



“Mercury Energy
congratulates
the Auckland Theatre
Company on its
centre stage role
as Auckland's
premier producer
of professional drama.”



12 ANGRY MEN

It is my pleasure to welcome you to Reginald Rose's *TWELVE ANGRY MEN*, the third production of Auckland Theatre Company's 1998 Montana Season SEVEN PLAYS OF PASSION.

This production marks my debut as a director. Having produced twenty-two plays for ATC, many of my artistic colleagues felt it was time I "put my money where my mouth was", so to speak and take the helm of a production. The experience has been, in equal measure, exhilarating and terrifying. My first contact with *TWELVE ANGRY MEN* was as a ten year-old, watching on television the classic 1957 black and white film starring Henry Fonda. That twelve actors could create such drama, such tension, without ever leaving a room - no explosions, no crowd scenes, no sweeping outdoor panoramas - was an intriguing concept for a ten year old and one that stayed with me. Nearly twenty five years later, I met the play - a London production directed by Harold Pinter. I was struck by the potency of the script and the timelessness of its content. Given my (brief) background at law school and my desire to programme seven plays of *passion*, it became obvious that *TWELVE ANGRY MEN* would serve as my debut.



Photo: Latham Gaines

The play contrasts the theory of justice with its practice, questions the morality of the death penalty as a means of punishment and retribution, and examines concepts of freedom of speech, class, status, prejudice and the combustible dynamic of a pack of men, drawn at random from every sector of society, forced to relate to each other in order to complete the task at hand. The passion unleashed under these circumstances should, I hope, make for an electric and thrillingly satisfying night at the theatre.

Tonight's performance is made possible through major funding from Creative New Zealand and Auckland City's Arts Alive Programme. ATC salutes our cultural partners, particularly Principal Sponsor Montana Wines and Production Sponsor Mercury Energy and gratefully acknowledges the continuing support of TVNZ, The Carlton Hotel, Air New Zealand, Arthur Andersen, BDO, Alternative Rentals, Canon and NewstalkZB. Similarly, ATC is indebted to Paul Minifie and his team at the Maidment Theatre.

I would like to thank Peter Williams QC for his humane, hilarious and insightful words to the cast and crew on the legal aspects raised in this case and their applicability to modern New Zealand. Finally, I would like to express my sincerest appreciation for the company, wit and wisdom of the twelve men you are about to see. Throughout the (often intense and exhausting) rehearsal process, they were seldom angry with their novice director and I could not have hoped for a better jury. Thank you, gentlemen.

On behalf of us all at ATC, thank you for patronage and we look forward to seeing you at *FOUR CITIES*, the next production of the SEVEN PLAYS OF PASSION.

Simon Prast
PRODUCER





Dear ATC Patron

A change doesn't have to be substantial to be significant.

As one man is condemned by his community, another fights to seek the truth. This is the story about steadfastness of belief in man's essential humanity in the face of adversity.

As a company, Montana is not in unfamiliar territory when talking about standing out in a crowd and believes that holding true to virtues such as integrity and honesty keep society vital.

Montana is proud to continue its partnership as Principal Sponsor with the Auckland Theatre Company in this drama where being counted and making a difference is central focus.

The third in the series SEVEN PLAYS OF PASSION that make up the 1998 Montana Season, TWELVE ANGRY MEN exemplifies humanitarian endeavour at its most basic and just level. We trust that you will enjoy this landmark play.

Peter Hubscher
MANAGING DIRECTOR
Montana Wines Ltd.



SYNOPSIS

A New York Court of Law, 1954:

A sixteen year old boy from the slums is the Defendant, he is charged with murder in the first degree – premeditated homicide. The victim was his father. If the boy is found guilty, he will be sentenced to death.

The twelve jurors have just heard the case, now they must decide on the verdict. Their vote must be unanimous. Unless there is cause for a reasonable doubt, the jurors must find the accused guilty.

Fact after fact incriminates the Defendant. There are witnesses, there is physical evidence, there was a motive. But one juror has his doubts: "Nothing is that positive", he claims. And so, with one man dead and the life of another at stake, the room temperature soars to rival the stifling summer heat as the deliberation ignites into a fierce and explosive contest for justice.

The Electric Chair

The most popular method of execution in the USA until the mid-1970s.

A small current (amperage) will kill a human being but the electrical resistance of the human body is so great that a very large voltage is needed to force this small current through the body. In US prisons, an alternating current of about 2,000 volts is used for electrocution.

Death is assumed to be painless, with loss of consciousness usually being instantaneous. The victim is strapped into the chair. One electrode is applied to the scalp, the other to the calf of one leg. Death occurs within two minutes after the current has begun to flow, though it has been known to take considerably longer and sometimes several attempts are necessary before death is achieved.

Prisoners on Death Row in the USA

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|------------------|-------------------------|
| 1982 about 1,000 | 1988 2,048 in 35 states |
| 1992 2,575 | 1995 3,026 in 38 states |

New York and the Death Penalty

When this play is set, New York did have the death penalty. Executions, which took place in Sing Sing prison, were by electric chair. In 1967, with the rest of the USA, New York abandoned the death penalty under the moratorium which was in place until the late 1970s.

There were many campaigns to reintroduce the death penalty to New York. Until last year they always failed. Without the death penalty, New York has recently experienced some of the sharpest declines in violent crime anywhere in the USA. In 1995, Governor George F Pataki fulfilled one of his key promises by restoring the death penalty in New York for several categories of murder, effective from 1 September 1995. New York legislators agreed to replace the electric chair with legal injection. No executions have yet been carried out. Only capital crimes committed after Pataki signed the bill are punishable by death.



Dear ATC Patron

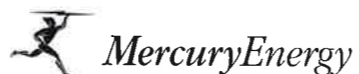
Reginald Rose's courtroom drama, TWELVE ANGRY MEN, makes for a night of electrifying theatre. Though the outcome of the trial seems a foregone conclusion, prejudice is swept aside in an explosive contest for justice.

As the energy behind the play, Mercury Energy hopes to further the growth of already fine Auckland theatre.

I trust you will find this play in the series of SEVEN PLAYS OF PASSION, as powerful and compelling as it was when first performed in 1958.

We are delighted to be associated with the production!

Jim Macaulay
CHAIRMAN
Mercury Energy



REGINALD ROSE

Born in 1920 in New York City, Reginald attended the N.Y.C. public school system and City College. After leaving the U.S. Army in 1946 as a First Lieutenant, he went on to become a clerk, publicity writer and advertising writer for Warner Brothers in the early 1950's. At this same time he began writing for stage and screen. He has extensive experience in all mediums of performance and is perhaps most well known for his screenplay of *TWELVE ANGRY MEN*. He is currently president of Defender Productions Inc., manages the Reginald Rose Foundation and writes for television and film. He is a member of the Dramatist Guild, Authors League of America and the Writers Guild of America (East).

