

AUDITION PACKET



THE DOLPHIN PLAYERS PRESENTS

12

**ANGRY
JURORS**

Adapted by Sherman L. Sergel

November 29, 2025 - 2 PM
November 30, 2025 - 6:30 PM

February 6-8, 2026
February 13-15, 2026
FRI-SAT: 7PM | SUN: 2PM



The
DOLPHIN
Playhouse

The Dolphin Playhouse
580 Newmark Avenue
Coos Bay, Oregon



Audition Information

Audition Dates and Times

November 29 - 2:00 PM - Dolphin Playhouse, Coos Bay, OR

November 30, - 6:30 PM - Dolphin Playhouse, Coos Bay, OR

Production Staff:

Jason Grabinger, Director | (320) 405-5859 | jasongrabinger@outlook.com

Alice Carlson, Producer | (541) 808-2611 | dolphinplayers@gmail.com

Other Positions Open - Inquire if interested

Audition Details

- **Format:** Cold readings from provided sides
- **Roles:** 12–15 actors of all genders and backgrounds
- **Preparation:** Review juror bios and consider 2–3 roles you'd enjoy
- **Contact:** Director Jason Grabinger for **private audition requests**
- **All experience levels are welcome** — join us in telling a story of justice, prejudice, and courage.

***Performance dates are** February 6-8, 2026 and February 13-15, 2026. Friday and Saturday performances begin at 7:00 PM and Sunday's at 2:00 PM at the Dolphin Playhouse, 580 Newmark, Coos Bay, OR. Performance call times will be determined, but will likely be 5:30 PM and 12:30 PM.

- **Rehearsals** will generally be held **Monday - Thursday from 6:30 PM to 9-9:30 PM** depending on needs and production schedule. Not all actors are called to every rehearsal. Please follow the schedule to know when you are called. Additional rehearsals and individual coaching sessions may be scheduled as needed. *NOTE: Rehearsal schedule is subject to change.*
- **Rehearsal schedule** will be adjusted and finalized around known conflicts. Please put all known conflicts on your audition form, and tell the director as soon as possible about any potential conflicts as we move forward.
- Everyone who auditions will be called with results when casting is finalized.

Additional Considerations

- Except for the readthrough and early blocking rehearsals, **scripts are not encouraged onstage**. Actors should work to memorize lines as soon as they are cast so we can focus on the performance during rehearsals. This requires a commitment to learning lines prior to scene rehearsals. Scene rehearsals will be kept short to facilitate easier memorization.
- Cast and crew participation in **set strike is mandatory**. It will follow our final performance.

Contact Director Jason Grabinger with any questions or concerns, or if you would like to audition but have a legitimate reason you cannot attend when scheduled.



The Dolphin Playhouse
580 Newmark Avenue
Coos Bay, Oregon



Director Welcome

Welcome to the Jury Room

Thank you for your interest in joining this production at The Dolphin Playhouse. Twelve Angry Jurors is a powerful ensemble drama that explores justice, prejudice, rushing to judgment, and the courage to stand alone with conviction, even when all are against you. It requires collaboration. Every role matters, every voice shapes the story, and together we create the intensity and emotion that make this play unforgettable.

My vision is to honor the seriousness of the play while keeping the theatre a fun, safe, and enjoyable place. With a cast of this size, teamwork, commitment and focus are essential. The story and your castmates depend on you, so please be sure you have the time and space to fully commit before accepting a role. Show up prepared, work hard, listen, and support one another. Trust the process, trust each other, and trust yourself. That's how we'll tell this story with the weight and integrity it deserves.

I try to keep rehearsals positive, encouraging, and safe. Everyone deserves to be heard, and I value your perspective. This should be a wonderful experience for everyone, so Fun and laughter are encouraged, as long as they respect your castmates and do not disrespect, interrupt, or distract. If concerns or conflicts arise, bring them to me so we can resolve them together. Rehearsals should be about growing, learning, and connecting, so leave the world at the door and come in ready to play.

All are welcome here; all experience levels, all types, and all who want to be a part of something meaningful. Bring courage, dedication, and your imagination. I am genuinely excited to work with you, and I look forward to creating a production together that leaves a lasting impact on everyone who experiences it, both onstage and off.

Director Philosophy

Directing, for me, begins with people. A play is more than lines on a page, it is a living conversation between actors, designers, and audience. My role is to shape that conversation, to guide the ensemble toward truth, and to make sure the story resonates beyond the stage.

