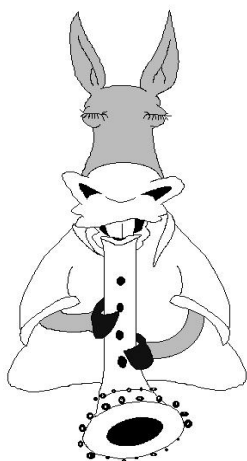


豪州尺八会

AUSTRALIAN SHAKUHACHI SOCIETY

Nr 28 March/May 2007

ASS P.O Box 63 Woodford NSW 2770



Greeting! The long hot summer is finally over. This newsletter is a bit of this and that! It is a bit late due to awaiting new news re ASF 2007 and WSF 2008. There is the continuation of Alvin's last Pilgrimage to Japan in 2006 as well as the Long Flute section. I would be interested to hear from anyone in Oz who plays long flutes - that is longer than 2.4 - contact details last page.

VERY NEW NEWS

ASF 2007

Unfortunately, **ASF 2007** has been cancelled. It was becoming increasingly difficult to choose a date when enough teachers and committee members could attend, plus the workload for **WSF08** preparations is becoming ever more demanding. The **ASS AGM** will be held in Sydney in October at a date yet to be fixed. We suggest that the money you save with the cancellation of **ASF2007** be put towards your registration fee for **WSF08**. It will be well worth the wait!

WSF 2008 Update

DATES:

4-8 July 2008

Plans for the World Shakuhachi Festival 2008 are continuing unabated. Here are some of the latest developments. **THESE ARE TENTATIVE PLANS!** Though much of what is written below is subject to change, the following will give you an idea of what to expect.

VENUES in SYDNEY AUSTRALIA:

Sydney Conservatorium of Music (see below for details of venues)

City Recital Hall at Angel Place (capacity 1200, two evening concerts)

Sydney Opera House Studio (capacity 300, one evening concert, TBC)

TENTATIVE SCHEDULE;

4 July - registration in afternoon, special TaikOz concert from 8pm at Angel Place, featuring taiko and shakuhachi

5-8 July - concerts, workshops, etc.,
10am - 6.30pm at Sydney Conservatorium of Music (SCM)

SPECIAL EVENTS

5-6 July - evening concerts at Verbruggen Hall and (TBC) SOH Studio Space

6 July 3.15pm Composition Competition Concert, Verbruggen Hall (see below)

7 July - 8pm Main WSF08 Public Concert at City Recital Hall at Angel Place

7 July after main concert - reception, location TBC

8 July - 8pm Farewell Banquet, location TBC

The following SCM venues and facilities (with seating capacity) will be available during the Festival. All of these venues are in the same building. Walking distances between them vary from 20 seconds to 2 minutes.

CONCERT VENUES AT SYDNEY CONSERVATORIUM OF MUSIC

Verbrugghen Hall - 497
 Music Workshop - 218
 Recital Hall West - 130
 Recital Hall East - 130
 Choral Assembly Hall - 217
 Seminar Room 2174 - 50 (for lectures, small workshops, etc.)

OTHER VENUES AT SCM:

Atrium - reception area, Festival Store, etc.
 Practice rooms x20 (for private lessons and individual rehearsals)
 Ensemble rooms x6 (for ensemble rehearsals)
 Link to SCM
 website: http://www.music.usyd.edu.au/talent_facilities/hire_venues.shtml

With six venues available to us under one roof, the Festival will be able to schedule, if needed, over 70 events over four days. Consequently, though nothing can be promised until the final schedules are made, it seems quite possible to accommodate nearly everyone who would like to perform at least one piece during the Festival.

In other words, the Festival will try to guarantee a spot on at least one concert for anyone who has a piece to play, including a number of low pressure, performer friendly 'open mic' concerts. As there may be up to five venues being used concurrently, a sizeable audience can't be guaranteed.

