

2014

Direction of the Play: Twelve Angry Jurors

Frances Hopkins-Maxwell
Central Washington University

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Direction of the Play: *Twelve Angry Jurors*

By Sherman L. Sergel and Frances Hopkins-Maxwell

Adapted from

The television script by Reginald Rose

A Project Report Presented to the

Graduate Faculty

Central Washington University

In Partial Fulfillment

Of the Requirements

For the

Degree Master of Arts

Theatre Production

By

Frances Hopkins-Maxwell

November 2014

ABSTRACT

PROJECT REPORT

Twelve Angry Jurors

By Sherman L. Sergel and Frances Hopkins-Maxwell

Adapted from
the television script by
Reginald Rose

Danny Peterson Theatre

Directed by
Frances Hopkins-Maxwell

November 2014

Abstract for *Twelve Angry Jurors*

Originally made as a television movie by Reginald Rose in 1955, *Twelve Angry Men* is a drama adapted by Sherman Sergel about a young man standing trial for the murder of his father, *Twelve Angry Jurors* is an adaptation of Sergel's *Twelve Angry Men* and *Twelve Angry Women*.

Twelve jurors are led into the deliberation room to determine the fate of this young man. It seems fairly obvious in the beginning that everyone thinks he is guilty until one of the jurors votes not guilty which propels the story forward into an examination of each bit of evidence. Each bit of evidence is an examination of each juror.

From the moment they begin examining the evidence, the play proceeds with all of the jurors disclosing their own character flaws as they provide arguments for and against the young man's conviction. Emotions run hot, along with the temperature in the room. After hours of arguing and fighting, they become violent and angry with one another. The final verdict is reached only when the antagonist acts as violently as the defendant did. In the end, everyone walks out of the deliberation room a changed person.

This project consisted of the selection, background research and documentation, design analysis, casting, direction, staging and post production evaluation of Boise State University Theatre Arts Department's production of *Twelve Angry Jurors*. Documentation includes research and analysis of the play, the dramatic actions, its historic placement as well as thematic ideas keep the piece engaging to the students and the community.

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

Frances Hopkins-Maxwell

In partial completion

for the Degree of

Master of Arts

Theatre Production

Committee in Charge

Professor Brenda Hubbard

Associate Professor Christina Barrigan

Associate Professor Marc Haniuk

McConnell Hall

Frances Hopkins-Maxwell

November 2014

COURSE OF STUDY

COURSE NUMBER	CATALOG TITLE	INSTRUCTOR	CREDITS	YEAR
501	Intro to Graduate Studies	Professor George Bellah, III	1	2012
511	Analysis and Criticism	Professor Brenda Hubbard	4	2012
540	Graduate Directing I	Professor Michael Smith	3	2012
566	Mask and Makeup Methods	Ms. M. Catherine McMillen	3	2012
571	Design Methods	Assoc.Professor Marc Haniuk	3	2012
583	Scenic and Property Methods	Mr. David Barnett	3	2012
510	Studies in Dramatic Literature	Dr. John (Jay) Ball	4	2013
541	Graduate Directing II	Professor Brenda Hubbard	3	2013
568	Lighting Methods	Assoc. Professor Christina Barrigan	3	2013
565	Costume Methods	Ms. M. Catherine McMillen	3	2013
521	Inter. Drama Curr. and Prog.Dev.	Ms. Lisa Newhouse	4	2013
502	Intro to Creative Project	Professor George Bellah, III	1	2013
536	Stage Combat	Professor George Bellah, III	3	2013
542	Musical Theatre Directing	Dr. Terri Brown	4	2014
544	Acting Styles	Professor Michael Smith	3	2014
700	Master's Creative Project	Professor Brenda Hubbard	4	2014
Total Credits			49	

BIOGRAPHICAL INFORMATION

Frances Hopkins-Maxwell

Undergraduate Study:

Bachelor of Arts, Boise State University 1994-1999

Graduate Study:

Central Washington University, 2012-2015

Professional Experience:

Assistant Stage Operations Manager, Shakespeare Theater: 2015

Designer, Opera Idaho: 2013-2014

Properties Master, Idaho Shakespeare Festival: 2005-2014

Properties Master, Boise Contemporary Theatre: 2005-2014

University Teacher, Boise State University: 1995-2014

Department Shop Manager, Boise State University: 1995-2014

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MASTER'S THESIS PROJECT PLAYSCRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

Student Name Frances Hopkins-Maxwell
November 2014

Anticipated Production Dates

SCRIPT TITLE Twelve Angry Jurors

PLAYWRIGHT(S) [If musical, list lyricist/composer] Adapted by Sherman L. Sergel. Based on the Emmy award-winning television movie by Reginald Rose.

NUMBER OF ACTS 3 APPROXIMATE TOTAL PLAYING TIME 1 HOURS 36 MIN.

CAST (fill in with the appropriate numbers)

MEN 7 WOMEN 6 CHILDREN _____ OVER 40 2

ROLES REQUIRING PEOPLE OF COLOR 0 ROLES COULD DOUBLE 0

TOTAL NUMBER OF CAST 14

OTHER CASTING CONCERNS: Finding a male over the age of 40 for juror number three.

ARTISTIC STAFF (check those needed for this play or production idea) double click on grey box; select checked to mark or use a pen

MUSICAL DIRECTOR _____ DANCE CHOREOGRAPHER _____ FIGHT CHOREOGRAPHER

DIALECT COACH _____ SPECIALTY HIRE (specify what kind)

ORCHESTRA/BAND (specify what size)

Will you be fulfilling any of the above? If so, which?

No

Will a guest artist be fulfilling any of the above? If so, which?

NO

SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET? YES NO NUMBER OF LOCATIONS one

HISTORICAL PERIOD Summer 1963 GEOGRAPHICAL LOCATION New York City

BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:

Having enough space for all of the actors

APPROXIMATE NUMBER OF PROPS 40-50 PERIOD 1963

DIFFICULT OR UNUSUAL PROPS? YES NO

DESCRIBE: Period switch knife and period cigarettes

WEAPONS OR FIREARMS? YES NO HOW MANY two

DESCRIBE: identical knives

COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER One per character with no costume changes

HISTORICAL PERIOD East coast 1963 SEASON Summer

SPECIAL REQUIREMENTS: Making sure all characters of different social standings have period costumes.

JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? YES NO

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION:

NO

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

- The Boise State University Theatre Department selected this production as their top choice, student buy-in ensures the students are invested in the production and have ownership of the production.
- The timeframe for the production, from start to finish, will put the final production during the anniversary of the Civil Rights Act, therefore it will be well attended and supported by the community
- The larger cast provides opportunities for more students to participate
- This musical will expose the students to another time period outside of the recent plays and musicals that have been set in the late 50s/early 60

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

- Not having a sufficient budget for a production of this size
- Not being able to pull of the casting choices
- There may be time constraints, not enough rehearsal time for the students that are in sports or other activities

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) Frances Hopkins-Maxwell Date Submitted: 7/20/2015

(Signature) _____

Thesis Chair Approval: _____ **Date Approved :** _____

Thesis Committee Members Approval: _____ **Date Approved :** _____

Graduate Coordinator Approval: _____ **Date Approved :** _____

Please note:

This signature has been redacted due to security reasons.

Originally set in 1956 and titled *12 ANGRY MEN*, the once all-white, all male play has been updated to take place in the summer of 1963, New York, with a diverse cast of men and women (as you would see on any urban jury today). There have been few changes to the powerful script, and though some details are less than current — there is no Death Penalty in New York, for example, and modern audiences might notice the lack of DNA evidence — the basics of the story and characters are timeless (sometimes unfortunately).

12 ANGRY JURORS.

The entire play is set in a jury room, around a long table littered with papers, cups and food containers. We don't see the defendant, and the only glimpse of the judge and courtroom is via a speech at the beginning of the play. The entire opening segment, including the stage introduction of the characters, is cinematic in style. Once the music finishes and the "credits" have rolled, it's more like being a spectator in a real jury room.

The twelve jurors are listed by number — to make it easier for the audience to keep track of the nameless characters, they're seated in order by number around the table. As the Foreperson, plays an organized "boy scout" type whose control starts to slip as the "open and shut" case for First Degree Murder begins to unravel.

The deliberation starts light, as the jurors expect to be home before dinnertime. They start with a vote, which could effectively end the deliberation right off the bat if it's unanimous. Eleven of the jurors vote "Guilty"; only one, Juror 8, votes "Not Guilty." Juror 8 explains that he can't in good conscience send the Defendant to die (a Guilty verdict will lead to a mandatory death sentence) without discussing the case. What follows is a sometimes manic, often emotional afternoon of judgments, bigotry, and discrimination, until finally the verity is a unanimous Not Guilty vote.

**GRADUATE COMMITTEE AND OPTION APPROVAL FORM
CENTRAL WASHINGTON UNIVERSITY
(Submit the original)**

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit original to the Office of Graduate Studies in Barge 305.

Name: Frances Maxwell Birth Date: [REDACTED]
 Address: [REDACTED] Student ID: [REDACTED]
 Email: [REDACTED]

Check option: Indicate credits to be received for the thesis or option:

<input type="checkbox"/> Written Exam*	<u>TH 700</u>	<u>Master's thesis</u>	<u>6</u>
<input type="checkbox"/> Project	Course No.	Title	Credits
<input checked="" type="checkbox"/> Creative Project			
<input type="checkbox"/> Studio Project	Course No.	Title	Credits
<input type="checkbox"/> Portfolio Review	<u>MLA</u>	<u>seventh edition</u>	
<input type="checkbox"/> Thesis (standard)	Style Manual for Thesis/Project		
<input type="checkbox"/> Thesis (journal-ready)			
<input type="checkbox"/> Provide journal guidelines plus a recent article from that journal in student's field of study.			

*Students taking written exam option may omit items 1-5 below.

1. Proposed Title (and title of targeted journal if appropriate):
Direction of the production Twelve Angry Jurors

2. Purpose of Study:
The direction of the production serves as the culminating experience in theatre arts graduate studies

3. Scope of Study:
Documentation based upon the preparation of pre-production research, post production evaluation shall benefit both student and theatre arts department

4. Procedure to be used:
(1) Preproduction research and planning (2) rehearsal and Direction (3) Post production evaluation and documentation

5. Does the procedure involve collection of data obtained from
 Human Subjects (including use of surveys)? Yes** No
 Use of Animals? Yes** No

** If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

<u>Brenda Hubbard</u> Committee Chair (typed or printed)	<u>[REDACTED]</u> Committee Chair (signature)	<u>6/26/2013</u> Date
<u>Christina Barrigan</u> Committee Member (typed or printed)	<u>[REDACTED]</u> Committee Member (signature)	<u>6/28/2013</u> Date
<u>Signature is illegible.</u> Committee Member (typed or printed)	<u>[REDACTED]</u> Committee Member (signature)	<u>7/1/2013</u> Date

<u>Scott Robinson</u> Dept Chair Designee* (signature)	<u>6/27/13</u> Date	<u>Kevin Archer</u> Dean of Graduate Studies	<u>9.30.13</u> Date Received
---	------------------------	---	---------------------------------



BOISE STATE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES
Department of Theatre Arts

July 9, 2015

Scott Robinson, Chair
Department of Theatre Arts
Central Washington University
400 E. University Way
Ellensburg WA 98926

Dear Scott:

I understand that our production of *Twelve Angry Jurors*, directed by Fran Maxwell in the fall of 2014, is part of Fran's fulfillment of her Masters Degree requirements from Central Washington University. She has my permission and full support in every aspect of this production.

I send you my best regards.

Sincerely,

Richard Klautsch, Head
Department of Theatre Arts
Boise State University

Please note:

This signature has been redacted due to security reasons.

Dramatic Publishing

04/28/2014

2108710

Page#1

(T42)

Founded by Charles Sergel in 1885 . . . Incorporated in 1887.

Margaret LeMay
Boise State University
1910 University Drive
Boise ID 83725-1565 US

Performance License: Twelve Angry Men

~~November 12, 2014 through November 23, 2014 -- 10 performances~~

Dear Customer:

Thank you for your recent request for performance rights. Based upon the information you have provided, Dramatic Publishing is pleased to grant your organization an amateur performance license to produce "Twelve Angry Men" for a total of 10 performances beginning November 12, 2014, and ending November 23, 2014 at Boise State University, Boise, ID.

The terms of this license are as follows:

- * A royalty of \$ 85.00 per performance must be paid in full at least 10 business days prior to your first performance date.
- * In all programs and any other promotional material generated for this production, credit must be given to the author, dramatizer, lyricist, composer, etc... of the Play. Wherever the title of the play appears for purposes of advertising, publicizing, or otherwise promoting the play and/or your production, the name(s) of the author(s) must be at least half the size of the title of the play. The statement "Produced by special arrangement with THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois" must appear on all programs and any other promotional material generated for this production. Additionally, licensee is responsible for any special billing requirements that may appear on the *Important Billing and Credit Requirements* page in the front of the publisher's printed playbook.
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Best wishes for a spectacular production, and thank you for choosing Dramatic Publishing.

Sincerely,

Tami Beaulieu
Amateur Leasing

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Project Parameters and Schedules

The date scheduled for the production of *Twelve Angry Jurors* is November 13 through the 23, 2014 with two days off. This is Boise State University Theatre Arts Department's second show of the season and will close out the fall semester of the main stage productions. Casting for *Twelve Angry Jurors* was conducted the first weekend in May 2014 to allow sufficient time to work with cast members over the summer break for character development. Auditions were open to all 26,000 students on campus and the public, but department students were given first priority. I combined the male and female scripts into one play to provide women opportunities to be on stage.

Each week, rehearsals will run in the evenings from 6:30 p.m. to 10:30 p.m. with Sundays off for the cast and crew. The Danny Peterson black box will be our performance space and our primary space for rehearsals, with access to the additional spaces to be scheduled periodically. Once a week, we will rehearse in the old federal court house, where there's an open courtroom and deliberation room, which permits the actors to have the impact of what a real deliberation room feels like.

The Peterson is the ideal venue for the play out of the three spaces to which the department has access. The Peterson has movable seating banks and can seat 210 when all of the seating banks are set up. The Peterson dimensions are 50' by 50' when it is empty and the seats are stored under the booth. The bottom of the catwalk around the perimeter of the stage is 17'6 3/4" tall, and is 18'6" above the stage. The grid is 25' from the stage floor with five sections. These sections are across the stage, are 4' wide and have pipes every two feet. We have 60 dimmers and over 50 instruments to use, which includes six Martin moving lights. The sound system in the theatre has both Audio Lab and the Saw programs to work with reel to reel,

cassette tape, mini disc, compact disc and digital media. Fortunately, this production will have a dedicated technical team to design all of these elements for the performance.

The theatre department has specific budgets for each show slot of the season. *Twelve Angry Jurors* will have a budget of \$2,500.00 for scenic elements, \$2,000.00 for costumes, \$700.00 for lighting needs, \$1,000.00 for properties, \$1,000.00 for show specific publicity and the appropriate fees for the rights. The second show of each season is submitted for associate participation in the American College Theatre Festival, so there will be a line item of \$1,000.00 for application fees. This production will need a dialect coach; we are graced with having Professor Ann Price who has worked as a voice and dialect coach for Michigan Opera Theatre, the Attic Theatre in Detroit, the Idaho Shakespeare Festival, Boise Contemporary Theater, and for the Company of Fools in Hailey. As a resident instructor in the Theatre Arts Department we will not have to pay any additional fees for her service.

The mounting of this production will provide the students with a unique opportunity to work with me in a new capacity; rather than the shop instructor or assistant technical director, I will be acting as the director. I plan to use this opportunity to educate them about the history of the Civil Rights movement of 1963 as well as the process of the judicial system. I look forward to the department's presentation of such a collaborative production and the process of analyzing a historical period in time through an American classic.

PRODUCTION SCHEDULE

April 7, 2014 Discussion with all Majors regarding expectations of them being in my Thesis

Production

May 6, 2014 Auditions

May 7, 2014 Auditions

May 8, 2014 Call backs

July 12, 2014 Section 1 Due

Sept. 12, 2014 Section 2 Due

Sept. 21, 2014 Company excursion

Sept. 26, 2014 One-on-one work with each Company member about character development

Sept. 27, 2014 Read through, whole company with discussion

Sept. 28, 2014 off

Sept. 29, 2014 Designer presentations company reading

Sept. 30, 2014 Read through Act 1 and discussion

Oct. 1, 2014 Read through Act 2 and discussion, Production Meeting

Oct. 2, 2014 Read through Act 3 and discussion, Rehearsal props and costumes due

Oct. 3, 2014 Rehearse Unit 1-6

Oct. 4, 2014 Rehearse units 1 through 6 and 7 through 13

Oct. 5, 2014 off

Oct. 6, 2014 Rehearse units Act One

Oct. 7, 2014 Rehearse units 1-17

Oct. 8, 2014 Rehearse Act One add units 1-25. Production Meeting.

Oct. 9, 2014 Rehearse Act One and Act Two

Oct. 10, 2014 Rehearse unit 26 through 32

Oct. 11, 2014 Rehearse Act Two through unit 36

Oct. 12, 2014 off

Oct. 13, 2014 Rehearse unit 26 through 42

Oct. 14, 2014 Rehearse Act Two and Three

Oct. 15, 2014 Rehearse unit 1-25 Production Meeting

Oct. 16, 2014 Rehearse unit 26-32

Oct. 17, 2014 Rehearse unit 32-42

Oct. 18, 2014 Rehearse Act Three

Oct. 19, 2014 off

Oct. 20, 2014 Rehearse Act One

Oct. 21, 2014 Rehearse Act Two

Oct. 22, 2014 Rehearse Act Three Production Meeting

Oct. 23, 2014 Rehearse Act One and Two

Oct. 24, 2014 Rehearse Act Two and Three

Oct. 25, 2014 Work through all acts, find working points

Oct. 26, 2014 off

Oct. 27, 2014 Work on Notes from Previous rehearsal

Oct. 28, 2014 Full run

Oct. 29, 2014 Dialect coach evening

Oct. 30, 2014 Full run

Oct. 31, 2014 Full run

Nov. 1, 2014 Full run

Nov. 2, 2014 Off

Nov. 3, 2014 Add rough music and final properties

Nov. 4, 2014 Full run

Nov. 5, 2014 scenery load in/ lights focus/ run through

Nov. 6, 2014 scenery load in/ lights focus/ designer run through

Nov. 7, 2014 scenery load in and dry tech with sound and lights - actors off

Nov. 8, 2014 Tech 10 hours out of 12 hours

Nov. 9, 2014 Tech 10 hours out of 12 hours

Nov. 10, 2014 Tech full run through

Nov. 11, 2014 Tech dress with costumes and make up

Nov. 12, 2014 Invited Dress

Nov. 13, 2014 Opening Night

Nov. 14, 2014 Performance

Nov. 15, 2014 Performance

Nov. 16, 2014 Performance

Nov. 17, 2014 off

Nov. 18, 2014 Performance

Nov. 19, 2014 Performance

Nov. 20, 2014 Performance / record for committee

Nov. 21, 2014 Performance / record for committee

Nov. 22, 2014 Performance

Nov. 23, 2014 Performance

Dec. 15, 2014 Section 3 Due

Dec. 20, 2015 Submit Folder check request

Dec. 26, 2014 Submit Permit from Grad School to Committee

Jan. 5 2015 Submit Briefs, Submit finished copy of Creative project

March, 2015 Oral Defense

Evaluation of the Play as a Production Vehicle

The task of choosing a play to direct for a thesis was more complicated than I had imagined. When examining plays as possibilities for a production, I had to keep in mind the student body audience, the theatre students learning opportunity and the explicit department mission statement emphasizes that each play chosen, “provides a season of performances that educates students and offers cultural enrichment to the community at large” (*Boise State*). Additionally, faculty approval is required for a play to be produced in our season. All of these factors narrowed my choices to four plays, with the faculty making the final choice of *Twelve Angry Jurors*.

The drama contains many themes and ideas that accomplish all of the requirements listed above, and it can be used as a teaching tool of the judicial system while examining the significances of discrimination during a specific time in American history. When most people say "the civil rights movement" they are referring to the struggle against the Jim Crow Laws of the South. Most people do not realize that the Northern civil rights movement started in New York in the 1940s when the southern slaves were escaping the repression by moving to Harlem. By setting the play in the summer of 1963 in New York City, we can study the influence of Malcom X, President Kennedy, the March on Washington and the opposing beliefs of people such as Asa Carter, Governor Nelson Rockefeller and the Ku Klux Klan. This examination of significant historical figures and events will enable the students to compare and contrast discrimination from multiple viewpoints.

Our country quickly forgets how appalling we were to one another throughout history. In 1963 the American Civil Rights Act had yet to be passed by President Lyndon B. Johnson. It was still very legal to enact the most shameful, disgraceful acts onto a person of color, or woman

without any repercussions. From June 6, 1963, to September 6, 1963, there a variety of uprisings throughout the country which contributed to a national atmosphere of fear while destroying the infrastructure of the nation. President Kennedy stated “the racism in the country was the rise and tide of discontent that threatens public safety everywhere” (Sobel 233). The uprisings in our nation’s capital, New York and Alabama had nearly shut down the ability of those local governments from being able to conduct daily business. In the nation’s capital the local and Federal authorities had to negotiate every few days with the riot leaders to keep the bridges into the city open so governing bodies could meet to deliberate a solution to the national crisis.

The examination conducted is not only about racial discrimination, but also of gender discrimination. By combining the scripts of *Twelve Angry Men* and *Twelve Angry Women*, it allows for research on the rise of women in the work force and how this rise changed the traditional thought of a woman’s place in society. By combining the scripts, there is an opportunity to demonstrate how discrimination between men and women might occur within the construct of the play. This further illuminates, for both students and audience, how such discrimination impacts personalities. Despite each character’s personal prejudice, all of the characters will have to resolve how to set aside their bigotries in order to reach a unanimous vote: innocent or guilty.

From a design and production standpoint, *Twelve Angry Jurors* is an excellent production choice. The scenic needs of the script are relatively minimal; a room with a table and twelve chairs, a water cooler, a window and door for entrances and exits. These relatively basic set requirements will give an opportunity for the design students to build the furniture required for the production during class time, something we rarely have the occasion to do; this period allows the property students to study exact items referenced in the production to create replications for

example the gum offered by Juror Seven in the opening scene will have to be researched to see what flavors and or brands were available at that time.

This production requires critical thinking, engagement with students in a collaborative project, and accomplishes the Theatre Department's educational goals, along with my personal interests in the play, which makes *Twelve Angry Jurors* an appropriate and challenging play for my Master's Creative Project.

Concept statement for *Twelve Angry Jurors*

This drama, adapted by Sherman Sergel, and myself, was written as a television movie by Reginald Rose in 1955 about the American justice system. This play portrays an intense and hot-blooded group of people who have to determine the guilt of a young man on trial for the murder of his father. My vision is to examine our perception of the American justice system, gender discrimination, and racism by setting the production in the turbulent time period of our nation's history during August of 1963.

Rose's career shows that he was writing a commentary on the inequalities of the justice system of his time. Rose wrote the script of *Twelve Angry Men, or TAM*, originally as a close-up examination of the American judicial system. "Although Reginald Rose wrote many films, he began as a writer of live television and as *Twelve Angry Men* illustrates, he tailored his craft to the particular strengths of the medium. He used narrow, often indoor settings, and he centered his conflicts on small but crucial individual moral choices" ("*Twelve Angry Men.*" *Literature and Times*). At the time Rose wrote *TAM*, only six of the 48 states had abolished capital punishment; reasonable doubt was very important since it was the only way a suspect could avoid the death penalty.

In the first scene of the play when the jury enters the deliberation room and commences the initial vote, Juror Number Eight senses the young man is going to be convicted quickly by the jury members. Because the decision must be unanimous, he decides to keep the jurors in the room until they've carefully examined each bit of evidence presented at the trial. As they debate, each member of the jury is compelled to confront their own individual bias. Eventually each juror changes their vote from guilty to innocent.

Another reason that I chose this script was one of my current students was called for jury duty and admitted in class she had thrown the card away and didn't think it was actually important. My wife is the Executive Director of the American Civil Liberties Union of the Nation's Capital. I have heard her talk about court cases where women prisoners are still shackled during childbirth, where my home state of Idaho for ten years has refused to amend the Human Rights Act to include sexual orientation and gender identity because of political agenda, where men and women of color in the District can be "stopped and frisked" for no reason but the color of their skin, and my student didn't think it was important to do her civic duty. I asked Maria Andrade from Andrade Law Offices why it is actually important for citizens to participate in the judicial process, in her email to me she explains:

It's important to have a diverse jury pool because most law is made at the state level and is not appealed. Not having diverse jurors means that a small group of people in some back ass county make the law of the county and everyone has to follow it. So while it's not a big deal to have a bad district court case for the entire state, it is bad for the people who live there. It is important to have a diverse jury pool on federal cases because those do go on and potentially affect the law not only in Idaho, but in all of the districts of the ninth circuit, potentially.

(Andrade)

I asked my class of 45 students if any of them were familiar with the process of being selected on a jury. Two raised their hands. I then asked if anyone was familiar with the judicial process. They described receiving a card in the mail and having the choice to go to the courthouse and serve on a jury. That moment cemented my decision that this play could be used as a teaching tool about the process of the American justice system.

To facilitate educating the Department of Theatre Arts students and to create a more realistic production for our audience members, I am bringing in three guest speakers: a lawyer, to speak about how a jury is selected and confirmed for a case, a prosecuting attorney, to discuss how evidence can help and hinder their responsibilities of proving a defendant's guilt beyond a reasonable doubt and a Supreme Court Justice to explain how lower-level court cases become law in Idaho. This discussion will include a question and answer session afterwards. For my cast to understand the depths of their "duties," I have arranged to have some rehearsals in the old federal courthouse building's deliberation rooms and the litigation rooms. This will give them two alternate experiences of the actual court deliberation room and the set of a deliberation room. The old federal courthouse is one of the oldest buildings in Idaho. Each marble floored room is small and can be quite claustrophobic. By having rehearsals in these rooms, it will enable the cast to experience the essence of the pressures people like their characters might experience in such a setting.

The advantage and complexity of this combined script is that the authors have allowed the gender bending of the characters. Including women cast members from the department and community into the production allows for the analyzing of sexism on top of the dynamics of racism. It is very crucial which characters will be cast as women or men in order to create a gendered power struggle in the room. After analyzing both versions of the scripts, I have decided that characters Two, Four, Six, Nine, and Twelve will be played by women.

Juror Number Two is the most timid of the group. Juror Number Two is easily persuaded by the opinions of others and cannot explain the roots of her opinions. This character will portray the submissive and naïve woman of that time period: the conformist because she has never felt the power or authority to stand on her own two feet. The most repressed character of the twelve,

Two, will take a journey that emancipates her to express her own opinion for her own moral reasons.

Juror Number Four, a logical well-spoken stock-broker, urges fellow jurors to avoid emotional arguments and engage in rational discussion. She does not change her vote until all witness testimonies are discredited. She is the strongest, most steadfast female in the room. She is the woman, the antagonist, Juror Three turns to for support.

Juror Number Six is the blue-collar, working mother of the group. Her main concern is for things happening outside of the deliberation room, her kids, home, etc. She is swayed when she realizes that it could be one of her children facing the death penalty.

Juror Number Nine is an older woman who is the first to vote with Juror Number Eight. She shares reluctantly her firsthand experience to explain why one of the witnesses may have lied on the stand, provoking Juror Number Three to bombard her in a manner that he does to most women around him, demonstrating his male chauvinism towards the opposite sex.

Juror Number Twelve is widely respected by her superiors and feared by her subordinates, an attractive, witty young woman that is gaining power in a man's business world. Secretly she is afraid that letting her guard down at all will create a crack in her persona. Her absence at her work feeds the fear of losing her position of power at the advertising agency, she is incredibly anxious to have a quick verdict by the group. By establishing these key characters it increases the conflicts of how the group will come to a final verdict locked in this deliberation room together.

The play stays in one location for the various hours that the jurors are disputing the case at hand. The set of the production will be in a thrust configuration allowing the audience to examine jurors in the very same manner jurors are examining the defendant; up close and

intimately. As each juror has a different perspective on the case, so will each member of the audience. The New York architecture will have a heavy influence on the details of the set. In the actual New York Supreme Court, every room has a detailed painting of the history of the United States and our heritage. When the NYSC building opened, there was one leak in the ceiling that was discovered, this leak trickled down one wall in one deliberation room. With this historical knowledge of this isolated lead, the set designer and I have decided to create a classic mural of war that has a water stain running down the middle of it. This represents what America had to get through to be at this point, but will mirror the divided jurors in the room. The set will have two walls that come to a point upstage center of the room; one wall will have the mural and a door to the washroom, where the other will have the exit door. To pin the corners of the set, there will be a bench in one corner and the water cooler in the other, giving the blocking a triangulation between the “corner” of the room and both strong downstage positions. Rather than going with a traditional long rectangular table we have collaborated on a completely square table in the center of the stage. That way no one in the room is at the head of the table, everyone is equal in their opinions.

The properties will be vital to reinforce the time period. The pack of gum that is offered by Juror Seven should be a pack of Smith’s chewing gum, which was the largest gum producer in the country at the time. The chairs and benches in the room should reflect the turning point in American furniture, a mix of some new and some older styles. The most important property of that time period will be the cigarettes; nearly every juror will be a smoker as it was the custom of that time period. Due to the current laws of the City of Boise prohibiting smoking in any indoor public space, the cigarettes that will be used on stage should be electronic cigarettes.

The most influential element to the period concept will be the costumes. Each juror is distinct and comes from a particular sector of society and section of New York. It will be critical to accentuate each one of them in their own way; a possible color pallet would have a one color follow through the group of characters with variance on the intensity and placement. Each character will have a costume which emphasizes their trade and social status, with Juror Number Eight being the lightest in the room, or the “light” in the room. Juror Number Six will have the simplest of women’s outfits, whereas Juror Number Twelve will be the only woman wearing a pants suit. Juror Number Five will be the most humbly dressed man where as his counterpart, Juror Number Ten, will be “dressed to the nines.” As the heat of the room rises, layers of clothing will be removed, loosened, and sweaty. This will also accentuate each jurors change in attitudes.

The other influential element will be the lighting of the space. A sweaty, hot room in New York in August is unbearably uncomfortable. Records indicate that it would have been around ninety degrees with a hundred percent humidity (Weather Spark Beta.). The lights will need to reflect the transition from a hot room with civilized people to a hot room full of hostile people. There will be a fluorescent fixture that when turned on will change the mood of the room to an ugly stark white, like the ugliness of the characters and increases intensity as the show progresses.

Preshow will have newsreel sounds from Walter Cronkite reporting on events happening across the country, establishing the outer world pressuring in on the trial. The closing sounds of the production will reflect the journey that the jury has taken, songs containing lyrics reflecting that a change is coming. The internal sound scape of the show will be various city noises from

the streets below and the use of car crashes, police sirens and honking horns will help emphasize the intensity and anger specific moments in the play.

Every element of this production from each of the design elements to the directing of the production return to the three fundamental points of my thesis for this project, to teach my students the process of the American justice system, understand the realm of the woman's role as the "other sex" in various capacities of the time period, and to understand the historical weight of racial discrimination in our country. This play will be used as a vehicle to bring all of these points to the forefront of the audience's mind, and leave them questioning what their verdict would be as a jury member.

Initial Action/ Conflict Analysis

Protagonist – an important person who is involved in a competition, conflict, or cause.

Juror Number Eight

Antagonist – one that contends with or opposes another

Juror Number Three

Opposing Force – The restrictive perception of the American justice system, gender discrimination and racism as represented throughout *Twelve Angry Jurors* by all twelve of the jurors, especially Juror Number Three and Ten.

Exposition – A nineteen year old male is on trial for murdering his father and the jurors have been required as their public duty to determine the guilt or innocence of this young man.

JUDGE. One man is dead. The life of another is at stake. If there is a reasonable doubt in your minds as to the guilt of the accused – then you must declare him not guilty. If – however- there is no reasonable doubt, then he must be found guilty. Whichever way you decide, the verdict must be found unanimous. I urge you to deliberate honestly and thoughtfully. You are faced with a grave responsibility. Thank you (Rose, *Jurors* 12).

Inciting action – to cause an occurrence of an action or situation that is a separate unit of experience

Juror Number Eight votes not guilty and extends an invitation to the other members of the jury:

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?

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

(Rose, *Jurors* 19).

The offer to discuss the trial encourages the opportunity for other jury members to vote against the majority.

NINE. It takes a great deal of courage to stand alone even if you believe in something very strongly. He left the verdict up to us. He took a gamble for support, and I gave it to him, I want to hear more. (Rose, *Jurors* 37)

Crisis – the decisive moment

Comes right before the climax of the play when Juror Number Eight demonstrates that the eyewitness' testimony of "time" is not accurate to what it would physically take to observe the defendant escaping the scene of the crime.

EIGHT. What's the time?

TWO. Fifteen twenty-- thirty--thirty-five—thirty-nine seconds exactly.

THREE. That can't be!

ELEVEN. Thirty-nine seconds!

FOUR. Now, that's interesting.

SEVEN. Say, now...you know...

NINE. What do you think of that!

ELEVEN. Thirty-nine seconds. Thirty-nine.

FOUR. And the old man swore, on his oath, that it was fifteen.

ELEVEN. {pointing to EIGHT} He may have been a little bit off on the speed that the old man moved at – but twenty-four seconds off...well, now, you

now...

FOREMAN. Far be it from me to call anyone a liar, but even allowing for quite a difference in speed between the old man and you – why, still, there's quite a---

FOUR. Quite a discrepancy (Rose, *Jurors* 56).

Climax – the most interesting and exciting part of something: Juror Number Three realizes that other jury members are finding reasonable doubt to acquit the boy on trial and begins to rage against Juror Number Eight.

THREE. 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. Our fingers. Are you his executioner?

THREE. I'm one of them

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

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

EIGHT. {Shaking his head slowly}. 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. {His voice strong}. You want to see this boy die because you personally

want it- not because of the facts. {Spits out the words}. You are a beast. You disgust me.

THREE. {Shouting}. SHUT UP! {Lunges at EIGHT, but is caught by two of the JURORS and is held. He struggles as EIGHT watches calmly. Then he screams.} Let me go! I'll kill him! I'll kill him!

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} (Rose, *Jurors* 56-57).

Denouement - the final outcome of the main dramatic complication in a literary work

Juror Number Three realizes that support for his justification of sending the nineteen year old boy to death has dwindled to only his only personal opinion and he has no factual evidence to support his reasoning.

EIGHT. You're alone.

THREE. Well, I told you. I think the kid's guilty. What else do you want?

EIGHT. Your arguments.

THREE. I gave you my arguments.

EIGHT. We're not convinced. We're waiting to hear them again. We have time.

{Sits down again. THREE runs to Juror FOUR and grabs her.}

THREE. Listen. What's the matter with you? You're the one who made all the arguments. You can't turn now. A guilty man's going to be walking the streets. A murderer. He's got to die! Stay with me!

FOUR. {Rising}. I'm sorry. I'm convinced. I don't think I'm wrong very often, but I guess I was this once. There's reasonable doubt in my mind.

EIGHT. We're waiting....

THREE. You're not going to sway me! {ALL are staring at THREE.} I'm entitled to my opinion! It's going to be a hung jury! That's it!

EIGHT. There's nothing we can do about that except hope that some night, maybe in a few months, why, you might be able to get some sleep.

FIVE. You're all alone.

NINE. It takes a great deal of courage to stand alone.

FOUR. If it is a hung jury, there will be another trial, and some of us will point these things out to the various lawyers.

THREE. All right! {The GUARD opens the door and looks in and sees them all standing. The GUARD holds the door open for them as they all file past and out. That is all except THREE and EIGHT} (Rose, *Jurors* 82).

Major Dramatic Question –

What are the circumstances under which one might come to protect and defend their personal morals and beliefs to send an individual to death?

Given Circumstances of the Play

Environmental facts

Geographical location

The action of the play throughout all three Acts is set in a New York Supreme Court deliberation room. The date of the play is August 20, 1963 from midafternoon to early evening. Throughout the time of the trial there had been thunder storms off and on with high temperatures around 80 degrees and humidity around 90 percent.

The Supreme Court, Civil Branch, New York County and the New York County Clerk are housed in the current NY Supreme Court building that was erected in 1927 by architect Guy Lowell. Lowell's design consisted of a hexagonal structure with a dominating famous portico on the face of the building located at 60 Centre Street overlooking Foley Square.

The courthouse rises above a 100-foot wide flight of 32 steps to an imposing colonnade of sixteen granite fluted Corinthian columns, ten of which are aligned directly beneath the portico's triangular pediment. Above the center columns are engraved words of George Washington from a 1789 letter to attorney-general Randolph: "The true administration of justice is the firmest pillar of good government" (Historical Society).

The portico is not the only art that the NY Supreme Court House displays. The interior of the building holds as much artwork as one of the Nation's Smithsonian's. During the mid-1930's the government's Works Progress Administration painted murals in the rotunda, jury assembly rooms, and the entire fourth floor of the building. The expansive rotunda entrance includes ten stained glass windows and a dome covered in murals with the theme of law through the ages, which depicts the law across different civilizations throughout the world. Unfortunately, from

the 1930's – 1980's, water leaks and structural damage had ruined multiple murals throughout the building. I chose to include the above information because one particular jury deliberation room that sustained water damage is the exact setting of the play, embodying the theme of a broken justice system in dire need of repair.

Economic Environment

The median income for an “average” American family with one white male as head of household and one female wife having one or more children in 1963 was around \$6,200 per year. If the family was led by a college-degreed male, the income increased by approximately three thousand dollars (Series 1). For non-white families, the median income was roughly half that of their counterparts. On a national spectrum, the price of a newly constructed home varied between \$12,000 and \$17,000 depending on specific location in the country. For those individuals or families privileged enough to own a vehicle, the cost of gasoline fluctuated between twenty-five and thirty cents per gallon. The characters' class status includes blue collar, middle class, and upper-middle class. Within the group this creates a variety of income and housing differences and geographic differences that place them in locations throughout New York and its surrounding burrows.

Political and Social Environment

The political environment of New York State in the summer of 1963 is one of the most influential circumstances on this particular production of the play. The trial is set in the middle of August in 1963 after Malcom X has spoken at the Unity Rally in Harlem, August 10, and before the March on Washington on August 28, 1963, where Dr. Martin Luther King made his famous “I Have a Dream” speech. Malcom X was in the process of encouraging citizens of Northern Manhattan, Harlem especially, to forget their differences and create a united black front against

the common enemy, the white man. Malcom X believed when the white man hears that people of color are discrediting their own kind, the white man gets his kicks, when the white man learns that the people of color join together in a united front, “he won’t get his kicks he will get kicked” (*YouTube*). The white man was considered every black person’s enemy no matter their religion, social rank, or working status in Malcom X’s opinion. Malcom X promoted people of color to solve their own problems together, rather than “running downtown to the white man” (Malcolm X, “Harlem”). “When Malcom would assent the little platform, he couldn’t talk for the first four or five minutes the people would be making such praise shout to him. And he would stand there taking his due and then he would open his mouth” (Maya Angelou, “Plain”). Malcom X was an incredible influence for Americans of color in New York; he was an indirect influence of the Harlem Riots that occurred during the summer of 1963.

On the other end of the spectrum, Dr. Martin Luther King had his own approach to influence the black people of America in the summer of 1963, “King, both a Baptist minister and civil-rights activist, had a seismic impact on race relations in the United States, beginning in the mid-1950s. Among many efforts, King headed the SCLC. Through his activism, he played a pivotal role in ending the legal segregation of African-American citizens in the South and other areas of the nation, as well as the creation of the Civil Rights Act of 1964 and the Voting Rights Act of 1965” (*Bio.com*). The white leaders of the time were dumbfounded by the obscure figures of the SCLC, Southern Christian Leadership Conference; they saw the black priests and ministers as radicals, communists and self-serving parvenus who held their followers by deceit, duress and mysticism. But no matter what prosecutions and condemnation the white men gave them, the leaders of the SCLC gained respect from their fellow colored community to become a force to be reckoned with. Black people who supported the civil rights movement were usually

under the thumb of the white man in some way or another; through employment, tenement landlords and even providing public transportation. But the black ministers of the church owned their church, giving them the freedom to speak out against racial injustice. King, with tremendous support from the Women's Political Council and the SCLC helped organize the famous bus boycott of 1955, in which Rosa Parks was the first black woman to be arrested for refusing to give her seat up to a white person. King's theories of peaceful protest continued throughout his life to unite the Negroes in a movement for change.

The other influential political figure of 1963 was President John F. Kennedy. On June 22, 1963, President Kennedy issued an Executive Order authorizing the withdrawal of federal funding to any construction projects where racial discrimination was practiced. Negroes picketed outside of an annex to the Harlem hospital in protest of discriminatory practices continued by the construction company. Through the support of the Presidential Executive Order and the New York acting Mayor, the contractor halted work on the hospital until issues could be resolved and integration was achieved. The New York Chapter of the NAACP, National Association for the Advancement of Colored People, declared that mass anti-discrimination demonstrations would continue throughout the city until Governor Rockefeller followed the President's orders and allowed the colored community to air their grievances regarding housing, labor and construction issues in the state. President Kennedy sent Vice President Lyndon B. Johnson to Harlem to meet with leaders of the NAACP and the Governor to work out a compromise immediately. The Vice President asked the NAACP how to stop the demonstrations and they responded by requesting all construction companies in the state to follow the Executive Order given by the President. Until then, the demonstrations would continue. No resolution to the situation came at this meeting, demonstrations continued to rise all over Harlem and into Manhattan through the

summer. The police chief declared he would not tolerate unlawful protests in “his” city and began arresting anyone and everyone who participated in demonstrations, creating an incredibly violent and hostile environment for the citizens of New York.

Previous Action

At the beginning of the play, twelve jurors are being given instructions by the Judge to determine if the defendant, a nineteen-year-old boy, is guilty or not guilty of committing murder. Whatever they decide must be unanimous or they must vote to be a hung jury and the boy may be retried. There is an exponential amount of action that leads to this moment.

The Jurors Were notified by mail to come down and serve on jury duty. They have been listening to the trial for six days. They were taken to the Woman's room to look through the windows of the passing train. They have seen the knife, which is the supposed murder weapon the boy used to kill his father. In addition, they have examined an ink diagram of the apartment of the Victim for more than two hours. They were taken to the Victim's tenement home to see the scene of the murder and noted the stairwell of the tenement is badly lit.

The Defendant Is five feet, eight inches tall. He has stolen a car, been arrested for mugging and has previously stabbed someone in the arm. At fifteen he was picked up for knife fighting and sent to reform school. Since he was five years old his father beat him with his fists. The night of the murder he left his upstairs tenement at eight o' clock after having a fight with his father and being hit by him. The Defendant then went to a neighborhood store and bought a knife that the store keeper touted was a one of a kind item. The Defendant claimed that subsequently he lost it through a hole in his pocket directly after the purchase. He is accused of knifing his father four inches into the chest. The boy claimed he was at the movies but couldn't remember what show he had seen, didn't have a ticket stub and the cashier could not remember him. As Juror Number Eight describes him, "this boy's been kicked around all his life. You know, living in a slum, his mother dead since he was nine. That's not a very good head start; He's a tough, angry kid" (Rose, *Jurors* 20).

The Victim the boy's father who has been alone for years has been beating the boy since he was five. He is six feet two inches tall. The Victim was found on his right side stabbed in the chest four inches. He lived in an upstairs apartment in a tenement. The coroner fixed his time of death around midnight.

The Old Man downstairs heard the boy yell "I'm gonna kill you," (Rose, *Jurors* 57) and heard the body fall to the floor. Fifteen seconds later, he then witnessed the boy running out of the house. The old man went from lying in his bed next to the bedroom window to the front door to see the boy run down the stairs. The old man has had two strokes in the past three years and walks with a pair of canes. Juror Number Nine describes him the most in her statement,

It's just that I looked at him for a very long time. The seam of his jacket was split under the arm. Did you notice that? He was a very old man with a torn jacket and he carried two canes. [Gets up, moves and leans against the wall.] I think I know him better than anyone here. This is a quiet, frightened, insignificant man who has been nothing all of his life who has never had recognition his name in the newspapers. Nobody knows him after seventy-five years. This is a very sad thing. A man like this needs to be recognized-to be questioned, and listened to, and quoted just once. This is very important.... (Rose, *Jurors* 44)

He may or may not have actually witnessed the boy leaving the tenement.

The Woman across the Street went to bed at approximately eleven o' clock the night of the murder. Her bed is next to her open window. At ten past midnight she looked out the open window and saw the boy stab his father through the last two cars of the El Train. She wears bifocal glasses.

The EL Train had five cars. An El Train at full speed is passing any given point at approximately ten seconds.

The Foreman's uncle has a friend that wanted to take his place on the jury. The friend was previously on a jury ten years ago on a similar case. The defendant was let off on reasonable doubt in that case. The Foreman attempted to touch the El Train as it was passing by the Woman's window.

Juror Number Three has a son of his own who ran away from a fight. He threatened his son with a beating for this. The son hit him in the face when he was fifteen and soon after ran away from home.

Juror Number Five lived in the slums his whole life. He played in the backyard filled with garbage. He has lived close to the El tracks. Many knife fights were witnessed by him in his backyard and neighborhood growing up.

Juror Number Seven has purchased tickets to the *Crucible*.

Juror Number Eight purchased a similar knife to the Defendant's in a junk shop around the corner from the boy's house for two dollars. He has lived right next to the El tracks.

Juror Number Ten has lived among them all of his life and knows a few that were decent.

Analysis of the Dialogue

On the whole, the language in *Twelve Angry Jurors* is informal, except the opening statements from the Judge when he is instructing the jury:

Murder in the first degree...premeditated homicide...is the most serious charge tried in our criminal courts. You have heard a long and complex case, ladies and gentleman, and it is now your duty to sit down to try to separate the facts from fancy. One man is dead. The life of another at stake. If there is a reasonable doubt in your minds as of guilt of the accused – then you must declare him not guilty. If, however, there is no reasonable doubt, then he must be found guilty. Whichever way you decide, the verdict must be unanimous. I urge you to deliberate honestly and thoughtfully. You are faced with a grave responsibility. Thank you all. (Rose, *Jurors* 12).

Rose' and Sergel use this speech to set tension, suspense and anxiety amongst the jurors. The remaining dialogue of the play is strategic and deliberate to emphasize the individual characters and reveal exposition of the play.

Although the characters' costuming somewhat distinguishes them from one another, it is the dialogue that reveals their personality and opinions about the case. It becomes rapidly apparent who is a white-collar worker, a lower class citizen, an educated foreigner, a hostile father, a juror for justice and a gentle old woman... all of the jurors are unique, with diverse dispositions and circumstances. It's dialogue that exposes these vast differences.

One of the first character differences exposed is Juror Number Seven's indifference for the task at hand; he wants the case to finish swiftly so he can attend the theatre that evening, "Right. This better be fast. I've got two tickets to – *The Crucible* –for tonight. I must be the only

person in the world who hasn't seen it yet" (Rose, *Jurors* 16). He has a meager and arrogant character as he follows the majority vote throughout the play and at no time expresses a definitive opinion about the trial. Nevertheless, he does create tension with his sarcasm and dismissive attitude amid the rest of the jurors.

There are three jurors with clear character dialogue that illuminates their background and point of view of the hearing, Juror Number Three, Nine and Ten. Juror Number Three begins the play with a strong opinion of how the jury should vote on the verdict of the defendant. He would be fine if the defendant is locked up forever, and this should be an open and shut case, "The boy's a dangerous killer. You could see it". (18) After Juror Number Eight votes not guilty driving the play forward, it is revealed why Juror Number Three is so adamant to put the boy to death:

You know you're right. It's the kids, the way they are! They just don't listen. I've got a kid of my own. When he was eight years old, he ran away from a fight, I saw him. I was *so* ashamed. I got a hold of him and 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 those tough kids! You work your heart out to make them... [Pauses.] All right, all right. Let's get on with it... (Rose, *Jurors* 27).

In this character reveal, Juror Number Three discloses his vulnerability: he passionately hates the defendant because of the relationship with his estranged son and the deep pain it causes him.

This character never wavers until he is pushed emotionally, physically and mentally to face his internal struggles and admit he was wrong about the defendant because of bias judgments.

In contrast to the seething hatred that Juror Number Three emits throughout the play, Juror Number Nine is a quiet old woman who fearfully keeps to herself for most of the play. In the first few pages of the script, Juror Number Ten expresses that he feels the defendant was lucky enough to receive a trial and Juror Number Nine clearly is upset by this.

TEN. I don't mind telling you this, mister. We don't owe the kid a thing. He got a fair trial, didn't he? You know what that trial cost? He's lucky he got it. Look, we're all grown-ups here. You're not going to tell us we're supposed to believe him, knowing what he is. I've lived among 'em all my life. You can't believe a word they say. You know that.

NINE. [to TEN, very slowly]. I don't know that. What a terrible thing to believe! Since when is dishonesty a group characteristic? You don't have a monopoly on the truth!

THREE. [interrupting]. All right. Save it for Sunday. We don't need a sermon.

NINE. [not heeding]. What this man says is very dangerous. [EIGHT puts hand on NINE's arm to stop them. NINE draws a deep breath and relaxes] (Rose, *Jurors* 20-21).

Juror Nine is one of the first to point out Juror Number Ten's bigotry, but lacks the group's support and quickly retreats back into herself. Once Juror Number Eight begins to examine the old man's testimony of witnessing the defendant leaving the crime scene, Number Nine reveals her own secret; that she is like the old man on the witness stand:

[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 the arm. Did you notice that? He was a very old man with a torn jacket, and he carried two canes. [Gets up, moves and

leans against the wall.] I think I know him better than anyone here. This is a quiet, frightened, insignificant man who has been nothing all of his life who has never had recognition his name in the newspapers. Nobody knows him after seventy-five years. This is a very sad thing. A man like this needs to be recognized-to be questioned, and listened to, and quoted just once. This is very important.... (Rose, *Jurors* 44).

As a quiet, worried, inconsequential person, she has the courage to expose these self-doubts to the rest of the jury. In response to this raw emotional unveiling, Juror Number Three belittles and berates her repeatedly and calls her a liar, until she is reduced to silence, resuming the status of the meager old woman in the background.

The dialogue of Juror Number Ten is poignant, direct and explicit in expressing opinions. As described above in the dialogue engagement with Juror Number Three, Juror Number Ten is a megalomaniac, afraid of anyone else encroaching on his place in his world. He feels he's the only true 'American' in the room. As he begins his final stance of why the defendant should be convicted and sentenced to death, the rest of the jury distance themselves from him trying to escape his bigoted and racist remarks:

I don't understand you people. How can you believe this kid is innocent? Look, you know how those people lie. I don't have to tell you. They don't know what the truth is! And let me tell you, they-[FIVE gets up from the table and goes to the window with back to TEN.] don't need any real big reason to kill someone, either. You know, they get drunk and bang, someone is lying in the gutter. Nobody's blaming them. That's just how they are. You know what I mean?! Violent! [NINE and ELEVEN get up and join FIVE at the window.] Human life don't mean as

much to them as it does to us. Hey, where are you all going? Look, these types of people drink and fight all the time, if somebody gets killed, they get killed. They don't care. Oh, sure, there are some good things about them too. I'm the first to say that. [EIGHT, TWO, and SIX get up and join the others at the window.] I've known a few of 'em who were decent, but that's the exception. Most of them, it's like they have no feelings, they think they can do anything. What's going on here? [FOREMAN, SEVEN, and TWELVE go to the window.] I'm speaking my piece and you listen to me!! They're all no good. There's not one of you who'd say they're good. We better watch out, take it from me, as time goes on they'll think they're one of us. They'll be in our bathrooms and restaurants... This kid and this trial... Well; don't you want to know about them? Listen to me!! What are you doing? I'm trying to tell you something... [FOUR stands over him as he trails off. There is a dead silence in the room.]

