

**OPEN NINTH:  
CONVERSATIONS BEYOND THE COURTROOM  
JURORS AND JUSTICE  
EPISODE 68  
FEBRUARY 18, 2019  
HOSTED BY: FREDERICK J. LAUTEN**

(Music)

**NARRATOR:** Welcome to another episode of “Open Ninth: Conversations Beyond the Courtroom” in the Ninth Judicial Circuit Court of Florida.

Now here’s your host, Chief Judge Frederick J. Lauten.

**CHIEF JUDGE LAUTEN:** Hello, and welcome to Open Ninth. Recently, Rollins Department of Theatre offered a production of *Twelve Angry Jurors*, and I have the pleasure to be here today with Thomas Ouellette -- did I pronounce that correctly --

**THOMAS OUELLETTE:** Yes, you did.

**CHIEF JUDGE LAUTEN:** -- the director of this production and a professor of theater and the head of the Performance and Directing program at Rollins College, my alma mater. And with him are two members of the cast, Sydney Pigmon, who’s from the Class of 2021, and Anthony Hampson -- is that correct, Anthony -- Class of ’22. And I want to thank you all for joining me, and I’m thrilled to have you, especially as a -- you know, I’m inundated with Gators and Seminoles where I work, so to have Tars with me --

**THOMAS OUELLETTE:** Yay.

**SYDNEY PIGMON:** Yay.

**THOMAS OUELETTE:** We’re happy to represent Rollins.

**ANTHONY HAMPSON:** Yeah. Oh, yeah.

**CHIEF JUDGE LAUTEN:** Yeah, all right. Go Tars.

So -- but -- and I want to talk a lot about preparing for the roles that you played in the production of this play.

But, Thomas, I think you can help our listeners if you would just give us a synopsis of this play, kind of a quick synopsis.

**THOMAS OUELLETTE:** Sure. Your listeners may be familiar with the film. It was a film in 1954. It originally, actually, began as live television. It was then adapted into a film, and then only in its third generation became a stage play. As you know, usually it works the other way around. Usually a play gets adapted for the screen.

**CHIEF JUDGE LAUTEN:** Sure.

**THOMAS OUELLETTE:** So --

**CHIEF JUDGE LAUTEN:** Henry Fonda is what I remember.

**THOMAS OUELLETTE:** Yeah, he's terrific. And I've always liked the film. And I think the rule of law is in everyone's minds.

**CHIEF JUDGE LAUTEN:** These days, for sure.

**THOMAS OUELLETTE:** These days, for sure.

**ANTHONY HAMPSON:** Yeah.

**THOMAS OUELLETTE:** And I -- so I advocated for doing it last spring, and little did I know it would just become more and more pertinent. And people are interested in it. We sold out many times, and people -- it -- what theater does well is let you into a locked room that you normally can't go in. And I think --

**CHIEF JUDGE LAUTEN:** That's a room even I can't go into, when the people are in there working.

**THOMAS OUELLETTE:** Yeah.

**CHIEF JUDGE LAUTEN:** So that's fascinating.

All right. So it's about a murder -- it's a murder trial.

**THOMAS OUTLETT:** It's a murder trial.

**CHIEF JUDGE LAUTEN:** You don't really see the trial, unless in your production you do, so much as you see the jurors in the jury room deliberating, which is sacrosanct for us. I can't get in there. I never go in the jury room while the jurors are deliberating. I do go in at the end of the trial and just say thank you, and we'll talk about that in a few moments. So you're right, it is a peek into a room that's kind of clouded in secrecy and rarely seen.

And then if I -- if it's like the movie, it's all about the jury deliberation process, and it's very dramatic and it's very revealing. And, you know, I don't know how many hours the jury deliberated for -- how long is the production; two-and-a-half -- two hours, two-and-a-half hours?

**ANTHONY HAMPSON:** Hour-and-a-half --

**THOMAS OUELLETTE:** Two and change.

**CHIEF JUDGE LAUTEN:** Two and change.

**SYDNEY PIGMON:** Two and change, yeah. That's what I would say.

**ANTHONY HAMPSON:** Yeah.

**CHIEF JUDGE LAUTEN:** But it has enough dramatic tension that it probably feels a lot longer than two hours. This --

**SYDNEY PIGMON:** First act was only an hour, but it felt like three.

**ANTHONY HAMPSON:** Yeah. That's true.

**CHIEF JUDGE LAUTEN:** Yeah. Well, okay, Sydney, let me start with you. So how did you prepare for your role as -- well, first of all, tell us your role, and then how did you prepare for it?

**SYDNEY PIGMON:** Yes. Well, I played Juror 8, which if you are familiar with the piece, Juror 8 is the first one to vote not guilty.

**CHIEF JUDGE LAUTEN:** So that would be Henry Fonda in the movie.

**SYDNEY PIGMON:** Yes, that would be Henry --

**CHIEF JUDGE LAUTEN:** All right. That's a pretty good pedigree.

**SYDNEY PIGMON:** Yeah, it's Henry Fonda in the movie. It's a pretty high standard. Most people when they found out they were like, you're Henry Fonda. And I was like, yeah.

**CHIEF JUDGE LAUTEN:** Yeah, right.

**SYDNEY PIGMON:** High standards.

But, yeah, she's the first one to vote not guilty to get the action going in the room. So I had seen the movie over the summer to prepare, but it was -- it's kind of one of those things that I approached it in the callback the way I would have approached the text if I was Juror 8.

**CHIEF JUDGE LAUTEN:** Right.

**SYDNEY PIGMON:** So I read it as if it was me and I was fighting for justice. So I think that that was my first step just in the callback of the show. And then when I got into it and then we all kind of -- our -- all of our ideas mixed together and it just kind of went on from there, so --

**CHIEF JUDGE LAUTEN:** Great. Great. Great.

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** Anthony, how did you prepare?

**ANTHONY HAMPSON:** Well, this -- I saw the movie *12 Angry Men* in 8<sup>th</sup> grade. We did it as a project for my English class, so this has been on my mind, like, for a while. It was actually one of the first things that got me into theater, aside from --

**CHIEF JUDGE LAUTEN:** That's interesting.

**ANTHONY HAMPSON:** -- *Rear Window*; I think it's an Alfred Hitchcock movie.

**CHIEF JUDGE LAUTEN:** Right, *Rear Window*.

**SYDNEY PIGMON:** Yes, sir.

**ANTHONY HAMPSON:** Those were the two that got me really into -- started to get me into theater. So I've actually really wanted to do this production for a while. So when I came here, you know, this is my first semester at Rollins, it -- you know, of course I had to audition for it. And then after, you know, being cast, I kind of -- I just really focused on lines. I make notecards for lines, so I focused really on that. And given that, you know, as a character with about 40 lines, I was like, how can I make it something a little bit more interesting, so I threw a New York accent on it.