LETTERS OF INTENT, INVITATION, RECOMMENDATION, ETC

One of the ramifications of the above is that it is now possible for WSF08 to provide letters of intent, invitations, and recommendations for most people requesting these to be used in funding applications, subject to approval by the WSF08 organising committee. Official WSF08 letterheads, with new WSF08 logo are ready for use. Please send all requests for such letters to riley@rileylee.net Requests for multiple applications will be accepted.

In your requests, please be concise, but as complete as possible, including everything you need us to say to maximise your chances of being funded, how to address the letter/s, where to send the letter/s, and what format is necessary (e.g, email or printed letter). You might like to draft the letter for us, which we may rewrite in our own words. WSF08 will, as soon as possible, either send you an official letter for your application, or will let you know if there is any problem in doing so.

We realise that deadlines for these applications are in many cases imminent, and will endeavour to provide you with these letters asap.

CITY RECITAL HALL VS SYDNEY OPERA HOUSE MAIN CONCERT HALL

The City Recital Hall has been chosen for the main Public Concert, as well as the special WSF08 TaikOz concert for the following reasons: CRH has agreed to co-sponsor the events, thereby reducing the FESTIVAL's financial liability from over A\$50,000 to a maximum of A\$3000. CRH is available during the FESTIVAL week; SOH might not have been. CRH, with a capacity of 1200 is much more suited to shakuhachi concerts than SOH (capacity of 2500+). Finally, and in many ways most importantly, CRH acoustics are fantastic, especially for shakuhachi, while SOH main hall acoustics are compromised and are particularly problematic for the shakuhachi.

Link to City Recital Hall

website: www.cityrecitalhall.com

The FESTIVAL hopes, however, to schedule one evening concert at the smallest of the five Sydney Opera House venues, the 'Studio' (capacity - about 220). Discussions with the SOH administrative people are in progress.

KOTO/SHAMISEN PARTICIPATION

A number of concerts both featuring and merely including koto and/or shamisen will be scheduled throughout WSF08. A special registration fee for koto and shamisen players will enable performers of these instruments to perform in at least two concerts, to access rehearsal rooms, and to attend all major concerts held in the evenings.

SPECIAL ABSOLUTE BEGINNERS STREAM

The 'Absolute Beginner' or "AB" stream has been one of the most successful parts of recent Australian Shakuhachi Festivals. Total beginners, some having never held a shakuhachi before or heard one played live will be able to attend workshops especially for beginners, receive individual instruction, borrow or buy instruments and attend all concerts, all for a special AB registration fee.

WORKSHOPS, LECTURES

Workshops on topics such as performing and practice techniques, making and choosing instruments, learning specific pieces, learning different notation systems, etc, will be scheduled throughout the FESTIVAL. The FESTIVAL will also feature a number of special academic and more general lectures presented by specialists from Japan and elsewhere.

SPECIAL RATES FOR SPOUSES, PARTNERS, FRIENDS

A special registration fee for people would would like to come to Sydney during WSF08, but are not necessarily interested in performing or attending the daytime events. This type of registration would include attendance to all evening concerts, and be eligible for any special discounts for airfare and accommodation.

SHAKUHACHI CHAMBER MUSIC COMPOSITION COMPETITION

Andrew MacGregor's suggestion of a WSF08 composition competition has been universally applauded. Though the details of this competition are still in the planning stages, it will entail an open competition for new works for chamber ensemble which must feature the shakuhachi and other typically European 'art music' instruments, including but possibly not limited to violin, viola, 'cello, piano, voice, etc.

The initial judging would probably be done using the scores of the new works. These works would be performed during the Composition Competition Concert, and judged by a panel possibly made up of a shakuhachi player, professional composer, professional chamber musician, SCM faculty member.

It is hoped that cash prizes totally between A\$2500 and A\$5000 will be awarded to the finalist/s.

WEBSITE

A website designer has been engaged to create websites in Japanese and English

AIR TRAVEL AND ACCOMMODATION

The Festival has engaged a travel agent in Australia who specialises in taking care of the needs of touring ensembles and large groups from Japan and the USA. It is hoped that WSF08 will be able to offer special group airfare and accommodation rates. Airfare and/or accommodation can be booked through the WSF08 travel agent or booked individually. Ample accommodation can be found within walking distance from the SCM venue ranging from five star to backpacker/dormitory style. Registrants may choose to pay only the Festival registration fee.

