

HSGA QUARTERLY

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At Fort Collins 2017, HSGA Secretary-Treasurer Roberto Alaniz (right) with his brother Jorge. Roberto has been instrumental in organizing this year's HSGA Virtual Festival.

HSGA's Virtual Festival Is On!

By Roberto Alaniz

We are excited to announce that HSGA's first Virtual Festival is scheduled for Saturday and Sunday, January 23-24, 2021. The format will be similar to what we are used to seeing at our Fort Collins festivals, with member performances, workshops, and special guests from Hawai'i. We are pleased to announce that this year's honored guests will be Hawaiian steel guitar player Geri Valdriz and The Kīkā Kila Band from Maui.

The Virtual Festival will be pre-recorded and available through the internet. Viewers will be able to pause, or leave and return to the program at any time. In addition, the videos will

be available at anytime after the scheduled date for viewing or reviewing.

The festival will be streamed through various channels, including the HSGA website, the HSGA Facebook page and YouTube, and will be open to the public. No registration is required and, while there is no fee for viewing, there is a suggested donation of \$25. We encourage non-members to join HSGA in lieu of making a donation. The annual membership dues are \$30. Non-members can find the online membership application on our website at hsga.org.

We are asking members who want to perform to submit pre-recorded videos of their performances, up to 15

Continued on Page 2

HSGA QUARTERLY

Volume 36, Issue 139



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STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a tax-exempt, nonprofit educational corporation in the State of Hawai'i under Section 501(c)(3) of the Internal Revenue Code. Our primary purpose is to develop a global network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, and performance of the Hawaiian steel guitar. Our primary financial goal is to provide scholarship assistance through donations to steel guitar students who demonstrate the ability and intent to become accomplished performers.

MEMBERSHIP

Membership is open to all steel guitar players and non-players around the world who support the perpetuation of the Hawaiian steel guitar. Annual dues are US\$30. The membership year begins July 1. Members receive the *HSGA Quarterly* and other group benefits. The *Quarterly* is mailed four times a year. First Class to addresses in the United States and by Air Mail to foreign addresses. Members can obtain an Associate Membership for a spouse or family member at a cost of \$10, added to the annual dues; an Associate Member is entitled to discounts at certain HSGA functions and can vote in HSGA Board elections.

SUBMIT ARTICLES & COMMENTS TO:

HSGA Quarterly, 2145 Tiffany Walk, Manteca, CA 95336-9555 USA; E-mail: hsga@hsga.org. In addition, email submitted items directly to the editor at johnely@hawaiiansteel.com. Letters to the president and general club comments should be sent to: Frank Della-Penna, P.O. Box 18323, Washington, DC 20036.

VIRTUAL FESTIVAL *Cont. from Page 1*

minutes in length. You are not required to use the entire 15 minutes. Members may use their cellphone, digital video recorder, or PC to record video of their performance. Please see the articles that follow for detailed instructions and suggestions on how to record and submit a video performance.

Non-members and professional players may also submit videos for consideration. As time allows, we will include as many entries as possible. However, priority consideration will be given to current HSGA members.

Here is the workshop schedule as it now stands: On Saturday, January 23, member Chris Ruppenthal will present his popular workshop "Antique Aloha: Hawaiian Music of the Golden Age," including a generous sampling of precious vintage 78 rpm recordings. On Sunday, member Al Nip will conduct a 'ukulele workshop.

Our Virtual Festival should be a novel and fun way to enjoy and share our music! If you would like to perform, please complete and submit the Per-

former Application included with your newsletter as soon as possible. Applications must be received no later than November 30, 2020. A detailed festival performance schedule will be posted on the HSGA website in January.

Thank you for your support and participation, as one of our goals is to recruit new members. Please share this invitation widely. See you at HSGA's inaugural Virtual Festival! ■

HSGA Donations

Thanks, HSGA members for your donations this past quarter. Special thanks to perennial donor **Rick Collins** of Claremont, California for his generous \$100 donation to our General Fund, so important for the day-to-day operations of our club. Mahalo, Rick!

