1 Â€¢ NIGHT. INI . 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
Shet'11 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?

0 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,
ever know why. Call it acute
congestion of the stomach and brain.
KELL moves after the DOCTOR, we hear them off-camera;
we see only KATE'S face hovering over us, her hand adjust-
ing the blanket.

KELLER
I'll see you to your buggy, Doctor.

(CONTINUED)

2

1. CONTINUED

DOCTOR (OFF CAMERA)
0 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)

3
c o.w- u UED
She makes a pass with her hand in the crib, at the baby's eyes.

I
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.
A K TE
Or hear. When I screamed she
didn't blink. Not an eyelash --

KELLER
Helen. Heleni

KATE
She can't hear youl

YELLER

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. KELLEL 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 lookin`, down on lines of bed sheets hung
up in the Keller yard to dry. It appears to be a kind of

(_CONTINUED)
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.

$. DAY. EXT. AFIELD - 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 out 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. V INEY 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 0 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 doetorts 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 pokint. her fingers in my mouth, I just bite 'em off.
6.

10. CONTI

ARTEA
-.That she tryin' do now?

0

PEERCY
She tryint talk. She gonna get read. Looka her try in' talk..
ILLEN 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.

MARTI
Hey, you stop now.
She pulls EELEI' S hand down, You just sit quiet and
But at once HELEIT topples LTARTHA on her back, knees pinning her shoulders down, and ;-ravs the sissors. MARTHA screams, hile her tied b _nchlets of hair f17 off in snips of the scissors. PERCY darts to the bell stria on the porch, yanks it W THE DELL

RIPGS.
bOA. DAY. INT. LIVID ROOLI

E
CAPTAIN X LLER is at work at his deal. JA ES is at his ease in conversation with KATE and AUNT EV.
KATE is serving a cool refreshment. ITAR RINGING OF BELL. KATE rushes out the door followed more slowly by A"MITT W, leaving behind JAILS & FELLER.

11. KATE O? ?` NINC DOOR ONTO ARCH SEES THE SCONE.
Five years have done much to her, the girlish playfulness is gone, she is a woman settled in grief.

BATE
(for the thousandth time)
Helen.
She is down the steps at once to them, seizing
HELEN'S wrists and lifting her off MARTHA. VINE=
runs in and chases MARTHA and PERCY OFF.

6A.

11. 4 :?1 Â± 17-T I)
`kAT. J (C 0l!'~T I D
Let me have those scissors,

E
SATE reaches for the scissors in HELEN'S hand. Put
HELEN pulls the scissors back.' they struggle 'for
then: a moment, then KATE gives up, lets HELEN keep
them.
She tries to drrrr HELEN into the house. HELEN
jerks swrway. KATE next goes do.-,rns on her knees, tskes
?ELE! S hands gently, and using; the scissors like
a doll, m& es HELEN caress and cradle them; she
points =,Y' S finger houseward.s. IIIi! LEN' S whole
body now beco_mes ea^er; she surrenders the scissors,
KATE t?'-rns her toward the door and -.hues her a little
pus-1. I LEN scrambles up and toward the h_i^mu se, and
NA= risin- follows her,

12. DAY. INT. I,E.LLER LIVING ROOD.

There is a cradle with a sleeping infant, TlIrDRED:
C".PT._:IN KE!,L: R in spectacles is working over netr-
paper pages at a corner desk; a benign AMIT EV,
wearing a hat, with a sew in-. basket on a sofa is put-
tin the finishing stitches on a big shapeless doll
made out of towels; an ineol ont young man of I"TE' S
are, JA S 1c_tr turns from the window to look at
HELEN, 'N. i LE halts, her hands alert to grope, and
E KATE turns her to the AUNT, who gives her the doll,
the AUNT is meanwhile speaking to TELLER.
AUNT EV
Arthur, something ought to be done for that child.

T-
A refresh, suggestion. "At.

AUNT EV
"-Thy, this ver-T famous Perkins School in Poston; they're just supposed to do wonders.

IC'ELLER
The child's been to specialists everywhere. They couldn't help her in Baltimore or Laslaington, could they?

7.

12. CO:' 'I']'' T J'

0
't'in the Capiain will write to the Perkins School soon.

KELL'R
:ratioe, How many times can you let- then brew. { your heart?
Any number of times,
K T e foreroinz and followrin" dialo,ue is peripheral to the we are on }EL ' T l She sits on the or to explore the doll t7lth h.r fingers, gravelly, and her hand pauses over the face: this is no face, a blan area, and it troubles her. CLOS'_' UP on her finger-tips searching for flaatures. She tans questioninSly f'o:' eyes, but no one notices. She then yanks at her _Jf1"T1S dress, and taps amain viForousRy for eyes.
0 C O:T'! I ICJ n

0
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.

FELLER
They can't.

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

HELEN NOW IS GROPING AMONG THING.' ON FELL ER t S DESK,

PAWS HIS PAPERS TO THE FLOOR. KJ MLIM IS EXASPERATED.

K I J, ER
Katie.
KATE quickly turns HELEN away, and retrieves the papers.
I might as well try to work in a
henyard as in th.s house --

(CONTINUED)

9

13. C ONTINU.D

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 
0 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
fingered her dress, yanks two buttons from it.

AUNT EV
Helena My buttons.

(CONTINUED)

10

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)
40 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 UN-
HESITATINGLY 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)

I

11

15. CONTINUED
knees, pulls her hands off the cradle, wringing them;
0 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?
0 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?

*(CONTINUUM)*

12

15. 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.

0 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.

16. DAY. EXT. BOSTON STATION - SHOOTING UP INTO VESTIBULE

OF TRAIN.
M.R. ANAGNOS on platform with ANNIE'S suitcase, is reaching up to help ANNIE mount steps. CAMERA is behind

ANNIE.

0 (CONTINUED)
16. C 013TINUM

ANAGNOS
0 -- 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 bencT. To others. And what has saved you on one or more occasions at Perkins is that there was nowhere to expel you to. Above ANNIEIS seat ANAGNOS puts her suitcase, looking down at her. Your eyes hurt?

0 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 resurrection.

ANAGNOS

(A bit shocked)
What?

14

19. 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.

0
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
0 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.

25. CONTINUED
11A13' S VOICE
Annie Sullivan, aged nine, virtually blind; Jaynes Sullivan, aged seven, -- what's the matter with your legs sonny?

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

is AN' S VOICE
Can't he walk without that crutch?
The GIRL shakes her head.

THE END