

Fresh News

Volume 34, No.2

APRIL, MAY, JUNE 2020

GROUP 26



WELCOME

Jake Baldwin

Our
President,
**Neil
Lantz**



TEAMWORK Makes It Happen

As President of the Society, it's my pleasure to work with the many faithful fans of the Freshmen and tireless supporters of the FFS. I've written previously over the years in recognition of our Convention Co-chairs and the great work they have done to make the annual celebrations memorable for our membership. In that regard, I would be remiss if I didn't salute the continued dedication and teamwork of the Board of Directors whose behind-the-scenes leadership guides our organization year after year. At the risk of overlooking anyone who has continued to contribute to the team, I encourage everyone to take special note of the Board as listed in this edition. Specifically, I call special attention to current members whose responsibilities are performed year-round in service to the FFS membership with absolutely no financial compensation for their work.

I would first like to commend the Chairman of the FFS Board, Gil Peterson, with whom I communicate closely on a very regular basis. My special appreciation is for his leadership as Chairman of the Convention Coordination Committee, his dedication in seeking appropriate locations for future conventions, and his overall guidance and support of the Convention Co-chairs. Such responsibility is significant and ongoing.

Another key individual in the FFS organization is Treasurer John Emerson. Obviously, accurate management and reporting of the organization's financial resources are essential responsibilities. John also assists his wife Barbara Emerson, who is not a member of the BOD but continues her dedicated work as Director of the FFS Music Mart.

Donna Gallaway, Secretary of the Board, wears two important hats. In addition to her responsibility for keeping an accurate record of Board action, she assists Barb Meyers as Co-editor of Fresh News.

Barb Meyers continues as Editor, soliciting interest and appropriate content and directing each quarterly edition through its important development, production, and distribution.

(continued on page 11)

ANNOUNCEMENT:

Unfortunately, the 2020 Four Freshmen Society Convention scheduled for September 24-26 in Bay City Michigan has been canceled. This decision was made due to an abundance of caution brought on by the COVID-19 pandemic. Those who have already registered will receive a full refund. The convention will be rescheduled in 2021.

See you next year in Bay City!

New to the Fray

By: Bob Ferreira

Greetings fans and friends. Change has been an integral part of what has kept The Four Freshmen moving forward for what will be 72 years come this September, and I realize that there has been a lot of rumors circulating (and as some of our performance ads in recent months would indicate) that there may have been a personnel change in the group. Well, the rumors are true. After three years of contributing his wonderful talents both vocally and instrumentally, Jon Gaines decided it was time to get off the road to settle down with his family. Jon was a wonderful addition and brought his heart and soul to the stage every performance. We will always be appreciative for Jon's contributions to the group and we all wish Jon the best in all his life's endeavors.

I also want to take this moment to thank Curtis Calderon for stepping in during the transition period when schedule conflicts made it difficult for Jon. Curtis has always proved himself an asset to the group and it was a sincere pleasure to once again share the stage with him. Thanks, Curtis!

Through Tommy and Jon we were able to come in contact with a very gifted musician by the name of Jake Baldwin. We as members, fans, and friends of The Four Freshmen have been very fortunate over the years to find talented musicians to perpetuate this great sound, and Jake epitomizes all the attributes one would expect in maintaining the quality and high standards of The Four Freshmen legacy both on and off the stage.

I won't go into Jake's background as Jake has contributed an article to this edition of Fresh News (please read "Jake - The New Guy" page 9), but I will say that I could not be happier with the level of dedication, excitement, and level of performance Jake has put out in the handful of shows that we have had with him. I have no doubt that you all will feel the same once you see Jake perform on stage and meet him in person.

So please join me in welcoming Jake Baldwin to the fray as our newest "Freshman."

Long live Group 26!

HERE WE COME, READY OR NOT!

The beginning of the vocal group known as the Four Freshmen was unpredictable and haphazard at best, but the resulting incarnation was nothing short of amazing! The durability of their sound and the lasting loyalty of their fans are undeniable.

While attending their first year of college, the four young men; brothers, Don Barbour and Ross Barbour, and classmates, Hal Kratzsch and Marvin Pruitt, started singing Barbershop arrangements together. Eventually they began stretching the boundaries and breaking the mold for four-part harmony, adding their own ideas and building a new modern sound.