TWELVE ANGRY MEN originally aired in 1954 as a live television production winning three Emmy Awards for best actor (Robert Cummings), best director (Franklin Schaffner) and best writer. The movie version is a direct adaptation of this television production. In 1957 Rose was nominated for an Academy Award for this film for Best Picture (with Henry Fonda) and Best Screenplay based on Material from Another Medium and Sydney Lumet, the director, was nominated for Best Director for his first directorial effort. In the same year, and for the same film, Rose received the Edgar Allan Poe Award from the Mystery Writers of America for Best Motion Picture Screenplay, a Writers Guild of America Award and a First Prize at the Berlin Film Festival. Further awards include Emmys for Outstanding Writing

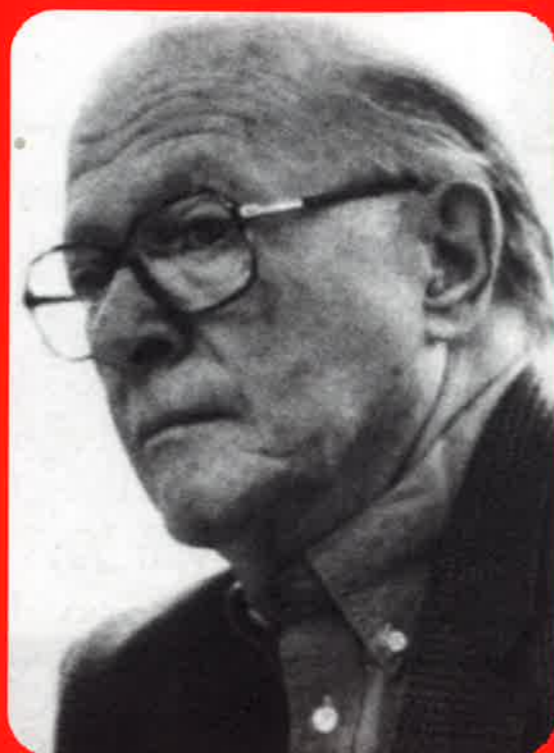
Achievement—Drama Television Series for *THE DEFENDERS* 1962 and *THE MADMAN* 1963, and a Laurel Award from the American Writers Guild for Outstanding Writing Achievement—Drama Television Special for *THE SACCO-VANZETTI STORY* Sunday Showcase 1960.

"After all, were still dealing with bigotry, classism and justice," responds Rose to the update of his script for the 1997—television version starring Jack Lemmon, George C Scott and Tony Danza. "What does astonish me is that I don't change attitudes or evidence, and 43 years later, the story is still pertinent."

"When I originally wrote *TWELVE ANGRY MEN*, we didn't have jurors on high-profile cases selling their stories to tabloids," Rose reflects. "Attorneys didn't write best-sellers about their legal strategy."

Selected Plays:

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|---------------------------------|------|
| <i>TWELVE ANGRY MEN</i> | 1958 |
| <i>BLACK MONDAY</i> | 1962 |
| <i>THE PORCELAIN YEAR</i> | 1965 |
| <i>DEAR FRIENDS</i> | 1968 |
| <i>THIS AGONY, THIS TRIUMPH</i> | 1972 |
| <i>BAXTER!</i> | 1973 |



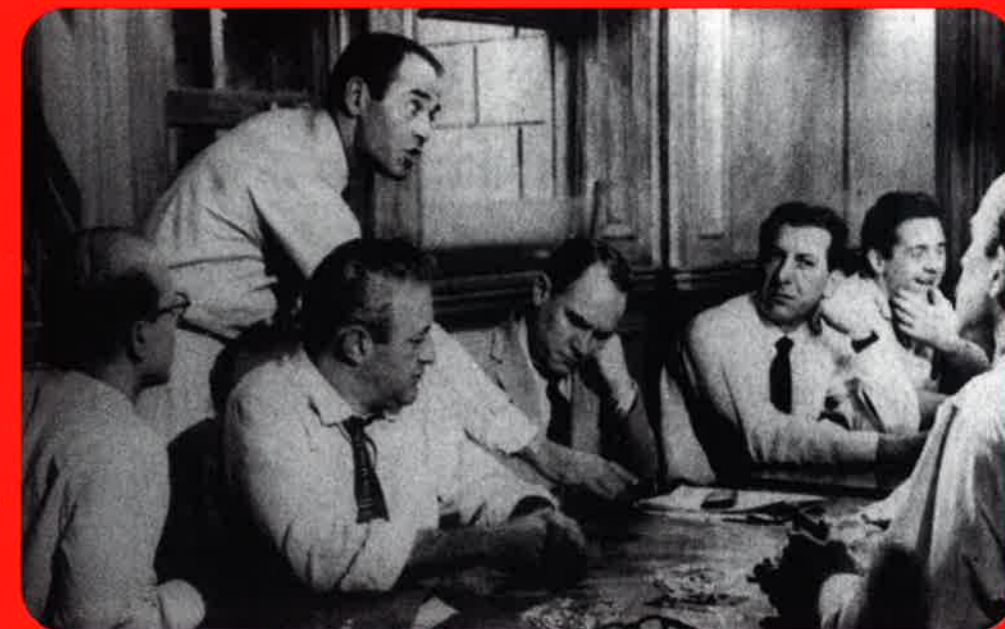
TWELVE ANGRY MEN was originally seen as a television play in 1954, made into a film in 1957, and first presented on stage in 1958.

"In 1954," says writer Reginald Rose, "I was called for jury duty in New York City. I had never been inside a courtroom before and I found myself in awe of the ritual, the rules, the solemnity of the proceedings and the responsibility I bore. The man on trial was charged with manslaughter; he had, with neither premeditation nor intent to kill, assaulted another man in front of many witnesses. Three days later the victim was dead. The facts of the case were clear and the jury was given a choice of three verdicts by the judge: Guilty of Manslaughter; Guilty of First Degree Assault; or Not Guilty.

In the jury room we agreed immediately that the defendant was guilty. And the battle began. Was he guilty of manslaughter or assault? Should he serve 20 years in prison or only three to five years? We argued bitterly for eight high-decibel hours before we brought in a unanimous verdict of First Degree Assault,

whereupon the judge told us what we were not allowed to know during the trial, that any conviction, since it would be the defendant's fourth felony conviction, would automatically carry a sentence of life imprisonment.

The violent arguments in the jury room hadn't mattered at all. But I had participated in what clearly was a powerful situation on which to base a television play which became a film and then a play for the stage. I called it *TWELVE ANGRY MEN*.



