

Music: A Generational Phenomenon

by Charles Curran (S.C.)

I enjoyed the post about generational differences and music tastes. I am not schooled in these matters, but I have several opinions which I now share:

1. There is a psycho/sociology operating that causes each generation to embrace "its own" music. It is part revolt, but it is mostly driven by an intense desire to claim musical turf.
2. 40's and 50's crooners (Columbo, Como, Crosby, Haynes) sound to today's young ears like men drowning in syrup. We revere those sounds and the sentiments those singers sang about (moon, June, croon). Today's ears want in your face messages and cadences. It is foolish to argue with a different generation about its music; it's not a music thing, it is an ownership thing. To me the 4F sound better and express nobler thoughts than Snoop Dog. Doesn't matter. The Freshmen are ours, and hip hop is theirs. Explanations do not derive solely from musical taste. It is not a taste thing. It is an ownership thing. It has more to do with sociology than music.
3. The Freshmen appeal substantially to musicians who appreciate their skills. Many of the rest of us go along because we know it is "intelligent" to appreciate their musicianship. I have fallen in love twice in my life. Freshmen music was a big part of both adventures. In part, that is what makes them "mine."
4. Related to #3, the 4F sing contemplative music - thinking music, feeling music, I remember when music. They keep us feeling young, the way we were when we first heard *Blue World* or *Love Turns Winter To Spring*. I was at the 50th. I sang *Blue World* with the Freshmen, along with the rest of the audience. That memory still resounds in my consciousness. It is a quiet and peaceful memory which makes me feel in communion with my fellow FFSers.

Editor's Note: Taken from a posting on the "yahoo" message board.

Suggestion from All of Us at IVI

As you all know, we are fast approaching the booking season for local performing arts centers (don't forget local clubs). When you are in attendance, do remember to fill out the comment sections on the back of the programs and request THE FOUR FRESHMEN. This type of ticket buyer audience response has great power.

Correction From Wayne Corey (WI) - Re his article in the Convention Edition Issue of October 2003

I want to correct something in the Fresh News Convention Edition of October 2003 (Volume 16, No. 5).

In the last paragraph of my article "Culmination: The Start of Something Big!" there is a sentence that reads: "I say with reservation that you need to own this CD." It should have read "I say **without** reservation that you need to own this CD."

I wouldn't be so concerned about this error if I didn't have such great respect for Greg and his work, and I don't want anyone to think that I have any reservations about Greg's CD.

Editor's Note: Wayne Corey's article in the Convention Edition was submitted as he said above "**without reservation.**" We apologize for our typing error.



Ray Evans on the Jazz Cruise

by Ann Smith, Texas Coord.

Ray Evans, of the musical team Livingston and Evans, wrote the Four Freshmen hit "How Can I Tell Her?" He also received three (count them: three) Oscars for the following songs: "Mona Lisa," "Buttons and Bows," and "Que Sera Sera." Additionally, he received an Oscar nomination for the song "Tammy." Ray also wrote "Almost in Your Arms" from the movie House Boat, plus the lush song "Never Let Me Go." Mr. Evans wrote the lyrics to three of Henry Mancini's most beautiful songs: "Dear Heart," "Dreamsville," and "Mr. Lucky." It was such an honor to have such a distinguished and accomplished gentleman attend the Four Freshmen performance aboard the cruise ship with us.