

Murder at Gatsby's Mansion



Committee: Murder at Gatsby's Mansion

Topic(s): Gatsby's Murder

Committee Type:
Crisis

December 7, 2026



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Conference Schedule:

<i>Opening Ceremonies</i>	<i>8:00 am - 9:00 am</i>
<i>Committee Session I</i>	<i>9:00 am - 1:00 pm</i>
<i>Lunch Break</i>	<i>1:00 pm - 2:00 pm</i>
<i>Committee Session II</i>	<i>2:00 pm - 5:30 pm</i>
<i>Closing Ceremonies</i>	<i>5:30 pm - 6:15 pm</i>

Conference Policies:

UNISMUNC XII aims to foster debate, bringing students the opportunity to explore a range of topics and encouraging collaboration and teamwork between delegates. Be that as it may, UNIS stresses the importance of respectful language, as UNISMUNC XII will see delegates debating topics that, at times, may be heated or passionate. MUNEX encourages you to remember to stay respectful and mindful of the other students around you. We are so excited about this conference and trust that no issues will arise. The following expectations and policies are designed so that every delegate gets the most out of UNISMUNC.

Attire:

The Dress Code for UNISMUNC is formal Western business attire, and all delegates are expected to comply with this. Exceptions can be made for character purposes in crisis committees at the discretion of the chair. If you have an idea for an outfit for a crisis committee that does not fall into the parameters of traditional Western business attire, please ask your chair for permission before wearing the outfit.

Committee Assignments:

Committee assignments will be made on a first-come, first-served basis based on preference as communicated by the delegation's advisors (or individual delegates in the case of independent delegates), in order of receipt of preference. Before being assigned to a committee, payment must be received. If payment is not submitted in a timely manner, delegations face the risk of not receiving committee assignments of their choice.

Expectations in Committee:

As you engage in debates, we ask that delegates maintain politeness and respect at all times. While we recognize that you are representing your country's views, it is essential to express these perspectives without crossing the line into disrespectful or confrontational behavior.

Please respect one another when delegates are giving speeches. Only one delegate may speak at a time during moderated caucuses. To speak during a moderated caucus, you must raise your placard and wait to be recognized by the chair. During speeches, no ad hominem attacks will be allowed; should they occur, the subject will have the right to reply. Remember to be cognizant of your words and actions, and to listen to everyone's views and positions.

The Committee Chairs and Secretariat members are responsible for determining disruptive behavior.

Examples of disrespectful behavior may include, but are not limited to:

- Speaking without being recognized,
- Use of cell phones,
- Note-passing unrelated to the committee,
- Use of technology when not allowed,
- Verbal, physical, or sexual harassment of other delegates.

The pre-writing of any resolution/directive clauses, crisis notes, or speeches is strictly forbidden and will be penalized. This does not include opening remarks. This does not include any writing during the lunch break, as UNISMUNC committees standardly operate with 'working lunches'.

UNISMUNC has a zero-tolerance policy for any plagiarism. This includes position papers, speeches, and resolutions. Improper citation of quotes and references may result in disqualification from awards or further disciplinary action at the discretion of the chairs.

Pricing:

Please see the registration section for more information. Details on committee assignments are below.

Spectators:

Please be aware that UNISMUNC XII does not allow unregistered spectators. Student spectators are strictly prohibited. All advisors and delegates must be registered and pay the required fee(s). Non-compliance with this policy will result in exclusion from future invitations. We expect all participating delegations to respect this policy. The Secretariat reserves the right to have any unregistered spectators removed from committee chambers and escorted off of the premises if necessary, as they see fit.

Technology:

All crisis committees are strictly no-tech. Neither laptops nor cell phones will be permitted during committee sessions in crisis committees.

General Assembly (GA) committees allow technology exclusively for the purpose of resolution writing. Delegates will be permitted to use their laptops to work on resolutions during unmoderated caucuses and outside of the committee chamber when allowed by the chair. It is, however, not permitted to use technology when a fellow delegate is speaking or in the committee chambers during moderated caucuses. This includes your own speeches, so please write any notes by hand or have your opening remarks printed before the conference.

Awards Criteria:

UNISMUNC Chairs, Daises, and, in the case of crisis committees, Crisis Directors will work together to holistically evaluate delegates based on their performance throughout the entire day of debate. This includes:

- speeches given during moderated caucuses,
- performance during unmoderated caucuses (not only making one's voice heard but also including everyone in the discussion),
- writing/presenting resolutions/directions, especially those that pass,
- in crisis committees, as well as the detail and sophistication of crisis arcs.

