

TAIKOz

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*TaikoZ in action at the City Recital Hall during "The Five Elements"
(photo by Karen Steains)*

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2007: IT'S A WRAP

Being the final newsletter for 2007 I would like to thank the many wonderful people who have helped TaikOz in making this year such a successful and memorable one. Firstly, to all of you who are reading this, thank you for showing interest in what we do. Whether its coming to see our concerts, attending classes on a weekly basis, taking part in workshops or simply keeping up to date with TaikOz's activities, all of these things contribute to the ever-growing community of people who love the sight and sound of the taiko, the shakuhachi, the shinobue, the human voice, movement and dance – and more besides!

It is fair to say that our myriad activities could not happen at all without the hard work and devotion of our wonderful staff in the Synergy Office. To GM Michelle Kennedy, Administrator Karen Steains, Education Liaison Kerryn Joyce, volunteer office assistant Penny Campion and Merchandise Coordinator Patricia Lee, TaikOz extends our thanks and praise.

TaikOz also wishes Michelle all the very best and a big "ganbarimasu" for the impending birth of her and husband Paul's first child. The baby is due next March after which Michelle will take a year off from her Synergy/TaikOz activities. In her absence we warmly welcome Acting GM Anna Cerneaz.

Thank you to Taiko no Wa for their enthusiasm and dedication in practicing, performing and helping keep the dojo clean throughout the year! With special thanks to the Taiko no Wa Directorate – Wendy, Sam, Terry, Martin and Steve – for their leadership and organisation.

I would like to extend a big 'thank you' to our many students for demonstrating such a healthy mixture of commitment and strength, enjoyment and friendliness in the company of others. I speak for all of the teachers when I say it has been an absolute pleasure to share our knowledge and enthusiasm with you and we look forward to doing it all again in 2008.

TaikOz wishes you all a happy and safe Christmas and New Year break.

STUDENT CONCERT 2007

Congratulations to all of the players who took part in the 2007 Student Concert held at Centenary Hall, Newington College on December 9. It was a wonderful occasion that celebrated the music-making of a record eleven classes! The members of TaikOz extend thanks to all of you for giving such joyous, energetic and committed performances.

It was a delight to experience the different group personalities and to hear and see the sheer variety of pieces and styles that are now part and parcel of our school. It is an absolute fact that the level of playing has risen to new heights with the quality of sound, improvement of form and dynamic control being standout virtues.

Special thanks to the following people for their extra support in creating such a successful day –

Wendy Tsui for production management
 Tania Kraus, Matin Lee and Gregory Pommier for stage, lighting and audio management
 Bob Pearson as master of ceremonies
 Penny Campion for coordinating all of the speeches
 Kerrie Bennett, Maaike Bierma, Nancy He, Chiemi Tanaka, Felicity Clark, Teresa Rikapito and Karen Urquhart in front-of-house
 Steve Moore and Elizabeth McKenzie for the wonderful program design and
 Linda Evens and Emma O'Connor for printing it
 Terry Ashman, Tammie Lee, Louise Welsh, Puri Lestari, Linda Evans, Samantha Newton and Emma O'Connor for catering coordination
 Robert Jeremy for organising transport of the taiko and
 team leaders, Penny Campion, Felicity Clark, Teresa Rikapito, Wendy Tsui, Chiemi Tanaka, Tania Kraus, Karen Urquhart, Eileen Wu and
 Samantha Newton and
 to all who gave such terrific speeches and those who all helped with the arduous bump-in and bump-out.

We're looking forward to next year's concert already!

2008 CLASS BOOKINGS NOW OPEN

Bookings for 2008 taiko classes are now open. You can find out details concerning dates, times and fees as well as how to book by calling Karen at the TaikOz office on 02 9572 8595 or emailing admin@taikoz.com.

TAIKOZ AT THE NATIONAL THEATRE OF JAPAN

On August 30 and September 1 & 2 TaikOz was invited to perform at the National Theatre of Japan as part of Eitetsu Hayashi's 25th Anniversary celebrations. Arriving in Tokyo earlier in the week, the group immediately set to work with meetings & greetings followed by a full day and evening's rehearsal. It was marvellous to see Eitetsu, his manager Kenji Oba & the Fuun no Kai guys again, along with the theatre staff and producers of the event.

