

“Twelve Angry Jurors” - Audition Package Introduction

Please bring this entire package with you to the audition for your own reference.

Thank you for your interest in auditioning for GPLT’s production of Reginald Rose’s iconic legal drama “12 Angry Jurors” (adapted by Sherman Sergel). Some basic facts about this production:

- Audition dates are: Oct 14, 15, 16, 2023 at GPLT
- Performance dates are: Apr 4, 5, 6, 11, 12, 13, 18, 19, 20, in 2024
- Performance venue is the KMSC Law Performing Arts Theatre
- Show runtime is 90 minutes with no intermission (7:30pm - 9:00pm)
- This is an ensemble cast with all twelve jurors onstage for the entire play
- All actors, production crew, and creative team members are volunteers
- Directed by Caitlin Louise Card

We recommend that you pick up a script of the play from the GPLT box office and read the whole thing before auditioning. If you don’t know the play, it will be harder for you to make acting choices during your audition. Reading the script will give you insight into the characters and the story’s themes. We love this play, and we think you will love it too.

Besides the script, which is separate, this audition package contains everything you will need to prepare for your audition:

- Audition Package Intro (p. 1)
- Audition Information (p. 2)
- Character Descriptions (p. 3-4)
- Script Excerpts (p. 5-11)
- Rehearsal/Performance Schedule (p. 12)
- Audition Form (last page)

Wondering what to do next? Here is a pre-audition checklist::

- Read through this audition package
- Sign up in advance for an audition time slot
- Fill out audition form (last page)
- Choose and prepare three excerpts
- (recommended) Read entire play script
- (optional) Prepare a short monologue (1-2 minutes)

We are so excited to get started with this production, and we cannot wait to share it with you! This play is going to be a fun, challenging, and highly rewarding experience.

See you in October! :)

Audition Information

How to sign up for auditions:

Please contact the Grande Prairie Live Theatre Box Office (780-538-1616) in advance to book a 20 minute time-slot for one of the following days:

- Saturday, October 14th between 1:00pm - 3:00pm at GPLT
- Sunday, October 15th between 1:00pm - 3:00pm at GPLT
- Monday, October 16th between 6:00pm - 8:00pm at GPLT

If you are not available for any of the above dates, please text or call the Director (Caitlin Card) at 587-202-2273 to request an alternate audition time.

What to prepare:

Please read the excerpts provided in this audition package and **prepare three excerpts** to read during your audition. You are not required to memorize them. You may be asked to read for additional roles, if needed.

Hint: The important thing is that you familiarize yourself with your text, including your lines and your scene partners' lines. **Listen/react** to your scene partner's words while they are speaking, then let that help to inform your acting choices and how to deliver your lines.

For this audition, **preparing a monologue is optional**. If you already have a 2-minute (or less) monologue you wish to show us, you may, but it is **not required or expected**.

What to bring to your audition:

- This audition package (with your form already completed)
- Pencil
- Water bottle
- Yourself, making sure to show up a bit early
- Acting choices, reactions, and active listening skills
- Willingness to experiment and play with new choices, if asked

What roles we are casting for:

- 12 JURORS (ensemble cast, all onstage for entire 90 minute play)
- 1 GUARD (small role with a handful of lines, doubles as stage crew)
- 3 COURTHOUSE GUARDS (no lines, doubles as stage crew)

Important: This is an inclusive casting call, and we invite people of:

- Any gender-identity, non-binary identity, and LGBTQIA+ identity
- Any adult age (18+), any generation
- Any level of ability, or disability
- Any race, ethnicity, or creed

Character Descriptions

Important Note: For these auditions, in the script, we have assigned all characters the gender-neutral pronouns “they/them”. This is so that all actors can more easily picture themselves in any role they wish to consider.

This is a gender-inclusive audition. Everyone is welcome.

After roles have been cast, the script will be adjusted with the correct pronouns for each character.

FOREMAN (JUROR NO. ONE): Assistant High School Athletics Coach. He/She/They are a petty person who is at first wary of, then impressed with the authority they have. They take their responsibility in this case seriously. They behave quite formally. Not overly bright, but tenacious.

