

Dear Ms. Bruce, Mr. Jillette,

she has heard as she lives across the nation and would have no way of obtaining the script. She is not, nor has she ever claimed to be leading any sort of rebellion. In fact, the ‘campaign’ and ‘protest’ that I have had the pleasure of reading about from all manner of conservative news sources, has been nothing more than civil conversation and exchanges regarding the most important ways the Theater Arts Department can allocate resources at a time when our nation is in such turmoil. Finally, a fourth frequently-spread lie surrounding this controversy falls when you publish Michael Weller’s claim that he was not aware that anyone at Brandeis was disturbed by the perspective with which he chose to present our students of color. While I understand that the faculty at the school refused to speak with him for a while, I am more than happy to share with you (at your request) my own email correspondence with Weller regarding my first impressions of the script. I hope you will take the time to read my letter below as I feel it may answer some of your questions. It is my intention that FIRE be able to release a new statement which better reflects the truth of Brandeis University’s situation. Please do not hesitate to reach out to me as I am happy to further clarify as best I can and am always open to discourse. I would be more than happy to eat my hat if someone could actively and consciously convince me that I have engaged in anything resembling censorship. As a provocative artist myself, that is not something I would ever intend to do.

With respect, gratitude, and admiration for the vital work you do,

Andrew Child

Undergraduate Departmental Representative, Theater Arts

I find The Dramatist Guild's denunciation of Brandeis University’s decision not to produce Michael Weller’s Buyer Beware insidious and deeply disappointing. Your claim that the work is controversial, therefore inherently educational fails to note that, in order to be considered controversial, a work must be able to incite, on some scale, a public disagreement. At a time when popular news sources and politicians of every persuasion aim to malign students of color voicing dissent against the structures that systematically exclude them, I struggle to understand why ‘freedom of speech’ must be tolerated and even elevated before we consider the safety and

well-being of individuals who belong to marginalized communities. It is a privilege to be able to disassociate and critically approach a play that chooses to utilize students of color as an antagonizing force, and it is a privilege that not everyone on Brandeis' campus can afford in 2017. There is a conundrum when we begin talking about tolerating intolerance. While everyone is entitled to their freedom of expression, we as artists must choose what perspectives need to be elevated in specific moments.

In openly opposing the production of *Buyer Beware* on Brandeis' campus, colleagues and I have incessantly faced comparisons to dictators, censors, and book-burners throughout history. I warrant a guess that there is £

would be thrilled to share with you my personal proposed guidelines for presenting a play at B