Letter From Chair/Director:

Greetings delegates,

We feel a deep sense of pride and privilege in welcoming you to UNISMUNC XII, and more specifically, the *Murder at the Gatsby's* committee. Our names are Elliot Levine and Ray Bonneau, and we are overjoyed to serve as your chairs in the coming conference. We eagerly anticipate the dynamic, engaging, and imaginative debate that will unfold as delegates work to uncover the identity of Jay Gatsby's murderer and determine how his immense fortune should be distributed among the committee's members. As you prepare for the committee, we urge you to understand that this committee will be what you make it, and it is an opportunity for you to hilariously express yourself and act as people from a different age, and fully embrace your characters. Nevertheless, all must adhere to the Western business attire dress code. However, to enhance your experience, we highly encourage delegates to bring props or accessories associated with the Roaring '20s. We look forward to meeting each of you and witnessing a memorable day of debate, diplomacy, mystery, and perhaps a touch of Gatsby-esque extravagance.

My name is Elliot Levine, and I will be one of your co-chairs of this committee. I am in 11th grade, was born in New York City in 2010, and lived here for three years until my family moved to Shanghai, China, for 9 years. Upon my return to NYC in 2022, I became fully aware of the similarities and differences between these two great cities and their lifestyles. Living life through these two lenses revealed the value of adopting multiple mindsets. This is why I loved *The Great Gatsby* by F. Scott Fitzgerald, a book that introduces a patriarchal, musical, oppressive yet beautiful society through the circumstances and plots of many different people, each embodying distinct perspectives. When I was given the opportunity to create a committee for our conference, I was ecstatic to manifest *The Great Gatsby* into a committee.

My name is Ray Bonneau, and I will be one of your co-chairs alongside Elliot on this committee. I was born in New York City and have lived here my entire life. I play basketball, work as a ski instructor during the winter, and love reading classical literature, particularly *The Great Gatsby*. I am interested in STEM and plan to major in engineering during college. Similar to Elliot, I really enjoyed reading F. Scott Fitzgerald's magnum opus. As I learned more about the story and the deep - cutting societal warning it serves as, I became more enticed than I was before. Whether it be for this reason or another, I truly hope you enjoy the story of Jay Gatsby and encourage you to read it prior to this committee. More importantly, however, I truly hope you enjoy our committee.

A Brief Overview of the Committee:

The scene is striking: A man in a flamboyant yet perfect pink suit, with a rose tucked in the breast pocket, lies dead in a pool of warm blood, just beginning to congeal on the carpet. His golden hair lies seamlessly on his distinguished and chiselled head. His eyes — the purest azure — are stained with a singular tear. Yet, despite that tear, his smile remains, looking back up with a quality of eternal reassurance. If it were not for the tear and the puddle of blood in which he lies, the man, so perfect, would seem to be a god. So perfect, in fact, it would seem fake...

This man is Jay Gatsby. And the room in which he lies lifeless is his library. This library is located tucked away in West Egg, Long Island, in a mansion — a beautiful building overlooking the bay.

Just a 6 hours before, Gatsby was waltzing along in his ballroom with hundreds of his guests. The air smelled of perfume and money, and the music, played by a full orchestra, sounded like prejudice and lies. Each guest, dressed in their own lavish outfit, drunkenly danced or lay asleep on the lawn.

When Gatsby was found, all members of the party raced frantically through the mansion to the library to find Gatsby lying there.

Members of this committee are each attendees of Gatsby's party. Most of whom don't personally know Gatsby and wildly gossip about him as the night goes on. Speculating whether he is a German spy, the second cousin to the Kaiser, or a nobody. We ask that these members figure out

what each attendee is hiding, how to divide Gatsby's endless sum of wealth, and, most importantly, uncover who murdered the Great Jay Gatsby. So dive into the fantastical life of Jay Gatsby, because we have a culprit to catch!

DISCLAIMER!!!

While this committee is inspired by the novel The Great Gatsby, the events that will unfold during the debate will not follow the events of the book. Meaning the murderer in the book likely won't be the same as in the committee.

Committee Procedure:

Moderated Caucuses are structured discussions where delegates sign themselves up to give short, regulated speeches. The speaking time and topic of discussion are set when the motion is proposed, and delegates take turns to speak.