**CHIEF JUDGE LAUTEN:** All right. All right. So who -- what juror did you play?

**ANTHONY HAMPSON:** Juror Number 6.

**CHIEF JUDGE LAUTEN:** Tell us about Juror Number 6.

**ANTHONY HAMPSON:** Juror Number 6.

**CHIEF JUDGE LAUTEN:** Describe Juror Number 6 for us.

**ANTHONY HAMPSON:** Well, I named Juror Number 6 Sal Marralia (phonetic), after my mom's side of the family, the Marralias, so --

**CHIEF JUDGE LAUTEN:** Perfect.

**ANTHONY HAMPSON:** Family from New York. He's a house painter, Sal, and he has a wife, and that's pretty much his life. He's a painter and -- yeah.

**CHIEF JUDGE LAUTEN:** What characteristics, strengths, weaknesses, prejudices -- what did Sal bring to his role as a juror?

**ANTHONY HAMPSON:** He defended a lot of the, you know, seemingly, like, underrepresented voices. Like at one point, there's -- I tell two people to just shut up and let, you know, other people talk. There's an old man who is of Spanish descent in our cast that is trying

to talk and gets cutoff. And I'm like, okay, let him talk. And the same is the case with our Juror Number 5, who is played by an African-American woman. I'm like, okay, let her talk; like, please just let them have the floor for a little bit because, you know, we're trying to discuss something here; like, let's clear the floor of bias and let people talk.

**CHIEF JUDGE LAUTEN:** Great. Great. Great.

**THOMAS OUELLETTE:** Interestingly enough there's actually a telling moment in the production between these two jurors. And it's early on in the play, and Number 5 hasn't really spoken very much. He's a working-class guy, and I think he's getting -- people are talking over him and dismissing him to an extent. And there's a moment in the washroom where he confronts Sydney's character and says, what if you're doing all this -- why don't you say the line.

**ANTHONY HAMPSON:** Yeah. It's, well, suppose you talk us all out of this and the boy really did knife his father. That kind of adds a lot of cloud and doubt.

**SYDNEY PIGMON:** And it's the only time I feel -- and it's the beginning of when I start to feel that I don't know. You know, I don't know. I'm not trying to convince this room that he's not guilty; I'm just not sure. I say that. Number 9 says that about me a bunch of times, but I'm not sure, you know, so --

**CHIEF JUDGE LAUTEN:** So are you saying in your character development you walk into the jury room to start deliberations and you're not convinced that the defendant's innocent or not guilty?

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** But you're not convinced the defendant's guilty?

**SYDNEY PIGMON:** Right. I would -- I walk in and I know that there's going to be trouble because I can tell from even just walking in and even just the feeling of those jurors, even

in the jury box, that I'm going to have to fight these people. Especially when Number 7 and Number 10 have a -- even just a little snippet of a conversation before we even all sit down, I know that I'm going to have to fight with some of these people, and I'm prepared for it.

**CHIEF JUDGE LAUTEN:** Interesting. Interesting.

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** Now, who was the foreperson? Were you the foreperson?

**ANTHONY HAMPSON:** The foreman, you mean?

**CHIEF JUDGE LAUTEN:** The foreman, but really foreperson, if --

**ANTHONY HAMPSON:** Emmie -- yeah, Emmie Green (phonetic).

**SYDNEY PIGMON:** Yeah. Our leader, Emmie Green, he's the foreman.

**CHIEF JUDGE LAUTEN:** Okay. And so we would say foreperson today because we try to be gender-neutral.

**ANTHONY HAMPSON:** Foreperson; fair enough. Fair enough.

**SYDNEY PIGMON:** Right.

**CHIEF JUDGE LAUTEN:** But in the movie, foreman. So the foreperson, foreman here, is what number juror?

**SYDNEY PIGMON:** Number 1. He's the first juror.

**CHIEF JUDGE LAUTEN:** And starts off, sort of takes control. Tell me a little bit about his approach to you all. Anthony, you want to run with that one?

**ANTHONY HAMPSON:** Wow, thanks. No, I'm kidding.

Well, I guess being -- I don't know. He seemed to play a lot of, like, his own self in his character, I can definitely tell.

**SYDNEY PIGMON:** Yeah.

**ANTHONY HAMPSON:** Being very, like -- he's not a defensive person, but at times when --

**SYDNEY PIGMON:** He's very loud.

**ANTHONY HAMPSON:** Yeah. Yeah.

**CHIEF JUDGE LAUTEN:** Oh, he's loud?

**ANTHONY HAMPSON:** Thank you.

**SYDNEY PIGMON:** He's loud, yes.

**ANTHONY HAMPSON:** You can say it.

**SYDNEY PIGMON:** He's loud, he's charming in a way -- it's charming the way he would be able to command a room. He had this way of just being able -- he was very short. He's a very small man.

**CHIEF JUDGE LAUTEN:** All right.

**SYDNEY PIGMON:** But he was able to get all of our attention and be able -- he was supposed to control. That's his goal and that's his job.

**CHIEF JUDGE LAUTEN:** Little bit of his job description.

**SYDNEY PIGMON:** Yeah, it's his job, and in his character description. But there's some times when he himself loses control.

**CHIEF JUDGE LAUTEN:** Interesting.

**SYDNEY PIGMON:** So I think our foreperson, or foreman, had -- did a really great job being able to convey that sense of losing control of the group when certain moments of the play happen. Like when my character brings the second knife out and when certain things come out of everyone else, he doesn't really quite know how to control. And that's kind of against what a

foreperson should do. But he still manages to be able to corral the room because he -- and his background, he's high school football coach.

**CHIEF JUDGE LAUTEN:** Oh, that's interesting.

**SYDNEY PIGMON:** So -- yeah. So he -- that's -- it's -- so he's kind of treating us like his high school football team, which is interesting if you put it in that perspective, which is how I thought of his character and how he approached it. He did it in that fashion, which was executed and conveyed quite well, so --

**THOMAS OUELLETTE:** So one of the things they're touching on is a reason why I selected the script. It's an actor's play. It's an actor's challenge. I can think of no other play where characters don't have names and all we know about them is a number and in most cases their profession. We know nothing about their home life. We know nothing about the world that exists outside of the room. And a good actor needs to know all of that --

**CHIEF JUDGE LAUTEN:** Right. That's interesting.

**THOMAS OUELLETTE:** -- who's at home waiting for me. And I had them, for instance, write a letter to the person who was not able to -- who they were not able to get home to. Who are you concerned about that's outside of this room?

**CHIEF JUDGE LAUTEN:** Interesting. That's great.

**THOMAS OUELLETTE:** Just to sort of flesh out and to have empathy for the people that they're playing. It's a great challenge for an actor.