JUROR NO. TWO: Bank Clerk. He/She/They are a meek, hesitant person who finds it difficult to maintain any opinions of their own. They are easily swayed and usually adopt the opinion of the last person to whom they have spoken. They are generally kind-natured, but self-doubting.

JUROR NO. THREE: Owner of a messenger service. He/She/They are a very strong, very forceful, extremely opinionated person within whom can be detected a streak of sadism. They are a humorless person who is intolerant of opinions other than their own and accustomed to forcing their wishes and views upon others.

JUROR NO. FOUR: Stockbroker. He/She/They are a person of wealth and position. They are a practiced speaker who presents themselves well at all times. They seem to feel a little bit above the rest of the jurors. Their only concern is with the facts in this case, and they are appalled at the behavior of the others. Constantly preening, combing their hair, cleaning their nails, etc.

JUROR NO. FIVE: Mechanic. He/She/They are a naive, very frightened young person who takes their obligations in this case very seriously but who finds it difficult to speak up when their elders have the floor. They grew up poor and have worked hard to get where they are in life.

JUROR NO. SIX: Housepainter. He/She/They are an honest person who pays attention and comes upon their decisions slowly and carefully. They are a person who finds it difficult to create positive opinions, but who must listen to, digest, and accept the opinions offered by others which appeal the most. They are quiet, and want to do what is right, but are unsure of themselves.

JUROR NO. SEVEN: Salesperson. He/She/They are a loud, flashy, glad-handed salesperson type who has more important things to do than to sit on a jury. They are quick to show temper, quick to form opinions on things about which they know nothing. They are a bully and, of course, a coward.

JUROR NO. EIGHT: Architect. He/She/They are a quiet, thoughtful, gentle person. A person who sees many sides of every question and constantly seeks the truth. They are a person of strength tempered with compassion. Above all, they are a person who wants justice to be done and will fight to see that it is.

JUROR NO. NINE: Retired. He/She/They are mild, gentle, old, and long since defeated by life. They are a person who recognizes themselves for who they are. They mourn the days when it would have been possible to be courageous without shielding themselves behind their many years. From the way they take pills when they are excited, it is obvious they have a heart condition.

JUROR NO. TEN: Garage owner. He/She/They are an angry, bitter person. They are a person who antagonizes almost at sight. They are a bigot who places no values on any human life save their own - a person who has been nowhere and is going nowhere and knows it deep within them. Has a bad cold and continually blows their nose, sniffs a Benzadrine inhaler, etc.

JUROR NO. ELEVEN: Watchmaker. He/She/They are a refugee from Europe. They speak with an accent and are at times ashamed and humble. They fight for what is right and honestly seek justice because they have seen and suffered through so much injustice.

JUROR NO. TWELVE: Advertising Person. He/She/They are a slick, bright person in advertisement who thinks of human beings in terms of percentages, graphs, and polls, and has no real understanding of people. They are a superficial snob, but trying to be a good person. Constantly doodles in a sketchpad.

GUARD: This is a small part with some lines. He/She/They wear a uniform and behave formally, bringing evidence in and out of the room a handful of times during the proceedings. They double as backstage crew during the play. They also act as an usher before the play begins. While ushering patrons to their "jury box" seats, they are in character. They wear a headset to stay in contact with the Stage Manager in the booth.

COURTHOUSE GUARDS (x3): No lines. He/She/They wear uniforms and behave formally. They act as ushers inside the jury room before the show begins. While ushering patrons to their "jury box" seats, they are in character. They wear headsets. They also double as a stage crew during the show and sit in the audience near emergency exits.

Choose 3 excerpts to read for your audition. You do not have to memorize them. The important things are to 1) familiarize yourself with them, 2) make acting choices, 3) listen/react.

Reading for FOREMAN

TWELVE. I wonder what's been going on down at the office. You know how it is in advertising. In six days my job could be gone, and the whole company, too. They aren't going to like this.