Unmoderated Caucuses are divided between a regular unmoderated caucus and a gentleman's unmoderated caucus, where everybody remains seated. A regular unmod entails a period free of structured, regulated debate, where delegates can mill about the committee and work with their blocs.

Some actions that are carried over from the usual committee procedure:

- Point of Order
- Point of Information
- Appeal to the Chair
- Suspension of Debate
- Adjournment of Debate
- Closure of Debate
- Roll Call Vote
- Set the Speaker's Time
- Call a guest speaker

Instead of resolutions, the crisis will debate and pass **directives**. Directives are actions or communications undertaken by the entire committee as a group and are passed by a simple majority. Unlike resolutions, which may only be entertained at the end of a session, directives should be created and debated on as much as possible. The different types of papers used in crisis committees are explained in detail in the next section.

The goal of the crisis committee has two aspects — firstly to work as a group to solve or influence the crisis in the interest of the group, and secondly to act in your character's best interests.

Written Papers:

Crisis Notes: Crisis notes are notes used in order to take personal action from a delegate, without the need for committee approval. Crisis notes are therefore bound by a character's individual portfolio power. There are a myriad of ways to write Crisis notes, but be sure to sign your character's name at the end and address it to CRISIS on the front of your folded note.

Directives: A directive is a formal written instruction or order given by a delegate or a group of delegates to the chair or to other delegates. Directives are used to propose specific actions or solutions to address the crisis at hand. They can range from proposing specific policies or strategies to calling for specific actions by other delegates or bodies within the simulation. Directives are passed frequently throughout debate, and are a lot shorter than most resolutions. They are not restrained by a specific format, and while they do need signatories and sponsors, they do not require a distinction between preambulatory and operative clauses.

Communiqués: Communiqués are committee documents used to communicate with people outside of the committee. For example, Communiqués could be used when surrender terms or ultimatums are sent to the opponent or when the committee requests aid, advice or arms from their allies. Similar to Directives, they will require a minimum of four people on the document, with two sponsors and two signatories.

Press Releases: As the name says, press releases are committee documents addressed to the public. They can be used to inform or even misinform the public according to the desires of the committee. Similar to Directives and Communiqués, Press Releases will require a minimum of three people on the document, with one sponsor and two signatories.

Topic Background:

The Roaring Twenties (1920-1929) was a period like no other in American history. It was a time of immense social, economic, and political change, where societal boundaries and laws seemed to vanish and be reconstructed while the economy boomed. It was the first time in the life of America that more people resided in urban cities than in the countryside. This great shift fueled the financial industry, nearly doubling the nation's GDP. At the same time, new inventions such as the washing machine, air conditioner, and credit systems became nationwide staples. As the economy bloomed into what some called a “golden age,” culture proliferated. Jazz music poured out of every bar on every city block, the sale of liquor and alcohol flowed freely amongst the rich despite Prohibition, and lavish parties became a kind of religion for those wealthy enough to partake. It was an age where reinvention wasn't only possible, but expected; an age where a poor Midwestern farmer could break free from the chains of ancestral norms and venture out, transforming themselves into an elite upperclassman. This was the Roaring 20s.

But this magnificent surface concealed deep fault lines running through American society. Underneath the promise of an American Dream, extravagant parties, and a great economy, there was an immense social divide based on wealth, lineage, and race. A prime example of this is captured in *The Great Gatsby*, where, on the strip of land now known as Queens, there lay a region known as the Valley of Ashes. Gloomy and soot-stained, the valley was described as a place separate from the plentiful life of the wealthy, and focused on industrialization and manufacturing. Essentially, the region was a workplace for lower-class men. The book further emphasizes this divide between the wealthy by placing the valley between New York and West Egg, two wealthy areas. This symbolizes how the working class was isolated from other

wealthier groups, both physically and ideologically. The divide is ideological in the sense that not only are working-class people actually separate from the rich, but they are also unable to elevate themselves to an elite level. This chips at the exact concept that the American Dream guarantees: that no matter where one originates from, they have a chance at climbing the ranks in society. Not only were poorer people unable to transform themselves into old rich elites, but there was also incredible inequality within America. In fact, by the late 1920s, 1% of the population controlled around 40% of the wealth. And while the stock market boomed, nearly 60% of Americans lived below the poverty line.

Even inside the pristine and exclusive life of the elites, problems still arose. This is because the moral decay quietly festered beneath the revelry as the relentless chase for status and power degraded personal integrity and human connection. Overall, the decade burned bright, so bright that it was inevitable for it to come crashing down. Ultimately, this deterioration arrived with the stock market crash of October 1929; however, the longevity of a society built on cannibalism for power, combined with extreme prejudice, oppression, and patriarchal values, would never be great.

