



## The BIG Festival Issue



From the Northwest to the heartland of the United States; through the United Kingdom, Germany and the Netherlands this issue of your Pluck-n-Post covers music festivals from around the world. We get caught up on the **2006 International Jew's Harp Festival** with a report from Ingrid Berkout who, along with Joan Broughton complete the Photo Essay of the **2006 North American Jew's Harp Festival** (from last issue). Ingrid, Joan, Amber Stiles and Jim Nelson round out the **NAJHF(2007)** coverage with photos from this past years' fest. JHG Board member, Ralph Christensen, fills us in on the happenings at the **36<sup>th</sup> Walnut Valley Festival** in Winfield, Kansas (where I hear a lot of J-harpist attend as they can).

From across the big-pond, IJHS newsletter editor Michael Wright brings us news of the **Whitby Folk Week** and **Oxford Folk Festival** as well as the formation of the Islands of the North Atlantic Jew's Harp Association (IoNAJHA). We also include a bit of news about **1st International [German] Maultrommel Festival** and the (we're sad to hear) cancellation of the 6th IJHF that was scheduled in Kushiro, Hokkaido, Japan.

I personally wish to thank all the contributors to this newsletter for their articles and photographs. Sometimes the Jew's Harp world is full of wonderful, exciting events. At other times there seems to be a "news drought." I urge anyone with a relative tidbit will write it up, or simply send it on to me so we can all share the experience. (Send items to the masthead address or email: [newsletter@jewsharpguild.org](mailto:newsletter@jewsharpguild.org))

All the best in 2008! Mark— editor, Pluck-n-Post

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The usual "Words from the Executive Director" by Wayland Harman will not appear in this issue. Wayland has been "under the weather" of late and we wish to extend our "good vibrations" to him and hope for a full and speedy recovery. [Ed.]

## GUIDE TO THE GUILD



### In My Own Words

Mark Poss—JHG Webmaster & Newsletter Editor

What can I say... I love this instrument! And I really care about the Guild and its mission. Since being introduced to the 'harp by Wayland... and hence the festival, I quickly absorbed the history from Fred Crane's VIM journals and instantly made international contacts with others that shared the interest. So many revelations in so short a time! How could such a small... such a berated music maker be so prevalent through so many cultures? The whole idea tickled my curiosity.

I've been a percussionist and vocalist since I can remember... along with being an avid reader and tech-head. I guess it was a natural that all these interests combine; Starting the soon-to-be JHG website in 1996 and becoming the Pluck-n-Post editor a few years later.

Since that time I've totally immersed myself in the instrument. Being part of the JHG, The OddTones and Mouth Music Press has brought great joy to my life. Being an instrument of education of the facets of this wonderful instrument to an ill-informed world is a never ending calling... a life-long pursuit. The hope is to correct the old mind set and promote a positive, more inclusive, future. It's a thrill to re-connect someone to their grandfather through the 'harp; To introduce a beginner to keyed 'harps and playing techniques; To turn on a movie sound designer to a NAJHF artist or recording; To be a connection point of players around the world. All these are missions of the Guild and I'm very proud to be part of it.

Mark D. Poss— Webmaster & Editor the Jew's Harp Guild  
( Contact Mark at [newsletter@jewsharpguild.org](mailto:newsletter@jewsharpguild.org) )



**DID YOU KNOW THAT THE JEW'S  
HARP WAS BELIEVED TO BE GOOD  
PROTECTION AGAINST WITCHES?**

**Jim Nelson has posted several videos of the  
2007 North American Jew's Harp Festival on  
YouTube.com**

**Search for these titles**

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## PLUCK-N-POST

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**We're on the Web  
[www.jewsharpguild.org](http://www.jewsharpguild.org)**



## 36th Walnut Valley Festival The International Convention for Acoustic String Musicians

Hi, I'm Ralph Christensen,

I'm a member of the North American Jews Harp Guild and play the Kubing, the Philippine bamboo Jew's harp.