By the summer break, Marvin decided to go in a different direction, leaving the group without their high voice. The other three went home to Columbus, Indiana where they continued to perfect their sound, singing together whenever and wherever they could. Most of their rehearsals were in the back room of the gas station where Hal was working. When they couldn't all sing together, the Barbour brothers continued to practice their harmonies while working as tree trimmers; harmonizing while hanging in the trees. That summer, they concentrated on their sound and brought in the group's key components: Bob Flanigan's recognizable high voice and the instruments.

Bob Flanigan's mother and Ross and Don's mother were sisters who came from a very large, very musical family. The cousins had been singing together with their family since childhood. Ross and Don knew that Bob could sing the high part, but would he do it? They contacted Bob, who was working in Florida for the summer crating oranges. He was not sure he wanted to get involved. There was no guarantee that anything would come of it. But, he confessed, "It sounds better than packing oranges." So, he came back to Indiana for rehearsals. Once they all began singing together, their blend was nothing short of amazing. [Bob Flanigan continued to sing with the Four Freshmen longer than any of the other original members and became the iconic voice that fans loved.]

So, after much persuading by Hal, they left their dismayed parents behind, piled into Hal's car and 'hit the road.' The plan was simple, play any and all types of venues. It's a good thing Hal was so persuasive. If not for Hal Kratzsch, the group might never have begun at all. Once they took off, they just kept going, ready or not.

In the late 1940s, vocal groups sang with big-bands or orchestras. In those days, as a rule, singers didn't accompany themselves. While they each could play an instrument and read music, putting instrumentation together with the singing was a real challenge. They were all fans of the Stan Kenton Orchestra and took inspiration from the sound of his band. In fact, it was Stan Kenton himself who told the young Four Freshmen they should not sing with a band but rather be their own! They would have the freedom to work smaller venues and travel where they chose. It was another innovation by the upstarts, which influenced a generation of singer/musicians going forward.

Because they didn't need to go where a big band was playing, the Four Freshmen could tour all over, playing venues too small to hold an orchestra. And so, they did! [Through the years the group has performed in many interesting places: on the back of a truck, in a cave, in a basement, cruise ships, county fairs, jazz festivals, a winery and a bowling alley, to name a few]

They had a formidable band already; Don played guitar, Hal and Ross both played trumpet and Bob played trombone and bass. Hal could also play bass, when needed, but they had no percussion section. That's when Ross began keeping time with a set of brushes and a high-hat. He used the metal end of the brushes for loud songs, and the brush end for softer sounds, often mixing the two. For a full sound, he also played trumpet on some songs with one hand and drums with the other. Later, he added a snare drum, a cymbal and a cowbell! This unique self-taught drumming style became a part of their unprecedented new sound and made them a complete band.

Of course, Ross wasn't the only one who picked up an instrument out of necessity. Bob Flanigan had played trombone for years, but he learned to play a stand-up bass while in the Army so he could have a place in the Army band. Apparently, the Army already had enough trombone players. During Four Freshmen shows, Bob often switched back and forth between trombone and bass within the same song. Bob would also sing a "duet" with his stand-up bass, which was a very cool jazz talent... But it was his trombone solos that attracted fans and fueled hit songs like *Candy* and *Day by Day*.

(continued on page 5)



This is Group One with Hal Kratzsch on Trumpet, Ross Barbour on high-hat, Don Barbour on guitar and Bob Flanigan on bass

Remembering Hank Roysden

by Gil Peterson

Hank was truly one of our most dedicated and ardent supporters of The Four Freshmen, the FFS and the FFMF. He was a very low-profile individual who never sought recognition or accolades for any and all the things he did to promote the success of our organization. I had the honor and privilege of working very closely with Hank during the planning stages of the Dayton Convention. He was always very positive and when faced with a problem, he simply found a solution and moved forward. The Dayton Convention was one of the most well orchestrated and financially successful convention we have ever had. In my opinion, that was primarily due to his steadfast determination and financial acumen. Of course, he always had Sue, the lady he loved more than anything, right there beside him.