Ensnconced in a rehearsal room at the National Theatre, TaikOz, Fuun no Kai & Eitetsu prepared the program over the course of four days. It was interesting to note that while music was being rehearsed, the technical staff heads were present throughout. Technical planning was well advanced by the time we arrived, but great attention was given to the minutiae of lighting, audio & staging, thereby ensuring technically advanced, seamless and refined performances; communication at all stages of the development was undoubtedly the key.



Ian, Kerryn, Kevin and Anton in front of the National Theatre of Japan after performances with Eitetsu Hayashi and Fuun no Kai

The main program consisted of these items –

Duet between Eitetsu and Matthew Doyle

New piece for five Iwate-style dengaku-okedo performed by Eitetsu Fuun no Kai

Kagura performance by Iwate Prefecture group

Dedication (Ian Cleworth) & *Circle Dance* (Graham Hilgendorf) performed by TaikOz

Shibuki performed by Eitetsu Trio (Eitetsu-taiko, Keisuke Doi-shakuhachi & Shinichi Kinoshita-Tsugarujamisen)

Mio no Hasu performed by Eitetsu Fuun no Kai

Umi & *Nebuta* encore performed by all musicians

Although a long concert, it was incredibly varied, owing primarily to the different combinations of performers. Highlights include the opening piece for Eitetsu & Matthew that featured a most moving passage of traditional Japanese and Aboriginal singing; the kagura performers from Iwate whose performances displayed an amazing depth of beauty and refinement; and the performance of Eitetsu's 45-minute 'taiko symphony', *Mio no Hasu*, which achieved an incredible level of excitement and depth.

TaikOz's contribution was well received – our music garnered considerable praise for its variety and difference to that of our Japanese counterparts. Our form – aesthetic approach, movement and technique – was also roundly commended. Eitetsu's very warm spoken introduction drew attention to what he considers the strengths of TaikOz – our skill in composition, attention to detail, and the dedication & enthusiasm we exhibit in our quest to develop a new art form. He made particular mention of the fact that TaikOz members have adopted a holistic approach to their development through the study of shakuhachi, shinobue, Nihon-buyo (dance), singing & martial arts.

Prior to the main weekend performances, Eitetsu presented an illustrated lecture in the small hall of the National Theatre that included a thirty-minute segment devoted to TaikOz & the development of taiko in Australia. Eitetsu conducted an interview with me that concentrated

on the 'why's and wherefore's' of TaikOz's desire to establish a tradition of taiko performance and composition within the context of contemporary Australian culture. In Japan there is much discussion about culture and identity and lately, considerable interest has been aroused concerning the development and transformation of essentially Japanese art forms outside of Japan. Many in the audience were curious as to how TaikOz approaches its music and the rather philosophical conversation was received with interest and respect, as was the accompanying performance by TaikOz and Fuun no Kai of Eitetsu's *Michi o Yuku Hito*.

The National Theatre also houses a library acclaimed for its amazing collection of historical recordings and films of all forms of music, song & dance. It is indeed an honour to know that the sound and film recordings of our lecture and performances will be archived in the theatre's library for future reference. (IC)

TAIKOZ ON THE ROAD

Members of TaikOz have recently been very busy in their international travels and they have many wonderful experiences to share.

Riley, as ever, has been on the road not only performing and teaching, but spending considerable time organising the World Shakuhachi Festival taking place in Sydney next July. A huge (and hugely exciting) event, this week-long conference will feature performances, lectures and demonstrations from the finest players in the world. More details about this event will be given at a later date. Tom spent three weeks travelling around Japan attending matsuri and concerts, taking lessons and generally hanging out with taiko-playing colleagues prior to meeting the rest of TaikOz in Tokyo for our September performances. Kerryn, on the other hand, was ensconced on the island of Sado for two weeks of intensive study with members of Kodō. As for Anton, he has only recently returned from Germany where he performed as part of an international dance theatre project. Here are their stories...

KERRY ON SADO

In October this year I went to Sado Island, to study with two members of Kodō, Yoko Fujimoto and Chieko Kojima. I studied vocal techniques and repertoire with Yoko-san and a number of dances and movement with Chieko-san. Both women were originally members of Ondekoza of which Riley was also a member. Riley contacted Yoko-san on my behalf and from there my journey to get to Sado Island began.

