



THE COMMUNITY: First row, left to right, Joe Renzetti, Joe Ferry. Second row: Gary Cuirlino, Vince Evangelista, Lou DeMais, Joe Barbuto and Nick Fantazzi.

## Seven Guys Seek New Sound As "Community" Gathers Steam

New musical groups are numerous around the country today. But one local group has particularly caught the Lion's eye and ear. They call themselves "The Community" and three of their members—Nick Fantazzi, Joe Renzetti and Joe Barbuto—are Delaware County Campus students while one member attends the Ogontz Campus.

Recently Arts Editor Yvonne Butler was granted an interview which resulted in a lively and informative rap.

EYE: Let's get the basics out of the way.

COM: There are seven in the group: Nick Fantazzi plays trumpet, Joe Renzetti on drums, Joe Barbuto on bass guitar, Lou DeMais on organ, Joe Ferry on sax, Gary Cuirlino on rhythm guitar and Vince Evangelista plays lead.

EYE: How did you meet?

COM: We all attended Bishop Neumann and Southern High Schools.

EYE: Why did you pick "The Community" as a name?

COM: We were looking for a name that meant "everybody." Everyone participating and contributing and not just one person.

EYE: You sound a lot like the Rascals. Do you have any other influences?

COM: Blood, Sweat and Tears, Electric Flag, mostly . . . and Mary Wells! We might play like them, but we don't sing like them. We sing like "The Community."

EYE: Do you write your own music?

COM: Not yet, but we're in the process. We've written a few things, but we play a lot of clubs and people don't dig it. So we sing other groups' songs like BS&T's "I Can't Quit Her." But we're trying to develop our own sound.

EYE: How are you developing that sound?

COM: Our most important factor is excitement.

EYE: How do you create that excitement?

COM: Well, we stand on our

heads. Seriously, we do our own arrangements. That's the excitement production. If you come and see us and we do a fast number, you should really get into us. If you don't it scares us. We're always excited about playing and this is really what makes us play our best.

EYE: How would you describe your sound?

COM: It's our own thing and very hard to describe. It's really a combination of BS&T, Sly and the Family Stone and the Electric Flag, plus a five or six part harmony. It's something new.

EYE: So it's a mixture of electric, soul . . .

COM: Right. Progressive rock, blues and jazz.

EYE: What other songs do you use besides the one already mentioned?

COM: We use a couple Three Dog Night numbers, a Bee Gee song, "To Love Somebody," and there's a totally different version of "Sunny." We also added horns to Buffalo Springfield's "For What It's Worth."

EYE: How did you manage that?

COM: It was tricky, but our horns aren't real brassy. Instead, we use them in the back.

EYE: Similar to a band or the way Al Kooper used BS&T in the first album?

COM: Right.

EYE: Who does most of the arranging?

COM: We all do.

EYE: But is there one person who is known as the leader?

COM: We try to get away from that. But there has to be one person, sometimes, so it varies. One person will take charge and everybody else will listen to him. The main thing is to listen.

EYE: Do you improvise?

COM: Well, it's hard to improvise with seven guys. And with horns, you have to be very organized, if not you can run into a mess. We have our arrangements and we know what we want to do, but many times we change on the spot. It's not really

improvising though, but you could call it that.

EYE: You said earlier that you played many clubs. So you consider yourself a club group?

COM: Not really. Club groups are a dime a dozen. They buy top 40 records and learn ten songs a week. If we learned ten songs a week we would be dead. It took us seven hours to arrange the Bee Gee number.

EYE: Would you rather be a concert group?

COM: Definitely. We'd love to do a freedom concert. We want to show black people that we dig their kind of music. Now, white groups are starting to give attention to black music. Basically, all drummers are styled to that type of music as far as beats go, and so, it's really always been there. It's just more of an open thing. We're interested in being accepted by everybody, and no matter how open everyone is, people just don't accept you in clubs. A black person can't really dance with a white person, or vice versa—unless he wants to start trouble. This is our main complaint against clubs. We want a wide range of audience.

EYE: Have you played many concerts?

COM: No. We've only been together for two months.

EYE: Are you planning any concerts in the near future?

COM: We'll be playing May 10 at Valley Forge. And we're supposed to give a concert with The Bubble Puppy at Ogontz. And we'll be playing down the shore for the summer.

EYE: What groups don't you care for?

COM: Bubble Gum groups. But if a person has musical talents, he has earned our respect. What right does another musician have to put down one of his own kind? If that's his thing, fine.

EYE: Would you ever sing it?

COM: Chewey, Chewey with horns? Uh-uh.

EYE: Would you consider rock as art?

(Continued on page 4)

## Butterfly Improves With Age; Nears Ultimate in Electronics

By Mike Weintraub

"Iron—symbolic of something 'heavy,' as in music or sound." Butterfly—light, appealing and versatile . . . an object that can be used freely in the imagination." (Liner notes—"In-A-Godda-Da-Vida.")