Henry Fonda makes a point in the 1957 film *TWELVE ANGRY MEN*

SIMON PRAST

Director

Theatre: Directing: Debut. Acting: ATC: *The Seagull, Daughters of Heaven*. Downstage: *Let's Do It*. Mercury Theatre: *The Rose Tattoo, Glorious Ruins, Via Satellite, Let's Do It, The Merchant of Venice, Cat on a Hot Tin Roof, Shadowlands, The Crucible, Amadeus, M Butterfly, The Sex Fiend, Judy, After The Crash, The Three Musketeers, The Homecoming, Twelfth Night, Rivers of China, Romeo and Juliet*. Theatre Corporate: *Absurd Person Singular, Macbeth, As Is, Pass It On, Happy End, The Caucasian Chalk Circle, Torch Song Trilogy, Theatre in Education*. **Television:** *Hercules, Xena, Shortland St; Letter To Blanche, Gloss, Give Us A Clue, Erebus-The Aftermath, In House*. **Film:** *When Love Comes Along, The Sinking of the Rainbow Warrior*. **Training:** Theatre Corporate, Auckland University Law School. **Positions:** Producer Auckland Theatre Company: 1993: *Lovelock's Dream Run, Daughters of Heaven*. 1994: *Angels in America, Someone Who'll Watch Over Me, By Degrees, The Seagull*. 1995: *Oleanna, Dead Funny, The Learner's Stand, Dancing at Lughnasa*. 1996: *Three Tall Women, Travels with My Aunt, Market Forces, Uncle Vanya*. 1997: *Arcadia, Molly Sweeney, All My Sons, Skylight, Master Class, Social Climbers*. 1998: *The Herbal Bed, Honour, Twelve Angry Men*.



Photo: Latham Gaines

JOHN VERRY

Designer

Theatre: Auckland Theatre Company: *Skylight, Market Forces, The Learner's Stand, Someone Who'll Watch Over Me*. Theatre At Large: *Gold, King Lear, Cyrano De Bergerac*. Douglas Wright Dance Company: *Forbidden Memories*. Opera New Zealand: *Gianni Schicchi, L'Heure Espagnol, Lucia di Lammermoor*. Auckland Opera: *Carmen*. Mercury Theatre: *The Barber of Seville, The Sex Fiend, Amadeus, Porgy & Bess, Private Lives, The Rose Tattoo*. Black Grace Dance Company: *Fia Ola*. **Awards:** 1996 Chapman Tripp Award Costume Designer of the Year for *King Lear*, 1987 Fullbright Scholarship.



BRYAN CALDWELL

Lighting

Stage: ATC: *Master Class, All My Sons, Arcadia, Molly Sweeney, Uncle Vanya*. 1998 International Festival of the Arts: *Quick*. Aotearoa Young People's Theatre: *Legacy*. Douglas Wright Dance: *Forbidden Memories*. Watershed: *Assassins, The Changeling, Into The Woods, Jack and the Beanstalk, Pinocchio, Aladdin, Hamlet, Cabaret, The Hungry City*. Mercury Theatre: *Gershwin by George, Rivers of China, The Homecoming, Ladies Night, The Cherry Orchard, Courting Blackbird, Amadeus, Private Lives, The Rose Tattoo, Secret Rapture, The Sex Fiend, A Marvellous Party, Shirley Valentine*. Inside Out: *The Lover and Beloved, Decline and Fall of A Good Family, The Song of The Civilised Thief, A Spectacle of One, The Crossing, The Holy Sinner (Wgtn)*. Maidment Youth: *Cool Gangs, Alice in Cyberspace, Fire in The Heart, Still Speeding, The Judas Zoo, Blood and Bone*. Auckland Ballet: *Giselle*. Independent: *The Boat, The Threepenny Opera, Under Milkwood, Dark of the Moon, Taming of The Shrew, East, Equus, Folie a Deux, Manawa Taua/Savage Hearts*. **Script & Design:** *Alice in Wonderland*. **Events:** 1993/94 Axis Advertising Awards, DB Warriors Opening Match, Telecom Xtra Launch, Sky Orange Channel Launch, My Fair Lady Ball, Carmen Ball, Hero 3. **Installations** (with Tracey Collins): *Our Name is Object, I Had A Thought*. **Positions:** Technical Director: Watershed 1992-1994, Auckland Comedy Festival 1997. Event Coordinator: Auckland Comedy Festival 1996. Producer (with Aotea Centre) & Production Manager: *Alice in Wonderland*. TV Producer & Director (with C De Nave & P Horan): Auckland Comedy Festival Gala 1996 & 1997.



STUART DEVENIE

Foreman

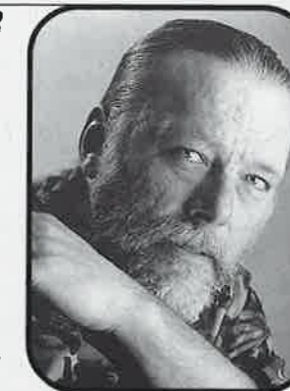
Theatre: Acting: ATC: *All My Sons, Molly Sweeney, Uncle Vanya, Market Forces*. Watershed Theatre: *Assassins, Into the Woods*. Downstage Theatre: *Dancing at Lughnasa, Oleanna, Lovelock's Dream Run, Blithe Spirit, Second Mr Tanqueray, Design for Living, Love's Labour's Lost, Travesties*. Stetson Productions: *The New Rocky Horror Picture Show*. Circa Theatre: *Noel and Gertie, China Wars*. Fortune Theatre: *Noel and Gertie, Les Liaisons Dangereuses*. Court Theatre: *Larnach, Treasure Island, M Butterfly, On the Razzle, Torch Song Trilogy, Macbeth, The Miser, Tom and Viv, Arsenic and Old Lace, Jumpers, Foreskins Lament*. Centrepoint Theatre: *Duet for One, Sleuth*. **Television:** *Market Forces, Close to Home, A Week of It, McPhail and Gadsby, Gliding On, Ray Bradbury Theatre, Pioneer Women, Country GP, Colenso, Hercules*. **Film:** *The Frighteners, Jack Brown Genius, Brain Dead, Meet the Feebles, Te Ruia*. **Directing:** Basement Theatre: *Raw*. Downstage Theatre: *Perfect Strangers, Play Strindberg*. Court Theatre: *Cold Turkey, The Learner's Stand, Private Lives, Blithe Spirit, Amadeus, A Funny Thing Happened on the Way to the Forum, Hot Water, Passing Through*. Centrepoint Theatre: *Agnes of God, Hot Water, Hayfever, Domestic Tragedy*. **Positions:** Consulting Acting Tutor South Pacific Pictures, Senior Acting Tutor Northland Polytechnic, Senior Acting Tutor Toi Whakaari/New Zealand Drama School, Artistic Director Centrepoint Theatre, Associate Director Court Theatre, Founding Councilor Circa Theatre, Producer Radio Drama NZBC, Director TV ONE. **Training:** Victoria University, Radio Drama NZBC, Producer Training Course TV ONE. **Jury Duty:** Foreman, Whangarei District Court.



