

# JELLYBEANS

by Tom Murphy

The Great Society (or otherwise)  
c/o North America,  
1960 and up.

Mr. Humble Citizen,  
Any Street, Anywhere,  
North America, (U.S.A. & Canada)

Dear Humble Citizen:

It has come to my attention that you have made very few payments toward your debt to society. Perhaps you are unaware that you have such a debt, (though somewhat inconceivable) so I will try to briefly outline what your debt is:

- (1) You must grow up with all physical attributes you were allotted at birth. However, since disease and accident are inevitable, certain allowances are made. Even so, you can expect to be penalized for being blind, deaf or crippled or retarded. That is standard procedure. Of course, you will be allowed to become fat and ugly if you are rich, and skinny and ugly if you are poor.
- (2) You must go to school to the highest grade within the capabilities of your head. If you drop out, you've had it. It makes no difference what the reason is, even if it is my fault — you are still the one to suffer. Work, study, work, study, work, study — but don't drop out.
- (3) In the event that you do drop out, you incur a debt that must be paid by acquiring a job, (probably labor), getting married and raising a clean, healthy crop of kids (not more than five.) You must teach them not to flunk out like you did.
- (4) Let us hope, humble one, that you may endure school enough to continue on in university or some other form of post secondary education. Engineers, scientists and technicians are preferred, of course, but social scientists, artists and entertainers fill a definite slot.
- (5) After graduation or completion of your formal education, you must acquire a good job, a good mate, a good home, and raise a good crop of kids (not more than three). Then your job is to keep everything going going going . . . sometimes better known as the rat race . . . going going going going STOP! Game over. You're dead.

You noticed, probably, that I was not very specific. That I will try to be now. These are some of the things you MUST do: pay your taxes annually, vote in elections, stand when the national anthem is played, take a bath regularly, signal when changing lanes, buy the current leading brand of soap, join one or two service organizations even if its just for the big parties, read Ann Landers daily, present an image of being a clean living, clean loving individual, (whether you are or not is irrelevant), know who the president of the United States is, and also the heavyweight boxing champion, (it makes it easier to pair like things together like that), prevent forest fires, go to church at least twice a year, traditionally Christmas and Easter, (other faiths act accordingly) and finally, make out a will. Failure to do these things makes you a bad citizen, and that's not good.

There are a number of things you should not do as well. In the event that you are CAUGHT doing them, your debt to society will become greater. For example, you MUST NOT murder, kill or destroy the innocent or their property, (except, of course, in liberation and peace seeking wars like Vietnam), you must not rape, litter garbage, blackmail, distribute pornographic or Communist literature, say nasty things about other people in public, burn your draft card, or act political. Of course, depending on how much "pull" you have, or how much wealth you possess, I am sure I can overlook many of the above details, except if you are a Negro.

I will close by first reminding you to remit payment on your debt to society over the period of years that constitute your life. Also, keep in mind that famous platitude: "Ask not what your country can do for you; ask what you can do for your country." And that, Mr. Humble citizen, means — pay up."

Sincerely,  
The Great Society  
(or otherwise)

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Next week — a look at child fighting from today's perspective — in an article entitled "The Battered Child".

Buy an unexpurgated copy of Behind the Hill  
in the basement of the UNB Bookstore.



Shown above is Philippa, played by Linda Lean, consoling her younger sister Lowrie, played by newcomer Bonnie Sherman, in the UNB Drama Society's production *The Sisters' Tragedy*.

## THREE REVIEWS

### The Sisters' Tragedy

by ALEX JABLANCZY

There is an invisible but indispensable thread of interrelationships between the characters on a stage, and if this is lacking, then individual actors mouth their lines to the audience or sometimes dutifully mutter to themselves, and are not aware of the presence of the intangible dramatic conflict and even of the other actors.

Linda Lean as Philippa the eldest sister played the role well, but she was not bitter enough, she was playing a too congenial sacrificial victim. Her absences from stage were too long and when she came back, it took her time to resituate herself. Her final soliloquy which should have been a prayer to God was unconvincing. She had moments of truthful characterization, but her underacting on the immense stage, despite her excellent enunciation and dominant figure in the impressive dress did not succeed fully.

Nikki Chabot was totally miscast as Charlotte. Her long strolls across front stage (see Page 6)

### He Ain't Done Right By Nell

by BOB FRASER

In choosing to present a 19th century Melodrama for a contemporary audience whose contact with the underlying sentiment of that tradition has been lost through the shock of 20th century Realism, Mr. Attis had one basic problem to solve. How does one make the pathetic suffering of the virtuous at the hands of the villainous, and the simplicity of poetic justice where virtue is rewarded and vice punished, interesting and enjoyable for the audience? I agree with Mr. Attis that the comedy inherent in the romantic, sentimental theme of melodrama must be drawn out through a parody of the whole tradition, in order to make the presentation a theatrical experience, and not just an exercise in the production of 'period pieces'. By attempting to exaggerate the superficial psychology of the black and white morality, he and his cast produced a most enjoyable comedy.

The realistic set, designed (see page 6)

### Box & Cox

by HUGH LLOYD

The play is a farce of the nineteenth century French tradition, written in 1847 by J. M. Morton. It involves the situation of two men unknowingly sharing the same lodgings, and what happens when they are confronted with each other in "their" room. Such a situation does not lend itself to great dramatic impact but it can be humorous. The rather predictable plot becomes more complicated when they have courted the same lady, neither one of them finding her to his taste, both of them wishing her on the other.

The two main characters, Box and Cox are played by Christopher Rose and Jay Baxter respectively. Mr. Rose presents a short, slight and energetic Mr. Box, taking command of his role to a good degree and filling the rather large set with his emphatic gestures and quick, precise delivery. Mr. Baxter, a physical opposite as Mr. Cox, is large with red beard and hair but unfortunately his presentation is also quick and, to a (see page 6)