I would like to tell you about my recent travel to Winfield, Kansas, USA for the 36th Walnut Valley Festival, The International Convention for Acoustic String Musicians. It is usually attended by anywhere from 11,000 to 15,000 people. Many people arrive a week ahead to camp and get reacquainted with old friends, meet new ones, and play music. We arrived 4 days before the Festival to set up camp and play music.

My friend Judy has been attending for 24 years and has been a great help in meeting and playing with some of the musicians. The Festival is a good mix of international performers, and jamming with people from all over. It's not uncommon to have some of the performers to sit in on some of the jams. Almost every day there was a constant array of musicians dropping by to jam with our host, and my friend Judy. Both are accomplished musicians. On occasion I was able to sit in on the music.

In the evening we would attend the "Fiddle Fest", anywhere from 8 to 24 fiddlers accompanied by guitarists, banjo, dulcimer, bass, saw, players and other instrumentalists including the occasional Jew's Harp player. The fiddlers ranged from beginners to professionals, a very mixed group. We would start at 10:00PM and end at 12:00AM, playing a great variety of tunes. I was the only Jew's Harp player until about the 3rd night when three autoharp players came forward, two of them played Jew's Harp, and one a nose flute; the first harp players I'd gotten to know in the 2 years I'd attended the Festival. The next night someone from the "audience," Gene, came up to me and said he played. I met with him the next day and shared some of my Jew's Harp literature; news letters of the North American Jew's Harp Guild and International Jew's Harp Society, and Frederick Crane's "History of the Trump In Pictures: Europe and America". He and his wife were impressed how prevalent the harp is. I joined them in their mountain dulcimer group a couple of times in the next few nights (finally an instrument that doesn't droned out my Jew's Harp). The next day I was talking to one of the other campers about his camp trailer that was almost the same make and year as one I had bought a few months ago, '68 Starcraft. It turned out he and a friend were both Harp players.

With this many Harp players and a new convert that I had just made a Kubing for, I thought that we should get together and share our common interest so I arranged for us to meet. I couldn't get in touch with Gene (sorry, I'll try next year) but Tom (new convert), Mike (15 to 20 yr. player), Bruce (30 yr. player), Les (20+ yr. player), Glen (15 yr. player), and I (38 yr. player), had a great time comparing instruments, techniques, the literature and playing some music together. It was great to meet with fellow players in this setting. Hopefully this "Jew's Harp Convergence" will be an annual occurrence at the Festival and perhaps we'll be able to get a segment on the radio station they have set up there.



That night at the Fiddle Fest, the last of the Festival, three young boys and their father were interested in my playing so I let them try a Kubing, gave them some ideas on where they could get some, and told them I hoped to see them playing next year.

Sorry I didn't get to say goodbye to all of them before I left. It was really hectic. I hope to meet up with them next year.

Ralph Christensen



**Tom Bogardas (L) & Ralph Christensen**

◀ **Winfield Aerial Photo during the Festival.**  
From [www.lawrence.com](http://www.lawrence.com)



## The Year of the Harper by Michael Wright (UK)

While the JHG has been promoting the Jew's harp for many the year, getting some sort of acknowledgement here in the UK that the instrument is worth bothering with has been somewhat difficult. Brother John might have started things off in the '60s, but moving to France forty years ago left Lindsay Porteous performing regularly and encouraging players pretty much on his own until the mid-late '90s when I got interested in playing again after a break of some fifteen years. Lindsay now has his regular competition and a volume of recorded work, while I've been plugging away running workshops, giving talks, writing articles for magazines and generally exploiting any and every opportunity to talk about things Jew's harpish to anyone willing to listen.

This year has been a particularly good one for me. Brother David is keen to get back in the saddle, so to speak, and the Wrights have been joined by David's daughter, Lucy – who made her debut at the Amsterdam Congress. Lucy came with me early in the year to the Morpeth Gathering, a delightful event in Northumberland, where there are competitions, dances and concerts, all with a local flavour, though they invite outsiders like me to provide something a bit different.

In March we were involved in a fundraising concert for the Oxford Folk Festival at the Holywell Music Room, said to be the oldest, purpose built music room in Europe and hence England's first concert hall. Built in 1742 many musicians, including Handel, have performed classical music in its superb surroundings, so no pressure there, then. Lucy was with me for the performance, but, sadly, missed the jam session with members of Fairport Convention. A terrific venue and a great experience.