**CHIEF JUDGE LAUTEN:** That's fascinating.

**SYDNEY PIGMON:** I wrote letters to my husband Jay. I have about four of them. I continued to write them, even though when you told us to stop.

**CHIEF JUDGE LAUTEN:** Yeah. How's Jay doing?

**SYDNEY PIGMON:** He's okay.

**CHIEF JUDGE LAUTEN:** Okay, good.

**SYDNEY PIGMON:** You know, he's okay.

**CHIEF JUDGE LAUTEN:** Anthony, who did you write to?

**ANTHONY HAMPSON:** I wrote to my wife. Yep. I --

**SYDNEY PIGMON:** Joanne?

**ANTHONY HAMPSON:** Joanne. Yeah, Joanne. We had -- so going into the courtroom, we had to -- like, offstage, before we entered, we had to have like an ad-libbed conversation to sound like, oh, you know, finally we can talk and stretch our legs. And then it becomes awkward once you walk into the courtroom.

**SYDNEY PIGMON:** And Anthony and I would talk about --

**ANTHONY HAMPSON:** The same thing. It became scripted.

**SYDNEY PIGMON:** I ask -- I would -- the same thing every single night.

**ANTHONY HAMPSON:** It became scripted.

**SYDNEY PIGMON:** It became scripted. But every single night we'd walk up and I'd say, oh, what's your job. And he'd tell me he's a painter. And I'd see he has a ring on his finger and I'd say, oh, oh, what's your wife do. And he would tell me about Joanne. She was a writer for the newspaper.

**ANTHONY HAMPSON:** Who's a writer for the -- yeah. Yeah.

**CHIEF JUDGE LAUTEN:** That's great.

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** What real life preparation did you do for this role, if any?

Did you go watch a trial?

**SYDNEY PIGMON:** No, I did not.

**CHIEF JUDGE LAUTEN:** All right. Any reason you didn't do that?

**SYDNEY PIGMON:** That's a great idea. I should have done that.

**CHIEF JUDGE LAUTEN:** Just curious. Just curious if that -- thought about --

**ANTHONY HAMPSON:** Yeah. Now that I think about it, yeah.

**THOMAS OUELLETTE:** Probably the most interesting thing we did is I pulled in a colleague and friend, a Rollins friend named Paul Harris, who teaches in the Psychology Department. And he is teaching a seminar -- a senior seminar about Social Psychology. And he's teaching this script when he found out we were doing it. And all his students worked as sources for us. We went and spoke to his class.

**CHIEF JUDGE LAUTEN:** That's great.

**THOMAS OUELLETTE:** He came and spoke to us while we sat around a table and talked about the dynamic between people and what it's like to walk into a room where you know everyone is voting in a way that's not like you.

**CHIEF JUDGE LAUTEN:** Um-hum, that's pressure. That is pressure.

**THOMAS OUELLETTE:** It was really interesting to look at it that way.

**CHIEF JUDGE LAUTEN:** So did he talk about sort of personality types or personality preferences like Myers-Briggs or anything in that area, or it was just sort of group dynamics?

**SYDNEY PIGMON:** Yeah, he kind of talked about group dynamics and do we work as a group or do we not. And we all made arguments whether we worked as a group or whether we didn't. So --

**CHIEF JUDGE LAUTEN:** So what was your conclusion to that?

**ANTHONY HAMPSON:** He said that we were -- so there was like -- there was a lot of controversy between us and our discussion about whether -- that our set was, you know, productive or not. But he -- his conclusion was that we were an effective group of people making a decision, because in the end, you know, it's not like it's -- it wasn't a hung jury.

**CHIEF JUDGE LAUTEN:** Right.

**ANTHONY HAMPSON:** You know, at the end of the day, they did make a decision. It wasn't hung. So there was effectiveness to what they did, even though it took some time.

**CHIEF JUDGE LAUTEN:** Sure. Sure.

You sneak a knife into the jury room.

**SYDNEY PIGMON:** I do, and that's not allowed.

**CHIEF JUDGE LAUTEN:** That would be problematic in my world, so --

**SYDNEY PIGMON:** There's a lot of -- Paul Harris talked about how a lot of things that went on -- go on in that jury room are not allowed.

**CHIEF JUDGE LAUTEN:** Well, tell me what you learned about that, and then I'll share my experiences.

**SYDNEY PIGMON:** From what I've -- I feel like dragging personal things is probably not allowed. The fact that my character did research outside of the jury room is --

**ANTHONY HAMPSON:** Yeah.

**CHIEF JUDGE LAUTEN:** That's not allowed.

**SYDNEY PIGMON:** That is not allowed.

**ANTHONY HAMPSON:** Yeah.

**CHIEF JUDGE LAUTEN:** Yeah, that's a no-no.

**SYDNEY PIGMON:** Bringing outside evidence, doing --

**ANTHONY HAMPSON:** And then also the walking and the diagram, all of that.

**SYDNEY PIGMON:** All of that. All of my arguments for would not be allowed.

**CHIEF JUDGE LAUTEN:** So --

**ANTHONY HAMPSON:** Oh, and then the whole eyeglasses bit too.

**SYDNEY PIGMON:** Yeah.

**ANTHONY HAMPSON:** There's a point where one of the jurors brings up a lady that has deep marks on the side of her nose because of eyeglasses, and he says --

**CHIEF JUDGE LAUTEN:** A juror?

**ANTHONY HAMPSON:** He compares that to one of the other jurors, yeah.

**THOMAS OUELLETTE:** A witness.

**CHIEF JUDGE LAUTEN:** Oh, a witness.

**ANTHONY HAMPSON:** Well, he compares it to the witness. He says, oh, well, you know, you have glasses and had these deep impressions and so did the lady in the courtroom. So how do we -- now her eyesight's in question, so now her as a witness is questionable because she didn't have her glasses on, how could she have seen across the street.

**CHIEF JUDGE LAUTEN:** Interesting. That one wouldn't disturb me so much. But I'll tell you what we do tell jurors. So first of all you get a set of written jury instructions.

**SYDNEY PIGMON:** Right.

**CHIEF JUDGE LAUTEN:** And you probably had those in the play -- or jury instructions -- a basic set of jury instructions.

**SYDNEY PIGMON:** Right.

**THOMAS OUELLETTE:** That's how the play starts. There's a voiceover from the judge.

**CHIEF JUDGE LAUTEN:** Fascinating. And the big one for you would be the reasonable doubt standard and maybe how you review evidence.

**SYDNEY PIGMON:** Um-hum. Yeah.

**CHIEF JUDGE LAUTEN:** We take your cell phones from you, so you can't take those into the jury room. The only materials legally allowed are that set of jury instructions, a piece of paper and a pen with -- currently, you can take notes in trials, and you can take your own notes in with you. There's a whiteboard on a wall. You can make diagrams. You could you use paper to make diagrams. No extraneous material can go into the jury room, so no newspapers, no magazines. We cut you off from communication with the outside world.

