUED)
KELLER
(Embarrassed)
Oh, Katie, we — had a little
talk, Miss Annie feels that if
we indulge Helen in these —

AUNT EV
It's only a napkin, it's not as
if it were breakable!

ANNIE
And everything she's learned is?
Mrs. Keller, I don't think we
should — play tug-of-war for her,
either give her to me or you keep
her from kicking.

KATE
What do you wish to do?

ANNIE
Let me take her from the table.

AUNT EV
Oh, let her stay, my goodness,
she's only a child, she doesn't
have to wear a napkin if she
doesn't want to her first evening —

ANNIE
(Level)
And ask outsiders not to interfere.

AUNT EV
(Astonished)
Out--outsi--- I'm the child's aunt!

KATE
(Distressed)
Will once hurt so much, Miss Annie?
I've -- made all Helen's favorite
foods, tonight.

A pause.

KELLER
(Gently)
It's a homecoming party, Miss Annie.
246. ANNIE RELEASES HELEN, BUT SHE CANNOT ACCEPT IT, AT HER OWN CHAIR SHE SHAKES HER HEAD AND TURNS BACK, INTENT ON KATE.

ANNIE
She's testing you. You realize?

JAMES
(To Annie)
She's testing you.

KELLER
Jimmie, be quiet.

JAMES sits, tense.

Now she's home, naturally she --

ANNIE
And wants to see what will happen. At your hands. I said it was my main worry.

KELLER
(Reasonably)
But she's not kicking now --

ANNIE
And not learning not to. Mrs. Keller, she'll live up to just what you demand of her, and no more.

JAMES
(Palely)
She's testing you.

KELLER
(Testily)
Jimmie.

247. CLOSE-UP OF JAMES.

JAMES
I have an opinion, I think I should --

KELLER
No one's interested in hearing your opinion.
ANNIE
I'm interested, of course she's testing me. Let me keep her to what she's learned and she'll go on learning from me. Take her out of my hands and it all comes apart.

KATE closes her eyes, digesting it; ANNIE sits again, with a brief comment for her.

Be bountiful, it's at her expense.

She turns to JAMES flatly.

Please pass me more of her favorite foods.

Then KATE lifts HELEN'S hand, and turning her toward ANNIE, surrenders her; HELEN makes for her own chair.

KATE
(Low)
Take her, Miss Annie.

ANNIE
(Then)
Thank you.

But the moment ANNIE rising reaches for her hand, HELEN begins to fight and kick, clutching to the tablecloth, and uttering laments. ANNIE again tries to loosen her hand, and KELLER rises.

KELLER
(Tolerant)
I'm afraid you're the difficulty, Miss Annie. Now I'll keep her to what she's learned, you're quite right here --

249. KELLER TAKES HELEN'S HANDS FROM ANNIE, PATS THEM; HELEN QUIETS DOWN.

KELLER
-- but I don't see that we need send her from the table, after all, she's the guest of honor. Bring her plate back.

(Continued)
ANNIE
If she was a seeing child, none
of you would tolerate one --

KELLER
Well, she's not, I think some com-
promise is called for. Bring her
plate, please.

ANNIE'S jaw sets, but she restores the plate, while
KELLER fastens the napkin around HELEN'S neck; she
permits it.

Occasionally another hand can
smooth things out.

He puts fork in HELEN'S hand; HELEN takes it. Genially.

Now. Shall we start all over?

He goes back around the table, and sits. ANNIE stands
watching. HELEN is motionless, thinking things through,
until with a wicked glee she deliberately flings the
fork on the floor. After a moment she plunges her hand
into her food, and crams a fistful into her mouth.

JAMES
(Wearily)
I think we've started all over --

KELLER shoots a glare at him.

250. HELEN plunges her other hand into ANNIE'S plate.

ANNIE at once moves in, to grasp her wrist, and HELEN
flinging out a hand encounters the pitcher; she swings
with it at ANNIE; ANNIE falling back blocks it with an
elbow, but the water flies over her dress. ANNIE gets
her breath, then snatches the pitcher away in one hand,
hoists HELEN up bodily under the other arm, and starts
to carry her out, kicking. KELLER stands.

ANNIE
(Sarcastically polite)
Don't get up!

KELLER
Where are you going?

(CONTINUED)
ANNIE
Don't smooth anything else out for me, don't interfere in any way! I treat her like a seeing child because I ask her to see, I expect her to see, don't undo what I do!

KELLER
Where are you taking her?

ANNIE
To make her fill this pitcher again!

She thrusts out with HELEN under her arm. KELLER stands rigid. AUNT EV is astounded.

AUNT EV
You let her speak to you like that, Arthur? A creature who works for you?

(Angrily)
No, I don't.

251. KELLER IS STARTING AFTER ANNIE WHEN JAMES, ON HIS FEET, WITH SHAKY RESOLVE, INTERPOSES HIS CHAIR BETWEEN THEM IN KELLER'S PATH.

JAMES
Let her go.

KELLER
What?

(A swallow)
I said -- let her go. She's right.

KELLER glares at the chair and him. JAMES takes a deep breath, then headlong.

She's right, Kate's right, I'm right, and you're wrong. Has it never occurred to you that on one occasion you might be consummately wrong?