There is no question that we will certainly miss him. He was one of those individuals that you simply cannot replace. Our thoughts and prayers reach out to Sue and the entire Roysden family and may God bless and comfort each of them.

Godspeed, Hank, on your eternal journey beyond the back side of the sky.



It's a Blue World without Jack Morrison

by Donna Gallaway, FFS Sec.

All of us on the Board of Directors of the Four Freshmen Society sadly share with you the passing of Jack Morrison on March 18th. Jack was a great friend to the Four Freshmen, and he contributed endless time and business expertise to the Four Freshmen Society. He generously supported the Four Freshmen Music Foundation as well as FFS and the Freshmen. Jack and his wife Mary chaired the 2004 annual FFS convention in Grand Rapids, Michigan where I was able to observe his organizational skills first hand while working at the registration table. It was a pleasure to be part of such a smooth operation.

Jack was a great problem solver who could tackle difficult situations with compassion and yet get what could have been a sinking ship on course again. This gift allowed him to steer our Convention Coordinating Committee for several years and contribute so much to the success of those events.

On a personal note, I have so many precious good memories of spending time with Jack and Mary after shows, sharing our thoughts and laughter with other FFS members going back 20 years or so. A special memory I will share is from the summer of 2007 when I attended a live performance of



The Four Freshmen. Jack had arranged for them to participate in an outdoor festival in Michigan, and I wanted to be there. I had just lost my husband a couple of months before and felt that seeing and hearing the guys would be a form of healing for me. Little did I know how much impact I would feel when they sang *It's A Blue World*. Thank goodness Jack and Mary were there to practically hold me up as the tears flowed.

Jack was never interested in being in the limelight - he just wanted to do all he could to support The Four Freshmen and FFS. That goal he accomplished with great skill, much dignity, with humility and a whole lot of love. We will all miss you Jack, but your legacy of love and dedication will live on. It will be a very *Blue World* without you, but *We'll Be Together Again*.

Here We Come... (continued from page 3)

Through trial and error, Don innovated a new way of stringing his guitar which gave it a rich, full-bodied sound. This also became part of the signature sound that caused listeners to take notice.

While Don was a powerful soloist and chose his own songs to sing, he was also the primary music influencer for the group. Most of his free time was spent listening to the popular songs and he clearly had a knack for picking crowd pleasers. He suggested the songs they should learn - but all four members had to agree, or they would not do the song.

Once they had decided to learn a song, they would each begin choosing their own notes. There were no charts for their harmonies. None of the popular vocal groups of their time were singing the chords the Freshmen had in mind. They built their own arrangements and figured out the instrumentation through collaboration and experimentation. Many of those early songs never had written arrangements, they were perfected in dressing rooms and confirmed on stage.

Besides rehearsing and learning new songs, there was a lot to do when they weren't performing. Ross planned the shows, putting together the order of songs, creating variety in each performance and timing it to meet the required set length. He would write a list and tape it to his drumhead to refer to, calling out the songs for the others. Ross was also the emcee of the shows and over time, he and Bob worked up short 'comedy bits' to fill in between songs. Hal worked with the booking agents to find and schedule gigs and Bob dealt with travel arrangements. Of course, in those early days, most of the travel was driving in four cars from town to town with a map on the lap.

By 1951, the group had really gained momentum. They had even made some records and disc jockeys were beginning to play their songs. The number of gigs increased, which was great, but that meant more traveling from town to town. By then, all the guys had wives and small children traveling on the road with them. It was not an easy life.

Hal, who had been so anxious to set out on the road, decided he was not happy traveling so much and wanted to raise his family in one place. This was a

big deal! Their whole sound was based on four parts. They began to search for someone who could fill the part. As Hal made plans to leave, they were lucky to find a very talented singer/musician, Ken Errair, and they began teaching him the songs. They recorded many of their songs with Hal singing, standing close to the recorder and the others standing back a bit, so that Ken could hear his part easily. This technique seemed to work... Ken had never sung in a vocal group before, but he took to it with aplomb. In June of 1953, Hal stepped out and Ken stepped in. That was the end of the original group.