There's a deputy outside the door, so if you go to leave you're going to run into a deputy wanting to know where you're going. You can't leave without the judge's permission. And sometimes we'll give jurors a break if they're smokers or they just need -- well, there are restrooms right in the jury room. If they're -- food; we'll get food for them. Drinks; we'll get drinks for them.

Were you to bring in any outside object and the court were to find out about it, there'd be a large discussion -- or a long discussion and likely a mistrial. So bringing in another switchblade would be a no-no, and I wouldn't be happy with you. Potentially contempt of court.

**THOMAS OUELLETTE:** What about asking for exhibits?

**CHIEF JUDGE LAUTEN:** Yes. So all of the matters, they're admitted into evidence. So sometimes things get tagged and never moved in, or sometimes they forget to move something in, or sometimes they attempt to move something into evidence and it doesn't meet those standards for admission so it's not in evidence. So all of the exhibits that are admitted into evidence, the jury can have with them.

**SYDNEY PIGMON:** Right.

**CHIEF JUDGE LAUTEN:** There are some exhibits that we're very careful about. We rarely send drugs into the jury room. So let's say you had a trial with oxycodone and there were 15 of them -- we had an experience once where 15 oxycodones went into the jury room and 13 of them came back out.

**THOMAS OUELLETTE:** Wow.

**ANTHONY HAMPSON:** Wow.

**CHIEF JUDGE LAUTEN:** So that's a problem. So we're conscience of --

**SYDNEY PIGMON:** Right.

**CHIEF JUDGE LAUTEN:** Maybe if you really want to see the drugs we will either -- bring you back into the jury [sic] room, you can pass them around, make no comments in front of us. And I never send guns and bullets back into a jury room, even though almost every gun has a trigger lock on it. But I just don't send bullets and guns. I'll send the gun in without bullets and say, give it to the deputy. And then I'll send the bullets in without the gun, and give it back. Sometimes jurors want to feel the pressure-pull on a gun, and they can do that if it's in evidence. But then we really go to lengths to make sure everything's safe and secure.

But you get to have the exhibits that are admitted into evidence.

**THOMAS OUELLETTE:** If it's truly in --

**SYDNEY PIGMON:** Right.

**CHIEF JUDGE LAUTEN:** As long as -- you know, we're concerned about safety. A knife would worry me in a jury room because -- it's very unlikely, but if passions run high enough or someone decides, let me just do a demonstration with this weapon, and accidentally harms a juror, you know, the judge is going to feel terrible.

**ANTHONY HAMPSON:** There was a demonstration with the knife, yeah.

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** Right.

**SYDNEY PIGMON:** Because she asked -- Juror 3, she asked to do a demonstration of the boy stabbing his father, and I'm the -- I volunteer myself, but I -- she uses my knife that I bring in, which wouldn't have been allowed.

**CHIEF JUDGE LAUTEN:** Right, which would have been big trouble.

**SYDNEY PIGMON:** It would have been big trouble.

**CHIEF JUDGE LAUTEN:** On the other hand, in the real world, if a juror said, let me use your pencil and let -- you know, and let me demonstrate --

**THOMAS OUELLETTE:** Recreate the angle.

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** Recreate it. Yeah, recreate an angle, recreate the grip, recreate, you know, palms up, palms down --

**SYDNEY PIGMON:** Right.

**CHIEF JUDGE LAUTEN:** -- which I think is a point in this play.

**ANTHONY HAMPSON:** Oh, yeah.

**THOMAS OUELLETTE:** Well --

**CHIEF JUDGE LAUTEN:** So you could do all that. We've had jurors do -- in DUI cases, try to do the field sobriety tests; walk a straight line, walk-and-turn. We know all that goes on. We've heard screaming from jury rooms. You know, screaming in the sense of people being very angry with one another. And, you know, we've had jurors out for a long time and ultimately not be able to unanimously agree. So I guess my longest jury deliberation was 17

hours, and my shortest was about 4 minutes, where they walked in, I don't even think they sat down, they voted and came back out.

**SYDNEY PIGMON:** Wow.

**CHIEF JUDGE LAUTEN:** So -- but I'll let them go as long as they're willing to work.

**THOMAS OUELLETTE:** Well, you mentioned the real world, and we have to advocate for plays we want to do in the spring before the season in which we're in. And so I recommended this because we were talking about the rule of law so much. It's just part of our national discourse.

**CHIEF JUDGE LAUTEN:** Especially now.

**THOMAS OUELLETTE:** But there's -- yes. And there's -- but there's no -- there was no way for me to know that the week we started rehearsal, finally the Manafort trial was determined, and it came out in the news that one juror had held out and -- for 7 of the 18 counts. I don't -- not sure I have the number right. But it was a real life lesson about how one juror can really tip everything.

**CHIEF JUDGE LAUTEN:** That is absolutely true.

**THOMAS OUELLETTE:** And when we opened, the Senate hearings for --

**CHIEF JUDGE LAUTEN:** Kavanaugh?

**THOMAS OUELLETTE:** -- the Supreme Court were happening.

**CHIEF JUDGE LAUTEN:** Wow.

**THOMAS OUELLETTE:** And so it was just amazing --

**ANTHONY HAMPSON:** Perfect timing.

**CHIEF JUDGE LAUTEN:** So timely.

**THOMAS OUELLETTE:** I'm sure that's why people were drawn to the production.

**CHIEF JUDGE LAUTEN:** What about the adaptation of this from 12 men in a courtroom to women and men in the courtroom? What effect, impact -- the decision, of course, is more real world today, because men, women, all different ethnicities are -- comprise our jurors.

**THOMAS OUELLETTE:** What I --

**CHIEF JUDGE LAUTEN:** Let's start with the director and --

**ANTHONY HAMPSON:** Go down the line, yeah.

**CHIEF JUDGE LAUTEN:** Did you -- you directed the play, right?

**THOMAS OUELLETTE:** I did direct it. And I knew from the start that there would be women and hopefully people of color --

**CHIEF JUDGE LAUTEN:** Color, right.

**THOMAS OUELLETTE:** It's -- we talked a lot in the initial design stages about whether we should leave it set in 1957 or whether we should move it to the '70s when it's more likely there'd be a more diverse jury. I didn't want to do that. I felt like actually the play is more resonant if it's -- we see it through this lens of the sort of polite '50s, everyone's well dressed. And I just wanted to look at that. And I didn't want to change any of the lines, either. And so I was careful about who -- which roles could go to a woman or to a person of color so that it would track and make sense through the script.

And what my -- you can tell me if this is right. What my -- I was able to find from research is there was no embargo in the '50s about using women on a jury, but they were often not selected. And the same is true for people of color. So *12 Angry Men*, the movie we all know, is 12 Angry White Men, and that wasn't much questioned.