KELLER'S stare is unbelieving.
252. DUSK. EXT. BACK OF KELLER HOUSE WITH THE WATER-PUMP IN THE FOREGROUND.

It is darkening into night, through this scene. In the background ANNIE comes out of the house, pulling HELEN along by her hand, the pitcher in her other hand, down the porch steps and across the yard until their bodies fill the screen.

253. NEW ANGLE.

ANNIE is putting HELEN'S hand on the pump handle, grimly.

ANNIE

All right. Pump.

HELEN touches her cheek, waits uncertainly.

No, she's not here. Pump.

She forces HELEN'S hand to work the handle, then lets go. And HELEN obeys. She pumps till the water comes, then 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 --

254. AND NOW THE MIRACLE HAPPENS.

The camera has moved around close to HELEN'S face, and we see it change, startled, some light coming into it we have never seen there, some struggle in the depths behind it; and her lips tremble, trying to remember some- thing 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.

Cut back. HELEN drops the pitcher on the rock under the spout, it shatters. She stands transfixed. ANNIE freezes on the pump handle.

Wah. Wah.

(CONTINUED)
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 --

255. ANNIE FALLS TO HER KNEES TO CLASP HELEN'S HAND.

HELEN pulls it free, stands, almost bewildered, then drops to the ground, pats it swiftly, holds up her palm, imperious. ANNIE spells into it.

ANNIE
Ground.
HELEN spells it back.
Yes!

256. HELEN WHIRLS TO THE PUMP, PATS IT, HOLDS UP HER PALM, AND ANNIE SPELLS INTO IT.

ANNIE
Pump.
HELEN spells it back.
Yes! Yes!

Now HELEN is in such an excitement she is possessed, wild, trembling, cannot be still. She turns and clasps small tree.

ANNIE
(Spelling)
Tree.
257. HELEN TURNS, RUNS, FALLS ON THE PORCH STEP, CLAPS IT, REACHES OUT HER PALM, AND ANNIE IS AT IT INSTANTLY TO SPELL.

  ANNIE

  Step.

  HELEN has no time to spell back now.

  Mrs. Keller! Mrs. Keller!

258. HELEN SCRAMBLES BACK ONTO THE PORCH, GROPING.

  HELEN finds the bell string, tugs it; THE BELL RINGS, the distant chimes begin tolling the hour, ALL THE BELLS IN TOWN SEEM TO BREAK INTO SPEECH while HELEN reaches out and ANNIE spells feverishly into her hand.

259. KATE HURRIES OUT WITH KELLER AFTER HER.

  JAMES and AUNT IV follow, and remain on the porch. The servants -- VINEY, the two negro children, the other servant -- run in, and standing, watch from a distance as HELEN, ringing the bell, with her other hand encounters her mother's skirt; when she throws a hand out, ANNIE spells into it.

  ANNIE

  Mother.

  KELLER now seizes HELEN'S hand, she touches him, gestures a hand, and ANNIE again spells.

  Papa -- She knows!

260. KATE AND KELLER GO TO THEIR KNEES, STAMMERING, CLUTCHING HELEN TO THEM.

  ANNIE steps unsteadily back to watch the threesome, HELEN spelling wildly into KATE'S hand, then into KELLER'S, KATE spelling back into HELEN'S; they cannot keep their hands off her, and rock her in their clasp.

261. HELEN GROPES, FEELS NOTHING, TURNS ALL AROUND, Pulls FREE, AND COMES WITH BOTH HANDS GROPING TO FIND ANNIE.

  (CONTINUED)
HELEN encounters ANNIE'S thigh, ANNIE kneels to her, HELEN'S hand pats ANNIE'S cheek impatiently, points a finger, and waits; and ANNIE spells into it.

ANNIE

Teacher.

HELEN spells it back, slowly; ANNIE nods.

Teacher.

She holds HELEN'S hand to her cheek. Presently HELEN withdraws it, and not jerkily, only with reserve, and retreats a step. She stands thinking it over, then turns again and stumbles back to her parents. They try to embrace her, but she has something else in mind, it is to get the keys, and she hits KATE'S pocket until KATE digs them out for her.

ANNIE WITH HER OWN LOAD OF EMOTION HAS RETREATED, HER BACK TURNED, TOWARD THE PUMP, TO SIT.

KATE MOVES TO HELEN, TOUCHES HER HAND QUESTIONINGLY, AND HELEN SPELLS A WORD TO HER.

KATE comprehends it, their first act of verbal communication, and she can hardly utter the word aloud, in wonder, 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. HELEN separates herself from ANNIE. Her FATHER sweeps HELEN up in his arms and carries her into the house. KATE follows.

DISSOLVE TO:

MIGHT. EXT. FRONT PORCH OF KELLER HOME.

ANNIE is sitting in a rocker. HELEN in her nightgown

(CONTINUED)
comes out of the house, walks to ANNIE. ANNIE lifts her to her lap and the two hands meet. ANNIE spells.

ANNIE

I, love, HELEN.

She clutches the child to her. The camera slowly BOOMS back and up, leaving the house and the figures on the porch very small. The lights are on in several of the windows.

FADE OUT

THE END