I believe theatre should be both disciplined and human. Clear choices about staging, design, and performance are essential, but they are never made in isolation. Each collaborator brings their own artistry, and the production grows richer when those voices are heard. My responsibility is to hold the vision steady while creating space for discovery.

At its best, theatre is transformative. It asks us to listen, to challenge assumptions, and to connect with one another in ways that linger long after the curtain falls. That is the philosophy I bring to every rehearsal and every performance: a commitment to clarity, collaboration, and the belief that stories can change us.





About the Show

Behind the Script

This play isn't really about a trial, it's about the human experience, and the impact we have on the lives of others. 12 Angry Jurors places ordinary people in an extraordinary position: deciding whether someone lives or dies. In that room, the drama isn't the evidence, it's the way each juror's history, bias, and humanity collide. The characters are the focus, not just the crime itself.

What makes the play powerful is its insistence that justice isn't automatic. It requires patience, listening, and the courage to slow down when everyone else wants to rush ahead. It asks: how do we see one another? How do our assumptions shape the truth? And what happens when one person dares to say, "Wait, let's look again"?

First written in the 1950s, the questions it raises are still just as urgent and important today, perhaps more so. In a world that often prizes speed over thoughtfulness, and self over community, 12 Angry Jurors reminds us that fairness takes work and responsibility, and that dialogue, even uncomfortable dialogue, can change everything, or even save a life.

12 Angry Jurors vs. 12 Angry Men

Most audiences know this story as 12 Angry Men, written in the 1950s with an all-male cast. Our production, 12 Angry Jurors, expands that vision to include voices of all genders. By opening the jury room to a more diverse ensemble, the play becomes richer, more layered, and more reflective of the world we live in today. The questions of justice, bias, and conscience remain the same, but the perspectives are broader, and the story gains new resonance.

A Brief History

- **1954 – Teleplay:** Reginald Rose first wrote 12 Angry Men as a teleplay for CBS's Studio One anthology series. It aired live and immediately drew attention for its tense, character-driven exploration of justice.
- **1955 – Stage Premiere:** The teleplay was adapted into a stage play, premiering in San Francisco. This marked the story's first transition from screen to live theatre, proving its power in front of an audience.
- **1957 – Film Adaptation:** Sidney Lumet directed the classic film version starring Henry Fonda. The movie earned the story's place in American culture, praised for its claustrophobic intensity and moral weight.
- **2004 – Broadway Revival:** Remarkably, 12 Angry Men didn't reach Broadway until 2004, when the Roundabout Theatre Company staged it at the American Airlines Theatre. It ran for 328 performances, introducing the play to a new generation.
- **Modern Adaptations – 12 Angry Jurors:** To reflect contemporary values of inclusivity, many productions now stage the play as Twelve Angry Jurors, opening the cast to all genders. This version preserves the original's themes while making the ensemble more diverse and resonant today.
- **2006 - Dolphin Playhouse:** This local community theatre performed the play so brilliantly it became the gold standard for 12 Angry Jurors production from this point on.



Available Roles

Casting Notes

- All roles are gender-flexible. Characters can be played by actors of any gender or background. Roles will be assigned based on actor preference, characterization, chemistry, fit, and ability to fully embrace the character and story.
- Because the script was originally for males only, slight adjustments in lines may occur once the genders are determined. An alternate version, 12 Angry Women, may be used for dialogue when appropriate. The director will ensure you have the correct lines at the first readthrough. References that are gender-specific will be addressed prior to full rehearsals.
- Costumes should be period 1950s, and reflect personality. A “suit” might be a business suit, a fancy sundress, or any attire that conveys status, flashiness, or humility depending on the juror. Final costumes will be decided by the the director and costumer with actor involvement.
- Focus on essence, not stereotype. For example, Juror #4’s wealth can be shown through polish, Juror #7’s flashiness through bold colors, Juror #9’s gentleness through simplicity, etc.

