

A Song with Three Claws (continued)

a foreign language, the necessary words to handle are only "Yes" and "No". Therefore the wording of the title, "Something's Gotta Give", was beyond the grasp of my English. Although I know "Gotta" is "got to", "'s" of "Something's" confused me. Is it "Something is" or "Something has"? "Something is got to give" or "Something has got to give"? What about "Give"? Change of a possession? One of my friends explained; *Something's Gotta Give* is a 2003 American romantic comedy film by Jack Nicholson and Diane Keaton. Movie title? I had thrown this problem away.

Another claw was déjà vu. Although I have not seen the Nicholson and Keaton movie, I felt déjà vu on the song. Had I heard it on another occasion? After I hummed some phrase to another friend, he commented. "I remember the tune. Perhaps it came from the actor and dancer, Fred Astaire." Fred Astaire? Well, we can easily see the old movies these days. I ultimately found a movie "Daddy Long-Legs" from 1955. I recognized a scene of Astaire singing in front of Leslie Caron at veranda. This song! New hoop to go through!

A ridiculous rhythm pattern, hemiola, in the opening melody led to confusion. It looks like a magic of the composer, Johnny Mercer. Furthermore, the Frosh had added other similar patterns, and modified the chord progression. The chord progression of Astaire's song is like this (transposed);

Gm7 _ _ _ | _ C+9 | F6 Fmaj7 | F6 _ _ |

The chord progression of McGuire Sisters's song is like this (transposed);

Gm Gm(maj7) | Gm7 C+9 | F6 C7 | F F6 |

The chord progression of the Frosh's arrangement is probably like this;

Gm9 Gm7 Gm9(maj7) | Gm7 G#dim7 |

F6 _ Fdim7 | Fmaj9 F6 _ |

The cliché line, chromatic movement, of baritone (3rd voice) is nice, and the way of handling the 3rd and 4th beats of 2nd bar is interesting. In comparison with the harmonizing on the bridge, done in typical FROSH method, the extreme jump in the 2nd chorus after 4 bars chase is very tricky. Treatment of 4 bars chase is effective for introducing four members.

I think that when I attend the Frosh live, I will refresh again whenever I hear this tune.

SOMETHING'S GOTTA GIVE
"In Session" The Four Freshmen, Inc. (2005)
"Live from Las Vegas" The Four Freshmen, Inc. (2006), DVD

by Johnny Mercer
Arr. by Brian Eisenberger

The Four Freshmen
#215

Intro.

Tenor 1
Tenor 2
Baritone
Bass

FN JULY, AUGUST, SEPTEMBER 2013

An Englishman's Memories and Input

by Roy Stewart, FFS England

I was born on July 3, 1939, and have an elder brother Bill, a keen modern jazz fan (Kenton fanatic). During our teen years Mother was a keen fan of the then hit parade, Frank Sinatra, Nat King Cole, Billy Eckstein, Frankie Laine et. al. Because of this there was always good music drifting around our house. Dad wasn't too keen, he being a Hank Williams and C&W fan. When I was 15 and just latching on to modern jazz, my brother brought home a 10" LP (album), and said "just listen to this" and played *The Nearness Of You*; well, let me tell you from that day on after listening to that 10" album I was hooked, the album was *Voices in Modern* by the Four Freshmen. Soon after that I began saving up and collecting their albums, FF and Five trombones, then FF and Five saxes, Freshmen favorites, *Love Lost*, *A Today Kind of Thing*, etc. etc. Of course by then the 12" albums had arrived on the scene. Around about that period, many great American jazz artists gave concerts in England, and always there was a Manchester venue, which I attended enthusiastically. Amongst these visits were several FF concerts and I was fortunate to see them several times over the years, at concert halls in Manchester in the fifties and sixties. Firstly, I attended with my girlfriend who later became my wife Barbara (also a FF fan), in fact on the night that we became engaged to be married we went, along with friends to see Billy Eckstein at a concert in Manchester.

Around 1976, the FF made a concert in my home town of Bolton in Lancashire, at a variety club named "The Casino" this really made our day, they were great.

In the late sixties the great Stan Kenton orchestra made a tour of Britain and played a concert in Bolton in the Town Hall, they nearly raised the roof in that very splendid ceremonial hall where everything is normally carried out in whispers, great!!

In 1985 Barbara and I were on vacation in Atlantic City, NJ, and to our delight the FF were resident in the concert bar at one of the huge Casino's on the Boardwalk. We went to see them twice a night for three nights at no charge whatsoever. We even got to speak at length with the great Bob Flanigan and other FF. Barbara and I are still great fans of the FF, all of them from 1 to 22 (or present day), and are still pleasantly amazed at the current group who have stayed religiously with the FF harmony style and arrangements which still sound "Fresh" to this day. "May the good work continue chaps".

For the last several years, I have been singing bass with a barbershop style chorus of thirty men. We perform at functions just for charity, and I am constantly trying to get them to do FF arrangements. Some we have done, and to my ears they sound very good, but of course I am biased.

Barbara and I hope to be able to attend one of the FF conventions in the near future, and look forward to meeting and mixing with other like-minded FF fans, maybe singing along, who knows!!

That's all for now, I hope my memories have jogged other FF fans to remember similar thoughts. Before I finish please allow me a little poetic license to indulge myself because *It never Occurred to Me* and *I may be Wrong* but *Day by Day* we are reminded that *In this Whole Wide World The day isn't long enough*, but *I Should Care* because *Now You Know* that *Spring is Here* and *Sometimes I'm Happy* and we can look forward to an *Early Autumn* with of course the FF.

Best regards to all and "Cheers!"

An Old Club Invitation

Preston Stevens, FFS Atlanta

I have been a Freshfan since 1957 when I had a date at Hollins College, VA and the guys sang—really against all odds.

They had to pancake into a mountain top field in a blinding thunder storm. I will never forget that first intro to the "Perfect Sound".

Recently I found a display of past invitations to parties at Atlanta's prestigious Piedmont Driving Club.

The attached invite was in the 1970-'72 category. It was under glass so I couldn't see the message inside.

The cover shows Ross Barbour, Bill Comstock, Ken Albers and Bob Flanigan. The Comstock years were among the best and Ross' voice had certain other-worldly overtones that never have been duplicated. Wish I had been there!