STIG ELDRED

Juror 3

Theatre: ATC: Debut. USA: *Lumpkin, The Processional, Hatful of Rain, Butterflies Are Free, Richard III, Music Man, Twelve Angry Men, Marat/Sade, Imaginary Invalid*. Covenant Players Repertory Theatre (Worldwide). **Television:** *William Shatner's Twist in the Tail, Hercules, Xena, Enid Blyton Series, High Tide, White Fang, The Sinking of the Rainbow Warrior, Rainbow Warrior Conspiracy, Ray*



Bradbury Theatre, Brotherhood of the Rose, McPhail and Gadsby. **Film:** *I'll Make You Happy, Return to Treasure Island, The Marathon, A Hero's Journey, Dick Tracy, The Rescue, The Ghost & Mr Chicken* (Age 13). **Training:** California State University Theatre – Arts Major, Claude St. Denis (Paris) Pantomime. **Positions:** Musical Director: Exposed (NZ Tour), Industry Theatre Company (Hollywood), The Drifters. **Musician:** Solo: Piano/Vocal: Showcase Viewers Final 1996 Third Place, McDonalds Young Entertainers Guest Artist 1998. Bands: Rise (NZ), Buddy Miles (US Tour). **Recordings:** *Rush Musical* – World Premiere September 1998, *Give them Life* (CBS Records). **Awards:** Best Actor Birmingham High School Twelve Angry Men 1969. **Jury Duty:** Unavailable.

LATHAM GAINES

Juror 12

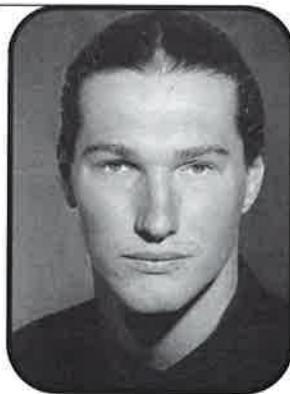
Theatre: ATC: Debut. Bruce Mason Theatre: *Love Off The Shelf*. New York University: *Grease, Man From La Mancha, The Glass Menagerie, The Wizard of Oz, L'il Abner, Black Comedy, South Pacific, The Boyfriend, Oklahoma, Bells Are Ringing, Carousel, Damn Yankees, Guys & Dolls, The Fantastiks*. **Television:** *Xena, Hercules*. **Short Film:** *Blunted*. **Training:** N.Y.U. School of Arts. **Jury Duty:** None.



MICHAEL HALLOWS

Juror 5

Theatre: ATC: Debut. Bruce Mason Theatre: *West*. Downstage: *West*. Centrepoint Theatre: *Ladies Night II*. The Drama Centre (London): *A Midsummer Night's Dream, The Symposium, The Matchmaker, Kiss of the Spider Woman, The Winter's Tale, Dresser, Thickset Man*. **Television:** *Life Class, Xena, Plainclothes, Shortland St*. **Training:** Drama Centre London, Claude Watson School of Performing Arts Toronto, Artform Toronto, Northland Youth Theatre, Auckland Youth Theatre. **Jury Duty:** None.



JONATHAN HARDY

Juror 10

Theatre: ATC: Debut. Mercury Theatre: *The Importance of Being Earnest, Moby Dick Rehearsed, Sweet Charity, Once a Catholic, Who's Afraid of Virginia Woolf?, The Taming of The Shrew, The Comedian, The Last of the Knucklemen, Einstein, The Recruiting Officer, The Immortalist, Handcock's Last Half Hour, A Stretch of the Imagination.* Queensland Theatre Company: *Oz Shorts, The Crucible, Hotel Sorrento, And a Nightingale Sang, The Beaux*



Stratagem, Romeo and Juliet, The Shaughraun, Twelfth Night, Shadow and Splendour. Sydney Theatre Company: *Pygmalion, Simpatico, The Shaughraun, The Life of Galileo, A Comedy of Errors.* Bell Shakespeare Company: *Coriolanus (Steven Berkoff).* Pork Chop Productions: *Rosencrantz and Guildenstern are Dead.* Renegade Queensland Theatre: *The Surgical Table.* Q Theatre (Sydney): *Waiting for Godot.* Melbourne Theatre Company: *The Shaughraun, The Merchant of Venice, Hamlet, Richard III, Hysteria, Jumpers, The Last of the Knucklemen Two, Diary of A Madman, The Beaux Stratagem, The Alchemist, Breaker Morant.* Nimrod Theatre: *Flash Jim Vaux, The Last Supper Show.* Royal Shakespeare Company: *A Comedy of Errors.* The National Theatre UK: *Seneca's Oedipus (Peter Brook), Edward II.* Bristol Old Vic: *A Midsummer Night's Dream, The Government Inspector, The Taming of The Shrew, War and Peace, Strife, The Beggar's Opera.* Royal Court Theatre: *The Front Room Boys.* English Company (Spain): *Sleuth, Rattle of a Simple Man.* Downstage Theatre: *Hollow Crown, Operation Pig Stick.* NZ Theatre Company: *Oh What a Lovely War.* Globe Theatre (Dunedin): *Huis Clos, She Stoops to Conquer.* Southern Comedy Players Trio: *CAS (Auckland), Love's Labour's Lost.* **Opera:** *Madame Butterfly, An Italian Girl in Algiers, Manon Lescaut, Orpheus and Eurydice, The Elixir of Love, Don Pasquale, Hin und Zurück, Andrea Chenier, La Gioconda, Semiramide, Roberto Devereux, Orpheus in the Underworld, La Finta Giandina, Tannhauser, Don Pasquale.* **Television:** *Medivac, Fire II, Twisted Tales, Bernie's World, The Thorn Birds, The Missing Years, The Man from Snowy River, GP, Mission Top Secret, Flying Doctors, A Country Practice, Animal Park, Butterfly Island, The Sullivans, Skippy, Rafferty's Rules, Mission Impossible, Family & Friends, Heroes, Rush, Bellbird, Power Without Glory, Bluey, Prisoner, Against the Wind.* **Film:** *Down Rusty Down, Paws, Mr. Reliable, Lie of the Land, Scarecrow, Backstage, Death Warmed Up, Wills and Burke, Jovan, The Blind*

Geronimo, The Adventures of Barry McKenzie, Devil's Playground, The Mango Tree, Mad Max, Lonely Hearts, Constance, The Delinquents. **Writing:** **Film:** *The Life of the Idiot, Breaker Morant, Constance, Christmas Island, Backstage.* **Television:** *Porters, Skippy.* **Theatre:** *Jungfrau, The Memoirs History and Opinions of the Lady Cosmo Duc.* **Training:** "Lavalla" Tuakau, St Patricks College Wellington, Victoria University Wellington, New Zealand Players Drama School, London Academy of Music & Dramatic Art. **Positions:** Artistic Director Mercury Theatre Company, Associate Director Chester, Director of Youth Activities Melbourne Theatre Company, Director English Speaking Theatre Spain, Associate Director London Opera Society, Associate Director White Rose Theatre Company Yorkshire, Vocal Consultant: MTC, QTC and WATC, Chairman Brisbane Independent Filmmakers, Arts Advisory Committee Queensland Government, Film Advisory Committee Queensland Government. **Awards:** Academy Award Nominee *Breaker Morant* 1981, Australian Film Winner *Breaker Morant*, AFI Nominee Best Actor *Lonely Hearts, Devil's Playground*, Green Room Award Finalist Melbourne *Hysteria, The Shaughraun*, Twice Queensland Matilda Awards Winner Best Actor, Gold Medallist LAMDA 1965. **Jury Duty:** None. Jonathan received a heart transplant in 1988 and wishes to acknowledge Greenlane and St Vincents (Sydney) Hospitals and the unknown donor.