FOUR. [softly but firmly]. I've had enough. If you open your mouth again I'm going to gouge your eyes out. [No one speaks. TEN looks up at FOUR and then moves his gaze to the table.]

TEN. [softly]. I'm only trying to tell you..... [There is a long pause as everyone stares at TEN] (Rose, *Jurors* 77-78).

He is candid in his speech and soon realizes through the other jurors' actions that he is the only one in the room holding these beliefs.

These three examples demonstrate the clear character dialogue Rose and Sergel intertwined throughout the play. Each character exposes something of themselves through their dialogue that propels the story forward and gives it depth.

With each character driving the story forward through dialogue, it is critical to analyze the two scripts of *Twelve Angry Men* and *Twelve Angry Women*, to examine the distinct difference in how Serjell adapted the scripts for each gender. It is simple words and phrases that create the difference in language, Juror Number Twelve in TAM, “All I’ve done today is sweat” (Rose, *Men* 10). Juror Number Twelve in TAW, “All I’ve done today is perspire” (Rose, *Women* 10). As the script progresses, the difference in gender writing continues, Juror Number Three in *Twelve Angry Women* verses Juror Number Three in *Twelve Angry Men* is a great example of this difference. TAW, “I feel just fine, so long as I’ve got my crocheting....Ask her to help you. She’s rich. I bet her husband could give you a wonderful job. Look at that outfit” (Rose, *Women* 11). Compared to TAM, “I feel just fine....Ask him to hire you. He’s rich. Look at the suit” (Rose, *Men* 11). In the near three decades in between writing the two gender scripts the women’s script was written in the perspective to reflect a more proper, gentler, refined language. Whereas the TAM script reflects a gruff, uneducated, and crass language to reflect the tension of twelve men in a room verses twelve women in a room together.

Analysis of Dramatic Action

Twelve Angry Jurors

A play in III acts

By Sherman L. Sergel and Frances Hopkins-Maxwell

Adapted from the television show

By Reginald Rose

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CHARACTERS

FOREMAN OF THE JURY	male
JUROR No. TWO	female
JUROR No. THREE	male
JUROR No. FOUR	female
JUROR No. FIVE	male
JUROR No. SIX	female
JUROR No. SEVEN	male
JUROR No. EIGHT	male
JUROR No. NINE	female
JUROR No. TEN	male
JUROR No. ELEVEN	male
JUROR No. TWELVE	female
GUARD	male
VOICE OF JUDGE	male
VOICE OF CLERK	male

SETTING

New York City. A deliberation room in the NY Supreme Court.

August 1963.

TIME

ACT ONE: Late afternoon

ACT TWO: A few seconds later

ACT THREE: Immediately following Act Two.

ACT I

SCENE 1

(From offstage as though in the court room)

JUDGE

Murder in the first degree...premeditated homicide...is the most serious charge tried in our criminal courts. You have heard a long and complex case, ladies and gentleman, and it is now your duty to sit down to try to separate the facts from fancy. One man is dead. The life of another at stake. If there is a reasonable doubt in your minds as of guilt of the accused – then you must declare him not guilty. If, however, there is no reasonable doubt, then he must be found guilty. Whichever way you decide, the verdict must be unanimous. I urge you to deliberate honestly and thoughtfully. You are faced with a grave responsibility. Thank you all.

CLERK

The jury will retire. _____ decisive

GUARD

He doesn't stand a chance. _____ enjoy

SEVEN

Chewing gum? Gum? Gum? _____ risk

NINE

Thank you, but no. _____ lighten

SEVEN

You know something? _____ moan

TWELVE

I know lots of things. I'm in advertising. _____ chop

SEVEN

Y' know, it's hot. [Takes out handkerchief, dabs at perspiration on face.] ___proclaim

TWELVE

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

TWO

[missing sarcasm]. I suppose not. I'd kind of forgotten. _____ ignore

TWELVE

All I've done all day is perspire. _____ test

THREE

[calling out]. I bet you aren't perspiring like that boy who was tried. ___ blot

SEVEN

You'd think they'd at least air-condition the place, I almost died in court. ___ press

TWELVE

My taxes are high enough. _____ reject

SEVEN

This should go fast anyway. [moves to table as EIGHT goes to window.] _grumble

NINE

[nodding to herself, then, as she throws her paper water cup into wastebasket]. Yes, it's hot. _____ tire

GUARD

All right, everybody's here. If there's anything you want, I'm right outside. Just knock.
[Goes out, closing door. They all look at the door silently. The lock is turned.]
___instruct

THREE

Did he lock the door? _____ inquire

FOUR

Yes he did. _____ proclaim

THREE

What do they think we are, crooks? _____ accuse

FOREMAN

[seated at end of table]. They lock us up for a little while.... _____ console

THREE

[interrupting]. And then they lock that boy up forever, and that's all right with me. _____ charge

FIVE

[motioning toward door] I never knew they did that. _____ admit

TEN

[blowing nose]. Sure, they lock the door. What did you think? _____ suspect

FIVE

[a bit irritated]. I just don't know. It never occurred to me. _____ confess

SIX

Shall we all admit right now that it is hot and humid and our tempers are short?
_____ reject

EIGHT

[turning from window]. It's been a pretty hard week. [turns back and continues to look out]. _____ switch

THREE

I feel just fine. _____ announce

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. _____ worry

[JURORS start to take off their suit coats, jackets, gloves, etc. Two of them start fanning themselves.]

FOREMAN

Well, *I* think this is our duty. _____ proclaim

TWELVE

I didn't object to doing my duty. I just mentioned I might not have a job by the time I get back. [TWELVE and NINE move to table and take their places. NINE sits near right end of table.] _____ gripe

THREE

[motioning to FOUR]. Ask her to hire you. She's rich. Look at that suit! ___ grate

FOREMAN

[to FOUR, as he tears off slips of paper for a ballot]. Is it custom-tailored? ___ pursue

FOUR

Yes, it is. _____ avoid

FOREMAN

I have an uncle who's a tailor. [FOUR takes her jacket off, places it carefully over the back of chair and sits.] _____ chase

FOUR

How does he do? _____ cross

FOREMAN

[shaking head]. Not too well. You know. A friend of his, that's a friend of my uncle, the tailor-well-this friend wanted to be on this jury in my place. _____ surprise

SEVEN

Why didn't you let him? I would do anything to miss this. _____ stress

FOREMAN

And get caught. Or something? You know what kind of fine you could pay for a thing 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. _____ contend

TWELVE

So, what happened? _____ probe

FOREMAN

They let him off. Reasonable doubt. And do you 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. _____ disapprove

SEVEN

How horrible. _____ concurs

THREE

Did they get him? _____ examine

FOUR

They couldn't. _____ identify

THREE

Why not? _____ raise

FOUR

No one can be held in double jeopardy. Unless it's a hung jury, they can't try anyone twice for the same crime. _____ calculate

SEVEN

That isn't going to happen here. _____ radiate

THREE

Six days. They should have finished it in two. [slapping one hand in back of other.] Talk! Talk! Talk! [gets up and starts for cooler.] Did you ever hear so much talking about nothing? _____ punch

TWO

[laughing nervously]. Well-I guess-they're entitled.... _____ pop

THREE

Everybody gets a fair trial. . . . [Shakes head,] That's the system. [Drinks.] Well, I suppose you can't say anything against it. [Tosses water cup toward the waste basket and misses. TWO picks up cup and puts it in basket, as THREE returns to seat.]

_____ disdain

SEVEN

[to TEN]. How did you like that business about the knife? Did you ever hear a phonier story? _____ scorn

TEN

[wisely]. Well, look, you have to expect that. You know what you're dealing with....

_____ distinguish

SEVEN

He bought a knife that night. _____ discredit

TEN

[with a sneer]. And then he lost it. _____ scorn

SEVEN

[derisively]. A hole in his pocket! _____ stroke

TEN

A hole in his father. _____ poke

TWO

An awful way to kill your father—a knife in his chest. [Crosses to table.]

_____ affirm

TEN

Look at the kind of people they are—you know them. [Gets handkerchief out again.]

_____ classify

SEVEN

What's the matter? You got a cold? _____ employ

TEN

[blowing]. A lulu! These hot weather colds can kill you. _____ exaggerate

SEVEN

I had one last year, while I was on vacation, too. _____ milk

FOREMAN

[briskly]. All right, let's take seats. _____ initiate

SEVEN

Right. This better be fast. I've got two tickets to – *The Crucible* –for tonight. I must be the only person in the world who hasn't seen it yet. [Laughs and sits down, as do the others still standing.] Okay, your honor, start the show. _____ brag

FOREMAN

[to EIGHT, who is still looking out the window.] How about sitting down? [EIGHT does not hear him.] At the window, [EIGHT turns, startled.] how about sitting down?

_____ inculcate

EIGHT

Oh, I'm sorry. [Sits at right end of table, opposite FOREMAN.] _____ mend

TEN

It's tough to figure, isn't it? A kid kills his father. Bing! Well, it's this juvenile delinquency. People let their children run wild. Maybe it serves 'em right. __ judge

FOUR

There are better proofs than some emotion you may have-perhaps a dislike for some group. _____ arbitrate

SEVEN

We all agree it was hot. _____ tempt

NINE

And that our tempers will get short. _____ agree

THREE

That's if we disagree-but this is open and shut. Let's get it done. _____ suggest

FOREMAN

All right. Now, you can handle this any way you want to. I mean, I'm not going to make any rules. If we want to discuss it first and then vote, that's one way. Or we can vote right now to see how we stand. _____ press

SEVEN

Let's vote now. Who knows, maybe we can all go home. _____ urge

TEN

Yeah. Let's see who's where. _____ excite

THREE

Right. Let's vote now. _____ flow

EIGHT

All right. Let us vote. _____ opt

FOREMAN

Anybody doesn't want to vote? [Looks around table. There is a pause as ALL look at each other.] _____ entertain

SEVEN

That was easy. _____ snap

FOREMAN

Okay. All those voting guilty raise your hands. [JURORS THREE, SEVEN, TEN, and TWELVE put their hands up instantly. The FOREMAN and TWO, FOUR, FIVE, and a moment later NINE put their hand up.] Eight-nine-ten-eleven-that's eleven for guilty. Okay. Not guilty? [EIGHT'S hand goes up; ALL turn and look at him.] _____ surprise

THREE

Hey, you're in left field! _____ provide

FOREMAN

Okay. Eleven to one. Eleven guilty, one not guilty. Now we know where we stand. _____ relax

THREE

[rising] Do you really believe he's not guilty? _____ complain

EIGHT

[quietly]. I don't know. _____ shame

SEVEN

[to FOREMAN]. After six days, he doesn't know. _____ fault

TWELVE

In six days I could learn calculus. This is A, B, C. _____ whirl

EIGHT

I don't believe it's as simple as A, B, C. _____ whip

THREE

I never saw a guiltier man in my life. _____ state

EIGHT

What does a guilty man look like? He's not guilty until we say he is guilty. Are we to vote on his face? _____ tug

THREE

You sat right in court and heard the same things as I did. The boy's a dangerous killer. You could see it. _____ assess

EIGHT

Where did you look, to see if someone is a killer? _____ pick

THREE

[irritated by him]. Oh, well...._____ avoid

EIGHT

[with quiet insistence.] I would like to know. Tell me what the facial characteristics of a killer are. Maybe you know something I don't know._____ confront

FOUR

Look! What is there about the case that makes you think the boy is innocent?
_____ search

EIGHT

He's nineteen years old._____ reason

THREE

That's old enough. He knifed his own father. Four inches into the chest. An innocent little nineteen-year-old- murderer! _____ alert

FOUR

[to THREE]. I agree with you that the boy is guilty, but I think we should try to avoid emotionally colored arguments._____ negotiate

THREE

All right. They proved it a dozen different ways. Do you want me to list them?
_____ attend

EIGHT

No._____ shy

TEN

[rising, putting his feet on seat of chair and sitting on back of it, then, to EIGHT]. Well, do you believe that stupid story he told? _____ bang

FOUR

[to TEN]. Now, now._____ uphold

TEN

Do you believe the kid's story? _____ fade

EIGHT

I don't know if I believe it or not. Maybe I don't. _____ profess

SEVEN

So what did you vote not guilty for? _____ renounce

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._____ boast

SEVEN

Who says it's easy for me? _____ deny

FOUR

Or me? _____ allege

EIGHT

No one. _____ apologize

FOREMAN

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

SEVEN

[belligerently]. Is there something wrong because I voted fast? _____ contend

EIGHT

Not necessarily. _____ avow

SEVEN

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

EIGHT

I don't want to change your mind. _____ express

THREE

All right. What do you want? _____ manage

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. That's not a very good head start; He's a tough, angry kid. _____ plea You know why slum kids get that way? Because we knock them over the head all the time. I think maybe we owe him a few words. That's all. [Looks around the table, met by cold looks, NINE nods slowly while SIX begins to comb her hair and TWELVE takes out compact and puts on fresh make up] _____ seek

FOUR

All right. It's hard, sure-it was hard for me. Everything I've got I fought for. I worked my way through college. That was a long time ago, and perhaps you do forget. I fought, yes, but I never killed. _____ reveal

THREE

I know what hard luck's like, but I never killed nobody either. _____ interject

TWELVE

[snaps compact]. I've been kicked around, too. Wait until you've worked in an ad agency and the big boys that buy the advertising walks in. We all know. _____ snip

ELEVEN

[who speaks with an accent] In my country, in Europe, kicking was a science, but let's try to find something better than that. _____ back

TEN

[to Eight]. I don't mind telling you this, mister. We don't owe the kid a thing. He got a fair trial, didn't he? You know what that trial cost? He's lucky he got it. Look, we're all grown-ups here. You're not going to tell us we're supposed to believe him, knowing what he is. I've lived among 'em all my life. You can't believe a word they say. You know that. _____ deject

NINE

[to TEN, very slowly]. I don't know that. What a terrible thing to believe! Since when is dishonesty a group characteristic? You don't have a monopoly on the truth!
_____ deter

THREE

[interrupting]. All right. Save it for Sunday. We don't need a sermon. ___ dismiss

NINE

[not heeding]. What this man says is very dangerous. [EIGHT puts hand on NINE's arm to stop them. NINE draws a deep breath and relaxes]. _____ educate

FOUR

I don't see any need for arguing like this. I think we ought to be able to behave like civilized human beings. _____ restrain

SEVEN

Right! _____ squash

TWELVE

[smiling up at FOUR]. Oh, all right, if you insist. _____ patronize

FOUR

[to TWELVE]. Thank you. _____ peck

TWELVE

Sure. _____ tease

FOUR

If we're going to discuss this case, why, let's discuss the facts. _____ restore

FOREMAN

I think that's a good point. We have a job to do. Let's do it. _____ care

ELEVEN

If you don't mind, I'm going to close the window. [Gets up and does so, then apologetically as he moves back to table] It was blowing on my neck. [TEN blows his nose fiercely as he gets down from back of chair and sits again.] _____ dare

SEVEN

If you don't mind, I'd like to have the window open _____ contest

ELEVEN

But it was blowing on me. _____ roll

SEVEN

Don't you want a little air? It's summer-it's hot. _____ goad

ELEVEN

It was very uncomfortable. _____ urge

SEVEN

There are twelve of us in this room; it's the only window. If you don't mind!
_____ petition

ELEVEN

I have some rights, too. _____ resist

SEVEN

So do the rest of us. _____ uphold

FOUR

[to ELEVEN]. Couldn't you trade chairs with someone? _____ reconnoiter

ELEVEN

All right, I will open the window, if someone would trade. [Goes to window and opens it. TWO gets up and goes to ELEVEN'S chair.] _____ compromise

TWO

[motioning]. Take my chair. _____ proposal

ELEVEN

Thank you. [goes to TWO'S chair.] _____ heed

FOREMAN

Shall we get back to the case? _____ edict

THREE

Let's. _____ impulse

TWELVE

I may have an idea here. I'm just thinking out loud now, but it seems to me that it's up to us to convince this gentleman-[indicates EIGHT.]- that we're right and he is wrong. Maybe if we each talk for a minute or two. You know-try it on for size. _____ inspire

FOREMAN

That sounds fair enough. _____ settle

FOUR

Very fair. _____ concur

FOREMAN

Supposing we go once around the table. _____ boost

SEVEN

Okay-let's start it off. _____ move

FOREMAN

Right. [To TWO.] I guess you're first. _____ instigate

TWO

[timidly] Oh, well... [There is a long pause.] I just think he's guilty. I thought it was obvious. _____ elicit

EIGHT

In what way was it obvious? _____ interrogate

TWO

I mean nobody proved otherwise. _____ stir

EIGHT

[quietly]. Nobody has to prove otherwise; innocent until proven guilty. The burden of proof is on the prosecution. The defendant doesn't have to open his mouth. That's in the Constitution. The Fifth Amendment. You've heard of it. _____ hassle

FOUR

Everyone has. _____ guard

TWO

[flustered]. Well, sure – I've heard of it. I know what it is....I....what I meant....well, anyway....I think he's guilty. _____ agitate

EIGHT

[looking at TWO, shaking his head slowly]. No reasons- just guilty. There is a life at stake here. _____ measure

THREE

Okay, let's get the facts. Number one; let's take the old man who lived on the second floor right underneath the room where the murder took place. At ten minutes after twelve on the night of the killing he heard loud noises in the upstairs apartment. He said it sounded like a fight. _____ recall
Then he heard the kid say to his father, "I'm gonna kill you." A second later he heard a body falling, and he ran to the door of his apartment, looked out and saw the kid running downstairs and out of the house. Then he called the police. They found the father with a knife in his chest. _____ sustain

FOREMAN

And the coroner fixed the time of death at around midnight. _____ exclaim

THREE

Right. Now, what else do you want? _____ bother

EIGHT

It doesn't seem to fit. _____ examine

FOUR

The boy's whole story is flimsy. He claimed he was at the movies. That's a little ridiculous, isn't it? He couldn't even remember what picture he saw. _____ distrust

THREE

That's right. Did you hear that? [to FOUR.] You're absolutely right. _____ reinforce

FIVE

He didn't have any ticket stub. _____ hold

EIGHT

Who keeps a ticket stub at the movies? _____ counterattack

FOUR

[to FIVE]. That's true enough. _____ concur

FIVE

I suppose, but the cashier didn't remember him. _____ avow

THREE

And the ticket taker didn't, either. _____ support

TEN

Look-what about the woman across the street? If her testimony don't prove it, then nothing does. _____ hind

TWELVE

That's right. She saw the killing, didn't she? _____ match

FOREMAN

[rapping on the table]. Let's go in order. _____ manage

TEN

[loudly]. Just a minute. Here's a woman who's lying in bed and can't sleep. It's hot, hot you know. [Gets up and begins to walk around the stage, blowing his nose and talking.] Anyway, she wakes up and she looks out the window, and right across the street she sees the kid stick the knife into his father. _____ protest

EIGHT

How can she be really sure it was the boy when she saw it through the windows of a passing elevated train? _____ probe

TEN

She's know him all his life. His window is right opposite hers-across the El tracks-and she swore she saw him do it! _____ assert

EIGHT

I heard her swear to it. _____ reflect

TEN

Okay. And they proved in court that you can look through the windows of a passing el train at night, and see what's happening on the other side. They proved it. ___ plant

EIGHT

Weren't you telling us just a minute or two ago that you can't trust *them*? That you can't believe *them*. _____ confront

TEN

[coldly]. So? _____ detect

EIGHT

Then I'd like to ask you something. How come you believe her? She's one of *them*, too, isn't she? [TEN crosses up to EIGHT.] _____ drop

TEN

You're a pretty smart fellow, aren't you? _____ combat

FOREMAN

[rising]. Now take it easy. [THREE gets up and goes to TEN.] _____ interfere

THREE

Come on. Sit down. [Leads TEN back to their seat.] What're you letting him get you all upset for? Relax. [TEN and THREE sit down.] _____ console

FOUR

They did take us out to the woman's room and we looked through the windows of a passing el train-[To EIGHT.] – didn't we? _____ reiterate

EIGHT

Yes. [Nods.] We did. _____ confirm

FOUR

And weren't you able to see what happened on the other side? _____ probe

EIGHT

I didn't see as well as they told me I would see, but I did see what could happened on the other side. _____ acknowledge

TEN

[snapping at EIGHT]. You see-do you see? _____ denunciate

FOREMAN

[sitting again]. Let's calm down now. [To FIVE.] It's your turn. _____ advocate

FIVE

I'll pass. _____ reject

FOREMAN

That's your privilege. [To SIX.] How about you? _____ stock

SIX

[slowly]. I don't know. I started to be convinced, you know, with the testimony from those people across the hall. Didn't they say something about an argument between the father and the boy around seven o'clock that night? I mean, I can be wrong.

_____ divulge

ELEVEN

I think it was eight o'clock. Not seven. _____ check

EIGHT

That's right. Eight o'clock. _____ commend

FOUR

They heard the father hit the boy twice and then saw the boy walk angrily out of the house. _____ assert

SIX

Right. _____ like

EIGHT

What does that prove? _____ suspicious

SIX

Well, it doesn't exactly prove anything. It's just part of the picture. I didn't say it proved anything. _____ contend

FOREMAN

Anything else? _____ push

SIX

No. [Rises, goes to water cooler for a drink and then sits again.] _____ evade

SEVEN

I don't know – most of it's been said already. We can talk all day about this thing, but I think we're wasting our time. _____ reaffirm

EIGHT

I don't. _____ disagree

FOUR

Neither do I. Go on. _____ drive

SEVEN

Look at the boy's record. He stole a car. He's been arrested for mugging. I think they say he once stabbed somebody in the arm. _____ expose

FOUR

They did. _____ encourage

SEVEN

He was picked up for knife fighting. At fifteen, when he was in reform school.
_____ release

THREE

And they sent him to reform school for stabbing someone! _____ bare

SEVEN

[with sarcasm]. This is a very fine boy. _____ ridicule

EIGHT

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

SEVEN

So would I-on a boy like that! _____ curl

THREE

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

FOUR

[taking a moment]. We're missing the point here. This boy, let's admit he's a product of a filthy neighborhood and a broken home. We can't help that. We're not here to go into the reasons why slums are breeding grounds for criminals; they are. I know it. So do you. The children that come out of slum backgrounds are potential menaces to society. _____ sustain

TEN

You said it there. I don't want any part of them, believe me. [There is a dead silence for a moment, and then FIVE speaks haltingly.] _____ discriminate

FIVE

I've lived in a slum my whole life. _____ defend

TEN

Now, wait a minute! _____ debate

FIVE

I used to play in a backyard that was filled with garbage. Maybe it still smells on me. _____ assert

FOREMAN

Now, let's be reasonable. There's nothing personal... _____ comfort

FIVE

[rising, slamming hand down on table.] That is something personal! [Then he catches himself, and seeing EVERYONE looking at him, sits down fists clenched.] _____ beat

THREE

[turning from window]. Come on now, he didn't mean you, feller. Let's not be so sensitive. [There's a long pause]. _____ defuse

EIGHT

[breaking the silence]. Whom did he mean? _____ dispute

ELEVEN

I can understand this sensitivity. _____ approve

FOREMAN

Now let's stop the bickering. _____ plea

TWELVE

We're wasting time. _____ rise

FOREMAN

[to EIGHT]. It's your turn. _____ guide

EIGHT

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

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. _____ tame

THREE

So-o-o-o? [Crosses back to the table and sits.] _____ taunt

EIGHT

This is the point. _____ ignite

THREE

What about the facts? _____ prompt

EIGHT

So many questions were never answered. _____ crush

THREE

[annoyed]. What about the questions that were answered? For instance, let's talk about that cute little knife. You know the one that fine upright kid admitted to buying. _____ repel

EIGHT

All right, let's talk about it. Let's get it in here and look at it. I'd like to see it again, Mr. Foreman. [The FOREMAN looks at him questioningly and then gets up and goes to the door.] _____ request

[During the following dialogue the FOREMAN knocks on the door. The GUARD unlocks the door and comes in and the FOREMAN whispers to him. The GUARD nods and leaves, locking the door. The FOREMAN returns to their seat.]

THREE

We all know what it looks like. I don't see why we have to look at it again. [To FOUR.] What do you think? _____ park

FOUR

The gentleman has the right to see exhibits in evidence. _____ articulate

THREE

[shrugging]. Okay with me. _____ fold

FOUR

This knife is a pretty strong piece of evidence, don't you agree? _____ convey

EIGHT

I do. _____ favor

FOUR

Now let's get the sequence of events right as they relate to the switch knife.

_____ take

TWELVE

The boy admits going out of his house at eight o'clock, after being slapped by his father. _____ express

EIGHT

Or punched. _____ expel

FOUR

Or punches. [Gets up and begins to pace the stage]. He went to a neighborhood store and bought a switch knife. The storekeeper was arrested the following day when he admitted selling it to the boy. _____ squeeze

THREE

I think everyone agrees that it's an unusual knife. Pretty hard to forget something like that. _____ testify

FOUR

The storekeeper identified the knife and said it was the only one of its kind he has in stock. Why did the boy get it? _____ inquire

SEVEN

[sarcastically]. As a present for a friend of his, he says. _____ utter

FOUR

[pausing in the pacing]. Am I right so far? _____ stride

EIGHT

Right. _____ affirm

THREE

You bet she's right. [To ALL.] Now listen to this woman. She knows what she talking about. _____ sustain

FOUR

Next, the boy claims that on the way home the knife must have fallen through a hole in his coat pocket, that he never saw it again. Now that's a story. You know what actually happened. The boy took the knife home, and a few hours later stabbed his father with it and even remembered to wipe off the fingerprints. _____ allege

[the door opens and the GUARD walks in with an oddly designed knife with a tag on it. FOUR crosses and takes the knife from him. The GUARD goes out closing and locking the door.]

FOUR

[holding up the knife]. Everyone connected with the case identified this knife. Now are you trying to tell me that someone picked it up off the street and went up to the boy's house and stabbed his father with it just to be amusing? _____ disbelieve

EIGHT

No. I'm saying that it's possible that the boy lost the knife, and that someone else stabbed his father with a similar knife. It's possible. [FOUR flips knife open and jams it into wall just downstage of door.] _____ emphasize

FOUR

[standing back to allow others to see.] Take a look at that knife. It's a very strange knife. I've never seen one like it before in my life. Neither had the storekeeper who sold it. [EIGHT reaches casually into his pocket and withdraws an object. No one notices him. He stands up.] _____ proclaim
Aren't you trying to make us accept a pretty incredible coincidence?
_____ fault

EIGHT

[moving toward FOUR]. I'm not trying to make anyone accept it. I'm just saying it's possible. _____ protect

THREE

[rising, shouting]. And I'm saying it's not possible! [EIGHT swiftly flicks open blade of a switch knife, jams it into wall next to first knife and steps back. They are exactly alike. There are several gasps and EVERYONE stares at knife. There is a long silence, THREE continues, slowly, amazed.] What are you trying to do? _____ dispute

TEN

[loudly]. Yeah, what is this? Who do you think you are? _____ indict

FIVE

Look at it!! It's the same knife! _____ shock

FOREMAN

Quiet! Let's be quiet. [JURORS quiet down, THREE sits again.] _____ uphold

FOUR

Where did you get it? _____ reproach

EIGHT

I got it in a little junk shop around the corner from the boy's house. It cost two dollars. _____ tempt

THREE

Now you listen to me! _____ drown

EIGHT

I'm listening. _____ stand

THREE

You pulled a real smart trick here, but you proved absolutely zero. Maybe there are ten knives like that, so what? _____ clip

EIGHT

Maybe there are. _____ remain

THREE

The boy lied and you know it. _____ scold

EIGHT

[crossing back to seat, sitting]. And maybe he didn't lie. Maybe he did lose the knife and maybe he did go to the movies. Maybe the reason the cashier didn't see him was because he snuck into the movies, and maybe he was ashamed to say so. ___ juggle [Looks around the room.] Is there anybody here who didn't sneak into the movies once or twice when they were young? [There is a long silence.] _____ extend

ELEVEN

I didn't. _____ offer

FOUR

Really, not even once? _____ crush

ELEVEN

We didn't have movies. _____ face

FOUR

Oh. [Crosses back to seat, sits.] _____ back away

EIGHT

Maybe he did go the movies, maybe he didn't. And, he may have lied. [To TEN.] Do you think he lied? _____ situate

TEN

[violently.] Now that's a stupid question. Sure, he lied! _____ persist

EIGHT

[to Four.] Do you? _____ position

FOUR

You don't have to ask me that. You know my answer. He lied. _____ continue

EIGHT

[to FIVE]. Do you think he lied? [FIVE can't answer immediately, he looks around nervously.] _____ inculcate

FIVE

I...I don't know. _____ escape

SEVEN

Now, wait a second. What are you, the boy's lawyer? Listen; there are still eleven of us who think he's guilty. You're alone. What do you think you're going to accomplish? If you want to be stubborn and hang this jury, he'll be tried again and found guilty, as guilty as he's born. _____ allege

EIGHT

You're probably right. _____ tolerate

SEVEN

So, what are you going to do about it? We can be here all night. _____ own

NINE

It's only one night. A man may die. _____ defy

SEVEN

Oh, now. Come on. _____ beg

EIGHT

[to NINE]. Well, yes, that's true. _____ suspend

FOREMAN

I think we ought to get on with it now. _____ proceed

THREE

Right. Let's get going here. _____ advance

TEN

[to THREE]. How do you like this guy? [THREE shrugs and turns to EIGHT.]

_____ rebel

THREE

Well, what do you say? You're the one holding up the show. _____ dare

FOUR

[to EIGHT.] Obviously you don't think the boy is guilty. _____ confront

EIGHT

I have doubt in my mind. _____ fend off

FOUR

But you haven't really presented anything to us that make it possible for us to understand your doubt. There's the old man downstairs. He heard the kid shriek out.... _____ insist

THREE

[interrupting]. The woman across the el tracks-she saw it! _____ provoke

SEVEN

We know he bought a switch knife that night and we don't know where he really was. At the movies? _____ contest

FOREMAN

Earlier that night the boy and his father did have a fight. _____ rebound

FOUR

He's been a violent boy all the way, and while that doesn't prove anything.... _____ claim

TEN

Still, you know. _____ combat

EIGHT

[standing]. I got a proposition to make. [FIVE stands and puts his hands on the back of his chair. Several jurors glare at him. He sinks his head down a bit, then sits down.] I want to call for a vote. I want you eleven to vote by secret, ballot. _____ cooperate
I'll abstain. If there are still eleven votes for guilty, I won't stand alone. We'll take in a guilty verdict right
now. _____ bet

SEVEN

Okay. Let's do it. _____ jump

FOREMAN

That sounds fair. Is everyone agreed? _____ conserve

FOUR

I certainly am. _____ swear

TWELVE

Let's get on with it then. _____ hurry

ELEVEN

[slowly]. Perhaps this is best. [EIGHT walks over to the window and stands there for a moment looking out, then turns as the FOREMAN passes ballot slips down the table to all of them. EIGHT tenses as JURORS begin to write. Then folded ballots are passed back to the FOREMAN. He flips through folded ballots, counts them to be sure he has eleven and then he begins to open them, reading verdict each time.] _____ retain

FOREMAN

Guilty. Guilty. Guilty. Guilty. Guilty. Guilty. _____ abet

THREE

That's six. _____ confirm

FOREMAN

Please. [Fumbles with one ballot.] Six guilty. Guilty. Guilty. Guilty. [Pauses for a moment on the tenth ballot and then reads.] Not guilty. [THREE slams his hand down hard on the table. EIGHT starts for the table, as FOREMAN reads final ballot.] Guilty.

_____ file

TEN

[angrily]. How do you like that? _____ upset

SEVEN

[standing, outraged and stopping feet]. Who was it? Who was it!? I have a right to know. [Looks about. No one moves.] _____ punch

CURTAIN

ACT II
SCENE 1

AT RISE OF THE CURTAIN: It is only a second or two later. The JURORS are in the same positions as they were at the end of ACT I.

THREE

[after a brief pause]. All right! What idiot changed their vote?
_____ astound

EIGHT

Is that the way to talk about a man's life? [Sits at his place again.] _____ secure

THREE

Whose life are you talking about? The life of the dead man or the life of a murderer?
_____ taunt

SEVEN

I want to know. Who, who would do this? _____ aggravate

THREE

So do I. _____ enrage

ELEVEN

Excuse me. This was a secret ballot. _____ confirm

THREE

No one looked while we did it, but I now want to know. _____ assert

ELEVEN

A secret ballot; we agree on that point, no? If the person wants it to remain a secret. _____ affirm

THREE

[standing up angrily]. What do you mean? There are no secrets in here! I know who it was. [Turns to FIVE.] _____ detect
What's the matter with you? _____ corner
You come in here and you vote guilty and then this – [Nods toward EIGHT.] – slick preacher starts to tear your heart out with stories about the poor little kid who just couldn't help becoming a murderer. So you change your vote. If that isn't the most sickening-[FIVE edges away from his chair.] _____ provoke

FOREMAN

Now hold it. [SEVEN slumps into chair.] _____ regulate

FOUR

[to THREE]. I agree with you that the man is guilty, but let's be fair. ___ stress

THREE

Hold it? Be Fair? That's just what I'm saying. We're trying to put a guilty man in the chair where he belongs – and all of a sudden we're paying attention to fairytales. _____ command

FIVE

Now just a minute - _____ stipulate

THREE

[bending toward FIVE, wagging his finger]. Now, you listen to me - ____ grind

FOREMAN

[rapping on the table]. Let's try to keep this organize. _____ force

FOUR

It isn't organized, but let's try and be civilized. _____ control

ELEVEN

Please. I would like to say something here. _____ mandate
I have always thought that a person was entitled to have unpopular opinions in this country. This is the reason I came here. I wanted to have the right to disagree.
_____ articulate

THREE

Do you disagree with us? _____ necessitate

ELEVEN

Usually, I would. In this case I agree with you, but the point I wish to make is that in my own country, I am ashamed to say - _____ compel

TEN

Oh, now-w-w, why do we have to listen to-the whole history of your country? [THREE sits again in disgust.] _____ tease

FOUR

It's always wise to bear in mind what has happened in other countries, when people aren't allowed to disagree; but we are, so let's stick to the subject. ____ entail

SEVEN

Yes, let's stick to the subject. _____ mock
[To FIVE.] I want to ask you, what made you change your vote? ____ box in

THREE

I want to know, too. You haven't told us yet. _____ squeeze

FIVE

Why do you think *I* changed my vote? _____ refute

SEVEN

Because I do. Now get on with it. _____ require

NINE

There is nothing for him to tell you. He didn't change his vote. I did. [All look at NINE.] _____ diffuse

FIVE

[to THREE]. I was going to tell you, but you were so sure of yourself. ___ repudiate

THREE

Sorry. [to NINE.] Okay, now.... _____ reproach

NINE

Maybe you'd like to know why. _____ pronounce

THREE

[not giving her a chance]. Let me tell you why that kid's a- _____ dictate

FOREMAN

The woman wants to talk. [THREE subsides.] _____ interject

NINE

[to FOREMAN]. Thank you. [Points at EIGHT.] This gentleman chose not to stand alone against us. That's his right. It takes a great deal of courage to stand alone even if you believe in something very strongly. He left the verdict up to us. He gambled for support and I gave it to him. I want to hear more. The vote is ten to two. ___ support

[JURORS TWO and FOUR get up about the same instant and walk to the water cooler as TEN speaks.]

TEN

That's fine. If the speech is over, let's go on. [FOREMAN gets up, pulls tagged knife from wall and then goes to the door and knocks.] _____ spit

[The door is opened by the GUARD, the FOREMAN hands the GUARD the tagged switch knife. The GUARD goes out and the FOREMAN takes the other switch knife, closes it and puts it in the middle of the table. He sits again. The other JURORS talk on, in pantomime, as TWO and FOUR stand by the water cooler.]

FOUR

[filing cup]. If there was anything in the kid's favor I'd vote not guilty. ___ intercede

TWO

I don't see what it is. _____ dabble

FOUR

[handing cup to TWO, then drawing own drink]. Neither do I. They're clutching at straws. _____ croon

TWO

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

FOUR

It's that one juror that's holding out, but he'll come around. He's got to and, fundamentally, he's a very reasonable man. _____ teach

TWO

I guess so. _____ waffle

FOUR

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

TWO

It's hard, you know. _____ approach

FOUR

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

TWO

What's a reasonable doubt? _____ beg

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. _____ stay firm

TWO

Not too much doubt here. _____ comply

FOUR

Two people think so. I wonder why. _____ inquire

TWO

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

FOUR

And then on the other hand some killer gets turned loose and they go and do it again. They squeeze out on some technicality and kill again. _____ force

[Throws cup into wastebasket, walks back and sits. We then hear THREE say to FIVE.]

THREE

Look, buddy, now that we've kind of cooled off, why – ah- I was a little excited a minute ago. Well, you know how it is-I didn't mean to get nasty. Nothing personal. [TWO trails back to her place and sits again.]_____apologize

FIVE

[after staring at THREE for a moment]. Okay._____ decline

SEVEN

[to EIGHT]. Look, supposing you answer me this. If the boy didn't kill him, who did?
_____ punctuate

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._____ withstand

SEVEN

I suppose, but who else had a motive._____ consider

EIGHT

The boy's father was alone for years; maybe an old grudge._____ pose

NINE

Remember, it is "guilty beyond a reasonable doubt." This is an important thing to remember. _____ ruminare

THREE

[to TEN]. Everyone's a lawyer. [To NINE.] Supposing you explain to us what your reasonable doubts are._____ redirect

NINE

This is not easy. So far, it's only a feeling I have. A feeling. Perhaps you don't understand. _____ rebound

THREE

[abruptly]. No. I don't. _____ slap

TEN

A feeling! What are we gonna do, spend the night talking about your feelings? What about the facts? _____ attack

THREE

You said a mouthful. [To NINE.] Look, the old man heard the kid yell, "I'm gonna kill you." A second later he heard the father's body falling, and he saw the boy running out of the house fifteen seconds after that. _____ argue

SEVEN

Where is the reasonable doubt in that? _____ support

TWELVE

That's right. And let's not forget the woman across the street. She looked into the open window and saw the boy stab his father. She saw it happen! _____ express

THREE

Now, if that's not enough for you- _____ belittle

EIGHT

[quietly firm]. It's not enough for me. _____ provoke

FOUR

What's enough for you? I'd like to know. _____ jabs

SEVEN

How do you like him? It's like talking into a dead phone. _____ sneers

FOUR

The woman saw the killing through the windows of a moving elevated train. The train had five cars and she saw it through the windows of the last two cars. She remembers the most insignificant details. _____ narrate

THREE

Well, what have you got to say about that? _____ mock

EIGHT

I don't know. It doesn't sound right to me. _____ continue

THREE

Well, supposing you think about it. _____ cast off
[To TWELVE.] Lend me your pencil. [TWELVE hands him a pencil.] Let's play some tic-tac-toe. [Draws an X on a piece of paper, then hands the pencil and paper to TWELVE.] We might as well pass the time. _____ bait

EIGHT

This isn't a game. [Rises and snatches the paper away. THREE jumps up.] _____ surge

THREE

Now, wait a minute! _____ object

EIGHT

This is a man's life. _____ contend

THREE

[angrily]. Who do you think you are? _____ confront

SEVEN

[rising]. All right, let's take it easy. [EIGHT sits again.] _____ moderate

THREE

I've got a good mind to walk around this table and belt him one! _____ duel

FOREMAN

Now, please. I don't want any fights in here. _____ mediate

THREE

Did you see him? The nerve! The absolute nerve! _____ agitate

TEN

All right. Forget it. It didn't mean anything. _____ soothe

SIX

How about sitting down? _____ demand

THREE

"This isn't a game." Who does he think he is? [SIX and TEN urge THREE back to his seat. SEVEN sits again, and ALL are seated once more.] _____ deflate

FOUR

[when quiet is restored]. Weren't we talking about elevated trains? _____ curb

EIGHT

Yes, we were. _____ agree

FOUR

So? _____ tempt

EIGHT

All right. How long does it take an elevated train going at top speed to pass a given point? _____ query

SIX

What has that got to do with anything? _____ pin down

EIGHT

How long would it take? Guess. _____ join

FOUR

I wouldn't have the slightest idea. _____ terminate

SEVEN

Neither would I. _____ ignore

NINE

Nobody mentioned it. _____ subside

EIGHT

[to FIVE]. What do you think? _____ request

FIVE

About ten or twelve seconds-maybe. _____ assert

EIGHT

I would think that was a fair guess. Anyone else? _____ call for

ELEVEN

I would think about ten seconds, perhaps... _____ interpose

TWO

[reflectively]. About ten seconds, yes. _____ concur

SIX

All right, we're agreed. Ten seconds. [To EIGHT.] What are you getting at?
_____ terminate

EIGHT

This. An el train passes a given point in ten seconds. That given point is the window of the room in which the killing took place. You can almost reach out of the window of that room and touch the el. Right? _____ necessitate

FOREMAN

That's right. I tried it. _____ establish

FOUR

So? _____ brush aside

EIGHT

All right. Now let me ask you this. Did anyone here ever live right next to the el tracks?
_____ oppugn

FIVE

I've lived close to them. _____ respond

EIGHT

They make a lot of noise, don't they? [FIVE nods.] I've lived right by the el tracks. When your window is open, and the train goes by, the noise is almost unbearable. You can't hear yourself think. _____ sustain

TEN

[impatiently]. You can't hear yourself think. Get to the point. _____ evaluate

EIGHT

The old man who lived downstairs heard the boy say-_____ attest

THREE

[interrupting]. He didn't *say it*, he screamed it._____ importune

EIGHT

The old man heard the boy scream, "I'm going to kill you." And one second later he heard a body fall. One second. That's the testimony, right? _____ establish

TWO

Right._____ accept

EIGHT

The woman across the street looked through the windows of the last two cars of the el and saw the body fall. Right? _____ probe

FOUR

Right._____ confirm

TWELVE

So? _____ insist

EIGHT

[slowly]. The last two cars. [Slight pause, she repeats.] The last two cars.____ try

TEN

What are you giving us here? _____ stipulate

EIGHT

An el train takes ten seconds to pass a given point, or two seconds per car. That el had been going by the old man's window for at least six seconds and maybe more *before the body fell*, according to the woman. The old man would have had to hear the boy say, "I'm going to kill you," while the front of the el was roaring past his nose. It's not possible that he could have heard it._____ hook

THREE

What do you mean! Sure, he could have heard it._____ detest

EIGHT

With an el train going by? _____ attempt

THREE

He said the boy yelled it out. _____ counter

EIGHT

An el train makes a lot of noise. _____ respond

THREE

It's enough for me. _____ lunge

FOUR

It's enough for me, too. _____ endorse

NINE

I don't think he could have heard it. _____ consent

SIX

I think he could have. _____ back up

TWO

Maybe the old man didn't hear it. I mean with the el noise.... _____ reject

THREE

What are you people talking about? Are you calling the old man a liar? ____ block

EIGHT

[shaking head]. Something doesn't fit. _____ prevent

FIVE

Well, it stands to reason- _____ rock

THREE

You're crazy! Why would he lie? What's he got to gain? _____ disbelieve

NINE

Attentionmaybe. _____ invert

THREE

You keep coming up with these bright sayings. Why don't you send one in to a newspaper? They pay two dollars a line! _____ turn

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 the right to be heard. _____ console

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 the arm. Did you notice that? _____ seek
 He was a very old man with a torn jacket, and he carried two canes. [Gets up, moves and leans against the wall.] I think I know him better than anyone here. _____ announce
 This is a quiet, frightened, insignificant man who has been nothing all of his life –who has never had recognition-his name in the newspapers. Nobody knows him after seventy-five years. This is a very sad thing. A man like this needs to be recognized-to be questioned, and listened to, and quoted just once. This is very important.... _____ champion

TWELVE

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

SIX

That sounds a little ridiculous to me. _____ throw out

NINE

No. He wouldn't really lie. But perhaps he'd make himself believe that he heard those words and recognized the boy's face. _____ contest

THREE

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

NINE

[doggedly]. I'm not making it up. _____ upend

THREE

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

NINE

He made himself believe he told the truth. _____ gainsay

THREE

What do you know about it? _____ threaten

NINE

[low but firm]. I speak from experience. _____ confirm

SEVEN

What! _____ exasperate

FOUR

I think we all understand now. Thank you. [NINE moves slowly back to the table and sits.] _____ pity

THREE

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

EIGHT

Now that's too much! _____ protest

THREE

She's a liar. She just told us so. _____ browbeat

EIGHT

She did not say she was a liar; she was explaining. _____ dispute

THREE

[to NINE]. Didn't you admit you're a liar? _____ pressure

NINE

[to NINE]. I...I... _____ linger

THREE

A liar is a liar, that's all there is to it. _____ intimidate

EIGHT

[to THREE]. Please-she was explaining the circumstances so that we could understand why the old man might have lied. There's a difference. _____ deliberate

THREE

Liar! _____ incriminate

EIGHT

Have some compassion! _____ beg

FOREMAN

Gentleman! Please, we have our job and our duty here. _____ plea

SIX

I think they've covered it. _____ implore

EIGHT

I hope we have. _____ disaccord

FOREMAN

[to EIGHT]. All right. Is there anything else? [TWO holds up a box of cough drops and speaks to FOREMAN.] _____ pull in

TWO

Cough drop? _____ defuse

FOREMAN

[waving it aside]. No, thank you. _____ prevent
(antonym) go

TWO

[hesitantly]. Anybody-want a cough-drop? [Offers box around.] _____ issue

FOREMAN

[sharply]. Come on. Let's get on with it. _____ forestall

EIGHT

I'll take one. [TWO hands him the box.] Thank you. [Takes on and returns the box.] Now-there's something else I'd like to point out here. I think we proved that the old man couldn't have heard the boy say, "I'm going to kill you." _____ ascertain

THREE

Well I disagree. _____ uphold

FOUR

[to THREE]. Well let's hear him through, anyway. _____ encourage

EIGHT

But supposing the old man really did hear the boy say "I'm going to kill you." This phrase-how many times has each of you used it? Probably hundreds. "If you do that once more, Junior, I'm going to murder you." "Come on, Rocky, kill him!" We say it every day. This doesn't mean that we're really going to kill someone. _____ go forward

FOUR

Don't the circumstances alter that somewhat? _____ validate

TWELVE

The old man was murdered. _____ utter

THREE

One thing more. The phrase was "I'm going to kill you." And the kid screamed it out at the top of his lungs. _____ corroborate

FOUR

That's the way I understand it _____ confirm

THREE

Now don't try and tell me he didn't mean it. Anybody says a thing like that the way he said it-they mean it. _____ verify

TEN

And how they mean it! _____ back

EIGHT

Well, let me ask you this. Do you really think the boy would shout out a thing like that so the whole neighborhood would hear it? I don't think so. He's much too bright for that. _____ fight

TEN

[exploding]. Bright! He's a common ignorant slob. He don't even speak good English!- _____ turn

ELEVEN

[slowly]. He *doesn't* even speak good English. _____ right

FOUR

The boy is clever enough. [FOUR's line is spoken as TEN rises and glowers at ELEVEN. There is a momentary pause. TEN sits again as FIVE gets up and looks around. He is nervous.] _____ affirm

FIVE

I'd like to change my vote to not guilty. [THREE slams his fist into his hand, then walks to the window and does it again.] _____ protest

FOREMAN

Are you sure? _____ probe

FIVE

Yes. I'm sure. [glaring at TEN.] _____ irritate

FOREMAN

The vote is nine to three in favor of guilty. _____ announce

FOUR

[to FIVE]. I'd like to know why you've changed your vote. _____ bark

FIVE

I think there's doubt. _____ emit

THREE

[turning abruptly from the window and snarling]. Where? Where is the doubt? _____ attack

FIVE

There's the knife.... _____ present

SEVEN

[slamming his hand down on the table]. Oh, fine, this again! _____ explode

TEN

He – [Motioning at EIGHT.] – he talked you into believing a fairy tale. _____ insult

TWELVE

[to FIVE]. What would make you change your vote now? _____ seduce

FOUR

[to FIVE]. Go on. Give us the reasons. _____ mock

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. _____ fend for

SEVEN

Well, if that isn't the end. _____ give up

FIVE

I believe that there is reasonable doubt. [Sits again.] _____ implore

SEVEN

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

_____ articulate

FIVE

Lawyers can't think of everything. _____ pop

SEVEN

Oh, brother! [To EIGHT.] You sit 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? _____ postulate

FOUR

That's the testimony, I believe. _____ omit

SEVEN

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

FIVE

Did the old man say he ran to the door? _____ object

SEVEN

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

FIVE

I don't remember what he said. But I don't see how he could run. _____ impress

FOUR

He said he *went*. I remember it now. He *went* from his bedroom to the front door. That's enough, isn't it? _____ grumble

EIGHT

Where was his bedroom again? _____ recognize

TEN

[disinterested]. Down the hall somewhere. _____ reduce

EIGHT

[mad]. Down the hall! Are we to send a man off to die because it's down the hall *somewhere*? _____ repeat

TEN

I thought you remember everything. Don't you remember that? _____ scold

EIGHT

No, I don't. _____ admit

NINE

I don't remember, either. _____ wait

EIGHT

Mr. Foreman, I'd like to take a look at the diagram of the apartment. _____ venture

SEVEN

Why don't we have them run the trial over just so you can get everything straight?
_____ whine

EIGHT

The bedroom is down the hall somewhere. Do you *know*-do you know exactly where it is? Please. A man's life is at stake. Do you *know*? _____ dig

SEVEN

Well, ah.... _____ babble

EIGHT

Mr. Foreman. _____ claim

FOREMAN

[rising]. I heard you. [Goes to the door and knocks.] _____ jolt

[During the ensuing dialogue the GUARD opens the door. The FOREMAN whispers to him. The GUARD nods and then closes the door.]

