



**BARROW-CIVIC THEATRE**

# **AUDITION PACKET**



# **The Miracle Worker**

## *The Miracle Worker* Auditions—General Information

Welcome to the audition process for Franklin Civic Operetta Association's production of ***The Miracle Worker*** at the Barrow-Civic Theatre. FCOA and BCT are excited about presenting this production to our community and equally excited you are auditioning.

Immortalized onstage and screen by Anne Bancroft and Patty Duke, this classic tells the story of Annie Sullivan and her student, blind and mute Helen Keller. *The Miracle Worker* dramatizes the volatile relationship between the lonely teacher and her charge. Helen, trapped in her secret world, is violent, spoiled, almost sub-human and treated by her family as such. Only Annie realizes that there is a mind and spirit waiting to be rescued from the dark, tortured silence. Following scenes of intense physical and emotional dynamism, Annie's success with Helen finally comes with the utterance of a single word: "water".

This packet is designed to make the audition process as streamlined as possible for you, the actor. We simply ask that you follow the guidelines established and by all means, please ask questions. In this packet you will find loads of information on the show, characters, audition process, and more. Any sheet which is marked at the top **TURN IN AT AUDITION** needs to be filled out and turned in to the table at the auditions.

**If you are downloading this application from our website or have picked it up at the theatre in advance of the audition dates, please bring the audition form with you to audition.**

Thank you for auditioning for FCOA's production of *The Miracle Worker* at the Barrow-Civic Theatre.

The Production Staff of *The Miracle Worker*

### SHOW/AUDITION INFORMATION

**Show Dates:** April 24-25 & 30, May 1-2, 2010 & **School Shows:** Monday May 3

**Audition Dates:** February 27 & 28-1pm

**Audition Callbacks:** February 28-3pm

All auditions will take place at the Barrow-Civic Theatre, Little Theatre, 1223 Liberty Street, Franklin PA. Please use the side-door in the alley.

### AUDITION REQUIREMENTS

**Auditions are first-come, first served on the dates and times specified.** Please feel free to fill out your forms early.

1. Youth under the age of 18 require the signature of a parent/guardian on the audition form.
2. Please turn in completed Audition forms from this packet (audition form, conflict sheet) at the time you audition.
3. If you are auditioning for a major character part, you may be asked to cold-read from the script.
4. Your picture may be taken as part of the audition process. This will be to facilitate casting, costume and make-up requirements for the show.

## **CASTING ANNOUNCEMENT**

Final cast announcement will be posted at the theatre, on our show blog at <http://miracleworker-bct.blogspot.com>, the theatre blog at <http://barrowcivic.blogspot.com>, the Barrow-Civic Theatre Facebook page, and emailed to those cast who provide an email. **Casting will be dependent on an audition and the actors conflict schedule.**

## **REHEARSALS**

A cast meeting for all cast will be held **Tue March 2 at 7pm** to familiarize the cast with the script and other materials, including the rehearsal schedule.

A tentative rehearsal schedule is included in this packet and is subject to change. Most rehearsal prior to tech week will be scheduled on Sunday, Tuesday, and Thursday. As the show evolves, and we get closer to Opening Night, rehearsals will start requiring all actors to be present. Some rehearsals may go longer than 9pm and we ask for your understanding as part of the creative process.

We ask that all actors please bring a pencil with them to mark blocking and choreography notes in their scripts. It is expected that all cast will be on time to their schedule rehearsals. Cast will notify the director or stage manager if they will be late.

## **HEADSHOTS/PUBLICITY**

Cast in principle roles will have their headshot on display in the outer display cases (if you have not had one taken yet it will be arranged). Also, names of cast and their roles will be released as part of the show publicity and marketing.

## **SHOW T-SHIRTS**

All cast and crew will have the opportunity to purchase a t-shirt commemorating the production.

## **PRODUCTION CREW**

Family, friends, and neighbors are welcome to join the production process by assisting with preparing and making costumes, set construction and painting, distributing posters and flyers, and working on the Stage Crew for the show. We are all members of a theatre family working together to create a wonderful experience for our patrons and actors & crew. Building a strong community theatre is one of the BCT and FCOA's core values. Thank you for your support in advance.

**PLEASE FILL OUT THE AUDITION SHEET AND TURN IN AT YOUR AUDITION ON FEBRUARY 27 and 28 at 1pm.**

## **SEE YOU AT AUDITIONS!**

The latest information on the show can be found on the production show blog online at <http://miracleworker-bct.blogspot.com>

## *The Miracle Worker* Auditions—Character Descriptions

The characters in *The Miracle Worker* are based off of real people and are historical figures. Actors will be challenged to be as true to history as possible; even asked to research their own character for authenticity and educational purposes. Proficient knowledge and rehearsal of Irish and/or Southern accents for some characters are required and also learning real American Sign Language. There are two school day performances on March 3<sup>rd</sup> 2010, and actors are required to learn an abbreviated version of the show.