**CHIEF JUDGE LAUTEN:** So I didn't practice law in the '50s. But I don't know if women were summonsed for jury duty.

**THOMAS OUELLETTE:** Interesting.

**CHIEF JUDGE LAUTEN:** I have to -- that one, I'd have to research myself. And if -- I doubt that they were, to be honest with you, but they might have been.

**SYDNEY PIGMON:** Probably. Yeah.

**CHIEF JUDGE LAUTEN:** And African-Americans were summonsed, but almost -- certainly in southern towns, they were just almost always challenged.

**ANTHONY HAMPSON:** Well, I'm sure Jim Crow still affected that. A lot of Jim Crow laws and restrictions.

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** Absolutely. You know, for your -- for our listeners, if you get a chance to read *Devil in the Grove*, about the --

**THOMAS OUELLETTE:** I read that.

**CHIEF JUDGE LAUTEN:** -- I just drew a blank on the city; it's right next to -- Groveland Four, who were four African-American males accused of raping a white woman in Groveland, and they were defended by Thurgood Marshall -- you know, you understand how racist the system was at the time.

So today, if a party is seeking to strike someone based on gender or race -- and gender, you know, really covers everybody in a sense.

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** But it was mostly designed for women. But gender or race, the other side can challenge their peremptory. A peremptory challenge is one where you don't

have to explain to the court why you're striking a person. For cause -- you have limitless cause challenges, like that person has to fly out of town and can't serve, or that person said they couldn't be fair, or that person said that if the defendant doesn't testify I'm going to automatically find him guilty. Those are all for cause reasons.

But then you get a certain number of peremptory. I just challenged Juror 28, and you don't have to explain why. The other side can say, Judge, I question the race-neutrality of that challenge or the gender-neutrality, and then you have to explain the reason for your challenge.

So -- and that is an advancement, and a needed advancement, in the law so that we have equality in our jury -- and diversity in our jurors.

Did this peak your interest in the law at all, or did it convince you that, I don't want to go anywhere near law school?

**SYDNEY PIGMON:** Yeah. It peaked my interest in a way where I have never been in a jury room. I have just turned 19, so I'm fresh into the world of American --

**CHIEF JUDGE LAUTEN:** Right. So you can get summonsed, but --

**SYDNEY PIGMON:** I can get summoned, but I have never been in --

**CHIEF JUDGE LAUTEN:** Been summonsed.

**SYDNEY PIGMON:** I've never been summoned. So it's interesting to be able to -- I guess it's not a very real -- it's realistic, but it's not the most realistic interpretation of what a jury room will be like. But it gave me perspective on those people who do hold out, on those people who -- where I'm going to have to go into a jury room, most likely, one day and have to be faced with people who have different perspectives than me --

**CHIEF JUDGE LAUTEN:** Sure.

**SYDNEY PIGMON:** -- and lay out all of my arguments for them and to reach a consensus. So that was interesting for me.

**CHIEF JUDGE LAUTEN:** One thing from hearing from jurors, who I sometimes run into in the most unexpected places like restaurants and Publix and --

**ANTHONY HAMPSON:** And then they can't serve anymore, right, if you run into them, or --

**CHIEF JUDGE LAUTEN:** No. No. It's just that they'll stop --

**THOMAS OUELLETTE:** You mean after they've served.

**ANTHONY HAMPSON:** After; gotcha.

**CHIEF JUDGE LAUTEN:** After the case and they'll say, Judge, I was on one of your juries. And I always ask, like, how can we improve the experience, what did you think. But one of the concerns that every juror has is, we were concerned as a group about if we let go someone who was innocent -- guilty, I mean; we were worried about what if we -- what if this person murdered someone and we let them go. And the other one is, but what if we also convict someone who's innocent. So they're worried about the -- you know, as they should, the two extremes.

**SYDNEY PIGMON:** And that's brought up a lot in the play. My character brings that up.

**ANTHONY HAMPSON:** Oh, yeah.

**SYDNEY PIGMON:** Juror 3, who's the one who is the last one to vote not guilty, she brings up the -- I bring up the side of whether -- what if we send a man to the chair and he's not guilty. And she brings up, what if we send a guilty man back into the community. You know, it's both sides of the coin.

**CHIEF JUDGE LAUTEN:** So there's an axiom in the law that you hear, which is in American Jurisprudence, we'd rather set twelve guilty persons free than convict one innocent person. And sometimes lawyers will quote that in jury selection to jurors and say, can you really abide by that maxim that we would -- because depriving someone of their liberty who is not guilty of a crime is so onerous and horrible that we'd rather err on letting guilty people out than ever convicting innocent people.

Now, we know from the Innocence Project and other issues that innocent people sometimes get convicted. It's not -- we don't have a perfect system. It's run by human beings. It's designed in some ways by geniuses, the founding members of our republic -- or Democratic Republic, but, you know, we can make mistakes. We try not to.

I'll let you in on a little inside secret. I go back to the jury room and just say, thank you for your service, and we're very grateful to you. And inevitably I get asked, did we do the right thing. And my answer is always the same. Guess what it is.

**ANTHONY HAMPSON:** I don't know.

**SYDNEY PIGMON:** I don't know.

**CHIEF JUDGE LAUTEN:** No, that's not what I say. I say, you absolutely did the right thing. Because we -- and here's what I mean by that. We pulled jurors in off the street. They don't volunteer for this service. They're compelled to be here. We force them to sit in a room in a very forced environment where they, at least now, can take notes, but for most of my legal career had to sit there and listen and couldn't take a note, then listen to jury instructions which I've wrestled with for years and understand but they're hearing for the first time. Now, go in a jury room and make a decision based on these facts. And it's very hard.

And to me, it is designed so that if you reach a verdict, whatever verdict that is, you've succeeded in your job. And, you know, the group dynamics that the professor talked about is, if you come to consensus, I accept it. If I -- and this has happened maybe in twenty-five years, three times. If I felt like a jury completely blew it, just like, I can't believe you came to this verdict, I don't go back into the jury room and shake their hands and say thanks; they just get discharged. Because I never want to go back to a jury room and say, after all of that hard work by citizens who aren't volunteers but were compelled to be here, oh, you messed this up.

So by -- and really, by reaching a verdict, by definition, they've done what we've asked them to do. And one thing that frustrates me a little in the community is we ask jurors to make difficult decisions, and then in some high-profile cases we're highly critical of their decision, usually based on not having listened to every single moment of evidence in a case but by reading a report about it and then saying, how could you acquit this person, you know, and then we hold them up to ridicule. Well, I say, get in that jury box, listen to every moment of the trial, and then imagine yourself in a jury room trying to decide someone's fate. So sort of by definition, when jurors come to a conclusion, they've done the right thing.