MICHAEL LAWRENCE

Juror 6

Theatre: ATC: *The Herbal Bed.* Maidment Theatre: *True West, The Homecoming, The Caretaker, The Boat, The Lucky Spot, Exile, Hitting Town.* The Pumphouse: *The Lover, The Dumb Waiter.* Galaxy Theatre: *Equus.* Mercury Theatre: *Judy, East, A View from the Bridge, Three Musketeers, Burn This, The Homecoming, Twelfth Night, Squatter, Death of a Salesman.* Independent: *Out in the Cold (New Zealand Tour).* Theatre Corporate: *King Lear, Bad Jelly the Witch, The Trial, Children's Theatre.* Magic Productions: *The Wind in the Willows, Bad Jelly the Witch.* **Television:** *Duggan, High Tide, Private Eyes, Open House, Out in the Cold.* **Film:** *Fluff, East End Rockers, The Vistant, Came a Hot Friday, Savage Islands.* **Jury Duty:** None.



RHYS MCCONNOCHIE

Juror 4

Theatre: NZ: ATC: Debut. Theatre Corporate: *The Seagull, Twelfth Night, The Dark Lady (Shakespeare Sonnets).* Central Theatre: *Black Comedy, The Hollow Crown, Zoo Story, Henry V (Director).* NZ Players: *Pygmalion, Romanoff and Juliet, The Long and the Short and the Tall.* Australia: Melbourne Theatre Company: *Misalliance, Molly Sweeney.* Ensemble Theatre: *Macbeth.* State Theatre Company Adelaide: *Ring Around the Moon, A Dream Play, The Winter's Tale.* Sydney Theatre Company: *Measure for Measure, Dance of Death, Heartbreak House, Amadeus, Cyrano de Bergerac.* England: Old Vic Theatre: *Saint Joan, Antony and Cleopatra.* Mermaid Theatre: *Every Good Boy Deserves Favour.* Royal Shakespeare Company: *Henry IV Parts 1 & 2, The Wars of the Roses, Julius Caesar, The Tempest.* **Television:** NZ: *Brotherhood of the Rose, Erebus-The Aftermath, Eros and Psyche.* Australia: *Mother and Son, Brides of Christ, Ring of Scorpio, Come in Spinner, Captain James Cook, Whose Baby?, The Anzacs, Bodyline.* England: *Coronation Street, Doctor Who.* **Film:** *The Man from Snowy River II, Bullseye, Short Changed, The Wild Duck.* **Positions:** Head of Theatre Western Australian Academy of Performing Arts 1994-1997, Guest Director/Teacher NIDA 1982-1992, Guest Director Toi Whakaari/NZ Drama School 1981&1990, Guest Director: Black Swan Theatre Company Perth, Sydney Theatre Company, Melbourne Theatre Company, Ensemble Theatre Sydney, etc. **Jury Duty:** None.



JIM MCLARTY

Juror 2

Theatre: ATC: *Angels in America.* Maidment Theatre: *True West, Theatresports.* Watershed Theatre: *Twelfth Night, The Shrew.* Canada (selected titles): *Suspect: A Game of Murder, The Diary of Adam & Eve, Split, A Theatresports Hamlet, Faustus, The Bacchae, Wait Until Dark, Leaving Home.* **Corporate Events:** Spontaneous Productions with Mark Ferguson. **Television:** *House of Sticks (Montana Sunday*



Theatre), Fallout, Marlin Bay, The Sound and the Silence, 21 Jump Street. **Film:** *The Frighteners, Meatballs, The Tommyknockers, The Boy Who Could Fly, The Grey Fox.* **Short Film:** *Clown Story, Rainbow War (Academy Award Nominee Best Short Subject).* **Radio:** *Claybourne (writer & actor) NEWSTALK ZB Daily Serial.* **Jury Duty:** selected for jury panel in an assault case, which was disbanded when a witness for the prosecution disappeared, twice challenged by the defense attorney.

MICHAEL SACCENTE

Juror 7

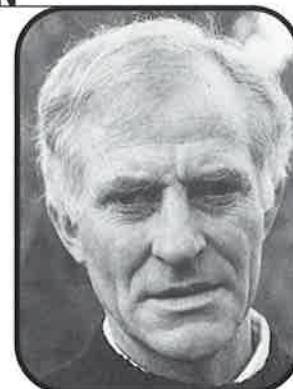
Theatre: ATC & NZ: Debut. USA: *One Sunday Afternoon, Mourning Becomes Electra, Mid Summer, Palm in a Rose Garden, A View From the Bridge, South Pacific, Funny Girl, Tender Trap, Brewsie & Willie, Hatfull of Rain, Amadeus, Death of a Salesman, Bent, Equus, Henry IV.* **Television:** NZ: *Hercules, Riding High.* USA: *One Life to Live, Oldest Rookie, Howie Mandell Show, St Elsewhere, Santa Barbara, Married with Children.* **Film:** NZ: *The Climb.* USA: *The Pick Up Artist, King of Comedy, Wall Street.* **Short Film:** *A Day in the Life...* **Training:** NYC Neighborhood Playhouse with Sanford Meisner. **Jury Duty:** None.



MARTYN SANDERSON

Juror 9

Theatre: ATC: *The Seagull.* Taki Rua Theatre: *Tusitala.* Downstage Theatre: *Hang on a Minute, Mate, Krapp's Last Tape, The Zoo Story, Brecht on Brecht.* Greg McGee: *Whiteman.* NZ **Tours:** *The Blerta Roadshow.* **Edinburgh Festival:** *Leaving Home.* Stable Theatre (Sydney): *Trial of the Catonsville Nine.* **Television:** NZ: *Duggan, Shortland St, William Tell, The Chosen, Letter to Blanchy, Melody Rules, Hercules, Marlin Bay*