[*JURORS start to take off their suit coats and hang them over backs of chairs.*]

FOREMAN. Well, figure this is our duty.

TWELVE. I didn't object to doing my duty. I just mentioned that I might not have a job by the time I get back. [*TWELVE and NINE move to table and take their places.*]

THREE [*motioning to FOUR*]. Ask that one to hire you. Definitely rich. Look at the suit!

FOREMAN [*to FOUR, while tearing off slips of paper for a ballot*]. Is it custom-tailored?

FOUR. Yes, it is.

FOREMAN. I have an uncle who's a tailor. [*FOUR takes their jacket off, places it carefully over back of chair and sits.*]

FOUR. How does he do?

FOREMAN [*shaking their head*]. Not too well. Y'know, a friend of his, that's the friend of my uncle, the tailor - well - this friend wanted to be on this jury in my place.

SEVEN. Why didn't you let him? I would have done anything to miss this.

FOREMAN. And get caught, or something? Y'know what kind of a fine you could pay for anything like that? Anyway, this friend of my uncle's was on a jury once, about ten years ago - a case just about like this one.

TWELVE. So what happened?

FOREMAN. They let him off. Reasonable doubt. And do y'know, about eight years later they found out that he'd actually done it, anyway. A guilty man - a murderer - was turned loose in the streets.

Reading for TWO (or FOUR)

FOUR [*filling cup*]. If there was anything in the kid's favour I'd vote not guilty.

TWO. I don't see what it is.

FOUR [*handing put to TWO, then drawing drink for herself*]. Neither do I. They're clutching at straws.

TWO. As guilty as they get - that's the kid, I suppose.

FOUR. It's that one juror that's holding out, but they'll come around. They've got to and, fundamentally, they're a very reasonable person.

TWO. I guess so.

FOUR. They haven't come up with one real fact yet to back up a not guilty verdict.

TWO. It's hard, you know.

FOUR. Yes, it is. And what does "guilty beyond a reasonable doubt" really mean?

TWO. What's a reasonable doubt?

FOUR. Exactly. When a life is at stake, what is a reasonable doubt? You've got to have law and order; you've got to draw the line somewhere; if you don't, everyone would start knifing people.

TWO. Not much doubt here.

FOUR. Two men think so. I wonder why. I really wonder why.

TWO. You do hear stories about innocent men who have gone to jail - or death, sometimes - then years later things turn up.

FOUR. And then on the other hand some killers get turned loose and they go and do it again. They squeeze out on some technicality and kill again.

Reading for THREE

SEVEN. Look at the kid's record. He stole a car. He's been arrested for mugging. I think they said he stabbed somebody in the arm.

FOUR. They did.

SEVEN. He was picked up for knife fighting. At fifteen he was in reform school.

THREE. And they sent him to reform school for stabbing someone!

SEVEN [*with sarcasm*]. This is a very fine boy.

EIGHT. Ever since he was five years old his father beat him up regularly. He used his fists.

SEVEN. So would I! On a kid like that.

THREE. You're right. It's the kids. The way they are - you know? They don't listen. [*Bitterly.*] I've got a kid. When he was eight years old he ran away from a fight. I saw him. I was so ashamed. I told him right out, "I'm gonna make a man out of you or I'm gonna bust you up into little pieces trying." When he was fifteen he hit me in the face. He's big, you know? I haven't seen him in three years. Rotten kid! I hate tough kids. You work your heart out... [*Pauses.*] All right. Let's get on with it... [*Gets up and goes to window, very embarrassed.*]

Reading for THREE (or EIGHT)

EIGHT. It's my guess that the old man was trying to get to the door, heard someone racing down the stairs and *assumed* that it was the boy.

SIX. I think that's possible.

THREE [*infuriated*]. Assumed? Now, listen to me, you people. I've seen all kinds of dishonesty in my day - but this display takes the cake.

EIGHT. What dishonesty?