**This is Group Two (1953-1956):
Ken Errair, Don Barbour,
Ross Barbour and Bob Flanigan.**

Although they didn't realize it at the time, they had just become what would later be called, "Group Two". There have been over twenty different configurations of the group. Each time a new member has joined, he has brought his own set of talents and specialties to the performances. [Even though Hal recorded the first few songs with the group, his picture is not on any of the album covers. You can hear his solo voice in the early recording, Now You Know.]

Those first few years were chock-full of triumphs and tribulations. Little did they know they were laying the groundwork for musical history. Many popular vocal groups have been influenced by their vocal sound and as the fifties turned into the sixties, most of the popular singing groups who followed, such as The Beach Boys and The Beatles, played their own instruments while singing. This is something the Four Freshmen helped to usher into the modern style of performance.

The Four Freshmen have performed to faithful audiences for over seventy years, and have made

fans and friends all over the world. Today, they continue to travel and perform, staying true to the sound and the dream that began in 1948, playing their own instruments and singing songs from the Great American Songbook.

The Four Freshmen Society keeps its members informed about upcoming events and engagements with their website and Newsletter. They also organize an annual event for fans to gather and hear the group perform. These events, which are held in different locations each year, are always a wonderful experience for all who attend.

The Four Freshmen Music Foundation is dedicated to preserving their music and making the arrangements available to educators and to young people who are interested in learning this special sound. The Music Foundation is working with Butler University and Bowling Green State University to establish archives of Four Freshmen charts, recordings and memorabilia for preservation and viewing. The Four Freshmen Music Foundation will continue to work to keep this sound alive by bringing the music of the Four Freshmen into the lives of young singers for years to come.

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Fresh News is published quarterly © 2020, all rights reserved, celebrating THE FOUR FRESHMEN, the best vocal/instrumental quartet in the world. Publication does not imply approval of FFS corporate directors or trustees. Each author is responsible for his/her article.

Deadlines for consideration of articles:

1. Jan/Feb/March - Dec 01
2. Apr/May/June - March 15
3. July/Aug/Sept - June 15
4. Oct/Nov/Dec - Sept 15

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Karen & John Tyra, Columbus, MT

The Four Freshmen Society Inc.

Item	Cost	QTY	Total
5 Trombones/5 Trumpets	\$15.00		
50 Years Fresh	\$15.00		
Capitol Collector Series	\$15.00		
Culmination - Greg Stegeman (*)	\$15.00		
Faux Freshmen - Scratchin' the Surface	\$10.00		
Faux Freshmen - Seasons of the Heart	\$10.00		
Faux Freshmen - Unsung	\$15.00		
Four Freshmen (Jazz Factory)	\$15.00		
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Live from Vegas (DVD & CD)	\$25.00		
Live in Holland	\$15.00		
Live in the New Millennium	\$15.00		
Live Trombones	\$15.00		
Lost Soul - Curtis Calderon	\$15.00		
Love Songs	\$15.00		
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Remembering Ken (*)	\$15.00		
Return to Romance/Live in Manchester (*)	\$15.00		
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Voices in Standards	\$15.00		
Four Freshmen and Friends LP	\$20.00		
"Now You Know" (Leather Bound Book)	\$100.00		
Book is \$120 for orders outside US			

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or

4) email: johnejazz@sc.rr.com

Make check payable to:

The Four Freshmen Society, Inc.

In 1979, the Airmen of Note under the direction of Dave Steinmeyer had a concert at Constitution Hall in Washington, D.C. They had, as their guests, The Four Freshmen (group 6). That concert was preserved from the sound board by Dave Barnes. It was then cleaned up by Paul Halac. The result was a "new" CD of the Four Freshmen Live at Constitution Hall in 1979, backed by the Airmen of Note, the premier jazz ensemble of the U.S. Air Force. The Music Mart has embarked on a plan to find and release these rare recordings, particularly in years when there is no new CD from the Freshmen themselves. While the Society has done this in the past, we will now try to be more aggressive in this endeavor. We hope to have a "new" CD ready for each convention. We hope you enjoy this new material. Barbara Emerson

Subtotal

Shipping - \$1 per CD for US orders

\$4 per LP for US orders

Foreign Country: actual shipping costs for CDs and LPs, \$20 for "Now You Know" book

Total

(*) Available to Members Only

The Four Freshmen...On the Road!