The big event was the first conference and concert held in Oxford in April that featured the Jew's harp, 'Oxford Firsts'. Nothing like this had ever been held in the UK, so we were delighted when Spiridon Shishigin, Leo Tadagawa, John Wright, Lindsay Porteous and the rest of the Wrights, came, plus speakers with an ethnomusicology, archaeology or curator background, talking on subjects as diverse as the KwaZulu Natal people, 13<sup>th</sup> century finds and the Pitt Rivers Jew's harp collection. Co-organised by the Bate Collection of Musical Instruments of the University of Oxford the event, though small, did show what can be done. My main contribution, apart from organising it, was to perform Albrechtsberger's Concerto in D, again never performed live in the UK, hence 'Oxford Firsts'. Both BBC Radio Oxford and the regional BBCTV 'South Today' covered the event.

Following on, BBC Radio Oxford interviewed me as part of a series 'Global voices', which was positively edited and broadcast in July.

Our holiday was spent at the Whitby Folk Week, held at the end of August. WFW have been one of the few festivals that regularly invite me to give workshops and talks, though this year I decided to take a break and just enjoy the performances. I discovered this is not possible, and was on stage six out of the seven evenings – though I'm not complaining. Highlights were being on stage dueting with Jeff Davis of the US, Lucy joining me for a set at the Wednesday traditional night and my accompaniment of a fine young London singer, Sam Lee on a piece that had the audience totally enraptured – I've rarely been in such a moment, and we were both drained at the end. Sadly, no one recorded it!

Lucy has just started an MMus at the School of Oriental and African Studies (SOAS) studying ethnomusicology, but focussing on the khomus. This is the first academic establishment in the UK to recognise the value of our instrument, so we're all delighted. I'm now busy preparing a talk for the Elphinstone Institute in Scotland on the history of the Jew's harp in Scotland, and have just received the proof of an article for the Folk Music Journal to be published in December called 'The Jew's Harp in the Law'.

There is also talk of the Wrights recording for the first time since 1974. Whether this becomes the finale of a great year, or the beginning of what we hope will be another one, we'll have to wait and see. Can one year of the harper become two?

Michael Wright—Convener of IoNAJHA - (Islands of the North Atlantic Jew's harp Association)



^ Michael, (left) at the Holywell Music Room with Ric Sanders (centre) and Chris Lesley (right) of Fairport Convention and others.  
Photo by Chris Bates

## Fraternal Greetings From Over the Water From Michael Wright

Last year we enthusiasts of the Jew's harp in the UK finally got our act together and formed the Islands of the North Atlantic Jew's Harp Association or IoNAJHA. Given the rise of interest in Europe and the US's leadership in promoting the instrument, it might come as something of a surprise to people that we've only just managed to organize ourselves. A few individuals – John Wright (England / France), Lindsay Porteous, Duncan Williamson (Scotland) and John Campbell (Ireland) have been keeping the flag flying since the 1960's, and there have been various uses of the Jew's harp by Northumbrian players, Colin Ross and Johnny Handle, for instance, but generally there's not been much activity here in the UK. There has been, however, a steady growth of interest these past few years, so when an Association was formed at the Whitby Folk Week, August 2006, we found we had 20 members. WE have now grown to 40 and held the first UK conference / concert at the end of April with Spiridon Shishigin, Leo Tadagawa, John Wright and Lindsay Porteous as the guests. This is all very modest, considering the years of experience the Guild has, but you have to start somewhere!

"Why IoNA Jew's Harp Association?" you might ask. We wanted a name that was non-political, non-nationalistic and that would draw together the relatively few enthusiasts in England, Scotland, Wales and Ireland. The UK & Irish Association was a possibility, but it was the great Irish singer and fiend of John Campbell who suggested IoNA – there's no historical complications with the name (sometimes having a long history is a distinct disadvantage!)