THREE [*to FOUR*]. Tell them! [*FOUR turns away and sits silently in one of the two chairs there. THREE looks at them and then strides to EIGHT.*] You come in here with your heart bleeding all over the floor about slum kids and injustice and you make up these wild stories, and you've got some soft-hearted old ladies listening to you. Well, I'm not. I'm getting real sick of you. [*To ALL.*] What's the matter with you people? This kid is guilty! He's got to burn! We're letting him slip through our fingers.

EIGHT [*calmly*]. Our fingers. Are you his executioner?

THREE [*raging*]. I'm one of 'em!

EIGHT. Perhaps you'd like to pull the switch.

THREE [*shouting*]. For this kid? You bet I'd like to pull the switch!

EIGHT [*shaking head sadly*]. I'm sorry for you.

THREE [*shouting*]. Don't start with me!

EIGHT. What it must feel like to want to pull the switch!

THREE. Shut up!

EIGHT. You're a sadist...

THREE [*louder*]. Shut up!

EIGHT [*their voice strong*]. You want to see this boy die because you personally want it - not because of the facts. [*Spits out words.*] You disgust me.

THREE [*shouting*]. Shut up! [*Lunges at EIGHT, but is caught by two of the JURORS and is held. They struggle as EIGHT watches calmly. Then THREE screams.*] Let me go! I'll kill you! I'll kill you!

EIGHT [*softly*]. You don't really mean you'll kill me, do you? [*THREE stops struggling now and stares at EIGHT, and all the JURORS watch in silence, as:*]

Reading for FOUR

FOUR. I still think he's guilty. I'll tell you why. To me, the most damning evidence was given by the woman across the street who claimed she actually saw the murder committed.

THREE. That's right. As far as I'm concerned that's the most important testimony.

EIGHT. All right. Let's go over her testimony. What exactly did she say?

FOUR *[moving toward window]*. I believe I can recount it accurately. She said that she went to bed at about eleven o'clock that night. Her bed was next to the open window and she could look out of the window while lying down and see directly into the window across the street. She tossed and turned for over an hour, unable to fall asleep. Finally she turned toward the window at about twelve-ten and, as she looked out, she got a good look at the boy in the act of stabbing his father. The fact that this woman described the stabbing by saying she saw the boy raise his arm over his head and plunge the knife down into his father's chest. She saw him do it. As far as I can see, this is unshakable testimony.

THREE. That's what I mean. That's the whole case. *[FOUR takes off their eyeglasses and begins to polish them as they all sit silently watching.]*

FOUR *[to all of them]*. Frankly, in view of this, I don't see how you can vote for acquittal. *[To TWELVE as they sit again.]* What do you think about it?

TWELVE. Well - maybe... There's so much evidence to sift...

THREE. What do you mean, maybe? They're absolutely right. You can throw out all the other evidence.

FOUR. That was my feeling. I don't deny the validity of the points that they have made. *[Motions at EIGHT.]* Shall we say that on one side of the tracks there is doubt? But what can you say about the story of the woman? She saw it.

Reading for FIVE

EIGHT. Look at this. *[Closes knife, flicks it open and changes position of knife so that he can stab overhand.]* Doesn't it seem like an awkward way to handle a knife?

THREE. What are you asking me for? *[EIGHT closes blade and flicks it open.]*

FIVE. Wait a minute! What's the matter with me? Give me that knife. *[Reaches out for knife.]*

EIGHT. Have you ever seen a knife fight?

FIVE. Yes, I have.

EIGHT. In the movies? *[Passes knife to FIVE.]*

FIVE. In my backyard. On my stoop. In the vacant lot across the street. Too many of them. Switch knives came with the neighbourhood where I lived. Funny that I didn't think of it before. I guess you try to forget those things. Anyone who's ever used a switch knife would never have stabbed downward. You have to hold it like this to release the blade. *[Flicks knife open.]* In order to stab downward, you would have to change your grip. You don't handle a switch knife that way.

EIGHT. How do you use it?

FIVE. You use it underhanded. *[Illustrates.]* Like that. Anyone who's ever used a switch knife would never handle it any other way.