The following members donated at least \$10:

Robert & Mary Moore, Wellington, CO
Dick Morris, Salisbury, MD
Gloria V. Umbarger, Rancho Palos Verdes, CA
David S. Wier, Okeechobee, FL

Our Virtual Festival Guest Artist, Geri Valdriz (left), pictured here at the 2014 Maui Steel Festival and seminar presenter, Chris Ruppenthal (right), performing at Ft. Collins last year.





Last year's Fort Collins Honored Guest Ed Punua from the Island of Kaua'i playing steel with his dad Victor on 'ukulele.

How to Submit a Festival Video

By Roberto Alaniz

Videos to be included in the Virtual Festival must be received by HSGA not later than November 30, 2020. All videos must be in 1080p (pixel) resolution and recorded at 30 fps (frames per second).

Performer Application

Please make sure and let us know in advance of your intent to submit a video by completing and submitting the Performer Application as soon as you can prior to November 30. The application is available on the HSGA website and can be completed and submitted electronically.

Alternatively, you can use the application form included with your newsletter. Mail your completed application to: HSGA, c/o Roberto Alaniz, 2145 Tiffany Walk, Manteca, CA. 95336. To expedite the process you can also scan the application and email it to me at roberto.alaniz@comcast.net, or take a picture of the completed application and text it to (510) 449-3936.

Once you have completed your video, you can either upload your video files or save them on a flashdrive, SD Card, or DVD and mail it to us.

Uploading Your Video Files

If you decide to upload your files to Google Drive, Dropbox or another file sharing service, share the files with John Mumford at: john@jazzbanjo.com. Be sure to include the required download information in your email to John. Please note that uploading larger files can take quite a while depending on your connection speed.

Coco Wire

We're excited about the upcoming Virtual Festival scheduled for January 23-24, 2021. As mentioned our Honored Guest is **Geri Valdriz** and also confirmed are seminars conducted by **Chris Ruppenthal** and **Al Nip**. It's coming together! Be sure to check our website for late-breaking details.

HSGA Japan Representative **Masakatsu Suzuki** sent us the following news at presstime: "We recently appointed **Kiyoshi 'Lion' Kobayashi** to a superior post here at HSGA Japan. He will function as an adviser for both musical activities and other aspects of our operation." Mahalo, Masakatsu san!

You'll notice that this issue does not include our normal listings for weekly Hawaiian music gigs or our Island festival schedule and reporting, as we are sadly still strapped with coronavirus stoppages! Hopefully, this will change in the coming year, and we'll keep you posted on Hawaiian steel events as they "trickle" back into the picture. *Auwe!*

Snail-Mailing Your Files

If you're not comfortable uploading your files, you can simply save them to a USB flashdrive, SD Card or DVD and mail it to: John Mumford, 7956 S. Monaco Ct., Centennial, CO 80112. If you want your drive or SD Card returned to you, please send return postage with your drive.

If you are having problems getting your files to us, please contact me at roberto.alaniz@comcast.net or phone (510) 449-3936. Mahalo! ■

From Fort Collins, pro player Chris Kennison showing his stuff on a Weissenborn-style steel at last year's Fort Collins Festival.



How to Record Your Music Video

By Roberto Alaniz

Modern technology provides us with several options for recording music videos: you can use cellphones, digital video cameras/recorders, and laptops or PCs with integrated or connected cameras and microphones. If you have a digital camera that records video and a tripod, you are probably ready to record your music video right now. However, a simple smartphone can also be used to record a quality video to be submitted to HSGA for the Virtual Festival.

This article focuses on the use of cellphones to record video, as most people have smartphones these days. Before you begin, I suggest that you review your smartphone instruction manual (printed or online) and the specific directions for recording video. You may also find helpful guides on the phone manufacturer's website or on specific "how to" YouTube videos.

