

gentleman who's disagreeing down there could tell us why. You know, tell us what he thinks—we could show him where he's probably mixed up.

11TH JUROR [*looking at the 12TH JUROR's doodle*]: What are you doing?

12TH JUROR: Mmm? Oh. [*He holds up the doodle.*] It's one of the products I work on at the ad agency. Rice Pops. "The Breakfast with the Built-in Bounce." I wrote that line.

11TH JUROR [*smiling in spite of himself*]: It's very catchy.

FOREMAN: If you don't mind!

The 2ND JUROR rises, goes to the coat hooks and takes a package of cough drops from his jacket pocket.

12TH JUROR: I'm sorry. I have this habit of doodling. It keeps me thinking clearly.

FOREMAN: We're trying to get someplace here. Y'know we can sit here forever . . .

12TH JUROR: Well, look, maybe this is an idea. I'm just thinking out loud, but it seems to me it's up to us to convince this gentleman—[*he indicates the 8TH JUROR*] that we're right and he's wrong. Maybe if we each took a minute or two. I mean, it's just a quick thought . . .

FOREMAN: No, I think it's a good one. Supposing we go once around the table in order of jury numbers.

7TH JUROR: Anything. Let's start it off.

FOREMAN: OK. [*To the 2ND JUROR.*] That means you're first.

2ND JUROR: Oh. Well . . . [*He pauses nervously.*] Well, it's hard to put into words. I just—think he's guilty. I thought it was obvious from the word go. I mean nobody proved otherwise.

8TH JUROR: Nobody has to prove otherwise. The burden of proof is on the prosecution. The defendant doesn't have to open his mouth. That's in the Constitution. You've heard of it.

2ND JUROR [*flustered*]: Well, sure I've heard of it. I know what it is. I—what I meant—well, the man is guilty. I mean, somebody saw him do it. [*He looks around helplessly.*]

3RD JUROR: OK. [*He refers to his notes.*] Now, here's what I think, and I have no personal feelings about this. I'm talking 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 apartment upstairs. He said it sounded like a fight. Then he heard the kid shout out, "I'm gonna kill you." A second later he heard a body fall and he ran to the door of his apartment, looked out and saw the kid running down the stairs and out of the house. Then he called the police. They found the father with a knife in his chest.

FOREMAN: And the coroner fixed the time of the death at around midnight.

3RD JUROR: Right. I mean, there are facts for you. You can't refute facts. This boy is guilty. Look, I'm as sentimental as the next guy. I know the kid is only sixteen, but he's still got to pay for what he did.

7TH JUROR: I'm with you, pops.

4TH JUROR [*removing his eyeglasses*]: It was obvious to me, anyway, that the boy's entire story was flimsy. He claimed he was at the movies during the time of the killing and yet one hour later he couldn't remember what films he saw or who played in them.

3RD JUROR: That's right. Did you hear that? [*To the 4TH JUROR.*] You're absolutely right.

4TH JUROR: No one saw him going into or out of the theater.

10TH JUROR: Listen, what about that woman across the street? If her testimony don't prove it, nothing does.

11TH JUROR: That's right. She was the one who actually saw the killing.

FOREMAN [*half rising*]: Let's go in order here.

10TH JUROR [*rising, handkerchief in hand*]: Just a minute. Here's a woman . . . [*He blows his nose.*] Here's a woman who's lying in bed and can't sleep. She's dying with the heat. Know what I mean? Anyway, she looks out the window and right across the street she sees the kid stick the knife into his father. The time is twelve ten on the nose. Everything fits. Look, she's known the kid all his life. His window is right opposite hers, across the el tracks, and she swore she saw him do it.

8TH JUROR: Through the windows of a passing elevated train.

10TH JUROR: Right. This el train had no passengers on it. It was just being moved downtown. The lights were out, remember? And they proved in court that at night you can look through the windows of an el train when the lights are out and see what's happening on the other side. They proved it.

8TH JUROR [to the 10TH JUROR]: I'd like to ask you something.

10TH JUROR: Sure.

8TH JUROR: You don't believe the boy. How come you believe the woman? She's one of "them," too, isn't she?

10TH JUROR [suddenly angry]: You're a pretty smart fellow, aren't you?

The 10TH JUROR crosses toward the 8TH JUROR. Several JURORS rise as if to intercept the 10TH JUROR.

FOREMAN: Hey, let's take it easy.

10TH JUROR [angrily]: What's he so wise about? I'm telling you . . .

3RD JUROR: Come on. Sit down. What are you letting him get you all upset for?

The 10TH JUROR sits.

FOREMAN: Let's calm down now. Let's try to keep it peaceful in here. Whose turn is it? [To the 5TH JUROR.] OK. How about you?

5TH JUROR [looking nervously around]: I'll pass it.

FOREMAN: That's your privilege. How about the next gentleman?

6TH JUROR: I don't know. I started to be convinced, uh—you know, very early in the case. Well, I was looking for the motive. That's very important. If there's no motive, where's the case? So anyway, that testimony from those people across the hall from the kid's apartment, that was very powerful. 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.

11TH JUROR: It was eight o'clock, Not seven.

8TH JUROR: That's right. Eight o'clock. They heard an argument, but they couldn't hear what it was about. Then they heard the father hit the boy twice, and finally they saw the boy walk angrily out of the house. What does that prove?

6TH JUROR: Well, it doesn't exactly prove anything. It's just part of the picture. I didn't say it proved anything.

8TH JUROR: You said it revealed a motive for the killing. The prosecuting attorney said the same thing. Well, I don't think it's a very strong motive. This boy has been hit so many times in his life that violence is practically a normal state of affairs for him. I can't see two slaps in the face provoking him into committing murder.

4TH JUROR [quietly]: It may have been two slaps too many. Everyone has a breaking point.

FOREMAN [to the 6TH JUROR.]: Anything else?

6TH JUROR: No.

FOREMAN: OK. [To the 7TH JUROR.] How about the next gentleman?

7TH JUROR: Me? [He pauses, looks around, shrugs.] I don't know, it's practically all said already. We can talk about it forever. I mean, this kid is oh for five. Look at his record. He was in Children's Court when he was ten for throwing a rock at his teacher. At fourteen he was in Reform School. He stole a car. He's been arrested for mugging. He was picked up twice for trying to slash another teenager with a knife. He's real quick with switch knives, they said. This is a very fine boy.

8TH JUROR: Ever since he was five years old his father beat him up regularly. He used his fists.

7TH JUROR: So would I. A kid like that.

4TH JUROR: Wouldn't you call those beatings a motive for him to kill his father?

8TH JUROR [after a pause]: I don't know. It's a motive for him to be an angry kid. I'll say that.

3RD JUROR: It's the kids, the way they are nowadays. Angry! Hostile! You can't do a damn thing with them. Just the way they talk to you. Listen, when I was his age I used to call my father "Sir." That's right, "Sir!" You ever hear a boy call his father that anymore?

8TH JUROR: Fathers don't seem to think it's important anymore.

3RD JUROR: No? Have you got any kids?

8TH JUROR: Two.

3RD JUROR: Yeah, well I've got one. He's twenty. We did