Our story begins on a small farm in North Dakota. Here, around some point in the early 1890s, Jay Gatsby, originally named James Gatz, was born. James was born to modest, unremarkable parents whose lives represented everything that he was desperate to escape. From an early age, Gatsby, with a restless heart, yearned for greatness. He possessed a mythic sense of his own destiny, convinced that his circumstance at birth was merely a mistake, and he was destined to be an elite. Gatsby was dogged in his pursuit of goals, and as a young man, he drifted unwaveringly. He worked several jobs along the shore of Lake Superior before an encounter with wealthy Dan

Cody changed his life forever. Cody, a self-made millionaire, took young Gatsby on board his yacht as an assistant. For the first time, Gatsby had witnessed the life of wealth, luxury, and power. For Gatsby, this was the exact picture of what he had hoped to become. When Dan Cody died, Gatsby was back to square one. Though he was left with none of Cody's fortune and spat back into the life of a poor man, Gatsby only became more persistent in his battle for wealth and success, as he had just been shown what that life could be like by Cody. After his time fighting in World War I, Gatsby returned to America; this time, however, he ventured to New York. There, Gatsby met another pivotal figure in his life: Meyer Wolfsheim. Wolfsheim introduced Gatsby to the illegal life of bootlegging and organised crime. Through this, Gatsby constructed his fortune. Finally, built an entirely fictional identity, as though wealth alone could rewrite the story of who he was and where he came from. James Gatz became the epitome of superficiality, fixing himself a more appealing and powerful identity as Jay Gatsby.

Gatsby had everything, yet he was still missing what he wanted most. Daisy Buchanan. Before World War I, when Gatsby was still a poor man, he met and fell deeply in love with Daisy, a beautiful Louisville socialite who embodied everything he coveted. To Gatsby, Daisy represented wealth and excess. Tragically, when the war ended, Daisy married the old-money aristocrat Tom Buchanan while Gatsby was still abroad. After Gatsby gained his riches, he built a mansion across the Long Island Bay from Daisy and Tom's estate. Beneath Gatsby's perfect character, he still hadn't had the nerve to approach Daisy, whom he hadn't seen for 5 years. Instead, he hosted massive parties, hoping one night Daisy would wander into Gatsby's life as so many had before and leave Tom, stunned by Gatsby's immense wealth. However, Daisy never cared to venture across the bay into West Egg and preferred to remain safe in the old-rich part of town. Still, Gatsby never gave up, and with the help of his convenient new friend Nick Carraway, who was also Daisy's cousin, Gatsby hosted his grandest party yet, with scores of guests and oceans of alcohol, all in expectation of the arrival of Daisy...

Current Situation:

In the early hours following the party at the Gatsby estate, staff discovered the body of Jay Gatsby in the library. Initial assumptions of death by gunshot have since been complicated by a secondary toxicology finding, suggesting Gatsby had already ingested a lethal dose of poison before he was shot. Whether this indicates a single perpetrator employing two methods, two independent actors, or an elaborate attempt to obscure the true cause of death remains unresolved.

What is worse, all vehicles on the estate grounds were found with slashed tires shortly after the discovery of the body, and the property's telephone lines have been severed. The mansion radio is also missing. The deliberate nature of this isolation suggests that the killer, or killers, wanted no one to leave, raising the possibility that the killer, or killers, remain among the assembled guests.

By 9:00 AM, the mansion had tumbled into pandemonium: accusations, altercations, and competing demands for information spread rapidly among the roughly one hundred guests present the previous night. In response, a delegation of twenty individuals has convened in the billiard room to address the crisis in a more structured manner.

Delegates in this committee represent three interests:

- Those seeking justice for Gatsby, including individuals with personal or professional ties to the victim who are motivated by identifying the party or parties responsible for his death.
- Those with a financial claim to Gatsby's assets that may entitle them to a share of his fortune.
- Those seeking information in the disclosure of the personal and financial secrets of everyone present, Gatsby's included.

Underlying all three interests is a single unresolved question that has taken on outsized importance in the hours since Gatsby's death: the true origin of his wealth. Gatsby's public identity, a self-made man of mysterious background and considerable charm, has never been substantiated, and rumors regarding his business dealings, associates, and past have circulated for years without confirmation. Your job is to determine not only who is responsible for Gatsby's death and how his estate should be distributed, but who Gatsby actually was. A question complicated by the fact that most delegates in the room possess information, or secrets of their own, that they have strong incentives not to disclose.