If you are using a smartphone, here are six key tips to help you achieve video quality:

1. Video Settings

Video settings must be 1080p (pixels) and 30 fps (frames per second). Find the video settings function on your smartphone. On Android phones (Samsung, LG, Motorola, etc), these settings are usually right inside the main camera app, either behind the settings gear wheel, or accessible via a toggle button. On my Samsung and LG Phones, the correct setting reads: FHD 16:9 1920 x 1080.

On Apple iPhones the controls are in the main settings menu. Do not go to the camera app—instead, go to Settings, scroll down to Photos & Camera, and then scroll down to the Camera Section. Select 1080p at 30 fps.

When saving your video files, keep in mind that one minute of video taken at 1080p, 30 fps uses approximately 130 MB of storage space.

2. Positioning Your Phone

Shoot video with your phone in a horizontal position. Usually the correct side up is with the camera lens on the left side when you are looking at the display screen.

3. Select the Correct Phone Camera

Smart phones have at least two cameras: one on the back and the other facing you when looking at the screen. Make sure to set the phone to use the back camera (so that you are using the screen as the "viewfinder").

4. Use a Quality External Microphone

While the built-in microphone of a smartphone will work, an external microphone will usually give you a much fuller



A nice shot of Hawaiian singing star Raiatea Helm, four-time Nā Hōkū Hanohano award winner from the Island of Molokaʻi.

sound. It also enables you to place the microphone closer to the sound source. My recommendation is that you place your amplifiers or sound sources closer to the smart phone or external microphone (around 3 feet). You will need to adjust individual volume levels to get the right balance. If

Continued on Page 12

Territorial Airwaves Fortieth Anniversary Celebration

By Roberto Alaniz

I recently came across a YouTube video that I thought would be of interest to our members. It is a video of a special event held last year to celebrate the fortieth anniversary of Harry B. Soria's "Territorial Airwaves" radio show, which has been on the air in Hawai'i since 1979. The music for the event was provided by some of Hawai'i's greatest artists, including Raiatea Helm, Ho'okena, Nā Hoa, Alan Akaka, and Kimo Alama Keaulana. It is an entertaining and informative one hour and 45-minute show.

To access the radio show go to www.youtube.com/watch?v=P7uSKPKvnk0 or search YouTube on "Territorial Airwaves 40th Anniversary." Enjoy!

Did You Pay Your 2020-2021 Dues?

This is your FINAL issue if your newsletter included a renewal form. Dues are \$35 for a hard copy newsletter and \$30 for the electronic version. You can renew via our website. Convenient!

My Last Conversation with Benny Kalama

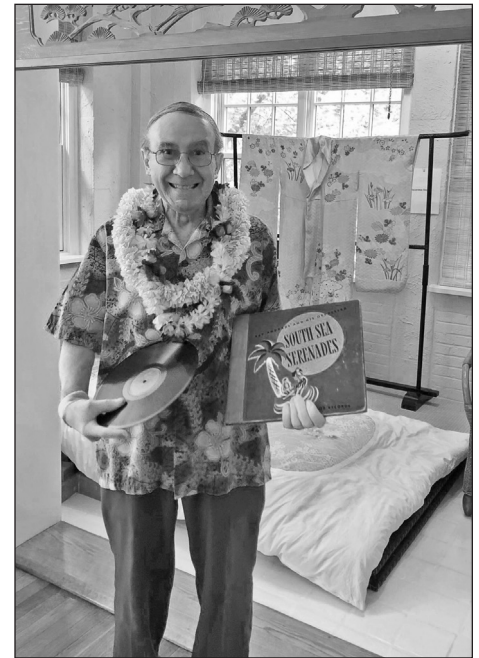
By Frank Della-Penna

Many years ago, I had the distinct pleasure of meeting Sonny Kamahale and Benny Kalama at the House Without a Key seaside patio of the Halekūlani Hotel in Waikīkī. At that time Sonny and Benny were regulars at the hotel as part of Alan Akaka's Islanders and also with Barney Isaacs's trio. I talked to Benny for a while and he suggested that I listen to Ray Andrade and his orchestra on an RCA 10-inch 78 rpm album titled *South Sea Serenades* (Victor P-97), released in 1941. This I did upon returning to the mainland, and am now suggesting that you do the same. Benny is on this recording and his superb vocal arranging "signature" is in evidence throughout this release. Sadly, the record jacket does not include a list of performers. Please let us know if you can identify the steel guitarist!