**SYDNEY PIGMON:** Right.

**CHIEF JUDGE LAUTEN:** They always want affirmation from me; please tell me we did the right thing.

**ANTHONY HAMPSON:** Yeah.

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** But I tend to tell them, no matter what their verdict is, you absolutely did the right thing, and thank you for your service and we appreciate it.

**THOMAS OUELLETTE:** One of the interesting aspects of this production is there's a character as written to be Middle-European. He's clearly an immigrant. In the film he's probably Jewish. And he's looking at our system through a slightly different lens.

**CHIEF JUDGE LAUTEN:** Interesting.

**THOMAS OUELLETTE:** He's much more -- he holds it with much more reverence than the people who were born in the country do.

Well, someone auditioned who's Middle-Eastern. She auditioned in a hijab. And we cast her and changed it from Middle-European to Middle-Eastern. And to have someone who is Muslim talking about what works in America and why it works and how happy she is to finally be here, it's a very sobering moment.

**CHIEF JUDGE LAUTEN:** Wow. That's fabulous. Wow.

**SYDNEY PIGMON:** Changes the whole play.

**ANTHONY HAMPSON:** It does, really.

**SYDNEY PIGMON:** Changes the whole play.

**ANTHONY HAMPSON:** Yeah.

**CHIEF JUDGE LAUTEN:** To hear a Middle-Eastern Muslim juror --

**ANTHONY HAMPSON:** Woman.

**THOMAS OUELLETTE:** Really call an American to task who says, let's just give up; let's just go home; I gotta ballgame I have to get to.

**CHIEF JUDGE LAUTEN:** Oh, my gosh. Oh, that's powerful.

**SYDNEY PIGMON:** Yeah.

**ANTHONY HAMPSON:** Yeah. Oh, yeah.

**CHIEF JUDGE LAUTEN:** Let me ask you a little bit about staging. So in a real jury room, you'd have 12 people sitting around a table and, you know, the audience perspective would be immaterial. So I'm very curious about how do you make it look like they're in -- around a table deliberating across from one another with an audience in that, you know, perspective? So how -- who set that up? Mr. Director, I've got to imagine it's you.

**THOMAS OUELLETTE:** Yes. Why don't you guys talk about it.

**ANTHONY HAMPSON:** All right.

**THOMAS OUELLETTE:** I can say something at the end.

**ANTHONY HAMPSON:** Yeah.

**SYDNEY PIGMON:** Sure. So we were sitting around a table. Yes, I was sitting at one of the ends which made it quite hard for me because I also was going out to the audience and I didn't want to turn my back but -- that was a struggle, but we figured it out. It's fine.

But our stage is actually on a rake, so it was a raised --

**CHIEF JUDGE LAUTEN:** Right.

**ANTHONY HAMPSON:** It was angled up, yeah.

**SYDNEY PIGMON:** It was angled up --

**CHIEF JUDGE LAUTEN:** Sure.

**SYDNEY PIGMON:** -- so our table and our chairs were angled up so that the audience could see us better.

**CHIEF JUDGE LAUTEN:** Well, good. So you had a -- that changes perspective. Right.

**ANTHONY HAMPSON:** Yeah.

**SYDNEY PIGMON:** Yeah, and it changes perspective. And there was moments during the entire play where whoever was supposed to be taking focus was taking focus through blocking and through --

**CHIEF JUDGE LAUTEN:** Lighting?

**SYDNEY PIGMON:** -- lighting and vocally being just louder and more present than everyone else.

**CHIEF JUDGE LAUTEN:** Okay.

**ANTHONY HAMPSON:** Yeah. Vocal tops was a big part of it too.

**SYDNEY PIGMON:** Yeah, was a big thing to make sure -- especially me, because I -- my character choice at first was to just be quiet and articulate, which is what I'm supposed to do, but I just wasn't being loud and you couldn't hear me, so I had to be louder and to take focus in the room. And through the blocking that Thomas gave us, he -- we were able to be able -- and focus through people sitting and then my character standing because I had something really important to say, or Juror 3's character standing in the corner and then everyone's eyes go there. You know, it's just being able to follow through the audience.

**CHIEF JUDGE LAUTEN:** The other thing that fascinates me just thinking about this play would be how much fun the non-speaker could have, you know, in a jury room --

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** -- in a play about a jury room.

**ANTHONY HAMPSON:** Oh, yeah.

**CHIEF JUDGE LAUTEN:** So that while you're speaking, my reacting to you speaking or engaging nonverbally with the person next to me --

**ANTHONY HAMPSON:** Yeah.

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** -- you know, throwing up my hands, throwing pencils around, shaking my head --

**ANTHONY HAMPSON:** That was big for me. Yeah.

**SYDNEY PIGMON:** That was --

**CHIEF JUDGE LAUTEN:** That would be fun as an actor and actress.

**ANTHONY HAMPSON:** That -- I had a lot of that.

**THOMAS OUELLETTE:** And we talked a lot about what we called cracks, meaning when does your resolve either for guilty or not guilty begin to crack.

**CHIEF JUDGE LAUTEN:** Oh, fascinating.

**THOMAS OUELLETTE:** And when specifically does someone say something who, from that point on, is an ally of yours, and how does that keep shifting.

**CHIEF JUDGE LAUTEN:** That's fascinating.

**SYDNEY PIGMON:** Yeah.

**THOMAS OUELLETTE:** There's a --

**CHIEF JUDGE LAUTEN:** And so how do -- and then how do you, what, nonverbally show this change from whatever position --

**THOMAS OUELLETTE:** Because you're not scripted to say something about your change for another eight pages. But what do you play from the moment your decision changes to the time you finally get the nerve to speak up and say it in the room.

**CHIEF JUDGE LAUTEN:** Oh, that -- oh, man, that --

**SYDNEY PIGMON:** You act --

**ANTHONY HAMPSON:** Actually, my character --

**SYDNEY PIGMON:** You act even when you think people aren't watching, you know.

**ANTHONY HAMPSON:** Yeah.

**CHIEF JUDGE LAUTEN:** Sure. Of course.

**THOMAS OUELLETTE:** There's a young African-American woman in the show who does not speak a lot. And -- but race is very much a component. It's clear that the defendant is a person of color. We don't know exactly what his ethnicity is, but we know he's a person of color. And whenever race gets discussed in that room, what I said to the actor was, believe me, everyone's looking at you.

**CHIEF JUDGE LAUTEN:** Right.

**THOMAS OUELLETTE:** We don't know you're not going to speak, and we want to know how the -- how this lands for you.

**CHIEF JUDGE LAUTEN:** Of course. That's great. Fascinating.

So, I mean, what a challenge, but also it must be so much fun to play every role -- I mean, play the roles.