Characters:



Nick Carraway is a Yale-educated midwesterner working in the New York bond business. Nick is Daisy's cousin and Gatsby's neighbor. Nick is an observer yet also cautious and morally uneasy, and often he is drawn into other people's schemes without ever fully committing. His value lies in those who know and trust him, not in wealth or power like many other characters. He is close with Gatsby and his inner circle, granting Nick moderate credibility as a neutral source. Furthermore, Nick's character of not siding strongly with individuals gives him the ability to broker meetings between hostile parties.



Daisy Buchanan is beautiful, wealthy, and married to Tom; however, she is torn between the comfort of her marriage, which gives her high status, and her rekindled feelings for Gatsby. She is often misunderstood; her stunning physiognomy commonly fools those who take her for a rich and simple wife. Nevertheless, this does put her at an advantage, as she holds significant social influence within East Egg's old-money circle. Allowing her to sway Tom's decisions through personal leverage and access to Buchanan household resources and staff; can manufacture plausible deniability for herself in a crisis.



Elitist, snobbish, and married to Daisy, Tom Buchanan is the epitome of the 1920s old rich class. He is racist, not intelligent, yet opulent and flowing with wealth. His riches are the things Tom holds dearest. In the case of Daisy, Tom is rather controlling and tries to limit her autonomy, as Daisy is more of a trophy than a lover to Tom. For this reason, Tom seeks pleasure with numerous other women, especially those from lower socioeconomic backgrounds. Because of this, Tom has access to information from the lower class, and the wealth and influence of his top-of-the-food-chain class.



Myrtle Wilson, married to George Wilson, is having an affair with Tom Buchanan. She lives in the working-class Valley of Ashes between Long Island and Queens and is desperate to climb to America's elite high society. She sees her relationship with Tom as the express pass there and is therefore very attached to Mr. Buchanan. Myrtle's powerful persona and vibrant personality slightly compensate for her poor status, granting her a strong voice in decisions made at the meeting.



A professional golfer and Daisy's close friend, Jordan Baker is cool, independent, and known for bending the truth when convenient. She moves easily between social circles and is often present when secrets are exchanged, making her a useful (if unreliable) source of information. These characteristics grant broad social access across both East and West Egg. Furthermore, Baker is skilled at gathering and selectively leaking gossip/intelligence and can vouch for or undermine another character's reputation, making her a volatile character.



Owner of a struggling garage in the Valley of Ashes, George Wilson is hardworking but worn down by wealth he can't touch, and quietly devoted to his wife Myrtle, unaware — for now — of her affair with Tom. He has little real power: no money, no social standing, and only a small garage to his name, but his desperation and the truth he might stumble onto make him a wildcard the other characters can't fully ignore. After all, Wilson is known to transform in an instant after a transformative event.



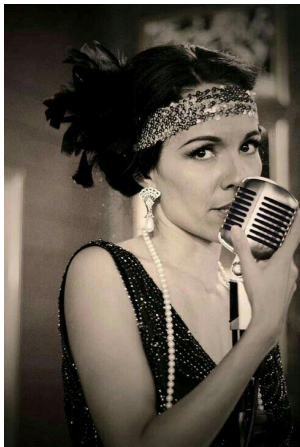
Meyer Wolfsheimer is a sly, calculating, and repulsive man — a bootlegger and a cheat whose fortune is rumored to stem, in part, from his fixing of the 1919 World Series. He is self-interested to the core, treating relationships as investments rather than friendships; even those he holds dear are not safe from being cut loose the moment they become a liability. His deep ties to New York's criminal underworld feed him a constant stream of secrets and rumors, letting him play the odds — leveraging blackmail and intimidation as needed. More dangerously, he has the means to make problems disappear without a trace, making him a valuable ally and a terrifying enemy in equal measure.



Although he is the father of Jay Gatsby, Henry Gatz couldn't be further from who Jay was. Henry owned no mansion, butlers, or orchestra. He has no restless heart and is content working as a struggling and simple man in northern Minnesota. Henry doesn't have money or status, but he is Gatsby's only relative at the table, granting him significant privilege regarding Gatsby's assets.