You can listen to the recording at www.angryjim.com/jimsoldrecords/;

just scroll down the page until you see the *South Sea Serenades* album jacket. Included on the album are "Song of the Islands," "Ku'u Aloha E Maliu Mai," "Wailana," "Hapa Haole Hula Girl," "Sweet Lei Lehua," "Pua Kaleponi," "Aloha 'Oe," and "Lili'u E." Listen to Benny take the vocals on "Wailana"! You can also hear some of these selections and others by Ray Andrade on a playback of the *Territorial Airwaves* broadcast from March 7, 2014. Harry B's informative commentary between songs should definitely be of interest. Just go to: territorialairwaves.com/index.php?page=30&id=209.

Getting back to the Halekūlani Hotel show I attended, it was such a magnificent pleasure to hear Benny's voice, vibrant and delightful as ever. Benny and Sonny were among the earliest musicians who recorded using the newly-developed electronic studio recording techniques. Both were stars of the hotel circuit for decades. Sonny, known for his singing and rhythm gui-



President Frank Della-Penna at home with his copy of the 1941 Ray Andrade record.

tar (on that wonderful old archtop guitar), also played the steel guitar.

As for the *South Sea Serenades* recording, go to it folks and enjoy some great music from Ray Andrade and his trio! ■

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Hale'iwa Hula

(Jennie Nāpua Hānaiali'i Woodd – Johnny Noble)

Arr. by Mark Prucha

Intro G7 C7 F G7 C7 F

Steel Gtr. (C6+A7)

A D7 G7 C7

11 F G7 C7 F **B** D7

16 G7 C7 F

For audio email Mark Prucha at: mgp9993@aol.com

21 G₇ C₇ F C D₇ G₇

T	5	5	5	4	5	4	5	5	5	5	5	5	6
A			3	3		3	3	4	5	5	5	5	5
B					5	3	3	4	4	5	5	5	6

26 C₇ F G₇ C₇

T	7	14	13	12	12	11	10	4	5	5	5	5	5
A		13	13	12	12	11	10	4	5	5	5	4	4
B	7	12	13	12	12	11	10	4	5			3	3

31 F D D₇ G₇

T	5	8	9	10	9	10	9	8	8	7	12	11	10
A	5	7	8	9	8	9	8	7		7	12	11	10
B	5												

36 C₇ F G₇ C₇ F

T	17	16	15	12	11	10	12	13	11	12	13	12	13	8	8	9
A	16	15	14	12	11	10			11	12	13	14	12	9	10	
B	15	14	13	12	11	10	11	12	11	12	13	14	12	9	10	11

Hale'iwa Hula (Continued)

E D₇ G₇ C₇

T	10	0	8	9	9	5	4	3	2	4	5	4	5	5	5	7	6	7	7	10	8	5	4
A																							
B																							

46 F G₇ C₇ F **F** D₇

T	5	3	4	5	5	2	0	2	0	0	0	0	1	8	8	9	10	0	11	10	12	0	11	0
A	5	5	3						2	1			0											
B						5							0											

51 G₇ C₇

T	10	0	11	0	10	0	8	7	7	6	6	6	5	5	5	5	2	8	6	5
A																				
B																				

55 F G₇ C₇ F F₆

T	6	5	3	4	5	5	7	8	9	10	14	15	16	17	17	17	17
A	5	4	3				7	8	9	10	14	15	16	17	17	17	17
B				5		5	7	8	9	10	14	15	16	17	17	17	17



Playing a cool-looking frypan at our Fort Collins festival last year, Daniel Tremblay, who handles public relations for HIMELE (Hawaiian Institute for Music Enrichment and Learning Experiences).