EIGHT. Are you sure?

FIVE. I'm sure.

EIGHT. Then he couldn't have made the kind of wound that killed his father.

FIVE. I suppose it's conceivable that he could have made the wound, but it's not likely, not if he'd ever had experience with switch knives, and we know that the kid had a lot of experience with switch knives. He would go for him underhanded...

THREE. How do you know? What - were you in the room when the father was killed?

FIVE. No, and neither was anyone else. *[Sticks the knife in the table and walks away.]*

Reading for SIX

SIX [*To EIGHT*]. Nice bunch of people.

EIGHT. I guess they're the same as any.

SIX. That loud one, who was telling us about their kid - the way they were talking - boy, that was an embarrassing thing.

EIGHT. Yeah.

SIX. What a murderous day. You think we'll be here much longer?

EIGHT. I don't know.

SIX. He's guilty for sure. There's not a doubt in the whole world. We should have been done already. Listen, I don't care, y'know. It beats working. [*EIGHT smiles.*] You think he's innocent?

EIGHT. I don't know. It's possible.

SIX. I don't know you, but I'm betting you've never been wronger in your life. You oughta wrap it up. You're wasting your time.

EIGHT. Suppose you were the one on trial?

SIX. I'm not used to supposing. I just work. My boss does the supposing. But I'll try one. Suppose you talk us all out of this and the kid really did knife his father? [*SIX looks at EIGHT for a moment and walks away. EIGHT stands alone for a few moments.*]

FOREMAN. Ok. Let's get down to business. Who wants to start?

SIX. Well, I was going to say, well, this is probably a small point, but anyways [*to EIGHT.*] The boy had a motive for the killing. You know, the beatings and all. So if he didn't do it, who did?

EIGHT. As far as I know, we're supposed to decide whether or not the boy on trial is guilty. We're not concerned with anyone else's motives here.

SIX. Who else had the motive? That's my point. I mean, nobody goes out and kills someone without a motive. Right?

Reading for SEVEN

FIVE. The old man, too. Maybe he didn't lie, but then just *maybe* he did. Maybe the old man doesn't like the kid.

SEVEN. Well, if that isn't the end.

FIVE. I believe that there is reasonable doubt. [*Sits again.*]

SEVEN. What are you basing it on? Stories that someone - [*Indicates EIGHT.*] - made up! They ought to write for American Detective Monthly. They'd make a fortune. Listen, the kid had a lawyer, didn't he? Why didn't his lawyer bring up all these points?

FIVE. Lawyers can't think of everything.

SEVEN. Oh, brother! [*To EIGHT.*] You sit in here and pull stories out of thin air. Now we're supposed to believe that the old man didn't get out of bed, run to the door and see the kid beat it downstairs fifteen seconds after the killing.

FOUR. That's the testimony, I believe.

SEVEN. And the old man swore to this - yes - he swore to this only so he could be important. [*Looks over at NINE.*]

FIVE. Did the old man say he *ran* to the door?

SEVEN. Ran. Walked. What's the difference? He got there.

ELEVEN [*to SEVEN*]. Do you truly feel that there is no room for reasonable doubt?

SEVEN. Yes, I do.

ELEVEN. I beg pardon, but maybe you don't understand the term, "reasonable doubt."

SEVEN [*angrily*]. What do you mean, I don't understand it? Who do you think you are to talk to me like that? [*To ALL.*] How do you like that? They come over here running for their lives, and before they can even take a big breath they're telling us how to run the show. The arrogance!

Reading for EIGHT

TEN. Do you believe the kid's story?

EIGHT. I don't know whether I believe it or not. Maybe I don't.

SEVEN. So what'd you vote not guilty for?

EIGHT. There were eleven votes for guilty - it's not so easy for me to raise my hand and send a boy off to die without talking about it first.

SEVEN. Who says it's easy for me?

FOUR. Or me?

EIGHT. No one.

FOREMAN. He's still just as guilty, whether it's an easy vote or a hard vote.