Despite having one of the world's best taiko groups as residents, Sado Island is a very peaceful place. In autumn Sado is a beautiful place to visit. I spent 2 weeks in Kodō Village which is a place that accommodates rehearsals (all hours of the night and day), teaching, set making, cooking meals for large numbers and the administration of Kodō. There is a major building for rehearsing, a building where you have your meals as well as where all the administration occurs, and there is also a brand new complex that was built by both Kodō and the Sado Island Council. This building is just stunning: it is a community centre for the people of Sado Island and for any guests who wish to visit and take a week to rehearse or study. This is an absolutely amazing place! I could picture this 3-story building at Wentworth Park!

I stayed in a guest house in the heart of the village surrounded by pine trees and bamboo and listening to lots of bird life. It was the perfect setting in which to sing along with the wildlife, dance and compose.

My visit was full of lovely surprises. To my delight on my first day I was fortunate to observe a lesson given to the Kodō apprentices on the dance called *Nishi Monai*. Kodō involves many fine teachers in all areas of the arts to assist with their training and on this day this very old dance, which is around 400 yrs old, was being taught by a sensei of long lineage. She wore a beautiful kimono and a type of hat that is made of straw and pressed against the head. The hat covers the face entirely which means you have to be very expressive with your hands and graceful with your body. As I have been interested in *Nishi Monai* for a long time, I couldn't believe my eyes when I watched the demonstration and lesson; it was like seeing the ancestors dancing through sensei.

During the next few days of my visit I was to observe rehearsals of my teachers' group, a sub-group of Kodō called Hanayui. The group features Yoko-san, Cheiko-san, Yoshiikazu-san and the great Okinawan dancer called Mitsue-san. My teachers were joking that this is for the 'oldies' of Kodō however, their energy and vitality as people and performers equally matches that of 20 year olds; their energy is quite impressive!

My singing lessons with Yoko-san commenced before and after Hanayui rehearsals; and as I said, these members seemed to have so much energy in reserve. We studied a wide variety of songs and exchanged much knowledge – and a lot of laughter! I think I enjoyed more than anything just sitting in the room and listening to her voice; I have never heard a voice like this. I studied many songs and good techniques for breathing and sound control. We also exchanged many ideas – and funny stories.

My lessons with Chieko-san commenced soon after the Hanayui concert. Her delightful stage manner is exactly the same in lessons. I studied many traditional dances of Sado Island and she was also interested in dances/movements that I knew. I managed to teach her a bush dance that I have danced for ages; Chieko learnt it very quickly. When Chieko-san first joined Ondekoza she was not allowed to play taiko, however there was one style that managed to combine her dancing and drumming beautifully – and that is called Hachijyo-daiko. This style comes from Hachijyo Island and you may know that TaikOz members Graham Hilgendorf and Masae Ikegawa have also studied

this style on Hachijyo Island. Cheiko-san has developed her own style which she refers to as “women’s style”, meaning that a woman plays the taiko wearing a kimono and keeps her elbows very close to the body at most times. In a way, this gives the impression of very small playing but the power of sound that came from her little body was awesome.

At the end of my stay Yoko-san informed me that there would be a party. Now, the Japanese really know how to put on a great party! All members of Kodô who were present during my stay came to celebrate, including their families, and to my surprise I was asked to perform everything that I had learnt to sing and dance. This was going to be long party! It was a terrific night, but perhaps I shouldn’t have eaten so much before playing, dancing and singing!!

The day of boarding the ferry and departing Sado was tinged with not a little sadness. Yoko-san saw that I safely departed and the last sound I heard as I left Sado Island was the gong on the ferry – a reminder of the awaiting sounds and sights of the city. Though very short, it was a terrific experience to share some very special time with two extraordinary women. I look forward to the time that they visit Australia in the very near future.



Yoko and Kerryn on Sado Island

TOM AT NEBUTA MATSURI

Arriving in Aomori was like stepping into a tornado. From the very moment that I stepped out from the train station I could feel a visceral energy was building – and there was still three hours to go till the parade! After a quick chat with a very helpful Information Guide, who supplied me with maps, directions and a friendly welcome to the capital of Aomori Prefecture, I began to walk to the route of the parade – sussing out a good spot to plant myself. People were already staking out their claims all along the streets, spreading out their tatami mats and food for the long night ahead. There were also stands set up, which I came to understand were for some of the local companies and their guests. About half an hour before the parade, floats with enormous lanterns began positioning themselves around the city circuit. They were huge! Seeing pictures of them did no justice, and the characters which vary between samurai, demons, gods, and animals were overwhelming as they stared toward the sky and down the streets and into the crowds. The many people under and around each cart, whose job it was to manoeuvre the cart down the road, were literally dwarfed by their size. There were also many smaller carts pulled by any number of people ranging from 2 to 4 or 5. The night crept in - the lanterns came alive - and the music began. Music, which was made up of the same rhythms and melodies, repeated over and over again. It was played in varying styles and tempos by different groups with varying numbers, but all with the same wild energy.