Check the Website: fourfreshmensociety.com or fourfreshmen.com for updates

For bookings: International Ventures Incorporated

Dale Sheets & Dina Sheets-Roth

P.O. Box 256, McGregor, TX 76657

Phone: 661-259-4500

Email: info@ivimanagement.com

Please note: Dates subject to change without notice.

**Due to the current health restrictions,
please be sure to keep up
with the status of concerts online.**

July 19, 2020

La Mirada, CA

La Mirada Theatre for the Performing Arts, 14900 La Mirada Blvd

Show time: 2:00p

Tickets: 714-994-6310

July 24-25, 2020

Grosse Pointe Farms, MI

The Dirty Dog Cafe, 97 Kercheval Ave

Seating times: 6:00p and 8:00p Reservations: 313-882-5299

July 26, 2020

Columbus, OH

The Columbus Jazz & Rib Festival

Genoa Park Stage, 303 W Broad St

Seating times: 7:00p

Free! Open to the public

August 8, 2020

Chautauqua, NY

Chautauqua Amphitheater, 31 Roberts

Seating times: 8:15p

Tickets: 716-357-6250

August 21, 2020

Nashville, IN

Brown County Playhouse, 70 South Van Buren Set

Show time: 7:30p

Tickets: 812-988-6555

October 17, 2020

Fort Wayne, IN

Rhinehart Music Center, Purdue University

Fort Wayne Auer Performance Hall, 2101 E Coliseum Blvd

Show time: 7:30p

Tickets: 260-481-6555

November 10, 2020

The Villages, FL

Savannah Center, 1545 Buena Vista Blvd

Show time: TBA

Residents Only!

Fund raiser for the Bob Washington Jazz Scholarship

November 16, 2020

Fort Myers, FL

Tribby Arts Center, 17281 On Par Blvd

Show time: 7:00p

Tickets: 239-454-2067

December 31, 2020

Sprint, TX

The Philip Geiger Performing Arts Center, 16713 Ella Blvd

Show time: 7:00p

Tickets: 281-440-4850

EDITOR'S NOTE

I said I would never move again, but here I am doing it the middle of a pandemic. I don't do things the easy way. Now throw in a Fresh News deadline. However, my ever faithful Fresh News team has stepped up to the plate.

I would like to thank Donna Gallaway, Chaz Cone and Eric Winkel for saving the day and getting this Fresh News done in a timely manner.

Barb Meyers

Group #1 (1948-1953)

Bob Flanigan
Don Barbour
Ross Barbour
Hal Kratzsch

Group #2 (1953-1956)

Bob Flanigan
Don Barbour
Ross Barbour
Ken Errair

Group #3 (1956-1960)

Bob Flanigan
Don Barbour
Ross Barbour
Ken Albers

Group #4 (1960-1973)

Bob Flanigan
Bill Comstock
Ross Barbour
Ken Albers

Group #5 (1973-1977)

Bob Flanigan
Ray Brown
Ross Barbour
Ken Albers

Group #6 (1977-1982)

Bob Flanigan
Autie Goodman
Dennis Grillo
Ken Albers

Group #7 (1982-1982)

Bob Flanigan
Autie Goodman
Mike Beisner
Dennis Grillo

Group #8 (1982-1986)

Bob Flanigan
Autie Goodman
Mike Beisner
Rod Henley

Group #9 (1986-1987)

Bob Flanigan
Autie Goodman
Mike Beisner
Dave Jennings

Group #10 (1987-1987)

Bob Flanigan
Autie Goodman
Mike Beisner
Newton Graber

Group #11 (1987-1987)

Bob Flanigan
Autie Goodman
Mike Beisner
Rod Henley

Group #12 (1987-1988)

Bob Flanigan
Autie Goodman
Mike Beisner
Kirk Marcy

Group #13 (1988-1989)

Bob Flanigan
Autie Goodman
Mike Beisner
Gary Lee
Rosenberg

Group #14 (1989-1990)

Bob Flanigan
Autie Goodman
Greg Stegeman
Gary Lee
Rosenberg

Group #15 (1990-1990)

Greg Stegeman
Autie Goodman
Mike Beisner
Gary Lee
Rosenberg

Group #16 (1990-1991)