SEVEN [*belligerently*]. Is there something wrong because I voted fast?

EIGHT. Not necessarily.

SEVEN. I think the guy's guilty. You couldn't change my mind if you talked for a hundred years.

EIGHT. I don't want to change your mind.

THREE. Just what are you thinking of?

EIGHT. I want to talk for a while. Look - this boy's been kicked around all his life. You know - living in a slum - his mother dead since he was nine. He spent a year and a half in an orphanage while his father served a jail term for forgery. That's not a very good head start. He's a tough, angry kid. You know why slum kids get that way? Because we knock 'em over the head once a day, every day. I think maybe we owe him a few words. That's all. [*Looks around table and is met by cold looks.*]

Reading for EIGHT

TWELVE. We're wasting time.

FOREMAN [*to EIGHT*]. It's your turn.

EIGHT. All right. I had a peculiar feeling about this trial. Somehow I felt that the defense counsel never really conducted a thorough cross-examination. Too many questions were left unasked.

FOUR. While it doesn't change my opinion about the guilt of the kid, still, I agree with you that the defense counsel was bad.

THREE. So-o-o-o? [*Crosses back to table and sits.*]

EIGHT. I kept putting myself in the boy's place. I would have asked for another lawyer, I think. I mean, if I was on a trial for my life, I'd want my lawyer to tear the prosecution to shreds, or at least try. Look, there was one alleged eyewitness to this killing. Someone else claims he heard the killing and then saw the boy run out afterward. There was a lot of circumstantial evidence, but actually those two witnesses were the entire case for the prosecution. Supposing they were wrong?

TWELVE. What do you mean, "Supposing they were wrong?" What's the point of having witnesses at all?

EIGHT. Could they be wrong?

TWELVE. They sat on the stand under oath. What are you trying to say?

EIGHT. They're only people. People make mistakes. Could they be wrong?

TWELVE. I... No! I don't think so.

EIGHT. Do you know so?

TWELVE. Well, now listen. Nobody can know a thing like that. This isn't an exact science.

EIGHT. That's right. It isn't.

Reading for NINE

EIGHT [*hard, to THREE*]. What does that have to do with a man's life? [*then, to NINE.*] Why might the old man have lied? You have a right to be heard.

NINE [*after a moment's hesitation*]. It's just that I looked at him for a very long time. The seam of his jacket was split under his arm. Did you notice that? He was a very old man with a torn jacket, and he carried two canes. [*Gets up, moves R and leans against wall.*] I think I know him better than anyone here. This is a quiet, frightened, insignificant person who has been nothing all his life - who has never had recognition - his name in the newspapers. Nobody knows him, nobody quotes him, nobody seeks his advice after seventy-five years. This is a very sad thing. A person like this needs to be recognized - to be questioned, and listened to, and quoted just once. This is very important...

TWELVE. And you're trying to tell us he lied about a thing like this just so he could be important?

NINE. No, he wouldn't really lie. But perhaps make himself believe that he heard those words and recognized the boy's face.

THREE. Well - [*Loud and brassy*] - that's the most fantastic story I've ever heard. How can you make up a thing like that?

NINE. [*doggedly*]. I'm not making it up.

THREE. You must be making it up. People don't lie about things like that.

NINE. He made himself believe he told the truth.

THREE. What do you know about it?

NINE [*low but firm*]. I speak from experience.

SEVEN. What!

NINE. I am the same man.

FOUR. I think we all understand now. Thank you. [*NINE moves slowly back to table and sits.*]

THREE [*as NINE sits*]. If you want to admit you're a liar, it's all right by me.