It's a non-fee group at the moment that communicates mainly by email and through a Newsletter. The only financial commitment relates to any events and is treated on as-and-when basis. Like the Jew's Harp Guild, anyone can join, but we are still very much at the fledgling stage, so are open to ways we can develop. A website is planned, but in the meantime, anyone interested in what is going on in the UK – particularly on the research front – should go to my website [www.jewsharper.info](http://www.jewsharper.info). Anyone coming to the UK may well find an enthusiast in the particular part of the country they are visiting, so it's always worth getting in touch.

Oh yes, and I'm also the Editor of the Newsletter of the International Jew's Harp Society, and there's some really interesting items on the international scene that can be found in there – website also under consideration.

Michael Wright

[Note: This article appeared in the Summer 2007 Online edition of the Pluck-n-Post but arrived too late to be included in the print edition of that newsletter. Ed.]



Michael Wright—Photo by Irene Shettle

### We also have news about the 6th International Festival. Franz sends this note:

We tried hard to get the 6th IJHF happening in Kushiro, Hokkaido, Japan. For several months we discussed budget and organizational issues. When we first learned about the concrete budget limitations we recommended going for a regional South East Asian festival in Japan. After Leo succeeded to increase the budget, the Program Committee, consisting of Michael Wright, Aron Szilagy and Luca Recupero, started to finalize the participants' list, but on 9 November Leo informed us that the responsible Japanese organizer "Mr Fujita has reported me that he cannot organize the 6th IJHF in Kushiro next year."

We feel very sorry for Leo personally, because he indeed invested enormous energy into this endeavor, and we feel sorry for the IJHS because it would have been an important focus on Jew's harp music of South East Asian regional ethnicities and the rare opportunity to get less Europe-centered.

We have asked Leo to consider a national festival in Japan in 2008 and to compile some lessons learned for the whole board out of this experience.

I want to thank again Leo, Michael, Aron, Luca and Fred for their energetic, reasonable and understanding cooperation.

Thus, the next IJHF is planned for Hungary; and by the way - we have Sakha-Yakutia and Nepal waiting in the line for hosting an IJHF. - Franz

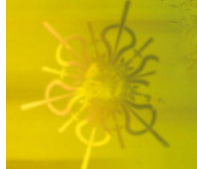


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 Feedback Form: www.jewsharpguild.org

### The 1st International [German] Maultrommel Festival

(Jew's Harp Festival) which took part 23rd-25th Nov in Leipzig, Germany was exiting experience. We met a lot of enthusiastic people who loves this little instrument! They came from all over the world: Canada, Japan, Norway, Switzerland, Israel and of course Germany.



Read the entire Vladiswar Nadishana Festival report at:

<http://blog.myspace.com/index.cfm?fuseaction=blog.view&friendID=77296344&blogID=333270509&Mytoken=6D8AE6D2-4FC3-4A9F-B00F1EEE32AAF28D8985105>

See: <http://www.maultrommel-festival.de/>

## The 5<sup>th</sup> International Jew's Harp Festival 2006 in Amsterdam Holland— by Ingrid Berkhout

Years ago my friend Dees, who had introduced me to the Jew's harp, and I planned to attend the International Jew's harp Festival in Amsterdam together. We had never been to any of the other International ones and it was going to be in the city in which she was living and where I was born and raised. It took so many years, while the music hall was being built, that sadly Dees, my friend and percussionist extra-ordinaire, passed on. With Dees in my heart, we made the trip to attend the 5<sup>th</sup> International. And what an incredible inspiring experience that turned out to be.

All of the past festivals have been in more rural settings; this one was the first in a major European City. There were concerts every day and evening and a lively marketplace where I purchased several new harps: a Japanese Mukkuri, an Indonesian bamboo frog caller; A five in one Chinese Kouxian (mouth string) Also a book written and compiled by Spiridon from Yakutia, Russia.

My personal goal for this festival was to meet and hear other women Jews harp players.

The first woman made an appearance at the opening concert. She is from South Africa and her name is Mandosini, the Veteran as she is known in the Bandu communities of Mpondoland. She is a story teller and musician, plays the Uhadi (Berimbau), the Umrhubhe (mouth bow) and the Isitlotplo (Jews harp).

