

Good Vibrations from the  
Folk Music Society of Huntington

# Acoustic Long Island



Volume 4 Number 1

Fall 2005

## Mission Statement

"The mission of Acoustic Long Island® is to provide local music-related information on festivals, concerts, jam sessions, and just plain old fun stuff for those who enjoy acoustic music.

## Acoustic L.I. Staff

### Publisher & Editor

Jack Finkenberg

### Feature Writers

Bill Lauter

Mike Cornfeld

Larry Lewitt

Amy Tuttle

### Graphic Design

Linda E. Grant

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## President's Perspective

With the war in Iraq becoming less popular and protests becoming more frequent I am reminded of the not so distant past.

Someone asked me the other day about the '60s. What was the scene here on Long Island and in the city. I went into a long discussion of the times I remembered in Greenwich Village as I lived in the city not yet on Long Island. The music scene was vibrant. The rebirth or rediscovery of "folk" music became popular with songs played on the pop radio stations by the Kingston Trio and Peter Paul and Mary etc. The singer/songwriter became the voice of music replacing "Tin Pan Alley" and many of the writers of rock.

The songs became topical as union songs were adapted to the civil rights movement and the war in Viet Nam became less popular and protest became the rage.

It is now 2005 and I wonder if things are really different. At the Folk Music Society open mikes and concerts we rarely hear any type of protest

song although that may change as the war in Iraq continues. Protest songs or songs about life on the street have been moved to the "rap" genre although most of us "baby boomers" don't listen to it or consider it music. Sounds like our parents discussing "rock and roll."

The government can't be trusted to tell the truth! That statement could have been made at any time during our history or for that matter by citizens of any other nation about their own governments.

So what does any of this have to do with FMSH entering its 37th year? Well, our lineup this year probably won't include a night of protest songs although it might be quite interesting. We're quite proud of the lineup this year and we hope you'll join us for as many of the shows as possible. I think you'll find that Folk Music will remain as "contemporary" as it always has.

I look forward to seeing you on Saturday evenings. ■

Ira Perlman  
*President*

## UPCOMING CONCERTS

- **Hard Luck Cafe, September 17 – Anais Mitchell & Tom Griffith**
- **Sunday House Concert – From the UK, Bob Fox** (details at [FMSHNY.ORG](http://FMSHNY.ORG))
- **First Saturday Concert, October 1 – The "Dutchman" MICHAEL SMITH**
- **Hard Luck Cafe, October 15 – Ina May Wool & Steve Robinson**
- **First Saturday Concert, Nov. 5 – By Pop. Demand - ATWATER - DONNELLY**
- **Hard Luck Cafe, November 19 – John Flynn & Mike Soloway**
- **First Saturday Concert, Dec. 3 – PAUL RISHELL & ANNIE RAINES**
- **Saturday, December 17 – Bob Westcott's Holiday Revue**
- **Saturday, January 7 – Annual OPEN MIKE NITE - You Can Do It!**

All concerts held at the Congregational Church on Washington Drive, Centerport.

No affiliation with the church but we sure appreciate their support.

For more info, directions, etc., check out **OUR NEW** website at [www.fmsshny.org](http://www.fmsshny.org)

Become a member and get our mailings and discounts to the shows.

**Get out and listen to some live music!!**

**An open mic segment precedes all our concerts and they're great.**



# A Star at the Folk Music Society

An interview with Estelle Henrich

**W**e're talking today with **Estelle Henrich**, who is a board member and past president of the Folk Music Society. She is a wonderful songwriter and dulcimer player and she makes some wicked desserts that you have probably tasted if you attend our Hardluck Café.

**Acoustic LI-** How long have you been with the Folk Music Society, Estelle and what brought you to the music?

**Estelle** – Since 1972. I've been on the board since 1978. I heard Pete Seeger in Iowa, studied guitar in 1963 and a short while longer. I joined the Pinewoods folk club in about 1968 and started attending concerts, etc.

**ALI-** How has the group changed over the years?

**Estelle** – We used to be more traditional and years ago we hired many local performers – something like the Hardluck Café does today. We hire many singer-songwriters and **this helps to keep the society viable.**

**ALI** – Has the music changed also? I don't hear as much social commentary in today's songs. What do you think?

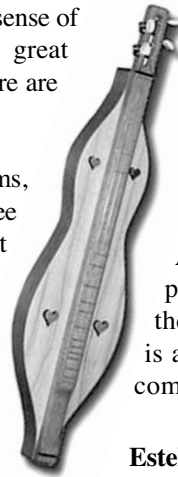
**Estelle** - It has changed, but there is still social commentary. Tom Paxton is still on the scene. Locally we have the ISS, Island Songwriters Showcase, and they write plenty of social commentary. We do book some of these people, **but they might be holding back.**

**ALI** – I've heard you do some truly interesting songs. They have a quirky sense of humor and you always get a great response from the audience. Where are you getting your ideas for music?