THREE

[stepping away from the window, moving a few steps toward EIGHT]. All right. What's this one for? How come you're the only one in the room who wants to see exhibits all the time? _____ roar

FIVE

I want to see this one, too. _____ unite

NINE

So do I. _____ connect

THREE

And I want to stop wasting my time. _____ try

FOUR

Are we going to start wading through all that nonsense about where the body was found? _____ wonder

EIGHT

We're not. We're going to find out how a man who's had two strokes in the past three years and who walks with a pair of canes could get to his front door in fifteen seconds. _____ yield

THREE

He said twenty seconds. _____ rise

TWO

He said fifteen. _____ inject

THREE

How does he know how long fifteen seconds is? You can't judge that kind of thing. _____ identify

NINE

He said fifteen. He was very positive about it. _____ criticize

THREE

[angrily]. He's an old man. You saw that. Half the time he was confused. How could he be positive about- anything? [Looks around sheepishly unable to cover his blunder.] Well, ah-you know. _____ swallow

EIGHT

No, I don't know. Maybe you know. _____ observe

[The door opens and the GUARD walks in carrying a large pen and ink diagram of the apartment done on heavy drawing board stock. It is a railroad flat. A bedroom faces the el tracks. Behind it is a series of rooms off a long hall. In the front bedroom there is a mark where the body was found. At the back of the apartment we see the entrance into the apartment hall from the building hall. The diagram is clearly labeled, and included in the information on it are the various dimensions of the various rooms. The GUARD gives the diagram to the FOREMAN, who has remained by the door.]

GUARD

Is this what you wanted? _____ probe

FOREMAN

That's right. Thank you. _____ take

GUARD

Sure, that's my job. [Nods and goes out, closing and locking the door behind him. EIGHT rises and starts toward the FOREMAN.] _____ oblige

FOREMAN

You want this? _____ articulate

EIGHT

Yes, please. [FOREMAN nods. EIGHT takes diagram. He takes a chair from the corner and brings it center half facing the table. He sets diagram up on chair so that all can see it. EIGHT looks it over. Several of the JURORS get up to see it better. FOREMAN comes over to look. THREE, TEN, and SEVEN, however barely bother to look at it. THREE sits abruptly again at the table.] _____ analyze

SEVEN

[to TEN]. Do me a favor. [Slumps in chair.] Wake me up when this is over. ____ knock

TEN

I looked at that diagram for two hours; enough is enough. _____ complain

SIX

I agree, do we need to do this? _____ digress

FOUR

Some of us are interested. Go ahead. _____ encourage

EIGHT

This is the apartment in which the killing took place. The old man's apartment is directly beneath it, and exactly the same. Here are the el tracks, kitchen, and this is the hall. Here's the front door to the apartment, and here are the steps. _____ describe [Points to front bedroom and then to front door.] Now, the old man was in bed. Came out of his room walked down the hall to the front door and opened it and looked out just in time to see the boy racing down the stairs. Am I right? _____ supply

FOUR

That's the story. _____ attend

SEVEN

That's what happened! _____ brake

EIGHT

Fifteen seconds after he heard the body fall. _____ explore

ELEVEN

Correct. [FOREMAN and the other JURORS who have come over to look at the diagram now drift back to the table and sit again.] _____ follow

EIGHT

[still by the diagram]. His bed was at the window. It's twelve feet from his bed to the bedroom door. The length of the hall is forty-three feet six inches. He had to get up out of bed, get his canes, walk twelve feet, and open the front door-all in fifteen seconds. Do you think this possible? _____ detect

TEN

You know it's possible. _____ deter

FOUR

I don't see why not. _____ approve

THREE

He would have been in a hurry. He did hear the scream. _____ inform

ELEVEN

He can only walk very slowly. They had to help him into the witness chair. _____ remind

THREE

You make it sound like a long walk. It's not. _____ scoff

[EIGHT takes two chairs down by the water cooler and puts them together to indicate a bed.]

NINE

For an old man who uses canes, it's a long walk. _____ affirm

THREE

[to EIGHT]. What are you doing? _____ stop

EIGHT

I want to try this thing. Let's see how long it took him. I'm going to pace off twelve feet – the length of the bedroom. [Begins doing so, pacing across the stage.] _____ proceed

THREE

You're crazy. You can't recreate a thing like that. _____ usurp

ELEVEN

Perhaps if we could see it-this is an important point. _____ urge

THREE

[angrily]. This is a ridiculous waste of time. _____ gurgle

TWELVE

Let him do it. _____ demand

FOUR

I can't see any harm in it. Foolish, but go ahead. _____ consider

EIGHT

Hand me a chair, please. [NINE pushes a chair from the end of the table and sits again.]
All right, room door. How far would you say it is from here to the door of this room?
_____ lead

SIX

[as ALL look]. I'd say it was twenty feet. [Several JURORS, excluding THREE,
SEVEN, and TEN, rise and stand near their places, watching.] _____ pump

TWO

Just about. _____ grow

EIGHT

Twenty feet is close enough. All right, from here to the door and back is about forty
feet. It's shorter than the length of the hall the old man had to move through. Wouldn't
you say that? _____ wriggle

NINE

A few feet, maybe. _____ encourage

TEN

Look, this is absolutely insane. What makes you think you can do this? _____ warn

FOREMAN

We can't stop him. _____ declare

EIGHT

Do you mind if I try it? According to you, it'll only take fifteen seconds. We can spare
that. [Walks over to two chairs and lies down on them.] Who got a watch with a second
hand? _____ detest

TWO

I have. _____ announce

EIGHT

When you want me to start, stamp your foot. That'll be the body falling. _____
inform

TWO

We'll time you from there. _____ verify

EIGHT

[lying down on two chairs]. Let's say he keeps his canes right at his bedside. Right?
_____ grant

FOUR

Right! _____ endorse

EIGHT

Okay. I'm ready. _____ remain

TWO

[explaining]. I'm waiting for the hand to get to sixty. _____ control

[ALL watch carefully; then TWO stamps his foot, loudly. EIGHT begins to get up. Slowly, he swings his legs over edges of the chairs, reaches for imaginary canes and struggles to his feet. TWO stares at his watch. EIGHT walks as a crippled old man would walk now. He goes toward chair which is serving as bedroom door. He gets to it and pretends to open it.]

TEN

[shouting]. Speed it up. He walked twice as fast as that. [EIGHT not having stopped for this outburst, begins to walk simulated forty-foot hallway, to door and back to chair.] _____ irritate

ELEVEN

This is, I think, even more quickly than the old man walked in the courtroom. ____ argue

THREE

No, it isn't. _____ debate

EIGHT

If you think I should go faster, I will. _____ compromise

FOUR

Speed it up a little. _____ steer

[EIGHT speeds up his pace slightly. He reaches door and turns now, heading back, hobbling as an old man would hobble, but bent over his imaginary canes. He hobbles back to chair, which also serves as front door. He stops there and pretends to unlock the door. Then he pretends to push it open.]

EIGHT

[loudly]. Stop. _____ yell

TWO

[eyes glued to watch]. Right _____ calculate

EIGHT

What's the time? _____ rush

TWO

Fifteen – twenty – thirty – thirty-five – thirty-nine seconds, exactly. [Moves toward EIGHT. Other JURORS now move toward EIGHT, also.] _____ search

THREE

That can't be! _____ lock

ELEVEN

Thirty-nine seconds! _____ applaud

FOUR

Now that's interesting. _____ confess

SEVEN

[looking at JURORS]. Hey, now- you know... _____ admit

NINE

What do you think of that! _____ strike

ELEVEN

[nodding]. Thirty-nine seconds, Thirty-nine. _____ surprise

FOUR

And the old cripple swore, on his oath, that it was fifteen. _____ seek

ELEVEN

[pointing to EIGHT]. He may have been a little bit off on the speed that the old cripple moved at - but twenty-four seconds off...well, now, you know... _____ level

FOREMAN

Far be it from me to call anyone a liar, and even allowing for quite a difference in speed between the old man and you... [Motions to EIGHT.] Why, still, there's quite a -
_____ impress

FOUR

Quite a discrepancy. _____ interrupt

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. _____ encourage

SIX

I think that's possible. _____ increase

THREE

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

EIGHT

What dishonesty? _____ criticize

THREE

[to FOUR]. Tell him! [FOUR turns away and sits silently in one of the two chairs there. THREE looks at her and then he 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 ladies listening to you. _____ put down 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. _____ ramp

EIGHT

[calmly.] Our fingers. Are you his executioner? _____ pertain

THREE

[ragging.] I'm one of 'em! _____ emit

EIGHT

Perhaps you'd like to pull the switch. _____ declare

THREE

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

EIGHT

[shaking his head sadly]. I'm sorry for you. _____ bait

THREE

[shouting]. Don't start with me! _____ profess

EIGHT

What it must feel like to want to pull the switch! _____ pinch

THREE

Shut up! _____ punch

EIGHT

You're the sadist.... _____ dictate

THREE

[getting even louder]. Shut up! _____ snap

EIGHT

[his voice strong]. You want to see this boy die because it would satisfy you personally -not because of the facts. [Spits at THREE.] You are a beast. You disgust me. _____ drive

THREE

[full shouting at the top of his lungs]. Shut up! [Lunges at EIGHT, but is caught by two of the JURORS and is restrained. He is struggling as EIGHT watches him calmly.] LET ME GO! I'LL KILL HIM! I'LL KILL HIM!!! _____ defeat

EIGHT

[softly]. You don't really mean you'll kill me, do you? [THREE stops struggling and stares at EIGHT, and ALL watch in silence.] _____ poke

CURTAIN

ACT III

SCENE 1

AT THE RISE OF CURTAIN: We see the same scene as at the end of ACT II. There has been no time lapse. THREE glares angrily at EIGHT. He is still held by two JURORS. After a long pause THREE shakes himself loose and turns away. He walks to the window. The other JURORS move away and stand around the room; they are shocked by this display of anger. There is a disturbing silence. Then the door opens and the guard enters. He looks around the room.

GUARD

Is there anything wrong, in here? I heard some noise. _____ concern

FOREMAN

No. There's nothing wrong. [Points to large diagram of apartment.] You can take that back. We're finished with it. _____ curb

[GUARD nods and takes diagram. He looks curiously at some of the JURORS and then goes out. JURORS still are silent; some of them begin to sit down slowly at the table. FOUR is still seated, THREE still stands at window. He turns around now. JURORS look at him.]

THREE

[loudly]. Well, what are you looking at? _____ defuse

[They turn away. He goes back to his seat. EIGHT puts his chair at end of table. Silently the rest of JURORS, including FOUR but excluding ELEVEN, takes their seats. TWELVE begins to doodle on a piece of paper. ELEVEN moves and leans against the wall. TEN blows his nose but no one speaks. Then, finally...]

FOUR

I don't see why we have to behave like children here... _____ lecture

ELEVEN

Nor do I. We have a responsibility. This is a remarkable thing about democracy. That we are-what is the word? ah notified! That we are notified by mail to come down to this place-and decide on the guilt or innocence of a man; of a man we have not known before. We have nothing to gain or lose by our verdict. This is one of the reasons why we are strong. We should not make it a personal thing... _____ enlighten

NINE

Thank you, very much. _____ listen

ELEVEN

Why do you thank me? _____ guess

NINE

We forget. It's good to be reminded. [ELEVEN nods and leans against the wall again.] _____ prompt

FOUR

I'm glad that we're going to be civilized about this. _____ dominate

TWELVE

Well, we're still nowhere. _____ give in

EIGHT

No, we're somewhere, or getting there-maybe. _____ emphasize

FOUR

Maybe. _____ concede

TWELVE

Who's got an idea? _____ stimulate

SIX

I think maybe we should try another vote. [Turns to FOREMAN.] Mr. Foreman? _____ induce

FOREMAN

It's all right with me. Anybody doesn't want to vote? [Looks around table. Most of them shake their heads. ELEVEN has moved to the table and is seated.] _____ guide

FOUR

Let's vote _____ employ

TWELVE

Yes, vote. _____ exclaim

SEVEN

So all right, let's do it. _____ offer

THREE

I want an open ballot. Let's call out our votes. I want to know who stands where. _____ declare

FOREMAN

That sounds fair. Anyone object? [Looks around. There is a general shaking of heads.] All right. I'll call off your jury numbers. [Takes a pencil and paper and makes marks in one of two columns after each vote.] I vote guilty. Number two? _____point

TWO

Not guilty. _____ chant

FOREMAN

Three? _____ inquire

THREE

Guilty. _____ draw

FOREMAN

Four? _____ investigate

FOUR

Guilty. _____ affirm

FOREMAN

Five? _____ probe

FIVE

Not guilty. _____ announce

FOREMAN

Six? _____ examine

SIX

Not guilty. _____ follow

FOREMAN

Seven? _____ ask

SEVEN

Guilty. _____ hold

FOREMAN

Eight? _____ convey

EIGHT

Not guilty. _____ carry

FOREMAN

Nine? _____ wonder

NINE

Not guilty. _____ keep on

FOREMAN

Ten? _____ inquire

TEN

Guilty. _____ dismiss

FOREMAN

Eleven? _____ question

ELEVEN

Not guilty. _____ include

FOREMAN

Twelve? _____ enquire

TWELVE

Guilty. _____ protest

FOUR

That's six to six. _____ verbalize

TEN

[angry]. I'll tell you something. The crime is being committed right in this room.

_____ ignore

FOREMAN

The vote is six to six. _____ reflect

THREE

I'm ready to walk into court right now and declare a hung jury. There's no point in this going on any more. _____ scare

FOUR

[to ELEVEN]. I'd like to know why you changed your mind. [To TWO.] And why you changed your mind [to TWO]. And why you did. [to SIX.] There are six people here who think that we may be turning a murderer loose in the streets. Emotion won't do. Why? [TWO, ELEVEN, and SIX look at each other.] _____ shake up

SIX

It would seem that the old man did not see the boy run downstairs; I do not think it likely that the old man heard someone scream, 'I'm going to kill you.' Old men dream. And if the boy did scream that he was going to kill, then we have the authority of this man-[Motions at THREE.]- to prove that it might not really mean he's going to kill. _____ render

SEVEN

Why don't we take it to the judge and let the kid take his chances with twelve other jurors? _____ address

FOREMAN

Six to six. I don't think we'll ever agree-on anything._____ dishearten

THREE

It's got to be unanimous- [Motioning at EIGHT.]- we're never going to convince him._____ deject

EIGHT

At first I was alone. Now five others agree; there is a doubt._____ observe

THREE

You can't ever convince me that there's a doubt, because I know there is no doubt._____ dismay

TWELVE

I tell you what; maybe we are a hung jury. It happens sometimes._____ deter

EIGHT

We are not going to be a hung jury._____ dissuade

SEVEN

But we are right now, a perfect balance. Let's take it to the judge._____ plea

FOUR

[to EIGHT]. If there is a reasonable doubt, I don't see it._____ observe

NINE

The doubt is there, in my mind._____ invest

FOREMAN

Maybe we should vote._____ query

TWELVE

What do you mean-vote? _____ find out

THREE

Not again! _____ daunt

TEN

I still want to know-vote on what? _____ oppugn

FOREMAN

Are we, or aren't we, a hung jury? _____ express

TWELVE

You mean that we vote yes, we are a hung jury, or no, we are not a hung jury?
_____ interrogate

FOREMAN

That's just what I was thinking of. _____ flush

FOUR

I'm not sure that we could agree about whether or not we're a hung jury. ___ submit

ELEVEN

We can't even agree about whether or not the window should be open. ___ complain

FOREMAN

Let's make it a majority vote. The majority wins. _____ scream

FOUR

If seven or more of us vote yes, that we are a hung jury, then we take it in to the judge and tell him that we are a hung jury. _____ pronounce

FOREMAN

Right. And if seven or more vote no that means we aren't a hung jury, and we go on discussing it. _____ agree

FOUR

It doesn't seem quite right to me. _____ distress

THREE

It's the only solution. _____ explain

SEVEN

I agree, it's the only way we'll ever get out of here. _____ drill

TWELVE

Anything to end this. _____ give in

FOREMAN

[looks around the table]. Are we agreed then? Seven or more votes yes, and we take it to the judge. [ALL nod.] _____ avow

THREE

Let's call our votes out. _____ verify

FOREMAN

I vote yes we're a hung jury. [Makes a mark on a sheet of paper.] Two? ___ express

TWO

No. _____ agree

FOREMAN

Three? _____ inquire

THREE

Yes. _____ oppose

FOREMAN

Four? _____ extract

FOUR

Yes. _____ reveal

FOREMAN

Five? _____ question

FIVE

No. _____ consent

FOREMAN

Six? _____ inquire

SIX

No. _____ concede

FOREMAN

Seven? _____ query

SEVEN

Yes. _____ affirm

FOREMAN

Eight? _____ debate

EIGHT

No. _____ fight

FOREMAN

Nine? _____ disagree

NINE

No. _____ concur

FOREMAN

Ten? _____ probe

TEN

Yes. _____ stand

FOREMAN

Eleven? _____ ask

ELEVEN

No. _____ tighten

FOREMAN

Twelve? _____ reduce

TWELVE

Yes. _____ agree

THREE

[screeching]. Oh no! _____ yell

FOREMAN

It's six to six. _____ resolve

NINE

We can't even get a majority to decide whether or not we're a hung jury. _____ croak

FOUR

[rising]. I went along with the majority vote on this question. And I didn't agree with voting that way, not really, and I still don't. So I am changing my vote. I say no, we are not a hung jury. I believe that the boy is guilty beyond a reasonable doubt. But there are some things I want to find out from those who changed their minds. _____ diverge

FOREMAN

Then we aren't a hung jury-so we go on. _____ excite

EIGHT

Good! We go on. _____ spark

FOUR

[to TWO]. Why did you change your mind? _____ direct

TWO

[hesitating for a moment]. He- [Points to Eight.] – he seems so sure. And he has made a number of good points. While he – [Points to THREE.] – only gets mad and insults everybody. _____ confess

FOUR

Does the anger and the insults change the guilt of the boy? He did do it. Are you going to turn a murderer loose because one of the jurors becomes angry when he thinks a murderer is being turned loose? _____ grab

TWO

That's true. _____ consider

FIVE

There is doubt. _____ differ

FOUR

I don't think so. The track is straight in front of the window. Let's take that point. So the el train would have made a low, rumbling noise. El trains screech when they go around curves. So the old man could have heard a scream, which is high-pitched. And it is a tenement and they have thin walls. _____ stress

THREE

Good. Good. That's it. That's it. _____ encourage

FOUR

And what if the old man was wrong about the time it took him to get to the door but right about whom he saw? Please remember that there weren't any fingerprints on the knife, and it is summer, so gloves seem unlikely. _____ explore

THREE

Now [to EIGHT.] I want you to listen to this lady. [Motions at FOUR.] She's the only one making some sense. _____ hint

FOUR

And it might have taken a few seconds to get a handkerchief out and wipe the fingerprints away. _____ expose

EIGHT

This is a point. _____ echo

THREE

Why don't we just time this one, to see? _____ offer

SIX

Just what are we timing? _____ notice

EIGHT

Yes, let's be exact, please. _____ contend

FOUR

I am saying that the old man downstairs might have been wrong about how long it took him to get to the door but that he was right about whom he saw running down the stairs. Now it may have taken the murderer about thirty-five seconds to wipe away all the fingerprints and get down the stairs to the place where the old man saw him-the boy, that is. _____ decipher

THREE

This is right. _____ impact

FOREMAN

We reconstructed the old man getting out of bed and going to the door, and we timed that; now let's reconstruct the actual crime. _____ present

NINE

As well as we can reconstruct it. _____ refuse

SEVEN

I think a murderer could use up to thirty or forty seconds pretty easily at that point. _____ reflect

FOUR

Let's reconstruct the killing. _____ energize

SEVEN

Yes, let's. _____ support

THREE

[taking knife from table, giving it to EIGHT]. Here, you do the stabbing. _____ insight

FOUR

[taking knife]. No, I'll do it. _____ upset

THREE

[to SEVEN]. Why don't you be the one that gets stabbed? And don't forget-you take one second to fall. _____ suggest

FOUR

[rising, moving toward and turning to SEVEN]. And he was found on his side-his-right side-so fall and roll onto your right side. [To EIGHT.] If someone hates another person enough to kill him, don't you think that it's reasonable to suppose that the murderer would look at his victim for a second or two? _____ profess

TWELVE

[to EIGHT]. Try to divorce yourself from this particular case-just human nature. _____ console

EIGHT

Yes, it seems reasonable. _____ concur

THREE

Hey wait a minute! [ALL look at THREE.] He falls and he ends up on his right side, the father did; but stabbing someone isn't like shooting them, even when it's right in the heart. The father would have worked around for a few seconds-lying there on the floor-writhing, maybe. _____ counter

FOUR

That's quite possible. There would have been enough oxygen in his system to carry him for two or three seconds, I should think. _____ utter

ELEVEN

Wouldn't the father have cried out? _____ relate

THREE

Maybe the kid held his mouth. _____ propose

EIGHT

That also seems possible. _____ agree

FOUR

Also, there's another point we might bring out. Anyone who is clear enough mentally to wipe the fingerprints away after murdering someone, well, that person is also clear enough mentally to look around the apartment, or the room in this case, to see if there are any other clues. It would just be for a second or two, I should think, but still he would look around. _____ suggest

THREE

This gets better and better. _____ quench

FOUR

We're trying to make it clear. One doesn't talk about quality when a murder is involved. Well, let's do it. [Takes handkerchief from purse and puts it into sleeve of dress.] _____ note

FOREMAN

About this on the fingerprints-the boy wiped the fingerprints off the knife. Well, what about the doorknob? If I saw a man coming into my home, a man that hated me, he came in, I'd start screaming. [ALL smile.] I think even a man would have an uneasy feeling. So the doorknobs must have been wiped after the killing, and this, too, would take some time. _____ suggest

FOUR

[to TWO]. You timed the last one. Why don't you time this one, too? _____ ask

TWO

Can do. _____ confirm

FOUR

[as SEVEN takes his position in front of FOUR he seems to look forward to his opportunity for dramatics. FOUR has the knife in her hand]. Stamp your foot when you want me to start. _____ tell

TWO

[waiting a few seconds]. I want the hand to be at exactly at sixty. [Waits another second, then stamps her foot.] _____ control

FOUR

[not screaming, but still loudly.] I'm going to kill you. _____ yell

[Brings knife down, overhand. Blade is collapsed. SEVEN catches knife in his hands and falls to floor a second after shout. He writhes a bit, and then rolls onto his right side. FOUR stares at him on the floor for a few moments, then pulls handkerchief from her sleeve. It takes her a moment or two to shake out the handkerchief; then she bends down and wipes the handle of the knife. She looks about, as though checking to be sure she has done everything. Then she rushes to the door that leads out of the jury room and wipes the doorknob. Then she turns around a full circle and wipes the knob again.]

He would have wiped both knobs. [Then she rushes around the room and goes back to the door of the jury room and repeats double process on doorknob. Then she stamps her foot and cries out.] STOP! _____ shout

TWO

[checking watch]. Twenty-yeah, twenty, twenty-five-twenty-nine...about twenty nine and a half seconds, I'd say. _____ measure

FOUR

[moving to behind FOREMAN'S chair at the end of the table]. And whoever did murder the old man-and I think it was the boy-still had to run down the hall and down the stairs, at least one flight of stairs. _____ proclaim

THREE

You see! You see! [SEVEN rises from floor, dusts himself off and pats himself into place.] _____ express

FOUR

The old man downstairs may have been wrong on the time, but in view of this, I think it's quite reasonable to assume that he did see the boy run downstairs. _____ allude

TWELVE

[to EIGHT]. So now both time sequences check, the once you did and the one we did; what with running downstairs and everything, it does pretty much check out on the time. _____ frame

SEVEN

Sure, he's an old man who wants attention... [Motions to NINE.] She's probably right, but the old man feels the way everyone does-a life is at stake. _____ grate

FOUR

So the story of the old man may well be true. _____ judge

EIGHT

Except for the fact that he absolutely swore, under oath, that it was only fifteen seconds. _____ test

NINE

We seem to all agree that it was twenty-five to thirty-five seconds later. _____ state

EIGHT

You are now admitting that the old man lied in one case and told the truth in the other. I admit that this does tend to confirm the story of the old man, but in part he is now proven a liar-and this is by your own admissions. _____ extoll

TWO

[to EIGHT]. That may be true, that the old man lies in part, but I think it will change my vote once more. [To FOREMAN.] Guilty. _____ notice

THREE

[to SIX]. What about you? What do you think now? _____ sputter

SIX

[getting up and crossing to the water cooler]. I'm just not sure guilty, and then I changed. Now-I'm sort of swinging back towards guilty. [Gets a cup and takes a long drink of water.] _____ lean

THREE

[to ELEVEN]. And what about you? _____ jump

ELEVEN

No. [Shaking his head.] I am now in real doubt....real doubt.... _____ disagree

FIVE

I say guilty, I was right the first time. _____ gush

THREE

Now we're beginning to make sense in here. _____ haunt

FOREMAN

It seems to be about nine guilty and three still not guilty. _____ emit

EIGHT

One more thing about the old man downstairs. How many of you here live in an apartment building? [Eight of the twelve hands go up, including EIGHT.] _____ grasp

ELEVEN

[to EIGHT]. I don't know what you're thinking, but I know what I'm thinking. _____ expire

FOUR

[a bit irritated]. And what is that? _____ irritate

ELEVEN

I do not live in a tenement, but it is close, and there is just enough light in the hall so you can see the steps, no more-the light bulbs are so small-and this murder took place in a tenement. Remember how we all stumbled on the steps during our visit there?
_____ explain

EIGHT

The police officers were using big bulb flashlights. Remember? _____ support

ELEVEN

An old man who misjudged the time by twenty seconds, on this we all agree, this old man looked down the dark hallway of a tenement and could recognize a running figure? _____ suggest

EIGHT

He was a hundred per cent wrong about the time; it took twice as long as he thought. _____ state

ELEVEN

Then could not the old man be a hundred per cent wrong about whom he saw on the stairs? _____ pry

THREE

That is the most stupid thing I've ever heard of. You're making that up out of thin air. _____ contend

TWELVE

We're a hung jury. Let's just be honest about it already and be done with this. _____ resolve

ELEVEN

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

SEVEN

Yes I do. _____ defend

ELEVEN

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

SEVEN

[angry]. 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 this guy? He comes over here running for his life, and before he can take a breath, he's telling us how to run our lives. The nerve! How dare you! _____ fight

FOUR

No one here is asking where anyone came from. _____ maintain

SEVEN

I was born right here. _____ dispute

SIX

Or where your mother came from. [Looks at SEVEN who looks away.] ____ stab

EIGHT

Maybe it wouldn't hurt us to take a few tips from people who come running here!!
 Maybe they learned something we don't know. We are not so perfect! ___ quarrel

ELEVEN

Please...I am used to this... It's all right. But thank you..._____ wrangle

EIGHT

It is not alright. _____ falter

SEVEN

Okay-Okay! I apologize! [to ELEVEN]. Is that what you want? [To EIGHT.] ___ argue

EIGHT

[grimly]. Yes, that is exactly what I wanted. _____ boast

FOREMAN

All right. Let's stop the arguing. Who's got something constructive to say? ___ pursue

TWO

[hesitantly]. Well, something has been bothering me a little. This whole business about
 the stab wound, and how it was made-the downward angle of it, you know? ___ guard

THREE

Don't tell me we're going to start on that. They went over it and over it in the
 courtroom. _____ dislike

TWO

I know they did-but I don't go along with it. The boy is five feet eight inches tall.
 That's a difference of six inches. It's a very awkward thing to stab down into the chest
 of someone who's a half foot taller than you are. [THREE grabs knife from table and
 jumps up.] _____ discuss

THREE

You're not going to be satisfied until you see it again. I'm going to give you a
 demonstration. Somebody get up, now. [Looks around the table, EIGHT stands up and
 walks toward him. THREE closes the knife, puts it in his pocket for a moment. They
 stand face to face and look at each other for a long moment.] Okay. [to TWO.] Now
 watch this. I don't want to have to do it again. [THREE crouches down until he is quite
 a bit shorter than EIGHT.] Is that about six inches? _____ frighten

TWELVE

That's more than six inches. _____ warn

THREE

Okay, good. Let it be more. [Reaches into his pocket and takes out the knife. Flips it open, changes its position in his hand and holds the knife aloft, ready to stab. He and EIGHT look steadily into each other's eyes. Then THREE stabs downward fast and hard.] _____ challenge

TWO

[shouting]. LOOK OUT! [Reaches short just as the blade reaches EIGHT's chest. Three of the jurors let out small screams and gasps. THREE busts out laughing.] _____ advise

SIX

That was not funny. _____ disagree

FIVE

What's the matter with you? _____ yell

THREE

Now just calm down. Nobody's hurt, are they? _____ differ

EIGHT

[low so no one else can hear]. No. Nobody is hurt. [Eight crosses back to the table but does not sit.] _____ fume

THREE

All right, there's your angle. Take a look at it. [Illustrates again.] Down and in, that's how I'd stab a taller person in the heart, and that is how it was done. [Crosses back to the table.] Take a look at it, tell me I'm wrong. [TWO does not answer, THREE looks hard at her a moment and jams the knife into the table.] _____ groan

SIX

Down and in. I guess there's no argument. [EIGHT picks the knife out of the table and closes it. He flicks it open quickly and changes the position in his hand.] _____ believe

EIGHT

[to SIX]. You ever stabbed anyone? _____ argue

SIX

Of course not. _____ besiege

EIGHT

[to THREE]. Did you? _____ berate

THREE

All right, don't be silly. _____ dismiss

EIGHT

[aggressively]. DID YOU? _____ attack

THREE

[loudly]. NO. I didn't _____ clash

EIGHT

Then where did you get all the information about how it's done? _____ barrage

THREE

What do you mean? It's just COMMON SENSE. _____ block

EIGHT

Have you ever even seen a person being stabbed? _____ round on

THREE

[pausing. Looking around the room quite nervously; then finally with resignation].

No. _____ resign

EIGHT

Right. I want to ask you all something. The boy was an experienced knife fighter. He even was sent to reform school for fighting someone, isn't that so? _____ quarrel

TWELVE

That is correct. _____ confirm

EIGHT

Look at this. [Focuses attention on THREE. Closes knife flicks it back open and changes position of the knife so he can stab overhand.] Doesn't this seem like an awkward way to handle a knife? _____ demonstrate

THREE

What are you asking me for? [EIGHT quickly closes the blade flicks it back open and positions the blade to stab underhand.] _____ employ

FIVE

Wait a minute!! [Under breathe.] What's the matter with me? Give me the knife.

[Reaches out for the knife.] _____ excite

EIGHT

Have you ever seen a knife fight? In the movies? _____ wonder

FIVE

Yes, I have... In my back yard.... in the vacant lot across the street... on my back stoop, too many of them. Knives came with the neighborhood, funny I didn't think of it before. I guess you try and forget those things over the years. _____ reflects
[looks up at ALL, without looking down flicks open knife quickly and positions knife for an underhand stab.] Anyone who's ever used a knife would never stab downward; you don't handle it that way. You would use it underhand. _____ convey

EIGHT

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

FIVE

I suppose it's conceivable he could have, but it's not likely, not if he had any experience with knives, and we know the kid had a lot of experience. _____ echo

THREE

I don't believe it. _____ disapprove

TEN

Neither do I. You're just giving us a lot of mumbo jumbo. _____ ignore

EIGHT

[to TWELVE then to SEVEN]. What do you think? And you? _____ press

TWELVE

I, I don't know. _____ doubt

SEVEN

Listen, I'll tell you something. I'm a little sick of this whole thing already. We're getting nowhere. Let's break it up and finally go home. _____ dismiss

EIGHT

Before we decide anything, I want to try and pull this together. _____ deliver

THREE

Oh this should be good. _____ brag

FOUR

He has a right. Let him go ahead. _____ support

TWO

Do you want me to time this? [EIGHT looks at TWO.] _____ include

FOREMAN

Let's hear him out. _____ encourage

TWELVE

[getting comfortable]. I'm in advertising; I'm used to the big shots pulling things together. Let's chip a few shots and see if anything lands on the green. _____ agree

EIGHT

I want you all to look at this logically and consistently. _____ pitch

THREE

We already have, guilty. _____ close

EIGHT

I want to know- is this kid smart or dumb? _____ push

FOUR

What do you mean? _____ enlighten

EIGHT

This is a kid who has gone to reform school for knife fighting. The night of the murder he bought a knife. It would then take a stupid kid to go and murder a man, his own father, with a weapon that everyone would associate with the kid. _____ calculate

THREE

I quite agree, he's dumb. _____ break

EIGHT

However, if he were dumb, then why did he make the kind of wound that an inexperienced man would make with a knife? _____ promote

FOREMAN

I'm not sure I understand your point. _____ gather

EIGHT

To murder someone must take great emotion, great hatred. At that moment he would handle the knife the best of his abilities, and an skilled knife fighter would handle it as he had always handled it, underhand...A man who had no experience would go overhand. But the kid is being very smart, everyone knows his experiences-so he's smart enough at that moment to make a wound that an amateur would make. That is a smart man. Smart enough to wipe fingerprints away, perhaps enough smart enough to wait for the el train to pass by. Now, is the kid smart or is he dumb? ____ pester

THREE

Hey now wait a minute! _____ debate

NINE

Well, the woman across the el tracks saw the murder through the el train, so someone on that train could have seen the murder too. _____ guide

EIGHT

Exactly. A dumb man, a man swept by emotion. Probably he heard nothing; he probably didn't even hear the train coming. And whoever did murder the father did it as well as he could. _____ defend

FOUR

So? _____ drill

EIGHT

[moving around the table]. The kid is dumb enough to do everything to associate himself with the knife-and then a moment after the murder he becomes smart. Smart enough to make a kind of wound that would lead us to suspect someone else, yet at the same instant was dumb enough to do the killing as an el train is going by, and then a moment later he is smart enough to wipe the fingerprints away. _____ review
To make this boy guilty you have to say he's dumb from eight o'clock until midnight and then at midnight is smart again, then once again stupid, so stupid he doesn't think of a good alibi. Now, is this kid smart or dumb? _____ excite
To say that he is guilty you have to toss his intelligence like a pancake. There is doubt, doubt, doubt! [Beats table with fist to emphasize the word
doubt.] _____ convey

FOUR

I hadn't thought of that. _____ invest

EIGHT

And the old man. On the stand he swore that it was fifteen seconds; he insisted on fifteen seconds, but we all agree it must have been almost forty seconds. ___implore

NINE

Does the old man lie half the time and then does he tell the truth the other half?
_____ reiterate

EIGHT

For the kid to be guilty he must be stupid, then smart, then stupid, and then smart and so on. For the kid to be guilty the old man downstairs must be a liar half the time and he must tell the truth the other half. There is reasonable doubt. [Sits again. There is a long moment of silence.] _____ relax

SEVEN

[breaking the silence]. I'm sold on "reasonable doubt." _____ confirm

TWO

I think I am too. _____ agree

SIX

I wanted more talk, and now I've had it. _____ concur

EIGHT

[fast]. I want another vote right now. _____ encourage

FOREMAN

Okay, there's another vote called for. I guess the quickest way is a show of hands. Anybody object? [No one does.] All those voting not guilty raise your hands. [Jurors TWO, FIVE, SIX, SEVEN, EIGHT, NINE, ELEVEN, and TWELVE raise their hands immediately. FOREMAN looks around the table carefully and then raises his hand.] Nine. [Hands go down.] All those voting guilty. [THREE, FOUR, and TEN raise their hands.] Three. The vote is nine to three in favor of the acquittal. _____ approve

TEN

I don't understand you people. How can you believe this kid is innocent? ____disbelieve
 Look, you know how those people lie. I don't have to tell you. They don't know what
 the truth is! And let me tell you, they-[FIVE gets up from the table and goes to the
 window with back to TEN.] don't need any real big reason to kill someone, either. You
 know, they get drunk and bang, someone is lying in the gutter. _____ verify
 Nobody's blaming them. That's just how they are. You know what I mean?! Violent!
 [NINE and ELEVEN get up and join FIVE at the window.] Human life don't mean as
 much to them as it does to us. _____ defend
 Hey, where are you all going? Look, these types of people drink and fight all the time,
 if somebody gets killed, they get killed. They don't care. Oh, sure, there are some good
 things about them too. I'm the first to say that. [EIGHT, TWO, and SIX get up and join
 the others at the window.] I've known a few of 'em who were decent, but that's the
 exception. Most of them, it's like they have no feelings, they think they can do
 anything. _____ scold
 What's going on here? [FOREMAN, SEVEN, and TWELVE go to the window.] I'm
 speaking my piece and you listen to me!! They're all no good. There's not one of you
 who'd say their good. We better watch out, take it from me, as time goes on they'll
 think their one of us. They'll be in our bathrooms and restaurants... This kid and this
 trial... Well; don't you want to know about them? Listen to me!! What are you doing?
 I'm trying to tell you something... [FOUR stands over him as he trails off. There is a
 dead silence in the room.] _____ trounce

FOUR

[softly but firmly]. I've had enough. If you open your mouth again I'm going to gouge
 your eyes out. [No one speaks. TEN looks up at FOUR and then moves his gaze to the
 table.] _____ detest

TEN

[softly]. I'm only trying to tell you.... [There is a long pause as everyone stares at
 TEN.] _____ ogle

FOUR

All right everyone, sit down. [Everyone proceeds back to the table and finds their seat.
 FOUR speaking quietly.] I still believe he's guilty of murder. 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. _____ calm

THREE

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

EIGHT

Let's go over her testimony. What exactly did she say? _____ inquire

FOUR

[moving toward the window in thought]. 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 twelve-ten and, as she looked out, she saw the boy stab his father. _____ describe
As far as I can see, this is unshakable testimony. _____ defend

THREE

That's what I mean. That's the whole case. [FOUR takes off her eyeglasses and begins to polish them as they all watch silently.] _____ consent

FOUR

Frankly, in view of this, I don't see how you can vote for an acquittal. [To TWELVE.] What do you think about it? _____ offer

TWELVE

Well, maybe.... There is so much evidence to sift... _____ ponder

THREE

What do you mean, maybe?? She's absolutely right. You can throw out all the other evidence. _____ hurry

FOUR

That was my feeling. I don't deny the validity of the points he has made [Points to EIGHT.] shall we say that on one side of the tracks there is doubt? _____ resolve
But what can you say about the woman? She saw it. [TWO, while polishing her own glasses, squints at the clock.] _____ stand firm

TWO

What time is it? _____ digress

ELEVEN

Ten minutes of six. _____ state

SIX

You don't suppose they'd let us go home and finish in the morning? I have a kid with mumps... _____ plea

FIVE

Not a chance. _____ mutter

EIGHT

[to TWO]. Can't you see the clock without your glasses? _____ wonder

TWO

Not clearly. _____ respond

EIGHT

Oh. _____ accept

FOUR

Glasses are a nuisance, aren't they? _____ dread

EIGHT

[with an edge of excitement in his voice]. Well, what do you all do when you wake up at night and want to know what time it is? _____ excite

TWO

I put my glasses on to look at the clock. _____ poke

FOUR

I just lie in bed and wait for the clock to chime. My father gave it to me when we married, my husband and I. It was ten years before we had a place to put it. ___ reveal

EIGHT

[to TWO]. Do you wear your glasses to bed? _____ push

TWO

Of course not. No one wears glasses to bed. _____ disregard

EIGHT

The woman who testified that she saw the killing wears glasses. What about her? ___ spark

FOUR

Did she wear glasses? _____ draw a blank

ELEVEN

[excitedly]. Of course! The woman wore bifocals. I remember this very clearly. They looked quite strong. _____ arouse

FOUR

Funny, I never thought of that. _____ hesitate

EIGHT

I think it's logical to say that she was not wearing her glasses in bed, and I don't think she'd put them on to glance casually out of the window. _____ affirm
She testified that the murder took place the instant she looked out, and that the lights went out a split second later. She couldn't have had time to put on her glasses.

_____ assert

Now, perhaps this woman honestly thought she saw the boy kill his father. [Rises.] I say that she only saw a blur. _____ declare

THREE

How do you know what she saw? Maybe she's far sighted... [Looks around. No one answers. [Loudly.] How does he-[Motions to EIGHT.]-know all these things?
_____ deter

EIGHT

Does anyone think there still is not a reasonable doubt? [Looking around the room, then squarely at TEN. TEN looks down at the table and then a moment later looks up at EIGHT.] _____ demand

TEN

I will always wonder. But, there is a reasonable doubt. _____ resign

THREE

I think he's guilty! _____ argue

EIGHT

[calmly]. Does anyone else? _____ denounce

FOUR

[quietly]. No. I'm convinced now. There is a reasonable doubt. _____ agree

EIGHT

[to THREE]. You are alone. _____ delight

FOREMAN

Eleven votes not guilty; one vote guilty. _____ confirm

THREE

I don't care whether I'm alone or not! I have a right... _____ defy

EIGHT

Yes, you have a right. [ALL stare at THREE.] _____ concur

THREE

Well I told you I think the kid's guilty. What else do you want? _____ punch

EIGHT

Your arguments. [ALL look at THREE after glancing at EIGHT.] _____ corner

THREE

I gave you my arguments. _____ despise

EIGHT

We're not convinced. We're waiting to hear them again. We have time. [THREE runs to FOUR and grabs her arm.] _____ contemn

THREE

[pleading]. Listen. What's the matter with you? You're the one who made all the arguments. You can't turn now. A guilty man's going to be walking the streets. A murderer. He's got to die! Stay with me..._____ beg

FOUR

I'm sorry. I'm convinced. I don't think I'm wrong very often, but I guess I was about this. There is reasonable doubt in my mind._____ marvel

EIGHT

We're waiting..._____ push

THREE

[THREE turns violently on him.] You're not going to intimidate me! I'm entitled to my opinion! It's going to be a hung jury! That's it! _____ dislike

EIGHT

There's nothing we can do about that except hope that some night, maybe in a few months, you might get some sleep._____ divert

FIVE

You are all alone._____ observe

NINE

It takes a great deal of courage to stand alone._____ repeat

SIX

[moving to table and sitting]. If it is a hung jury there will be another trial and some of us will point these things out to the various lawyers. [THREE looks around the table at all of them. As THREE glances from juror to juror each of them shakes their head at him. Then suddenly THREE'S face contorts and he begins to pound on the table with his fist, about to cry.]_____ prod

THREE

[thundering]. ALL RIGHT! [Jumps up quickly and turns his back on all of them. The FOREMAN goes to the door and knocks, ALL rise.]_____ whimper

[the GUARD opens the door and looks in and sees them all standing. The GUARD holds the door open as they all file past out. Except THREE and EIGHT. The GUARD waits for them.]

EIGHT

They're waiting._____ encourage

THREE

[THREE sees that he is alone. He moves to the table and pulls the knife out and walks to EIGHT with it. THREE is holding the knife in approved knife fighter fashion. THREE looks long and hard at EIGHT and weaves a bit from side to side as he points the blade of the knife at EIGHT's torso.] Not Guilty! [He turns the handle of the knife toward EIGHT and walks out of the room reluctantly.]_____ settle

[EIGHT takes a moment to assess the room, heavy sigh and moves through the door. The GUARD closes the door as he exits.]

CURTAIN

Titles of the Units and Summary of the Action

Twelve Angry Jurors

- Unit 1: Entering The Room

The Jury has received orders from the JUDGE to make a unanimous decision of guilt or innocence and they are sent to the deliberation room.

- Unit 2: Look Who's Here

The jury begins to reveal details about their own personal lives and morals.

- Unit 3: The Inciting Incident

With the initial vote it is an eleven to one vote.

- Unit 4: Locked In

With Juror Number Eight voting not guilty it is up to the rest of them to change his mind.

- Unit 5: Let's Talk About Talking

The jurors talk about discussing the case and begin to argue.

- Unit 6: We Can't Even Agree On Little Things

There becomes a dispute over the window being open or close.

- Unit 7: Everyone Gets a Turn

Each juror explains why they voted guilty or not guilty.

- Unit 8: Is That a Knife in Your Pocket Or Are You Happy to See Me

Examining the murder weapon, Juror Number Eight displays that he has the exact same knife.

- Unit 9: First Culmination

Juror Number Nine changes her vote to not guilty continuing on the deliberation.

- Unit 10: What Is Guilty Beyond A Reasonable Doubt

Few of the jurors understand the oppositions claim that there may be doubt about the trial.

- Unit 11: What About That Old Man

The jury begins to debate one of three eye witness testimonies.

- Unit 12: The Votes Begin To Change Along With Tempers

Juror Number Five changes his vote to not guilty because of Juror Number Ten's comments.

- Unit 13: How Long Did That Walk Take?

Juror Number Eight recreates the Old Man's journey to the front door

- Unit 14: Main Culmination

Juror Number Three completely loses his temper and threatens to kill Juror Number Eight.

- Unit 15: The Hung Jury

After Juror Number Three's display of Anger the votes split

- Unit 16: How Fast Was He Murdered

The guilty group examines how fast the accused could have committed the murder.

- Unit 17: Is It The Truth Or A Lie

The debate of the Old Man's testimony becomes even more questionable.

- Unit 18: How Did He Swing That Blade

Juror Number Three, Eight and Five each demonstrate how they think the murder committed the crime.

- Unit 19: Third Act Twist

Juror Number Eight, "Before we decide anything, I want to try and pull this together."

- Unit 20: The Blind Leading The Blind

Juror Number Four has to consider her righteous stance on her vote.

- Unit 21: The Hold Out

Juror Number Three refuses to concede to the group's decision of not guilty.

Character Development and Analysis

The students were assigned two separate homework assignments over the period of two weeks in August. The first assignment was to answer the following questions for each of their characters:

- What is your character's name and age?
- How would you describe the physicality of your character?
- Where does your character live in New York State? Do you live alone?
- What does your character like to do?
- Name one thing that would anger your character.
- Describe a typical day in the life of your character.
- Describe a dream that your character recently had.
- What is your character's secret?
- What is your character's goal?

The second part of the homework assignment was to submit an image, any image that they are drawn to; that they feel captures the essence of their character.

The script leaves an absence of character detail by only supplying a number to each juror and merely revealing particular information about them throughout the play. By assigning the students to cultivate their character's background together, we can examine their individual arch in the play and how the real characters exist in this world. The mission of researching an image for their character is to provide them with a deeper connection to how the character would feel and look in this world. Both of these assignments give the students the opportunity to have an added explorative experience into the dramaturgy of the script. The following are the responses from the students:

The Foreman

Danny Christophiades

1. Name: Foreman/Perry Pason

Age: 25

Physical:

2. Live: Upper New York

3. Like: Jog, read history books, write crime novels, do service projects with the community.

4. Angry: People picking on one another.

5. Typical Day: Eat cereal, read the newspaper, take the train to the courthouse, do lawyering stuff, have lunch at the courthouse cafeteria, take train back to home.

6. Dream: Actually a nightmare where a bully of his from high school has snuck into his home, murdered his wife and son, and then murders him.

7. Secret: Just last week, while his wife and son went to Coney Island, he went to a bar with his friends, met a girl, slept with her, and then came back home and hasn't told anybody what happened, not even his lawyer friends.

8. Goal: Bring those who break the laws to justice, even his family.



Juror Number Two

Caitlin Susen

My character's name is Kate, she is 24, and I've always seen her physical description as the exact same as my physical description.

2. I live with my parents in Chelsea.

3. I like to read and play the piano.

4. People touching my things. I don't like people who invade my space and taking my belongings without asking first.

5. I go to work at my father's dry cleaning business during the day; I come home and help my mother around the house-cleaning, cooking, laundry, etc. Then, I tutor my two brothers in the late afternoon. Dinner is always held at the family table with my father, mother, and two younger brothers. I spend any free time I have reading. I love to learn new things.

6. My dream is just to be loved by someone. I want to feel what a romantic love feels like and I dream about having a family, being beautiful and having lots of friends to get together with to talk[sic] about married life and raising kids.

7. I steal money from my father's dry cleaning business.

8. To prove/show my worth. I am a person worthy of their respect.

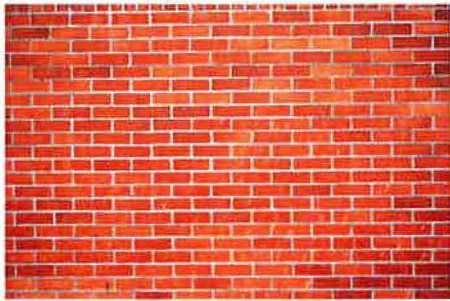


Juror Number Three

Kevin Labrum

His name is George Blake. Failed at his own endeavors, finally he is coerced into working with his father-in-law's hardware store.

He and his wife Miriam live in a middle-class home in the Staten Island burb of Rossville. It was his FIL's home until he built a new one. Until...it was destroyed in the Rossville Fire in April 1963. Government aid helped them rebuild a better, nicer home later that year.



Juror Number Four

Ashley Howell

Name: Karen

Age: 29

Physical description: Karen is curvy, but fit. She often wears her hair up in a bun and is always wearing her glasses. She is near-sighted. Karen is always dressed to impress when in public, appearing very put together. Her jewelry consists of a small silver necklace given to her by her parents when she finished high school and a small diamond wedding ring.

2. Where does your character live?

She lives in West Village in a loft with her husband.

3. What does your character like to do?

On her days off she reads in her window seat. Her current favorite is Harper Lee's 'To Kill a Mockingbird'.

4. Name one thing that would make your character angry.

When she feels like she's not informed properly.

5. Describe a typical day for your character.

Karen sets an alarm every day, but often wakes 30 minutes before it goes off. She hates to waste a day, especially if it's just sleeping. Karen showers and dresses for work. Her husband cooks breakfast for them and she works until up until 7 at night. She comes home to a meal cooked by her husband. After dinner they get in their pajamas and sit together in bed snuggling while reading their own books.

6. Describe a dream your character has had.

She doesn't dream very often, but one that she's had since she was a child was one where she is running down a lightened neighborhood street at night. The air is so thick that it makes her run in slow motion and she is never able to get to the end of the road or move from the place that she's in

7. Pretend your character has a secret. Why is it a secret?

She's too embarrassed to share it.

8. What is your character's goal?

Often her emotions dictate her decisions. She is determined to keep all emotions out of this jury's choice.



Juror Number Five

Evan Stevens

Name: Denny (Denis) Lawback

Job: he works as a doorman and groundskeeper at the West Village Apartment Complex. This job allows him to live in this upper class apartment complex; however he has a basement room that has very poor air circulation and often has leaks. His other job is as a gas pumper and general maintenance man at a gas station. The gas station is right under the El tracks also right around the corner from where the murder took place.

Physical attributes: Very intent on looking good and possibly richer than he is (he slicks his hair and tries to look like movie stars might have looked at the time (he feels this gives him more status). Denis slouches, head always hung when uncomfortable, maybe a limp and/or scars (from fighting in a war), and a mostly constant straight face.

Hobbies: shopping at pawn shops, mechanics (working on cars), going to movies, drinking, and watching baseball. (Yankees)

Angered by: judgments despite being rather judgmental internally, externally trying to always remain calm, collected and even warm.

Typical day: waking up alone in his one-room, very dirty apartment. Spends quite some time getting ready then goes to his first job replacing things and doing plumbing in rich people's apartments. Then he goes to his next job pumping gas. After work he goes for a walk, maybe eats, on weekends goes to a movie, but in the end, he ends up at home where he drinks and listens to the radio until falling asleep.

Dream he had: Being chased through the forest by 11 angry men trying to kill him. He hides in a hole and is found by a young boy who begins to call to the 11 men to give away his position. A

knife appears in his hand. He has to choose between killing the boy and being caught by the 11 men.

Goal: To stand up for himself and to get respect.

