

“When we do the best we can,  
we never know what miracle is wrought in our life,  
or in the life of another.”  
—Helen Keller

## THE MIRACLE WORKER

“An emotional earthquake . . . a magnificent drama.  
A play with the power to wrench the heart.”  
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# THE MIRACLE WORKER

WILLIAM GIBSON

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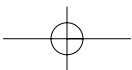
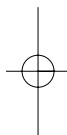
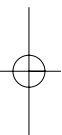
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*for the wife and the kids and the next breath  
with love*



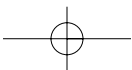
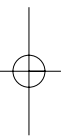


# THE MIRACLE WORKER

A PLAY IN THREE ACTS

“At another time she asked, ‘What is a soul?’ ‘No one knows,’ I replied; ‘but we know it is not the body, and it is that part of us which thinks and loves and hopes.’ . . . [and] is invisible. . . . ‘But if I write what my soul thinks,’ she said, ‘then it will be visible, and the words will be its body.’”

—ANNIE SULLIVAN, 1891



THE PLAYING SPACE is divided into two areas by a more or less diagonal line, which runs from downstage right to upstage left.

THE AREA behind this diagonal is on platforms and represents the Keller house; inside we see, down right, a family room, and up center, elevated, a bedroom. On stage level near center, outside a porch, there is a water pump.

THE OTHER AREA, in front of the diagonal, is neutral ground; it accommodates various places as designated at various times—the yard before the Keller home, the Perkins Institution for the Blind, the garden house, and so forth.

THE CONVENTION OF THE STAGING is one of cutting through time and place, and its essential qualities are fluidity and spatial counterpoint. To this end, the less set there is, the better; in a literal set, the fluidity will seem merely episodic. The stage therefore should be free, airy, unencumbered by walls. Apart from certain practical items—such as the pump, a window to climb out of, doors to be locked—locales should be only skeletal suggestions, and the movement from one to another should be accomplishable by little more than lights.