**Helen Keller:** (Female) age 6 ½ to 7- trapped in her own dark world, but a tyrant in our world. She is the daughter of Kate and Arthur Keller and is left deaf and blind after a serious illness as an infant. Her struggle to communicate and relate to the world around her necessitates the arrival of Annie to the Keller household. Despite her handicaps, Helen is a girl of exceptional intellect and cleverness, but it is her lack of restraint that leaves her thrashing around the world in which she lives without any focus or discipline. During the action of the play, the emphasis is mostly on Helen's battle of wills with Annie. Annie tries to get Helen to connect the hand symbols that she teaches her with the world around her. At the climax of the play, this connection is finally made with a substance that Helen remembers from a time in her infancy prior to her illness, namely water.

**Annie Sullivan:** (Female) 21 Irish Accent- A new teacher with a haunting past. Annie takes her first step out of the Perkins Institution and into her adult life. From the first moment that she enters the Keller household, Annie is met with skepticism and doubt, mostly because of her young age and lack of experience. This, however, does not deter her from what she feels must be done. Annie's first challenge is simply to get Helen to respond to discipline. After that, her time is devoted to teaching Helen hand symbols in the hope that she will eventually connect them with the objects and people around her, and thus learn "language."

**Kate:** (Female) 20's Southern Accent- a Southern Belle hopeless to help her daughter almost forgets all others. Defined at the play's beginning as "a young gentlewoman with a sweet girlish face," Kate Keller develops into a woman consumed with guilt over her daughter Helen's condition. She is patient and gentle with Helen, but when Annie arrives Kate must learn that it is sometimes necessary to use force while trying to teach her daughter. At first Kate has a difficult time letting Annie take control of Helen's discipline. After witnessing Annie's success with Helen in two short weeks at the Keller household, Kate realizes that she must let go, relying upon her strength to help her do the best thing for her child.

**Aunt Ev:** (Female) 40's Southern Accent- described by Gibson as "a benign visitor" who serves as a catalyst for the Kellers's first contact with the Perkins Institute. Aunt Ev is a talkative woman who often tries to be helpful, but who can be a bit intrusive. She sometimes oversteps her place as a visitor in the Keller household and at one point even threatens to take matters into her own hands.

**Viney:** (Female) African American Servant, comedic character. She's in charge of the daily housework and meals in the Keller household. She is cheerful, practical, and very adept at her job. Viney is also very loving and protective with the Keller children, and although Mildred, the Kellers's baby, is obviously her favorite, she appears to love Helen very much. It is difficult for Viney to know what to do with Helen and how to communicate with her.

## *The Miracle Worker* Auditions—Character Descriptions

**Martha:** (Girl) Age 7-12, a young girl servant. She is playful and curious, and can also be a bit bossy, especially with Percy. In the scenes that she shares with Helen, Martha is both amazed and terrified by Helen's behavior.

**The "Blind Children,"** who range in age from 8 to 17 years old, are at the Perkins Institution with whom Annie has the closest relationship. Together they are like family: excited, lively, and loving. The youngest girl has difficulty accepting Annie's departure to the Kellers. When Annie is leaving, it is these children who give her the smoked glasses that became Annie's trademark. They also give Annie a doll to give to Helen.

**Keller:** (Male) 40's Southern Accent- Fought in the Civil War as a Captain. Referred to by Gibson as "a hearty gentleman in his forties" and throughout the play displays doubt in Annie's ability to teach his daughter. Keller is a newspaper publisher who possesses much power, both in the business world and in his own home. Nothing is done and no decisions are made in the Keller household without his consent. When Annie first arrives on the scene, Keller is extremely skeptical of her abilities, especially because of her young age. He is also not used to Annie's forthrightness and considers her to be rude and unladylike. Throughout *The Miracle Worker* Annie fights the constant battle to win Captain Keller's acceptance in order to keep her job, but she does not win his respect until after she has worked her "miracle" with Helen.

**James:** (Male) 20's Southern Accent- Same age as his Stepmother, Intelligent and witty, but always aspiring to please his father. James, Captain Keller's son from a previous marriage, is described by Gibson as "an indolent young man." James is often flippant and sarcastic, largely due to his inner turmoil. With all of the attention being paid to Helen and the baby, James is easily hurt and wears this hurt openly. When Annie arrives he is at first skeptical but eventually becomes one of her strongest supporters.

**Anagnos:** (Male) (Ah-Nah-Nyose) 40's Described by Gibson as "a stocky bearded man," is Annie's counselor at the Perkins Institution for the Blind. It is Anagnos who places Annie in the Kellers' home as a governess for Helen. He is loving and kindly with Annie, but he can also be stern when necessary.