Those under the carts and behind them were dedicated utterly to the job at hand. With body and spirit they pulled the yatai down the street stopping at intervals and turning to face the crowds on each side of the street. They would spin the cart in a tight circle faster and faster and then charge at the crowd, stopping within a foot of the first row of people sitting cross-legged on the side of the road. Then it would be back into the middle of the street and off again. In front of each cart were three men guiding and leading the cart the same way a person might lead an untamed stallion. The man in the middle at the front directed those pulling and pushing with a series of whistles and calls. The two men on either side of him watched the side of the cart to see that it wasn’t running too close to the crowd (though I don’t know what too close would be as they crowd at times could reach out an touch the yatai should they want to).

In the gaps between the lanterns and carts carrying taiko were groups of people dancing and chanting in time with the music. Chappa and fue ensembles, accompanied the taiko, swapped instruments, taking turns on the cart playing taiko and skipping along behind in the rest of the ensemble. The huge take-bachi (bamboo sticks) used to play the rhythms on the o-jimedaiko, were worn in their obi. There were people of all ages in the crowds, ranging from oldies fuelled by a combination of adrenaline and sake (from the looks on their red faces) and tiny children dragged in a line by their parents or older siblings. At intervals these crowds also stopped and faced the crowds and played their music directly toward the cheering, dancing onlookers.

In the midst of these groups were small lanterns and people in costumes, both traditional and modern. Some were quite strange – including costumes that would present a fake pair of buttocks poking out through the pants and many different varieties of drag queens and weird and wonderful creatures. All of them cavorted with the same manic energy.



After madly taking photos for the first hour I realized that I wasn't really paying attention, so the camera went away and I let myself become part of the crowd; the energy was so intense. On one of the taiko carts was a fat guy in matching flowery shirt and tabi perched atop the largest ōdaiko. I forgot to eat and drink and wandered wherever my eyes lead me, letting myself become one in a crowd of hundreds – possibly thousands. Bumping into people was a matter of course and no apologies were necessary, as even those on the move were still looking toward the parade.

At 9pm the lantern floats and taiko yatai were diverted down a side road back to their hangers at the docks, the rhythms stopping as they left the circuit, the music that had pulsed throughout the night slowly fading away. Over the buildings we could still see the glow of the lanterns as they made it back to the docks.

I watched the last cart disappear around the corner and then drifted back to the train station to catch my train home – only stopping for some food on the way. Energized, but well and truly worn-out, my bed was a welcome sight, and I was soon asleep preparing to do it all again tomorrow.

ANTON IN GERMANY

For the past three weeks Anton has been in the Northern Bavarian town of Fürth preparing for performances in an exciting and very demanding project entitled *Mayim Mayim*. The piece commemorates the deportation and deaths of 33 local children in 1942 at the hands of the Nazis and is the joint creation of 33 international choreographers, realised by an international cast of 33 young dancers.

Anton's contribution involves dancing a solo created by our esteemed colleague and internationally acclaimed choreographer Meryl Tankard, as well as playing a solo of his own creation on the dengaku okedo. Here is a note from Anton, telling of his experiences so far...

"I thought id just write and give you an update of what's happening here in Fürth.....ITS FREEZING! It was snowing the other day.

We have been really into the rehearsals full on since I got here – we start about nine each day and finish about ten PM, but I am enjoying every minute of it. Being with all these young people from everywhere all over the world is so inspiring – its been so amazing what I've seen these people do over the past week. There is this guy from Hong Kong who moves a lot like the dancers in *Cloudgate* (*Ed. – a wonderful dance theatre from Taiwan*), as well as these guys from Senegal and Ivory Coast who can just shake there bodies like crazy. There are also people from Italy, Spain, Portugal, Canada, America, South America, Japan, Taiwan, Finland, Morocco, and the guy from India is just insane with what he can do – he stamps out tabla rhythms with his feet! Its gonna be a huge performance with 33 individual solos.

