



Ferrante and Teicher

Photo by Linda Howe

Ferrante and Teicher

Mac Court is a gym. A gym is a place where sporting events such as basketball, wrestling and gymnastics are held. A gym is not a place where concerts are held.

The acoustics necessary for wild-eyed animal-like cheering are different from the acoustics needed for a piano concert.

Halfway into Ferrante and Teicher's opening number—a medley from "The Sound of Music"—at Monday night's concert, my wife leaned to me and said: "I can't hear them."

She was right. The two pianists sounded as though they were playing

in the bottom of an empty gasoline refinery storage tank. Which was a damn shame.

Ferrante and Teicher beautifully blended contemporary music with old standby favorites—from "Old Man River" to soul music—and held the audience in awe for more than two hours until the third encore ended with a rousing rendition of the granddaddy of their gold records: "Exodus."

However the highlight of the evening was the duo's rendition of the score from "Fiddler on the Roof."

An added attraction to the beautifully adapted Broadway score was the kid behind me who kept munching on potato chips. The kid had no ear for music whatsoever. Whoever is responsible for the selling of potato chips at the Eugene and University Music Association concerts should be severely beaten about the face with a bag of Ruffles.

Another practice that should cease immediately is the parents who dress their kids up in their Sunday-best, bring them to a concert—"Ya gotta give the kid culture"—and then promptly dump them two or three rows away where the parents won't be bothered by the kids' inane chattering.

Back to the concert. Despite the flaws of the physical limitations of Mac Court and the other problems over which Ferrante and Teicher had no control, the concert can only be reviewed with the strongest superlatives that a sensationalistic writer can think of to describe it.

Sensational would be a fitting adjective.

So would fantastic.

And another word that should be used is unique. Because the Ferrante and Teicher concert was unique. Their repertoire was broad-based as they jumped from a selection from the opera "Carmen" to a medley of Simon and Garfunkel hits.

Also intriguing was the medley of movie themes—movie themes that did not win an Oscar. Included in this medley was the James Bond theme and music from "The Good, Bad and the Ugly."

It was a musical evening that was different and enjoyable. And, should Ferrante and Teicher ever return to Eugene, they are worth hearing—even in Mac Court.

Dave Woodson

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Not since the Andrews Sisters in 1940 has there been such an exciting and refreshing bunch of vibrant ladies as the Pointer Sisters. Four sisters make up the quartet and they are one of the hottest buys on the recording market today.

Anita, Bonnie, Ruth and June spoke last December while in Eugene to appear in concert at the EMU Ballroom, about themselves, their music and the session work they'd been doing as of late.

"We're on Alice Cooper's new single," exclaimed Bonnie, "plus, we're on the new solo album Bobby Lamm is working on." Lamm is one of the leading writers and keyboard man for Chicago.

Bonnie went on, "We met in Toronto and Alice called and said he wanted us to do the album and we were really thrilled. I really like him. He really pops up in the strangest places, though. 'Hello, here I am!'" She told of one instance where in an Arizona concert appearance Alice showed up to say hi. He was off for a few days and

wanted to be a Pointer Sisters Roadie. Consequently he ended up out on stage setting up guitars. "The audience was saying to themselves, 'Hey, that looks like Alice Cooper!' It was fun."

Did he perform with the band or sing along?

"No, he just came to the show," said Bonnie.

Coming from rags (Salvation Army rags) to riches, the sisters began singing in their father's church. "We hadda go to vacation Bible school," Ruth tells her audiences, "Everybody else got to go to summer camp and stuff." They were always singing, in church and out of church. "We sang under the tables . . . in the closets . . . in the dark . . . anywhere we could hide. We even used to sing in the backyard. There's a lot of things you can learn in the backyard that you can't learn in church."

The sisters, ranging from a glistening 20 to 28 years of age, never actually thought they were going to be as popular as they now are. "The Troubadour date was the turning point in our career. When one of the acts cancelled out, that was our chance," said Ruth. "We've just had it all stored up inside of us for years and finally we got a chance to show it. So we showed it. We were waiting for our break."

There's another interesting story they tell of the time when Bonnie, June and Anita went to Houston because their manager at the time thought Texas was where they were going to make it. The success never materialized, at least as far as the three sisters were concerned, and they sent a telegram to David Rubinson, who was producing records in San Francisco (with people such as Cold Blood, and It's A Beautiful Day) and asked him to fly them back to Oakland. Rubinson had tickets for them the next day, and within weeks they were backing up the Elvin Bishop Group, Dave Mason and Taj Mahal. They continued their session work with Rubinson and landed jobs behind Boz Scaggs, Tower of Power, the Hoodoo Rhythm Devils and Cold Blood. Soon they realized success was just around the corner. And indeed it was.

They decided it was time for them to make a break from the session scene and go it on their own. Ruth joined the trio and the last summer the girls recorded an album, under the love and guidance of Rubinson for Blue Thumb Records. A hit single, Allen Toussaint's "Yes, We Can Can" was dynamite and exploded all over the country proclaiming the girls, and their style the best yet of anything since the Andrews.

A new album recorded in December (to show you how busy they were, one session was recorded in between a Portland and Eugene concert) is due pretty quick, and so is their current tour which winds its way back to the Northwest May 3 at the Civic Auditorium in Portland.

Greg G. Lee

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