**A Doctor:** (Male) 60's The doctor opens the play with Helen's parents, Kate and Arthur. He is an elderly man who provides comforting words to Helen's parents after their child has just come out of a high fever caused by what the Doctor calls "acute congestion of the stomach and brain."

**Percy:** (Male) Age 7-10 He is child who seems to be a bit younger than Martha. Although Percy is frightened of Helen, he becomes directly involved in Helen's education while he is staying in the garden house with Annie and Helen.

**Jimmie:** (Male) Age 7 Young boy, The character who has the most direct effect on Annie throughout the play. He is in her conscience, represented by the Offstage Voices and on stage in Silhouette. He is most powerful of all the Voices, whose death Annie blames on herself. Annie is only able to silence his voice at the end of the play, when the "miracle" finally happens and she clutches Helen and promises to love her "forever and ever," just as she once promised Jimmie.

## The Miracle Worker Auditions—Casting Monologues

You will be asked to perform the monologue provided determined by what character you will be auditioning for.

\*\*\* Those young ladies auditioning for HELEN KELLER (ages 7 to 12) or ANNIE SULLIVAN, be prepared to perform a pantomime scene\*\*\*

### CASTING MONOLOGUES: *The Miracle Worker*

Girls ages 7 & up - HELEN, MARTHA, and BLIND SCHOOL GIRLS: "I'm gonna give him a operation. Now I'm gonna cut off his arms, one, two. Now I'm gonna cut off his head first, he got a bad cold.... There's a present. We bought you a going away present, Annie!"

Boys ages 7 & up- JIMMIE, PERCY and BLIND SCHOOL BOYS: "No'm. Whah? Lemme go lemme go—she tryin' talk. She gonna hit me....You're taken care of me forever and ever Annie, right? Annie? Annie, don't let them take me—Annie! "

ANNIE: (Reach! Reach! Monologue) "Yes, what's it to me? They're satisfied. Give them back their child and dog, both housebroken, everyone's satisfied. But me, and you. (*Helen's hand comes into the light groping*) Reach, Reach! (Annie holds Helens hand) I wanted to teach you—oh, everything the earth is full of, Helen, everything on it that's ours for a wink and it's gone, and what we are on it, the – light we bring to it and leave behind in words, why, you can see five thousand years back in 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 wont take less! How, how, how do I tell you..."

KATE: (She Learns! Monologue) "She did fold her napkin. She learns, she learns, do you know she began talking when she was six months old? She could say "water". Not really—"Wahwah." "Whawah," 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 level*) It's still in her, somewhere, isn't it? You should have seen her before her illness, such a good-tempered child—"

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

JAMES: (Dinner Grace Monologue) "*(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 lifts her eyes suspiciously at James, who winks expressionlessly and inclines his head to Helen*) Oh, you angel.

DOCTOR or ANAGONS: (Pity monologue) "Oh, we can all use some pity (*Crisply*.)So. You are no longer our pupil, we throw you into the world, a teacher. *If* the child can be taught. No on expects you to work miracles, even for twenty-five dollars a month. Now, in this envelope a loan, for the railroad, which you will repay me when you have a bank account. But in this box, a gift. With our love. I think other friends are ready to say goodbye."

VINEY: (What he gone say Monologue) "You a goin, again? Let Mr. Jimmie go by hisself, you been pokin'

*The Miracle Worker Auditions—Casting Monologues*

that garden all day, you ought to rest your feet. Maybe she ain't gone be on this train neither. Maybe she ain't. Helen's upstairs, smellin' around. She know something funny's goin' on. You want me to tell the Captin again? I mean that's what he gone say. "What, again?"

AUNT EV: ( Robert E Lee Monolouge) " (*She blows her nose. Then wretchedly*) I can't wait out here a minute longer, Kate, why, this could go on all afternoon, too. Say what you like, Kate, but that child is a *Keller*. (*She opens her parasol, preparatory to leaving*) 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. The only Sullivan I've heard of—from Boston too, and I'd think twice before locking her up with that kind—is that man John L.

HELEN KELLER & ANNIE SULLIVAN Pantomime audition scene:

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—

(*And now the miracle happens. HELEN drops the pitcher on the slab under the spout. She stands spellbind. ANNIE freezes on the pump handle; there is a change on HELEN'S face, something we have never seen there, some struggle; and her lips tremble, trying to remember something her muscles once knew, till at last it finds its way out, painfully, a baby sound buried under years of not talking.*)

HELEN: Wah. Wah. (*And again with great effort*) Wah. Wah.