Secret: He knows the boy, the boy reminds him a lot of himself when he was younger (no mom, quiet, an outcast, constantly in trouble with the law) He lied to the court and said he didn't know him because it was his intention to finally stand up for the lower class in a place where everyone is equal (jury room). He was going to vote not guilty and convince everyone that the defendant was innocent until the evidence and other jurors intimidated him to stay out of it.



Juror Number Six

Cheryl Cortez

1. Jean, 36. Fairly fit from working all day but not an athletic build.

2. Where does your character live?

Syracuse, New York – large number of manufacturers in the city, easy to find blue collar work.

3. What does your character like to do?

Play with my kids.

4. Name one thing that would make your character angry.

Being undervalued.

5. Describe a typical day for your character.

Wake up, get kids out of bed and off to school, head to work, come home, make dinner, play with my kids, put everyone to bed.

6. Describe a dream your character has had.

One of my kids coming at me with the same knife the boy used to kill his father.

7. Pretend your character has a secret. Why is it a secret?

Didn't finish high school. I'm proud to work but it's hard and I want more for my children. I don't want them to know I gave up and I don't want others looking down on or dismissing my opinion because of it.

8. What is your character's goal?

I went to the trial to set a good example for my children but after six days I just want to get back home to my family. I am still trying to judge the boy's case fairly though.



Juror Number Seven

John Hanson

1. His name is Charles McDonald. He wants everyone to call him Charlie. Everyone calls him Charles. He is 37. He is skinny-fat, early in the aging processes, kind of looks unhealthy, but not sickly.

2. Charles lives in Queens, in a common home, the kind everyone else on the block has. With the same furniture as everyone else. The same wife, too.

3. He likes to do things that warrant attention or give him the spotlight. Going to see popular shows or games, taking trips he can't afford and buying suits he can't afford.

4. One thing that makes him angry is the potential of his insecurities being uncovered. Being questioned in a way that makes him have to reveal personal truths, others not going along with the flow, being forced to think and reflect on his actions.

5. His typical day reminds me of the color grey. The day starts with breakfast fixed for him. Usually he's grumpy, even if his wife puts out. Next, shower and get cleaned up, and leave for work. The work area is in a cube under florescent lights, doing a job that doesn't require any skill and doesn't earn him any respect. Lunch break is alone and consists of goes to the closest bar for some cheap whiskey to go with the Wonder Bread sandwich his wife made him. Returning to work leaves him with less energy and a little sweaty. After work he stops for another drink and waits for something exciting to happen. Nothing exciting ever happens. Eventually he drives back to his borough to watch television, eat dinner, and toss back a few. Evening finds him passed out in front of the T.V.

6. The last time Charlie had a dream was when he was a boy. He wanted to be in pictures and make people laugh like Charlie Chaplin. His family shamed him for this.

7. His secret is that his alcoholism is beginning to cause problems in his life and he's too terrified to admit it.

8. To make everyone (even himself) of the jurors think that he's someone he's not. Funny, happy, social, cool.



Juror Number Eight

Cameron Needham

1. Juror #8's name is Jack. He is 25 years old. He has dark hair, dark eyes, and 5'11" and is on the skinny side.
2. Jack lives in middle class New York. I believe he came from a poorer region but has worked his way to the lower-middle-class. He appreciates everything he has, and he still has sympathy for where he came from (i.e. the picture above). Poorer individuals or people from rough neighborhoods because he knows what it was like for him.
3. Jack likes to always further his knowledge. He might not be the richest person alive or have the most stuff, but always believes in learning new information by reading books, articles, journals, etc.
4. One thing that would make Jack angry is being misunderstood or taken advantage of. He knows who he is and how he should be treated and if he feels someone is not doing so, he will let them know.
5. Jack comes home from a hard day's work and takes care of the family he is forming. There is nothing he wouldn't do for his wife and his son-to-be.

6. Jack has repetitive frustration dreams. In the beginning of the dream, everything is wonderful, and he does everything right. Then, all of a sudden, one thing goes wrong and everything spirals out of control. Everyone blames him and he can't do anything to climb back out of this hole.

7. Jack's secret is that he was involved a gang fight (when he lived in the poorer regions) and his best friend got killed. When the shooter went to trial, he was released after the jury came to a "not guilty" verdict (despite obvious evidence).

8. Jack's goal is to change the world with his actions. One way to do that is to change one boy's gloomy fate by convincing others that he might not be guilty.



Juror Number Nine

Kim Weyerman

1) What is your character's name and age?

Betty Rutledge/53

2) How would you describe the physicality of your character?

Average weight to a little on the chubby side, but she's working on it. She is starting to get some grey and doesn't dye it because she is quite practical, but she is put together and always presentable. She is about 5'7" tall with glasses.

3) Where does your character live in New York State? Do you live alone?

She lives in Rochester New York.

Betty was married for several years, but her husband, Lou, passed away 5 years ago from lung cancer. She has three children whom are all grown and out of the house.

4) What does your character like to do?

I am great at knitting; in fact I am working on a baby hat right now for my newest grandbaby, Claire. I also was a nurse for many years and love to help those in need, with rehabilitation. I play tennis and love to travel.

5) Name one thing that would anger your character.

I don't like a sloppy house. I like things to be picked up. After a hard day of cleaning and scrubbing, I want the house to stay neat and tidy. When my kids come over and let their children mess up my house and then leave it in shambles... OH!! So angry...but so glad to see my children and grandbabies, also Ignorance makes me steam. I want to be well informed and think others should educate themselves before making large decisions.

6) Describe a typical day in the life of your character.

I usually start my day with a solid breakfast of eggs and toast, dress for the day and head to the market for any necessary items. I walk there for the exercise. I have a book club that meets at 10:30am on Wednesdays and I run the club for the most part. I volunteer at the YMCA and also at the hospital because I am a retired nurse. Once the evening rolls around I go to the bingo hall and join my friends for an hour or two until I finally head home and water the plants feed the cat and scoot to bed.

7) Describe a dream that your character has recently had.

I had a dream that I was with my sweetheart Lou again. But I was missing my teeth and the harder I tried to save them, the more fell out.

8) What is your character's secret?

Since her husband died she seeks the company of much younger men. Her children have no idea...

9) What is your character's goal?

Betty wants to stay true to her convictions. She wants to get the whole story and make an educated decision concerning this young man on trial. She couldn't live with herself if she were to put someone to death and then realize that he was innocent. Any doubt in her mind is reason enough to let him live.



Juror Number Ten

Samuel Brakel

1. Give your character a name, age, and physical description.

Pete Henderson, 30, tall but a little doughy.

2. Where does your character live?

Brooklyn. A nice little apartment with a roommate.

3. What does your character like to do?

Carpentry, fiddling around with electronics, knitting.

4. Name one thing that would make your character angry.

People saying (or even implying) that he is racist.

5. Describe a typical day for your character.

Get up, throw on a shirt, and get to work (construction).

6. Describe a dream your character has had.

Car accident, everyone was screaming.

7. Pretend your character has a secret. Why is it a secret?

Left his family in Montana. They're still searching for him.

8. What is your character's goal?

Get that kid locked away. They're like pit bulls, you know? Dangerous. The less of them on our streets the safer we are, even if they aren't all rabid.



Juror Number Eleven

Mitch Shohet

1. -Name-Borismir Nenadezhnyye (Borismir is a bastardization of two suffixes, Boris potentially meaning “wolf”, Mir being “peaceful”. Nenadezhnyye means “untrusted”).
-Age-33- I chose this because I would be old enough to remember the early Russian alliance with Hitler during WWII, the Great Patriotic War, and most importantly the Cold War under Stalin's rule. Also I would still be young enough to immigrate to the United

States to start a new life as part of a nation with democracy. Too old and I might've just stayed in Russia forever.

-Physical description- small, non-threatening, being small makes it easier for the other jurors to ignore me and generally dismiss my input.

2. I describe my housing as not a tenement but close. Logically, having just immigrated, I would've spent most of my savings on the trip over, and since we are within a year of the Cuban missile crisis and in the middle of the space race, most American employers aren't too keen on hiring a Russian at the moment. Also, just because I said I don't live in a tenement doesn't mean I don't, I might be lying.
3. At several points during the play I give hints about my political activity. Politics in general interest me and I think it's a wonderful civic opportunity we have to invest in them.
4. In ancient Rome, a pontiff was a high priest whose name came from roots meaning "bridge maker". The implication is that this person was someone with divine inspiration who would connect gaps in passages to complete their meanings. The reputation of pontiffs then could be someone who makes things up and states them as facts. In modern day, my girlfriend's family and I often tease her brother for pontificating facts for subjects he has no experience with. At those moments we say the "pontiff" has spoken. I hate ignorant people.
5. Wake up, read paper over coffee, look for job openings at the public library, read news, take bus to work at GM factory, assemble engine parts, stop at the library on the way home to pick up book, eat food at home and read before bed.

6. To be a politician and help run the United States. Maybe one day when the tension of Russian relations has simmered down, but not in the near future. In the meantime I would like to work at the library since it's the closest I'll get to a government job.
7. I don't really like Americans. They take advantage of the wonderful country that they are born in. Most don't even know what's happening in the world or to their country except what they can hold against me. They should understand that Russians aren't a problem, Russia is. Likewise, America is a great country. American's aren't great citizens.
8. To experience the same freedoms and rights as Americans do.



Juror Number Twelve

Tess Greg

Name- Vivian Myers

Age- 29

Physical Description- Slender, but strong. She wakes up at 5 a.m. every day to go to the gym, then walk her dog, meticulously pick out her outfit to impress the men she works with. She works hard for her appearance and you can tell.

Where does she live? - Manhattan- Hell's Kitchen

What does she like to do? - Drink dry, vodka martinis and smoke cigarettes while in a hot bubble bath with lavender candles.

Name one thing that would make your character angry- Losing my job. Or idiots. However, if I lost my job it was most likely due to the idiots I work with, so... idiots. Idiots make me very angry.

Describe a typical day for your character-

5:00- Gym

6:00- Walk Jackie/ Grab breakfast

7:00- Shower/ Get ready for day

8:00- Show up to the office early. Have a cup of coffee and a cigarette while going over today's schedule.

9:00- Meeting with the board.

10:00- Brainstorming with the boys.

12:00- Lunch. Cigarette.

1:00- Meeting with the client.

3:00- Brainstorming with the boys to completely revamp our platform with the client's requests.

4:00- Final meeting with the client.

5:00- Stay at the office to work on ideas alone.

7:00- Go home. Take Jackie for a walk.

8:00- Make and eat dinner.

10:00- Bath. Bubbles. Lavender. Vodka. Cigarettes.

11:00- Sleep.

Describe a dream your character has had (I took "dream" to mean a dream while you sleep)-

I dream frequently about my dog, Jackie, running away. It's absolutely ridiculous since there is no possible way she ever could. I mean, we live on the 13th floor. How would she get out?

Maybe she could run away on our walks, but I keep a close eye on her and her leash is wrapped around my wrist to make sure I don't lose her. Still, the dream freaks me out. It's always the same. I get home from work, call out her name, and go grab her leash so we can go on our walk, but she doesn't come when I call. I call a few more times and still nothing. Now, I'm in a panic and start running around my house then around the block trying to find her. I always wake up before finding her.

Your character has a secret. Why is it a secret?-

...It's my life. My life is my business. Everyone has secrets. If someone tells you they don't have secrets, they are lying. That makes them even creepier than people who admit to having secrets.

What is your character's goal?

I want to be considered equal to the men around me. My thoughts and opinions are as important as theirs. I want to live my life with the schedule I have set for myself. Straying from that schedule can cause chaos and more stress than I already have. So, I want to get this trial over with as quickly and efficiently as possible. Not to say I don't care about the outcome. I do. Being in control of someone's fate is thrilling. I just don't want any idiots taking their time to blindly make stupid decisions. If you're going to make stupid choices, do it quickly so it can be fixed faster and you aren't wasting my time.



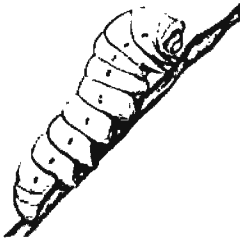
**I HAVEN'T
HAD MY
COFFEE YET**

**DON'T
MAKE ME
KILL YOU**

Guard

Josh Schneider

1. Jeffrey Schmidt
2. Basement apartment complex
3. Read books
4. Blatant disrespect
5. Wake with a book in hand, have eggs and toast. Catch the bus. Sit listening daily to the pains and crimes of the city. Sits and stands around idly, then heads home and listens to the radio over dinner. Then I read a book until I falls asleep.
6. Dreams of being someone's hero.
7. I steal booze every now and then.
8. To get home.



Judge

Darrin Puffal

Give your character a name, age, and physical description.

Martin Alan, 40, skinny, wrinkled up before his time. Many frown lines

2. Where does your character live?

A 1-bed apartment in Manhattan.

3. What does your character like to do?

Stamp collecting, translating.

4. Name one thing that would make your character angry.

People who don't pay attention to detail. An undotted 'i' sends him into conniptions.

5. Describe a typical day for your character.

Wake, cook breakfast, eat (it's not very good; eat it anyway), void bowels, go to the courthouse, either preside at trial or do office work, commute home. Every day is like this. Routine is comforting.

6. Describe a dream your character has had.

Found himself in a courtroom, only he was in the defendant's chair. Couldn't make himself look at the judge. Woke up screaming.

7. Pretend your character has a secret. Why is it a secret?

Hit and run while drunk back in law school.

8. What is your character's goal?

Get through the day.



Character Analysis

The Foreman

Desires

The Foreman wants to be the hero of the group, he sees himself as standing as a representative of the justice system, as the right hand of the Judge in the jury room. He wants to stand up for the underdog, but bases his judgment on evidence and facts.

FOREMAN. He's still just as guilty, whether it's an easy vote or a hard one
(Rose, *Jurors* 19).

The desire is to maintain order and process in the room and when that begins to fall apart, he begins to question not only his role in the room, but the process of the system and how it is failing as each piece of evidence is disputed.

Will

The Foreman is stubborn and wishes that things would happen as planned in his mind. There is no compromising of his position of power and knowledge and when forced to analyze his own opinion, he becomes less confident in himself and more confident in the opposition.

Moral Stance

The Foreman knows what he wants and wants the jury to obey him and his governing of the room. When they do not obey him, he is obligated to force control over them. He sets rules and regulations over the group in a democratic manner, but still wants to keep the power of order and obedience over them.

Decorum

The Foreman attempts to maintain himself as a pillar of the justice system, but ultimately loses his own individualism to the group dynamics. The rest of the jury sees him as a person of upper-class stature and respects his position in the room, but in the long run do not regard him as a person of authority or in control.

Summary Adjectives

The Foreman is patriotic, devoted, kind, proud, prepared and respectful.

Juror Number Two

Desires

More than anything else, Juror Number Two wants to be seen as someone who is respectable and has a reputable opinion. She wants to be able to stand on her own two feet and be a strong force in the world, but lacks the self-confidence to do so. Still, she attempts to do the right thing each time she votes although she is unsure if it is the right way to vote.

Will

Juror Number Two is truly a naive young woman who doesn't necessarily understand the weight of the circumstances before her.

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

TWO. What's a reasonable doubt? (Rose, *Jurors* 38).

In the beginning of the play, she is intimidated by the rest of the jurors' comments and subtle actions. She will do anything not to have a confrontation with someone else in the room. In the end she finds confidence in her own opinion and commits to the vote of not guilty based on the lack of evidence.

Moral Stance

Juror Number Two is caught in a moral stance from the first vote. She wants to vote along with the majority in a guilty vote, but is unsure if the group decision is the right decision. Because of this conflict, her vote continues to change. The more knowledge and understanding that Juror Number Two acquires through the deliberation process, the more she has this internal conflict of voting for what is right or voting with the majority. This internal conflict finally

drives her to make a solid vote for not guilty and have the self-confidence to stand behind her resolution.

Decorum

Juror Number Two starts the play as a very child-like woman. She is extremely shy in her actions and behavior. She is slow to understand complex analogies discussed amongst the group and dawdling to respond when asked her opinions. When confronted by Juror Number Eight and Eleven if she understands the Fifth Amendment, she is embarrassed that she doesn't know anything about the constitution or the law. Forced to mature mentally after various items of evidence have been proven to have flaws, her posture, demeanor and vocal strength take on more confidence as she believes more in her own convictions.

Summary Adjectives

Juror number Two is innocent, timid, impressionable, insecure, kind, generous and caring.

Juror Number Three

Desires

Juror Number Three sees the world in a black and white reality. He wants to be right more than anything because of his personal views, not because he is right. He wants the majority to sway to his opinions and ideas by bullying them and threatening them. There is comfort when someone else in the room voices the ideas in his mind so he doesn't have to do the work of arguing a point. To have the defendant sentenced to death is what he wants and will go to any means to see that it happens.

Will

Juror Number Three is incredibly stubborn and set in his ways. There is no compromise, as far as he is concerned on any aspect that would sway not in his favor and to do so, he becomes hostile. He is an unyielding juror who is always judging everyone in the room to analyze how he can make them believe his truth. His vote only changes when he realizes he is alone in his own beliefs.

Moral Stance

Juror Number Three lives in the current moment, there were hopes for a future but life has repeatedly dispelled his dreams and aspirations. His self-delusion is that he deserves rewards but shouldn't have to work to acquire them. His view of the world is very small and narrow. What irritates him the most about Juror Number Eight is that he stands against everything that Juror Number Three *thinks* he believes in. Deep down he is jealous that he isn't more like Juror Number Eight.

Decorum

Juror Number Three is an older man and the rigors of his life show on his body, mind and spirit. Although he appears physically old and weak, when provoked becomes a tower of strength against his opponent. Feeling that he speaks with great authority to the other jurors, he comes off as a brash mean old man. There is no respect from his peers, yet demands they listen to him.

Summary Adjectives

Juror Number Three is impulsive, abrasive, oppressive, unwavering, insecure and lonely.

Juror Number Four

Desires

Juror Number Four wants to be seen as a figure of knowledge in her life. She strives to learn as much information about every situation so that she will not be dismissed for being a

woman in a man's world. Her daily schedule and her relationship with her husband is coveted by her. What becomes evident at the end of the deliberation is that Number Four, as much as she always wants to be, is not right in her opinion of the defendant.

Will

Juror Number Four is resourceful and determined. She is willing to go to any lengths to maintain the facts of the evidence. Her desire to maintain her vote of guilty based on the facts is overpowered by the doubt that is proven in all of the evidence; she does not change her vote until a witness's testimony is questioned due to the witness's seemingly poor vision.

Moral Stance

Juror Number Four is a leader of truth and justice based on information and evidence. She is a woman of veracity and of high moral ethics. Confident that knowledge will only make her wiser and a better person is her stance. She stands firm in her decisions because wholeheartedly believes they are right. Often times conflicted with her own emotional feelings of a situation and the facts leads her to believe things that are not true, even though she is certain they should be.

Decorum

Juror Number Four has a commanding presence yet is soft and loving. She is controlling and can be overbearing. There is no regard for an individual's personal space and feels that she has the right to invade them. Her confidence is seen in her walk and posture, standing tall with a quick and determined stride. Mentally and physically she could overpower anyone who stands in her way if they forced her into a competition.

Summary Adjectives

Juror Number Four is strong, determined, loving, respectful, wise, understanding and compassionate.

Juror Number Five

Desires

Juror Number Five wants to be in a better place than he is and wants to move from the blue-collar life he leads into a white collar job of power. He wants to be seen as someone more substantial in the world than he really is. His entire life has been a struggle to crawl to the top, and it has been a painfully slow crawl. His desire to be a better person comes to fruition when he stands against Juror Number Ten's bigotry and changes his vote to not guilty.

Will

Juror Number Five is strong willed and has his own feelings and emotions about the trial that conflict with that of the majority. Initially he puts those aside so he doesn't bring attention to himself and his status. Juror Number Five is a proud man who does not take to being beaten down by the upper class. His knowledge from living in the slums proves to be an asset in invalidating evidence and provides him the confidence to feel like an equal in the room.

Moral Stance

Juror Number Five wants to be a virtuous man, but is often swayed by other's opinions. He has integrity and a down-to-earth view of the world. There is a great understanding of the importance of the outcome of the jury's vote and desperately wants to do the right thing. When thinking of the defendant, he wants to fight for his life.

Decorum

His appearance reflects the difficult life that he has had, rough clothing, sad eyes and a slouched posture. Physically he is a strong young man and prides himself on being so, but has

had to defend his life multiple times. Although smaller than the rest of the males in the room, he has the confidence that he could physically beat them if he had to, but would lose in a battle of wits.

Summary Adjectives

Juror Number Five is physically and emotionally strong, loving, hot tempered, dreamer, crafty, disobedient and strong willed.

Juror Number Six

Desires

Juror Number Six deeply wishes to be respected by those around her but lacks the constitution to demand it. Her own time is valued as her personal life and wants to keep it personal. She simply wants the trial over in the beginning until Juror Number Three demonstrates how the boy could have been enraged enough to yell "I'll kill him," (Rose, *Jurors* 57) She is shaken and realizes that her opinion does matter and that she cannot be so accepting of what she is told, is not always the truth.

Will

Juror Number Six is obedient to the majority vote to a fault. She is strong willed and has feelings and emotions that sway her vote throughout the deliberation process. Snappy and almost irritated at every point of argument until Juror Number Eight blatantly asks her if she's ever stabbed anyone and her response is of shock that he would assume that she would have. By the end of the deliberation, she is still strong willed and stubborn but makes the decision to show compassion for the boy on trial based on the dispute of reasonable doubt and the urge to return home to her children.

Moral Stance

Juror Number Six is a simple hard-working mother who has limited educational background. Her moral compass is what is best for her family, but in this setting she is unsure of herself and the people around her. Initially, her reaction is to follow those around her, but once the group dynamics begin to divide, she is nervous of what to do.

Decorum

Juror Number Six is quick to follow others' leadership and is respectful of those around her, understanding class differences, but views everyone as just people. While she is realistic and practical, she does not stand out in anyway. There is a motherly appearance and quality in her stance and in her behavior.

Summary Adjectives

Juror Number Six is snappy, strong willed, accepting, nervous, defensive, compassionate and proud.

Juror Number Seven

Desires

Juror Number Seven wants those around him to think that he is more than he really is. While his ambition would be to have power in the room, his sarcasm and arrogant behavior make those around him irritated and annoyed. He wants the decision to convict the defendant to be quick and easy so he can continue on with his own life; he has no real concern if the boy dies or lives.

Will

Juror Number Seven is arrogant and belittling to those around him, he wants quick and easy decisions without rational thinking. There is a need to be heard in the room and often times will comment or have an outbreak to make sure everyone knows what his opinions are. The

swaying of his decisions, after multiple testimonies and evidence have reasonable doubt, which he argued every demonstration of. He is reluctant to cooperate in any logical discussion about the trial.

Moral Stance

Juror Number Seven is haughty and wants the trial to be over so he can get on with his plans. He is quick to judge the defendant and those around him. There is no respect for other people's opinions or ideas and feels that he is never wrong in his actions or accusations. Once Juror Number Eight reviews the evidence and testimony of the trial and explains how the defendant had to be smart and then dumb and then smart again, Juror Number Seven is the first to acknowledge that there is reasonable doubt. He is not necessarily convinced that the defendant did not commit the murder, but recognizes that maintaining a guilty vote will not complete his goal of ending the deliberation.

Decorum

Juror Number Seven is larger than life in the room, every action and comment comes from the desire to be seen as something more than he is. Stirring the pot and creating tension in the room excites him. As though he is has to expel all of the comments he's keeping in his head through movements, he moves about the room. He is tall and wears attire that makes him stand out in the room. There is a thrill to being cooped up with this group of people, wanting to leave but needs to keep jabbing verbally at members of the group to get a rise out of them.

Summary Adjectives

Juror Number Seven is arrogant, bigoted, quick witted, sad, hollow inside, lonely, hot headed and dominating.

Juror Number Eight

Desires

Juror Number Eight wants change; to change the other juror's votes, to change the outcome of the defendant's life, to change the judicial system and to change the way that others are viewed in society. There is a respect for those around him until they give him a reason not to trust and respect them. Throughout the play, he urges the others to practice tolerance and to contemplate the details of the case.

Will

Juror Number Eight is a very determined man. Convincing the entire jury that there is reasonable doubt in the case is his constant goal. He is determined, neurotically, to do anything he can to save the boy from being sentenced to death. He isn't willing to settle for a hung jury, it must be a unanimous vote of not guilty.

Moral Stance

Juror Number Eight is a caring and mild-mannered man. He is a man of honesty and has high moral beliefs. Great importance is placed on the fact of saving this human's life for the greater good, not only for this individual. When physically challenged by Juror Number Three in the knife demonstration he keeps steadfast and strong, not falling to the intimidation of others in breaking his moralities. Compromise and discussion can begin to change how other people view the world has always been his understanding.

Decorum

Juror Number Eight is a confident man in his stature and ideas. Ease and confidence, with no arrogance is how he carries himself. At the beginning of the play, Juror Number Eight is very pensive and quiet, contemplating how the deliberation is going to proceed. After the initial vote he commands the attention in the room to listen to his arguments of why there is reasonable

doubt. From there he progressively gets stronger in voice and in completing his goal of saving the defendant's life.

Summary Adjectives

Juror Number Eight is determined, intelligent, caring, frustrating, inventive, practical and heroic.

Juror Number Nine

Desires

Juror Number Nine wants to fulfill her commitment of jury duty to have a feeling of importance. She craves to have an opinion that people will listen to. She completes this by being the second person to vote not guilty and permitting further discussion of the case between the jurors.

Will

Juror Number Nine is cautious and gentle. She understands that there are jurors in the room with one sided opinions that are not only dangerous to the outcome of the case, but dangerous to society as a whole. Her insight into the old man's testimony from her own personal experience makes her vulnerable to the belittling from Juror Number Three, and although she takes quite a verbal beating, she rebounds to help Juror Number Eight convince the rest of the jury that there is reasonable doubt about the defendant's guilt.

Moral Stance

Juror Number Nine believes that Juror Number Eight has a valid argument as to why there is a possibility of reasonable doubt. By initially giving him the supporting vote to continue discussing the evidence, Juror Number Eight continues to prove that there is reasonable doubt in each testimony and evidence in the case. This strengthens Juror number Nine's belief that there

are good and dangerous people in the jury, and continues to believe that there is a chance that the defendant did not commit the crime. On her own she would never have the courage to stand alone against the majority, but by supporting Juror Number Eight, together their opinions can be heard.

Decorum

Juror Number Nine is older than most of the jurors in the room. While not frail, is quiet and sensitive. When there is arguing in the room her hobby of knitting comes in very handy. There is a feeling that if she stays close to Juror Eight, he is almost her protector or hero. Her movements are not slow, but definitely not as spry as Juror Number Seven. Throughout the deliberation, as more jurors change to a not guilty vote, she becomes stronger in voicing her opinions against the opposition.

Summary Adjectives

Juror Number Nine is soft, compassionate, loving, rational, scared, motherly and brave.

Juror Number Ten

Desires

Juror Number Ten would like to see nothing short of the abomination of any person that is not an upper-class white American. He wants the jury to listen to his reasoning of why people of color and the poor are ruining America and that it needs to be stopped starting with this trial. Throughout the play he continues to comment on how he believes that there are less quality of people in the world and that they have no humanity or respect.

Will

Juror Number Ten is a vocal bigot and racist and has no objection to sharing his opinions about it. He is unwavering on his ideas and beliefs through the play. He listens to all of the

arguments presented against convicting the boy of murder and stands by his ideals even when he changes his final vote to not guilty.

Moral Stance

Juror Number Ten believe that he is a true patriotic American male with concrete beliefs that have endured for centuries. When the majority shuns him for elaborating on his ideals, he doesn't understand why they don't share in them. His mind set is so narrow that he cannot see the error of his arguments. By speaking openly about his beliefs he actually pushes the majority against his ideas and helps confirm the final votes of not guilty.

Decorum

Juror Number Ten is powerful and can dominate the room with his opinions. The women in the room are dismissed in his mind, thinking of them as the secondary sex, and looks at the younger males as needing to live to learn how to be wise in their ways. He can be belligerent sometimes even to the point of hateful. He has a short temper that is easily ignited by ignorance of the way he views the world.

Summary Adjectives

Juror Number Ten is prejudice, bigoted, opinionated, powerful, dominating, judgmental, narrow minded and social with like-minded people.

Juror Number Eleven

Desires

Juror Number Eleven wishes to make the rest of the jury respect the responsibilities of serving on a jury regarding the democratic process. He has endured injustice in his home land and has a deep appreciation of the freedoms that are allotted to American citizens.

Will

Juror Number Eleven is highly self-educated and useful source of an outside perspective on the case. He is persistent on trying to explain the difference between having the luxury of a democratic government and a repressive government. He knows that he is viewed as an “other” by many of the members of the jury, but continues to stand his ground that he is now an American citizen and wants to complete his duty as required by law.

Moral Stance

Juror Number Eleven is caught in a dilemma from when the jurors first sit down. Arguing with Juror Number Seven on rather the window should be opened or closed, he justified his argument and ultimately compromised as long as someone else in the room was willing compromise their seat. To come to a conclusion, fairness and practical discussions should be implemented. His new freedoms respect of authority and the process of the law are deeply valued by him.

Decorum

Juror Number Eleven is small in size and in voice. When he does speak, it is with great effort to try to communicate his ideas clearly through his accent. He is not ashamed of his accent; he doesn't want to be discredited because of it. He has been raised with the utmost proper manors and respect in his country and it shows in the way he pulls chairs out for the ladies to sit, tries not to interrupt when others are talking and gives as honest answers as he can among this group of strangers.

Summary Adjectives

Juror Number Eleven is wise, respectful, quiet, analytical, pensive and polite

Juror Number Twelve

Desires

Juror Number Twelve wants respect from the men and women around her for her position of power. Desperate to get back to her job, she never wants to give co-workers a moment to talk behind her back and find a reason to take away her power. She is anxious and unsettled that Juror Number Eight votes not guilty and delays her goal of being done doing her duty. Her curiosity of the debating arguments for and against the defendant's guilt keeps her engaged and intrigued throughout the play.

Will

Juror Number Twelve is proud of the status that she has attained in her career and in the jury room. Aware that she is an attractive woman, she uses that to obtain control of others. Time is money to her, so she is continually encouraging the group to get on with a unanimous decision. Strong in her belief that the defendant is guilty, it is not until every piece of evidence and testimony has been covered, does she concede and vote not guilty.

Moral Stance

Juror Number Twelve is a stubborn woman. She does not see the reasonable doubt that Juror Number Eight is trying to prove. She believes in ideas and scrutinizing them, but never buys into the theory that the defendant is innocent. Her fortitude in holding her ground is not because she wants to see the boy sent to death, she is an obsessive compulsive person, and if all of the facts and ideas don't align properly she doesn't accept that it is the truth.

Decorum

Juror Number Twelve is an attractive young business woman. She is fluid in her strides across the room. Her anxiety and compulsiveness to end this case comes out in slight fidgeting movements, but as she realizes it, she stops herself so no one can think that she is not in control of her own actions.

Summary Adjectives

Juror Number Twelve is commanding, creative, impatient, sharp witted, precise, anxious, and appealing.

Guard

Desires

The Guard aspires to have a more fulfilling role in the conviction of criminals. Being the go-to man for the jury he feels a sense of authority over them and their freedom to leave the room. His wish is to finish the trial as quickly as possible.

Will

The Guard enjoys his job, but gets easily annoyed with the repeated requests for evidence from the jury. He expected them to come up with a guilty verdict rather quickly and is irritated that they are delaying the process by arguing the evidence that they have already examined in the court room.

Moral Stance

The Guard feels that more criminals should be sentence to death. His believes is in the law, but not necessarily the justice system. He has seen too many criminals set free by a quarrelsome jury, and it disappoints him.

Decorum

The Guard is the physical representation of the judicial system, walking tall and threatening. He demands respect from the civilians because he views himself as the law. He takes pride in his appearance and his role.

Summary Adjectives

The Guard is lawful, terrifying, ruling, demanding and unforgiving.

Idea of the Play

Meaning of the Title

Twelve is an ordinal number that derives from the origins of two plus ten, one of equal parts of an object or measurement. Twelve is not a prime number and can be divided in halves, quarters, or thirds (*Dictionary.com*). Angry is a descriptive word of an emotion that a being displays at a peak of irritation, sadness, annoyance or any other invoking emotions (*Dictionary.com*). Jurors are a request group of citizens by a governing body who are sworn to deliver a verdict in an instance of occurrence (*Dictionary.com*). All of these words combined for the title of this play equate to the premise that twelve people confined to a room must unanimously decide the fate of one individual, while doing so they will express tensions, irritation, personal vulnerability and violence.

The first monologue by the Judge lays out the major themes that Reginald Rose addresses throughout the play:

Murder in the first degree...premeditated homicide...is the most serious charge tried in our criminal courts. You have heard a long and complex case, ladies and gentleman, and it is now your duty to sit down to try to separate the facts from fancy. One man is dead. The life of another at stake. If there is a reasonable doubt in your minds as of guilt of the accused – then you must declare him not guilty. If, however, there is no reasonable doubt, then he must be found guilty. Whichever way you decide, the verdict must be unanimous. I urge you to deliberate honestly and thoughtfully. You are faced with a grave responsibility. Thank you all (Rose, *Jurors* 12).

If the jury finds reasonable doubt of guilt of the accused, they must declare him not guilty. If there is no reasonable doubt the defendant must be declared guilty as charged, either way the vote must be unanimous. The Judge then charges them to deliberate honestly and thoughtfully. These charges are the driving forces throughout the entire play.

Rose's thought is that the legal ruling, "beyond a reasonable doubt," should be held in the highest regards when it comes to the judicial process. The Due Process Clause of the Fifth and Fourteenth Amendment states:

The principle that an individual cannot be deprived of life, liberty, or property without appropriate legal procedures and safeguards. The Bill of Rights and the Fourteenth Amendment to the Constitution guarantee that any person accused of a crime must be informed of the charges, be provided with legal counsel, be given a speedy and public trial, enjoy equal protection of the laws, and not be subjected to cruel and unusual punishment, unreasonable searches and seizures, double jeopardy, or self-incrimination (*Dictionary.com*).

We, as Americans, all have to ensure justice is enacted to maintain societal order. Often, people accused of a crime have few resources to defend themselves against the accusations. The courts have strong reasons why the government must prove guilt beyond a reasonable doubt; these necessities result in some guilty people going free. It is better for that to happen than to unlawfully fine, imprison, or execute any person who is innocent. Even with the securities of due process, innocent people are still convicted or forced into plea bargains. The rates of inaccurate convictions would soar if the government was not required to prove guilt beyond a reasonable doubt.

All but one of the jurors is convinced this is an open-and-shut case from the onset of the play. The protagonist, Juror Number Eight, does not proclaim that the teenager is innocent but the evidence presented throughout the trial has left him with doubts.

Customarily, Lady Justice is portrayed as a blind woman, carrying a sword in one hand and scales in the other. The statue dates its origins from ancient Greek and Roman times as the lady represented is Themis, the goddess of justice and law (*Lady Justice Blind Justice from Statue.com*). Blindness is crucial to ensure that justice is not swayed by color, creed or religion. This is something that Juror Ten does not display; he characterizes the defendant whose outcome is being decided by the jury as, "He's a common, ignorant slob. He don't even speak good English!" (Rose, *Jurors* 47) Prejudice is something that creates a barrier to true justice being enacted throughout the play and this is another central theme of Rose's.

Twelve Angry Men was originally written for television by Reginald Rose and broadcast live on September 20, 1954. Rose then rewrote it as a stage play in 1955, and Sidney Lumet turned it into a 1957 film. *Twelve Angry Women* was published twenty six years later and was based off of the same teleplay. The Twelve in *Twelve Angry Men* or TAM derives from the number of jurors that is required by the state of New York to serve on a criminal felony trial, which is still true to this day. The jury has to determine if the defendant is guilty or not guilty of murder which would be a criminal felony, tried in the New York Supreme Court House. With a conviction of guilty the defendant would be sentenced to death, New York State maintained a capital punishment law until the year of 2007 (*DPIC*).

The word angry derives from the noun *ager* which means to have "a strong feeling of displeasure and belligerence aroused by a wrong; wrath," (*Dictionary.com*). The inciting incident when Juror Number Eight votes not guilty begins to instill anger in the rest of the jurors.

This anger continues to rise among the group, especially in the antagonist, Juror Number Three, when he reaches a level of anger that compels him to threaten to kill Juror Number Eight.

The word “Men” in the title is used in the original play to stress that all of the jurors are white males. Combined with the verb angry, it implies that these men rise to an uncivilized argument over the innocence of the boy defendant. In the original version of *Twelve Angry Men* woman would have been allowed on the jury but:

New York judges and lawyers stated plainly that they thought that women on juries would gum up the works. Expanding the coalition of supporters helped, especially in upstate New York’s rural regions. But the activists were disappointed: The law that the legislature passed in 1937 permitted, but did not require, women to serve on juries. A woman could be excused from jury duty if she wished solely on account of her sex, a practice that continued through the 1960s (*H-Net*).

In combining these two scripts for this particular production it was critical that the ratio of men to women leaned toward a male majority. It would have been possible for women to be on the jury, but not likely that the whole jury would be entirely female.

Philosophical Statements in the Play

Reginald Rose originally wrote TAM in retort to the McCarthy trials of the previous decade. As stated in Gale Virtual Library article on the history of TAM:

Wisconsin Senator Joseph McCarthy headed a congressional committee investigating possible subversive elements within the U.S. government, and this scrutiny also came to be focused upon well-known personalities in the entertainment industry and even on ordinary Americans. People were accused

seemingly at random of treason, especially if they had or once had ties to any legitimate American socialist or communist organizations. Many people who disagreed with McCarthy's ultra-conservative ideas were brought to trial on charges that could have resulted in executions (*Twelve Angry Men*).

Rose's teleplay was expressing the themes and philosophies from the defendant side of the McCarthy trials. It is a story that is based on the ideas of the individual versus the majority, the concept of what the truth versus what is presented as truth, and addressing personal prejudice against fellow human beings. The following statements portray some of these ideas and philosophies:

After the jury enters the deliberation room and settles in, the Foreman asks the jury if they would like to vote:

Okay. All those voting guilty raise your hands...Eight-nine-ten-eleven-that's eleven for guilty. Okay. Not guilty? [EIGHT's hand goes up; ALL turn and look at him.]

THREE. Hey, you're in left field!

FOREMAN. Okay. Eleven to one. Eleven guilty, one not guilty. Now we know where we stand.

THREE. [rising] Do you really believe he's not guilty?

EIGHT. [quietly]. I don't know.

SEVEN. [to FOREMAN]. After six days, he doesn't know.

TWELVE. In six days I could learn calculus. This is A, B, C.

EIGHT. I don't believe it's as simple as A, B, C.

THREE. I never saw a guiltier man in my life.

EIGHT. What does a guilty man look like? He's not guilty until we say he is guilty. Are we to vote on his face?

THREE. You sat right in court and heard the same things as I did. The boy's a dangerous killer. You could see it.

EIGHT. Where did you look, to see if someone is a killer?

THREE. [irritated by him]. Oh, well....

EIGHT. [with quiet insistence.] I would like to know. Tell me what the facial characteristics of a killer are. Maybe you know something I don't know.

FOUR. Look! What is there about the case that makes you think the boy is innocent?

EIGHT. He's nineteen years old.

THREE. That's old enough. He knifed his own father. Four inches into the chest. An innocent little nineteen-year-old- murderer!

FOUR. [to THREE]. I agree with you that the boy is guilty, but I think we should try to avoid emotionally colored arguments.

THREE. All right. They proved it a dozen different ways. Do you want me to list them?

EIGHT. No.

TEN. [rising, putting his feet on seat of chair and sitting on back of it, then, to EIGHT]. Well, do you believe that stupid story he told?

FOUR. [to TEN]. Now, now.

TEN. Do you believe the kid's story?

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

SEVEN. So what did 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 one.

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

EIGHT. Not necessarily.

SEVEN. I think the boy'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. All right. What do you want?

EIGHT. I want to talk for a while.... (18-20)

In the first twenty pages of the script Juror Number Eight is demonstrating his individuality verses the majority vote. He has no basis of evidence or justification of why he decided to work against the majority, except that the defendant is a young man and deserves a discussion of his case before he is sentenced to death. He continues throughout the play to stand by his morality and beliefs until he can change his individual vote into the majority vote. In juxtaposition, Juror Number Three in the last scene of the play also chooses to stand alone against the majority vote without a solid base of why he wants to see the defendant sentenced to death.

FOREMAN. Eleven votes not guilty; one vote guilty.

THREE. I don't care whether I'm alone or not! I have a right...

EIGHT. Yes, you have a right. [ALL stare at THREE.]

THREE. Well I told you I think the kid's guilty. What else do you want?

EIGHT. Your arguments. [ALL look at THREE after glancing at EIGHT.]

THREE. I gave you my arguments.

EIGHT. We're not convinced. We're waiting to hear them again. We have time.

[THREE runs to FOUR and grabs her arm.]

THREE. [pleading]. Listen. What's the matter with you? You're the one who made all the arguments. You can't turn now. A guilty man's going to be walking the streets. A murderer. He's got to die! Stay with me...

FOUR. I'm sorry. I'm convinced. I don't think I'm wrong very often, but I guess I was about this. There is reasonable doubt in my mind.

EIGHT. We're waiting...

THREE. [THREE turns violently on him.] You're not going to intimidate me! I'm entitled to my opinion! It's going to be a hung jury! That's it!

EIGHT. There's nothing we can do about that except hope that some night, maybe in a few months, you might get some sleep.

FIVE. You are all alone.

NINE. It takes a great deal of courage to stand alone.

SIX. [moving to table and sitting]. If it is a hung jury there will be another trial and some of us will point these things out to the various lawyers. [THREE looks around the table at all of them. As THREE glances from juror to juror each of them shakes their head at him. Then suddenly THREE'S face contorts and he begins to pound on the table with his fist, about to cry.]

THREE. [thundering]. ALL RIGHT! [Jumps up quickly and turns his back on all of them. The FOREMAN goes to the door and knocks, ALL rise.]

[the GUARD opens the door and looks in and sees them all standing. The GUARD holds the door open as they all file past out. Except THREE and EIGHT. The GUARD waits for them.]

EIGHT. They're waiting.

THREE. [THREE sees that he is alone. He moves to the table and pulls the knife out and walks to EIGHT with it. THREE is holding the knife in approved knife fighter fashion. THREE looks long and hard at EIGHT and weaves a bit from side to side as he points the blade of the knife at EIGHT's torso.] Not Guilty! [He turns the handle of the knife toward EIGHT and walks out of the room reluctantly] (Rose, *Jurors* 77-82).

We see dynamics that occur due to different ways of approaching the majority. We learn how leadership emerges within the group through questions and answers verse accusations and depending on others in the group to maintain your ideas. Finally we see how, through thoughtful debate and examination, deeply divided individuals can unite in a unanimous ruling.

When the jury initially votes eleven to one that the defendant is guilty, the first thing that the majority starts to argue is that the evidence presented by the prosecuting attorney proves that the boy did indeed murder his father. There is the evidence that the boy purchased a knife the night that his father was murdered, the evidence that the old man heard the boy scream "I'm going to kill you" (Rose, *Jurors* 57) along with seeing him run down the stairs after the murder occurred, and finally the woman across the El tracks that witnessed the murder take place. Eleven of the twelve people accept all of these things as truth without questioning from the

beginning of the play, until Juror Number Eight questions why they blindly accept what has been presented to them.

His first example is to examine the evidence of the knife that the boy purchased and is accused of using to kill his father. The store keeper claimed that the knife that the boy purchased was one of a kind and that was the only one that he had. Upon examining the knife in the trial as submitted evidence and again in the deliberation room, Juror Number Four comments on the uniqueness of the murder weapon, "Take a look at that knife. It's a very strange knife. I've never seen one like it before in my life. Neither had the storekeeper who sold it. [EIGHT reaches casually into his pocket and withdraws an object. No one notices him. He stands up.] Aren't you trying to make us accept a pretty incredible coincidence?" (Rose, *Jurors* 30). Juror Number Eight presents an identical knife to the one the boy purchased the night of the murder. He declares that he procured said knife at a junk shop around the corner from where the defendant lived, proving that the store keeper may have only had one of those knives in stock, but it definitely was not one of a kind. This was Juror Number Eight's first example of reasonable doubt and demonstrates that what was presented in the trial by the prosecutor and defense attorneys was not the entirety of the truth.

The second example that Juror Number Eight presents is the inaccuracy in an eye witness testimony. The old man testified that it took him exactly fifteen seconds from when he heard the boy scream "I'm going to kill you" (Rose, *Jurors* 57) and the victims' bodies hitting the ground, for him to walk from his bedroom to the front door to witness the defendant run down the stairwell. His first argument is that the old man lives next to the El train and it would be nearly impossible for him to have heard the defendant or the body with the train passing by. Juror Number Eight claims, "An el train takes ten seconds to pass a given point, or two seconds per

car. That el had been going by the old man's window for at least six seconds and maybe more *before the body fell*, according to the woman. The old man would have had to hear the boy say, 'I'm going to kill you,' while the front of the el was roaring past his nose. It's not possible that he could have heard it" (Rose, *Jurors* 42). His second point to discredit the old man's testimony is to reenact the old man traveling from his bedroom to the front door and have it timed by another juror. The old man has had two strokes in the past three years and walks with a pair of canes, Juror Number Eleven reiterates the old man's condition, and "He can only walk very slowly. They had to help him into the witness chair" (Rose, *Jurors* 53). Juror number Eight paces off the equivalent of thirty two feet, the distance from the bed to the door, and places two chairs to represent the bed and lies down on them.

EIGHT. [lying down on two chairs]. Let's say he keeps his canes right at his bedside. Right?

FOUR. Right!

EIGHT. Okay. I'm ready.

TWO. [explaining]. I'm waiting for the hand to get to sixty.

[ALL watch carefully; then TWO stamps his foot, loudly. EIGHT begins to get up. Slowly, he swings his legs over edges of the chairs, reaches for imaginary canes and struggles to his feet. TWO stares at his watch. EIGHT walks as a crippled old man would walk now. He goes toward chair which is serving as bedroom door. He gets to it and pretends to open it.]

TEN. [shouting]. Speed it up. He walked twice as fast as that. [EIGHT not having stopped for this outburst, begins to walk simulated forty-foot hallway, to door and back to chair.]

door and back to chair.]

ELEVEN. This is, I think, even more quickly than the old man walked in the courtroom.

THREE. No, it isn't.

EIGHT. If you think I should go faster, I will.

FOUR. Speed it up a little. [EIGHT speeds up his pace slightly. He reaches door and turns now, heading back, hobbling as an old man would hobble, but bent over his imaginary canes. He hobbles back to chair, which also serves as front door. He stops there and pretends to unlock the door. Then he pretends to push it open.]

EIGHT. [loudly]. Stop.

TWO. [eyes glued to watch]. Right

EIGHT. What's the time?

TWO. Fifteen – twenty – thirty – thirty-five – thirty-nine seconds, exactly.

[Moves toward EIGHT. Other JURORS now move toward EIGHT, also.]

THREE. That can't be!

ELEVEN. Thirty-nine seconds!

FOUR. Now that's interesting.

SEVEN. [looking at JURORS]. Hey, now- you know...

NINE. What do you think of that!

ELEVEN. [nodding]. Thirty-nine seconds, Thirty-nine.

FOUR. And the old cripple swore, on his oath, that it was fifteen.

ELEVEN. [pointing to EIGHT]. He may have been a little bit off on the speed

that the old cripple moved at - but twenty-four seconds off...well, now, you know...

FOREMAN. Far be it from me to call anyone a liar, and even allowing for quite a difference in speed between the old man and you... [Motions to EIGHT.]

Why, still, there's quite a -

FOUR. Quite a discrepancy.

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 (Rose, *Jurors* 54-56).

By recreating the old man's testimony Juror Number Eight proves that it was improbable that with his physical condition that the old man would have witnessed the defendant running down the stairs fifteen seconds after the victims' body hit the floor. Thus adding an additional layer of reasonable doubt to the prosecution's arguments and questioning the truth of the witness' testimony.

The final example of what the truth verses what is presented as truth is when Juror Number Eight begins to examine the testimony of the woman who witnessed the defendant murder his father through her bedroom window through the passing El train cars. He begins by questioning Juror Number Four and Two about their own eyesight.

EIGHT. [to TWO]. Can't you see the clock without your glasses?

TWO. Not clearly.

EIGHT. Oh.

FOUR. Glasses are a nuisance, aren't they?

EIGHT. [with an edge of excitement in his voice]. Well, what do you all do when

you wake up at night and want to know what time it is?

TWO. I put my glasses on to look at the clock.

FOUR. I just lie in bed and wait for the clock to chime. My father gave it to me when we married, my husband and I. It was ten years before we had a place to put it.

EIGHT. [to TWO]. Do you wear your glasses to bed?

TWO. Of course not. No one wears glasses to bed.

EIGHT. The woman who testified that she saw the killing wears glasses. What about her?

FOUR. Did she wear glasses?

ELEVEN. [excitedly]. Of course! The woman wore bifocals. I remember this very clearly. They looked quite strong.

FOUR. Funny, I never thought of that.

EIGHT. I think it's logical to say that she was not wearing her glasses in bed, and I don't think she'd put them on to glance casually out of the window. She testified that the murder took place the instant she looked out, and that the lights went out a split second later. She couldn't have had time to put on her glasses. Now, perhaps this woman honestly thought she saw the boy kill his father. [Rises.] I say that she only saw a blur.

THREE. How do you know what she saw? Maybe she's far sighted... [Looks around. No one answers. [Loudly.] How does he-[Motions to EIGHT.]-know all these things?

EIGHT. Does anyone think there still is not a reasonable doubt? [Looking around

the room, then squarely at TEN. TEN looks down at the table and then a moment later looks up at EIGHT.]

TEN. I will always wonder. But, there is a reasonable doubt (Rose, *Jurors* 79-80).

Juror Number Eight used one of the most scientific facts to prove twice that the truth the other jurors believed was not necessarily correct, the discretion of an eye witness. As studies have shown in the last few decades and eye witness testimony is one of the least creditable pieces of evidence that a prosecuting or defense attorney can use in a criminal case, but it is the one thing that the jury will rely on as fact. In the following article from Scientific American it explains how the Innocence Project has been studying eyewitness testimony on current cases involving criminals that are proven innocent by DNA:

Surveys show that most jurors place heavy weight on eyewitness testimony when deciding whether a suspect is guilty. But although eyewitness reports are sometimes accurate, jurors should not accept them uncritically because of the many factors that can bias such reports. For example, jurors tend to give more weight to the testimony of eyewitnesses who report that they are very sure about their identifications even though most studies indicate that highly confident eyewitnesses are generally only slightly more accurate—and sometimes no more so—than those who are less confident. In addition to educating jurors about the uncertainties surrounding eyewitness testimony, adhering to specific rules for the process of identifying suspects can make that testimony more accurate.