Character Breakdown and Bios - *Please Choose 2-3 Roles of Interest for the Audition*

- **Juror #1 (Foreperson):** A small, somewhat petty individual who is impressed with the authority of being foreperson. Formal in manner, not overly bright but persistent.
- **Juror #2:** A meek, hesitant person who struggles to maintain opinions of their own. Easily swayed and often adopts the view of whoever spoke last.
- **Juror #3:** Strong, forceful, and extremely opinionated. Humorless, intolerant of differing views, and accustomed to imposing their will. Carries personal wounds that fuel anger.
- **Juror #4:** A person of wealth and position, polished and articulate. Presents themselves well and feels slightly above the others. Concerned only with facts, appalled by emotional outbursts.
- **Juror #5:** Naïve and frightened, yet earnest. Takes jury duty seriously but finds it difficult to speak up against louder voices.
- **Juror #6:** Honest but slow-witted. Decisions come carefully and deliberately. Struggles to form independent opinions, but listens closely and accepts arguments that resonate.
- **Juror #7:** Loud, flashy, and impatient. More interested in personal plans than jury duty. Quick-tempered, quick to form opinions, often a bully – but ultimately a coward.
- **Juror #8:** Quiet, thoughtful, and compassionate. Sees all sides of a question, constantly seeks truth, and has the strength to stand alone. Above all, wants justice to be done.
- **Juror #9:** Mild and gentle, elderly, and long since defeated by life. Reflective, self-aware, and mournful of lost courage. Offers wisdom born of experience.
- **Juror #10:** Angry, bitter, and antagonistic. A bigot who places little value on human life beyond their own. Cynical, self-righteous, and corrosive in the room.
- **Juror #11:** An immigrant who speaks with an accent. Humble, ashamed of past injustices, but deeply committed to fairness. Seeks justice with sincerity born of lived experience.
- **Juror #12:** A slick advertising professional. Thinks of people in terms of numbers, percentages, and polls. Superficial, distracted, and lacking real understanding of humanity.

** In addition to the jurors, there are cameo roles for the guard, the judge, and a court clerk. The judge and clerk are offstage voices only. These may be cast independently or can be done by a cast member if effective.



Tentative Schedule

****SCHEDULE SUBJECT TO CHANGE**

Auditions: Saturday, November 29 - 2:00 PM | Sunday, November 30 - 6:30 PM

First Readthrough: Thursday, December 4 - 6:30 PM

December Rehearsals: Begins Monday, December 8 - 6:30 PM. | No Rehearsal Dec. 24-25, and 31

January Rehearsals: No Rehearsal Jan 1

Tech Week: Monday, February 2 - Thursday, February 5

Performances: February 6-8 and 13-15

Pickup: Thursday, February 12

Final Schedule Will Be Provided When Cast Conflicts Are Available



Side A | Ensemble

Jurors #1, 2, 3, 4, 5, 7, 8, 9, 10, 12, Guard

The Room Settles In (pp. 10-13)

SEVEN. Chewing gum? Gum? Gum?

NINE. Thank you, but no. (JURORS TWO and TWELVE shake their heads.)

SEVEN. Y'know something? TWELVE. I know lots of things. I'm in advertising.

SEVEN. (tugging at collar). Y'know, it's hot.

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

TWO. (missing sarcasm). I suppose not. I'd kind of forgotten.

TWELVE. All I've done all day is sweat.

THREE. (calling out). I bet you aren't sweating like that kid who was tried.

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

TWELVE. My taxes are high enough.

SEVEN. This should go fast, anyway.

NINE. (nodding to himself). Yes, it's hot.

GUARD. Okay, gentlemen. Everybody's here. If there's anything you want, I'm right outside. Just knock.
(Goes Out L)

THREE. Did he lock: that door?

FOUR. Yes, he did.

THREE. What do they think we are, crooks?

FOREMAN. They lock: us up for a little while. . . .

THREE. (breaking in). And then they lock: that kid up forever and that's okay by me.

FIVE. I never knew they did that.

TEN. (blowing his nose). Sure, they lock: the door. What did you think?

FIVE. (a bit irritated). I just didn't know. It never occurred to me.

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

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

THREE. I feel just fine.

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

FOREMAN. Well, figure this is our duty.

TWELVE. I didn't object to doing my duty. I just mentioned that I might not have a job by the time I get back.



Side A | Ensemble (Cont)

Foreperson, Jurors #1, 2, 3, 4, 5, 7, 8, 9, 10, 12, Guard

THREE. (motioning to FOUR) Ask him to hire you. He's rich. Look at the suit!

FOREMAN. (to FOUR, as he tears off slips of paper for a ballot). Is it custom-tailored?

FOUR. Yes, it is.

FOREMAN. I have an uncle who's a tailor.

FOUR. How does he do?

FOREMAN. (shaking his head). Not too well. Y'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.

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

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

TWELVE. So what happened?

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

THREE. Did they get him?

FOUR. They couldn't.

THREE. Why not?