ESTIMATED COSTS:

Participants will be able to book package deals which will include airfare, accommodation and registration, or pay only registration fees.

There may be a number of types of registrations.

Possible types of registrations might include:

Full registration: A\$520 (¥50000)

Koto/shamisen registration: A\$315 (¥30000)

AB registration: \$250 (¥24000)

Spouse/friend registration: A\$160 (¥15000)

It is estimated that the typical cost for a participant coming from Japan, including airfare and above average accommodation will be ¥250,000.

PLEASE HELP!!!

Word of mouth (including 'word of internet') is our most important publicity tool! It is up to all of you to make this event happen, and to make WSF08 a success!! Please forward this and subsequent emails about WSF08 to EVERYONE who might be even vaguely interested.

For further information, please email me.
Riley Lee riley@rileylee.net

<http://worldshakuhachifestival08.com>
<http://shakuhachichambermusic.com>

From Andrew Mac Gregor

Ngapartji Ngapartji

When my shakuhachi practice-buddy Margaret told me there is a big shakuhachi part in *Ngapartji Ngapartji*, my first thought was: What is a traditional Japanese instrument doing in an Indigenous play?

This shows how little I understood of the whole nature of the *Ngapartji Ngapartji* experience. This piece of theatre, dance, mime, music, and cultural exchange joyfully draws on both global and local traditions.

The story begins with the Spinifex people of the Western Desert, specifically the parents and grandparents of key performer and co-creator Trevor Jamieson. This story is utterly local, linked to real family members (some of whom are on stage) and real stretches of country - country now poisoned by British nuclear testing in the 1950s. It is a story of dispossessed families working to love and heal each other.

And the story is also utterly global. Into the mix come Hiroshima and Nagasaki; European war and the British government; and the young Tony Blair who lived downwind in Adelaide as a child, and whose mother, we are told, later died of a rare cancer. There are Australian army personnel exposed without safety equipment, Hiroshima civilians, and global technologies reaching across continents.

In this mix the shakuhachi, played by master Andrew MacGregor, sits with great presence. It creates a whole atmosphere for the parts in Japanese, for butoh dancer-performer Tomoko Yamasaki, whose Hiroshima mixture of dance, mime and words is one of the most powerful parts of the play. But MacGregor's playing also runs hauntingly throughout the whole show.

Shakuhachi solos are central to the music (directed by Damian Mason), ranging across traditional lullaby 'Shimabara no Komoriuta', and improvisations on traditional music, to Burt Bacharach, Bowie and Dylan. There are also a number of Western Desert songs. You know you are at something special when you watch a group of senior Pitjantjatjara women sing, in their

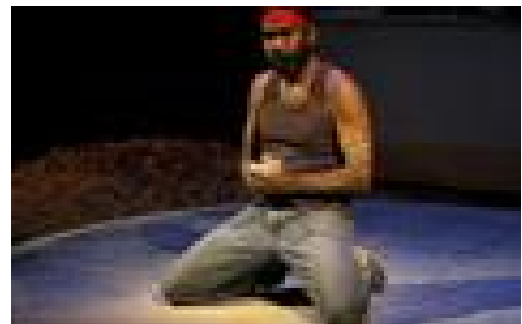
language, Talking Heads' 'Once in a Lifetime' (or 'Wantiriyalani') to the cadences of a shakuhachi!

The play is serious and its purpose, including encouraging the teaching of indigenous language (check their web-site to start learning! - <http://www.ngapartji.org/>) is serious - but it is often also extremely funny. Jamieson is a gifted mimic, a hilarious mime. It was amusing to watch a solemn Perth Festival audience struggle happily to sing 'Heads and Shoulders, Knees and Toes' in Pitjantjatjara. It was even funnier to hear them giggle at Jamieson's dead-pan evocation of an even more solemn, very naked, boomerang thrower.