How to Make a \$5 Cellphone Stand

By Roberto Alaniz

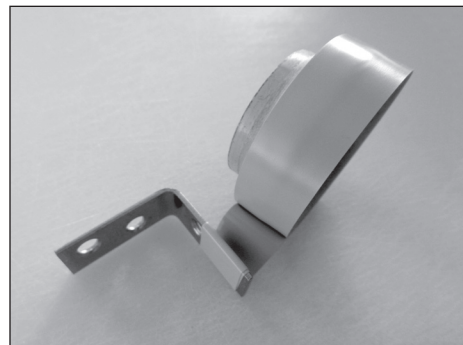
One of the keys to shooting a good cellphone video is holding the phone steady for extended periods of time. Asking your spouse to hold the phone still for 15 minutes could be hazardous to your health, so I decided to build my own cellphone holder using a closeted tripod stand. The total project cost me less than \$5.

You will need the following parts:

- A cellphone holder that normally mounts on a car vent (\$1 at the Dollar Store)
- A 1.75-inch corner brace from the hardware store
- A roll of electrical tape
- A microphone stand, music stand or camera tripod stand.

The photos shown (right column, top to bottom) illustrate the steps to assemble the cellphone holder. Start with the corner brace and wrap the electrical tape around one end a few times (see photo 1), which adds thickness to the brace and provides a tighter fit into the clip. Then, insert the taped end of the corner brace into the vent clip (photo 2) and wrap the clip tightly with electrical tape (photo 3). Finally, tightly tape the assembled cellphone holder to the vertical post of your stand (photo 4). Make sure to tape the holder to the upper part of the stand so you can adjust it up or down to the correct height. The cellphone holder will hold your cell phone in the horizontal position (photo 5, bottom right), which is best for shooting your video.

The holder expands to allow the phone to fit snugly. Now, it's a matter of finding the right height for the cellphone camera, a good light source for the room (or outdoors), and adjusting the distance from the camera to the performers. ■





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Thoughts from Anthony Lis

An old contributor checks in: praise for Grass Skirt Records' *Tau and Rose Moe: Classic Recordings 1929-1949* CD and a request for information.

Hello everyone. Happy late autumn from eastern South Dakota (or perhaps I should say "early winter" as, by the last week of October, we have already had two snows, the first one being a rather substantial six inches or so by my estimation). In recent years, HSGA Editor John Ely was kind enough to publish various article series of mine covering such topics as Jerry Byrd's first recordings, Alvino Rey's early transcription recordings with the King Sisters, and the Hawaiian music-oriented Harlin Brothers of Indianapolis. I regret not being able to contribute regular articles as I previously did, but a book-writing project is taking up most of my free time along with teaching. I continue to enjoy reading the *HSGA Quarterly*, and I'm glad to see that the periodical continues to be published on paper at a time when too many specialty publications are folding, or retreating to availability only on the Internet.

I thought of the *Quarterly* back at the beginning of the year when an electronic newsletter arrived from Frank Scott's Roots & Rhythm mail order company in El Cerrito, California. Scott fashions blurb reviews of CDs he's highlighted for the month and also "ranks" each CD, which makes for interesting reading. I noticed that Scott gave the recently released Grass Skirt Records CD *Tau and Rose Moe: Classic Recordings 1929-1949* a "strongly recommended" endorsement. Back in the Spring 2019 issue of the *HSGA Quarterly*, Les Cook, head of Grass Skirt Records (in Glossop, just east of Manchester in the UK), provided detailed background on *Tau and Rose* and the entire evolution of his CD project.

Concerning *Tau and Rose Moe*, Scott wrote that "after a long absence ... Grass Skirt ... is back with another collection of rare Hawaiian music," adding that "the recordings here are *particularly* rare [emphasis added] having been recorded in Tokyo, Shanghai, Calcutta, Bombay, Honolulu and England [when Moe and his wife Rose and an accompanying troupe toured under the management of Madame Claude Rivière] with only a handful being released in the USA." Scott enthused that "[the] sound quality is superb and the twenty-eight-page booklet has extensive notes written by Cook and rare photos."