**Estelle** – I get some from dreams, some from people I meet, things I see on the highway (three songs at least). I am very much involved with social justice projects but I have done only three songs related to what's happening politically. One song is in the making. They are difficult to write.

**ALI** – That's a mighty fine dulcimer you've got. Where was it made and how did you get attracted to the dulcimer.

**Estelle** – Scott MacDonald made it twelve or thirteen years ago. My friend Ben Mandel played the dulcimer and I have been interested in easy-to-play instruments. I got my first in 1973.



**ALI-** I know you've been to a few festivals this summer. Any up and coming performers you'd recommend? Any particular performers you thought were outstanding this year?

**Estelle** – I have been to the Old Songs Festival in Altamont, NY and I attended Summer Songs, a series of workshops in Shokan, NY. I would recommend Greg Greenway, Sloan Wainright and John Redgate. I am thinking about the Hardluck Café and First Saturdays.

**ALI** – Any words of advice for people who want to get involved in the group? Do you think the kitchen is a good place to start out for a newcomer?

**Estelle** – Yes, we always need help in the kitchen. However, **we always need all kinds of help.**

**ALI** - Well it's been nice talking with you and thanks for all the great insights. I look forward to hearing you play again and I'm looking forward to a few more desserts this year too! ■

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## Riding On The City Of New Orleans

**I** was feeling very low about the world in general; New Orleans, Iraq, Afghanistan, my health. I could go on. And I was questioning my efforts in promoting music. Am I being frivolous? Are there more important things I should be doing? And as serendipity would have it, I attended the Terence Martin concert at the Eclectic Café. His music is greater than the sum of its parts; it transcended time and space, inspirational, all those clichés I fall for. Well I was definitely feeling better.

And that's what music does for us. It allows us to look deeper at life. We become more sensitive to the people and places of the world. We share our feelings of

frustration at not being able to help. We come together in a positive spirit and share the good feelings of the music, trying harder to rise above tragedy. Going forward and doing what we can.

Music frivolous? No. Music is essential to life. Come together with us at the Folk Music Society, or support one of the many benefit concerts in the area. We may not be able to go to New Orleans. We may be frustrated with the stalemate in Iraq. But we can get together and share voices and song and approach our problems in a positive way. Thank you, to all the musicians of the world for carrying the great spirit and influence of music. ■

“Musick, the greatest good  
that mortals know,  
And all of Heav'n we have below.” – Joseph Addison



# FROM THE SOUND CREW (Whadya say Buddy?)

by Jack Finkenberg

After talking with our all volunteer sound crew, **Craig Courounis and Lou Malfi**, I got a few insights into how the sound of our performers is amplified. And how the sound quality can change from one show to the next. One of the key quality factors is where you sit in the audience. Our two main speakers are focused to give the best sound to the center of our audience where the majority of our audience sits. If you are sitting off to the side you may be outside the cone of sound projection and **it is probably best to sit where the cone of sound from each speaker overlaps**. If you note the next time you attend a concert you can see that the back wall of our main concert room is basically wood panels and they are set in a broad sweeping curve. This can effect the sound also as it reflects off the back walls. This is usually a good feature for our performers because they can hear their performance better but it might affect the listener if he/she is sitting along the back wall.

Sometimes the sound may seem unbalanced, especially if there are numerous members in a band and they all have amplified instruments. A key factor here is

whether or not the performers have control over their own amplification. In that case it doesn't matter what the signal quality our sound crew receives, because they have little or no control over the loudness of the sound. **When individual performers crank up their instruments so they can hear them, the whole band sounds unbalanced.** These are the kind of problems that we try and work out at the sound check before the show. (Just a word of caution, *this is the absolute worst time to approach the sound crew*).

Another factor in sound quality can be the ability of the listener. I know as I've gotten older it has become harder and harder for me to separate sounds when more than one sound is being played or sung. I often can't understand the words, but when I ask my wife if she heard the lyrics, she can quote word for word what was just sung. Its something I have to live with as I get older.

I can remember one concert about two or three years ago, when I had heard a particularly bad buzzing noise all through the night. I complained to the sound crew at the break and we couldn't find anything wrong with any of the speakers or mikes or the amplifiers. Finally I noticed a flickering fluorescent fixture along the top windows and the closer I got to the window the louder the sound. The fixture was buzzing. During the break we tried every light switch

in the house and finally we were able to stop the buzz.

So the next time you're at a show and you're having difficulty with the sound, stop and think about some of these factors that effect the sound quality. It might be something that could be easily corrected by changing seats and moving closer to the middle seating area.

