

Audition: Juror 8.

JUROR NO. 8: A quiet, thoughtful, gentle person, who sees all sides of every question and constantly seeks the truth. A person of strength tempered with compassion. Above all, a person who wants justice to be done and will fight to see that it is.

Pages 14-16(Edited).

THREE [*rising, to EIGHT*] 'Do you really believe he's not guilty?

EIGHT [*quietly*]. I don't know.

SEVEN. 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 that it is 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 is 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 I did. The man's a dangerous killer. You could see it.

EIGHT. Where do you look to see if a man 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. They proved it a dozen different ways. Do you want me to list them?

EIGHT. No.

TEN. Well, do you believe that stupid story he told?

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

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

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

SEVEN. Who says it's easy for me?

EIGHT. No one.

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

EIGHT. Not necessarily.

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

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

THREE. Just what are you thinking of?

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

Pages 31-33 (Edited).

FOUR. Weren't we talking about elevated trains?

EIGHT. Yes, we were. All right. How long does it take an elevated train going at top speed to pass a given point?

FOUR. What has that got to do with anything?

EIGHT. How long would it take? Guess.

FIVE. About ten or twelve seconds--maybe.

EIGHT. I'd say that was a fair guess. [*Looks about.*] Anyone else?

FOUR. All right, we're agreed. Ten seconds. What are you getting at?

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?

FOUR. So?

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

FIVE. I've lived close to them.

EIGHT. They make a lot of noise, don't they? 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.

TEN [*impatiently*]. Okay. You can't hear yourself think. Get to the point.

EIGHT. The old man who lived downstairs heard the boy say--

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

EIGHT. The old man heard the boy scream, "I'm going to kill you," and one second later he heard a body fall. [*Slight pause.*] One second. That's the testimony. Right?

TWO. Right.

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

FOUR. Right. So?

EIGHT [*slowly*]. The last two cars. [*Slight pause, then repeats*] The last two cars.

TEN. What are you giving us here?

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.

Pages 57-58 (Edited).

EIGHT. I want to know- is the kid smart or is the kid dumb?

FOUR. What do you mean?

EIGHT [*moving upstage side of table*]. This is a kid who has gone to the reform school for knife fighting. The night of the murder he bought a knife, a switch knife. It would then take a very stupid kid to go and murder a man, his father, with an instrument that everyone would associate with the kid.

THREE. I quite agree, he's dumb.

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

FOREMAN. I'm not sure I understand.

EIGHT. To murder someone must take a great emotion, great hatred. And at that moment he would handle the knife as best he could, and a trained knife-fighter would

handle it as he had been trained, underhand. . . . [*Makes underhanded motion.*] A man who had not been trained would go overhand. . . . [*Makes overhanded motion.*] But the kid is being very smart. Everyone knows that he is an experienced knife-fighter - so he is smart enough at that moment to make the wound that an amateur would make. That man is a smart man. Smart enough to wipe the fingerprints away, perhaps even smart enough to wait until an el train was going by in order to cover the noise. Now, is the kid smart, or is he dumb? [*Looks around.*]

NINE. Well, the woman across the el tracks saw the murder through the el train, so someone in that el train could have seen the murder, too.

EIGHT. A possibility, but no one did that we know of.

NINE. It would take an awfully dumb man to take that chance, doing the murder as the train went by.

EIGHT. Exactly. A dumb man, a very stupid 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.

FOUR. So?

EIGHT [*moving back to the end of table, not sitting*]. The kid is dumb enough to do everything to associate himself with the switch knife-a switch knife murder -and then a moment after the murder he becomes smart. The kid is smart enough to make a kind of wound that would lead us to suspect someone else, and yet at the same instant he is dumb enough to do the killing as an el train is going by, and then a moment later he is smart enough to wipe fingerprints away. To make this boy guilty you have to say he is dumb from eight o'clock until about midnight and then about midnight he is smart one second, then dumb for a few seconds and then smart again and then once again he becomes stupid, so stupid that he does not think of a good alibi. Now is this kid smart or is he dumb? To say that he is guilty you have to toss his intelligence like a pancake. There is doubt, doubt, doubt. [*Beats table with fist as he emphasizes word "doubt."*]

FOUR. I hadn't thought of that.

EIGHT. And the old man downstairs. On the stand he swore that it was fifteen seconds; he insisted on fifteen seconds, but we all agree that it must have been almost forty seconds. For the kid to be guilty he must be stupid, then smart, then stupid and then smart and so on, and, also, for the kid to be guilty the old man downstairs must be a liar half of the time and the other half of the time he must tell the truth. You can reasonably doubt. [*Sits again. There is a moment of silence.*] I want another vote.