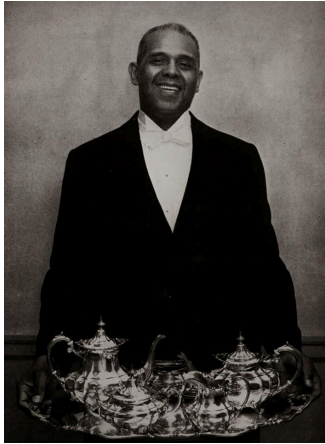
The saxophonist is talented but not wealthy, though Gatsby has kept him comfortable — paying him a decent salary and housing him on the estate itself. Having worked for Gatsby for years, he knows the mansion's layout intimately and has picked up rumors about Gatsby's life through the staff. This insider position gives him unusual credibility when it comes to theories about who killed Gatsby, making him a valuable, if overlooked, source in the investigation.



The singer is a fixture of Gatsby's parties, hired for her voice but valued by the guests for far more — she hears everything said in the haze of champagne and gossip, from careless confessions to whispered accusations. She has no real wealth or standing of her own, but her constant presence at Gatsby's gatherings means she's overheard more secrets than almost anyone else on the estate, giving her a quiet currency in rumors that others would pay to keep buried.



The most tenured of Gatsby's household staff, Mr. Butler (1), has served the estate the longest and knows its routines, schedules, and comings-and-goings better than anyone, even more than Gatsby himself. He is discreet and loyal, but not completely... Years of managing Gatsby's affairs have taught him which secrets are dangerous to keep and which are worth trading. His access to the house itself, and to the movements of everyone who passes through it, makes him a quiet gatekeeper of information.



Newer to Gatsby's staff and lower in the household hierarchy, Mr. Butler (2) is eager, watchful, and a little more willing to bend the rules than his senior counterpart. He lacks the deep institutional knowledge of the estate's history, but he's often assigned the unglamorous tasks like running errands, delivering messages, and cleaning up after parties that put him in the right place at the wrong time to overhear things he shouldn't. This specialty gives him just the leverage he needs to negotiate at the table.



A vibrant, attention-drawing presence at Gatsby's parties, Ms. Ballerina thrives on being seen and remembered, drifting between groups of guests and picking up fragments of conversations. She has no real power in the traditional sense: no money and no name recognition beyond the party circuit. Nevertheless, her mobility through the crowd and her knack for making people loosen up around her let her collect gossip that more guarded guests would never share outright.



A regular fixture of Gatsby's parties, this John Mommaroneck enjoys the endless stream of liquor far more than he cares about his host, attending mostly to be seen among New York's moneyed circles. He has modest social standing and connections of his own, useful for spreading or confirming rumors within his own social set, though his attention is easily bought with flattery, drink, or the promise of being let in on a secret.



Sharper and more socially attuned than her husband, this Alice Mommarsneck treats Gatsby's parties as a stage for cultivating alliances and passing gossip, watching the room as much as she enjoys it. She carries real influence within her own circle of East Egg wives, capable of shaping reputations through a well-placed word, and she notices, and remembers, far more of what happens at these parties than she lets on.



First seen marveling over the real books in Gatsby's library, the Owl-Eyed Man is a strange, bespectacled outsider fascinated by Gatsby's world. He has no wealth or standing, but his odd persistence in places others ignore makes him an unpredictable witness who notices what everyone else misses.



Mr. Butler (3)

The quietest of the household staff, easy to overlook. He isn't given real tasks — mostly he stands by doors and carries trays through the party. Because people forget he's there, he sees more than anyone expects. He may not understand everything he's witnessed, but he remembers all of it.



Mr. Butler (4)

The newest hire on Gatsby's staff, and it shows. He still gets lost in the halls and mixes up names. But because he's new, people are careless around him and don't bother lowering their voices. He hasn't yet worked out which of the things he's heard actually matter, which makes him unpredictable at the table.



Mr. Butler (5)

The most experienced with guests directly, having worked the front entrance for years. He greets every arrival and hears the small talk exchanged before people compose themselves for the party. Because he's seen as harmless — just the man who takes your coat — no one guards their words around him. That makes his information less dramatic but harder to dismiss.

Questions to Consider:

- What secrets are each guest hiding that may lead to your understanding of Gatsby's story?
- Who murdered Jay Gatsby, and what were his, her, or their motives?
- What actions should be taken to divide up Gatsby's sum of wealth and assets?
- What does Gatsby's death reveal about the hidden issues of society?
- What actions or measures should be taken to ensure all members of society are satisfied?
Or should all members of society receive equal satisfaction and rights?

References:

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