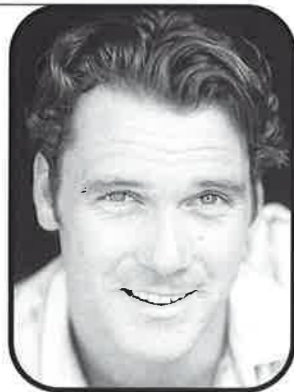


Mirror Mirror II, Swiss Family Robinson, The Call Up, Cover Story, Savage Play, Fallout, Old Scores, Black Beauty, My First Suit, Roche, A Woman of Good Character, Kingi's Story, Ombudsman, Children of Fire Mountain, The Governor, Epidemic, The Longest Winter, Seddon, Star Runner, Heart of the High Country, Inside Straight, Sea Urchins, One of Those Blighters, Jocko, Mortimer's Patch, The Bee King, Jack's Winter Dream, Richard Pearse, Moynihan, Pukemanu. Australia: *Contrabandits, Division Four, Matlock Police, The Harp in the South, Poor Man's Orange.* Film: NZ: *Christmas Oratorio, The Sinking of the Rainbow Warrior, An Angel at My Table, Never Say Die, Sylvia, The Lost Tribe, Wild Horses, Bad Blood, Beyond Reasonable Doubt, Wild Man, Chicken, The Last Tattoo, Old Scores, Flying Fox in a Freedom Tree, Brotherhood of the Rose, Mauri, Queen City Rocker, Trial Run, Utu, Scarecrow, The Squeeze, Solo.* Australia: *The Tale of Ruby Rose, Ned Kelly.* Short Film: *Dirty Creature, Secret, The Maintenance of Silence, Ashes.* Opera: 1998 NZ Festival: *Alley.* Training: Canterbury University, Oxford University, Cambridge University. Awards: Best Screenplay *Flying Fox in a Freedom Tree* Tokyo International Film Festival 1989, Best Supporting Actor *An Angel at My Table* NZ Film Awards 1990, Feltex Actor of the Year *Richard Pearse* 1975. Jury Duty: None.

ERIK THOMSON

Juror 8

Theatre: ATC: *All My Sons, Someone Who'll Watch Over Me, Angels in America, Lovelock's Dream Run.* Court Theatre: *School for Scandal, Angels in America, A Day in Hollywood/A Night in the Ukraine, Hamlet, Ladies Night, Gypsy.* Fortune Theatre: *Glorious Ruins, Angry Housewives, Children of the Poor, Weed, Woman in Black.* Watershed Theatre: *Othello.* Maidment Theatre: *Titus Andronicus.* Television: *Water Rats* (2 episodes), *Pacific Drive, Xena, Hercules, Enid Blyton Series, Plainclothes, High Tide, Ray Bradbury Theatre, Marlin Bay, Matrons of Honour, Bread and Roses.* Film: *13 Gantry Row* (Australia) Short Film: *SNAP.* Training: NZ Drama School. Jury Duty: None.



IAN WATKIN

Juror 11

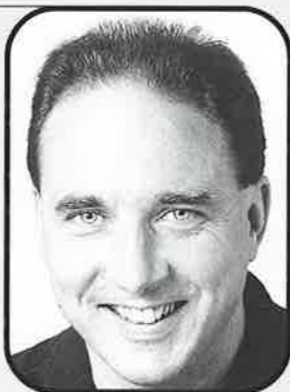
Theatre: ATC: *Arcadia, Uncle Vanya, Market Forces, Travels with My Aunt.* Roger Morton Productions: *East, Kvetch, Greek.* Zurich Theatre Festival: *East.* Auckland University: *Othello.* Circa: *Market Forces* (World Premiere). Downstage: *Three Sisters, Happy Birthday Wanda, June.* Court Theatre: *Cat on a Hot Tin Roof.* Tours: *Blerta* 1970-1975. Television: *Market Forces, Hercules, Letter to Blanchy, Enid Blyton Series, Marlin Bay, Pukemanu, Spaceknights, Peppermint Twist, Billy T James, Country GP, The Governor, One Mans Poison, Dead Certs, The Neighbourhood Network, White Fang, Betty's Bunch, Shortland St, The Shadow Trader, Heartline, Porters, Colour Schemes, Open House, Close to Home, Moynihan.* Film: *Braindead, Rondo, Just Me and Mario, The Lost Tribe, Bad Blood, Carry Me Back, Beyond Reasonable Doubt, Sleeping Dogs, Destroying Angel, Moonrise, Never Say Die, Death Warmed Up, Utu, Nutcase, Goodbye Pork Pie, Middle Age Spread, Wild Man.* Jury Duty: None.



PATRICK WILSON

Guard

Theatre: ATC: Debut. Watershed Theatre: *The Changeling.* Downstage Theatre: *Arsenic and Old Lace, Summer of the Seventeenth Doll, Glengarry Glenross.* Independent Productions: *The Cherry Orchard, Blood Wedding, Antony and Cleopatra, What the Butler Saw, Sauce for the Goose, As You Like It, Confusions, School for Scandal, Living Quarters, Rose.* Television: *Hercules, Coalface, Letter to Blanchy, Xena, USA, Trifecta, Plainclothes, Shortland St, Typhons People.* Film: *Wild Blue, Channeling Baby, Larger Than Life, Warm Gun, Broken English, Hercules-The Journey Begins, Making Money, Lies.* Training: Actor's Institute Foundation Course (London), Academy Drama School (London). Jury Duty: None.



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CAST

Juror 1 (Foreman)
Juror 2
Juror 3
Juror 4
Juror 5
Juror 6
Juror 7
Juror 8
Juror 9
Juror 10
Juror 11
Juror 12
Guard
Judge's Voice

Stuart Devenie
Jim McLarty
Stig Eldred
Rhys McConnochie
Michael Hallows
Michael Lawrence
Michael Saccente
Erik Thomson
Martyn Sanderson
Jonathan Hardy
Ian Watkin
Latham Gaines
Patrick Wilson
Paul Minifie

Director
Designer
Lighting Design
Wardrobe
Wardrobe
Stage Manager
Assistant Stage Manager
Technical Manager
Props

Simon Prast
John Verryt
Bryan Caldwell
Elizabeth Whiting
Fiona Nichols
Fritha Walker
Te Rangi Noble
T.O. Robertson
The Arts Bandits