The music sounds great. They have ten musicians, each playing multiple instruments like strings, winds, brass, African percussion, as well as singing and chanting. I have been asked to open the second half on the taiko in the centre of the stage playing a short solo that leads into the guy from Senegal. He joins me on the djembé then the other musicians join – I then move off and he starts dancing. When I dance with the fan they have African percussion with crazy electric guitar – it sounds pretty cool.

And I guess that's pretty much all I've been doing, apart from eating pretzels and kebabs, after discovering they have them in Fürth!" (*Ed. – Anton's love of late night, after-concert kebabs is legendary*).

Here is a more recent note from Anton's host family about the opening performances of *Mayim, Mayim...*

"Last Wednesday we watched the dress-rehearsal of *Mayim Mayim*. Anton is amazing! He appears twice, first with his solo, and then with his drum together with a drummer-dancer from Senegal. The whole show is impressive and moving and so touching. One dancer after the other appears on stage – dances his or her solo – and then sits down at the side of the stage, remaining there. There is a band playing with an incredible singer from Finland. At the end of the performance they all dance together to the tune of the Jewish folk song "Mayim Mayim".

The whole project is so special and it's wonderful it all worked out. There is a good spirit in the whole thing. It feels so right. The shows are sold out and the critics are enthusiastic".

2008 ADVANCED STUDY COURSE

On November 24 and 25 TaikOz held auditions for players interested in joining TaikOz's Advanced Study Course. We were thrilled to see fourteen participants front up for a weekend comprising three intense sessions of drumming, movement and singing. I must say that the energy in the dojo was palpable with everyone displaying real drive and determination.

A round of 'well done!' to all who took part and congratulations to Wendy Tsui, Samantha Newton and Esther Murphy who will take up the positions in 2008. TaikOz extends its gratitude to Russell Investment Group for their generous sponsorship of the program.

TAIKO NO WA NEWS

GOLD COAST JAPAN AND FRIENDS DAY, SATURDAY SEPT 29, 2007

By Samantha Newton and Terry Ashman

This was the 3rd year running that Taiko no Wa has travelled to the Gold Coast with the support of the Japanese Society of the Gold Coast to perform at the Japan and Friends Day Festival. Taiko no Wa was represented this year by Terry Ashman, Martin Lee and Samantha Newton from Sydney together with Yukiko Nihei from the Gold Coast.

We were somewhat daunted by the fact that there were only 4 of us performing in comparison to our normal ensemble of 10 players. There was also the challenge of not being able to rehearse specifically for this gig given that Yukiko lives on the Gold Coast and there was no additional access to the dojo due to rehearsals for other Sydney performances for both Taiko no Wa and TaikOz.

This year we travelled to the Gold Coast by car towing the TaikOz trailer that was loaded with taiko and related equipment. On arrival we were well looked after by the Japanese Society of the Gold Coast, particularly by Kyoko Huxley. Kyoko and her husband Marc also very kindly hosted our stay at their home at Tweed Heads and arranged for a wonderful rehearsal space at Piggabeen, Tweed Valley, to be available for us for two days before our performance. We are extremely grateful to Kyoko for organising this and for the Piggabeen community for allowing us to make a lot of noise in their beautiful and remote area from dawn to dusk for two days.

Obviously the excitement of being in this wonderful, remote environment and being able to play taiko non stop for many hours is an experience we will never forget. Needless to say, this euphoria enabled us to meet the challenges of practicing our repertoire and developing the arrangements for *Yataibayashi*, *Yonin-bayashi (Miyake Style)*, *Umi, Michi wo Yuku Hito* (in Hachijyo style) and *Tai Rin* (in reserve as an encore) to suit four players.



Taiko no Wa in Dubbo: Terry Ashman, Penny Campion, Martin Lee, Steve Moore, Louise Walsh, Elizabeth Znidersic, Claire Boyle, Kirsten Jakobsen, Steve Anderson

Naturally we were especially nervous immediately prior to our 35 minute performance given that there was only four of us performing to a full auditorium and that we were performing changed arrangements for five taiko pieces and notwithstanding that this was the first time Taiko no Wa was to perform *Michi wo Yuku Hito*. Despite our nerves we are pleased to report that the audience was extremely appreciative of our performance and yes, we did get to perform our encore piece!

The Japan and Friends Day overall was a huge success with a large crowd (reportedly 10,000 visitors) throughout the day. The atmosphere was very festive and happy. We enjoyed being re-acquainted with other performers and society members from previous years, and talking to people that had come especially to hear the taiko including some that had seen us perform last year.