Reconstructing Memories

The uncritical acceptance of eyewitness accounts may stem from a popular misconception of how memory works. Many people believe that human memory

works like a video recorder: the mind records events and then, on cue, plays back an exact replica of them. On the contrary, psychologists have found that memories are reconstructed rather than played back each time we recall them. The act of remembering, says eminent memory researcher and psychologist Elizabeth F. Loftus of the University of California, Irvine, is 'more akin to putting puzzle pieces together than retrieving a video recording.' Even questioning by a lawyer can alter the witness's testimony because fragments of the memory may unknowingly be combined with information provided by the questioner, leading to inaccurate recall.

Many researchers have created false memories in normal individuals; what is more, many of these subjects are certain that the memories are real. In one well-known study, Loftus and her colleague Jacqueline Pickrell gave subjects written accounts of four events, three of which they had actually experienced. The fourth story was fiction; it centered on the subject being lost in a mall or another public place when he or she was between four and six years old. A relative provided realistic details for the false story, such as a description of the mall at which the subject's parents shopped. After reading each story, subjects were asked to write down what else they remembered about the incident or to indicate that they did not remember it at all. Remarkably about one third of the subjects reported partially or fully remembering the false event. In two follow-up interviews, 25 percent still claimed that they remembered the untrue story, a figure consistent with the findings of similar studies (*Scientific American*).

Returning to Rose's initial writing of the teleplay, during the McCarthy trials so many of those that were convicted of being associated with any legitimate American socialist or communist organizations were often accused by other individuals' eye witness testimonies, more often than not, as the article demonstrates, there was no substantial evidence for those being prosecuted.

The third theme that Rose' addresses in this script is prejudice, defined by Merriam-Webster's dictionary as "injury or damage resulting from some judgment or action of another in disregard of one's rights; especially: detriment to one's legal rights or claims a (1): preconceived judgment or opinion (2): an adverse opinion or leaning formed without just grounds or before sufficient knowledge" (Prejudice).

Prejudice repetitively affects the truth and peoples conclusions of what the truth is. An article written to help teachers explain the complexity of *Twelve Angry Men* that was written by Dr. Jennifer Minter, explains precisely how Rose approached the concept of prejudice in the play:

Rose explores the degree to which pre-conceived and often bigoted ideas interfere with the judicial processes. Owing to preconceived biases, jurors are too quick to arrive at hasty conclusions and automatically accept the evidence that is presented before them. They choose a guilty verdict initially based on various assumptions that are linked to their prejudices. The 3rd and 10th jurors are typical of those who discriminate against the boy from the start of the trial by virtue of his poverty-stricken background and dysfunctional upbringing. Because the father was a drunk and had been in prison, because the boy has grown up on the 'wrong side of the tracks' or in the slums which is a "breeding ground for criminals", and because the boy is possibly Hispanic or black, the majority of the jurors, who are

all white males of around middle age, assume that he is therefore a 'dangerous killer'. Additionally, he has a record and was in the Children's Court and then went to Reform School. Therefore, many assume that he is guilty 'from the word go'. The Guard locks the room at the beginning of the deliberations (the sound is heard of the door being locked) which becomes a metaphorical representation of the closed minds of many of the jurors. (The Guard unlocks the door at the end suggesting the release of their bigoted ideas.)They trust the "circumstantial evidence" presented by the prosecution's case because it confirms their bigoted attitudes. They are shocked at the 8th juror's suggestion, 'supposing they are wrong'. The most bigoted jurors (3rd and 10th) are the last to concede defeat because of their deeply held convictions (Minter).

Not only does Minter explain the dynamics of Rose's complex layers of prejudice, she touches on the other themes he expresses in the play: the individual versus the majority, the concept of what the truth versus what is presented as truth, and addressing personal prejudice against fellow human beings. One's own prejudice influences all of the themes of the play, with a strong stance of prejudgment before anyone voices their opinion about the trial, it is inevitable that jurors would vote with those that are like minded, only accept those facts or evidence that reinforces their beliefs, and ultimately leads to expressing their own personal bias against the defendant.

Previous Reviews

The Guardian

Twelve Angry Men – review

Garrick, London

This 1950s courtroom drama is an efficient piece of entertainment but is beginning to show its age. Tuesday 12 November 2013 08.20



EST

Vivid insights ... *Twelve Angry Men* at the Garrick theatre, London. Photograph: Tristram Kenton for the Guardian

Reginald Rose's script has had an incredibly long life. It first surfaced on American TV in 1954, was filmed by Sidney Lumet in 1957, and in 1964 began its lengthy theatrical career. But, although it remains a humane and highly efficient piece of entertainment, it is also beginning to show its age.

That is not simply because it presents us with an all-male, all-white jury (perfectly plausible in the 1950s). The real problem lies with the character of the virtuous architect who, alone among a group of jurors, refuses to automatically render a verdict of guilty on a 16-year-old boy accused of killing his father. Gradually, through calmly unpicking the evidence, the non-angry hero starts to erode the dogmatic certainty of his peers. David Thomson wrote of Henry

Fonda in the movie that he was too much "the saint come down from heaven to be amongst ordinary, sweaty men".

But the fault lies in the concept and, fine actor though he is, not even Martin Shaw can quite expunge the character's aura of enlightened holiness. The fact that he wears a white suit, and begins the evening staring pensively out of the window, implies he is not quite as other men. It also strikes me as bizarre that the accused boy's defense lawyer, admittedly a court appointee, never questioned the flimsily circumstantial case against him. Still, even if Rose's play is not without flaws, it gives a vivid impression of the way jurors allow their rooted prejudices and personal hang-ups to influence their verdict. The piece is also well directed by Christopher Haydon and shrewdly designed by Michael Pavelka, who places the action on an almost imperceptibly revolving stage that brings each of the jurors into focus. In addition to Shaw, there is also excellent work from Jeff Fahey as a resolutely fierce figure with his own private griefs, Miles Richardson as a blue-collar racial bigot and Robert Vaughn as the senior juror who doodles quietly away before coming up with shafts of common-sense. The play still works; but I suspect we've learned too much about the fallibility of juries not to entertain a reasonable doubt about Rose's ultimate faith in the system (*The Guardian*).

12 Angry Jurors Deliberate at CSP

Posted by Holly Quinn



The cast of *12 ANGRY JURORS* at Chapel Street Players.

Some plays are designed to whisk you away to a fantastical world, an alternate reality where folks spontaneously break into song. And then there are plays like *12 ANGRY JURORS*, Chapel Street Players' spring production: an ultra-realistic fly-on-the-wall reality play.

Originally set in 1956 and titled *12 ANGRY MEN*, the once all-white, all male play has been updated to take place in the current day in Brooklyn, New York, with a diverse cast of men and women (as you would see on any urban jury today). There have been few changes to the powerful script, and though some details are less than current — there is no Death Penalty in New York, for example, and modern audiences might notice the lack of DNA evidence — the basics of the story and characters are timeless (sometimes unfortunately).



Susie Moak, Nicalia ThompSon, Pat Cullinane, Jeremy R. Smith, James Kendra in a scene from Chapel Street Players' *12 ANGRY JURORS*.

The entire play is set in a jury room, around a long table littered with papers, cups and food containers. We don't see the defendant, and the only glimpse of the lawyers, judge and courtroom is via a short video shot at the Wilmington Courthouse, shown at the beginning of the play. The entire opening segment, including the stage introduction of the characters, is cinematic in style. Once the music finishes and the "credits" have rolled, it's more like being a spectator in a real jury room.

The twelve jurors are listed by number — to make it easier for the audience to keep track of the nameless characters, they're seated in order by number around the table. As the Foreperson, Pat Cullinane plays an organized "den mother" type whose control starts to slip as the "open and shut" case for First Degree Murder begins to unravel.

The deliberation starts light, as the jurors expect to be home before dinnertime. They start with a vote, which could effectively end the deliberation right off the bat if it's unanimous. Eleven of the jurors vote "Guilty"; only one, Juror 8, played thoughtfully by Susie Moak votes "Not Guilty." Juror 8 explains that she can't in good conscience send the Defendant to die (a Guilty verdict will lead to a mandatory death sentence) without discussing the case.



The cast of *12 ANGRY JURORS*, playing at Chapel Street Players in Newark, DE, through April

What follows is a sometimes manic, often emotional afternoon. Juror 3, played by a fiery Heather A. Stockwell, who is steadfast that the Defendant is guilty beyond a reasonable doubt, dominates the debate, along with the hot-headed (and more than a little bigoted) Juror 10, played by Patrick Sutton, and the cool and collected Juror 4, played by Brooks Black. As Juror 8 explains why the testimony does leave reasonable doubt in her opinion, the tide slowly starts to turn. As time goes on, other jurors open up, including the mild-mannered Juror 9, played by James Kendra; Gina Valania's Juror 5, who relates to the Defendant's rough upbringing; recent immigrant Juror 11, played by Nitin Mehta; and Pete Matthews, who, as Juror 7, spends part of the play seated with his back to the audience.

The roles require the actors to simply react (or not react) for periods of time without speaking. The actors are up to the challenge, though in some cases, especially with some of the things Juror 10 says — only Juror 9, a white male, reacts in anger to Juror 10's declaration that "they" (the ethnicity of the Defendant is never specified) are all violent, out of control animals — the reactions seem dated. In the original play, when all of the jurors were white and male, there was a realism to that, but in this diverse production, the incendiary statements almost certainly applied directly to at least one of the other jurors, provoking at least a visual reaction. Aside from such details, the update works well, and the actors are convincing in their roles as everyday strangers brought together to do their civic duty.

TWELVE ANGRY JURORS

by Sherman L. Sergel

Teleplay by Reginald Rose

Directed by Scott F. Mason

April 12 – 20, 2013

Chapel Street Players

27 N. Chapel Street

Newark, DE 19711

302-368-2248

<http://chapelstreetplayers.org/>

Research on the Playwright

Born in New York City in December of 1920, Reginald Rose attended City College in New York before enlisting in the United States Army in 1942. He married his first wife, Barbara Langbart the following year. His first teleplay, *Bus to Nowhere* was for Central Broadcasting's Studio One in 1951; three years later he would become the head writer for Studio One. While serving as a juror on a manslaughter case, Rose was astounded by the insufficiencies of the judicial system. He used his experience to pen the Emmy-winning drama *Twelve Angry Men* in 1954. The teleplay was a massive success that inspired an even more successful 1957 film that Henry Fonda co-produced and starred in. The stage play of *Twelve Angry Jurors* was not produced until 1964 and the script for *Twelve Angry Women* was not published until 1983. Rose continued to write for Studio One for many years, in addition to writing teleplays for *The Twilight Zone* and features such as *Crime in the Streets* (1956) and *Man of the West* (1958). A teleplay for *Thunder on Sycamore Street* (1959) was originally written with the main character to be an African-American man. Studio One was afraid of offending viewers in the South and convinced Rose to make the character an ex-convict. Rose's teleplays were regularly challenging social injustices and the systems that kept them dysfunctional.

The impact of *Twelve Angry Men* remains relevant throughout the years. In 1997, fifty years after the teleplay was on at Studio One, *Twelve Angry Men* was remade into a modern film starring Jack Lemmon and George C Scott. The remake gave

revitalization to Rose's themes of social injustice and the American judicial system.

In April of 2002, Reginald Rose died in a Norwalk, CT, leaving behind his second wife, Ellen McLaughlin, and his six children. He was 81. (Newyorktimes.com)

List of Student Learning Goals

1. How a thesis directing project differs from a regular college production: The students and alumni that are cast in my thesis production will have a unique experience that differs from how the department usually conducts a production. This will entail reviewing all research materials that I have acquired to write my thesis documentation, reading and analyzing my concept statement, and approach to the production. I will also inform the cast of the expectations that a graduate program has.
 - a. In a traditional Boise State production the students audition for a role and the rehearsals begin the following week. The students spend most of the rehearsal time focusing on blocking and line memorization with little to no opportunity to know the collaboration process that the director and design team have worked on prior to casting. The traditional rehearsal time is three weeks with a two week run of the production. For my thesis the Company will have five months after casting to work on character development and memorize lines. In that five months we will have Company meetings to discuss and collaborate on the development of their characters and the relationship of each of them on stage. They will have the opportunity to see initial scenic design sketches and be intricately involved in the design of their character's costume.
 - b. I will inform the Company of the step-by-step process of how I chose to go to graduate school, what classes were like, the homework load, and professional expectations of graduate school.

2. How to prepare as an actor at a professional level: After nearly twenty years of working in professional theatre I have had the opportunity to work with hundreds of professional actors and learn various approaches as how they prepare for a production. In approaching this casting as a Company it distinguishes the cast as a team rather than individuals working on a production. I will teach them how to prepare as an actor before rehearsals begin by working with them on how to develop their approach to their characters, develop a history and backstory for each character, and facilitate time for them to create relationships between the characters.
3. How to handle sensitive subject matters: The script of *Twelve Angry Jurors* addresses issues of bigotry, racism, sexism, and discrimination. These subject matters can be very offensive to the actor portraying these traits and the audience viewing these traits. I intend to have supportive research on the history of such words as “nigger”, “commie”, “wop”, and “whore”. These words are a part of our history and the Company needs to know the origins of these phrase and how they were used in order to feel comfortable in their roles. Ann Price, the dialect instructor, will join us for a discussion of language and how it has been used as a weapon throughout history. We will have a safe environment for the Company to use these words, relate them to the “others” that are referenced in the script, and discuss why these terms are no longer accepted in society. In a safe environment they can learn how to separate themselves personally from the actions of their characters and how to protect their own integrity and morals. By spending time with the actors on these subjects, it will allow them to deliver the emotional content of their characters to the audience with confidence and clarity, thus making a clear message to the viewers.

4. Learn about the American judicial system: As previously stated there are many students that I have that do not understand how the judicial system works, this is what compelled me to do this production. I will bring in guest speakers to explain to the Company from start to finish how the jury selection process is done. They will range from Judges, lawyers, and representatives of the ACLU of Idaho. Not only will this experience teach everyone about the judicial process, it will give the actors a deeper understanding of their character's given circumstances.
5. Learn how the Civil Rights Movement of 1963 changed American history: By changing the setting of the production to 1963 it raises the stakes of the verdict that the jury decides on. I intend to share the research that I have gathered from the multiple riots that were occurring in New York during that summer. This will include a session of listening to the speech that Malcom X delivered at the Unity Riot in Harlem and how it influenced the city and community. We will also listen to the Presidential speech from John F. Kennedy on his response to the protests and riots in Alabama to Governor Wallace. Most of all I have research from the Library of Congress that contains all of the events that happened in the nation from May of 1963 to September of 1963. The Company will have access to all 193 pages of this research to read and understand the history that was made during that summer and to see how these given circumstances outside of the deliberation room influence the atmosphere of the play.

Production Journal

April 30, 2014

Posted audition information today! I completely feel unprepared to start this process, even though I've been researching this play for over a year. I have a clear idea of what the show will look like design-wise, I need to solidify what the characters of the play look like, who they are physically rather than on the page. I hope that there are a lot of students and community members that come out for the auditions, I have been advertising for two weeks on multimedia and in the department. Juror numbers 3, 7, and 10 need to be older and most of our students are in their early twenties. I've reached out to some specific alumni to audition for these roles, I really hope that Kevin Lambrum is up for playing Juror Number 3, he'd be great in this role.

May7, 2014

Held call backs today for casting the Company. I had them do some level exercises while reading a parody of the play. It is similar to some of the exercises we did in acting styles class. They were very responsive and I could quickly distinguish who could take quick direction changes. The last forty minutes the twenty actors as a group had to negotiate which day off they all wanted during the rehearsal process. I have to say, it was a brilliant idea on my part. There were some who were indifferent, some who refused to compromise, and three that definitely took charge of the situation to help come to a conclusion. The rules of the negotiation were that you could not speak unless you had the piece of chalk and when you did speak, you could not discredit those that had an opposing opinion. Tess Greg and Ashley Howell were great at suggesting ideas that lead the group to a compromising point. After fifteen minutes of arguing over Saturday or Sunday as a day off, Tess asked everyone who did not care either day to sit on the ground, leaving about fourteen people left standing to negotiate. Then Ashley asked everyone

for a Saturday day off preference to stand on one side of the room and everyone for a Sunday preference to take the other. It came down to Mitchell Shoheit and Danny Christophiades not willing to budge on their preferences due to work obligations and religious beliefs. Ashley asked Mitch if we scheduled early Saturday morning rehearsals, would he be able to work at his job later that day. He pondered the idea for a bit and finally settled to the idea of a Saturday 9 a.m. to 1:00 p.m. rehearsal with Sundays off, approving Danny's request to be able to attend church services on Sundays. With that experiment I could differentiate from the group who naturally had the ability to argue, negotiate, and bring resolutions to a problem. This experiment was like watching a rehearsal before casting, it really gave me a sense of the intensity and passion that needs to come from the acting Company to bring this to life.

May 9, 2014

After much internal debate, I posted the *Twelve Angry Jurors* Company list today. I have yet to determine what role each actor will play, but I definitely know who I want to work with and who will work well together as a group. With moving across the country coming up in two weeks, selling the house, closing the current show at Boise State, and the end of the semester approaching, I need to shelve this for a bit. I want to get the group signed on before I leave town so we can begin working when I return in June. My real debate is to have Ashley play Juror Number Four or to have Tess. Tess would hit it out of the ball park with as much training and experience she has, but there is a quality in Ashley that I am really drawn to that I can pull out for this character. I have some time while driving across the country to make a final decision on this, lots of time.

June 11, 2014

After four days of driving across the country with four pets, a fully loaded moving truck, a new car we bought the day before we left, we are successfully moved in our new row house in the District of Columbia! The drive was a once in a lifetime experience, we decided to take all of the old highways across America instead of the major freeways, beautiful country we live in. Moving into the house and getting everything unpacked was surreal, and very exciting. There will be opportunities for me to advance my career in ways that were never possible in Idaho.

After three weeks of settling into the new house, I recently returned to Boise and have sent requests to the Company members of which jurors I'd like them to play. My Stage Manager, Tony Hartshorn, has sent them the combined male/female script and a preliminary calendar for the summer. In the meantime, I have to get the house ready to close, box everything I need for school and find a place to live in Ellensburg. My life is on a new adventure for the next year and I am ready, willing and excited.

July 16, 2014

I have had a busy schedule the last month or so, moving into a friend's house, coming up to school and diligently working on section two of my thesis. I have been in constant contact with my amazing Stage Manager Tony, who has been trying to create a schedule for a company reading. With this many people involved and being mid-summer, it is a lot like herding cats, in the dark, while it's raining. I've had all of this information in my head for so long and am so deep in it I feel lost. I had a long meeting with Terri Brown and she suggested that I go back to the reasons why I chose this particular script and stop being analytical about the process.

August 19, 2014

Had a company reading of the script this evening. Cassidy Whette was a no show as Juror Number Ten, this worries me this early in the process. I know from fellow professors that

he has a tendency to be a subpar student. I had Sam Brakel step in and read for Juror Number Ten this evening, he currently is my sound designer, I've ask him to be the understudy for this role just in case Cassidy continues to be absent.

There were definitely some discoveries of humor in the script, of relationships that exists between characters and how quick the pacing needs to be to stress the intensity in the script. Everyone seemed very excited to being working and the discussion afterwards was very enthusiastic. The lighting designer arrived late because she was on jury duty today, so we took a half hour for her to describe her experience as the foreman and how the case she was on ended in a hung jury.

September 6, 2014

Over the last few weeks I have assigned research work to the acting company. They have to come up with a name for their character, a back story and a secret that they will not share with others until closing. Today I met with actors in small groups to go over their character research and discuss how their back story will influence the characters in the play. Their answers to my questions were fantastic; they each had very extensive research of where their character would live, what age they would be, and how their character's occupation would influence the character's approach to the trial. The group discussed their characters and asking one other questions about hostility, bigotry, sexism, social status and how that would translate in the relationships of the characters. The discussions were so intense and engaging; Tony had to encourage them to continue somewhere else so he and I could get a break before the each session started. Cassidy showed up for discussion and obviously has not even read the script. It was embarrassing and a struggle for the other actors to get any productive work done. There was a

discussion with the Chair of the Department and a decision was made to replace Cassidy with Sam as the role of Juror Number Ten.

September 8, 2014

I love my cast. Tonight was another discussion night about characters and how they live in the world of the play. There were some people who attended Saturday and some who had not attended any sessions yet. Analyzing Juror Number Eleven alone and how he is justifying a Russian immigrant on a jury was astounding. He took into consideration the McCarthy trials that had taken place the previous decade, the views of America as a foreigner, and the perceptions that the jury would have on an immigrant. The conversation of sexual tensions in the script was revealing, a few of the male characters are attracted to the young powerful business woman, but for the most part they are attracted to the blue collared mother figure. As we get up on our feet in rehearsals I see this flipping the opposite way. We decided that sexism will need to be discussed in depth before we start rehearsals and how we will incorporate these ideas. The research assignment for next week is to analyze their character's dialogue. What phrases are habitual for them, what does the text say about their level of schooling, how does the language motivate your character?

October 3, 2014

Seminar is open and I am off to D.C. to see the family and celebrate my anniversary with Monica. This will be the last time I see her until the closing of TAJ. This is a well-deserved break from my thesis and jobs. Balancing so many things at once has drained me. Working individually with the actors on motivation and character development has been wonderful, but it takes an enormous amount of time to meet with thirteen people and be productive. They need a break also before heading into rehearsals in ten days. I don't want them to be exhausted before

we even begin. I know I've asked them to do more research and homework than any other director here at BSU, it will have a great payoff in the long run.

October 13, 2014

Tonight was the first official rehearsal. The evening began with each of the designers presenting their concepts and models followed by a reading of the script. The changes that the set designer and I have made in the last few weeks will add obstacles and triangulation that I can utilize for blocking. Mike Baltzell, the Scenic Designer, has a great physical concept of translating the broken political and social systems of the 1960's with his deconstruction of the deliberation room. Darrin Pufall, the Costume Designer, embraced the student's character research images and has a diverse yet unified concept of how the jury will look on stage. Sam Brakel, the sound designer has been working on the sound scape for the production the entire summer. He is going to use historical speeches and radio broadcasts to re-enforce the time period that the play is set in.

We all have been working analytically with this script for so long the actors were anxious to begin working physically. After the reading we discussed specific words and phrases in the script that distinguish the characters, setting and idea of the play. It will be critical to find the light moments in the script, the personal moments and where the tension rises and falls. Tony has the rehearsals scheduled out for the rest of the week, we should have the show roughly blocked by this Saturday. Next week I can focus on specific moments and unit breakdowns. There is a mandatory warm up every day, I discovered in graduate school courses it helps bring focus to the work and energized everyone. Terri always referenced in class that, "the bus is moving at fifty miles an hour and you had better be with it, because it is not stopping." This bus is moving full

steam ahead, I hope I can keep up. My best move was to put the right people on the bus with me to start with.

October 14, 2014

First rehearsal on our feet was productive. There was enough time to run Act I multiple times to establish rough blocking and work specific moments of action. I anticipate that Act II tomorrow night, will not move as quickly because of the inciting incident moment. The warm ups started with the ring of fire that Micheal Smith taught me in Acting Styles. The group was surprised how clearing your sinuses can help with projection and controlling breathing. That exercise was followed by a sun salutation and a game of tag that focused on levels and planes. Today we focused on the rhythm of the play, character reactions and creating pictures on stage. The smoking characters would like to experiment with herbal cigarettes during the weekend rehearsal. Our department usually discourages the use of anything that produces smoke for audience health reasons. There inevitably will be an audience member that coughs due to the smoke, distracting from the performance. No one in the cast has smoked herbal cigarettes before, they are disgusting to smoke and I can almost guarantee that they will choose to use the electronic cigarettes instead.

October 15, 2014

Today the Ninth District of the Supreme Court handed down the decision that it was unconstitutional to deny same sex couples the right to marry in Idaho. With this historic civil rights reform, we took time to discuss the challenges that the LGBTQ community has faced in this battle over the last decade. The protests, the violence, the humiliation and the persistent fight that some have experience in relation to this decision was overwhelming. This initial conversation led to a deeper analysis of the Civil Rights Movement that took place the same time

that the play does. Connecting these two conversations helped the younger members of the company understand the significance of the passing of the Civil Rights Bill. It definitely influenced their characters during rehearsal, there was more significance in the decision to acquit or convict the defendant.

We ran Act II starting and stopping to work beats and explore blocking. I would say the word chatter and the actors would create background noise so I could have a one on one chat with a specific actor. During one of these chatter conversations, Juror Number Six, Cheryl Cortez, concluded that the jury is behaving like her kids would when she gets home from work. She asked if she could try something that her character would do at home to resolve the situation. I didn't give any instructions to anyone else in the room and we started the scene over. As the characters begin to argue and yell at one another she chose to stand and order the entire room to "sit down" in the perfect "mom voice." Her character doesn't speak or move from her chair very often, with combining those choices it was very effective in getting a response from the rest of the group. With heads hung low, they all slowly returned to their seats and kept their mouths shut until she sat herself back at the table. Goosebumps. It create a moment that was very real and accepting, definitely keeping it in the blocking.

I have an incredible company, they are eager, work incredibly hard, and bring fantastic ideas to the process. Tomorrow we are rough in Act III with the same ferocity that we worked on Act II tonight. Once the frame work is established for each Act we can focus on working tempo, flow, pauses, and strengthen beats. I am so excited. Wow!

October 16, 2014

Energy was a lot lower this evening at the top of rehearsals. We are all feeling the long days for sure. Between building the set, teaching classes, supervising props, being the fight

coordinator and directing I am exhausted. Tonight we devoted the entire rehearsal to Act III, which was definitely needed. I blocked the altercation on page 53, the "I'll kill him" moment. It's a rough, rough blocking. With Kevin still recovering from open heart surgery I have to be very careful how physical the other actors are during this moment, his safety must come first. I know this moment will need working every night to make sure he feels secure and can focus on the action rather than his personal wellbeing. Tonight the characters that smoke used the electronic cigarettes and it appeared fake. Maybe it's because they are excited to try the herbals or because the energy was low, I'm not sure which. Evan Stevens, Juror Number Five, is driving me crazy on stage. He leans, sits and even lays on everything in the room. I had to make the decision to cut one of the side tables in the room because he continuously uses it as a go to point, blocking sight lines. I should look at this as a blessing, it wasn't necessary in the space and it reduced valuable real estate on stage. Act III will need to be a primary focus in the next few weeks in order to tie this thing together.

October 17, 2014

The last few nights of rehearsal the actors have adapted to the style of how I direct. I know that it is a very different style compared to the rest of the faculty, but they seem to enjoy the alternate approach. Tonight we revisited Act I there was an incredible difference between the first time we ran this and this evening. Tonight it was more fluid, with purpose and had definite moments of power struggle, it was much more interesting to watch than the first run. There is still much work to do with tempo, timing, and obstacles. After a very long week, Tony and I decided to release the company at nine so they would be fresh for a run tomorrow. They were very relieved and excited. They had better be renewed and ready to work tomorrow morning.

October 18, 2014

I think that Evan may be a problem. He was late again today, could not keep track of his props and changed his blocking, which created friction between him and other actors. At this point the Tony and I have turned this information to the Chair of the Department, who will deliver a heavy hand. I have a great understudy that filled in for the first 45-minutes so we could proceed without wasting anyone's time. We completed a full run without stopping and used herbal cigarettes instead of the e-cigs. I was correct, the actors were repulsed by the taste and smell of the herbal cigarettes. Not only that, the smoke that filled the theatre was unbearable for the rest of us in the room. I'm all for letting them try an alternative prop on stage and let them come to the discovery of what works and what doesn't.

The run went surprisingly well. Now that they have the framing we can tweak, change, and suggest choices. The notes I gave at the end of rehearsal lead into what we are going to work on for the next week, moments, motivation, focus, and levels. The response from those notes was questions about specific line delivery, relationships, and motivation the discoveries they are making about the script is great.

October 20, 2014

Tonight Ann Price, our dialect coach joined us for rehearsal. We focused on word accentuating, "them" is the equivalent of saying the "N" word in this production. We defined who in the room is an "other", the foreigner, the women, and the younger men. We focused on levels and breaking up planes. It was a much slower pace with them working off book.

October 21, 2014

Act II this evening. Lots of line calling by the middle of the Act, as to be expected. Last night's focus on breaking up planes and levels aided this evening's rehearsal on blocking choices. The inexperienced actors are beginning to take cues from the rest of the cast and be

more natural in their reactions to moments. Caitlin Susen, Juror Number Two, is nailing her timing. She is essential to breaking tension moments and furthering the play along. Evan and Cameron Needham have finally stopped pacing around the room for the whole show. They are not the only ones who have a habit of doing this, but they are the two I have been making an example out of. All in all for only launching this a week ago we're doing really well at listening to the script and playing the given circumstances. I really need to get them to understand the humidity and heat of this room, just not sure how to do that without having rehearsals in a sauna.

October 22, 2014

Incredibly difficult rehearsal this evening. Kevin was out for recovery from last night's rehearsal, which threw the schedule for the evening into a spiral. I completely understand since he did just have reconstructive surgery on his heart and sternum, but I need to have my understudy step up on possibly taking this role over if Kevin can't physically handle it. Once we did finally get started, it was a line call night and painful to listen to. I need to stress to them how Act III is long and they need to spend as much time working those lines as they have I and II. It was so terrible I stopped blocking rehearsal and had them do a straight line through with their scripts, even then they were missing lines and cues.

We all were felling deflated at that point so I took them off of the stage and had them do Act I & II moving around the space running, jumping, crawling, whatever they wanted, the only two rules were that I had to be able to hear them clearly and they had to deliver their lines to whom they were speaking to. They got a workout, by gosh. By the end of Act I, they all were dripping with sweat, but smiling and giggling. They hit almost every line with vigor and exactly on cue. At the end of the evening they requested to do ACT III in the same style before moving on with more blocking and tempo notes, wow, what a great exercise. I did get a message from

my Tony after rehearsal that Cheryl was in tears after I had left. She told him she was stuck and didn't know where her character was going, her ideas didn't feel like they were working and she didn't think she fit with the company. That breaks my heart. I immediately sent an email Tony to schedule her and me to have a one-on-one meeting tomorrow. It is incredibly hard to give fourteen different people attention, and I feel like I've let her down if she feels this way. I know that by talking this out, together she and I can find a solution to this.

October 23, 2014

Today I attended fitting appointments for each of the women; I am so excited about these costumes. Darrin's designs completely support the concept we have established for this production, I am extremely fortunate to be able to work with him. Each woman is gorgeous and powerful at the same time in their costumes, I didn't realize that I had cast such lovely curvy ladies. Darrin designed costumes that accentuate and enhance all of those curves that will advance the sexual tension on stage. They all have a strut in their costumes, which I think empowers them to use their bodies as a seduction and a distraction.

After the fittings I met with Cheryl and had a heart to heart. Last night I stayed up (probably later than I should have) researching and sending her inspirational video clips and images that went back to our initial character development ideas for her. Today the conversation began with, "How could I have helped prevent you from feeling so distraught?" She swore something about the Tony being a tattletale and then tried to dismiss what happened. She admitted that she was mad at herself for not being more inventive and motivated during the movement section of rehearsal and that she was completely analytical about every move she makes on stage or off because she is self-conscious. "O.K. I get it. I'm a pretty heady person myself. What do you do as a hobby or exercise? Do you do classes or walk or ride your bike?"

Cheryl, “I’m pretty sure that the stick up my butt has fermented. I am so reserved that the most exercise I get is during warm ups each day, I don’t have time to have a hobby.” “Well, what do you and your significant other do when you have time together?” “We have back to back computers and spend what time we have on them.” WHOA. Alright, my approach needed to be as heady as she is, but keep her from staying in her head. “First can I say, that stick up your butt makes me really jealous of your perfect posture, coming from someone with back problems I bet I could bounce a quarter off of your perfectly trained muscles.” This did get a good laugh, then I followed with, “so when do you feel relaxed enough to slouch in your chair and take a deep breath?” “Honestly, when I’m drunk. I don’t drink very often, but when I do have the chance to have time with friends and drink, it’s really nice.” My first thought was – oh please don’t go drink before rehearsals so you think you feel relaxed!!! I followed with a few questions about what movement classes she had taken and she expressed that she was terrified when she took them but felt great afterwards. I inquired what about them she liked and Cheryl outright said, “I can move by following someone else and watching them in the mirror and not me.” BINGO! The exercise that I had given them the night before was a free form experience and she was not comfortable coming up with her own movements to feel confident. I really told her this story, (actually everyone in my cast has heard at least one story of Craig Wrotniak), and while taking Terri Brown’s Musical Theatre Classes Craig taught us the box step to a rap song. She looked at me in horror and I said, “No it was amazing!” First picture a six foot man who is adorable, but you want to strangle at some point in the day, started with a simple one and two side to side step with him leading up front. Within twenty minutes we all had danced not only the box step, but a rap version of the box step. After the whole story, there was lots of giggling and chuckles. So I suggested if she didn’t mind me being next to her during warmups, she could mimic me. “We

just need you to have someone to follow to have confidence to loosen up.” Agreed. Then we discussed the videos that I had sent her. Meg Tilly in *Bomb Girls* plays a character about twenty years earlier than our time period, but I think that essence of being a line worker and becoming the boss, was what Cheryl needed. In addition I sent her a clip of Queen Latifa in bringing *Down the House*. A little sass to the white man and get him to listen. She loved the videos. We decided that her children were probably older and that her work was the most valuable thing to her. I hope all of that helps her feel more confident.

During warmups this evening, the leader had us move as if we were an animal and tag someone in the group that we saw as an enemy. As Director, I announced that I was a raging bull and I had no particular preference of whom which I was sticking my horns in, friend or foe. During this exercise Cheryl came right next me and openly said, “I don’t know what to do?” “What animal would you want to be in a dream?” “A bear.” “Alright bear, let’s kill some smaller species!” We physically got down on all fours, climbed on scenery, snorted, and ran over people together. When she was tagged it, she stopped dead in her tracks jumped up to her feet and roared, I mean **roared!** YES!!!!!!!!!!

Rehearsals began with the top of Act I with stops and starts and then lead into ACT II. This evening was a great rehearsal and they are listening to what they are saying, getting blocking down and interacting with one another. My favorite moment, maybe my most favorite moment yet, is when Cheryl delivered her first line, commanding authority of the room in a strong, poignant voice. She didn’t see it, but I jumped off my seat and did a dance when she delivered that line. Even better, we had to go back to that moment immediately and she delivered it even stronger, with more confidence!

Done, fin, end. This, this is the reason why I love teaching. When you see that student break that imaginary shell that they have put around themselves it's one of the best feelings in the world. Don't get me wrong, rehearsal tonight was wonderfully amazing and so many other things happened, but this moment, this will stay with me for years.

October 24, 2014

We didn't get through Act III, but it was a lot more interesting Act III to watch this evening than last time. I discovered a moment at the last few minutes of rehearsal, the moment between Juror Ten, Two and Four. The next generation cannot change the views of the older generation as much as they want to hold out against them, it takes a changed view of the older generation to influence one of their own. I really tried to not be heady about this moment, but when I saw it, I had to talk it out with the actors and get their take on the idea. Unfortunately we ran out of time to work it again, it will be the first thing we pick up tomorrow. We'll get there, my goodness, look how far we've come in two weeks!

October 24, 2014

Worked all of the Acts tonight. End of the week is hard on all of us. The energy that was in the room was extremely low. I'm hitting the sack so tomorrow can actually be productive.

October 25, 2014

Today was an invited run for any designers that were able to attend. It was a good, intense, productive working run of all of the Acts. We worked rigorously on the fight scenes and knife handling along with the lines that cue those scenes. There was some blocking changes to help Kevin feel more comfortable and made Tess the fight captain since she is one of the few people who can keep a tempo! It's getting there, the transformation is slow, but it will get there by opening I know it. After rehearsals I had anyone who was available meet me at the Borah

building downtown. Initially I wanted to have rehearsals in the old deliberation rooms there, but we discovered that the great Governor Otter had remodeled almost every room into offices for the Attorney General last year and the city court house had been sold to University of Idaho to be turned into classrooms for the law students. Craptastic! The history that both of those building contain and now they are basically closed to public access.

Fortunately, I have a friend that works for the historical society and she agreed to give us an oral tour of the Borah building, which was the first federal court house in Idaho. Not everyone could join for the field trip, but those that did seemed to get a lot of research and information from being there. The courthouse still exists, but the rest of the building has been converted. The beautiful hardwood railings and marble walls was breathtaking and really gave the kids that sense of dominance and power that a space can have. I was very proud of the questions that they asked Amber and how professional they were during the tour. We may not have been able to rehearse there, but at least they had the opportunity to learn more about Idaho's judicial history.

October 27, 2014

Tonight was huge fight/weapons rehearsal followed by a run of Act III. They were much better at their lines this evening, thank goodness. We're getting down to those specific moments in the play where they have to live and breathe the lines and not know anticipate what is going to be said. I think I might kill Juror Number Five, if he doesn't focus and remember his blocking and chair positioning I think I'll strangle him. Worse, I found out after rehearsal that even though the Chair, the dance instructor and myself had a meeting the second week of school about schedule conflicts, she choreographed him in the dance concert the weekend of tech!! Not only that, she tried to ask my stage manager for permission to let him be late. What the hell? How

inappropriate is that!? I'll schedule a meeting with the Chair tomorrow to see how to approach this.

October 28, 2014

Today was such a long complicated day all around. This morning I spent three hours tracking down cigarette cases for the show with little to no luck. Yes, I am the one tracking these props down because I have yet to hear a word from my properties master about anything. After that I had to have a one on one conversation with a student employee about managing her work load and school work, which ended up with her in tears. I followed up with the Chair of the department on the situation with Evan, he agreed with me that it was inappropriate for the dance instructor to cast him in her production and encouraged me to talk directly to her unless I wanted him to step in. I replied that I was only looking for his advice on how to handle the situation and I went directly to her office.

She explained to me that it wasn't absolutely necessary for Evan to be in her production, she was just trying to see if we could work something out. I explained to her that he has been late repeatedly, not off book, and extremely hard to handle in rehearsals so he shouldn't get a reward to be late to tech. She closed her door and proceeded to explain to me how this particular student had also been over committing himself to projects and she knew that he had been abusing his medication in order to try and balance his crazy schedule. WHOA! So I asked the Chair and the costume designer to join our conversation, come to find out this student is failing almost all of his theatre classes, hasn't had an advising session in over a year, is at risk of losing his scholarship, and has missed two fitting calls. It was decided that there needed to be an intervention with him in order to make sure he can continue his scholastic career. The only time all of us knew when we could pin him down was during rehearsal.

I texted my Stage Manager and asked him if he could add in a longer fight call and a line through so the costume designer (the other two were not available in the evening) and I could meet with Evan. I did get a slight lecture about Equity rules and straying from the schedule, but I explained to him that this was bigger than the production and please have the understudy ready to take over Juror Number Five. Darrin and I went to rehearsal, pulled Evan into the office and had a coming to Jesus conversation with him, second set of tears for the day. We talked about how we cared about his health, his career, and managing his time better. After about ten minutes I excused myself back to rehearsals as the two of them continued the meeting.

I told the Stage Manager that Evan may or may not be coming back to the production and to proceed with the understudy for the evening. Twenty minutes later he arrived a little more put together and ready to jump in. Tonight was the best performance he has given in this production thus far. He was focused, knew his blocking, participated, and was character to be reckoned with. Honestly, tonight was the best rehearsal all of them have given, maybe the rest of the cast seeing him taken to the office jump started them a little. Afterwards he pulled me aside and thanked me for talking to him and he promised to take care of himself better.

After everyone left, I apologized to my Tony and explained that there was no other option to deal with this situation and I thanked him for being the amazing person he is by accommodating it. He too agreed that this was the best he'd seen out of Evan and whatever Darrin and I had done it kick started everyone.

October 29, 2014

Tonight's rehearsal of Act II & III was the so smooth and riveting. There were only 20 line notes given compared to the near hundred last night, everyone remembered their blocking, and the moments were so intense.

Evan settled some of his issues this morning and told me tonight that he felt the clearest he has in a while. I asked him how he was doing with the medications since he had taken control of his scheduling. He has a doctor appointment scheduled for later this week and will keep me informed on the results. Students are more important than productions. I know that taking time last night to intervene in Evan's life probably saved him from ruining his life. I promised him that I would help in any way necessary and I appreciated him listening to us and doing something about it.

Tomorrow night we are going to go over Act I again and do a few notes from II & III and I think I'll let them loose early so they bring tonight's momentum and moral to the designer run on Friday night!

After four hours of a near heart attack over the screen of Black Death... I am so relieved to be writing this. I do have various backups of my section two, but all of the research, the documentation, this journal... I know that this computer is not the best, but with wearing the Director's hat, ATD hat, and advisor hat...blah blah blah... I have not had time to research a new computer let alone buy one. I do have an external, but with a two hour break a day between, well, I'm sure you all know we sacrifice things to help others and often times forget things like breakfast, saving data, and vacuuming! I'm emailing this to myself, backing it up, and heading to sleep.

October 30, 2014

Today I spent most of my morning and afternoon tracking down props for the show. My Property Master is definitely going to fail this class. He has successfully missed every meeting that has been scheduled and has not produced anything for rehearsals. I guess if you want a job done right you should do it yourself. At least I can approve all of the props that I purchase and

buy enough for the entire run. I have a great candy store that ordered in vintage cough drops for me to use in the show. I will miss the relationships that I have developed with local vendors when I move!

A short and sweet rehearsal tonight. They had good energy and were very appreciative that I let them loose early. Tomorrow for the designer run, they had better be on top of it. I know it is Halloween and they will all be excited, but they will need to hone in and work it.

October 31, 2014

Again I want to kill my David the Prop Master. He was supposed to deliver a case of matches for the run and he delivered nothing today. Tony was very professional and controlled the situation and my temper, because I was ready to kill David. Fortunately we have a lot of smokers in the cast that pooled together every book of matches that they could find so we could have a run. Another meeting with the Chair will be scheduled about a student. Does David not realize I give him his grade? This is his last semester and he will not pass this class, forcing him to stay an additional semester and cancel his contract with Company of Fools in January. It isn't that hard to show up and participate, for Christ sake this is the career path he wants to pursue, and he can't even show up for meetings. I will make it known to every professional company here in Idaho that he is unreliable and inattentive to the needs of a production. Not to be revengeful, but to warn them of his inability to work in theatre.

After Tony took me aside and helped to calm me down out of view of the Company, I got my game on and headed into this run with the excitement that my actors had brought to the evening. Rehearsals are always fun when you start the evening with three bags of candy and a game of tag. As anticipated the group was wired and the energy level was almost uncontrollable. Rather than having a designer run this evening, due to availability of everyone, it was just a run

night. Berni Cockey who is a local playwright and friend of mine sat in on the run to give me feedback afterwards.

I was very thankful that Berni attended this evening and agreed to meet afterwards to discuss the run. She pointed out that Ashley is stiff in her role and focusing too much on her lines rather than acting in her role, that the blocking with Danny and Cheryl wasn't giving the payoff that I was attempting, and that Cameron is flat lining the lead role. Having a fresh set of eyes in the room was beneficial for me, so I can see what the audience is experiencing and correct the problems. I'll have to analyze what she commented on and see how I can make it better.

November 3, 2014,

Giving the cast the weekend off made such a huge difference in the working run this evening. They came with a higher energy, almost completely off book, and made some new discoveries. Ashley finally relaxed enough in her character to be personable and someone you want to watch on stage. I spoke with her last night about bringing more of herself into the character and she used that to make some great choices and really listened to what she was saying.

My properties master neglected to get the matchbooks that we requested. I had to go get matchbooks right before we started rehearsals. I've spoken with the Chair of the department and the only thing we can do is fail him in this class and have the assistant stage manager run the props for the production. The additional job of having to be Properties Master on top of Director has been incredibly frustrating. With tech coming up this weekend, it is going to make for some sleepless nights to finish all of the remaining props, building the set, and getting my script prepared for tech weekend.

Tomorrow is our designer run and I am excited to have collaborators watch the rehearsal and get more feedback, I feel like I'm probably missing things now that I've seen it so many times.

November 4, 2014

Why is it when you put an audience in front of actors their brains fall out? Tonight was the designer and producer run and it was the worst rehearsal we've had. The actors entered in the wrong order and I knew, I knew, it was going to be a shit show. Juror Number Seven couldn't hang on to his cigarette to save his life, Juror Number Five was changing his blocking all over the place, and Juror Number Four was calling for lines. There were so many new choices being made by everyone and the undertone chatter that we have rehearsed over and over was non-existent. I know they were anxious and it was going to affect their performance, but they went back to "acting" instead of listening to what they are saying and playing the get and give of the show. There was no urgency at all. In fact, it was boring to watch and that is the opposite of what the intension is.

The feedback from the designers was almost the exact notes that I had written, pick up your cues, react to what is being said, and play the given circumstances. The actors knew that it stank. I gave very specific notes and then requested individual meetings with each actor tomorrow to work on specific moments. Then I opened it up and let them tell me what happened, interesting enough they all had the same notes that I had, even the individual ones. Alright, we all agreed it wasn't our best night and discussed why, now we move on and make the next run our best night. Tomorrow we work notes and get in a run.

For the first time since I began my thesis I watched the movie ending and the play ending on YouTube. My Juror Number Three convinced me into copying the exact blocking of someone

else's work. I believe in original ideas and when actors come with motivation I encourage it, but I now feel like an ass in front of my designers and producer. I was always told not to look at other material while directing so I had no idea he was duplicating it. Well tomorrow will be a lot of blocking changes.

November 5, 2014

Today we loaded in the set wall pieces and it made an enormous change to the dynamics in the space. The actors had more confidence in where they were moving to and how to interact with the set. Tonight we work about a dozen specific moments that I thought were muddy or unclear from last night's run through. We went back to our character research to find motivation in their lines and went over the definition of talk then move. They responded really well and were excited for some one-on-one time with me.

Afterwards we ran an Italiane run through, four times the speed that we usually run it, and it helped suck up those pregnant pauses that were so apparent last evening. Also, with such a fast paced run, it forced them to remember their line cues faster, pick up the pacing of the show, and it brought more intensity. I think they will have that metronome tick in their heads until the show closes!

November 6, 2014

Finished loading in the rest of the set today! I didn't realize until this afternoon how many of my cast members have been involved in building or supporting the production. I asked Cheryl why she has been volunteering so much in the scene shop and she replied "we're a company, we all support one another anywhere we can and you needed support in the scene shop so you can support us during rehearsals." Whoa.

My thesis has helped create a new culture in our department. We never get the opportunity to cast so early or to have so much time with our actors. Usually the department will cast a show, had out scripts, the next day begin rehearsing, and three weeks until opening night. The process that I have used to ensure students feel like a company rather than just fulfilling their requirements hopefully will continue after I am gone. With any luck they will learn that working in a company or group of peers, you can develop relationships that help bring out the best and worst of your creative side, that these friendships will endure a lifetime, and that beginning something early, you have time to watch it grow.

Rehearsals this evening were better, even though Kevin is still out sick, Josh, the understudy, filled in for him while we blocked the ending again. I think it works better than the ending we had originally. There is definitely a resolution and a dénouement to the show now. No more rehearsals! They need a break! I wish I had one!

November 8, 2014

What a long day of tech. We ran a ten out of twelve schedule today with a short lunch break and a long dinner break. The advantage of cutting the intermission is that there is half the amount of sound and light cues to set. It was a suggestion made by many of the faculty members after watching the designer run this last week. I agreed that to maintain the intensity of the production it would be beneficial only if I could get the show down to less than 90 minutes. Successfully we have the performance down to one hour and twenty six minutes.

The morning was spent building the light cues and layering the sound cues together. It went rather quickly and I was thrilled with how Raquel Davis, the lighting designer, incorporated the popping out of the fluorescent fixture at the finally. After the lunch break we set were all of

the cues would be called during the run of the show and finished up early enough to have a long dinner break.

The evening was adding in the actors with a stop and start working rehearsal. The lighting looks amazing, the sound on the other hand is not even close to a performance level. Tomorrow morning Sam and I are going to meet for three hours and rebuild the sound design. After all of the months that we have talked and researched the sound, I can't believe that Sam dropped the ball on this. Tony informed me that Sam has a tendency to be unorganized and needs a little pressure to get things completed. He tells me this now. So now I am going to work into the wee hours of the morning to pull up all of my sound research and convert files to sound waves, good thing Tina Barrigan taught us how to use Audacity during our lighting class, saving my bacon tonight!

November 9, 2014

Today was rough since I had only about three hours of sleep last night. Sam and I spent all morning building the preshow and post show sound cues. The internal cues he created worked fantastically except for the level setting. The Cue Lab program can be such a pain to use when it comes to changing levels and settings quickly. I know that it is a great new technology to use for sound design, but deep down I prefer the old school mixing board for easy and manipulation of sound. We worked until the rest of the Company was walking into the space for a cue to cue run.

The cue to cue was much better than last night. Actors were hitting their cues perfectly, Tony was getting down the syncing of calling cues and all the work Sam and I had done this morning paid off. It was such a productive afternoon we finished ahead of schedule. Which is good because Mike and I had to start painting the set tonight. Another late night into the morning hours. I'll be glad when this is open so I can get some rest!

November 10, 2014

Dress tech tonight! The costumes bring another level of awesomeness to this production! I am so pleased with the look of everything. The hair and make-up on the women is gorgeous and really gives the feeling of the time period. The men look very dapper in their suits, I just need to work with them on moments to start losing layers throughout the performance. They really want to wear their hats, but it wouldn't be appropriate for them to have them on indoors, sorry fellas. There are a few sound and lighting tweaks to adjust over the next two evenings, but for the most part we are ready for an audience!

Another late night working on the set. So close yet so far. The mural on the wall is taking more time than Mike and I had anticipated. Just need to keep working away on it day by day.

November 11, 2014

This production is so fun to watch. Every time I sit through it I discover something new about it. Tonight it was the relationships that the actors have created under the text of the play. You can see who dislikes whom, who is flirtatious and who is motivating the script along with physical action. They really need an audience though. I've seen it so many times I no longer laugh at the funny moments. Tomorrow there will be some invited guest and the backstage crew will be out in the audience, which should help.

The set is so close to being finished that Mike sent me home to get some rest tonight and told me he'd cover my classes tomorrow. What! I can do my laundry and go grocery shopping! I'm looking forward to eating something home cooked rather than from the microwave.

November 12, 2014

Final Dress was this evening. The few audience members that we did have helped immensely with timing of lines and waiting for laughs. I had forgotten how many light and

humorous moments I built into the performance. It was nice for the actors to have those discoveries also, it blindsided them a little, but every laugh or giggle increased the level of energy on stage.

They are ready for opening! Hopefully the snow that we are going to receive tonight won't keep patrons from attending.

November 13, 2014

Opening night was wonderful and slightly crazy. Boise accumulated almost a foot of snow today and it prevented a lot of people from attending. Driving to the theatre took me almost an hour, the trip usually takes fifteen minutes. To add to the madness, Cheryl has come down with a cold and is looking pale and has a fever. Before the curtain rose I ventured back onto the streets to purchase some cold medicine for her. I'm glad I did, I don't think she would have lasted the show without it.

The performance was well received by the audience and there was a buzz afterwards in the halls about how fantastic people thought it was. My one goal I had when I set out to do this was to make sure the production wasn't boring to watch, I feel that I succeed in accomplishing that goal. YAY!!