It was inspiring to hear the shakuhachi take such a central place in this piece of contemporary Australian drama, and to do so with such flexibility, originality, and flair.

Ngapartji Ngapartji opens in Sydney at Sydney Opera House on Thursday 5th July 2008

Cecily Scutt Shakuhachi beginner, Perth 2007



THE LONG FLUTE

A Tilo Burdach Shakuhachi for sale

Daiden Sacha: here is a picture of the flute sent to me by Tilo Burdach for which I said I'd try to find a new home for.

My contact mobile is **+61 4 3490 6917**
or e-mail **daidensacha@yahoo.com.au**

Please let me know if you need any further details about the flute.



NB. These 'Kyotaku' flutes have quite a shallow utaguchi about 2 mm and a utaguchi angle of around 45 degrees

..."A narrow and/or shallow utaguchi favours the harmonics and upper registers and lowers the pitch"...

<http://www.navaching.com/shaku/utaguchi.html>

[A very different flute. Ed.]

Kyotaku.

The Kyotaku is a big ji-nashi shakuhachi. Though there are more shakuhachi-makers who make beautiful big ji-nashi shakuhachi, the name Kyotaku is mainly used for flutes built in the tradition of Koku Nishimura. Tilo Burdach a well-known good Kyotaku in Western Europe teaches the way of the Kyotaku. He was taught by Koku Nishimura. Other makers of this kind of flute usually name them ji-nashi shakuhachi.

The name Kyotaku is an old name for the shakuhachi, which is not used much these days. Koku Nishimura started to name his shakuhachi Kyotaku again. The Kyotaku differs at some points from most other shakuhachi.

Kyotaku have a really big bore inside, which gives it a really deep, warm sound. Kyotaku always have 7 nodes of bamboo, and the holes are divided in them always the same way.

Kyotaku is always made out of one piece. The holes on Kyotaku do not have an offset, like in some other big shakuhachi. They are all placed on top and in the centreline of the instrument.

The gripping of the Kyotaku is different from how most people play their shakuhachi, though it is not uncommon to play other big shakuhachi the same way we play Kyotaku.

Even more than in other shakuhachi, the emphasis with Kyotaku is on the meditation aspect, or as we call it, the SUI-ZEN (blowing zen). As with all shakuhachi playing, the principle of ONE TONE – ONE BREATH is more important than getting a good result. In Zen the going of the way more important than arriving (where-ever that may be).

As many people already know, the shakuhachi was blown by monks of the Fuke sect to reach enlightenment, ICHI ON JOBUTSU (to reach enlightenment in a single tone).

The Kyotaku invites you even more than the common ji-ari shakuhachi to play in a more meditative way. The lips are much looser as in blowing common built ji-ari shakuhachi. Also because of its big bore, the sound resonates deep in the body, which has also an energetic aspect.

This way of blowing results in a very deep, beautiful and warm sound, which also brings rest

to the people who listen to it. Also very important in these pieces is MA, the distance / silence between the notes.

Hans Van Loon

<http://home.hetnet.nl/~hvl001/dekyotaku%20eng.htm>

[Ed. In private conversations with Hans he tells me his long flute which is approx F natural, is 2.5 length – whereas my long jinashi flute is 2.85 and slight sharper which indicates the bore of his kyotaku is quite wide.

And speaking of flutes:

Another flute for sale – a David Brown



Wood Oregon – wide grain quite light weight.

Plays well.

Maker David Brown....2004/5 Size 1.8

Suggested price \$300 ono

Arno Struzina
"Coonarn"

Majors Creek NSW 2622 [02] 4846 1010

And another fat flute



Okuda Atsuya pix used with permission.



SHAKUHACHI ROOTS PILGRIMAGE

Nr 4. 2007

<http://www.bamboo-in.com/about us/rootstrip.htm>

Last year's Shakuhachi Roots Pilgrimage was a mind-body-spirit blowing experience-pun intended ;-) -as all the participants will attest! We are already planning for the next Shakuhachi Roots Pilgrimage to Japan this coming November.