There will be a 20 minute Intermission

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THE DEATH PENALTY

- 1622 USA** First known execution in the territory of the United States, in the Colony of Virginia Daniel Frank was put to death for the crime of theft.
- 1630s USA** Capital punishment was part of the legal system taken to the American colonies from England.
- 1753 Russia** was the first significant nation to banish the death penalty.
- 1790 UK** Until this year, women could be executed in England by being burned to death, though would-be humane executioners often strangled them first.
- 1794 USA** Murder was divided into First and Second Degree by the Pennsylvania Statute. The death penalty was used only for First Degree crimes.
- 1800 UK** About 250 crimes carried the death penalty.
- 1845 USA** American society for the Abolition of capital Punishment founded.
- 1848 NZ** Joseph Burns is executed in Devonport Auckland at the sight of his crime; he murdered the Snow family.
- 1846 USA** Michigan was the first state to abolish capital punishment.
- By 1861 UK** Only four crimes were punishable by death.
- 1890 USA** Electric chair first used. Murderer William Kemmler was electrocuted at New York's Auburn prison. The chair was later moved to Sing Sing Prison in New York. Between 1930 and 1995, 329 people were executed in this chair.
- 1892 USA** Capital offences reduced to three by the US federal Government (murder, rape and treason). Later others were added, including kidnapping and hijacking, and in some states armed robbery, arson and train wrecking.
- Between 1897 & 1917 USA** Ten states abolished capital punishment. But partly in response to a number of unofficial lynchings, within a few years eight of these states had reintroduced the death penalty.
- 1924 USA** The Leopold and Loeb case, Chicago. A high profile case involving affluent teenagers Nathan Leopold and Richard Loeb who murdered a young friend for "kicks". In a celebrated closing speech, the defending attorney Clarence Darrow successfully pleaded for life imprisonment rather than the death penalty: "I am pleading that we overcome cruelty with kindness and hatred with love... I know the future is on my side. You may hang these boys, you may hang them by the neck until they are dead. But in doing it you will turn your face towards the past."
- 1935 USA** There were 199 executions, the highest number ever recorded in one year.
- 1935 NZ** Bayly hanging bungled. Lead to changes in the handling of executions.
- 1935 NZ** Death Penalty commuted.
- 1936 USA** The last public execution, at Owensboro, Kentucky, attracted a festive crowd of over 10,000.
- 1941 NZ** Death Penalty abolished by Labour Government.
- 1950 NZ** Death Penalty reintroduced by National Government.
- 1951-1957 NZ** 22 Death Penalty convictions with 8 executions, all at Mt Eden Prison. Each individual executed was convicted of murder.
- 1955 UK** Ruth Ellis was the last woman to be hanged in Britain.
- Feb 1957 NZ** James Bolton (age 68) is the last man to hang. He went to the gallows proclaiming innocence. His execution was bungled and he choked to death.
- 1961 NZ** Death Penalty withdrawn as sentence for Murder, yet retained for crimes of Treason and in the Armed Forces Discipline Act.
- 1963 USA** The last recorded execution in New York.
- 1965 UK** Parliament suspended the death penalty in Britain for five years.
- 1966 USA** A nationwide Gallup Poll recorded 47% of respondents against the death penalty and only 42% in favour - the only time opponents have outnumbered supporters in such polls.
- 1967 USA** An unofficial moratorium on executions began after the death of Luis Jose Monge in the gas chamber at Colorado Sates Penitentiary.
- 1969 UK** Parliament suspended the death penalty indefinitely.
- 1972 USA** In the case of Furman v. the State of Georgia, the US Supreme Court ruled that the death penalty was unconstitutional because it was often imposed arbitrarily, which made it a

"cruel and unusual punishment" such as was forbidden under the Eight Amendment to the Constitution.

1976 USA
In the case of Gregg v. the State of Georgia, the US Supreme Court ruled that under a new two-stage trial system, the death penalty was "not inherently cruel or unusual, but its appropriateness must be determined in each case."

1977 USA
First execution since 1967: murderer Gary Gilmore was shot by a firing squad in Utah.
Oklahoma became the first state to use lethal injection as a method of execution.

1987 USA
A study published by Hugo Bedau and Michael Radelet named 350 people who they alleged had been wrongly convicted of potentially capital crimes between 1980 and 1987. Most later had their convictions overturned, but 23 were executed in error.

1989 NZ
A Private Members Bill instigated by Amnesty International New Zealand, with Labour backing, was introduced to remove the Death Penalty from statute books.

Nov 1989 NZ
The Private Members Bill passes with a vote of 54-14.

Feb 1991 NZ
Geoffrey Palmer, on behalf of NZ, signed the United Nations Second Optional Protocol, making NZ the first country to do so. The Second Optional Protocol to the International Covenant on Civil and Political Rights provides for the abolition of the Death Penalty for all peacetime offences. The resolution states 'that no state, and in particular no democratic state, may dispose of the lives of its citizens or other persons on its territory by having its law impose the Death Penalty.'

1991 USA
A San Francisco TV station called KQED sued the Warden of San Quentin prison for barring TV coverage of executions. They claimed that their constitutional rights were violated by state regulations. KQED wanted to broadcast unedited film of the execution of a prisoner, alongside a panel discussion between supporters and opponents of capital punishment. A District Judge ruled that the prison authorities did have the right to prohibit TV cameras. But KQED's attorney claimed it was only a matter of time before executions would be televised.

1993 47% of the world's countries had abolished capital punishment in law or practice. Fifty three countries had no death penalty at all. Sixteen countries retained a death penalty only for exceptional offences. Twenty one countries and territories maintained an official death penalty but had carried out no executions over the last decade. (Amnesty International figures)

1994 USA
The death penalty was extended when Congress passed the Omnibus Violent Crime Controls Prevention Act, which expanded the federal death penalty to cover about 60 offences, including terrorism, murder of a law enforcement officer, large scale drug trafficking, drive-by shooting, and car-jacking resulting in murder.

President Clinton signed a crime bill that made dozens of federal crimes subject to the death penalty.

80% of respondents to a Gallup Poll favoured the death penalty for convicted murderers.

A United Nations committee defeated a resolution calling for a worldwide ban on the death penalty by the year 2000. The vote was 44 to 36, with 74 nations abstaining.

1995 USA
The House of Representatives approved a Bill limiting "habeas corpus" appeals to one year in state cases, thus making it less likely that prisoners on death row could apply for a federal review of their state convictions. This is likely to lead to a rapid increase in carrying out postponed sentences of death. New York reinstates the death penalty.

The annual rate of executions is expected to reach 100 by the year 2000. A national poll of 386 police chiefs ranked the death penalty as the least cost effective way of reducing violent crime.

1996 USA
3,219 prisoners were under sentence of death, all convicted of murder.

TODAY
Since the early '70s, 38 American states have reinstated the death penalty and currently have capital punishment statutes: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, Delaware, Florida, Georgia, Idaho, Illinois, Indiana, Kansas, Kentucky, Louisiana, Maryland, Mississippi, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Oregon, Pennsylvania, South Carolina, South Dakota, Tennessee, Texas, Utah, Virginia, Washington, Wyoming.

The death penalty also applies in the US Government and US Military. Thirteen US jurisdictions do not currently have capital punishment statutes: Alaska, District of Columbia, Hawaii, Iowa, Maine, Massachusetts, Michigan, Minnesota, North Dakota, Rhode Island, Vermont, West Virginia, Wisconsin. Iowa, Massachusetts and Wisconsin are considering reinstating the death penalty.