Beautifully dressed in a native costume she came smiling and dancing onto the stage, accompanied by another fabulously dressed younger woman from the same tribe, who makes Holland her home now and functioned as her interpreter. Mandosini played the mouth bow and proceeded to pull the Isitlopo out of her turban like hat to play a song for the packed theatre. This is the first time I heard that some tribes in South Africa play the Jews Harp.

The next group I was interested in and had heard about were the Ainu women, who live in the far north of Japan. These women use their Mukkuri's made from bamboo to contact the gods of their strongly animist religion, which is the bear cult. The bear is the transcendental messenger of their bear god, who guarantees the everyday well being of the race. A Mukkuri is an idioglot Jews harp; actually the group from Indonesia used the same type, where the frame and tongue are cut from a single piece of bamboo. It has a short string attached on the left side to hold on to and a long string on the right. Sounds are produced by pulling hard on the long string to produce vibrations in the central located tongue. Not an easy feat and Imai Noriko had to show me several times for me to get some sound out of it. She was very outgoing but did not speak much English and came barely to my shoulder. We exchanged small gifts, and would greet and hug each other every time we met. I purchased a CD of their music as well.

**More incredible talented women** playing in different groups. Two of these are daughters with Jews harp fathers. The Irish Lucy Wright who also sings and plays a mean violin, together with her famous father and uncle. The Wrights, from North Umbria (North-East England), who are famous for their traditional English and Scottish music.



The other one was Bhagyalakshmi Mural Krishna. Her father Lingachar Bhirmachar an enthusiastic, very friendly and extremely expressive Jews harp player from India. At the opening reception, he and my friend Joan were playing together, which was very exciting to see and hear. This very musical family is one of the few who can still interpret the old traditional Carnatic music on the Indian harp, named Morching. Now there is another harp which is not very accessible for me. It is made of a weird tasting metal with a very stiff lamel and not easy on the fingers. These folks were virtuosos.

The ones Joan and I were enchanted by were the women from Shaka-Yakoetsk, Siberia. Kim Borisov, Albina Degtareva, Yana Krivoshapkina and Ana Zirkova.

Truly powerful Shamanic women, the hair on my arms stood straight up when I first heard them. While these women were playing the khumous, generally with the elbow at shoulder height and a loose dangling hand, they were singing and making nature sounds: The wind, water, wolves, galloping horses, owls etc. Their costumes were phenomenal, long white or blue dresses lined with fur.

We have played their music over and over. It sounds haunting and feels very spiritual with a lot of singing. I would love to see and hear these women again.

This 5<sup>th</sup> international Jews harp festival was very exciting and extremely inspiring.

To be able to hear and learn more about our beloved little instrument from the different corners of the world. And see all the famous players in person is very inspiring in the new architectural, beautiful theater like the Muziek gebouw aan t'IJ (The Music building on the river IJ) reachable by a long pedestrian bridge over the street and water, towards the entrance, where a large welcoming banner included a photo of our Gordon.



It also housed a bar, two restaurants and a big terrace overlooking the water and Central Station in the center of Amsterdam. One day instead of taking the light rail, our friends brought us to the theater in their little blue boat, the best way to see the city. We picnicked on the way and ordered a round of beer from a terrace on the side of the canal. Amsterdam is a very fun city with lots of excitement and things to do.

It was a great experience which I did not want to have missed for anything.

And as for my friend Dees van Dijk, several of her friends attended the festival. On the last evening at the American concert Gordon, Joan and I played an Ode to Dees on our meditation harps. It had all come full circle.

The next: Jews harpers of the world unite, will be in Hungary[?]. Let's go.....

A performer who took me by surprise and I loved was Li Wang from Shandong China with his five piece Kou Xian ( aka HoHos) made by the Yi people from Southern China. His music mesmerized me. He was raised in a military family. He did not know what direction to study in and started wandering. He ended up in a music conservatorium in Paris, where he picked up the Jews harp. I liked his musical pieces which were stories with names like: "Conversations with my father". I enjoy playing with this five piece Jews harp, and totally dig his music.

The Dan Moi Jews harps, similar to the Kou Xian's, are constructed and played by the H'Mong, and are made from thin brass plate. The Dan Moi is mainly used for courtship, thru which love poems are song.