Les Cook and I exchanged some Facebook messages about the CD early this year. Les told me that the genesis of the CD was research he conducted ten years ago on troupe leader Madame Rivière (born Alice Hedwige Beuilm in Warsaw, Poland), who notably juggled other work as tour guide, translator, writer, lecturer and arranger. Les soon



The four Harlin brothers who gigged regularly: (l. to r.) Jimmie, Jay, Winn and Herb. One wonders if Jay's steel guitar stand obscures some sort of pedal mechanism! (Photo from Jay's daughter Beth)

began collecting the Moe recordings that Rivière helped effect. He related to me that "it was only when I became close to owning all the original records [which she helped bring about] that it occurred to me that a reissue would be worth producing."

Les also mentioned that Samoa-born Moe—who moved to O'ahu with his family around age ten—idolized the playing of Honolulu-born steel guitarists Sol Ho'opi'i and Sam Ku, and bought a National Tri-cone resonator guitar after seeing Ku play the instrument.

Tau and Rose Moe includes Moe's 1929 rendition of two turn-of-the-century marches. My recent research has included tracking down covers in the same genre, so "Ellis March" and "Fort Street" caught my ear upon first listening. (Prussian-born bandleader Henri Berger—who first-conducted the Honolulu-based Royal Hawaiian Band in 1872 and eventually became its long-term director—helped effect an enthusiasm for marches in early Twentieth Century Honolulu.) Moe's energetic march renditions were recorded with a Samoan troupe in Tokyo around fall 1929. Moe recorded "Ellis March," composed by Hawaiian bandleader/singer William K. Ellis, in C major, and the apparently anonymous, rather curious "Fort Street" in A major. In the liner notes to Arhoolie/Folklyric CD 7027, Bob Brozman dubbed "Fort Street" a "turn-of-the-century military ragtime" (with ragtime, of course, being another influential genre of music heard in Honolulu in the early 1900s). After opening with John Phillips Sousa's "Washington Post March," "Fort Street" soon slips seamlessly into a ragtime section. On both sides, Moe makes strategic use of octaves to emphasize key musical passages.

Concerning the availability of Grass Skirt's *Tau and Rose Moe* CD, a quick search reveals that the CD is still

generally available at Amazon.com, Bear Family and other popular music websites.

One other item to mention: I've been lucky to have been given the "green light" from a publisher to submit a book draft covering the history of the steel guitar up to about 1947, emphasizing the move towards pedals and the work of Jay D. Harlin in that regard (who brought forth what can reasonably be called "the first commercially successful pedal steel guitar" in fall 1947). If anyone has anecdotes about interacting with Jay Harlin or his four brothers at their downtown Indianapolis music store (or elsewhere), that would be good to hear about. Likewise, any thoughts, experiences or reactions relating to the playability of the Multi-Kord pedal steel guitar, particularly the earliest models from the late 1940s to early 1950s, would be interesting to process. In addition, any personal interactions with Alvino Rey or observations of any of his performances would be good information, since Rey and his work will be covered in my book.

Frank Della-Penna's article "My Harlin Brothers Dream"—in the same *Quarterly* issue as the one including Frank Scott's *Tau and Rose Moe* review—provided interest-

ing reading regarding the Harlin Brothers as a whole. The late Al Marcus made at least one post at the Steel Guitar Forum about hearing Alvino Rey in Cleveland, c. 1938, and recalled that Rey had a couple of wires hanging down from the right side of his steel guitar attached to small pedals. Observations like Marcus's are intriguing; the challenge for the writer is to date them as precisely as possible.

Anyhow, if anyone might be able to supply me with anecdotes, I would appreciate it. You can contact me, Anthony Lis, at aslisaslis@gmail.com.

More information on Roots & Rhythm can be found at www.rootsandrhythm.com ■

Did You Pay Your 2020-2021 Dues?