For opening night gifts I gave everyone an official jury summons. Something a little fun and they can keep it to remind them of this crazy project I brought them in on.

My role as director is complete and Tony will maintain a great run, I know he will, he's too anal retentive not to. I am going out to celebrate with friends and family!

November 23, 2014

Closing afternoon and strike of the set. There were lots of tears after the performance today from the cast and crew. For closing night gifts I gave everyone a pocket constitution with a

little note inside the front cover. It is a little surreal that it is done and over. Seven months of work completed and broken down. Wow, what a great ride.

I'm off to host the closing night party. I'm sure there will be lots of speeches, toasts, and shenanigans! ~fin~

Committee Chair Evaluation

Response to the creative thesis production of *Twelve Angry Jurors*

Boise State University, Morrison Arts Center, Danny Day Theatre

Nov. 22, 2014

Director and Master's Candidate, Fran Maxwell

Thesis Chair, Brenda Hubbard, Professor

Boise State University encompasses a large and well-appointed campus in a thriving metropolitan area. The Morrison Center, a large arts complex, does nothing to dissuade one from this view. While the colder temperatures seemed to discourage a great many pedestrians from the campus byways, attendance at the production was solid with a house that was perhaps three quarters full. As one entered the theater, a sound track from the period played commercials, political speeches and other news items that created a lovely sense of the period into which the audience was being asked to submerge.

The first thing that struck me about the production, after the sound design was the evocative and finely detailed set design. With audience sitting on two sides of a thrust stage, the jury room of a court house was established with realistic authenticity. From an old fan mounted on the wall to a neon lighting fixture coupled with older "turn of the century" lighting sconces, an American flag, walls with peeling wallpaper, wooden planked floor, a water cooler, and a coffee dispensing table, to an impressive long table surrounded by 12 chairs, there wasn't an element missing in the visual creation of this world. The setting was metaphoric in approach because everything about the environment suggested that this world was dated and in need of repair. A clock missing hands, seemed to suggest a world where time had stopped. The WPA style mural in the up-stage left area depicted Native Americans watching a ship of the white settlers sailing down the river into their land, presumably for the first time. The idea of outsiders invading the world of native peoples and what we know was the resulting pillage and destruction of indigenous people

seemed an apt and ironic choice. Later in the play when several of the jurors expressed racist notions about the “ethnic” defendant that is being tried, one had only to visually reference the mural to be reminded of how often dominant culture has abused those they have marginalized. I found this to be a brilliant choice. In fact, the painting of the walls, floor, wood work and the brick wall outside the window were so beautifully done with nuance, texture and a faded use of a color pallet that there seemed to be a fine layer of dust and grime in the jury room. This was effective. One objection to the set was that the room suggested was quite large, as the stage is quite large. I am not sure if the space could have been reduced, and still accommodated the action needed, but it did not seem as claustrophobic as it might have. Since the idea is that these jurors are locked in and trapped, this might be seen as a short coming in an otherwise brilliantly rendered set.

The lighting for the production was appropriate and supported the world of the play well. I particularly liked the use of the neon light which was turned on later in the play and did much to shift the atmosphere. It might have been interesting to see the lighting grow darker before the neon light was turned on, to further motivate this choice. Overall, the lighting enhanced the storytelling.

The sound scape of period references which played pre show switched to include the instructions of the judge to the jury before the jurors entered the room. This was helpful and created in me a sense that I too should pay attention to the instructions. It put the audience in the same position as the jurors which was appropriate, reminding me that I, too, will be expected to render a verdict. Sound was used again as we heard the jurors enter, down a hall and then saw them come into the room. In fact, every time that the police guard came into the room we could hear him approaching and that was another lovely touch. I got a sense of the world outside of the

jury room, which helped to establish how isolated the jurors were. When they tried to turn on the fan and it ran noisily before quitting, it was another effective element that let us know that “the heat was on.”

As the jurors entered and engaged in various activities like getting a cup of water, smoking a cigarette, opening windows, taking off jackets and hats etc.... we were introduced to the people of the play. I must admit that after looking at the dusty and fading picture of the jury room, the jurors costumes stood out to me in a way I found a bit too theatrical for the realistic environment created by the set. The costumes, hair and makeup were well done, appropriate to character and period. However, they mostly read to me as costumes and not the clothing of real people. The women’s skirts did not look like they had sat in them for days. There were no sweat stains under arms and even though there was a lot of reference to the heat, with people fanning themselves and mopping their brows, the characters looked pressed, clean and wrinkle free. This along with the beautifully coiffed hair of both men and women was visually jarring at first. It said to me, “the room is real but the people are more ‘types’ than an attempt to create real people.” I don’t think this choice was intentional and wish that they had been made to look more faded, realistic, hot sweaty and rumped. In addition, I found the makeup of several of the women to read as more contemporary, which along with being able to see tattoos on some of the women was jarring.

There were some costumes that were beautifully rendered. In particular I liked Juror #9, who is supposed to be an older woman. Her upswept red hair, floral gold and brown dress and sensible shoes created a truthful portrait that spoke volumes. I did wonder why she had no grey or white streaks in her hair, but that is really a small point. The men and in particular Juror # 3 were also costumed in character appropriate ways in the uniform of middle class business men.

I think it was the other women characters and the foreigner's costume that read as "costumes." I also found myself wondering, later in the play, why the women took so long to remove their jackets, since it was supposed to be a hot and stuffy environment. I also found the age chin makeup on one of the men to be distracting. So, in essence, the costumes while appropriate for the period and characters and mostly supportive of the production, were not entirely successful. However, the director's choice of movement, picturization and storytelling was very successful.

I would call the director's stylistic approach "slice of life," which is what the play demands. By this I mean that the characters must suggest the real and natural life of the people in the room who are always doing something, even when they are not speaking lines. This is one of the hardest things to do on stage while still keeping the focus clear, particularly for a novice director. That makes Fran's work all the more wonderful. The actors were always engaged in the world of the play even when not in primary focus. This was a stage teeming with life and character. I particularly enjoyed being able to watch other people move about, chat, smoke, talk, etc... while listening to the dialogue of those in primary focus. This kept the play visually interesting and we never lost sight of any of the characters or their through lines. Finding variety in picture, rhythm and storytelling in a confined space like a jury room is a large challenge. Fran never let us down. The blocking was some of the best movement work I have ever seen a student create. It is hard for an audience to sit for 90 minutes without a break, especially in such uncomfortable chairs as are the ones in this theatre. However, as I looked about the theatre I saw that the audience was riveted to the world of this play.

The actors seemed very at home with use of the 4th wall, and were able to face out or face in and stay within the world of the play. The use of various activities like the water cooler, going to a purse to get a cigarette or leaning out a window to try and catch a breeze were wonderfully

employed by the director and actors. In addition, the use of subtext for Juror #3 before, “Alright” was effective.

There were other moments of the emotional storytelling that were less successful and were indications of the director’s lack of experience in coaching actors. Many of Juror #3’s outbursts seemed to lack the level of emotionality that this character needs to create a sense of danger on stage. His, “I’ll kill you” moment was not believable. The moment, “Doubt, doubt, doubt” was flat and lacked the vocal variety. And the moment in which the racist man reveals his bigotry was emotionally flat lacking a sustained tension and leaving me to wonder if they were all just bored with him or shunning him because of his racism? This was unclear. Some of this was due to the limitations of the actors, but I would hope that Fran continue to hone her coaching abilities in teaching and working with young actors as this is a big part of the role of director, especially in college theatre.

However, the finest emotional moment in the production came at the end when the juror who had advocated for the fair trying of the defendant, realizes it is over and he has done what he set out to do. An expression of relief, humility and the profundity of saving a young man’s life played across his face. This moment brought tears to my eyes. It was subtle, believable and brought the whole play together. Kudos to both the actor and Fran from making this moment sing.

The play concluded with a sound effect that sounded like the radio being turned back on, which I found distracting as it took me out of the impact of the final moments. However, the choice of song, “It’s been a long time coming” was marvelous. Overall, I think this production demonstrates that Fran Maxwell has ably demonstrated her mastery of the skills of theatre

production with this thesis production, putting her one step closer to the conclusion of her degree. I offer Fran and her cast and crew my hearty congratulations for a job well done!

Self-Evaluation

Over all I am very pleased with the process and production of *Twelve Angry Jurors*. The Company learned an enormous amount during this process, the production was one of the best attended events that the Boise State Theatre Department has produced, and I feel confident of the approach and techniques that I utilized throughout the procedure.

With regard to my learning goals, it was my hope that the students would understand this production would be different from anything else the department had produced because it was my thesis production. The first thing made available to the students was access to my thesis binder at every meeting, reading, and rehearsal. Each time I brought my binder in, I made sure that it had current updates of my sections one and two for them to read. This allowed them to see the evolution of my writing process and additional research information I added. This was a great process to open discussion of choosing graduate schools, what specifically I studied in school, and demonstrated to them how I was completing my homework.

Throughout the entire processes I continuously had my undergraduate students asking me questions about graduate school and how they should approach continuing their education. My Master Electrician has even decided to put Central Washington University on his top three list of schools. I spoke with the Chair of my department and he agreed there was a lack of graduate school information for the students, so he asked me to do a presentation to the entire department of my experience at graduate school and my thesis. Teaching my company about graduate school expanded to a hundred and twenty undergraduate theatre majors. Learning Goal achieved on a grand level.

My second learning goal was to experience the professional collaboration of theater. The company followed the design concepts along as they developed, to understand how the design

collaboration process is done. The designers and I had met various times in the spring of 2014 to establish the initial ideas of the world of the play. In August when we all returned, we had designer meetings every Tuesday afternoon for an hour. They all agreed to allow the company into the process, but not to the meetings. When Mike began his initial sketches of his ideas for the layout of the set I would invite him to the company meetings to discuss and present where he was generating the ideas from, what he and I had already decided had to be incorporated in the set, and how the meetings with the other designers influenced his artistic approach.

With Darrin it was a full on participation in the design process. Once the actors had chosen their image that they felt represented their character, they would meet directly with Darrin to explain their emotion response to the image. With that research and information Darrin began his collages for each character. As they continued their homework assignments they would continue to have meetings with Darrin to discuss accessories, style, social status, and marital status. This gave him detailed information to complete the costume designs directly from their research. I have to credit Darrin for taking my idea to teach company members about design beyond just teaching to completely immersing them into the process. They are a very lucky group of actors to have had this experience.

In combination with my goal of teaching them the development of my thesis and my goal of preparing them as professional actors, I cast the company six months prior to performance. This gave me time to give them access to all of my research and to help them prepare for this production. I know that this opportunity for a director to have one-on-one time with their actors for this amount of time is a rarity, I am so fortunate that they agreed to this. Over the summer months we had the opportunity to examine the script and the various layers that built it into a performance. The first thing I had them do was to read both the *Twelve Angry Men* and the

Twelve Angry Women scripts to examine the difference in language between the sexes and the two time periods that they were written in. The next thing we began to research together was the given circumstances of the play. What was New York City like in August of 1963? Where would your character fit into this city and why? What is the importance of where your character would live in the city with what is happening socially? These were a few of many, many questions that arose from our research. It allowed the actors to understand on a deeper level of what would be influencing their character in this situation. The following is from an actor's homework:

As I was going over the script again of reading my lines, I've noticed that in the first few pages that the Foreman says that is a duty to work on a jury, and that to me sounds patriotic. The Foreman is a type of guy who indeed is an Eagle Scout, a law abiding citizen, and he also probably works on the city council of New York City as well. Another thing I was also discovering that the Foreman doesn't change his mind for not-guilty until after he sees Juror #3 almost stab Juror #8. Seeing this triggers an event in his mind of a memory that he too has witnessed. His older brother died in a knife fight with one of his friends who was cheating on his girlfriend. The Foreman was there witnessing and supporting him, but he has seen what knife's can do to people and how it is done to stab a person, especially when Juror #3 is doing it wrong. Please let me know what you think of these ideas and also I will be gone on vacation with my family to California (Plus Disneyland) from July 20-28. I can't wait for us to do a reading when I get back and you too as well. Keep in touch and continue having yourself a good summer vacation (Christophiades).

Simply having that extra time to work with me and one another produced strong and clear characters in the performance. It is unlikely that they will have this much homework and contact time with a director in the future, but it has seeded the methods of what they can do in the future to be a prepared actor for a project.

The goal of teaching them how to handle and approach sensitive subject material in a script was not as successful as I had hoped it would be. It was more difficult to have them feel comfortable saying the “N” word than I thought. There were various members who outright refused and did not want to participate in the discussion and learning practice. Ann did go over the origins and history of each word in a very professional manor, even taught them the correct pronunciation of each word. Interestingly enough, it was Juror Numbers 3, 7, 10, and 4 which were completely comfortable with the discussion and how to relate those terms to the “others” that they continuously reference. Somehow I cast each actor in the exact role that they could portray to the fullest. It was quite mind boggling. Ann and I utilized this by discussing professional choices with the actors. We let them know that in professional companies difficult subjects will arise and as actors they should be prepared to either decline a role if they are uncomfortable with the language of the script, or accept the role and be willing to work with the atmosphere the director establishes. This was definitely a learning experience for me.

The goal of teaching the company about becoming a juror and how it is an essential part of the American judicial system was educational for not only them but for the entire department. I had representative of the ACLU of Idaho come and give an hour presentation to the theatre department to explain step-by-step what happens once you receive a jury summons in the mail and how participating in state and federal cases can, in fact, change the law. At the same time, there were invited guests that had served on jury duty that described their personal experience in

the deliberation room. Personally, I learned so much about being a juror and how one voice can influence an individuals' life, the rest of the jurors, and have an enormous influence on how law is established. As an example they spoke about the Community House versus the City of Boise case that went to the Federal District Court recently. Here is documentation of the case,

Community House and the city of Boise worked together in the 1990s to build and run a homeless shelter and soup kitchen, funded largely through federal grants and private donations. The city owned the building and administered some of the grant funds, and Community House operated the shelter and soup kitchen, providing emergency shelter and transitional housing to homeless men, women and children.

But over time the relationship began to unravel, and in 2003 the city began looking for a new organization to run the shelter.

When officials with Community House learned that the Boise Rescue Mission -- which houses only men -- was likely to take over, it filed a complaint under the Fair Housing Act contending that the move amounted to discrimination by the city because the women, children and family groups that lived at the shelter would be left with no place to go.

The complaint further strained the relationship between city leaders and the organization. In 2005, the city of Boise officially entered into a lease-and-purchase agreement with the Boise Rescue Mission, passing an ordinance to make the building a shelter for men only.

That's when Community House sued in federal court, contending that the city was discriminating against women and children and that it was violating provisions of

both the Idaho and U.S. Constitutions by becoming too entangled with a religious organization, the Boise Rescue Mission. Community House also contended in the lawsuit that the city retaliated against the organization after it filed the Fair Housing Act complaint by forcing it to give up the shelter building or risk losing its grant money, which was administered through city coffers (Press, The Associated).

The jury did find that Boise was in violation of discriminating against women and children and the city was ordered to pay Community House a million dollars, which they intended to use to continue providing support for all homeless people of Boise. This demonstrated the astonishing power of a jury verdict.

Having discussions about the Civil Rights Movement with the Company was very productive and educational for everyone. The first of many, many discussions was educating them on how McCarthyism influenced Reginald Rose's writing of *Twelve Angry Men*. Only one cast member, Kevin, knew what McCarthyism was. We pulled up research and he and I explained not only what it was, but how it influenced and help structure the arts as we know them today. The younger members were astounded that something like this could happen. Then I questioned how many of them knew the origins of or meaning in the *Crucible*. Again, only Kevin knew. This disconnect between what students should learn in 10th grade American History and current events was troubling. For me it really highlighted the downfall of the current attention to STEM (Science, Technology, Engineering and Math). The Arts give us an opportunity to make connections with our past and present and learn to think critically about the world in which we live. It highlighted the need for the STEAM an education based in Science, Technology, Engineering, Art, and Math.

Every discussion turned into an American History class. I would provide them with research, such as the recording of Malcom X at the Unity rally August 1963, most of them had never heard of this moment in history, and then began analyzing and understanding why the country was in such turmoil during this time period. Listening to them after discussions was fantastic, this process was changing the way that they viewed discrimination and it was helping them understand the reactions of their characters, which in turn would help get the message to the audience.

This translated well to the audience. The following is from a Theater 101 professor, whose students reviewed TAJ:

Fran... my students are reviewing your production at the moment and have had the most wonderful things to say about it! I asked them to make a decision on whether or not this was the right kind of production for BSUs Theatre Arts to produce and the overwhelming response was a resounding yes. They felt they had really learned from the production and would remember not to be so quick to judge. It's been great to read them! Congrats, girl (Whiteleather).

I couldn't have asked for a better response than that! It made all of the hard work worth it!

As to my feelings about directing this production, I enjoyed it more than I expected. I am an inexperienced director, I have been in hundreds of rehearsals and observed some of the best directors in the business, but directing my own production gave me great anxiety. Once Tony and I sat down and created a rehearsal schedule and weekly goals I began to feel more confident and comfortable.

Using techniques that I learned in my graduate classes; power positions, lines, triangles, obstacles, and(my favorite), does this moment come from your head, heart, or groin?- I could

confidently block the show. I started with the first page and moved through the script rather quickly with rough blocking. Once we established rough blocking, I could see each picture and how it led into the next to join the performance into one fluid movement. Yes, some choices that they made I could never get them to change no matter what I tried, but for the most part, I felt that it was a compelling performance to watch and had depth.

I completely agree with Brenda in her evaluation of Juror Number Three. Kevin is an experienced actor and it was wonderful to have him with the younger actors to work with, but I had a great struggle in directing him. It was a battle. Not only because he was the most reluctant actor to change, but with his physical condition it was hard to push him to the point of rage and anger without his blood pressure spiking. The final scene I blocked on an evening that he was out sick, with the understudy and myself walking his role. Sometimes if you want the actors to do it a certain way, you have to get up there and show them what you want. Tony recorded the new blocking and sent the video to Kevin so he could note the changes. Setting up Juror Number Four in that scene the only thing I told her was, I want to see what you have lost when you are proven wrong. She made a great choice, which helped propel Kevin to his surrender. Even with the new ending, I still never liked the way I had Kevin's character finally change, but I loved Ashley in that scene and Cameron's ending moment with the knife.

The day after we closed *Twelve Angry Jurors*, the Grand Jury released their decision on the killing of Mike Brown in Ferguson Missouri, they decided that Officer Darren Wilson was not going to be prosecuted for the killing. I received various emails from the Company when that was announced. Throughout the entire progression, I related what we were studying about the Civil Rights Movement to current affairs and continuously asked them, "what if you were on this jury right now?" The farther the process moved along, the more we all changed, we were

watching history repeat itself each day in the news. This wasn't just another show that they worked on, this was something that was going to define them.

As I have continued to research information from the grand jury decision, I discovered the perception of what the jurors decided was that the officer was not guilty, the purpose of a grand jury is to decide whether there is probable cause to prosecute someone for a felony crime. The grand jury operates in secrecy and the normal rules of evidence do not apply. This particular grand jury heard witness testimony, examined evidence, and came to the conclusion that indeed there was not sufficient evidence to indict Officer Darren Wilson.

Even as I write this self-evaluation I continue to relate this project to my daily life. I participated in the Million Man March in D.C., am researching the stop and frisk laws, and am very attentive to the rise of the public outcry of injustice. I see a possible PHD in my future, with this thesis project as the jumping off point.

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When Most People Say "the Civil Rights Movement" They Are Referring To The

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Appendix A

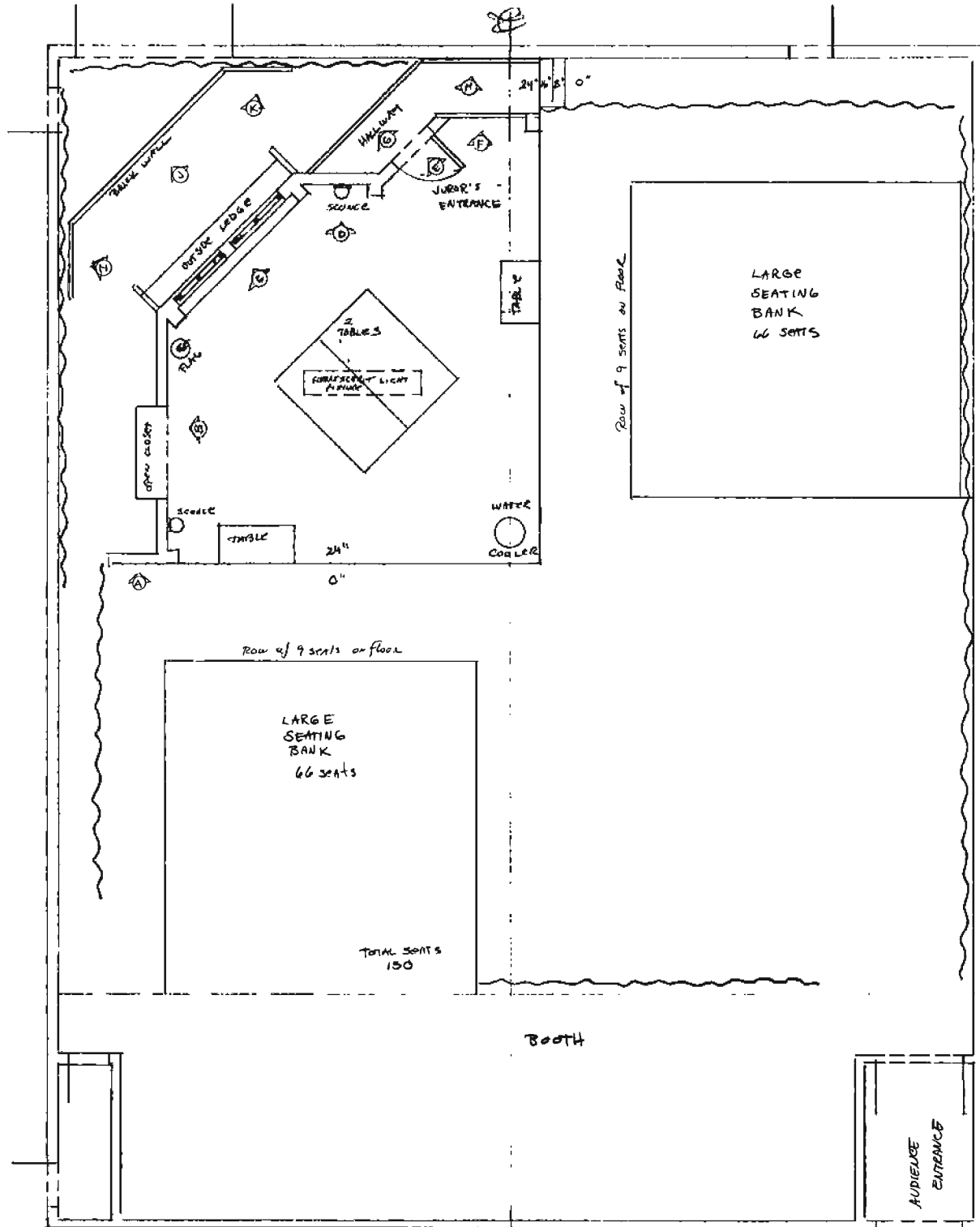
Design information

Costumes

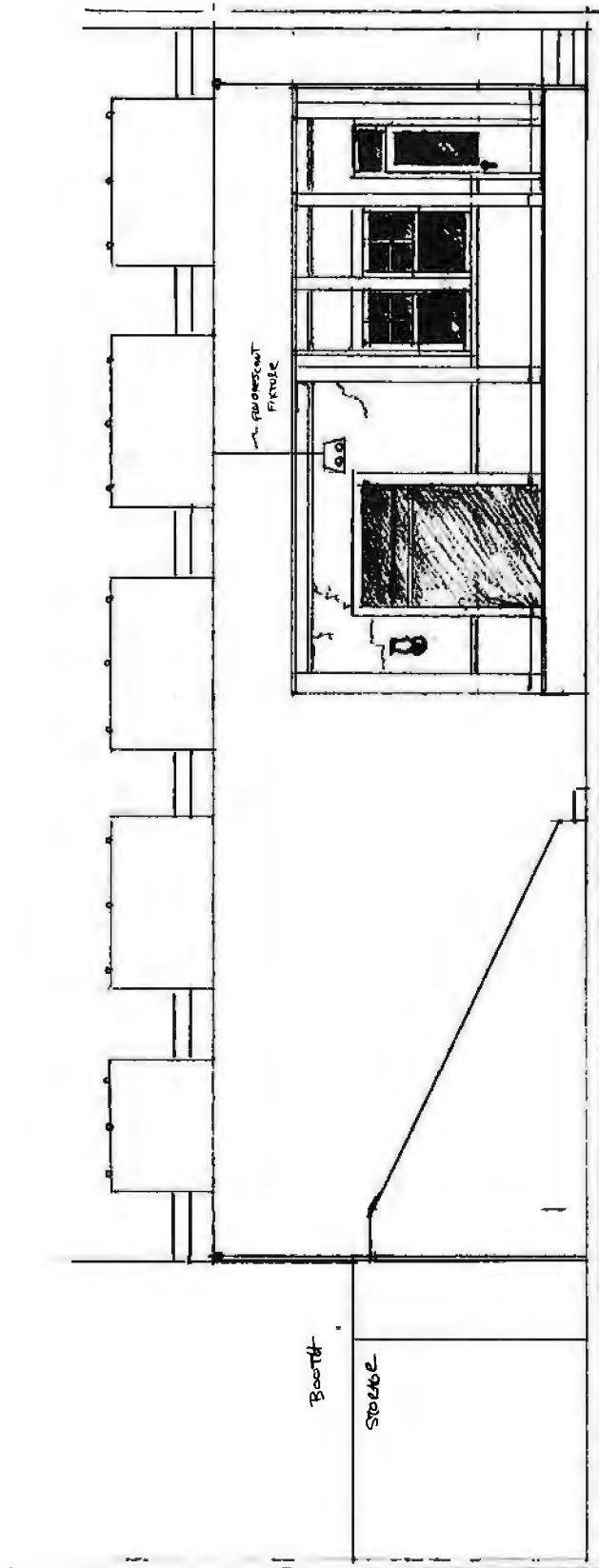




Scenic



TWELVE ANGRY JUROR'S DIR - FRANK MAXWELL FALL 2014
BOISE STATE UNIVERSITY STAGE - M. BARTZELL
DANNY PETERSON THEATRE - GROUND PLAN 1/4" = 1'-0"



as seen from same left cut facade





©Emma Levy

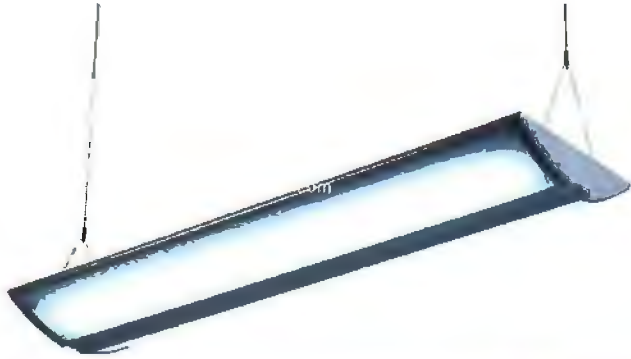
©Emma Levy



Lighting



© Francis G. Mayer/Corbis



Sound

Company theme songs:

<https://www.youtube.com/watch?v=qw-mIrvdS7o> Seal, "A Change is Gonna Come"

<https://www.youtube.com/watch?v=iyTTX6Wif1Y> Kate Davis, Postmodern Jukebox, "All About the Bass"

<https://www.youtube.com/watch?v=Ik8craCGpgs> Journey, "Don't Stop Believin"

Preshow:

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<https://www.youtube.com/watch?v=3l4nVByCL44> Bob Dylan, "Blowing in the Wind"

<https://www.youtube.com/watch?v=It7107ELQvY> Johnny Cash, "Ring of Fire"

<https://www.youtube.com/watch?v=vNb-8gLcXLs> Lesley Gore, "You Don't Own Me"

Post Show

<https://www.youtube.com/watch?v=qw-mItvdS7o> Seal, "A Change is Gonna Come"

<https://www.youtube.com/watch?v=6FOUqQt3Kg0> Aretha Franklin, "Respect"

<https://www.youtube.com/watch?v=aNUIENWMjZc> Nina Simone, "Everything has Changed"

Properties



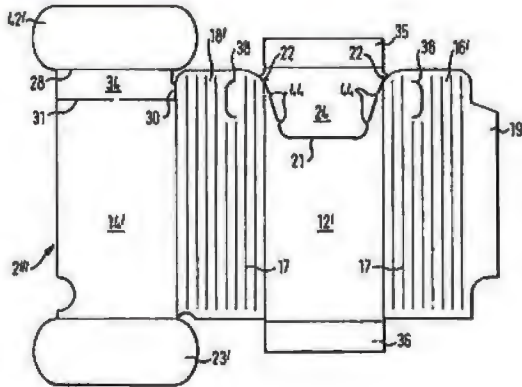
<http://www.bonappetit.com/entertaining-style/trends-news/article/disposable-coffee-cup-history>

<http://www.organicauthority.com/health/what-the-heck-is-coffee-mate-creamer.html> Coffee

Mate was invented in the early 1960's

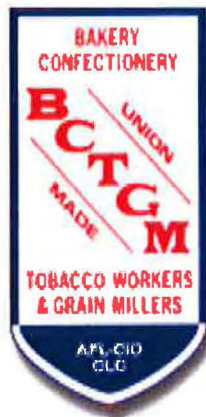
http://www.legalaffairs.org/issues/May-June-2005/scene_snider_mayjun05.msp the yellow legal pad was invented in 1888 with original red gum binding that we had to recreate.

One of the most complicated props of the show was keeping track of seven electronic cigarettes, creating a package that looked period but would hold the extra-long e-cig cartridge. Also creating a Russian brand of cigarette for Juror Number Eleven.





The fan effect that begins the show was produced by programming an effect cue with the lighting team and attaching picture wire to the fan blade to create the noise.



The paddle fan that Juror Number Six has with her represents the bakery confectionery, tobacco, and grain workers union. Her character choice was that she wanted to support the strikes for more pay, but couldn't attend because of her children at home.



Invented in 1905. We used this, the 1947 package design.

The classic switch blade was a standard in the 1950's. Moving the setting to 1963 the switch blade was outdated for our particular production, in researching the two most popular options would have been the standard blade folding pocket knife with a brown handle and multiple blades, or the assisted opening knife. The assisted knife was an invention that came back with soldiers from World War II and was a standard in criminal activity in larger cities. The folding pocket knife was considered more of a gentleman knife. In the end we opted for the assisted, in the script it was described as a \$2.00 knife, in reality we spent almost forty dollars for each knife.





I brought in a fight specialist to teach the cast how to open the knife in an offensive and defensive position. These two props quickly became favorites amongst the cast to “practice” with.

Vocal Directions

From: **Ann Price** <[REDACTED]>
Date: Wed, Nov 5, 2014 at 4:38 PM
Subject: Notes from Designer run
To: Cheryl Cortez <[REDACTED]>
Cc: Fran Maxwell <[REDACTED]>

Hi Cheryl, just one note that you are still projecting below the minimum needed for the space. is she a mom used to pitching her voice loud enough for kids to hear it over street noise, radios, etc? As we work on it from a technical level it is helpful to find a context for speaking more loudly. Also, you are at the point guard on the table-your back is to more audience members than others and you are often more still than others. While I love that counterpoint to the rest of the animation on stage, you have to make sure your voice doesn't stagnate and settle.

From: **Ann Price** <[REDACTED]>
Date: Wed, Nov 5, 2014 at 4:36 PM
Subject: Question about a line
To: Tess Gregg <[REDACTED]>
Cc: Fran Maxwell <[REDACTED]>

When you say your line 'taxes are high enough' what is your subtext? Is it that your taxes are already high and the government should have used your money to improve your comfort, or is it that you don't want the government to do anything so your taxes don't go higher than they already are?

From: **Ann Price** <[REDACTED]>
Date: Wed, Nov 5, 2014 at 4:49 PM

Subject: Notes from Designer Run

To: Ashley Howell <[REDACTED]>

Cc: Fran Maxwell <[REDACTED]>

twice _____ (for the same crime) You tend to drop your vocal energy in the second half of the line so even if you start off strong enough to fill the space, it is no longer doing it for at least half the line.

dislike for some people (V)

Speech about being civilized--I thought you could use more opportunities to look to the people on your left which will open you out a bit more.

Everyone associated with this....I thought there was great personal and vocal energy--you were working to convince the people around you.

Obviously you don't think he's guilty (V and you can cheat out more during this line)

Couldn't hear the entire speech about the el train.

i didn't write down the line but I think it is one of the times you were upstage of the table--Cheryl is near you and you cut loose on someone. Not in a mean way--just insisting to know-where is that insistence earlier? We need to have this vocal energy (regardless of the motivation behind it) right from the get go. She is a power to be reckoned with and I really got a glimpse of it here.

You have made some good discoveries! Keep up the great work.

Appendix B

Stage Management Reports

Boise State University
Fa14**"Twelve Angry Jurors"**
Contact SheetRevised: 3:14
AM
9/4/14

Cast:

Name:	Character:	Phone:	Email:
Brakel, Samuel	Judge		
Christophiades, Danny	Foreman		
Cortez, Cheryl	Juror #6		
Gregg-Worstell, Tess	Juror #12		
Hanson, John	Juror #7		
Howell, Ashley	Juror #4		
Labrum, Kevin	Juror #3		
Needham, Cameron	Juror #8		
Preston, Kaitie	Juror #9		
Schneider, Joshua	Guard		
Shohet, Mitchell	Juror #11		
Stevens, Evan	Juror #5		
Susen, Caitlin	Juror #2		
Wyett, Cassidy	Juror #10		

Administration & Support:

Name:	Position:	Phone:	Email:
Klautsch, Richard	Chair		
LeMay, Margaret	Management Assistant		
Hansen, Fred	Facility Manager - Danny P. Theatre		

Artistic Direction:

Name:	Position:	Phone:	Email:

Hopkins-Maxwell, Fran	Director		

Costumes & Wardrobe:

Name:	Position:	Phone:	Email:
Pufall, Darrin	Costume Designer		
Fitch, Keri	Shop Manager		
Tag, Stella	Assistant Costume Designer		

1 of 2

Dialects & Voice:

Name:	Position:	Phone:	Email:
Price, Ann	Dialect & Voice Coach		

Lighting & Electrics:

Name:	Position:	Phone:	Email:
Davis, Raquel	Designer		
Hartshorn, Tony	Master Electrician		
Reed, Kevin	Assistant Master Electrician		
Wilcox, Kim	Programmer		
Cowan, David	Board Operator		

Properties:

Name:	Position:	Phone:	Email:

"Twelve Angry Jurors"
 Contact Sheet

9/4/14

Kepner, David	Props Master		
Hanson, Kayla	Props Assistant		

Sound:

Name:	Position:	Phone:	Email:
Brakel, Samuel	Designer		
Hroma, Joel	Board Operator		

Scenic & Scenic Shop:

Name:	Position:	Phone:	Email:
Baltzell, Mike	Designer/Technical Director		
Hopkins-Maxwell, Fran	Assistant TD, Shop Manager		
Branton, Kaitie	Scenic Charge Artist		

Stage Management:

Name:	Position:	Phone:	Email:
Valentine, Katie	Production Manager		
Hartshorn, Tony	Production Stage Manager		
Schneider, Joshua	ASM		
England, Alec	Stage Hand		

Example of conflict worksheets for each day:

Actual Start: 7:30pm

Breaks: 8:10pm-8:20pm, 9:15-9:21pm

End: 10:12pm

Actors Called:

7:30pm-10:30pm: Full Company

Late/Excused:

-No notes to report, thank you

Rehearsal Notes:

7:30pm-8:10pm: Designer Presentations

8:20pm-9:15pm: Read-Through of Act I & Act II

9:21pm-9:55pm: Read-Through of Act III

9:55pm-10:12pm: General Discussion/Company Business

-Read-Through Times: Act I: 26m 03s; Act II: 25m 47s; Act III: 33m 57s; Total: 1hr 25m 47s -

The intermission will be between Act II and Act III.

-The cast was energetic and excited to begin rehearsals.

General:

-The bay door does not lock.

-The intermission will be between Act II and Act III.

-Haze will be used.

Costumes:

- Ms. Fitch: Thank you for attending this evening's read-through.
- Ms. Tag: Thank you for attending this evening's read-through.
- Ms. Tag presented the costume design with the assistance of Mr. Pufall's presentation video.
- Please add eyeglasses for Juror #2

Dialects & Voice:

- Ms. Price: Thank you for attending this evening's read-through.

Lights:

- Ms. Davis: Thank you for attending this evening's read-through.
- Ms. Davis presented the lighting design.
- Haze will be used.

Properties:

- The following characters are smokers: Juror #2, Juror #4, Juror #5, Juror #7, Juror #10 & Juror #12
- The following characters are non-smokers: Foreman, Juror #3, Juror #8, Juror #9, & Guard
- The following characters have yet to decide if they are smokers: Juror #6, & Juror #11

Scenic:

- Mr. Baltzell: Thank you for attending this evening's read-through.

-Mr. Baltzell presented the scenic design.

-An electric fan will be added to the DSR wall.

-A row of extra seating will be in front of each seating bank.

-The clock will be set with the appropriate time to represent the time within the world of the play.

-Actors can sit on window ledge.

-The wall that will be stabbed is yet to be determined (Is this something that needs to be repaired on a daily basis?)

Sound:

-Mr. Brakel presented the sound design.

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
T 10.14	Danny P.	6:30pm-6:45pm	Warm-ups	Full Acting Company (Add Ms. Wilcox at 7:30pm)
		6:45pm-7:50pm	Block pp. 1-6	
		8:00pm-9:20pm	Block pp. 7-14	
		9:30pm- 10:00pm	Block pp. 15-18	
		10:00pm- 10:30pm	Run Blocking pp. 1- 18	

“Twelve Angry Jurors” Rehearsal Report #2

Date: *October 14, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:50pm-8:00pm, 9:20pm-9:30pm*

End: *10:03pm*

Actors Called:

6:30pm-10:30pm: Full Company

Late/Excused:

-No notes to report, thank you

Rehearsal Notes:

6:30pm-6:45pm: Warm-ups

6:45pm-7:50pm: Block/Worked pp.1-18

8:00pm-9:06pm: Block/Worked pp. 18-27

9:06pm-9:20pm: Ran pp. 1-12

9:30pm-9:50pm: Ran pp. 12-27

9:50pm-10:03pm: Notes

General:

-There is a possibility that the actors will use real herbal cigarettes on stage instead of electronic cigarettes. The change has been discussed with the actors. They had the option to opt out of smoking if the herbal cigarettes are used.

-The off-book date is Monday, 10.20.14

-We will be using the full rehearsal time in the Danny P. on Saturday, October 18th.

Costumes:

-There is a possibility that the actors will use real herbal cigarettes on stage instead of electronic cigarettes.

Dialects & Voice:

-No notes to report, thank you

Lights:

-No notes to report, thank you

Properties:

- (UPDATE) The following characters are smokers: Juror #2, Juror #4, Juror #5, Juror #7, and Juror #10, Juror #11 & Juror #12

-Please discuss how the herbal cigarettes will be lit with Ms. Hopkins-Maxwell.

-Is the water cooler functional?

-The ballots will be loose cards rather than note pads.

Scenic:

-Is the water cooler functional?

-The actors are using the SR window as the one that opens.

-We are exploring the possibility of stabbing the wall between the window and the closet.

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
W 10.15	Danny P.	6:30pm-6:45pm	Warm-ups	Full Acting Company
		6:45pm-10:30pm	Block/Work Act II & I	

Production Meeting Twelve Angry Jurors

Date: Wednesday, October 15, 2014

Time Start: 12:01pm

Time End: 12:32pm

Location: Danny Peterson Theatre

Present:

Mr. Klautsch, Ms. LeMay, Ms. Hopkins-Maxwell, Mr. Kepner, Ms. Hanson, Ms. Fitch, Ms. Tag, Ms. Davis, Mr. Brakel, Mr. Baltzell, Ms. Valentine, Mr. Hartshorn, Mr. Schneider, and Mr. England.

General:

-The ASL Interpretation will be on Friday, November 21st. The interpreters will attend the dress rehearsal on Tuesday, November 11th.

-The ASL interpreters will be contacted to schedule a meeting before tech weekend to discuss interpreter placement. UPDATE: The interpreters would like to schedule a meeting on Friday, November 7th at 11:00am.

-ACTF Adjudication: We will have one adjudicator (Brenda Hubbard) on Saturday, November 22nd.

Administration:

-Please book a room for the ACTF adjudicator (Brenda Hubbard) at the Residence Inn on November 21st and 22nd. Transportation may need to be scheduled.

-The photo shoot has been scheduled for Thursday, November 20th.

-Please contact the ASL interpreters to schedule a meeting before tech weekend to discuss interpreter placement. Thursday, November 6th before 3pm and after 4:30pm or anytime on Friday, November 7th will work best. UPDATE: The interpreters would like to schedule a meeting on Friday, November 7th at 11:00am.

Artistic Direction:

-ACTF Adjudication: We will have one adjudicator (Brenda Hubbard) on Saturday, November

22nd.

Costumes:

- The measurements for all actors have been completed.
- Ms. Tag is pulling and racking costumes items this week.
- Fittings will begin once Mr. Pufall arrives back in town. We are looking at beginning on Wednesday, October 22nd and working through Friday, October 24th.
- Actors will be wearing hard-soled shoes.
- Dresser contact information will be sent to stage management by the end of the day on Wednesday, October 15th.
- All actors will need to have make-up fix
- It has been decided that tissues will not be used. Handkerchiefs will be used.

Dialects & Voice:

- No notes to report, thank you.

Lighting & Electrics:

- Florescent light fixture: Double lamp, 6' long, and non-dimmable
- Ms. Davis and Mr. Baltzell will continue researching the type of florescent fixture that will be used. Mr. Klautsch suggested contacting FOM.
- The presentation of the apartment diagram would be a good place to turn on the overhead florescent light.
- Two button light switches will work well.
- Please be on the lookout for non-grounded outlets for the fan and set dressing.
- Deb Stevens will be the programmer.

Properties:

-It has been decided that tissues will not be needed. Handkerchiefs will be used instead. -Herbal Cigarettes: We will experiment with cigarettes (both herbal and e-cigs) during the rehearsal scheduled on October 15th.

-Ballot slips need to be small (4" by 5" stock size).

- Mr. Kepner has provided research images on the knives. The knife must be unique. Mr. Kepner will continue to research options.

Sound:

-Ready to record preshow possibly next Tuesday.

-Actors will be wearing hard-soled shoes.

Scenic & Scenic Shop:

-Platforms will be delivered today (Wednesday, Oct 15th)

-Flats are being built

-A fire extinguisher may be added as a set dressing.

-Please finalize the US brick wall placement by Friday, October 17th.

Stage Management:

-Ms. Valentine: Please note the ASL Interpreter dates on the production calendar.

"Twelve Angry Jurors" Rehearsal Report #3

Date: *October 15, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:31pm*

Breaks: 7:50pm-8:00pm, 9:20pm-9:30pm

End: 10:23pm

Actors Called:

6:30pm-10:30pm: Full Company

Late/Excused:

-No notes to report, thank you

Rehearsal Notes:

6:30pm-6:48pm: Table Work/Reflection on previous rehearsal

6:48pm-7:00pm: Warm-ups (Evan Steven's Boot Camp)

7:00pm-7:50pm: Blocked/Worked pp. 27-34

8:00pm-9:20pm: Blocked/Worked pp. 34-53

9:30pm-10:08pm: Working Run of Act II, pp. 27-53

10:08pm-10:23pm: Notes

General:

-Ms. Howell will be leading the warm-up during the rehearsal scheduled on Thursday, October 16th.

-Mr. Stevens has been designated as the fight captain.

-E-Cigs were used in rehearsal this evening. The herbal cigarettes could not be found before this evening's rehearsal.

Costumes:

- All of the actors have been playing with handkerchiefs.
- An altercation has been staged on p. 53 involving Juror #3. Mr. Labrum would like to explore the possibility of adding something to protect his sternum to relieve pressure. I will forward a photo that best depicts the moment in a separate email.

Dialects & Voice:

- No notes to report, thank you

“Twelve Angry Jurors” Rehearsal Report #4

Date: *October 16, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:50pm-8:00pm, 9:20pm-9:30pm*

End: *10:30pm*

Actors Called:

6:30pm-10:30pm: Full Company

Late/Excused:

- Ms. Wilcox: Arrived at 6:34pm (cleared ahead of time)

-Mr. Labrum: Arrived at 6:40pm (cleared ahead of time)

Rehearsal Notes:

6:30pm-6:45pm: Warm-ups (Ms. Howell)

6:45pm-7:00pm: Ms. Hopkins-Maxwell introduced the different types of pocketknives that may be used in rehearsal.

7:00pm-7:08pm: Fight Call

7:08pm-7:50pm: Stumbled through Act III

8:00pm-9:20pm: Blocked/Worked Act III

9:30pm-9:48pm: Continued Blocking/Working Act III

9:48pm-10:25pm: Working run of Act III

10:25pm-10:30pm: Notes

General:

-E-cigs were used again for this evening's rehearsal. The herbal cigarettes will be used for the rehearsal scheduled for October 17th.

-We will be running the altercation on p. 53 at quarter speed during normal rehearsals. -The knife will be played closed until a designated rehearsal is scheduled to discuss weapon safety.

-Mr. Needham will be running the warm-ups scheduled on October, 17th.

Costumes:

-It has been decided that Juror #10 is a veteran.

Dialects & Voice:

-No notes to report, thank you

Lights:

-No notes to report, thank you

Properties:

-The assisted knife will be the knife used in rehearsal.

-There is a concern that the prop knife could open inside of Juror #8's pants pocket. Is there a chance that enough pressure that could be placed on the knife for it to open in his pocket? -The knife was closed during rehearsal this evening.

Scenic:

-Please discuss the possibility of adding a lip around the raised platform with Ms. Hopkins-Maxwell. There is not only a concern of e-cigs rolling off, but also chairs sliding off the edge. - The DSR table has been cut.

Sound:

No notes to report, thank you

Date:	Location:	Time:	Work:	Called:
F 10.17	Danny P.	6:30pm-6:45pm	Warm-ups	Full Acting Company
		6:45pm-10:30pm	Work Act I	

Next Rehearsal:

Lights:

No notes to report, thank you

Properties:

-Would it be possible to request two canes to practice the reenactment on p. 50? This is not a prop addition, but something to assist with practicing the reenactment. -Please add a bag for Juror #9 that includes two long metal knitting needles and a ball of yarn. -Thank you for providing the rehearsal lighters, pen, clipboard, ballot slips, cups, electric cigarettes, ashtrays, and match books.

Scenic:

-Thank you for delivering the platform. The actors really appreciated having the actual height of the stage to work with.

Sound:

-Juror #9 will be using long metal knitting needles. They make a clicking sound occasionally when used.

Next Rehearsal:

Th	Danny P.	6:30pm-6:45pm	Warm-ups	Full Acting Company (Add
10.16		6:45pm-10:30pm	Block/Work Act III	Ms. Wilcox at 7:30pm)

“Twelve Angry Jurors” Rehearsal Report #5

Date: *October 17, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:50pm-8:00pm*

End: *8:53pm*

Actors Called:

6:30pm-10:30pm: Full Company

Late/Excused:

-No notes to report, thank you

Rehearsal Notes:

6:30pm-6:45pm: Warm-ups (Mr. Needham)

6:45pm-7:50pm: Worked Act I, pp.1-21

8:00pm-8:46pm: Continued working Act I, pp. 18-27

8:46pm-8:53pm: Notes

General:

-Mr. Christophiades will be leading the warm-up scheduled on Saturday, October 18th.

Costumes:

-No notes to report, thank you

Dialects & Voice:

-No notes to report, thank you

Lights:

-No notes to report, thank you

Properties:

-Would it be possible to have the following props by the rehearsal scheduled on Monday, October 20th: chewing gum for Juror #7, rehearsal pencils for all jurors, more paper water cups, a comb for Juror #6, and a compact for Juror #12?

-Please discuss three women's cigarette cases with Ms. Hopkins-Maxwell. They must be period appropriate.

-Please discuss whether or not books of matches are appropriate for the period of the play with Ms. Hopkins-Maxwell.

Scenic:

-No notes to report, thank you

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
S 10.18	Danny P.	9:00am-9:15am	Warm-ups	Full Acting Company (Excuse Ms. Wilcox at 11:30am)
		9:15am-1:00pm	Work Act I-III	

“Twelve Angry Jurors” Rehearsal Report #6

Date: *October 18, 2014*

Scheduled Start: *9:00am*

Actual Start: *9:00am*

Breaks: *10:02am-10:08am, 10:38am-10:48am*

End: *12:42pm*

Actors Called:

9:00am-1:00pm: Full Company

Late/Excused:

-Mr. Stevens: Arrived at 9:39am (woke up late)

Rehearsal Notes:

9:00am-9:15am: Warm-ups (Mr. Christophiades)

9:15am-9:20am: Herbal cigarette discussion (Safety)

9:20am-9:30am: Fight Call (p. 53 altercation, p. 65 murder reenactment, p. 70 stabbing demonstration)

9:31am-10:02am: Working Run of Act I (31m 23s)

10:08am-10:38am: Working Run of Act II (Old man reenactment: 36s, Act II: 29m)

10:48am-11:34am: Working Run of Act III (Murder reenactment: 44s, Act III: 46m)

11:30am: Released Ms. Wilcox

11:34am-12:42pm: Notes

General:

-The herbal cigarettes were used in rehearsal today. The cigarette smell could not be contained to the Danny P. The MC staff and Ms. Hansen inquired about the source of the smell.

-The herbal cigarettes have been cut. We will use the e-cigs instead.

-The “switch knife” will be referred to as only “knife” in the text. The word “switch” will be dropped.

-The energy from the cast was lower than normal today.

-Ms. Hopkins-Maxwell will be leading warm-ups on Monday, October 20th.

Costumes:

-No notes to report, thank you

Dialects & Voice:

-No notes to report, thank you

Lights:

-Please discuss how the show will go in and out of intermission with Ms. Hopkins-Maxwell. She is interested to explore how the action will work with lighting.

Properties:

-The herbal cigarettes have been cut. The e-cigs will be used instead.

-Would it be possible to have a supply of extra e-cigs?

-Please make sure that the e-cigs are fully charged by the rehearsal scheduled for Monday, October 20th.

-Would it be possible to have Juror #2's cough drops by the rehearsal scheduled for Tuesday, October 21st? Please discuss the best cough drops to use with Ms. Price.

Scenic:

-Please discuss increasing the length of the center table with Ms. Hopkins-Maxwell. The current rehearsal table is 5' by 8'.