Bob Flanigan
Autie Goodman
Greg Stegeman
Gary Lee
Rosenberg

Group #17 (1991-1992)

Bob Flanigan
Autie Goodman
Greg Stegeman
Mike Beisner

Group #18 (1992-1994)

Greg Stegeman
Mike Beisner
Kevin Stout
Bob Ferreira

Group #19 (1994-1996)

Greg Stegeman
Alan MacIntosh
Kevin Stout
Bob Ferreira

Group #20 (1996-1999)

Greg Stegeman
Brian Eichenberger
Kevin Stout
Bob Ferreira

Group #21 (1999-2001)

Brian Eichenberger
Greg Stegeman
Vince Johnson
Bob Ferreira

Group #22 (2001-2013)

Brian Eichenberger
Curtis Calderon
Vince Johnson
Bob Ferreira

Group #23 (2013-2014)

Brian Eichenberger
Stein Malvey
Curtis Calderon
Bob Ferreira

Group #24 (2015-2016)

Tommy Boynton
Stein Malvey
Curtis Calderon
Bob Ferreira

Group #25 (2017-2020)

Tommy Boynton
Stein Malvey
Jon Gaines
Bob Ferreira

Group #26 (2020-)

Tommy Boynton
Stein Malvey
Jake Baldwin
Bob Ferreira

GROUP 26

Who Are They?

JAKE BALDWIN sings 3rd part and plays the trumpet. His musical life began at 10 years old in Florence, Oregon where he chose to try the trumpet in school band and was immediately enamored with it. Jake attended the New England Conservatory of Music in Boston, Massachusetts and holds a bachelors degree in Jazz Studies. He placed third in the 2010 International Trumpet Guild's Jazz Trumpet Competition, 2nd in the 2013 National Trumpet Competition's Jazz division, and he was a finalist in the 2019 Carmine Caruso International Jazz Trumpet competition. Jake currently resides in Minneapolis, Minnesota and is one of the most in demand freelance trumpet players in the twin cities with performances ranging from his own original jazz groups to the Minnesota Orchestra.

TOMMY BOYNTON Singing 1st tenor and playing bass, Tommy grew up in Aurora, Colorado. His musical journey began in the 3rd grade, singing in a children's chorus, and studying piano and drums. Tommy's love for music lead him to Phil Mattson's prestigious School for Music Vocations (SMV) in Creston, Iowa. He then graduated from the New England Conservatory in Boston, Massachusetts in 2012, where he studied with Dominique Eade and Ran Blake. Boynton continued to share his love and passion for music by returning to SMV where he taught for the three years until he joined the Freshmen. He is an avid soccer player and cyclist and has toured across the Midwest and around the Pacific Northwest on his bicycle. He currently resides in Fairfield, Iowa. While on the road, he misses his kitties, Alice and Little Brother, and his dog, Yoda.

BOB FERREIRA Singing 4th part and playing drums, Ferreira began his life of music in high school playing drums in a rock band. He subsequently joined his high school chamber choir and vocal jazz ensemble in Bothell, Washington. Bob auditioned and was accepted into the notable vocal jazz ensemble "Soundsation" at Edmonds Community College under the direction of former Four Freshmen, Kirk Marcy. Ferreira then transferred to Central Washington University where he began pursuing his degree in Music Education. It was there where The Four Freshmen, by Marcy's recommendation, offered Ferreira a position in the legendary vocal group. In his tenure with the Freshmen, Ferreira has performed in all 50 states,

(continued on page 11)

FN APRIL, MAY, JUNE 2020

Jake - The New Guy

by Jake Baldwin

Hey there everyone, my name is Jake Baldwin and I'm honored to be the newest member of The Four Freshmen. I grew up in a house where music was constantly playing thanks to my father, who was always seeking out and sharing artists from every imaginable genre with me. I took up the trumpet when I was 10 because I wanted to play the melody, and I wanted to be able to play it loud! About a year later, my parents took me to see the Lincoln Center Jazz Orchestra lead by the great Wynton Marsalis. Looking back on it, I believe it was in this moment that my heart decided I was going to be a musician for the rest of my life, even if my brain didn't know it yet. At the time I was obsessed with the idea of becoming a baseball player like my older brother, but trumpet and music soon became my new and lasting obsession. From there, my love of music and the trumpet coupled with the invaluable help of some amazing mentors continued to grow and lead me to attend the New England Conservatory of Music in Boston, Massachusetts. It was during this time that I first met and performed with Freshmen member Tommy Boynton.