We thank the Gold Coast Japan Society for their support in enabling us to take part in this year's celebrations and look forward to seeing everyone again next year.

NEWTOWN FESTIVAL, CAMPERDOWN MEMORIAL PARK, NEWTOWN, SUNDAY NOV 11, 2007

By Samantha Newton and Martin Lee

Taiko no Wa performed at the Newtown Festival for the first time this year, on possibly their smallest stage space yet. Despite clashing with the much anticipated Walk Against Warming, the festival was a huge success and our performance was well received. It was great to play at the Newtown Festival. The Festival is very popular, and attracts a large and diverse crowd – an excellent opportunity to introduce taiko to new audiences.

The location of the festival made it easy for friends, family and other taiko students to come along and see us perform. The crowd was very receptive. To our amusement, and really showing the spirit of the day, some even joined in enthusiastically with the kakegoe during *Kikori* (*Miyake-style*) and *Umi - So-Re!* It was a very rewarding day.

SHOYOEN GARDENS 5TH ANNIVERSARY CELEBRATIONS, DUBBO, NOV18/19, 2007

By Claire Boyle

Loaded up in a van and two cars, eleven members of Taiko no Wa travelled five hours due west to Dubbo for the weekend to perform at the Shoyoen gardens as part of the annual festival. It was a hot and humid weekend with temperatures in the mid thirties. The trip down was broken up by mandatory rests for food and water, and of course the compulsory purchase of cherries by the side of the road! On the Sunday we played two sets of about 30 minutes each. Pieces included *Yataibayashi*, *Tabidachi*, *Kazan*, *Kikori* (Miyake played Taiko no Wa style!) and *Michi Wo Yuku Hito* brilliantly performed by Terry and Samantha. Though we were exhausted by the second set, it was widely agreed that our playing energy had increased! The people of Dubbo, and most especially the organisers of the festival, were very hospitable and welcoming. They were a great audience, which made the performances all the more enjoyable. Thank you to TaikOz for allowing us to take the taiko this far a field and to Akiyo for being our resident photographer and encourager! It was a fantastic weekend, enjoyed by all.



Taiko no Wa performing "Kikori" in Dubbo

UPCOMING GIGS

Taiko no Wa is very fortunate to be given the opportunity to join TaikOz at the Woodford Folk Festival this year for a performance of *Kazan*. TaikOz will be performing a number of concerts at the Festival. Taiko no Wa will be joining them on December 30 and January 1.

TAIKO NO WA – GENERAL UPDATE

It's been a very busy year for Taiko no Wa, with nine performances to date and now over 30 members. Many members enjoyed their first public taiko performance this year.

The year has also been challenging, but rewarding, with the addition of two new class pieces to our repertoire (*Umi* and *Michi wo Yuku Hito*) and the development of our own composition, *Ubu Goe*, which will debut at this year's student concert.

Taiko no Wa would not exist without the support and generosity of TaikOz and we are grateful to all for their kindness and patience and especially to Ian Cleworth, Graham Hilgendorf and Karen Steains for their time and encouragement.

We're looking forward to continuing to develop and expand in 2008. Information will be sent out shortly from the TaikOz office about renewing your membership or joining Taiko no Wa for 2008.

All the best for Christmas and the New Year,
Taiko no Wa

UPCOMING EVENTS

'TAIKOZ AT THE WOODFORD FOLK FESTIVAL'

TaikOz, featuring Riley Lee, shakuhachi and Taiko no Wa

Dec 27-Jan 1 (Thurs-Tues)

ON-SITE AT WOODFORD FOLK FESTIVAL

Costs apply

Enquiries: www.woodfordfolkfestival.com

'BLESSINGS OF THE EARTH'

TaikOz

Friday 15 Feb, 7.30pm

NEWCASTLE CITY HALL

Prices: \$48/\$42

Ticket price includes GST. Booking and Transaction Fees may apply.

Book at the Civic Theatre Box Office, any Ticketek outlet, or call 4929 1977.

'TAIKO FOR EVERYONE!: INTRODUCTION TO THE WORLD OF WADAIKO'

With members of TaikOz

Saturday 2 Feb, 2pm

TAIKOZ DOJO, ULTIMO, SYDNEY (Full address details on booking)

Prices: \$77

Price includes GST.

Book by email: admin@taikoz.com or call the TaikOz office on 02 9572 8595



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