For instance: " I love you I want you to be with you. I'll jump in the river for you..." Anyway the elder H'Mongs do not want to play these love songs anymore as they are getting too old for that.. Gordon and I found that out when we went to one of the M'hong New Year Celebrations, in Seattle. The Dan Moi's are also associated with occult natural forces. To give them protection against evil spirits they have their own bamboo home, and are often adorned with talismans and fetishes.

**Ingrid and Joan's photo essay of the IJHF 2006 appeared in the last issue of the PnP  
You can still see it at:**

**<http://www.jewsharpguild.org/jhgnews.html>**



**See Slide Shows of past North American and International Jew's Harp Festivals at:**

**<http://www.jewsharpguild.org/fotoindx.html>**



**NAJHF 2007 Photos**  
by Ingrid Berkhout &  
Joan Broughton, Amber  
Stiles, Jim Nelson





## 2007 NAJHF Recap

### Performers:

Bob Feltz, Beavercreek, OR (Jew's harp) - Bruce Hodges, Portland, OR (Jew's harp) - Charles Davis, Vernonia, OR (Bones, Autoharp, Tin Whistle, Jew's harp) - Dan Gossi, Garden Valley, ID (Didj, Clackamore, Nose Flute, Jew's harp) - Deirdre Morgan, Maple Ridge, BC, Canada (piano, banjo, Jew's harps of the world, kazoo, Balinese Gamelan) - Denise Harrington, Garibaldi, OR (Jew's harp) - Eldorado Gene Ralph, North Plains, OR (Guitar, Jew's Harp, Synth, vocals) - Eric Cronk, Bay City, OR (Simple Drums) - Gordon Frazier, Seattle, WA (Jew's harp, Clackamore, Kazoo) - Ingrid Berkhout, Seattle, WA (Jew's harp, rhythm instruments) - Jack Roberts, Carson, WA (guitar, banjo, mandolin, vocals, Jew's harp, and other funny little noise making devices) - Jerry Stutzman, Hillsboro, OR (drums, musical saw, clacker bangers, vocals) - Joan Broughton, Seattle, WA (gut bucket, Jew's harp, percussion) - John Palmes, Juneau, AK (Twangy Stringy ones, mouth bow, Jew's harp, fiddle) - Larry Hanks, Berkeley, CA (Jew's harp, guitar) - Marcus Tenaglia, Portland, OR (Jew's harp, banjo) - Martin Nelson Harrington, Garibaldi, OR (Jew's harp) - Neptune Chapotin, Laytonville, CA (Jew's harp) - Ralph Christensen, Eureka, CA (Kubing) - Rick Meyers, Portland, OR (Banjo, guitar, autoharp, mandolin, Jew's harp, spoons, musical saw) - Rob Hoffman, Portland, OR (Celtic harp, Autoharp, Jew's harp) - Roger Tendick, Veneta, OR (Jew's harp, Harmonica) - Terence Hughes, Portland, OR (guitar, mandolin, vocals) - Wayland Harman, Springfield, MO (inventor of the Clackamore, Jew's harp, Guitar, vocals) - Wendy Carson, Council, ID (guitar, piano)

### Raffle Winners:

Devil's Walking Stick - Rochelle Feltz

Washboard - Holly Yingling

Golden Cap Harmonica - Dani

Star Harmonica - Jim Nelson

Schylling Harmonica - Max Morris

Necklaces - Christina DeLune, Amber Stils, John Palmes, Lizzie Harrington-Nelson, Meg Green

Eldorado's CD - Bruce

Mukkuri - Neptune Chapotin

Dan Moi Harp - Brett Hurliman

Beaded Gourd - Ingrid Berkhout

Fish Rasp - Linda B.