Since their appearance on the music scene not too long ago, there's been a great deal of talk about the Iron Butterfly. Some of the talk has been favorable; some of it has been very critical. All of it has been interesting.

The group consists of Erik Keith Brann (lead guitar, and youngest member of the group), Lee Dorman (bass guitar), Ron Bushy (drums), and Doug Ingle (organist, arranger, and spokesman for the group).

I don't think there's any other group quite like the Iron Butterfly. And, after hearing their last two albums ("In-A-Godda-Da-Vida," the album that started it all and "Ball" their latest record), I've come to the conclusion that they have a distinct pattern and style which they practice throughout their songs. For example, "God-da" (the song, not the album) begins with scale performed by the organist; a unique bass rhythm is then added and finally the lead guitar and the drums follow. In all of their albums, this pattern is used for many of their songs.

All the songs on both albums are written by the members of the group (mainly Doug Ingle). But the style and the way in which the songs are sung make understanding the words an almost futile effort. It's frustrating for a listener and bad for the group since many times, the group

has something of significance to say. The song "In the Days of Our Lives" ("Ball") for instance, is an optimistic outlook on people's feelings and perceptions and a sort of summation of the different kinds of sounds that are heard and feelings that are felt in a lifetime:

And to us they are real,  
And for us they are ideal.  
So, here's to us

Without a doubt, they are real.

Although they simply use amps and electric guitars, the Iron Butterfly have a uniquely effective way with their electronic devices. A manipulation of the lead guitar, near the middle of the song "In-A-Godda-Da-Vida," will create a high pitched screeching sound similar to that of a piece of chalk on a blackboard. In a certain spot of the song "Soul Experience" ("Ball") an xylophone-like instrument used in conjunction with the lead guitar will give a relaxed and floating free impression. This guitar is dubbed in twice and will give a sensation of flying at high speeds.

The Butterfly seem to be cultivating a much better sound with time. One hears a more experienced, more confident, and more polished musical group on their most recent album, "Ball" and if the Butterfly continue to improve at this rate, their next album will be close to the ultimate in electronic music.

If you plan to listen to the albums of the Butterfly, I suggest you darken all the lights and substitute one or two colored blinking lights. Then with the flashing colors, play the records at a volume of your choice, and have yourself a musical experience.

## Shades of Twenty-Three Skidoo — You Are What You Film, Baby

By Yvonne Butler

"You Are What You Eat" has got to be one of the biggest put-ons ever to be filmed. "Y.A.W.Y.E.," the brain child of Michael Butler, the producer of Broadway's "Hair," and Peter Yarrow (of Peter, Paul, Mary), is another one of those color dripping, music blaring, psychedelically oriented flicks, supposedly indicative of today's hip generation. It is a little better than most, but not very much. You don't exactly know whether to laugh at it, to sleep through it, or to get up and leave the theater.

"Y.A.W.Y.E." boasts such "now" cast members as Peter Yarrow, Father Malcolm Boyd, Paul Butterfield, David (Byrds) Crosby, Barry McGuire, Frank Zappa (Mothers of Invention), the Beatles, and Mr. Wonderful himself, Tiny Tim. But the scenes (if you want to call them that) change in such an insane, aimless way that you aren't quite sure who or what you're seeing from one second to the next. I couldn't find more than half the people listed on the program. I wish you luck in your search. Quite frankly, "Y.A.W.Y.E." is about as exciting and innovating as a 1957 Doris Day epic.

There aren't many good things one can say about a poorly done film (especially when a film leaves you so depressingly hostile as "Y.A.W.Y.E." does). The few redeeming qualities of the film seem to be the photography (I've seen most of the shooting techniques

on TV, but it's a change to see them done in color), and the music, written by John Simon and Peter Yarrow.

If you dig mindless, inane, irritatingly ridiculous films that flash colors and employ half-baked quips ("See the U.S.A., wear your plastic Nazi helmet"), "You Are What You Eat" is for you. But if you don't, welcome—we're a small minority.

### Y.A.F. CHAIRMAN SUBMITS REQUESTS

(Continued from page 1)  
have to fill out the same card more than once a year unless the information is changed (such as the address card—to be filled out once a year unless address is changed).

7) That basic courses such as Econ 2, Econ 4, Soc 1, Pl Sc 2 and Psy 2 be offered a minimum of two terms yearly so that students will not again witness the overcrowding witnessed with Econ 4 and Soc 1 this term.

8) That a student referendum be called to judge the above requests. They are to be judged individually.

YOUNG AMERICANS FOR FREEDOM  
Joseph Bacanskas  
Acting Chairman

ATTEND  
the  
SPRING THING