

BAA Golden Anniversary 1966—2016

Shizentai 8

British Aikido Association

Spring 2016



Celebrating 50 Years of BAA Tomiki Aikido

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Yoshiomi Inoue



Sekio Endo

'Shiz' talk the Editor

This year is the 50th Anniversary of the British Aikido Association, which we hope to celebrate in style at all our BAA Schools and Championships. A special celebration will be held at the Junior European Championship which we will be hosting at the EIS in Sheffield.

This year will also see two special visits to our BAA Schools by visiting Japanese instructors from both the JAA and the SAF.

Yoshiomi Inoue 7 Dan will be teaching at the BAA Summer School. Inoue Sensei is one of the JAA's most senior instructors and is an active ambassador for JAA aikido. He has taught at many seminars across Europe and we are glad to welcome him for the first time to the BAA.

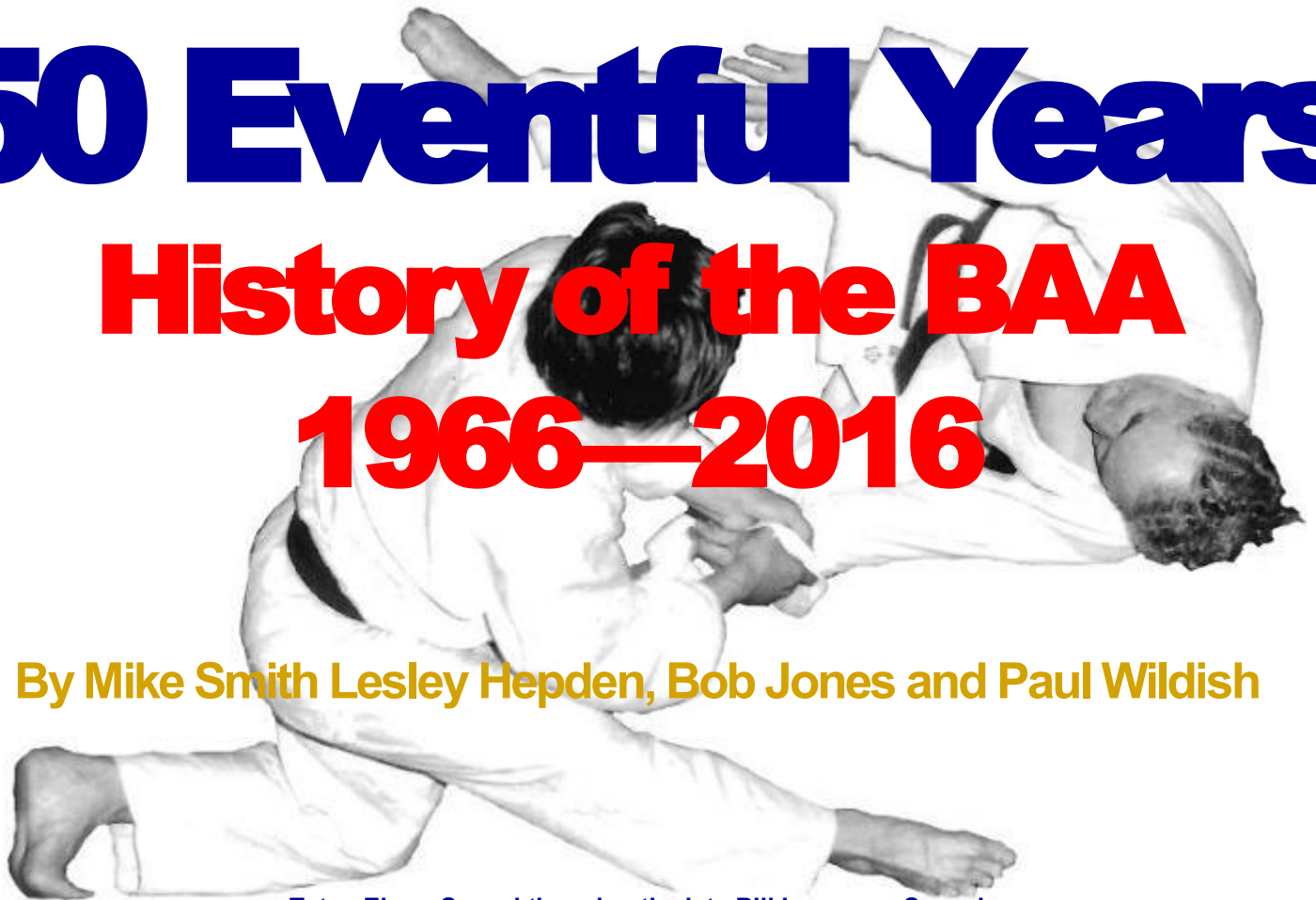
Sekio Endo 6 Dan is a well known Shodokan senior instructor and has made previous visits to the UK to teach for Aikido in Kent Association. He trained at Tenri University under the direction of Tetsuro Nariyama Shihan. He will be teaching at our BAA Autumn School in Herne Bay in November.