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
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M	Danny P.	7:30pm-7:45pm	Warm-Ups	Full Acting Company
10.20		7:45pm-8:50pm	Work Act I	
		9:00pm-10:30pm	Working Run Act I	

“Twelve Angry Jurors” Rehearsal Report #7

Date: *October 20, 2014*

Scheduled Start: *7:30pm*

Actual Start: *7:30pm*

Breaks: *8:50pm-9:02pm*

End: *10:01pm*

Actors Called:

7:30pm-10:30pm: Full Company

Late/Excused:

-No notes to report, thank you

Rehearsal Notes:

7:30pm-7:43pm: Weapon Training and Safety with Matt Lewis

7:43pm-8:00pm: Warm-ups with Ms. Hopkins-Maxwell

8:00pm-8:50pm: Worked Act I (pp. 1-24)

9:02pm-9:11pm: Worked (pp. 24-27)

9:11pm-10:01pm: Worked (pp. 1-18)

General:

-Mr. Lewis taught the cast how to hold and open the knife in the offense and defense positions.

He also taught the group how to correctly stab the knives into hard surfaces. Mr. Stevens, Mr.

Needham, Mr. Labrum, Ms. Howell, and Mr. Christophiades specifically handled the knife.

Costumes:

-No notes to report, thank you

Dialects & Voice:

-Ms. Price: Thank you for attending this evening's rehearsal.

Lights:

-No notes to report, thank you

Properties:

-Mr. Kepner: Ms. Hopkins-Maxwell has decided to switch both knives to 1960 Kershaws. Please discuss this change with Ms. Hopkins-Maxwell.

-Mr. Kepner: Please add paper towels to the coffee station. Please discuss the type of paper towels with Ms. Hopkins-Maxwell.

-Mr. Kepner: Would it be possible to have all of the coffee station items in the rehearsal scheduled on Tuesday, 10.21.14?

-Mr. Kepner: The rehearsal handkerchiefs need to be laundered. Ms. Hopkins-Maxwell will take care of washing them Tuesday morning.

-Mr. Kepner: Would it be possible to get more cartridges for the electro e-cigs? They need to be the Omg nicotine cartridges.

-Mr. Kepner: Ms. Hopkins-Maxwell would like the cough drops for Act II to be the Honees brand from Powell's.

-Mr. Kepner: Would it be possible to have more ballots by the rehearsal scheduled on Tuesday, 10.21.14?

-Ms. Hopkins-Maxwell: Thank you for delivering the second knife, the eight packs of Juicy Fruit Gum, twenty pencils, seventy-two cups, and the three USB chargers.

Scenic:

-No notes to report, thank you

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
T 10.21	Danny P.	6:30pm-6:45pm	Warm-Ups	Full Acting Company (Add Ms. Wilcox at 7:30pm)
		6:45pm-9:00pm	Work Act II	
		9:00pm-10:30pm	Working Run Act I & II	

“Twelve Angry Jurors” Rehearsal Report #8

Date: *October 21, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:50pm-8:01pm, 9:21pm-9:31pm*

End: *10:20pm*

Actors Called:

6:30pm-10:30pm: Full Company

Late/Excused:

-Ms. Wilcox arrived at 6:40pm (approved ahead of time)

Rehearsal Notes:

6:30pm-6:51pm: Warm-ups with Ms. Price

6:51pm-6:57pm: Fight Call (p. 53 altercation)

6:57pm-7:50pm: Worked Act II (pp. 27-41)

8:01pm-8:29pm: Worked Act II (pp. 39-53)

8:29pm-8:54pm: Notes

8:54pm-9:21pm: Working Run Act II (pp. 27-43)

9:31pm-9:46pm: Working Run Act II (pp. 43-53)

9:46pm-9:52pm: Notes

9:52pm-10:11pm: Worked Act I (pp. 18-27)

10:11pm-10:20pm: Notes

General:

-The next production meeting is scheduled for Wednesday, 10.22.14. -Mr.

Shohet will be leading the warm-ups on Wednesday, 10.22.14.

Costumes:

-No notes to report, thank you.

Dialects & Voice:

-Ms. Price: Thank you for attending this evening's rehearsal.

Lights:

-Ms. Davis: Ms. Hopkins-Maxwell has requested an outlet for the coffee station on the SL table. This outlet does not need to be functional.

Properties:

-Ms. Hopkins-Maxwell: Thank you for delivering the three packs of Dentyne gum, six packs of Honees cough drops, thirty e-cig cartridges, one new e-cig with charger, fifty Styrofoam cups, and the 9" by 9" napkins.

-Mr. Kepner: Thank you for delivering the six ceramic coffee cups and the six nicotek hybrid cartridges.

-Mr. Kepner: Ms. Hopkins-Maxwell has decided that matchbooks will be used instead of matchsticks.

-Mr. Kepner: Ms. Hopkins-Maxwell has decided that Styrofoam coffee cups will be used instead of the ceramic coffee cups.

-Mr. Kepner: Please discuss the length of Juror #9's knitting needle with Ms. Hopkins-Maxwell.

-Mr. Kepner: Would it be possible to have the apartment diagram for the rehearsal scheduled on Thursday, 10.23.14? Ms. Hopkins-Maxwell would like the diagram to be 2' wide by 3' tall. -Mr. Kepner: Would it be possible to have the keys for the guard by the rehearsal scheduled on Wednesday, 10.22.14?

-Mr. Kepner: Ms. Hopkins-Maxwell would like a gallon of water, the powdered creamer, sugar, and a spoon for the coffee station by the rehearsal scheduled on Thursday, 10.23.14.

-Ms. Hopkins-Maxwell: Please bring a box of quart sized zip lock bag to the rehearsal scheduled on 10.22.14.

Scenic:

-Mr. Baltzell: What date is the seating banks scheduled to be opened?

-Mr. Baltzell: Ms. Hopkins-Maxwell has requested an outlet for the coffee station on the SL table. This outlet does not need to be functional.

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
W 10.22	Danny P.	6:30pm-6:45pm	Warm-Ups	Full Acting Company
		6:45pm-9:00pm	Work Act III	
		9:00pm-10:30pm	Working Run Act III	

Production Meeting Twelve Angry Jurors

Date: Wednesday, October 22, 2014

Time Start: 12:01pm

Time End: 12:35pm

Location: Danny Peterson Theatre

Present:

Mr. Klautsch, Ms. LeMay, Ms. Hopkins-Maxwell, Mr. Kepner, Ms. Hanson, Mr. Pufall, Mr. Hansen, Ms. Fitch, Ms. Tag, Ms. Davis, Mr. Brakel, Mr. Baltzell, Ms. Valentine, Mr. Hartshorn, Mr. Schneider, and Mr. England.

General:

-Brenda Hubbard is Ms. Hopkins-Maxwell's thesis advisor. She is still scheduled to see the show on November 22nd. This is not the department KCACTF adjudication.

-Mr. Klautsch will schedule the date for the official KCACTF. The tentative dates are November 14th or November 15th.

-Mr. Baltzell has scheduled the opening of the seating banks on Monday, 10.27.14 at around 1:00pm.

-Ms. Davis is scheduling a demonstration of the possible replacement for the work light system. The demonstration will occur either Wednesday, 10.29.14 or Friday, 10.31.14 from 2:45pm to 6:00pm.

-Mr. Klautsch announced that the department might begin a program modeled after the TMA email blasts. Please forward any information that would be appropriate to include in these blasts to Ms. LeMay.

Administration:

-Ms. LeMay: A sign warning patrons of smoking onstage is no longer needed.

-Mr. Klautsch will schedule the date for the official KCACTF. The tentative dates are November 14th or November 15th.

Artistic Direction:

- Ms. Hopkins-Maxwell and Mr. Kepner have scheduled a meeting to discuss props on Thursday, 10.23.14 at 1:50pm.

Costumes:

-Mr. Klaustch and Mr. Pufall have decided that the ushers will not wear costumes.

-Mr. Pufall announced that the fittings would begin today, 10.22.14.

-Ms. Fitch will build the suit for Juror #4 and the skirt for Juror #6.

-Mr. Pufall will take photos of the fittings and upload them to the TAJ dropbox folder. -Mr. Pufall said that rehearsal hats and gloves will be introduced into rehearsals as soon as possible.

-Ms. Hopkins-Maxwell would like to try using real coffee and tea on stage.

Dialects & Voice:

No notes to report, thank you

Lighting & Electrics:

-Ms. Hopkins-Maxwell would like to try brewing coffee onstage. Would it be possible to add a working outlet for the coffee station?

-Ms. Davis and Mr. Baltzell have decided that the US brick wall will not be placed until the US tail downs have been focused.

-Ms. Davis located a florescent light fixture from the University Church. It should be delivered next week.

Properties:

- Ms. Hopkins-Maxwell and Mr. Kepner have scheduled a meeting to discuss props on Thursday, 10.23.14 at 1:50pm.

-Ms. Hopkins-Maxwell would like the apartment diagram to be hand drawn.

-Ms. Hopkins-Maxwell would like the guard keys to be a mixture of skeleton keys and regular keys on a retractable key chain. Miscut keys may be found at the Thriftway on Broadway. -Ms. Hopkins-Maxwell would like powdered coffee creamer (coffee mate), coffee, tea bags, and pourable sugar for the coffee station.

-Ms. Hopkins-Maxwell has decided that the cig cases should be metal.

-Ms. Fitch has knitting needles in the costume shop to consider for Juror #9.

-Ms. Hopkins-Maxwell and Mr. Pufall would like to explore knitting bag with wooden handles for Juror #9.

-Mr. Kepner: Ms. Hopkins-Maxwell would like you to attend a rehearsal scheduled Thursday, 10.23.14 or Saturday, 10.25.14.

Sound:

-Mr. Brakel has recorded the preliminary preshow announcement

-Mr. Brakel: Please include the teleplay credits in the preshow

Scenic & Scenic Shop:

-Mr. Baltzell has scheduled the opening of the seating banks on Monday, 10.27.14 at around 1:00pm.

- Mr. Baltzell has scheduled the flooring load in on Wednesday, 10.29.14.
- Mr. Baltzell is finding it difficult to find the windows. He will continue looking.
- Mr. Baltzell said that the large conference table would need to be built.
- Ms. Davis located a florescent light fixture from the University Church. It should be delivered next week.
- Ms. Davis would like to look at the trim height of the florescent light fixture.
- Ms. Davis and Mr. Baltzell have decided that the push button light switch would be used for the sconces and a toggle switch would be used for the florescent fixture.
- Ms. Davis and Mr. Baltzell have decided that the US brick wall will not be placed until the US tail downs have been focused.

Stage Management:

- Please email the cast bios to Ms. LeMay.

“Twelve Angry Jurors” Rehearsal Report #9

Date: *October 22, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:50pm-8:01pm, 9:16pm-9:26pm*

End: *10:14pm*

Actors Called:

6:30pm-10:30pm: Full Company

Late/Excused:

-Mr. Labrum: Absent (approved ahead of time)

Rehearsal Notes:

6:30pm-6:45pm: Warm-ups with Mr. Shohet

6:45pm-7:05pm: Fight Call (p. 65 murder reenactment, p. 70 stabbing demonstration, p. 72 knife holding demonstration)

7:05pm-7:51pm: Work Act III (pp. 54-77)

8:01pm-8:38pm: Line-Through (Act III)

8:38pm-9:16pm: Line-Through (Act I)

9:26pm-10:15pm: Line-Through (Act II)

General:

-No notes to report, thank you

Costumes:

-Mr. Pufall: Ms. Hopkins-Maxwell would like to discuss which of the characters would refresh powder and lipstick.

-Mr. Pufall: Ms. Greg-Worstell, Ms. Howell, and Ms. Susen feel that their characters would have lipstick and a compact.

Dialects & Voice:

-No notes to report, thank you

Lights:

-No notes to report, thank you

Properties:

-Mr. Kepner: Ms. Hopkins-Maxwell would like to add pocket full of change for Juror #8. Would it be possible to have this change in the rehearsal scheduled on Thursday, 10.23.14? -Ms.

Hopkins-Maxwell: Thank you for delivering the zip lock bags, one metal set of knitting needles, one plastic set of knitting needles, and extra ballot slips.

-Mr. Kepner: The percolator does not have the correct power cord. Would it be possible to find one that fits it?

Scenic:

-No notes to report, thank you

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
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Th 10.23	Danny P.	6:30pm-6:45pm	Warm-Ups	Full Acting Company (Add Ms. Wilcox at 7:30pm)
		6:45pm-8:00pm	Work Act I	
		8:00pm-9:00pm	Work Act II	
		9:00pm-10:30pm	Working Run Act I & II	

"Twelve Angry Jurors" Rehearsal Report #10

Date: *October 23, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:52pm-8:02pm, 9:21pm-9:31pm*

End: *10:30pm*

Actors Called:

6:30pm-10:30pm: Full Company

Late/Excused:

-Ms. Wilcox: Arrived at 7:20pm (approved ahead of time)

Rehearsal Notes:

6:30pm-6:45pm: Warm-ups with Mr. Hanson

6:45pm-7:52pm: Worked Act I (pp. 1-23)

8:02pm-8:25pm: Worked Act I (pp. 23-27)

8:25pm-9:21pm: Worked Act II (pp. 27-46)

9:31pm-10:22pm: Worked Act II (pp. 46-53)

10:22pm-10:30pm: Notes

General:

-Ms. Hopkins-Maxwell re-choreographed the altercation on p. 53. The new choreography has been designed to relieve the pressure on Mr. Labrum's chest.

Costumes:

-Thank you for delivering the rehearsal shoes for Juror #2, Juror #4, Juror #6, Juror #9, and Juror #12.

-Thank you for delivering the rehearsal purses/bags for Juror #2, Juror #6, and Juror #9 -Mr.

Pufall: Ms. Howell would like to discuss the possibility of not wearing heels due to a past knee injury.

-Ms. Fitch: The rehearsal shoes for Juror #6 are a little too narrow. The rehearsal shoes are in your mailbox.

-Ms. Fitch: The rehearsal shoes for Juror #2 are missing the rubber soles on the heel points. The rehearsal shoes are in your mailbox.

Dialects & Voice:

-Ms. Price: Thank you for attending this evening's rehearsal.

Lights:

-No notes to report, thank you

Properties:

-Mr. Kepner: Thank you for attending this evening's rehearsal.

-Ms. Hopkins-Maxwell: Thank you for delivering the 2.5-gallon jug of water to represent the water cooler.

Scenic:

-No notes to report, thank you

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
F	Danny P.	6:30pm-6:45pm	Warm-Ups	Full Acting Company
10.24		6:45pm-9:00pm	Work Act III	

"Twelve Angry Jurors" Rehearsal Report #11

Date: *October 24, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:50pm-8:00pm*

End: *9:00pm*

Actors Called:

-6:30pm-10:30pm: Full Company

Late/Excused:

-No notes to report, thank you.

Rehearsal Notes:

6:30pm-6:45pm: Warm-Ups with Mr. Stevens

6:45pm-7:50pm: Worked Act III (pp. 54-66)

8:00pm-9:00pm: Worked Act III (pp. 66-76)

General:

-Ms. Greg-Worstell will be running the warm-ups scheduled on Saturday, 10.25.14.

Costumes:

-Ms. Fitch: The interior rubber (?) coating of Ms. Greg-Worstell's rehearsal shoes is rubbing off onto her feet. The coating seems to have been dissolved. The shoes will be placed in your mailbox at the end of the rehearsal scheduled on Saturday, 10.25.14.

Dialects & Voice:

-Ms. Price: Thank you for attending this evening's rehearsal.

Lights:

-The Forman and Juror #9 have blocking during Act III that requires them to stand on chairs US of the table. Their head height while standing on the chair is roughly 7'4".

Properties:

-Would it be possible to have a bottle of rubbing alcohol to disinfect the e-cig filters?

-Ms. Hopkins-Maxwell: The e-cigs are 4-1/16" in length.

-Ms. Hopkins-Maxwell: Thank you for delivering the ballot slips, 12 yellow notepads, 2 Kershaw knives, and the 4 usb chargers.

Scenic:

-The Forman and Juror #9 have blocking that requires them to stand on chairs US of the table. Their head height while standing on the chair is roughly 7'4". -Thank you for delivering the coffee station table.

Sound:

-No notes to report, thank you.

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
S 10.25	Danny P.	9:00am-9:15am	Warm-ups	Full Acting Company (Ms. Wilcox is excused)
		9:15am-9:45am	Finish Working Act III (pp.76-82)	
		9:45am-10:00am	Fight Call	
		10:00am-1:00pm	Working Run Acts III/Notes (Designers Invited)	

“Twelve Angry Jurors” Rehearsal Report #11

Date: *October 24, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:50pm-8:00pm*

End: *9:00pm*

Actors Called:

-6:30pm-10:30pm: Full Company

Late/Excused:

-No notes to report, thank you.

Rehearsal Notes:

6:30pm-6:45pm: Warm-Ups with Mr. Stevens

6:45pm-7:50pm: Worked Act III (pp. 54-66)

8:00pm-9:00pm: Worked Act III (pp. 66-76)

General:

-Ms. Greg-Worstell will be running the warm-ups scheduled on Saturday, 10.25.14.

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Costumes:

-Ms. Fitch: The interior rubber(?) coating of Ms. Greg-Worstell's rehearsal shoes is rubbing off onto her feet. The coating seems to have been dissolved. The shoes will be placed in your mailbox at the end of the rehearsal scheduled on Saturday, 10.25.14.

Dialects & Voice:

-Ms. Price: Thank you for attending this evening's rehearsal.

Lights:

-The Forman and Juror #9 have blocking during Act III that requires them to stand on chairs US of the table. Their head height while standing on the chair is roughly 7'4".

Properties:

-Would it be possible to have a bottle of rubbing alcohol to disinfect the e-cig filters?

-Ms. Hopkins-Maxwell: The e-cigs are 4-1/16" in length.

-Ms. Hopkins-Maxwell: Thank you for delivering the ballot slips, 12 yellow notepads, 2 Kershaw knives, and the 4 usb chargers.

Scenic:

-The Forman and Juror #9 have blocking that requires them to stand on chairs US of the table. Their head height while standing on the chair is roughly 7'4". -Thank you for delivering the coffee station table.

Sound:

-No notes to report, thank you.

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
S 10.25	Danny P.	9:00am-9:15am	Warm-ups	Full Acting Company (Ms. Wilcox is excused)
		9:15am-9:45am	Finish Working Act III (pp.76-82)	
		9:45am-10:00am	Fight Call	
		10:00am-1:00pm	Working Run Acts III/Notes (Designers	

			Invited)	
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“Twelve Angry Jurors” Rehearsal Report #12

Date: *October 25, 2014*

Scheduled Start: *9:00am*

Actual Start: *9:00am*

Breaks: *9:55am-10:00am, 11:24am-11:34am, 12:30pm-12:35pm*

End: *12:55pm*

Actors Called:

9:00am-1:00pm: Full Company (excluding Ms. Wilcox)

Late/Excused:

-Ms. Wilcox: absent (approved ahead of time)

Rehearsal Notes:

9:00am-9:15am: Warm-ups with Ms. Greg-Worstell

9:15am-9:33am: Finished Working Act III (pp.76-82)

9:33am-9:42am: Fight Call (p. 53 altercation, p. 65 murder reenactment, p. 70 stabbing demonstration)

9:42am-9:55am: Worked on lines and knife handling

10:00am-10:46am: Working Run of Act I (Time: 36m 38s)

10:46am-11:24am: Working Run of Act II (Time: 34m 23s)

11:34am-12:30pm: Working Run of Act III (Time: 46m 51s)

12:35am-12:55pm: Notes

General:

-No notes to report, thank you.

Costumes:

-Mr. Pufall: Ms. Hopkins-Maxwell and Ms. Susen would like to discuss the possibility of Juror #2 filing her nails during the show. Is this something that would be considered appropriate in the world of the play?

-Ms. Fitch: Ms. Greg-Worstell's rehearsal shoes are in your mailbox. The rubber(?) coating on the inside of the shoe is gumming up and rubbing off onto Ms. Greg-Worstell's feet.

Dialects & Voice:

-No notes to report, thank you.

Lights:

-Ms. Davis: Thank you for attending this morning's rehearsal.

Properties:

-Mr. Kepner: Would it be possible to have more water cups by the rehearsal scheduled on Monday, 10.27.14? We use 12 water cups and 5 coffee cups per rehearsal.

-Mr. Kepner: Would it be possible to get the tag for the evidence knife by the rehearsal scheduled on Monday, 10.27.14 Scenic:

-Ms. Hopkins-Maxwell mentioned that the dimensions of the conference table are 5'-0" by 10'0".

Sound:

-No notes to report, thank you.

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
M 10.27	Danny P.	7:30pm-7:45pm	Warm-Ups	Full Acting Company
		7:45pm-8:15pm	Fight/Knife Work	
		8:15pm-8:50pm	Work Act III	
		9:00pm-10:30pm	Work Act III	

“Twelve Angry Jurors” Rehearsal Report #13

Date: *October 27, 2014*

Scheduled Start: *7:30pm*

Actual Start: *7:30pm*

Breaks: 8:45pm-8:55pm

End: 10:25pm

Actors Called:

7:30pm-10:30pm: Full Company

Late/Excused:

-No notes to report, thank you

Rehearsal Notes:

-7:30pm-7:45pm: Warm-ups with Ms. Cortez

-7:45pm-8:19pm: Worked knife moments (p. 65 murder reenactment, p. 70 stabbing demonstration)

-8:19pm-8:45pm: Worked (p. 53 altercation)

-8:55pm-10:15pm: Worked Act 3 (pp. 53-82)

-10:15pm-10:25pm: Notes

General:

-Mr. Klautsch: Mr. Hanson pricked his wrist with a prop knife during work on the p. 65 murder reenactment. He refused medical treatment. The incident report is in your mailbox.

Costumes:

-Mr. Pufall: Mr. Labrum would like to discuss facial hair during his fitting scheduled on Tuesday, 10.28.14 at 6:00pm.

-Ms. Fitch: Would it be possible to have Ms. Susen's eyeglasses in rehearsal as soon as possible?

-Ms. Fitch: What should be used to clean the smudges off of the eyeglasses?

-Ms. Fitch: Thank you for delivering Mr. Christophiades socks, shoes, black hat, ring, eyeglasses, and eyeglass case

-Ms. Fitch: Thank you for delivering Mr. Brakel's shoes, socks, watch, and hat. -Ms. Fitch: Thank you for delivering Ms. Susen's shoes.

Dialects & Voice:

-No notes to report, thank you.

Lights:

-No notes to report, thank you

Properties:

-Mr. Kepner: Ms. Hopkins-Maxwell would like to add a metal nail file for Juror #2. Would it be possible to have this nail file by the rehearsal scheduled on 10.28.14?

-Thank you for delivering 54 water cups, isopropyl rubbing alcohol, cotton rounds, Lipton teabags, coffee creamer, sugar, Juror #7's cigarette pack, Juror #11's cigarette pack, and the evidence tag for the knife.

-Mr. Kepner: Would it be possible to have the new percolator in the rehearsal scheduled on 10.28.14?

Scenic:

-Thank you for opening the seating banks this afternoon.

Sound:

-No notes to report, thank you.

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
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T 10.28	Danny P.	6:30pm-6:45pm	Warm-Ups	Full Acting Company (Add Ms. Wilcox at 7:30pm)
		6:45pm-7:50pm	Work Act I	
		8:00pm-8:30pm	Work Act I	
		8:30pm-9:20pm	Work Act II	
		9:30pm-10:30pm	Work Act II	

"Twelve Angry Jurors" Rehearsal Report #14

Date: *October 28, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:50pm-8:00pm, 9:20pm-9:30pm*

End: 10:20pm

Actors Called:

6:30pm-10:30pm: Full Company (Add Ms. Wilcox at 7:30pm)

Late/Excused:

-Mr. Labrum: Arrived at 6:44pm (Mr. Labrum's Fitting Ran Late)

-Ms. Hopkins-Maxwell: Arrived at 6:44pm (Mr. Labrum's Fitting Ran Late) -Ms.

Wilcox: Arrived at 7:08pm (approved ahead of time)

Rehearsal Notes:

6:30pm-6:45pm: Warm-ups with Mr. Needham

6:45pm: Ms. Hopkins Maxwell and Mr. Stevens left rehearsal.

6:45pm-7:00pm: Fight call: (p. 65 murder reenactment, p. 70 stabbing demonstration)

7:00pm-7:08pm: Act I Line Speed-Through

7:08pm: Ms. Hopkins-Maxwell re-joined rehearsal

7:14pm: Mr. Stevens rejoined rehearsal

7:08pm-7:50pm: Worked Act I (pp. 1 -27)

8:00pm-8:12pm: Notes on Act I

8:12pm-9:10pm: Worked Act II (pp. 26-53)

9:10pm-9:20pm: Notes on Act II

9:30pm-10:09pm: Worked Act II (pp. 26-53)

10:09pm-10:20pm : Notes

General:

-The next production meeting is scheduled on Wednesday, 10.29.14. The technical rehearsal schedule will be decided during this meeting.

Costumes:

-Mr. Pufall: Thank you for attending this evening's rehearsal

-Ms. Tag: Thank you for attending this evening's rehearsal

-Thank you for delivering Mr. Labrum's hat, shoes, socks, and bag -Thank you for delivering Mr. Christophiades rehearsal bag.

-Thank you for delivering the glasses for Ms. Howell, Ms. Susen, and Ms. Wilcox -Thank you for delivering Ms. Howell's shoes.

Dialects & Voice:

-No notes to report, thank you

Lights:

-Ms. Davis: The diagram moment on p. 46 has been re-blocked. The diagram will be placed on the chair just right of the US corner of the table.

-Ms. Davis: Ms. Hopkins-Maxwell moved the coffee station table to the USL corner of the stage.

-Ms. Davis: Ms. Hopkins-Maxwell has decided that the coffee will no longer be brewed onstage.

The live receptacle for the coffee station is no longer needed.

Properties:

-Mr. Kepner: Would it be possible to have another 2.5 gallon container of water to stand in for the water cooler by the rehearsal scheduled on 10.30.14?

-Mr. Kepner: Ms. Hopkins-Maxwell has decided that the coffee will no longer be brewed in the percolator on stage. The coffee will be made with hot tap water and instant coffee. We will still need a new percolator as the rehearsal percolator leaks. Please have this percolator available for the rehearsal scheduled on 10.29.14.

-Mr. Kepner: Would it be possible to have more ballot slips delivered by the rehearsal scheduled on 10.29.14? We use 12 ballot slips per rehearsal.

-Ms. Hopkins-Maxwell: Thank you for delivering the Folgers coffee, the French vanilla coffee creamer, the plain coffee creamer, the keys for the Guard, the finger nail kit for Juror #3, and the black cigarette case for Ms. Howell.

Scenic:

-Mr. Baltzell: Ms. Hopkins-Maxwell moved the coffee station table to the USL corner of the stage.

-Ms. Hopkins-Maxwell would like to discuss placing soundboard under the painted flooring. -
The chairs are starting to get wobbly. Would it be possible to have the Allen bolts tightened before the rehearsal scheduled on 10.29.14?

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
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W 10.29	Danny P.	6:30pm-6:45pm	Warm-Ups	Full Acting Company
		6:45pm-7:50pm	Work Act II	
		8:00pm-9:20pm	Work Act III	
		9:30pm-10:30pm	Work Act III	

Production meeting

Date: Wednesday, October 29, 2014

Time Start: 12:00pm

Time End: 12:48pm

Location: Danny Peterson Theatre

Present:

Mr. Klautsch, Ms. LeMay, Ms. Hopkins-Maxwell, Mr. Kepner, Ms. Hanson, Mr. Pufall, Mr. Hansen, Ms. Fitch, Ms. Tag, Ms. Davis, Mr. Brakel, Mr. Baltzell, Ms. Valentine, Mr. Hartshorn, & Mr. Schneider

General:

-Mr. Klautsch and Ms. Hopkins-Maxwell have decided that this production will not have an invited preview performance.

-Ms. LeMay has set the program deadline for today, 10.29.14 at 5:00pm.

-Mr. Hartshorn presented and led a discussion on the tech rehearsal schedule. The discussed edits will be made and the schedule will be released on Saturday, 11.01.14. -The KCACTF adjudication will be on Friday, 11.14.14 with Tammy Doyle.

-Ms. Hopkins-Maxwell will make the dinner arrangements for Ms. Doyle and guests on Friday, 11.14.14.

-Ms. LeMay has already made Ms. Doyle's lodging arrangements at the Residence Inn. -Ms. Hopkins-Maxwell's thesis reviewer (Brenda Hubbard) will not be discussing the production with the cast or production company. Ms. Hubbard will need a comp ticket for Saturday 11.22.14.

-Mr. Klautsch has invited members of the Arts & Sciences advisory board to view the production meeting scheduled on Wednesday, 11.05.14.

-Mr. Klautsch announced that Ms. Tiara Thompson is the house manager for this production. - Mr. Klautsch would like to explore the possibility of adding overflow seating in the vom. The seating arrangement that was used for Hamlet will work just fine.

-Ms. LeMay announced that ticket sales are slow.

Ms. Hopkins-Maxwell has decided that there will be a designer run on Tuesday, 11.04.14 at 7:30pm.

-Artistic Direction:

-Ms. Hopkins-Maxwell will make the dinner arrangements for Ms. Doyle and guests on Friday, 11.14.14.

-Brenda Hubbard will need a comp ticket for Saturday 11.22.14.

-Please note that the designer run will be on Tuesday, 11.04.14 at 7:30pm.

-Costumes:

-Ms. Fitch, Mr. Pufall, and Mr. Hartshorn discussed calling Ms. Wilcox, Ms. Howell, and Ms. Susen earlier during tech and show calls to accommodate the extra time needed for hair preparation. The ladies will be called at 6:00pm until a time assessment can be made.

-Ms. Fitch, Mr. Pufall, and Ms. Tag are almost completed with fittings.

-Ms. Fitch and Ms. Hopkins-Maxwell have scheduled the costume load-in at 4:00pm on Monday, 11.10.14.

-Mr. Pufall and Ms. Hopkins-Maxwell decided that the men would not wear hats inside of the building.

-Ms. Wilcox's rehearsal glasses are working great. Mr. Pufall would like to look at the possibility of adding a chain.

-Ms. Howell will be accessorized in black.

-Ms. Fitch will check the hair gel supply for the men.

-Mr. Pufall and Ms. Hopkins-Maxwell discussed the possibility of borrowing hot roller supplies from ISF props.

-Ms. Fitch mentioned that hairspray might be used as a make-up fixative to prevent smudging when using handkerchiefs. The actors will need to be extra cautious to not smudge their makeup.

-Mr. Pufall will supply Mr. Hartshorn with the make-up kit information to pass along to the actors.

Mr. Pufall, Ms. Fitch and Ms. Hopkins-Maxwell discussed adding dance rubber to the shoes to soften the tread.

Dialects & Voice:

-No notes to report, thank you

Lighting & Electrics:

-Ms. Davis received the florescent fixture from Trent Regan.

-Ms. Davis and Mr. Baltzell discussed the florescent fixture trim at 10'-6" above the built deck.

-Two 12'-0" chains will be needed to hang the florescent fixture from the 7 pipe.

-Ms. Davis and Mr. Baltzell discussed spraying the blue cable on the florescent fixture black.

-The electrics hang will be on Sunday, 11.02.14 from 10am to 6:00pm.

-The color will be arriving by the middle of next week.

-The ASL Interpreters have scheduled a meeting on Friday, 11.07.14 to discuss signer placement.

Properties:

-Ms. Hopkins-Maxwell mentioned that the nail file kit works great.

-Ms. Hopkins-Maxwell will deliver the percolator to rehearsal.

-Mr. Kepner will talk to Mr. Baltzell about the apartment diagram.

-Mr. Kepner will talk to Steve at the SpEC to borrow flagpole and American flag.

-Ms. Hopkins-Maxwell suggested checking for cigarette cases that will hold the e-cigs at vapor stores.

-Ms. Hopkins-Maxwell will check into exchanging our current knives for knives that can be tightened.

-Mr. Kepner will provide a pencil sharpener to sharpen the prop pencils.

-Mr. Pufall and Ms. Hopkins-Maxwell discussed adding a baton and handcuffs for the Guard.

Ms. Hopkins-Maxwell will look for these items.

-Mr. Kepner will cut additional ballot slips and will deliver to the rehearsal space.

Mr. Kepner will figure out how many water and coffee cups will be required for the remainder of the production.

Sound:

-Mr. Brakel recorded the updated pre-show speech.

-Mr. Brakel and Mr. Hartshorn recorded clerk line.

-Mr. Brakel and Mr. Pufall scheduled the judge recording for Thursday, 10.31.14 at noon in the music practice rooms.

-Ms. Hopkins-Maxwell would like to preview the internal sound cues.

-Mr. Brackel is planning on placing a speaker US of the windows.

Scenic & Scenic Shop:

-Mr. Baltzell and Ms. Hopkins-Maxwell will be loading in the floor and the table after the production meeting.

-Mr. Baltzell is trying to locate a water cooler base. He may be able to retrofit an existing water cooler already in inventory.

-Soundboard will be installed on the floor to reduce noise. Soundboard will not be placed in the hallway.

-Mr. Baltzell and Ms. Hopkins-Maxwell will look at tightening the wobbly chairs on stage.

Stage Management:

-Please note that the designer run has been scheduled for Tuesday, 11.04.14 at 7:30pm. -Ms. Wilcox, Ms. Howell, and Ms. Susen will be called at 6:00pm for hair beginning on Monday, 11.10.14.

-Warm-ups and Fight call will be scheduled from 6:30pm-6:45pm beginning on Monday, 11.10.14.

“Twelve Angry Jurors” Rehearsal Report #15

Date: *October 29, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:50pm-8:01pm, 9:24pm-9:34pm*

End: *9:48pm*

Actors Called:

6:30pm-10:30pm: Full Company

Late/Excused:

-No notes to report, thank you

Rehearsal Notes:

6:30pm-6:45pm: Warm-Ups with Ms. Susen

6:45pm-7:00pm: Notes (new flooring, new table, coffee)

7:00pm-7:43pm: Worked Act II (pp. 27-53)

7:43pm-7:50pm: Notes for Act II

8:00pm-8:13pm: Fight Call (murder reenactment, stabbing demonstration)

8:13pm-9:24pm: Worked Act III (pp. 53-76)

9:34pm-9:48pm: Worked Act III (pp. 76- 81)

General:

-Ms. LeMay: Ms. Hopkins-Maxwell would like add Tess Gregg-Worstell as the Fight Captain to the program.

Costumes:

-Would it possible to have a rehearsal watch for Ms. Susen by the rehearsal scheduled on 10.30.14?

-Thank you for delivering Mr. Schneider's hat and shoes.

-Thank you for delivering Mr. Needham's hat and shoes.

-Thank you for delivering Mr. Hanson's hat and shoes.

Dialects & Voice:

-No notes to report, thank you

Lights:

-No notes to report, thank you

Properties:

-Ms. Hopkins-Maxwell: What would you like us to do with the Seminar props in the roadbox?

-Mr. Kepner: Ms. Hopkins-Maxwell would like to add stir sticks to the coffee station.

-Ms. Hopkins-Maxwell: Thank you for delivering the new percolator and the roadbox. -Mr.

Kepner: Thank you for delivering the ballot slips.

-Mr. Kepner: Would it be possible to have another box of matchbooks by the rehearsal scheduled on 10.31.14?

Scenic:

-Ms. Hopkins-Maxwell would like a lip of no more that 2.5" around the stage.

-Ms. Hopkins-Maxwell: The ladies' nylons are snagging on the chairs. Would it be possible to look at a way to prevent this from happening?

-Thank you for installing the painted floor surface and delivering the conference table.

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
Th 10.30	Danny P.	6:30pm-6:45pm	Warm-Ups	Full Acting Company (Add Ms. Wilcox at 7:30pm, No Mr. Labrum)
		6:45pm-7:50pm	Work Act I	
		8:00pm-10:30pm	Work specific notes Act I-	

		III	
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"Twelve Angry Jurors" Rehearsal Report #16

Date: *October 30, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:33pm-7:40pm*

End: *8:43pm*

Actors Called:

6:30pm-10:30pm: Full Company (no Mr. Labrum)

Late/Excused:

-Ms. Wilcox: Arrived at 7:23pm (approved ahead of time)

Rehearsal Notes:

6:30pm-6:45pm: Warm-ups with Mr. Brakel

6:45pm-7:33pm: Worked Act I (pp. 1-27)

7:40pm-8:43pm: Notes

General:

-A designer run is scheduled for Friday, 10.31.14 at 7:00pm. The next designer run will be scheduled on Tuesday, 11.04.14.

-Line Change: P. 67 Juror Six- ~~"I'm just not sure guilty, and then I changed. Now I'm sort of swinging back towards guilty."~~ ^"I'm just not sure what I think. I want to talk some more. At first I thought guilty, then I changed. Now-I'm sort of swinging back to guilty."^

Costumes:

-Would it be possible to have Ms. Susen's rehearsal watch by the rehearsal scheduled on 10.31.14?

-Thank you for delivering Mr. Steven's shoes.

-Thank you for delivering Ms. Howell's purse.

-Thank you for delivering Ms. Wilcox's eyeglass chain.

Dialects & Voice:

-Ms. Price- Thank you for attending this evening's rehearsal

Lights:

-No notes to report, thank you

Properties:

-Ms. Hopkins-Maxwell: Would it be possible for you to bring the fireproof container for the lighter fluid by the rehearsal scheduled on 10.31.14?

-Mr. Kepner: Ms. Hopkins-Maxwell would like to use the rehearsal lighters as the official lighters for the show. Additional lighters are no longer needed.

-Ms. Hopkins-Maxwell: Would it be possible to have felt added to the bottom of the chairs? The chairs don't slide well on the painted surface.

-Ms. Hopkins-Maxwell: Thank you for delivering the cigarette cases for Mr. Brakel, Ms. Susen, and Ms. Gregg-Worstell.

-Ms. Hopkins-Maxwell: Thank you for delivering the Honees cough drops, the water cups, the coffee cups, the water jug, and the flint for the lighters.

Scenic:

-No notes to report, thank you

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
F 10.31	Danny P.	6:30pm-6:45pm	Warm-Ups	Full Acting Company
		6:45pm-7:00pm	Fight Call	
		7:00pm-10:30pm	Working Run Acts I-III	

“Twelve Angry Jurors”

Rehearsal Report #17

Date: *October 31, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *8:02pm-8:12pm, 8:57pm-9:10pm*

End: *9:36pm*

Actors Called:

6:30pm-10:30pm: Full Company

Late/Excused:

-No notes to report, thank you

Rehearsal Notes:

6:30pm-6:45pm: Warm-ups with Ms. Hopkins-Maxwell

6:45pm-7:00pm: Fight Call (p. 53 altercation, p. 65 murder reenactment, p. 70 stabbing demonstration)

7:00pm-8:02pm: Working run of Act I-II (Act I: 29m 8s, Act II: 29m 14s)

8:12pm-8:57pm: Working run of Act III (Act III: 43m 23s, Total: 1hr 41m 46s)

9:10pm-9:36pm: Notes

General:

-Pre-Intermission Time: 58m 23s, Post-Intermission Time: 43m 23s, Total Run Time (excluding intermission): 1hr 41m 46s

-Ms. Hopkins-Maxwell invited Bernie Cockey to this evening's rehearsal.

-Ms. Hopkins-Maxwell would like to change the position of the p. 65 murder reenactment. This will be worked during the fight call scheduled on Monday, 11.03.14.

Costumes:

-Thank you for supplying Ms. Susen's watch for this evening's rehearsal.

Dialects & Voice:

-No notes to report, thank you

Lights:

-No notes to report, thank you

Properties:

-Mr. Kepner: We borrowed three matchbooks from Mr. Brakel this evening. We must have the matchbooks that were requested for this evening's rehearsal by the rehearsal scheduled on Monday, 11.03.14.

-Ms. Hopkins-Maxwell: Thank you for bringing in the pencil sharpener.

Scenic:

-Mr. Baltzell: Ms. Hopkins-Maxwell couldn't find the felt pads for the chairs. Do you know where the felt pads are?

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
M	Danny P.	7:30pm-7:45pm	Warm-Ups	Full Acting Company
11.03		7:45pm-8:00pm	Fight Call/Notes	
		8:00pm-8:50pm	Notes Act I	
		9:00pm-10:20pm	Notes Act II & III	

“Twelve Angry Jurors” Rehearsal Report #18

Date: *November 3, 2014*

Scheduled Start: *7:30pm*

Actual Start: *7:30pm*

Breaks: *8:50pm-9:00pm*

End: *10:20pm*

Actors Called:

7:30pm-10:30pm: Full Company

Late/Excused:

-No notes to report, thank you

Rehearsal Notes:

7:30pm-7:45pm: Warm-ups with Mr. Hanson

7:45pm-8:01pm: Fight Call/Notes (p. 53 altercation, p. 65 murder reenactment, p. 70 stabbing demonstration)

8:01pm-8:50pm: Worked pp. 1-34

9:00pm-10:18pm: Worked pp. 34-82

10:18pm-10:20pm: Notes

General:

-The final designer rehearsal run is scheduled for Tuesday, 11.04.14 at 7:30pm. -Mr.

Hansen: Thank you for delivering the flag and flagpole.

Costumes:

-No notes to report, thank you

Dialects & Voice:

-No notes to report, thank you

Lights:

-No notes to report, thank you

Properties:

-Ms. Hopkins-Maxwell: Thank you for delivering the matchbooks for this evening's rehearsal.

-Mr. Kepner: Ms. Hopkins-Maxwell took care of the matchbook note.

-Would it be possible to have the handkerchiefs washed prior to the designer run scheduled on Tuesday, 11.04.14?

-Would it be possible to have a measuring cup that measures ounces and a teaspoon-measuring spoon to make the instant coffee?

-Mr. Kepner: Would it be possible to have the performance diagram (or close to) for the designer run scheduled on Tuesday, 11.04.14? Ms. Hopkins-Maxwell would like you to schedule a time in the shop to complete this project.

-Mr. Kepner: We removed the seminar props from the road box in order to make room for TAJ props. Ms. Hopkins-Maxwell would like them taken care of as soon as possible.

Scenic:

-Mr. Hansen delivered the flag and flagpole from the SpEC.

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
T 11.04	Danny P.	6:30pm-6:45pm	Warm-Ups	Full Acting Company (Add Ms. Wilcox at 7:30pm)
		6:45pm-7:20pm	Fight Call/Notes Act I- III	

	7:30pm-10:30pm	Designer Run & Notes
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“Twelve Angry Jurors” Rehearsal Report #19

Date: *November 4, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:20pm-7:30pm, 8:28pm-8:38pm, 9:18pm-9:25pm*

End: *10:14pm*

Actors Called:

6:30pm-10:30pm: Full Company (Add Ms. Wilcox at 7:30pm)

Late/Excused:

-Ms. Wilcox: Arrived at 7:35pm

Rehearsal Notes:

6:30pm-6:45pm: Warm-ups with Mr. Hanson

6:45pm-7:00pm: Fight Call/Notes (p. 53 altercation, p. 65 murder reenactment, p. 70 stabbing demonstration)

7:00pm-7:20pm: Chatter moment discussion

7:30pm-8:28pm: Designer Run Act I & Act II (Act I: 27m 24s, Act II: 28m 17s)

8:38pm-9:18pm: Designer Run Act III (38 m 10s)

9:25pm-9:34pm: Mr. Pufall discussed make-up requirements with the actors.

9:34pm-10:14pm: Notes

General:

-The pre-intermission run time is 55m 51s and post-intermission run time is 38m 10s. The total run time without intermission is 1hr 34m.

Costumes:

-Mr. Pufall, Ms. Fitch, Ms. Tag, Ms. Faramarzi, & Ms. Gould: Thank you for attending this evening's rehearsal.

-Ms. Fitch: Thank you for delivering Mr. Steven's shoes.

-Mr. Brakel will be coughing into his handkerchief as part of his character blocking. Ms. Hopkins-Maxwell would like to know if it would be possible to have a freshly laundered handkerchief for every performance.

Dialects & Voice:

-Ms. Price: Thank you for attending this evening's rehearsal.

Lights:

-Ms. Davis & Ms. Stevens: Thank you for attending this evening's rehearsal

Properties:

-Ms. Hopkins-Maxwell: Would it be possible to have new juror legal pads by opening? The current note pads are looking rough from rehearsal.

-Mr. Kepner: Ms. Hopkins-Maxwell would like to look at new e-cig boxes for Juror #5 & Juror #7.

-Mr. Kepner: Ms. Hopkins-Maxwell would like the performance approved trashcan by the rehearsal scheduled on Wednesday, 11.05.14?

Scenic:

-Mr. Baltzell: Thank you for attending this evening's rehearsal.

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
W 11.05	Danny P.	6:30pm-6:45pm	Warm-Ups	Full Acting Company
		6:45pm-7:50pm	Work Act I	
		8:00pm-10:30pm	Work Act II & III	

“Twelve Angry Jurors” Rehearsal Report #20

Date: *November 5, 2014*

Scheduled Start: 6:30pm

Actual Start: 6:30pm

Breaks: 8:00pm-8:10pm, 9:08pm-9:18pm

End: 10:22pm

Actors Called:

6:30pm-10:30pm: Full Company (Add Mr. Hanson at 7:30pm)

Late/Excused:

-Mr. Hanson: Arrived at 7:24pm

-Mr. Labrum: Absent (ill)

-Ms. Greg-Worstell: Absent (Family conflict)

Rehearsal Notes:

6:30pm-6:45pm: Warm-ups with Mr. Stevens

6:45pm-7:00pm: Walked the additions to the set

7:00pm-7:10pm: Ms. Hopkins-Maxwell work notes with Mr. Needham and Ms. Howell.

7:10pm-8:00pm: Work Notes: "Custom Tailor" p. 3, "I want to talk" p. 10, "Window Open/Closed" p. 11, "I lived in a slum" p.18, "knife wall stab" p. 22

8:10pm-9:08pm: Work Notes: "I've got a proposition" p. 26, "Please I would like to say something" p. 28, "What made you change your vote?" p. 29, "I'd like to know why you've changed your vote" p. 42, "Pull stories out of thin air" p. 43, "There's no point in this going on

anymore” p. 58, “I went along with the majority” p. 62, “Dumb/Smart” p. 75 9:18pm-10:22pm:

Italian line-through (quarter time)

General:

-Ms. LeMay: Ms. Greg-Worstell & Mr. Labrum were absent this evening. They will proof the program during the rehearsal scheduled on Thursday, 11.06.14.

Costumes:

-No notes to report, thank you

Dialects & Voice:

-No notes to report, thank you

Lights:

-Ms. Davis: Blocking Change- Juror #4 will rise and cross to the closet on the Forman’s line

“Ten” on p. 61 instead of the original blocking on p. 62. This will change where we discussed the calling of LX 72.

Properties:

-Thank you for installing the felt pads on the bottom of the chairs.

Scenic:

-Thank you for installing the closet, walls, and windows for this evening’s rehearsal. -The soundboard on the wall for the knife moments worked great.

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
Th 11.06	Danny P.	6:30pm-6:45pm	Warm-Ups	Full Acting Company (Add Ms. Wilcox at 7:30pm)
		6:45pm-7:20pm	Fight Call/Notes	
		7:30pm-10:30pm	Working Run Acts I-III & Notes	

"Twelve Angry Jurors" Rehearsal Report #21

Date: *November 6, 2014*

Scheduled Start: *6:30pm*

Actual Start: *6:30pm*

Breaks: *7:50pm-8:00pm, 9:25pm-9:35pm*

End: *10:26pm*

Actors Called:

6:30pm-10:30pm: Full Company (Add Ms. Wilcox at 7:30pm)

Late/Excused:

-Mr. Labrum: Absent (ill)

Rehearsal Notes:

6:30pm-6:45pm: Warm-ups with Mr. Stevens

6:45pm-7:00pm: Fight Call/Notes

7:00pm-7:50pm: Worked Act I (pp. 1-30)

8:00pm-9:25pm: Worked Act I-III (pp. 30-76)

9:35pm-10:11pm: Worked Act III (pp. 76-82)

10:11pm-10:26pm: Notes

General:

-Ms. LeMay: Mr. Labrum was absent again this evening due to illness. He has not approved his name or his bio in the program.

-Mr. Schneider walked Mr. Labrum's track this evening.

-Ms. Hopkins-Maxwell re-blocked the "smart/dumb kid" moment on p. 75. Juror #5 will now standing on the chairs in front of each seating bank that were placed during the "old man reenactment."

Costumes:

-Thank you for Ms. Greg-Worstell's shoes.

Dialects & Voice:

-No notes to report, thank you

Lights:

-No notes to report, thank you

Properties:

-Ms. Hopkins-Maxwell: Four of the older e-cigs are not holding a charge. The newer brand is Cig20 and the UPC is 839219009203.

Scenic:

-Thank you for installing the door/wall unit for this evening's rehearsal. The cast appreciated using this addition this evening.

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
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S 11.08	Danny P.	9:00am-10:00am	Tech Set-Up: Sound & Lighting	Lighting, Sound, Stage Management,
		10:00am-1:00pm	Build Cues / Set Sound Levels	Lighting, Sound, Stage Management, Stage Hands,

		Properties
1:00pm-2:00pm		Lunch
2:00pm-5:00pm	Dry Tech	Lighting, Sound, Stage Management, Stage Hands, Properties
5:00pm-6:30pm		Dinner / Notes
6:30pm-10:30pm	Tech w/ Actors (Fight Call/Warm ups 6:30pm-6:45pm)	Acting Company, Lighting, Sound, Stage Management, Stage Hands, Properties

Technical Reports

“Twelve Angry Jurors”

Technical Rehearsal Report #1

Date: *November 8, 2014*

Scheduled Start: *9:00am*

Actual Start: *9:00am*

Breaks: *11:35am-11:45am, 1:00pm-2:00pm, 3:33pm-3:48pm, 5:00pm-6:30pm, 7:50pm-8:00pm,
9:16pm-9:26pm*

End:

9:37pm

Called:

9:00am-10:00am: Lighting, Sound, and Stage Management

10:00am-1:00pm: Lighting, Sound, Stage Management, Stage Hands, & Properties

2:00pm-5:00pm: Lighting, Sound, Stage Management, Stage Hands, and Properties

*6:30pm-10:30pm: Acting Company, Lighting, Sound, Stage Management, Stage Hands, &
Properties*

Late/Excused:

-No notes to report, thank you.

Rehearsal Notes:

9:00am-10:00am: Lighting and Sound set-up

10:00am-1:00pm: Lighting and Sound cue building

2:00pm-3:33pm: Dry teched pp. 1-31

3:48pm-5:00pm: Dry teched pp. 31-81

6:30pm-6:50pm: Warm-ups/Fight Call/Notes

6:50pm-7:50pm: Tech with Actors pp. 1-39

8:00pm-9:16pm: Tech with Actors pp. 39-82

9:26pm-9:37pm: Tech with Actors p. 82

General:

-The actor and crew energy level was high during today's rehearsal.

-The company teched through the entire show this evening. -Juror

9 will plug in the wall fan at the top of Act I.

Costumes:

-Mr. Pufall: Ms. Hopkins-Maxwell would like to cut Mr. Christophiade's brown briefcase and replace it with Mr. Labrum's black briefcase. Mr. Labrum will no longer need a briefcase.

Dialects & Voice:

-No notes to report, thank you

Lights:

-No notes to report, thank you

Properties:

-Mr. Kepner: Ms. Hopkins-Maxwell would like to discuss options for completing the apartment diagram.