FOUR. A man can't be held in double jeopardy. Unless it's a hung jury, they can't try a man twice for the same crime.

SEVEN. That isn't going to happen here.

THREE. Six days. They should have finished it in two. (Slapping back of one hand into palm of other). Talk! Talk! Talk! Did you ever hear so much talk about nothing?

TWO. (laughing nervously). Well-I guess-they're entitled.



Side B | Ensemble

Foreperson, Jurors 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

The First Vote (pp. 14-16)

EIGHT. All right. Let us vote.

FOREMAN. Anybody doesn't want to vote? (Looks around table. Pauses as ALL look at each other.)

SEVEN. That was easy.

FOREMAN. Okay. All those voting guilty raise your hands. (FOREMAN and JURORS 2, 3, 4, 5, 6, 7, 9, 10, 11, 12 put their hands up instantly). (Counting). Eight, nine, ten, eleven - that's eleven for guilty. Okay. Not guilty? (8 puts hand up, ALL turn to 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. (to EIGHT). 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 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. An innocent little nineteen-year-old kid.

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.



Side B | Ensemble (Cont)

Foreperson, Jurors 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

The First Vote (pp. 14-16)

TEN. (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 whether I believe it or not. Maybe I don't.

SEVEN. SO, what'd you vote not guilty for?

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

SEVEN. Who says it's easy for me?

FOUR. Or me?

EIGHT. No one.



Side C - Focused

Juror 3, 4, 5, 8, 10, Foreperson

The Knife Challenge / Rising Tension (pp. 22-24)

THREE. So-o-o-o?

EIGHT. This is a point.

THREE. What about facts?

EIGHT. SO many questions were never answered.

THREE. (annoyed). What about the questions that were answered? For instance, let's talk about that cute little switch knife. You know, the one that fine upright kid admitted buying.

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

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?

FOUR. The gentleman has a right to see exhibits in evidence.

THREE. (shrugging). Okay with me.

FOUR. (to EIGHT). This knife is a pretty strong piece of evidence, don't you agree?

EIGHT. I do.

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

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

EIGHT. Or punched.

FOUR. Or punched. 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.

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

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

SEVEN. (sarcastically). As a present for a friend of his, he says.

FOUR. (pausing in his pacing). Am I right so far?

EIGHT. Right.

THREE. You bet he's right. (to ALL). Now listen to this man. He knows what he's talking about.

FOUR. (standing at R stage). 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 there's a story, gentlemen. 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.



Side C - Focused (Cont)

Juror 3, 4, 5, 8, 10, Foreperson

The Knife Challenge / Rising Tension (pp. 22-24)

FOUR. 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?

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. 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 to him. Aren't you trying to make us accept a pretty incredible coincidence?

EIGHT. I'm not trying to make anyone accept it. I'm just saying it's possible.

THREE. (shouting). And I'm saying it's not possible! They are exactly alike. What are you trying to do?



Side D - Focused

Jurors 3, 5, 7, 8, 9, 11, Foreperson

The Secret Ballot Reveal (pp. 26-28)

FOREMAN. Please. Six guilty. Guilty. Guilty. Guilty. (pauses for a moment at tenth ballot and then reads). Not guilty. (THREE slams his hand down hard on table. FOREMAN reads final ballot). Guilty.

TEN. (angrily). How do you like that!

SEVEN. (Snarling). Who was it? I think we have a right to know. (Looks, no one moves).

THREE. (after brief pause). All right! Who did it? What idiot changed his vote?

EIGHT. Is that the way to talk about a man's life?

THREE. Whose life are you talking about? The life of the dead man or the life of a murderer?

SEVEN. I want to know. Who?

THREE. So do I.

ELEVEN. Excuse me. This was a secret ballot.

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

ELEVEN. A secret ballot; we agreed on that point, no? If the gentleman wants it to remain a secret--

THREE. (angrily). What do you mean? There are no secrets in here! I know who it was. (turns to FIVE).

What's the matter with you? 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 a poor little kid who just couldn't help becoming a murderer. So you change your vote. If that isn't the most sickening...

FOREMAN. Now hold it.

FOUR. (to THREE). I agree with you that the man is guilty, but let's be fair.

THREE. Hold it? Be fair? That's just what I'm saying. We're trying to put a guilty man into the chair where he belongs and all of a sudden we're paying attention to fairy tales.

FIVE. Now, just a minute--

THREE. (bending toward FIVE, wagging finger at him). Now, you listen to me---

FOREMAN. (rapping on table). Let's try to keep this organized, gentlemen.