Humanatones - Martin Nelson-Harrington, Caleb Schigian, Atticus Rice

Cricket Rasp - Bruce Hodges

Glass Pen - Lizzie Harrington-Nelson

Austrian Harp - Roger Tendick

Odd Tones CD - Rochelle Feltz, Martin Harrington-Nelson

Snoopy Harp - Gretta

Antique Print - Bob Riley

Ocarinas - Madelaine Millican, Ingrid Berkhout

Nepal Morchenga - Bob Feltz

Framed Festival Photo - Bruce Hodges

Echo Mike - Marcus Tenaglia

Neptune's Cards - Alice Ralph

Painted T Shirts - Eldorado Gene Ralph, Jack Roberts, Neptune Chapotin, Bruce Hodges, Jim Nelson, Lorraine Tendick, M Wit, Joan Broughton, Ingrid Berkhout

Gordon Frazier CD - Jim Nelson

Nose Harp - Lorraine Tendick

Thermos - Jim Nelson

### Welcome to our new Jew's Harp Guild Members:

Jonathan Cope (London England), Hank Plow (Tempe, Arizona),  
Laverne & Roger Setera (Oak Grove, Oregon), Rob Hoffman (Portland, Oregon),  
Jerry Stutzman (Hillsboro, Oregon)

**Sign up on-line at <http://www.jewsharpguild.org/jhgsu.html>**



**A Photo Essay of 2006  
Jew's Harp Festivals  
NAJHF by Ingrid Berkhout  
& Joan Broughton**



**NAJHF  
2006**



**SHOW-N-TELL**

*Show-N-Tell* is a recurring feature of *Pluck-N-Post*. Please submit your own photos and stories. Do you have an unusual Jew's Harp, or one with an unusual history? We'd love to hear about them. Submit online: <http://www.jewsharpguild.org/PicSubmit.html>

**From: Ravi Kumar - Indian Harp**

It is called Mukhchow, in India,  
Its made of Steel.  
Its very old Indian stuff,  
For any other query please  
be in touch.

Geddami Ravi  
( [geddamravi@gmail.com](mailto:geddamravi@gmail.com) )

**SOUNDINGS**

*Soundings* explores the new world of Jew's Harp related audio and video files available on the internet, new CDs and recordings, or historical recordings of days past. Please let us know of any special trinkets you find and include performer comments or background if possible.

**There has been an explosion of Jew's Harp videos on YouTube lately displaying a wide variety of instruments, styles, and levels of ability. Many are worth checking out.**

My thanks to Andy Rix of San Diego, CA for these links. [Ed]

**Simple yet hypnotizing. Harder than he makes it look. (Rix)**

<http://www.youtube.com/watch?v=0GHEOTEocoE>

**One of the sickest harp solos I have ever witnessed and the reason I bought the Morchang. (Rix)**

[http://www.youtube.com/watch?v=2re\\_ZNrWrZE&mode=related&search=](http://www.youtube.com/watch?v=2re_ZNrWrZE&mode=related&search=)

**Aron Szliagyi:** <http://www.youtube.com/watch?v=98R7d4GugWQ>

**Steev Kindwald, "Génggong klopokan":**

[http://www.youtube.com/watch?v=2wBPI\\_kjMTw&mode=related&search=](http://www.youtube.com/watch?v=2wBPI_kjMTw&mode=related&search=)

**Jean Jean french beatboxer guimbarde:**

[http://www.youtube.com/watch?v=5GQ\\_jOPfhzE&mode=related&search=](http://www.youtube.com/watch?v=5GQ_jOPfhzE&mode=related&search=)

**Nadishana, Jew's Harp Set (4 Altaian Khomuses ):** <http://www.youtube.com/watch?v=1KrveHCq2zE>

More at: <http://www.youtube.com/user/nadishana>

**Good technique, bad audio... (Rix)**

SsaceTechno4ol! ELO!: <http://www.youtube.com/watch?v=5wSksMK1NJ8&mode=related&search=>

**Holy Mouth Harp!!! (Rix)**

<http://www.sonicturtle.com/mp3/Collectivity/Sub%20Bubble%204min.mp3>

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**M. GURURAJ of Bangalore, India** recently submitted his sound sample to the Jew's Harp Guild website at:

<http://www.jewsharpguild.org/Audio/useraudio/Index.htm>

Please submit your own!



**See Slide Shows of past North American and International Jew's Harp Festivals at:**

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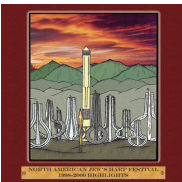
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