We will be harvesting madake in Kumamoto and Nagano, attending the annual Suizenkai at Meianji, studying Kinpu-ryu style shakuhachi with female shakuhachi master, Sudo sensei on Koya-san, concert at Taro Miura's Seifu-kan, doing intensives with Taniguchi Yoshinobu, Ishikawa Toshimitsu, and Kurahashi Yoshio, and of course visit the workshop of master shakuhachi maker, Yamaguchi Shugetsu.

We are also planning on visiting a monk in Kumamoto who collected several obscure honkyoku that have never been released outside Japan.

There will also be new surprises on this trip that will be divulged to participants later.

Those interested in joining this wonderful experience, let me know as soon as possible as the maximum number of pilgrims for this trip is 8 and space fills up fast.

You can read about our last trip at:

www.bamboo-in.com/about us/extremerootstrip.htm

Photos can be viewed here:

http://www.flickr.com/photos/shakuhachi_bc/

Continuation of last trip :

Kumamoto II: The First Harvest Saturday,
11.04.2006

Yesterday was spent harvesting bamboo on a mountainside on the outskirts of Kumamoto city. It was another beautiful day, much like summer in Vancouver. The folks who were leading the

outing were Tsurugi Kodo and his student Jeff Cairns.

This was the first time meeting them so I was very grateful that they let us come and harvest with them. As I rode in the car with Tsurugi sensei I discovered he is part of a great line of shakuhachi players. He studied playing directly under Kawase Junsuke III and shakuhachi making under his father, Tsurugi Kodo who is a famous maker and supplied many shakuhachi to the great shakuhachi master, Jin Nyodo while he was still alive. Kodo is about 85 years old now and still in good health.

I asked, Tsurugi Kyomudo if he knows David Wheeler and he said, of course, as he is David's sempai (elder) in their style, and often met while studying with Kawase. Our group will be playing with their group, Wakanakai later today then have a party. It should be fun and very educational. I have never heard Tsurugi play, but talking to him, I know he is a top notch player. He's played with folks like Mitsuhashi Kifu and other great koto and shamisen players. Tsurugi perhaps is the leading shakuhachi player and maker in the Kyushuu area.

The harvesting was really enjoyable. Tsurugi-san is much more restricted in his selection of bamboo than Okuda-san is. Tsurugi's group is not used to playing the long, thick flutes so he doesn't really know about that kind of selection. Tsurugi did most of the selection, and his students helped in digging them out. He said that the bamboo in Kyushuu is not as long, and hard as the kind in northern parts of Japan. We each came out with a few pieces.

After harvesting, we spent the afternoon doing 'abura nuki' which means 'oiling the bamboo' in order to prepare it for the curing process. We drove back into town to Tsurugi's shop and they brought out pots of sumi charcoal and we proceeded to heat our pieces of bamboo over the coals causing the oils to bubble to the surface of the bamboo, which we wiped off with a cloth. The newly harvested bamboo is a dark green. But after oiling it turns a light green. Then it is left out in the sun for a few weeks to turn a golden yellow.

It is interesting to see the differences between the various shakuhachi styles in Japan. Nishimura Kokuu's line is more focused on getting rid of the distinction between the opposites such as 'good player and bad player', which is more of a

religious/spiritual attitude. Humility and creating a good atmosphere is the key, not so much technique. It felt great to spend time with the Nishimura Family. I will spend more time with Tsurugi today and play with their group and report what I experience later tonight, comparing his style with Nishimura Kokuu's school.

Being a foreigner in Japan and having the opportunity to experience a trip like this, I feel is a great privilege. So I am constantly grateful for everyone for making this dream a reality.....

Last day in Kumamoto
Sunday, 11.05.2006

Today was spent visiting Reigando, the cave where the famous swordsman Miyamoto Musashi spent his last remaining years and where he wrote his seminal classic, *The Five Rings*. Jeff Cairns was so wonderful and it was kind of him to drive us there with the help of his friend, Richard, a professor of Haiku and English Literature at Kumamoto University.