After graduating in 2013, I moved to Minneapolis, where I briefly worked for a trumpet manufacturing company before taking the plunge into becoming a full time freelance musician. I have been lucky enough to work with what feels like hundreds of groups in the Twin Cities, playing locally and internationally. Because of the amazing teachers who gave me so much growing up, I also teach lessons and try to instill the same sense of confidence and passion about music that they instilled in me.

The Four Freshmen is the dream gig that I never knew I wanted. I was first contacted by Tommy about the potential of auditioning for the group when I was on my way to compete in the Carmine Caruso International Jazz Trumpet Competition in September of 2019. His initial question was, "Hey, do you sing?" to which I responded, "Sure?" with no small amount of uncertainty. I had sung backgrounds in rock bands before, but had never actually considered myself a singer. Shortly after this exchange, Tommy got me some of the music and I started listening intensely to the Freshmen and practicing these parts, finding myself constantly amazed by the incredible harmonies and beautiful arranging. I feel truly lucky to be a part of this tradition and even more lucky to get to regularly perform with Tommy, Bob, and Stein. They are all consummate artists and immediately made me feel like I was part of a family. Through singing, I have found a skill that I didn't even know I had! There is no question in my mind that being in The Four Freshmen has made me a better singer, trumpet player, and all around musician. I can't wait to see what the future holds for the group!

Outside of my time spent playing music, I enjoy running, reading short stories, playing video games, and eating pizza with my friends.

Jake Baldwin

The Four Freshmen: One Fan's Inspirations and Connections

by Mark Schlichting

A Northwest Concert: On April 10, 2016, Erin and I drove down to Olympia, WA (my home town!) to finally see the guys in a live performance with the SPSC College Jazz band, and they were STELLAR! I was able to contact Bob Ferreira in advance, as we had several mutual friends-- he graduating from Bothell High School near Seattle, where my fellow Olympia High alum, Judd Aetzel, was the Band Director! I was able to get a photo with the group after the concert.



Mark with Group #24 in Olympia, WA, April 10, 2016

I missed Brian and Vince, but Stein and Tommy are outstanding additions to the group and will carry on The Four Freshmen legacy for sure! The crowd, though large, would have been SRO if the performance address had been correctly listed in the publicity material. People came from Idaho, Montana and Oregon to hear them!

A Guitar Coincidence: As many of you know, Brian Eichenberger left The Four Freshmen to tour with Mike Love and The Beach Boys (sans Brian Wilson) to sing some of Wilson's falsetto while playing electric guitar/bass. The Beach Boys performed in Bellingham, WA (my home town for the past 48 years) on November 11, 2017, and Erin and I attended the concert. In some YouTube live videos with The Four Freshmen, I had seen Eich playing a rare Gibson ES 335 TD Pro guitar almost identical to mine, and I was hoping to compare guitars with him after the show, but our meeting didn't take place, unfortunately.

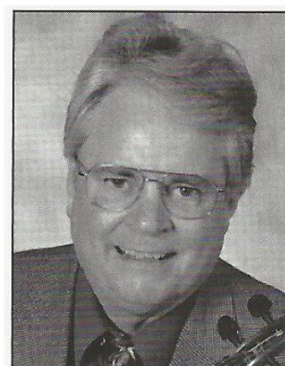


Brian and Mark with rare Gibson ES 335 TD Pro guitars.

An All-State Collaboration: For the 2018 All-State WMEA Convention, which culminated in Yakima, WA during the weekend of February 15-18, 2018, former Freshman Kirk Marcy was the Group Manager for the All-State Jazz Choir, and I was the Group Manager for the All-State Symphony Orchestra. We were contracted months in advance to undertake these responsibilities, and when the group managers got together at the evening "watering hole" Kirk spoke fondly of his Four Freshmen experiences as well as of his protégé, Bob Ferreira. Great times!