Reading for TEN

TEN. I don't understand you people. How can you believe this kid is innocent? Look, you know the facts of life. Look at what we're dealing with here. You know what they're like! These people are born to lie. I don't have to tell you. They don't know what the truth is. Well, take a look at them. They are different. They think different. They act different. And let me tell you, they don't need any real big reason to kill someone, either. You know, they get drunk, and bang, someone's lying in the gutter. Nobody's blaming them. That's how they are by nature. You know what I mean? Violent! Human life don't mean as much to them as it does to us. [*ELEVEN gets up and goes to window and looks out.*] Hey, where are you going? Look, these people're drinking and fighting all the time, and if somebody gets killed, so somebody gets killed. They don't care. Oh, sure, there are some good things about them, too. Look, I'm the first to say that. I've known a few who were pretty decent, but that's the exception. Most of them, it's like they have no feelings. They can do anything. What's going on here? [*FOREMAN gets up and goes to window, followed by SEVEN and TWELVE.*] I'm speaking my piece, and you - listen to me! They're no good. There's not a one of 'em who's any good. We better watch out. Take it from me. We're facing a danger here. Don't you know it? This kid on trial... his type, they're multiplying five times faster than we are. That's the statistic. Five times. They're going to breed us out of existence. Don't look at me like that! There's a danger! They're against us, they hate us, they want to destroy us. They're violent, they're vicious, they're ignorant, and they will cut us up. That's their intent. I'm warning you. This boy on trial here. We've got him. That's one at least. I say get him before his kind gets us. I don't give a damn about the law. Why should I? They don't. Well, don't you know about them? Listen to me! What are you doing? I'm trying to tell you something...

Reading for ELEVEN (or SEVEN)

SEVEN. I'm changing my vote to not guilty.

THREE. You're what?

SEVEN. You heard me. I've had enough.

THREE. What do you mean - you've had enough? That's no answer.

SEVEN. Hey, listen. Just worry about yourself.

ELEVEN. [*Crossing to SEVEN*]. They're right. That is not an answer. What kind of person are you? You have sat here and voted guilty because there are some tickets burning a hole in your pocket. Now you have changed your vote because you say you are sick of all the talking here.

SEVEN. Listen.

ELEVEN. You have no right to play like this with a person's life. This is a terrible and ugly thing to do. Don't you care...?

SEVEN. Now, wait a minute. You can't talk like that to me!

ELEVEN. I can talk like that to you. If you want to vote not guilty, then do it because you're convinced the man is not guilty - not because you've had enough. And if you think he's guilty, then vote that way, or don't you have the guts to do what you think is right?

SEVEN. Now listen...

ELEVEN. Guilty or not guilty?

SEVEN. I told you - not guilty.

ELEVEN. Why?

SEVEN. I don't have to -

ELEVEN. You do have to. Say it. Why?

SEVEN. I - don't think he's guilty. [*ELEVEN looks disgustedly at SEVEN, then moves to chair.*]

Reading for TWELVE

SEVEN [*tugging at collar*]. Y'know, *It's hot*.

TWELVE [*to TWO, mildly sarcastic*]. I never would have known that if he hadn't told me. Would you?

TWO [*missing sarcasm*]. I suppose not. I'd kind of forgotten.

TWELVE All I've done all day is sweat.

THREE [*calling out*]. I bet you aren't sweating like that kid who was tried.

SEVEN. You'd think they'd at least air-condition the place. I almost dropped dead in court.

TWELVE. My taxes are high enough.

EIGHT [*turning from window*]. It's been a pretty hard week. [*Turns back, continues looking out.*]

THREE. I feel just fine.

TWELVE. I wonder what's been going on down at the office. You know how it is in advertising. In six days my job could be gone, and the whole company, too. They aren't going to like this. [*JURORS start to take off their suit coats and hang them over backs of chairs.*]

FOREMAN. Well, figure this is our duty.

TWELVE. I didn't object to doing my duty. I just mentioned that I might not have a job by the time I get back. [*TWELVE and NINE move to table and take their places.*]

TWELVE. [*to ELEVEN.*] What was your impression of the prosecuting attorney?

ELEVEN. I beg pardon?

TWELVE. I thought he was really sharp. I mean, the way he hammered home his points, one by one, in logical sequence. It takes a good brain to do that. I was very impressed.

ELEVEN. Yes, I think he did an expert job.

TWELVE. I mean, he had a lot of drive, too. Real drive.