It was quite meaningful for Matheus to visit Reigando as he practices Kendo. After Reigando, we visited Jeff's friends, Dan and Mari who renovated a refurbished an old Japanese farmhouse and made a little, cozy cafe with old English decor. Dan did it all by himself which was quite amazing. He's a really talented builder. Afterwards we went to a very nice rotenburo, outdoor natural hot spring, on top of a mountain.

Kumamoto is quite famous for their onsens as there a lot of volcanic activity there and the water is very pure, coming straight from artesian wells.

At 3 pm we made it back to the hotel where we were having the gasso (group playing with koto and shamisen) and the enkai party. It was very interesting and fun to play with the Wakanakai group. The pieces we played were: Kurokami, Kumoi Jishi, Chidori, Rokudan, Ho Shu So, Azuma no Kyoku, and the last piece, the title of which I forgot, was a 200 year old piece from Kumamoto which was played by Tsurugi-sensei and the koto and shamisen players.

Tsurugi is a very accomplished player having started shakuhachi from age 11 and inheriting his father's shakuhachi making skills. He also is working to add to the traditional music by doing some creative re-arrangements and doing collaborations with traditional performers. He

shared one piece he did which was an arrangement of Tsuru no Sugomori for two shakuhachi and two Nihon Buyo dancers.

I was really impressed at his ability to memorize long pieces such as Yaegoromo, etc. He admitted to me that sankyoku pieces for him are easier to memorize than honkyoku. He said honkyoku phrasing changes too much so it's hard to keep it in his mind. We had a very enjoyable time with everyone.

The energy of the Wakanakai group is much more lively and conservative than the Nishimura group, but no less warm and kind. It was lovely to experience these two lineages of shakuhachi in Kumamoto! Anyway, many great thanks to Jeff Cairns for organizing the gasso, enkai, and outings in the hills of Kumamoto! Right after the party I had to rush to the train station to validate everyone's JR pass and reserve seats for our long train ride tomorrow to Mie Prefecture. We will be visiting Tsubaki Grand Shrine in Suzuka to offer honkyoku to the Kami-sama, do misogi under the waterfall, and do some laundry!

This weekend Kakizakai, Furuya, and Matama senseis will be in Seattle for the concert and workshop. My thoughts go out to them for a great workshop and show. I'm glad some of my students will be going there to see and take lessons with them. I hope we can bring them to BC next year. Look forward to seeing Kakizakai sensei for a lesson again in Chichibu on Nov. 29.

Mie-ken: Back to Tsubaki Jinja

We left Kumamoto early Monday morning at 7:15.

We spent 10 hours riding the trains that day, but it was very relaxing as the Shinkansens were quite comfortable since there were relatively few people traveling. We got to Tsubaki Jinja at 4 pm, checked into our rooms at the Kaikan then prepared for Misogi under the cold waterfall.

As we were walking up the ancient sandy-pebbled pathway through the majestic, manicured, old-growth cedar trees leading to the main Shrine in the waning light of dusk, the lamps lining the path suddenly lit up which added to the magic quality of the atmosphere!

It was the first time for Misogi for many of the participants. Everyone enjoyed it and most of us

went for a second misogi the next evening. The second day at the Tsubaki Jinja was spent relaxing and enjoying the beautiful surroundings.

We attended the morning Chohai (prayers) at the main shrine, and afterwards we were allowed in the Honden, the most sacred area of the Shrine, to offer honkyoku to the O-kami sama.

We played Tamuke. Those who didn't know it just played RO. It sounded beautiful. Guji, the head priest said he was moved by our offering. Afterwards, Ochiai-san and Shiba-san, two young kannushi (priests) of the shrine gave us a wonderful tour of the shrine complex explaining all the structure's history and meanings.

One structure that was extremely impressive was a beautiful Buddhist shrine which was built in the early 70's as a gesture to create harmony between Buddhism and Shinto. There is also a superb tea house there. Both of these structures were donated by the owner of the Panasonic Corporation who was a religious man. We were fortunate enough to catch the tea master on her teaching day. She and the miko (female shinto priestesses in training) served us tea in the traditional style. She said she was of the Urasenke school of tea, which is the school I am most familiar with. It was a very lovely experience to have tea served by them.