This is your FINAL issue if your newsletter envelope includes a renewal form. Dues are \$35 for a hard copy newsletter and \$30 for the electronic version. Send a check to: HSGA c/o Roberto Alaniz, 2145 Tiffany Walk, Manteca, CA 95336-9555. OR, better yet, renew via our website at www.hsga.org. Convenient!

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HIDEKI SAITO, 1-13-3 Sakurasinmachi, Setagaya-ku, Tokyo, 159-0015 Japan

VIRTUAL FESTIVAL Cont. from Page 4

you are playing an acoustic instrument, place the microphone even closer to the instrument.

Microphones come in a wide variety of price ranges. A \$10 Lavalier clip-on “lapel” microphone may work just fine. Make sure the connector for the microphone is a three-pole (3 stripes) mini-jack that will plug into your cellphone’s earphone jack.

5. Frame Your Video Correctly

Set up your smartphone at a distance from the performer(s) where the frame of the picture captures all the musicians and instruments (see the article “How to Make a \$5 Cellphone Stand” on page 9).

6. Use Proper Lighting

Good lighting is key to creating a quality video. Check your room lighting or consider recording outside. If indoors, it is best to have windows behind the camera or cellphone and not behind the performers. Consider using additional indoor lighting to help illuminate the subject.

Using Record/Pause/Stop Buttons

For Android phones, look for the camera icon on your smartphone’s menu screen and tap on the icon. The camera screen will have a red button at the bottom. When you tap once on the red button, recording begins and the red

button changes to a “pause” button (=). Next to this button and in the middle of the control panel is the “stop” button. You can choose to pause or stop the recording between any of your songs—just know that this will result in more than one video file. You may submit a single file or multiple files for the Virtual Festival.

There are many online resources available on the subject of recording music videos. Here are a few that may help you with your project:

- “Ten Tips for Recording Better Video with Your Smartphone” (www.pocket-lint.com/phones/news/131351-10-tips-for-recording-better-video-with-your-smartphone).
- “How to Shoot Better Video with Your Phone” (www.youtube.com/watch?v=7YlKcv69HQU).
- “Seven Ways to Get Professional Quality Video from Your Smartphone” (vtrep.com/7-ways-get-professional-quality-video-smartphone/).
- “Shooting Great Video with Your (Android) Smartphone” (www.theverge.com/2017/7/26/16026238/smartphone-video-editing-apps-how-to-tips-iphone-android).
- “How to Change Your iPhone Video Resolution Settings” (www.techradar.com/how-to/phone-and-communications/how-to-change-your-iphone-video-resolution-settings-1306774).

If you are a Zoom call user, you can use Zoom to record your music video. Before you start, you must make a few changes to the audio settings in Zoom. Please review the following tutorials on this subject.

- “Zoom Settings for Music Performance” (www.youtube.com/watch?v=mEAb4G063sM).
- “How to Host a Zoom Concert with High-Quality Audio” (spin.atomicobject.com/2020/05/19/zoom-music-audio-quality/).
- “Zoom 201 for Musicians: Beyond the Basics” (blog.sonicbids.com/zoom-201).

I am sure that there are other ways to make a music video. Please feel free to email other ideas and suggestions to me at roberto.alaniz@comcast.net. ■

Please Contact Us!

Send news, comments and photos to: HSGA c/o Roberto Alaniz, 2145 Tiffany Walk, Manteca, CA 95336-9555. Email us at: hsga@hsga.org and cc your editor at johnely@hawaiiansteel.com. Mahalo!

Treasurer’s Report

(Balances as of September 30, 2020)

Beginning Balance	\$26,114.12
General Fund	\$16,557.11
Scholarship Fund	\$9,290.91
End Balance	\$25,848.02
Japan Account	\$150.00

Major Expenses

Newsletter/Postage	\$1,545.39
Scholarship	\$2,200.00
Misc	\$1,065.00

Major Income

Dues	\$3,648.45
Donations (General)	\$55.00
Donations (Scholarship)	\$730.00
Transfer from Japan	\$1,360.00