Kirk Marcy, Group Manager
2018 Washington
All-State Jazz Choir



Mark Schlichting, Group
Manager 2018 Washington All-
State Symphony Orchestra

A Dream Come True: Having been born July 18, 1948, I am exactly two months and two days older than The Four Freshmen. As a 70th birthday gift, and knowing my interest in The Four Freshmen through the years, my offspring and other family members chipped in to help finance our trip to South Bend for The Four Freshmen's 70th Anniversary Celebration. Seeing Bob, Tommy, and Stein again, and greeting Jon as the newest Four Freshmen member was a real kick for me, as was my playing some jazz violin at



the Thursday night "Jam Session" with the compassionate support of organizer David Blackwell. (Thanks again, Dave!)
(continued on page 11)

GROUP 26 (Continued from page 9)

over 10 countries and is credited on 11 recordings with the Freshmen. When he's not touring, Bob enjoys time at home in Las Vegas, playing drums in various bands, pursuing amateur photography, and spending quality time with family.

STEIN MALVEY sings the 2nd tenor and plays guitar with The Four Freshmen. Growing up in Northfield, Minnesota, he began his musical journey at age four, studying piano. Growing restless with classical repertoire, he discovered guitar at age 12, and fell in love. Stein holds a Bachelor of Music degree in guitar performance from Lawrence University Conservatory of Music. Stein's broad musical interests have led him to record and tour with groups in many genres: rock, pop, R&B, soul, funk, jazz, country, and avant-garde. While on tour, Stein enjoys seeking out great coffee and collecting vinyl records. When not touring with The Four Freshmen, Stein lives in Los Angeles.

TEAMWORK (Continued on page 2)

Chaz Cone volunteers 24/7 in his roles as Director of our Membership Office, Webmaster and Manager of the FFS Database. As such, he remains one of the primary sources of general information to our membership and, as importantly, to future members, about the programs and activities of the Society.

In addition to those cited above, FFS Historian Chris Rank, Regional Membership Directors Don Boland (East), George Nosky (Midwest), Yasushi Ichiura (Japan), and Maurice Byrne (Canada) all contribute time and energy to the ongoing work of our organization, along with Board members Dave Bentley, Dan de la Torre and Dave Mehl as well as the recently passed, Jack Morrison and Hank Roysden.

Worthy of mention, as well, are the leaders of the Four Freshmen Music Society (Trudy Feigum, Dave Bentley, Kathy Feese, and Dotty Reehling) which was established out of the Society in 2015 and functions efficiently and legally separate from the FFS.

Thanks to all of the folks who remain dedicated to the operation and success of the Four Freshmen Society. As you have an opportunity, I hope you'll join me in offering your appreciation for their continued leadership.

One Fan's Inspirations... (continued from page 10)

A Special License Plate

for Clifton: I have owned

the motor vehicle license plate VIOLA for the State of Washington since Personalized License plates first became available in the early 1970's. Erin and I were thrilled to hear that Clifton Boyd's musical beginnings were on the Viola! What better way for us to show our appreciation for his presentation at the 70th Anniversary Convention than to send him one of my VIOLA plates! We hope he mounts it proudly on his office wall!



A Bright Future: I am working very hard to have The Four Freshmen perform with the Whatcom Symphony Orchestra of Bellingham, WA in one of their upcoming concert seasons, and also seeing if they can perform at an annual Music Educators All-State or All-Northwest Conference. Audiences will be thrilled and music students will glean much from their musicianship and performance expertise. I hope that other FF Society members will work to do the same with their local symphonies, colleges, and universities!

One Final, Salient Point: The intricate jazz harmonies of many of today's vocal groups all began with the revolutionary "Four Freshmen sound" which was born in 1948; everything since then has been imitation, emulation, or extension. Any and all institutions of higher learning who want to know more about this uniquely "consonant vocal dissonance" should contact and employ the "source," The Four Freshmen, for their insight. After all, these guys alone have authentically maintained the legacy

of the original group!



****Well, to be totally honest: As a freshman at Washington State University I sang 3rd voice in a "pick-up" quartet comprised of four men from the Concert Choir who rehearsed and sang "Lovers in New York" to be performed on the spring choir tour. It was arranged in the "Four Freshmen style" by grad student Ron Langlo. That single event was my only real "brush" with a true FF "experience" during my college years!*

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