FOUR. It isn't organized, but let's try to be civilized.

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

THREE. Do you disagree with us?

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



Side D - Focused (Cont)

Jurors 3, 5, 7, 8, 9, 11, Foreperson

The Secret Ballot Reveal (pp. 26-28)

TEN. Oh, now-wow, what do we have to listen to--the whole history of your country?

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.

SEVEN. Yeah, let's stick to the subject. (To FIVE). I want to ask you, what made you change your vote?

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

FIVE. Why do you think I did change my vote?

SEVEN. Because I do. Now get on with it.

NINE. (quietly). There's nothing for him to tell you. He didn't change his vote. I did. (ALL look at NINE).

FIVE. (to THREE). I was going to tell you, but you were so sure of yourself.

THREE. Sorry. (To NINE). Okay, now...

NINE. Maybe you'd like to know why.



Side E - Focused

Jurors 2, 3, 4, 5, 7, 8, 9, 10, 11, Foreperson

The El-Train (pp. 31-33)

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.

THREE. Well, what have you got to say about that?

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

THREE. Well, supposing you think about it. (To TWELVE). Lend me your pencil. Let's play some tic-tac-toe. We might as well pass the time.

EIGHT. This isn't a game.

THREE. Now, wait a minute!

EIGHT. This is a man's life.

THREE. (angrily). Who do you think you are?

SEVEN. All right, let's take it easy.

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

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

THREE. Did you see him? The nerve! The absolute nerve!

TEN. All right. Forget it. It don't mean anything.

SIX. How about sitting down?

THREE. "This isn't a game." Who does he think he is?

FOUR. Weren't we talking about elevated trains?

EIGHT. Yes, we were.

FOUR. So?

EIGHT. 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.

FOUR. I wouldn't have the slightest idea.

SEVEN. Neither would I.

NINE. I don't think they mentioned it.

EIGHT. (to FIVE). What do you think?

FIVE. About ten or twelve seconds--maybe.

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



Side E - Focused (Cont)

Jurors 2, 3, 4, 5, 7, 8, 9, 10, 11, Foreperson

The El-Train (pp. 31-33)

ELEVEN. I would think about ten seconds, perhaps...

TWO. (reflectively). About ten seconds, yes.

FOUR. All right, we're agreed. Ten seconds. (to EIGHT). 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?

FOREMAN. That's right. I tried it.

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? (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.

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.

TWELVE. 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.



Audition Form

Thank you for your interest in 12 Angry Jurors. We are very excited to work with you and make this show a huge success. Please complete the following information as thoroughly as possible and give it to one of the directors during the auditions.

NAME : _____

AGE : _____ HEIGHT : _____ EYES : _____ HAIR : _____

DO YOU PREFER TO PLAY CHARACTERS IDENTIFYING AS:

MALE : _____ FEMALE : _____ ANY : _____

HOME PHONE : _____ CELL: _____

EMAIL : _____ PREFERRED CONTACT : _____

MAILING ADDRESS: _____

VOCAL TYPE (CIRCLE) : SOPRANO ALTO TENOR BARITONE BASS

PREVIOUS EXPERIENCE OR ROLES :

KNOWN CONFLICTS (MEETINGS, VACATIONS, WORK, ETC.) :

ROLE(S) AUDITIONING FOR: _____

IF NOT CAST IN YOUR PREFERRED ROLE, WOULD YOU ACCEPT ANY OTHER ROLE? YES NO

IF NOT A CAST PERFORMER, WOULD YOU BE INTERESTED WORKING AS CREW? YES NO

PLEASE CHECK WHERE YOU WOULD BE INTERESTED IN WORKING. CIRCLE IF YOU HAVE PREVIOUS EXPERIENCE.

STAGE MANAGEMENT___ LIGHTING___ EFFECTS___ PROPS___ COSTUMES___

SET BUILDING___ SET PAINTING___ FRONT OF HOUSE___ PUBLIC RELATIONS___

PHOTOGRAPHY___ CHOREOGRAPHY___ DIRECTING___ POSTERS___ PROGRAMS___

OTHER (PLEASE LIST) _____

WOULD YOU LIKE TO RECIEVE OUR NEWSLETTER? YES NO

WOULD YOU LIKE TO BE ADDED TO OUR THEATRE AUDITION AND INFORMATION GROUP? YES NO



The Dolphin Playhouse
580 Newmark Avenue
Coos Bay, Oregon