**THOMAS OUELLETTE:** Yeah. Every actor's on stage the whole time. No one ever leaves.

**ANTHONY HAMPSON:** Yeah.

**CHIEF JUDGE LAUTEN:** The whole time.

**SYDNEY PIGMON:** We don't leave the stage. We go to the washroom a few times, but that's still on the side of the stage.

**ANTHONY HAMPSON:** Twice, yeah. A couple people -- yeah.

**SYDNEY PIGMON:** It's still on stage.

**ANTHONY HAMPSON:** Yeah.

**SYDNEY PIGMON:** We don't ever leave the stage.

**CHIEF JUDGE LAUTEN:** So these alliances that are being formed and reformed and shifted and reshaped, fascinating. And any alliances before the play started to sort of reinforce -- you would have been the lone person out, I guess.

**SYDNEY PIGMON:** Yeah. I was alone in the beginning. But I think Juror 6 actually, Anthony's character, is one of the first to come on my side -- not one of the first, but he's --

**ANTHONY HAMPSON:** Well, just to, like, hear people out. Not necessarily that I agree with what you're saying --

**SYDNEY PIGMON:** Yeah.

**ANTHONY HAMPSON:** -- but just because I just want to --

**SYDNEY PIGMON:** Just listening to what I have to say.

**ANTHONY HAMPSON:** Yeah.

**SYDNEY PIGMON:** But there's a very clear -- literally, immediately when we walk into the room, there's a very clear alliance between Juror 10 and Juror 7. Juror 7's the one wanting to go to the ballgame, and Juror 10's the sick, racist one.

**ANTHONY HAMPSON:** Yeah.

**CHIEF JUDGE LAUTEN:** Right.

**SYDNEY PIGMON:** The one who's sneezing all the time and --

**ANTHONY HAMPSON:** Metaphorically and literally sick.

**SYDNEY PIGMON:** Metaphorically and literally.

**CHIEF JUDGE LAUTEN:** And so they want out of there, right?

**SYDNEY PIGMON:** And -- yeah, and so they want out of there. They bond. Even sitting at the table, you can -- I can -- I could see their alliance just through their eye contact.

Number 10 and Number 7 was in alliance just to each other, you know, just creating those alliances throughout the play. And then as the play goes on, their alliance starts to fall apart because Number 7 starts to have doubts, and then Number 10 goes on a rampage at the end of the play and she sits down and has her moment and their alliance kind of separates. And then they still -- they kind of drift to my side, even though they're -- they don't really agree with me, but they're still kind of lingering on my side of the board game.

**CHIEF JUDGE LAUTEN:** When you reach the unanimous verdict, though, is there a sense of comradery amongst the 12 jurors, or anger?

**SYDNEY PIGMON:** No.

**ANTHONY HAMPSON:** No, none at all.

**SIDNEY PIGMON:** No.

**ANTHONY HAMPSON:** Yeah, there's still a lot of -- I wouldn't say anger by the end. I think by the end it's just like -- it's just --

**SIDNEY PIGMON:** It's uncomfortable.

**ANTHONY HAMPSON:** Yeah.

**SIDNEY PIGMON:** It's uncomfortable because Juror Number 3 just had this emotional moment of -- I mean, we all knew that she was feeling this way because it was about her son. Because in the movie it talks about -- because Juror 3 was played by a woman in our production. And it's the character that holds out to the end, says he's guilty the entire time, until the end and says not guilty, and then reveals to all of us in the audience why she's been voting guilty this entire time because she feels this connection to this case because of her son, because her son was abusive and this kid and his father fought all the time and she sees herself in this case.

So it's uncomfortable. This woman just had this emotional moment. And I'm not satisfied. I mean, they all voted not guilty, but I'm not satisfied by it. It's just -- I don't know, and I got this whole room of people to vote not guilty, so I hope I'm right, you know.

**CHIEF JUDGE LAUTEN:** Sure.

**SIDNEY PIGMON:** Yeah, so --

**CHIEF JUDGE LAUTEN:** I've walked into jury rooms and seen -- you know, we have six-person juries, except for capital crimes or eminent domain then we have twelve-person jury. And I've walked into a jury room, even with the verdict, and I've seen five people sitting on one side of the room and one person sitting on the other side of the room.

**ANTHONY HAMPSON:** Wow.

**CHIEF JUDGE LAUTEN:** And that communicates a lot to me.

But let me move away from that and ask you this. What -- did this play in any way change your perspective about the American jury system?

**ANTHONY HAMPSON:** Well, I've always thought, like -- not to get too, like, you know, controversial or anything, or that political, but --

**CHIEF JUDGE LAUTEN:** You can get controversial. That's okay.

**ANTHONY HAMPSON:** Fair enough. I've always thought -- like, out of, you know, being, I guess for lack of a better term, an edgy teenager, being very antiestablishment, I've always thought that the Judicial Branch of government was the best out the three branches of government, just the way it's structured and set up and all, but also because, you know, *Hamilton*, kind of like teaches you that.

**CHIEF JUDGE LAUTEN:** We're going to talk about that in a minute. Go ahead.

**ANTHONY HAMPSON:** But, yeah, so the judicial system kind of -- this kind of brings into perspective a lot of, like, what I've learned throughout, you know, law classes in high school and stuff like that and it all kind of puts it in, like, a more real world situation of bringing up things like reasonable doubt and, you know, lack -- what's the term -- beyond the shadow of a doubt.

**CHIEF JUDGE LAUTEN:** Which is not our standard, by the way. It's beyond a reasonable doubt.

**ANTHONY HAMPSON:** Beyond a --

**CHIEF JUDGE LAUTEN:** You hit it the first time.

**ANTHONY HAMPSON:** Yeah. Yeah. Yeah.

**CHIEF JUDGE LAUTEN:** But most people come in and say, if they're asked, just why someone has to be, you know, not guilty beyond a shadow of a doubt. And it's beyond a reasonable doubt.

**ANTHONY HAMPSON:** A reasonable doubt, right.

**CHIEF JUDGE LAUTEN:** And that's a doubt to which you can attach reason.

**ANTHONY HAMPSON:** Right.

**CHIEF JUDGE LAUTEN:** You know, or some sort of logical, here is my doubt.

**SYDNEY PIGMON:** Right.

**ANTHONY HAMPSON:** Right.

**CHIEF JUDGE LAUTEN:** We tell jurors it can't be a speculative doubt, it can't be an imaginary doubt, and it can't be a forced doubt. So what does that mean? So some examples are, well, you could imagine that someone from Mars would land on the planet Earth and commit this crime and get on a spaceship and go back to Mars. That's within your imagination.

**SYDNEY PIGMON:** Right.

**CHIEF JUDGE LAUTEN:** But that doubt would be so extreme, so imaginary that that wouldn't be a reasonable doubt. You know, and a speculative doubt is in that sort of same category, like I'm guessing. That's not a reason doubt. And -- or forced, if you just keep forcing this doubt out and people go, we've answered that five times in our analysis of the evidence with you and you just force it on us every time, and even you've agreed, well, maybe it's not so strong.