-Mr. Kepner: We would like to add the trashcan into tech rehearsals as soon as possible. Please discuss options with Ms. Hopkins-Maxwell.

Scenic:

-Mr. Baltzell: Ms. Hopkins-Maxwell would like to discuss the possibility of not fixing the clock.

-Mr. Baltzell: Ms. Hopkins-Maxwell and Ms. Davis would like to discuss adding masking between the window wall and the grid to mask the lighting instruments on the tail downs.

-Mr. Baltzell: Ms. Davis would like to discuss the new US brick wall placement.

-Mr. Baltzell: Ms. Wilcox brought in the second option for the wall fan. Both fans are on the deck.

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
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S 11.09	Danny P.	10:00am-1:00pm	Sound Notes	Director & Sound
		1:00pm-2:00pm	Lunch	
		1:30pm-2:00pm	Stage Management Set-up	Stage Management, Stage Hands &

		Properties
2:00pm-5:00pm	Sound Cue-to-Cue with Actors	Acting Company, Lighting, Sound, Stage Management, Stage Hands & Properties
5:00pm-6:30pm	Dinner / Notes	
6:30pm-10:30pm	Tech w/ Actors (Fight Call/Warm ups 6:30pm-6:45pm)	Acting Company, Lighting, Sound, Stage Management, Stage Hands & Properties

"Twelve Angry Jurors"

Technical Rehearsal Report #2

Date: *November 9, 2014*

Scheduled Start: *2:00pm*

Actual Start: *2:00pm*

Breaks: *3:20pm-3:30pm, 5:00pm-6:30pm, 8:20pm-8:33pm*

End: *9:12pm*

Called:

*2:00pm-5:00pm: Acting Company, Lighting, Sound, Stage Management, Stage Hands, &
Properties*

6:30pm-10:30pm: Acting Company, Lighting, Sound, Stage Management, Stage Hands, & Properties

Late/Excused:

-No notes to report, thank you.

Rehearsal Notes:

2:00pm-2:25pm: Warm-ups/Fight Call/Notes

2:25pm-3:20pm: Sound cue-to-cue with Actors (pp. 1-53)

3:30pm-3:55pm: Sound cue-to-cue with Actors (pp. 53-82)

3:55pm-4:25pm: Staged and teched curtain call

4:25pm- 4:45pm: Tech with the new fan at the top of the show

4:45pm-5:00pm: Actor notes

6:30pm-6:52pm: Warm-ups/Fight call/Notes

6:52pm-8:20pm: Working tech-run (run time: 1hr 28m)

8:33pm-8:50pm: Tech notes with actors (“Juror #10 rant” p. 76, “That’s your privilege” p. 16)

8:50pm-9:12pm: Actor notes

General:

-The run time is 1hr 28m.

Costumes:

-Ms. Fitch: All costume items have been placed in the men’s dressing room for pick-up.

Dialects & Voice:

-No notes to report, thank you

Lights:

-No notes to report, thank you

Properties:

-No notes to report, thank you

Scenic:

Mr. Baltzell: The wall clock shakes when the wall is stabbed.

Sound:

-No notes to report, thank you

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
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M 11.10	Danny P.	5:30pm	Wardrobe: Set-Up	Wardrobe
		6:00pm	Hair Call: Ms. Howell, Ms. Susen, & Ms. Wilcox	Ms. Howell, Ms. Susen, Ms. Wilcox, & Wardrobe
		6:30pm	Lights & Sound: Set- Up	Lighting, Sound, Stage Management, Stage Hands,

			Properties
		Acting Company Call (Vocal Warm- ups/Fight Call 6:30pm-6:45pm)	Acting Company
	7:30pm-10:30pm	Costume Tech from TOS: 7:30pm "GO"	Acting Company, Lighting, Sound, Stage Management, Stage Hands, Properties, Wardrobe

"Twelve Angry Jurors"

Technical Rehearsal Report #4

Date: *November 11, 2014* Scheduled

Start: *5:30pm*

Actual Start: *5:30pm*

Breaks: *9:10pm-9:20pm*

End: *9:44pm*

Called:

5:30pm: Wardrobe

6:00pm: Ms. Howell, Ms. Susen & Ms. Wilcox

6:30pm: Full Acting Company, Lighting, Sound, Stage Management

Late/Excused:

-No notes to report, thank you.

Rehearsal Notes:

6:00pm-6:30pm: Ms. Howell, Ms. Susen, & Ms. Wilcox worked with wardrobe on hair

6:30pm-6:45pm: Warm-ups/Fight Call/ Notes

6:45pm-7:35pm: Actors worked with wardrobe on costumes

7:35pm-8:59pm: Tech Run Act I-III

8:59pm-9:10pm: Actors removed costumes

9:20pm-9:44pm: Actor notes with Ms. Hopkins-Maxwell

General:

-The run time this evening was 1hr 24m.

-The actor energy was higher this evening.

-The ASL Interpreters were present for this evening's technical run.

-Patty Bowen with the Arbiter was present for this evening's technical run. She interviewed Ms. Hopkins-Maxwell and a few of the actors.

Costumes:

-No notes to report, thank you

Dialects & Voice:

-No notes to report, thank you

Lights:

-Please note that the board op call time has changed to 6:00pm.

Properties:

-No notes to report, thank you

Scenic:

-Mr. Baltzell: Would it be possible to have the sconce light switch installed for the preview scheduled on 11.12.14?

Sound:

-Please note that the board op call time has changed to 6:00pm.

Next Rehearsal:

Date:	Location:	Time:	Work:	Called:
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W	Danny P.	5:30pm	Wardrobe: Set-Up	Wardrobe
11.12		6:00pm	Lights & Sound: Set-Up	Lighting, Sound, Stage Management, Stage Hands,

		Properties
6:00pm	Hair Call: Ms. Howell, Ms. Susen, & Ms. Wilcox	Ms. Howell, Ms. Susen, Ms. Wilcox, & Wardrobe
6:30pm	Acting Company Call (Vocal Warm- ups/Fight Call 6:30pm-6:45pm)	Acting Company
6:50pm	Black-Out Check	Lighting & Stage Management
6:55pm	Pre-Show	Lighting, Sound & Stage Management
7:00pm	House Opens	HSE Management & Stage Management
7:30pm	Preview: 7:30pm "GO"	Acting Company, Stage Management, Lighting, Sound, Properties, & Wardrobe

Performance Reports

"Twelve Angry Jurors"

Performance Report #1

Date: 11.13.14

Scheduled Start: 7:30pm

Actual Start: 7:31pm

End: 8:56pm

Run-Time: 1hr 25m

House Open: 7:00pm

House Capacity: 150

House Count: 66

Accessible Seating: 0

FOH Staff: Ms. Thompson (HM), Ms. Hezeltine, Ms. Bulow, & Mr. Lane

Weather: Winter Storm Warning, icy & snowy roads

Late:

No notes to report, thank you

General Notes:

-The KCACTF Adjudication will take place during the performance scheduled on Friday, 11.14.14. The response will begin at 9:15pm.

Performance Notes:

-The house was attentive and responsive this evening. The audience laughed during the following moments: Juror #11's "We didn't have movies" p. 23, Juror #11's "He doesn't even speak good English" p. 41, Juror #6's "Or where your mother came from" p. 69, Juror #8's "In

the movies” p.72, Juror #2’s “Do you want me to time this?” p.73, Juror #11’s “They looked quite strong” p.79

-The acting company had a high level of energy this evening.

-The knife did not fully extend prior to Juror #8’s stab into the corkboard. He opened it with his hand and executed the stab without fail.

Technical Notes:

Costumes:

-Mr. Brakel’s stage make-up on his face looks much lighter than the skin color on his neck. The difference was noticeable after the florescent light was turned on.

- Coffee spilled on Mr. Steven’s white dress shirt this evening. There is one spot under the top button and one above the pocket.

Lighting:

-No notes to report, thank you

Properties:

-No notes to report, thank you

Scenic:

-The second layer of soundboard added to the corkboard works great.

-Ms. Hopkins-Maxwell cut the set dressing on the floor in the closet.

Sound:

-No notes to report, thank you

Next Performance:

Date:	Location:	Time:	Work:	Called:
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F 11.14	Danny P.	5:30pm	Wardrobe: Set-Up	Wardrobe
		6:00pm	Lights & Sound: Set-Up	Lighting, Sound, Stage Management
		6:00pm	Hair Call: Ms. Howell, Ms. Susen, & Ms. Wilcox	Ms. Howell, Ms. Susen, & Ms. Wilcox
		6:30pm	Acting Company Call (Vocal Warm-ups/Fight Call 6:30pm-6:45pm)	Acting Company
		6:50pm	Black-Out Check	Lighting & Stage Management
		6:55pm	Pre-Show	Lighting, Sound & Stage Management
		7:00pm	House Opens	HSE Management & Stage Management

	7:30pm	TOS "GO"	Acting Company, Stage Management, Lighting, Sound
	9:15pm	KCACTF Adjudication	Full Acting and Production Company

"Twelve Angry Jurors"

Performance Report #2

Date: 11.14.14

Scheduled Start: 7:30pm

Actual Start: 7:30pm

End: 8:55pm

Run-Time: 1hr 25m

House Open: 7:00pm

House Capacity: 150

House Count: 43

Accessible Seating: 0

FOH Staff: Ms. Thompson (HM), Ms. Bulow, & Mr. Lane

Weather: Icy & snowy roads

Late:

Mr. Kepner: Arrived at 6:06pm

General Notes:

-The KCACTF response with Tammi Doyle began at 9:09pm and ended at 9:50pm.

Performance Notes:

-Great actor energy this evening.

-The house was great despite the low house count and weather.

-The audience laughed during the following moments: Juror #4's knife grab from the Foreman, Juror #11's "We didn't have movies" p. 23, Foreman's "Please" p. 26, Juror #9's "He didn't change his vote. I did" p. 29, Juror #11's "He doesn't even speak good English" p. 41, Juror #7's fall to the floor on p. 66, Juror #6's "Or where your mother came from" p. 69, Juror #5's "In my back yard" p.72, Juror #2's "Do you want me to time this?" p.73, & Juror #11's "They looked quite strong" p.79.

Technical Notes:

Costumes:

-Note from Wardrobe: There is a pencil mark on Mr. Christophiades' shirt collar. Wardrobe noticed the pencil mark prior to the performance and treated it with stain remover. After the performance, they erased it and treated the mark again.

-Note from Wardrobe: Both Mr. Christophiades and Mr. Hanson have make-up on the outside of the collar.

-Note from Wardrobe: The ironing board is broken. A piece fell off and is in the repair kit.

Lighting:

-No notes to report, thank you

Properties:

-Ms. Hopkins-Maxwell: Would it be possible to have the instant coffee, sugar, and extra e-cig by the performance scheduled on Saturday, 11.

Scenic:

-Would it be possible to have the water cooler filled before the performance scheduled on Saturday, 11.15.14? The water level is at the determined fill line.

Sound:

-No notes to report, thank you

Next Performance:

Date:	Location:	Time:	Work:	Called:
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S 11.15	Danny P.	5:30pm	Wardrobe: Set-Up	Wardrobe
		6:00pm	Lights & Sound: Set- Up	Lighting, Sound, Stage Management
		6:00pm	Hair Call: Ms. Howell, Ms. Susen, & Ms. Wilcox	Ms. Howell, Ms. Susen, & Ms. Wilcox

	6:30pm	Acting Company Call (Vocal Warm-ups/Fight Call 6:30pm-6:45pm)	Acting Company
	6:50pm	Black-Out Check	Lighting & Stage Management
	6:55pm	Pre-Show	Lighting, Sound & Stage Management
	7:00pm	House Opens	HSE Management & Stage Management
	7:30pm	TOS "GO"	Acting Company, Stage Management, Lighting, Sound

"Twelve Angry Jurors"

Performance Report #3

Date: 11.15.14

Scheduled Start: 7:30pm

Actual Start: 7:31pm

End: 8:57pm

Run-Time: 1hr 26m

House Open: 7:00pm

House Capacity: 150

House Count: 48

Accessible Seating: 0

FOH Staff: Ms. Thompson (HM), Ms. Goss, Mr. Reed, & Ms. Wernofsky Weather:

Chilly, Mostly clear skies, & icy roads

Late:

No notes to report, thank you.

General Notes:

-The performance scheduled on Sunday, 11.16.14 is a matinee beginning at 2:00pm.

Performance Notes:

-The audience seemed much quieter this evening.

-The audience laughed during the following moments: Juror #4's knife grab from the Foreman, Juror #11's "We didn't have movies" p. 23, Foreman's "Please" p. 26, Juror #9's "He didn't change his vote. I did" p. 29, Juror #11's "He doesn't even speak good English" p. 41, Juror #7's fall to the floor on p. 66, Juror #6's "Or where your mother came from" p. 69, Juror #2's "Do you want me to time this?" p.73, & Juror #11's "They looked quite strong" p.79.

Technical Notes:

Costumes:

-No notes to report, thank you

Lighting:

-No notes to report, thank you

Properties:

-Ms. Hopkins-Maxwell: Thank you for delivering the instant coffee and sugar this evening.

Scenic:

-No notes to report, thank you

Sound:

-No notes to report, thank you

“Twelve Angry Jurors”

Performance Report #3

Next Performance:

Date:	Location:	Time:	Work:	Called:
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Su 11.16	Danny P.	12:00pm	Wardrobe: Set-Up	Wardrobe
		12:30pm	Lights & Sound: Set-Up	Lighting, Sound, Stage Management
		12:30pm	Hair Call: Ms. Howell, Ms. Susen, & Ms. Wilcox	Ms. Howell, Ms. Susen, & Ms. Wilcox
		1:00pm	Acting Company Call (Vocal Warm-ups/Fight Call 1:00pm-1:15pm)	Acting Company
		1:20pm	Black-Out Check	Lighting & Stage Management
		1:25pm	Pre-Show	Lighting, Sound & Stage Management
		1:30pm	House Opens	HSE Management & Stage Management
		2:00pm	TOS "GO"	Acting Company, Stage Management, Lighting, Sound

“Twelve Angry Jurors”

Performance Report #4

Date: 11.16.14

Scheduled Start: 2:00pm

Actual Start: 2:01pm

End: 3:26pm

Run-Time: 1hr 25m

House Open: 1:30pm

House Capacity: 150

House Count: 50

Accessible Seating: 0

FOH Staff: Ms. Thompson (HM), Ms. Smith, & Ms. Baschnagel

Weather: Chilly, Sunny Skies, & icy roads

Late:

Mr. Kepner: Arrived at 12:40pm (road conditions)

Mr. Needham: Arrived at 1:11pm (schedule confusion)

General Notes:

-The next performance will be on Wednesday, 11.19.14 at 7:30pm.

Performance Notes:

-The audience was engaged.

-The actor energy was high this afternoon.

-The audience laughed during the following moments: Juror #4's knife grab from the Foreman, Juror #11's "We didn't have movies" p. 23, Foreman's "Please" p. 26, Juror #11's "He doesn't even speak good English" p. 41, Juror #7's fall to the floor on p. 66, Juror #6's "Or where your mother came from" p. 69, Juror #5's "In my back yard" pg. 72, & Juror #2's "Do you want me to time this?" p.73.

Technical Notes:

Costumes:

-No notes to report, thank you

Lighting:

-No notes to report, thank you

Properties:

-Ms. Hopkins-Maxwell: Would it be possible to have the back-up e-cig by the performance scheduled on Wednesday, 11.19.14?

Scenic:

-Mr. Baltzell: Would it be possible to have the water cooler filled by the performance scheduled on Wednesday, 11.19.14?

Sound:

-No notes to report, thank you

Next Performance:

Date:	Location:	Time:	Work:	Called:
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W 11.19	Danny P.	5:30pm	Wardrobe: Set-Up	Wardrobe
		6:00pm	Lights & Sound: Set-Up	Lighting, Sound, Stage Management
		6:00pm	Hair Call: Ms. Howell, Ms. Susen, & Ms. Wilcox	Ms. Howell, Ms. Susen, & Ms. Wilcox
		6:30pm	Acting Company Call (Vocal Warm-ups/Fight Call 6:30pm-6:45pm)	Acting Company
		6:50pm	Black-Out Check	Lighting & Stage Management
		6:55pm	Pre-Show	Lighting, Sound & Stage Management
		7:00pm	House Opens	HSE Management & Stage Management
		7:30pm	TOS "GO"	Acting Company, Stage Management, Lighting, Sound

“Twelve Angry Jurors”

Performance Report #5

Date: 11.19.14

Scheduled Start: 7:30pm

Actual Start: 7:35pm (Held for HSE)

End: 9:00pm

Run-Time: 1hr 25m

House Open: 7:00pm

House Capacity: 150

House Count: 111

Accessible Seating: 0

FOH Staff: Ms. Thompson (HM), Ms. McNeil, Ms. Schmidt, Mr. Kolsky, Mr. Thompson, &
Mr. Washington

Weather: 19 degrees & Foggy

Late/Absent:

Ms. Hanson: Absent (work conflict, scheduled ahead of time)

General Notes:

-The house was held this evening due to heavy patron traffic at the main hall. -The archival photo call is scheduled for Thursday, 11.20.14 at 9:15pm.

Performance Notes:

-The audience was quiet, but engaged.

-The actor energy was very low this evening.

-The audience laughed during the following moments: The fan moment at the top, Juror #4's knife grab from the Foreman, Juror #11's "We didn't have movies" p. 23, Foreman's "Please" p. 26, Juror #11's "He doesn't even speak good English" p. 41, Juror #7's fall to the floor on p. 66, & Juror #2's "Do you want me to time this?" p.73.

Technical Notes:

Costumes:

-No notes to report, thank you

Lighting:

-No notes to report, thank you

Properties:

-No notes to report, thank you.

Scenic:

-Mr. Baltzell: Two of the US pedestal legs on the conference table broke when Mr. Stevens hit the table this evening. I sent you a separate email with an attached photo.

-Mr. Baltzell: Would it be possible to have the screws on the chair next to the construction supplies tightened? It used to be at the table, but I switched it out so that it would be easier to locate. We also have an extra chair backstage if you would like it switched out completely.

Sound:

-No notes to report, thank you

Next Performance:

Date:	Location:	Time:	Work:	Called:
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Th 11.20	Danny P.	5:30pm	Wardrobe: Set-Up	Wardrobe
		6:00pm	Lights & Sound: Set-Up	Lighting, Sound, Stage Management
		6:00pm	Hair Call: Ms. Howell, Ms. Susen, & Ms. Wilcox	Ms. Howell, Ms. Susen, & Ms. Wilcox
		6:30pm	Acting Company Call (Vocal Warm-ups/Fight Call 6:30pm-6:45pm)	Acting Company
		6:50pm	Black-Out Check	Lighting & Stage

			Management
	6:55pm	Pre-Show	Lighting, Sound & Stage Management
	7:00pm	House Opens	HSE Management & Stage Management
	7:30pm	TOS "GO"	Acting Company, Stage Management, Lighting, Sound
	9:15pm-10:15pm	Archival Photo Call	Acting Company, Lighting, Stage Management, Wardrobe

"Twelve Angry Jurors"

Performance Report #6

Date: 11.20.14

Scheduled Start: 7:30pm

Actual Start: 7:32pm (Held for HSE)

End: 8:57pm

Run-Time: 1hr 25m

House Open: 7:00pm

House Capacity: 150

House Count: 68

Accessible Seating: 0

FOH Staff: Ms. Thompson (HM), Mr. Beal, Ms. Blom, & Mr. Garrison

Weather: 29 degrees & Foggy

Late/Absent:

No notes to report, thank you

General Notes:

- The performance scheduled on Friday, 11.21.14 will be ASL interpreted.
- The Morrison Centre's event filled to capacity at around 7:15pm. At that time, the MC HSE management closed the doors between the academic wing and the MC lobby. Although, the MC house management staff reluctantly allowed our patrons through the door, they first had to pass through a crowd of very unhappy MC patrons before gaining access to the MC lobby. In order to provide the best experience possible for our patrons, the Danny P. HSE management and stage management made the decision to switch to the academic entrance for the remainder of preshow.
- The photo call this evening began at 9:20pm and ended at 10:00pm.

Performance Notes:

- The actor energy was very high this evening.
- The audience was very responsive and engaged.

Technical Notes:

Costumes:

-No notes to report, thank you

Lighting:

-No notes to report, thank you

Properties:

-No notes to report, thank you.

Scenic:

-Mr. Baltzell: Thank you for fixing the table. The repairs worked great.

Sound:

-No notes to report, thank you

Next Performance:

Date:	Location:	Time:	Work:	Called:
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F 11.21	Danny P.	5:30pm	Wardrobe: Set-Up	Wardrobe
		6:00pm	Lights & Sound: Set- Up	Lighting, Sound, Stage Management
		6:00pm	Hair Call: Ms. Howell,	Ms. Howell, Ms. Susen, &

	Ms. Susen, & Ms. Wilcox	Ms. Wilcox
6:30pm	Acting Company Call (Vocal Warm- ups/Fight Call 6:30pm-6:45pm)	Acting Company
6:50pm	Black-Out Check	Lighting & Stage Management
6:55pm	Pre-Show	Lighting, Sound & Stage Management
7:00pm	House Opens	HSE Management & Stage Management
7:30pm	TOS "GO"	Acting Company, Stage Management, Lighting, Sound

“Twelve Angry Jurors”

Performance Report #7

Date: 11.21.14

Scheduled Start: 7:30pm

Actual Start: 7:34pm (Held for HSE)

End: 8:59pm

Run-Time: 1hr 25m

House Open: 7:00pm

House Capacity: 150

House Count: 123

Accessible Seating: 0

FOH Staff: Ms. Thompson (HM), Ms. Branton, Ms. Sunderland, & Ms. Nelson Weather:

34 degrees & light rain

Late/Absent:

No notes to report, thank you

General Notes:

-This evening's performance was ASL interpreted. House management reported that forty-four patrons benefited from the ASL interpretation this evening.

Performance Notes:

-The actor energy was high this evening.

-The audience was responsive and engaged.

-The audience laughed during the following moments: Juror #4's knife grab from the Foreman p. 22, Juror #11's "We didn't have movies" p. 23, Foreman's "Please" p. 26, Juror #11's "He

doesn't even speak good English" p. 41, Juror #7's fall to the floor on p. 66, Juror #5's "In my back yard" pg. 72, & Juror #2's "Do you want me to time this?" p.73.

Technical Notes:

Costumes:

-Note from Wardrobe: Ms. Wilcox's costume has a separated seam under the left arm. -Note from Wardrobe: Ms. Howell is continuing to snag her nylons behind her knee. Stage management checked the chairs and was unable to find the cause of the problem.

Lighting:

-No notes to report, thank you

Properties:

-No notes to report, thank you

Scenic:

-No notes to report, thank you

Sound:

-No notes to report, thank you

Next Performance:

Date:	Location:	Time:	Work:	Called:
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S 11.22	Danny P.	5:30pm	Wardrobe: Set-Up	Wardrobe
		6:00pm	Lights & Sound: Set-Up	Lighting, Sound, Stage Management
		6:00pm	Hair Call: Ms. Howell, Ms. Susen, & Ms. Wilcox	Ms. Howell, Ms. Susen, & Ms. Wilcox
		6:30pm	Acting Company Call (Vocal Warm-ups/Fight Call 6:30pm-6:45pm)	Acting Company
		6:50pm	Black-Out Check	Lighting & Stage Management
		6:55pm	Pre-Show	Lighting, Sound & Stage Management
		7:00pm	House Opens	HSE Management & Stage Management
		7:30pm	TOS "GO"	Acting Company, Stage Management, Lighting, Sound

“Twelve Angry Jurors”

Performance Report #8

Date: 11.22.14

Scheduled Start: 7:30pm

Actual Start: 7:32pm (Held for HSE)

End: 8:58pm

Run-Time: 1hr 26m

House Open: 7:00pm

House Capacity: 150

House Count: 85

Accessible Seating: 0

FOH Staff: Ms. Berry (HM), Ms. Erdmann, Ms. Bulow, & Mr. Lane

Weather: light rain

Late/Absent:

No notes to report, thank you

General Notes:

-The next and final performance is the matinee scheduled on Sunday, 11.23.14 at 2:00pm. -

Strike will begin at 3:45pm on Sunday, 11.23.14.

Performance Notes:

-The actor energy was high this evening.

-The audience was responsive.

-The audience laughed during the following moments: Juror #4's knife grab from the Foreman p. 22, Juror #11's "We didn't have movies" p. 23, Foreman's "Please" p. 26, Juror #11's "He doesn't even speak good English" p. 41, The Guards peak through the door window p. 54, Juror #7's fall to the floor on p. 66, Juror #5's "In my back yard" pg. 72, & Juror #2's "Do you want me to time this?" p.73.

Technical Notes:

Costumes:

-No notes to report, thank you

Lighting:

-No notes to report, thank you

Properties:

-No notes to report, thank you

Scenic:

-No notes to report, thank you

Sound:

-No notes to report, thank you

Next Performance:

Date:	Location:	Time:	Work:	Called:
-------	-----------	-------	-------	---------

Su 11.23	Danny P.	12:00pm	Wardrobe: Set-Up	Wardrobe
		12:30pm	Lights & Sound: Set-Up	Lighting, Sound, Stage Management
		12:30pm	Hair Call: Ms. Howell, Ms. Susen, & Ms. Wilcox	Ms. Howell, Ms. Susen, & Ms. Wilcox
		1:00pm	Acting Company Call (Vocal Warm-ups/Fight Call 1:00pm-1:15pm)	Acting Company
		1:20pm	Black-Out Check	Lighting & Stage Management
		1:25pm	Pre-Show	Lighting, Sound & Stage Management
		1:30pm	House Opens	HSE Management & Stage Management
		2:00pm	TOS "GO"	Acting Company, Stage Management, Lighting,

				Sound
		3:45pm	STRIKE	Full Acting & Production Company

“Twelve Angry Jurors”

Performance Report #9

Date: 11.23.14

Scheduled Start: 2:00pm

Actual Start: 2:12pm (Held for HSE)

End: 3:37pm

Run-Time: 1hr 25m

House Open: 1:32pm

House Capacity: 150

House Count: 147

Accessible Seating: 0

FOH Staff: Ms. Thompson (HM), Ms. McCoy, Ms. Lootens, & Mr. Davis

Weather: Chilly & Sunny

Late/Absent:

Mr. Stevens: Arrived at 1:28pm

Mr. Schneider: Arrived at 1:12pm

General Notes:

-Mr. Stevens missed his call time at 1:00pm. Stage Management made several attempts to contact him via telephone, but all calls went straight to voicemail. Since stage management was unable to make contact Mr. Stevens by phone, Mr. Kepner was sent to Mr. Stevens' home at approximately 1:15pm in order to make contact. Mr. Kepner was able to wake Mr. Stevens up and they both arrive at the theatre at 1:28pm. Due to Mr. Steven's tardiness, the fight call for the p. 53 altercation was postponed until his arrival. This resulted in the house opening at 1:32pm instead of 1:30pm.

Performance Notes:

-The actor energy was high this afternoon.

-The audience was responsive.

-The audience laughed during the following moments: Juror #4's knife grab from the Foreman p. 22, Juror #11's "We didn't have movies" p. 23, Foreman's "Please" p. 26, Juror #11's "He doesn't even speak good English" p. 41, Juror #7's fall to the floor on p. 66, Juror #5's "In my back yard" pg. 72, & Juror #2's "Do you want me to time this?" p.73.

Technical Notes:

Costumes:

-No notes to report, thank you

Lighting:

-No notes to report, thank you

Properties:

-No notes to report, thank you

Scenic:

-No notes to report, thank you

Sound:

-No notes to report, thank you

Next Performance:

-N/A

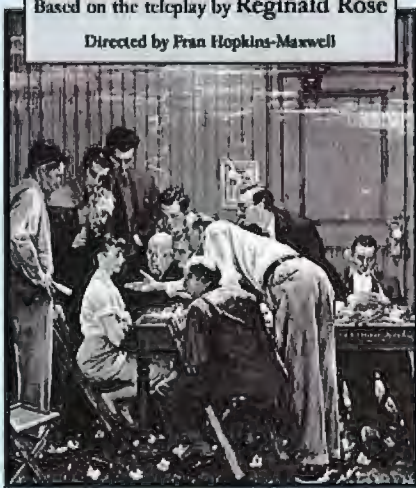
Appendix C

Publicity and emails



Twelve Angry Jurors

Based on the teleplay by Reginald Rose
Directed by Fran Hopkins-Maxwell



Produced by special arrangement with THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois

Presented by
Boise State University
Theatre Arts Department

November 13-15 and 20-22 at 7:30 PM
November 16 and 23 at 2:00 PM
Danny Peterson Theatre
Morrison Center
Tickets at Morrison Center Box Office
\$15/General \$12/Discount

Information: 208-426-3957

B BOISE STATE UNIVERSITY

Photo of the Week — Nov. 24

BY: RALPH POORE PUBLISHED 10:59 AM / NOVEMBER 24, 2014

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The Department of Theatre Arts presented “Twelve Angry Jurors,” a play based on the Reginald Rose teleplay from the 1950s titled “Twelve Angry Men,” from Nov. 13-23. The play was updated to include roles for both women and men. In the story, a dissenting juror in a murder trial has the courage to stand alone and slowly manages to convince the rest of the jury that the case is not as clear as it seemed in court.

Photo by Jessica Vargas

[“Twelve Angry Jurors” addresses social issues of race](#)

- [Culture](#)

Nov 13, 2014



It might be getting cold on campus, but things are just warming up as the theatre arts department presents its latest production, “Twelve Angry Jurors.”

The teleplay adaptation was craftily formed by the theatre arts department’s assistant technical director Fran Hopkins-Maxwell as her master’s thesis. The production stars a large cast of students and has even greater significance in its representation of racism within American society.

“Twelve Angry Jurors” represents the inequality of ethnicities within American government. In the play, a 12-member jury decides the fate of one impoverished African American boy.

“We have nothing to lose by our verdict!” proclaimed Mitchell Shoheit, theatre arts major playing Juror #11.

Shohet's character portrays a large flaw in the jury system and the larger political system of the United States: the people in power often aren't as affected by their decisions as those who are not.

Each character's dialogue highlights the discrimination that occurs on a daily basis due to misunderstandings and classism.

"Racism and discrimination still thrive in our society as though nothing has changed," Hopkins-Maxwell said. "With the shootings of Trayvon Martin, the riots in Ferguson, Missouri, the battle for equal rights has not only continued, but has taken us back 50 years."

According to Hopkins-Maxwell, "Twelve Angry Jurors" was partly inspired by the lack of improvement in American ethnocentric discrimination since the Civil Rights Act of 1964.

"It's bringing up what our history has and what we've tried to sweep under the rug with the political correctness. But it's also bringing awareness of the fact that millennials don't necessarily know what happened. This is their civil right movement," Hopkins-Maxwell said.

"You can't just randomly shoot somebody because you think they're of an 'other.'"

The concept of the "other" is also played out in "Twelve Angry Jurors." According to Kevin Labrum, Boise State alumni and drama teacher at Idaho Arts Charter, phrasing is really important in pointing out how the characters segregate themselves from the victim they are debating about.

"Nearly all the jurors at some point use the phrase 'us' or 'them,' pointing out there is someone other than themselves and there's a difference," Labrum said.

Recognizing the patterns of internalized segregation can be important for Boise State students to recognize because of the lack of diversity in the student populations.

“We’re very homogeneous here in Idaho and the rest of the world is not,” Hopkins-Maxwell said. “I think that people have an absence of history and it’s good to remind people that this is a part of our history in more ways than one.”

“Twelve Angry Jurors” contains a large amount of history in its and script. According to Labrum, the placement of the play in 1963 only adds to its connections to the civil rights movement 50 years ago.

“Fran has specifically picked a particular time period where race and gender differences are really exploding,” Labrum said.

Although “Twelve Angry Jurors” is built around issues of race, the play comments on several other topics, including gender. According to Ashley Ann Howell, 2014 theatre arts graduate and actress, the sexism that Hopkins-Maxwell wrote into the script is still an issue that is being dealt with today.

“My character is definitely trying to stand out of the normal view of a woman but she’s still being put in her place that’s just the way it is,” Howell said. “That’s still happening; people still expect women to be a certain way.”

According to Hopkins-Maxwell, “Twelve Angry Jurors” illustrates classism that we’re still dealing with today.

“Only by examining the past can we see how to change the future of our society,” Hopkins-Maxwell said.

“Twelve Angry Jurors” will be playing Nov. 13-15, 19-22 at 7:30 p.m., and Nov. 16, 18 at 2 p.m. in the Danny Peterson Theatre at the Morrison Center.

- See more at: <http://arbiteronline.com/?s=Twelve+Angry+Jurors#sthash.SNA9OxMu.dpuf>



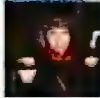
Tonight was the last official night of rehearsals for my thesis. I'm so proud of this Company and will miss them dearly every evening. But the greatest stage manager ever, [Tony Hartshorn](#), will keep them on task and participate in group hugs every night since I won't be able to. My hat and heart goes out to this group ~ thank you for an amazing adventure! #TAJ --- with [Kim N Sean Wilcox](#), [Tony Hartshorn](#), [Katie MF Valentine](#), [Evan Stevens](#), [Cameron Needham](#), [Ashley Howell](#), [Daniel Christophiades](#), [Kevin Labrum](#), [Tess Worstell](#), [John Hanson](#) and [Cheryl Cortez](#).

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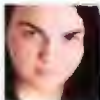
• [Deborah Stevens](#), [Kim Sherman-Labrum](#), [Kevin Labrum](#) and [61 others](#) like this.

• [1 share](#)



• [Rachel Kaufman](#) I can't wait to see it!

[November 13](#), 2014 at 1:28am [Like](#) [2](#)



[Katie MF Valentine](#) You should be so very proud of your work, Fran! This is one of the few shows I've seen at BSU that kept me tuned into it the entire time and I couldn't take my eyes off of it. I will miss you so much when you go on your new adventure with your famous wife .

November 13, 2014 at 1:41am · [Unlike](#) · [7](#)



[Evan Stevens](#) Frans the best! Come watch her show

November 13, 2014 at 1:56am · [Like](#) · [2](#)



[Kim N Sean Wilcox](#) We love you so much Fran! This has been an amazing journey, so privileged to be a part of it.

November 13, 2014 at 12:01pm · [Like](#) · [2](#)



[Tess Worstell](#) It has been an honor working with you, Fran!! We miss you dearly already!

November 13, 2014 at 1:33pm · [Like](#) · [3](#)



[Daniel Christophiades](#) I am actually not in the picture. Although Sam is covering where I'm at, I'm still not in it,. But it is still a great picture of such an amazing cast.

November 13, 2014 at 4:24pm · [Like](#)



[Tony Hartshorn](#) Congrats Fran!!!

November 14, 2014 at 2:36am · [Like](#) · [1](#)

[Darrin J. Pufall](#) wrote on your Timeline.
November 13, 2014 at 6:05pm

Congratulations on your amazing journeys, both big and small. I'm proud to be a part of your team! Lap up all the accolades tonight. You've earned every last one! Happy opening!

Dayna Smith wrote on your Timeline.

November 7, 2014 at 6:32pm

Did NOT realize how much goes into a master's thesis-- holy crap! It was awesome hearing you talk today, congratulations on all your hard work and the show coming together! You are so cool! :)

Marty Siebertz wrote on your Timeline

November 13, 2014 at 9:00pm

Fran, kudos and congrats to you my friend for the successful opening of "Twelve Angry Jurors"... Life is happening too fast in my world but never too fast to recognize the great accomplishments of a talented friend. Way to go lady-love.

Kim N Sean Wilcox

November 24, 2014 ·

The play is over now.. And while I'm very glad to be done, it was an incredible journey that I'm glad I was a part of. I'll never forget the wonderful people that supported me as I was constantly busy working on the play. Thank you to my family who tried to be very forgiving of my time away from them. It's so nice to spend a day together that won't be cut short. I'm grateful for the cast and crew, our fabulous stage manager, **Tony Hartshorn** and I'm grateful for my dear friend, **Fran Hopkins-Maxwell** who directed us all magnificently. What a life changing experience! So grateful!! (Sorry if I didn't tag someone..Kevin! I requested him..)

— with **Evan Stevens** and **11 others**.

Unlike · Share

- You, **Tony Hartshorn**, **Ashley Howell**, **Rachel Kaufman** and **13 others** like this.



Ashley Howell Kevin Labrum

November 24, 2014 at 5:04pm · Like · 1

Carole Whiteleather wrote on your Timeline

December 9, 2014 at 10:42pm

Fran... my students are reviewing your production at the moment and have had the most wonderful things to say about it!.. I asked them to make a decision on whether or not this was the right kind of production for BSUs Theatre Arts to produce and the overwhelming response was a resounding yes. They felt they had really learned from the production and would remember not to be so quick to judge. It's been great to read them! Congrats, girl!

Kim Sherman-Labrum wrote on your Timeline.

December 13, 2014 at 11:51am

Last night, **Kevin** and I were doing a staged reading at Barnes and Noble. Afterwards, a lady came up and asked Kev if he was in TAJ. Apparently she came to see Salman Rushdie, couldn't get in and

came to TAJ instead. Then she was walking to her car last night, thought she recognized Kevin from it and came in to watch.

Susanna Danner wrote on your Timeline.

November 17, 2014 at 4:59pm

Fran, Twelve Angry Jurors was super fantastic. I'm so happy for you. The acting, the direction, the set, the props, the blocking, the [Matthew Lewis](#)-influenced knife handling: it was all awesome. Great, great work.

Mike Moroz wrote on your Timeline.

July 30, 2014 at 8:04pm

Hurry up and get a job [Fran Hopkins-Maxwell](#) so I can come and work with you!

6/16/14

**BSU- Theatre Arts Department
General Design Process Timeline**

Week #	Scenic	Costumes	Lighting	Sound / Props	General
14	Read and Discuss	Read and Discuss	Read and Discuss		Final Script to production staff by Week 15
13/12	Research & Group Discussion	Research & Group Discussion	Research & Group Discussion		
11	Focussed Research/Simple Sketches/ Model (Share with shop supervisor)	Focussed Research (Share with shop supervisor)	Focussed Research (Share with shop supervisor)		
10	Scalable Model or Drawings within theater	Rough Costume Sketches	Continue Research		
9	Preliminary Working Drawings (GP/SEC) & Response from TD	Rough Costume Plot	Wish list of Lighting needs		
8	Final Scenic Drawings: Ground Plan, Elevations & Section	Line Drawings / Cost Outs	Rough Lighting Section		
7	Cost Eval & Working Drawings	Final Costume Renderings	Work Sheets / Preliminary Rental needs	Preliminary Props List	
6	Set Build Begins	Fabric Due, Rehearsal Costumes Pulled	Final Lighting Section	Preliminary Sound Plot	Rehearsals Begin
5	Build continues	Build Begins	Conceptual Hookup / Preliminary Plot & Orders	Props research due	Rehearsals
4	Build continues	Build Continues	Online & Rental Orders Placed	Props: Online Orders Due Sound Recordings Scheduled	Rehearsals
3	Build continues	Build Continues	Final Plot & Paperwork	Final Props (No adds) Final Sounds	Rehearsals / Rough Stumble Through
2	Build continues	Build Continues	Load-in Hang/Circuit/Color	All Finished Props in Rehearsal/ Timeline for remaining props	Rehearsals / Designer's Run Through
1	Loadin	Build Continues, Dress on Monday-Wednesday	Cue List, Paper Tech, Focus, Magic Sheet, Dry Tech	Load in/Hang Speakers, Paper Tech, Dry Tech (sound)	Paper Tech, Dry Tech, Tech with Actors
0	Wednesday/Thursday : OPENING NIGHT				

Boise State University
 Dir: Fran Hopkins-Maxwell
 SM: Tony Hartshorn

"Twelve Angry Jurors" Daily Call Schedule

Revised: 11/8/14
 11:07 PM

Sunday, November 9th, 2014				
Date:	Location:	Time:	Work:	Called:
Su 11.09	Danny P.	10:00am-1:00pm	Sound Notes	Director & Sound
		1:00pm-2:00pm	Lunch	
		1:30pm-2:00pm	Stage Management Set-up	Stage Management, Stage Hands & Properties
		2:00pm-5:00pm	Sound Cue-to-Cue with Actors	Acting Company, Lighting, Sound, Stage Management, Stage Hands & Properties
		5:00pm-6:30pm	Dinner / Notes	
		6:30pm-10:30pm	Tech w/ Actors (Fight Call/Warm ups 6:30pm- 6:45pm)	Acting Company, Lighting, Sound, Stage Management, Stage Hands & Properties
Notes:				
*Please note that this schedule is an outline of the technical rehearsal schedule for "Twelve Angry Jurors." This schedule in no way reflects the maximum time commitment required for this production. Please contact your department head for specific department schedule requirements.				

TWELVE ANGRY JURORS

**November 13-15 and 19-22, 7:30 PM
November 16 and 23, 2:00 PM
Danny Peterson Theatre, Morrison Center**

**Based on a teleplay by Reginald Rose
Directed by Fran Hopkins-Maxwell**



**Produced by special arrangement with THE DRAMATIC
PUBLISHING COMPANY of Woodstock, Illinois.**

Director's Notes



Fran Hopkins-Maxwell

During the summer of 1963 the segregation, gender discrimination and debilitated justice system was crippling our nation from sea to sea. Along with the internal battles that our country was facing there was international tensions with the Soviet Union, the Cuban Missile Crisis and we were on the brink of joining a war that we could not win. It was critical that the 1964 Civil Rights Act was passed to further civic obedience and begin to restore the confidence in the country. With the shooting of Treyvon Martin, the riots in Ferguson Missouri, the battle for an equal rights

has not only continued but has taken us back 50 years. Racism and discrimination still thrive in our society as though nothing has changed.

In exploring Reginald Rose' Twelve Angry Jurors it gave an opportunity to teach the students here on campus and our community the history of racism, sexism, and the American Judicial system. Only by examining the past can we see how to change the future of our society.

"Be the change that you wish to see in the world."

— Mahatma Gandhi

FRAN HOPKINS-MAXWELL, BOISE, IDAHO has worked in the Theatre Arts Department for nearly two decades. As the Assistant Technical Director she has constructed a 2,700 gallon pool for *Metamorphoses*, the Louvre for *Interrogating the Nude*, New Orleans Home for Stan and Stella for *A Street Car Named Desire*, has given a princess her carriage for *Cinderella* twice, and now is completing her career at Boise State University building and directing a deliberation room for *Twelve Angry Jurors*. When she's not working for BSU she has been spending those years working in the properties department of Boise Contemporary Theater and The Idaho Shakespeare Festival. One of her favorite projects was theming the City of Boise's largest public art project to date— *The African Plains Exhibit* at Zoo Boise, which opened in 2008. She returned to the Zoo theming the *What's in a Name Exhibit* in 2010 and co-designed Paji and Jack's new *Sloth Bear Exhibit* in 2012. This production of *Twelve Angry Jurors* will complete her Master's Degree from Central Washington University, and complete a phenomenal career with the Theatre Arts Department. Many thanks go out to the incredible support from the cast, design team, and peers for supporting and encouraging this project.

BOISE STATE THEATRE ARTS PRESENTS

TWELVE ANGRY JURORS

Based on the teleplay by Reginald Rose

Creative Staff

Director... Fran Hopkins-Maxwell

Scenic Designer... Micheal Baltzell

Costume Designer... Darrin J. Pufall

Lighting Designer... Raquel Davis

Sound Designer... Sam H. Brakel III

Special Thanks...

Boise State University Faculty and Staff	Home Grown Theatre—BLiP Series
The <i>Twelve Angry Jurors</i> Company	The ACLU of Idaho
Central Washington University Summer Institute	Bar Gernika—Basque Pub and Eatery
Monica Hopkins-Maxwell	Mike Moroz
Bernadine Cockey	Marcus Berrett
Vicky Maxwell	Trent Reagan
Matthew Lewis	Brian Telestai

Thank you for silencing all electronic devices and refraining from texting during the performance. The videotaping or making of electronic or other audio and/or visual recordings of this production is a violation of United State copyright law and an actionable federal offense.

TWELVE ANGRY JURORS

The Cast

Danny Christophiades	Foreman
Caitlin Susen	Juror #2
Kevin Labrum	Juror #3
Ashley Ann Howell	Juror #4
Evan Stevens	Juror #5
Cheryl Cortez	Juror #6
John Hanson	Juror #7
Cameron Needham	Juror #8
Kim Wilcox	Juror #9
Sam H. Brakel III	Juror #10
Mitchell Shoet	Juror #11
Tess Gregg-Worstell	Juror #12
Joshua Schneider	Guard
Darrin J. Pufall	Judge-Voice
Tony Hartshorn	Clerk-Voice

COMING SOON...

- ◆ *The Weathergirl*, Theatre Majors Association Production, December 4-6, 2014, Danny Peterson Theatre
- ◆ Fall Dance Concert, December 12-13, 2014, Danny Peterson Theatre
- ◆ *Little Women-The Broadway Musical*, March 5-8, 2015, Main Hall Morrison Center
- ◆ *The Cure at Troy*, April 9-18, 2015, Danny Peterson Theatre
- ◆ Spring Dance Concert, May 1-2, 2015, Danny Peterson Theatre

INFORMATION:

208-426-3957

www.theatrearts.boisestate.edu

Show is approximately 90-minutes in length. There will be NO intermission.

TWELVE ANGRY JURORS

The Production Staff

Stage Manager	Tony Hartshorn
Assistant Stage Manager	Joshua Schneider
Technical Director	Micheal Baltzell
Assistant TD/Scene Shop Manager	Fran Hopkins-Maxwell
Costume Shop Supervisor	Keri Fitch
Assistant Costume Designer	Stella Yesul Tag
Dialect and Voice Coach	Ann Price
Props Master	David Kepner
Assistant Props Master	Kayla Hanson
Fight Captain	Tess Gregg-Worstell
Wardrobe/Dressers	Afagh Faramarzi, Nicole Gould
Costume Shop Crew	Technical Theatre Students
Carpenters	Tom Janzen, Danny Christophiades, Caitlin Susen
Scene Shop Crew	Technical Theatre Students
Master Electrician-Asst. Master Electrician	Tony Hartshorn/Kevin Reed
Electricians	Lighting Practicum Students
Lighting Programmer	Deb Stevens
Sound Board Operator	Joel Hroma
Production Manager	Katie Valentine
Danny Peterson Theatre Facility Manager	Fred Hansen
Stagehand	Alec England
Department Chair	Richard Klautsch
Management Assistant	Margaret LeMay
House Manager	Tiara Thompson
Box Office Manager	Karley Walker

TWELVE ANGRY JURORS

The Cast Bios

DANNY CHRISTOPHIADES, SOUTH WEBER, UTAH (FOREMAN) is majoring in Theatre Arts, Dramatic Writing. He participated previously in the production of *Three Sisters* as a servant, trumpet player, and as understudy for all the male characters. This is Danny's first major performance role.

CAITLIN SUSEN, MISSOULA, MONTANA (JUROR #2) is a Theatre Arts major studying performance and design. Caitlin performed previously in *Three Sisters* and *The Misunderstanding*. She is scheduled to graduate in spring 2016.

KEVIN LABRUM, BOISE, IDAHO (JUROR #3) is a recent graduate from the Boise State Theatre Arts, Secondary Education program. He teaches high school drama at Idaho Arts Charter School in Nampa. Previous shows in and around Boise include *Last of the Boys* (Ben), *Of Mice and Men* (George) and Atticus Finch in *To Kill A Mockingbird*. Kevin currently lives in Boise with his wife, Kim.

ASHLEY ANN HOWELL, BOISE, IDAHO (JUROR #4) graduated in spring 2014 from Boise State with a BA in Theatre Arts, Performance. She is currently active in the Boise improv community. This is her first appearance for the Boise State Theatre Arts Department.

EVAN STEVENS, GERMANY (JUROR #5) is a junior Theatre Arts major with a performance emphasis. He previously performed in the Theatre Arts productions of *Thoroughly Modern Millie*, *Three Sisters*, and *The Light in the Piazza*.

CHERYL CORTEZ, BOISE, IDAHO (JUROR # 6) is a Theatre Arts major studying performance. She is thrilled to be playing in her first production at Boise State. Previously she worked as a stage hand for *Seminar*, assistant props designer for *Consider the Oyster*, and assistant stage manager for *Boom*.

JOHN HENRY HANSON, SPOKANE, WASHINGTON (JUROR #7) is in his second semester at Boise State as a Theater Arts major with an emphasis in performance and a minor in dance. This is John's first performance as a student and he is looking forward to many more in his future.

TWELVE ANGRY JURORS

CAMERON NEEDHAM, BOISE, IDAHO (JUROR #8) is majoring in Theatre Arts and Kinesiology at Boise State. Cameron previously appeared in the Theatre Arts productions of *Three Sisters*, *All in the Timing*, and *Thoroughly Modern Millie*.

KIM WILCOX, BOISE, IDAHO (JUROR #9) is majoring in Theatre Arts with a design emphasis. Kim has taken part in several Theatre Arts productions behind the scenes including production crew for *Thoroughly Modern Millie*, *All in the Timing* and *The Misunderstanding*. She was props assistant on *Three Sisters* and props master for *The Light in the Piazza*. This will be her first performance on stage at Boise State.

SAM H. BRAKEL III, REDONDO BEACH, CA (JUROR #10) has worked on Boise State productions since fall 2012, primarily dealing with sound. Credits include sound assistant for *Thoroughly Modern Millie* and *All in the Timing* and sound designer for *The Misunderstanding*, *Three Sisters*, and *Y: A Devised Project* in which he also played Mark. Sam is excited to be working with such a talented cast and design team.

MITCHELL SHOHET, EAGLE, IDAHO (JUROR #11) is a senior Theatre Arts student majoring in performance, with a dance minor. Mitchell has participated in a variety of Theatre Arts productions including work backstage in *Hamlet* and *Rosencrantz and Guildenstern are dead!*, lighting work in *Three Sisters* and *Light in the Piazza*, and management team for *The Importance of Being Earnest* and *Consider the Oyster*. Mitchell has also been onstage dancing and acting in *The Second Circle*, *The Importance of Being Earnest*, *All in the Timing*, *Y: A Devised Project*, and *Summer Dancefest 2014*. He plans to graduate fall 2015.

TESS GREGG-WORSTELL, TWIN FALLS, IDAHO (JUROR #12) will graduate with her BA in Theatre Arts, Performance, spring 2015. Tess has enjoyed performing in multiple Theatre Arts productions at Boise State including *Iolanthe* (Leila), *Becoming: An Evening of Short Plays* (Kate, Randall, Flo), *Thoroughly Modern Millie* (Millie Dillmount), *All in the Timing* (Emcee/Dawn), *Three Sisters* (Irina), and *The Light in the Piazza* (Margaret Johnson).

JOSHUA SCHNEIDER, MOUNTAIN HOME, IDAHO (GUARD) is a Theater Arts major studying performance and directing.

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and certain students are selected to participate in KCACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2003.

Last year more than 1100 productions and 20,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KCACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.



BOISE STATE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES

Department of Theatre Arts