In the afternoon I gave shakuhachi lessons in the shrine of Ame no Uzume no Mikoto, the goddess of harmony and music, which moved me very deeply for some reason. Ochiai-san said it was fine to give lessons there, so I did so. This was the first time within this shrine and I found it to be especially beautiful. It was like being embraced by a loving mother. It is THE most beautiful place I have ever taught in and look forward to returning there every year to teach.

The second misogi was much colder than the first one. On top of that there was a wind which chilled us even more. But it was well worth it to experience the sensation of the hot o-furo (bath) after the icy waterfall! Our last dinner was a meal fit for royalty with several dishes served one after the other.

Tomorrow we will spend time with Miura Taro, shakuhachi maker and kyuudo (Japanese archery) master. We will also have a small concert with some of the students of the well known composer

Nomura Seifu who is from Yokkaichi in Mie-prefecture.

Then we will head to Kyoto in the evening where we will be meeting up with Peter Smith who will be arriving from Vancouver.

Miura Taro Kyuudojo and Shakuhachi Kobo On Nov. 8 Miura Taro picked all of us up from Tsubaki Jinja Kaikan at 10 am and he drove us all to his lovely house in the outskirts of Yokkaichi city. There we were treated to a nice lunch of oden and sushi and then he gave us a workshop on Kyuudo, Japanese Archery. First we were all given special gloves to draw the bow with then he instructed us on proper form with letting the arrow loose.

Of course we were all very bad with technique as we were raw beginners. But we did get better as we all continued to practice. It felt very good to me and I would very much like to continue to practice when I get back to BC. In any case we all had an enjoyable time.

After lunch, we had a small party where we played with the local Ikuta-ryu koto group who are also students of the composer, Noura Seifu. We played Momiji-ba, Misaki no Todai, Chidori, Rokudan, together and they played a koto piece. Then the three of our shakuhachi players played Kumoi Jishi. I played Tsuru no Sugomori. John Paul played Daha. Jane played Kyorei.

We all enjoyed the very relaxed atmosphere, beautiful weather, and lovely space of Miura's guest house together. After the party we were quickly driven to then Yokkaichi Station where we headed to Kyoto. We got there by 7:30 pm and checked into our Ryokan near Kyoto Station.

Peter was safely and soundly there so it was a great to see him. He reported good things about the workshop in Seattle which he went to last weekend. Our inn is a cozy place run by an very informal lady who speaks only Japanese. It was another long day so it was a relief to get to the futon.

The next day is to visit the great holy mountain of the Dharma, Koya-san, center of Japanese Esoteric Buddhism.....to be continued

Not least but last

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A flute with no holes...

虚 空

甲子年八月十一日



Join the

AUSTRALIAN SHAKUHACHI SOCIETY (ASS)

Attention existing members – Please renew your membership and support ASS!

Other Shakuhachi enthusiasts – You are cordially invited to join ASS

ASS promotes the shakuhachi and its music by:

- ◆ organising **activities** for people to practice or perform together, and share experiences relating to the shakuhachi
- ◆ publishing a **newsletter** four times a year to: publicise upcoming events, provide a forum for articles on shakuhachi, listing resources, reviewing shakuhachi CDs and offering flutes for sale, etc
- ◆ coordinating the **Australian Shakuhachi Festival** to celebrate the art of shakuhachi, workshops and performances are offered.

Please join ASS and help promote shakuhachi music.

Fill out the membership form below, enclose your payment and return to:

The Secretary, Australian Shakuhachi Society, PO Box 63, WOODFORD, NSW, 2778

Yes, I would like to join the Australian Shakuhachi Society

Yes, I would like to renew my membership.

Enclosed is \$25.00, being dues for one year (Jul 2007 – Jun 2008)

Enclosed is \$50.00, being dues for two years (Jul 2007 – Jun 2009)

Name.....

Address.....

Suburb.....

State.....Country.....Zip/Postcode.....

Tel..... Fax:

Email