

To: The College Community

Date: October 8, 1976

The text on the following page was prepared for Wednesday's faculty meeting as a motion for discussion, and hopefully some form of action. Contrary to the assumptions of many of those present, it is not the emotional tirading of a deranged mind, nor is it an inflamitory statement designed to provoke yet another bitter controversy in what seems to be an endless bi-monthly series.

Because there was no action taken (or even serious discussion) I have decided on my own initiative, acting as an individual and not speaking for the Black Music Division, to distribute this document to the community at large. I wish it to be known that the accompanying statement was not written solely as a result of the latest episode, but rather in response to what I see as either a lack of willingness or ability on the part of any individual or constituency within the community (whether legislative or executive) to establish any sort of directive toward the alleviation of this type of subversive editorializing. The issues referred to in this week's open letter to Dr. Murphy were supposed to have been resolved three years ago. That this meaningless and often slanderous debate is allowed to go on, represents a continuing insult to those of us who would rather be engaged in those activities for which we have been hired, i.e. teaching and creating music. The fact that there are still those among us who cannot see the blatant racism of the situation, and continue to ask such questions as: "Why is there Black Music?", or "Why can't we all work together?", is indicative of the incredible intellectual bankruptcy and social irrelevancy of what (we are continually told) was once the vanguard of American higher education.

I was asked Wednesday if there was documentations of the allegations of racism within this institution, and, if so, could I compile this information so there could be serious discussion on this matter. If one attempts to discuss the special qualities of a night with those who will not admit the existence of night, there can be no discussion. This is a racist society, built and nurtured on the premise of European (white) supremacy, culturally and sociologically. If this institution exists within such a society, let me see the documentation which proves this is not a racist institution. In response to any references concerning the apartheid or so-called "racism in reverse" allegations, let me remind the community that the Black Music Division is the only integrated division on this campus.

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Finally, I am extremely tired of continually being on the defensive about my ability as a teacher or musician. I am disgusted by the conditions under which the dissemination of information is suppose to magically take place. I am also completely sick of hearing the perennial argument concerning the so-called avant-garde being the haven of the untalented, and, the insinuations of "oh you're just jealous because you're not famous". If Bennington wishes to be lily-white, so be it. If Bennington would rather be a haven for semi-notorious oppurtunists hustlers, and collaborationists, fine. This institution shall receive only what it is capable of dealing with.

In the words of Charles Mingus:

This mule ain't from Moscow, this mule ain't from the South.  
This mule's had some learnin', mostly mouth to mouth.  
This mule could be called stubborn, and lazy, but in a  
clever sort of way this mule could be workin', waitin',  
and learnin' and plannin' for a sacred kind of day,  
when burning sticks and crosses are not mere child's play,  
but a madman in his most incandescent bloom.

Jeff Hoyer  
Black Music Division  
October 8, 1976