Often problems in sound quality are corrected in the first song or two and if need be, by the break. It's a difficult job getting good live sound quality and our sound crew is one of the best. Many thanks to Craig and Lou for the great job they do. ■



My summer started out kinda rough, but eventually I was out Mand about to many of the festivals, both here on Long Island and around the country. If you made our free open-air concert at the Huntington Summer Arts Festival, you saw a wonderful performance by **Jonathan Edwards and Kenny White**. We all knew Jonathan was a musical wizard but the addition of Kenny White to the lineup made for some magical moments. And the price was right too. Many thanks to the Town of Huntington and the Arts Council for including us in their summer program and for all the hard work they do.

I missed the Old Songs Festival but heard glowing reports from **Andy Suntup**, who had a great time and heard performer after performer, during a beautiful weekend. I was able to make it to Falconridge for the emerging artists showcase, which lasts all day. Here are some performers I think you should keep an eye on – **Zorki**, from North Carolina, **Jason Spooner** from Maine, **Gordon Vincent** from Nashville, **Kreg Viesselman** who sounds like a Tom Waits folkie, **Cindy Kalmenson** from Nashville, and **Jim Infantino** from Boston. **Tom Pacheco**, no emerging artist for sure,

knocked everyone over with a short set. I hope they bring Tom back to the main stage next year.

I was a volunteer at the 3rd Long Island Bluegrass Festival put on by the Babylon Citizen's Council on the Arts at Tanner Park, Copiague. This was a whole day of bluegrass bands. Only \$5 for the whole day. Great food too. I'd have to say the set

## THE SUMMER OF '05 Jack Finkenberg

by **Buddy Merriam** and company was the best I've ever seen and I see them alot. Love that silky voice of **Ernie Sykes** who also plays standup bass in the group. Didn't think Buddy's group could get better than excellent but they continue to impress. They are a Long Island musical treasure.

I'm off to the Shelter Valley Folkfest in Toronto. This is **Aengus Finnan's** annual festival and it looks like I'll be a volunteer, parking cars and directing traffic. Hope I don't miss Saturday night's show. And I hope you had time to get out and see some live music this summer also. If not then join us for our new season up in Huntington. Plenty of great music to come at our Hardluck Café and our First Saturday Concerts. Live music, get out and catch it! ■

# Folk Singers Needed

**Starflower Experiences** is looking for folksingers to volunteer some of their time to perform at their annual fall event, Long Island Naturally. It is a fun day for families. Starflower is a not for profit organization dedicated to educating people about the natural world. The event includes table set ups by organizations and individuals sharing environmentally conscious ideas and products, along with fun activities for families such as story time and the great Water Cycle Obstacle Course, along with (we hope) good folk music. Food and Beverage are available, vegetarian of course.

**Date: Sunday Oct. 2nd Time: 11:00 - 4:00**

**Location: Sweet Hollow Hall, West Hills Park**

*Off Sweet Hollow Road in Melville*

**If you are interested, call Eric Young @**

**631-265-3977 or email at [ecoyoung@netzero.net](mailto:ecoyoung@netzero.net).**

The website is [www.starflowerexperiences.org](http://www.starflowerexperiences.org).

## Hi Jammers -

I got the schedule for the remainder of 2005. Always on a Sunday at the Huntington library, the dates are, September 18, October 9, November 6 and December 11. Mark your calendars. Looks like a great season of making music ahead. You can email me at [llewitt@optonline.net](mailto:llewitt@optonline.net) for updates or check [fmshny.org](http://fmshny.org) for more details.



*by Larry Lewitt*



## The Folk Music Society of Huntington Inc. Membership Application

Name \_\_\_\_\_ Address \_\_\_\_\_

Phone \_\_\_\_\_ City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ E-mail address \_\_\_\_\_ Date: \_\_\_\_\_

Please check:

\_\_\_\_\_ 1 year: Single – \$12.00 \_\_\_\_\_ Family – \$20.00

\_\_\_\_\_ 2 years: Single – \$20.00 \_\_\_\_\_ Family – \$30.00

\_\_\_\_\_ 5 years: Single – \$45.00 \_\_\_\_\_ Family – \$70.00

\_\_\_\_\_ New Member \_\_\_\_\_ Renewal

*Please make check payable to:*

**The Folk Music Society of Huntington, Inc.**

*c/o Sybil Moser*

11 Chambers Court

Huntington Station, NY 11746

**I can help with: Set-up \_\_\_\_\_ Breakdown \_\_\_\_\_ Refreshments \_\_\_\_\_ Publicity \_\_\_\_\_ Parties \_\_\_\_\_**

*Thank you for your support!*



Folk Music Society of Huntington

P.O. Box 290

Huntington Station, NY 11746