So anyway, it's beyond a reasonable doubt.

**ANTHONY HAMPSON:** Yeah. Yeah.

**CHIEF JUDGE LAUTEN:** And -- but so you came away sort of -- you were -- you started off sort of respecting the third branch of government.

**ANTHONY HAMPSON:** Yeah.

**CHIEF JUDGE LAUTEN:** And do you feel respectful or admiration for the jury system --

**ANTHONY HAMPSON:** Yeah. Well, I think --

**CHIEF JUDGE LAUTEN:** -- or you think maybe it's got too many flaws and we should look in some other --

**ANTHONY HAMPSON:** Personally, I see that -- you know, I think that the people's voice matters a lot, so having a jury room -- or having, you know, a branch of government that has citizens decide what happens is, in my personal opinion, effective because, you know, I just personally believe that the power should belong to the people if we're living in a, you know, government and a certain way of life in society that we should have input on it. So I think that's why a jury's effective, because it's people deciding things for themselves, to an extent.

**CHIEF JUDGE LAUTEN:** All right. Great.

**SYDNEY PIGMON:** Yeah. I think I respected doing my civic duty before this play, but I think this play made me respect doing my civic duty even more. Things like voting and being attentive in a jury room and being attentive as a juror is just so important. It just gives me respect even more for the idea of pursuing your civic duty. Like, I mean, voting is such a big deal and a lot of Americans don't do it, and it's just such an important thing, you know, so --

**CHIEF JUDGE LAUTEN:** Yeah. So we stress how jury duty is fundamental to American democracy.

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** And one of the things that a lot of my colleagues tell jurors is, you know, back to -- you mentioned *Hamilton*, and I'm about finished with Chernow's biography, because I saw the play, and I'm 100 pages out. But, you know, we have a democratic republic so we're represented in our government.

But when you serve on jury duty, there is nobody between you and the decision. It is probably the most -- it is the purest the form of democratic participation.

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** Because you decide; the jury. You decide. You don't elect me to decide, delegate to me to decide. You decide. So it is really, I think in our democracy, the purest form of democratic participation.

And so many people want to get out of jury duty, it drives me crazy. Even my neighbors call me up, how can I get out of jury duty.

**ANTHONY HAMPSON:** That's funny.

**CHIEF JUDGE LAUTEN:** And I'm like, come on, you're asking the wrong person.

**SYDNEY PIGMON:** That's very --

**CHIEF JUDGE LAUTEN:** It's like calling a professor and saying, how can I skip your class.

**THOMAS OUELLETTE:** Right. Right. You can't.

**CHIEF JUDGE LAUTEN:** What conversations do you hope were started because of this play?

**SYDNEY PIGMON:** Well, the way we did the play, I think, just serves conversation in general, the fact that we had -- the way certain jurors were cast was very timely, the fact that Number 11, who was a Middle-Eastern woman, just -- all of those issues that are happening right now. And her -- she has an argument between her and Juror 7. There was just some things that were just too timely. You know, there's a line Juror 7 says that, she comes to this country running for her life and she thinks that she can tell us how to run the show; the arrogance. So that --

**THOMAS OUELLETTE:** That was written in '54.

**SYDNEY PIGMON:** That was written in '54.

**ANTHONY HAMPSON:** Yeah.

**CHIEF JUDGE LAUTEN:** Wow. Wow.

**SIYDNEY PIGMON:** It is 2018 and it's still ringing true.

**ANTHONY HAMPSON:** Yeah. And it's crazy how much that line that has an impact, yes, in the first place, but then to change -- the impact of the line changes when you cast it the way that it was casted by Thomas.

**CHIEF JUDGE LAUTEN:** Sure.

**SYDNEY PIGMON:** Yeah, it just changes everything.

**CHIEF JUDGE LAUTEN:** So, Anthony, I've got to ask -- I've got to hear a little bit of this New York accent that you use.

**ANTHONY HAMPSON:** Oh, forget about it; come on. You got the bada-bing, you got the bada-boom. You talk to my brother-in-law Vinnie. It's all done with.

**THOMAS OUELLETTE:** Don't get him started.

**ANTHONY HAMPSON:** Vinnie.

**CHIEF JUDGE LAUTEN:** Thomas, let me ask, and with you, how satisfied were you with this experience?

**THOMAS OUELLETTE:** I was thinking about it when you asked. I don't have expectations about how it will be received. I just feel honored to have it in the ether. So I think it does prompt discussion. I don't think I'm naïve enough to think that two-and-a-half hours in the theater changes anyone's life, but I do think it can open some minds. And I just like that, you know, 15 theater artists spent time in a room working on this and then put it out for the community to come and see partly as a form of entertainment but also as something that I think is more profound than that.

**CHIEF JUDGE LAUTEN:** Well, I want to thank all three of you for taking time out of your day and visiting us here in the Orange County Courthouse. And I --

**SYDNEY PIGMON:** Of course.

**CHIEF JUDGE LAUTEN:** I'm thrilled that you put on this play, and I was planning to go and then I had a family emergency, because I really wanted to go. And Judge Kevin Weiss, I -- he might have a child who was attending Rollins or a theater -- interested in theater, and he went and he championed it, you know, on our email. And I was like, I'm going, I'm going, I'm going, and then I had this event crop up.

But I want to end with this one topic and, Sydney, you brought it up, which is the importance of jury duty. It is the lifeblood of our system of justice. We can't do anything without jurors.

**SYDNEY PIGMON:** Yeah.

**CHIEF JUDGE LAUTEN:** If jurors won't respond to their summons, we can't try cases, and that's what we do here on a daily basis. And so I always urge citizens to respond to jury summons. We know it's inconvenient. We know it takes time out of their routine. They're underpaid by statute, and we wish we paid jurors more for their service. But it's essential to the functioning of our court system. And it's very important that we have a diverse perspective in the jury room. And so we want all members of the community to respond to the summons and serve on jurors [sic]. And I hope your play helped us with that; I'm sure it did --

**SYDNEY PIGMON:** I hope.

**CHIEF JUDGE LAUTEN:** -- peak some interest. And I'm so grateful that you joined me today. And this conversation was fascinating. So that you so very much.

**SYDNEY PIGMON:** Thank you so much.

**THOMAS OUELLETTE:** Thank you.

**ANTHONY HAMPSON:** Thank you.

**NARRATOR:** You've been listening to "Open Ninth: Conversations Beyond the Courtroom" brought to you by Chief Judge Frederick J. Lauten and the Ninth Judicial Circuit Court of Florida. For more information about the Ninth Circuit Court, follow us on Facebook, Twitter and Instagram.

(Music)