USA: Methods of Execution 1977-92

| Method of Execution | No of States using it | Numbers executed |
|---------------------|-----------------------|------------------|
| Lethal injection | 18 | 82 |
| Electrocution | 11 | 98 |
| Gas Chamber | 4 | 7 |
| Hanging | 2 | 0 |
| Firing Squad | 2 | 1 |
| Total | | 188 |

Executions in the USA

| | |
|---------------------------------------|--------------|
| 1930-39 (data first collected) | 1,666 |
| annual average | 166 |
| 1940-49 | 1,284 |
| annual average | 128 |
| 1950-59 | 717 |
| annual average | 72 |
| 1960-67 | 191 |
| annual average | 27 |
| 1977-82 | 6 |
| 1983 | 5 |
| 1984 | 1 |
| 1985 | 18 |
| 1986 | 18 |
| 1987 | 25 |
| 1988 | 18 |
| 1992 | 31 |
| 1995 | 56 |

1995 represents the highest number since 1957, when the film TWELVE ANGRY MEN was made.



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JURY SERVICE IN NEW YORK IN THE 1950S

"In New York, in the mid-1950s, jurors were selected only from a list of registered voters. I suppose they felt that if you registered to vote you were a responsible citizen. Today jurors are selected from voting lists and licensed automobile drivers.

When you received a notice to report for jury duty in the 1950s in New York you were told to appear for an interview at a specified time. You filled in forms with vital statistics: age, business or profession, etc., and you were questioned briefly about such matters as whether you had a criminal record or were stone deaf. You were allowed to offer reasons why you could not serve; reasons which would need to be backed up by a physician's note. If you were a woman, and did not wish to serve, you were automatically excused.

Courts in those days were closed during July and August. You were allowed to select the two weeks you were willing to serve during the year following your interview, and then you went home, a sadder but not wiser man.

When your two weeks' service began, you reported to an enormous Central Jury Room where you sat and waited with hundreds of others. It was possible to spend the entire two weeks simply sitting and waiting in that room. I once wrote most of a television play doing just that.

Every so often the Chief Clerk would call for silence. A huge lottery wheel was spun and some 30 or 40 names were picked from it. Those people, 98% of them white males, were taken to a court room. There another lottery wheel was spun and 12 of those men were selected to sit in the

jury box. The first name picked became the Foreman.

Lawyers then described the case to the 12 jurors and questioned them one by one, to decide on their suitability to judge this particular case.

If a juror was excused, for whatever reason, the lottery wheel was spun again and another member of the panel took that juror's place and was questioned. When the selection was complete, the jury was sworn in. The remaining members of the panel were returned to the Central Jury Room to wait to be called on another panel, or not.

Somewhere between 3pm and 4pm, all those waiting in the Central Jury Room were allowed to go home. And you reported at nine the next morning.

There were many games played in the Central Jury Room: chess, checkers, gin rummy, cribbage. And guards routinely broke up crap games in the men's lavatory.

The pay, as I remember it, was \$3 a day and, if you were deliberating a case, when lunchtime came around you were taken, under guard, to a local restaurant, Caruso's (very greasy Italian food), where they had a fixed price lunch for 85 cents. No booze was allowed. The court paid for the lunch and a ten cent tip.

If you were on a jury and the case was over in a day or two, you reported back to the Central Jury Room. If the case lasted longer, you were generally excused when it was over from the rest of your two weeks' service.

Once you were called for jury duty the first time, you were called every two years thereafter. I found, and I could never understand why, that at least four or five members of every jury I was on in the '50s and '60s were men who worked for public utility companies, the 'phone company, gas and electricity companies, civil servants of all kinds, including New York

firemen, but not policemen.

The system only differs today in that it is no longer necessary to sit in the Central Jury Room for two weeks. You report once and then are required to telephone in every day about 5pm to find out whether you are to report the following day."

Reginald Rose
January 1996



Henry Fonda in rehearsal for
Twelve Angry Men.

NO FORGIVENESS AND THERE'S NO HOPE FOR A BETTER WORLD

The United States disgraced itself again last week when it put Joseph Cannon to death for a murder he had committed 21 years ago at the age of 17.

His executioners meant to kill him by injection, the way compassionate people put down sick animals, but they couldn't even get that right. His vein collapsed at the first attempt and it took 15 minutes to set it up again. No one publicly expressed horror at this because it is bad politics in the United States to show any sympathy for a murderer.

A few months ago, Karla Faye Tucker was similarly killed for a crime she had committed half a lifetime earlier as a young, drug-sodden prostitute. On *Larry King Live*, a close relative of her victim, a snarl-faced man still angry after more than two decades, complained that too few people were thinking of the victims and "forgiveness" was a word that had been "bandied about" too often by those seeking commutation for Tucker.

King said, more or less wryly, that "forgiveness" as a concept had been around for a long time.

To humanists, these were barbarous acts even in the American South where guns are fondled as the accoutrements of manhood, where swagger seems a statement of intent and where they don't understand that gratuitous violence and counter-violence soon become the same thing.

To most religious people, in this country anyway, I'm sure these executions were also offensive, although God was invoked proprietarily by just about everyone involved in the United States.

Few of its advocates will claim any longer that capital punishment acts as a deterrent. Texas is a graphic denial of that. And execution decades after a crime is committed hasn't anything to do with mitigating public outrage or with that visceral demand for revenge that understandably wells up in a society immediately after a heinous crime.

It seems to spring from reversion to some myth of the frontier, some sentimental story-time ideology that the good guys in white hats killing the bad guys in black hats is the justice of Jehovah.

Let's bandy that word "forgiveness" about a little longer and think of it not as a weakness of character but as an act of courage and strength, as a humane and gracious gesture. It takes guts to forgive your enemies even when you believe their malice is expended, although it would seem easy enough to forgive two people who have served what in most countries are two end-on-end life sentences and who have both shown deep remorse.

And let me suggest that where there is no forgiveness there is no hope for a better world. Where there is no hope - and for so many people at the end of the 20th century hope is a diminished commodity - despair and its boon companion, rage, will fill the vacuum.

This ideology that mayhem and killing are okay if you're expert at it, if you're one of the good guys, if your reasons are "right," is deep in the core of American culture. It permeates television and movies from cops and robbers shows to soap operas.

Americans' growing anxiety about boyhood is manifest in a feature of several thousand

words in the *New York Times* last week and in a number of books tumbling from presses. Compared with girls, they claim boys' academic performance is low and falling, the occurrence of attention deficit disorders is increasing. Boys are bewildered about their role in modern life.

Well, they will become more and more confused until America can eliminate from its culture its macho stain, the deep-dyed belief that violence is a virtue when the reasons are assumed to be right, that a man's gotta kill when a man's gotta kill.

Killing is never better than expedient to protect ourselves in emergencies. It is never good. Violence is the one action in the conduct of human affairs, in intercourse among people, that dispenses with all others.

Is it fair to call these and the dozens of other executions that will be perpetrated this year an American disgrace? Undoubtedly. And millions of civilised, compassionate and courageous people over there who are fighting judicial killing would agree. It is the only developed country in the world where campaigning against capital punishment is regarded as political suicide.

The only light of courage and forgiveness in the world at the moment seems to shine in South Africa, grasped in the hands of Nelson Mandela and Desmond Tutu.

Gordon McLauchlan
New Zealand Herald

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