**The Miracle Worker Auditions—Tentative Rehearsal Schedule**

<b>Sun</b>	<b>Mon</b>	<b>Tue</b>	<b>Wed</b>	<b>Thu</b>	<b>Fri</b>	<b>Sat</b>
<b>MARCH</b>	1	2 <i>1st cast meeting and Read</i>	3	4 <i>6pm Prod. Mtg 7pm Rehearsal</i>	5	6
7 <i>Rehearsal 7pm</i>	8	9 <i>Rehearsal 7pm</i>	10	11 <i>Rehearsal 7pm</i>	12	13
14 <i>Rehearsal 7pm</i>	15	16 <i>Rehearsal 7pm</i>	17	18 <i>Rehearsal 7pm</i>	19	20
21 <i>Rehearsal 7pm</i>	22	23 <i>Rehearsal 7pm</i>	24	25 <i>Rehearsal 7pm</i>	26	27
28 <i>Rehearsal 7pm</i>	29	30 <i>Rehearsal 7pm</i>	31			

<b>Sun</b>	<b>Mon</b>	<b>Tue</b>	<b>Wed</b>	<b>Thu</b>	<b>Fri</b>	<b>Sat</b>
<b>APRIL</b>				1 <i>Rehearsal 7pm</i>	2	3
4 <i>Rehearsal 7pm</i>	5	6 <i>Rehearsal 7pm</i>	7	8 <i>Rehearsal 7pm</i>	9	10
11 <i>Rehearsal 7pm</i>	12	13 <i>Rehearsal 7pm</i>	14	15 <i>Rehearsal 7pm</i>	16	17 <i>Rehearsal 7pm</i>
18 <i>Tech Rehearsal 6:30pm</i>	19 <i>Tech Rehearsal 6:30pm</i>	20 <i>Tech Rehearsal 6:30pm</i>	21 <i>Tech Rehearsal 6:30pm</i>	22 <i>Tech Rehearsal 6:30pm</i>	23 <i>Show @ 8</i>	24 <i>Show @ 8</i>
25	26	27	28	29 <i>Tentative Brush- Up 7pm</i>	30 <i>Show @ 8</i>	

<b>Sun</b>	<b>Mon</b>	<b>Tue</b>	<b>Wed</b>	<b>Thu</b>	<b>Fri</b>	<b>Sat</b>
<b>MAY</b>						1 <i>Show @ 8</i>
2 <i>Show @ 2</i>	3 <i>Show @ 9:30am Show @ 12:15pm Strike</i>	4	5	6	7	8

**Number**

*Do not fill out*

**\*\*TURN IN AT AUDITION\*\***

**AUDITION FORM  
PLAY / NON-MUSICAL**

Name \_\_\_\_\_ Audition Date \_\_\_\_\_

Birth date \_\_\_\_\_ Age \_\_\_\_\_ Height \_\_\_\_\_ Male/Female \_\_\_\_\_

Address \_\_\_\_\_

Email Address \_\_\_\_\_

Home Phone \_\_\_\_\_ Cell Phone \_\_\_\_\_ Other Phone \_\_\_\_\_

Recent theatre experience \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

In which role(s) are you most interested? \_\_\_\_\_

Will you accept any role offered to you? **YES NO** *Please be honest as this will help the casting process.*

Please list any roles you will not accept? \_\_\_\_\_

I am available for all show dates & times **YES NO** ***This show runs two weekends & school shows!***

Please indicate all conflicts you are aware of here. Please indicate any regular weekly or explanations (including dates and times) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Please list any "special talents", such as juggling, stilt-walking, gymnastics, etc. \_\_\_\_\_

\_\_\_\_\_

If you are part of the cast, do we have your permission to distribute your name and telephone number to the rest of the cast and crew as part of a contact list? **YES NO**

I understand that in auditioning for a part in this Franklin Civic Operetta Association (FCOA) and Barrow-Civic Theatre (BCT) production, that being cast in the production is a commitment on my part and I am prepared to participate actively in the production. I also agree that I am volunteering my time to be a part of this production; that FCOA and BCT may use my image and name for publicity purposes; and I will not hold FCOA and BCT liable for injury or accident while participating in this production.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Printed Name

\_\_\_\_\_  
Date

**PARENT SECTION IF AUDITIONER IS UNDER 18 YEARS OF AGE**

\_\_\_\_\_ (child's name) has my permission to participate in this FCOA/BCT production. This permission includes all rehearsals and performances. I will be responsible for picking him/her up from the theatre, or making sure she/he has a ride home, within 15 minutes of the end of each rehearsal and performance. I will telephone, 24 hours in advance, if she/he cannot attend a scheduled rehearsal for reasons other than scheduled conflicts.

\_\_\_\_\_  
Parent Signature

\_\_\_\_\_  
Printed Name

\_\_\_\_\_  
Best Contact Phone Number

**THANK YOU FOR AUDITIONING!**