Do not miss this opportunity to gain the highest level instruction from leading sensei with distinctly different styles representing the best of their respective associations.

50 Eventful Years

History of the BAA 1966—2016

By Mike Smith Lesley Hepden, Bob Jones and Paul Wildish



Tetsu Ehara Sensei throwing the late Bill Lawrence Sensei

Tomiki Aikido began to be taught in the UK in the late 1950s under the tuition of Sensei Senta Yamada who was 6th dan Judo and 6th dan Tomiki Aikido. Senta Yamada had been taught aikido personally by both Morihei Ueshiba and Kenji Tomiki and was considered to one of Professor Tomiki's most talented students alongside Hideo Oba and Tsunako Miyake.

Sensei Yamada had been engaged by the British Judo Association to teach Judo, but he also began to offer Tomiki Aikido training to some of the older Judoka who were reaching the end of their competitive careers as an alternative activity containing a competitive element but became the opening to an extension to their Budo experience in this new

(to them) activity. At this time Yamada taught the 15 basic techniques that then formed the basis of Kenji Tomiki's aikido system. This basic kata later evolved into the 17 techniques of the Junanahon Kata that the BAA practises today.



Senta Yamada Sensei
Founder of UK Tomiki Aikido

This led to an enthusiastic following, not exclusively for older judoka, and resulted in the formation of several clubs specifically for the study of Tomiki Aikido, which were independent of the British Judo Association.

In 1965 Sensei Yamada returned to Japan leaving about ten Tomiki Aikido clubs to be run by his students. Before leaving he graded several students to dan grade, these were John Wilkinson, John Waite, Bill Lawrence and Lee Ah Loi. At this time there was no specific syllabus of training or grading system in place, nor any particular relationship binding the clubs together.

In 1966 a Japanese businessman named Mr. Riki Kogure was

transferred by his employers to London. He was a student of Master Tomiki and he took an interest in the fledgling group of clubs and became their Sensei to the great benefit of all the students.

Sensei Yamada urged the various clubs now under the tuition of Sensei Kogure to formalise their existence by founding an organisation for all the Tomiki Aikido clubs in the UK with Sensei Kogure as their Technical Adviser. This resulted in the founding of the British Aikido Association in that same year with the founder members being George Fischer, Jim Elkin, John Wilkinson, Kenneth Rowles, Alan Menzies, Marion Harvard, Len Mockford, and Bill Lawrence who all signed the first Constitution.

The British Aikido Association prospered under the technical direction of Sensei Kogure and in order to assist him with his valuable work two more Japanese sensei arrived in 1968, these were Mr. Tsunamitsu Naito 4th dan and Mr. Takeshi Inoue 5th dan both direct students of Master Tomiki at Waseda University.

Sensei Naito was obliged to return to Japan less than a year later but during his stay he taught the Junanahon Kata of the first seventeen techniques of Tomiki Aikido, thus enabling all the member clubs to use this Kata as a common standard of training upon which to build the future development of Tomiki Aikido in the UK.

Sensei Inoue taught various Koryu Kata extending the scope of training as well as setting the common standard for all to aspire to in their training and remained in the UK until 1972. The Association owes a great deal to Sensei Yamada, Sensei Kogure,



**Rikki Kogure Sensei
Technical Advisor to the BAA
in its formative years**

Sensei Inoue and Sensei Naito for the good foundations they laid for the development of Tomiki Aikido in the UK and the part they played should not be forgotten.

The first Championships of the British Aikido Association were held in 1969 with our three Sensei's as the Referees, a historic moment in our history.

Sensei Kogure awarded a number of dan gradings reflecting the development of the Association and remained the lead figure in Tomiki Aikido until his return to Japan 1969. Kogure Sensei can be pleased to know that the now properly constituted organisation of the British Aikido

Association continued to prosper and grow as the result of his work leading to the spread of Tomiki Aikido far and wide in the UK.

In 1972 one of the Association's Senior Sensei, Brian Eustace, was invited to give a teaching session to a group of ten clubs based in the Midlands who were currently practising Aikido identified as "traditional" under the leadership of Mike Smith, the training was valued and exchange visits were made to Sensei Eustace's club in Stratford on Avon. This led to friendship developing to the extent that Mike felt able to explain to Brian that his group had recently had to terminate their connection to the Headquarters of Yama Arashi in Brussels, Belgium as the recent devaluation of the UK currency priced them out of the European group, and thus they did not belong to anybody! Mike Smith and his members very much admired the British Aikido Association and wanted an organisation they could join. There were other groups of traditional aikido in the UK, but none of them were attractive to the clubs Mike Smith led.

"We liked what Sensei Eustace had shown us so we invited him again in 1973, at the end of that day, having enjoyed another day with him Sensei Eustace, he told us that the British Aikido Association had discussed our situation and knowing that we had a high regard for Tomiki Aikido, but wished to remain traditional, that we could amalgamate our group

of clubs as a traditional section of the British Aikido Association. We were delighted with this and as a consequence the ten clubs joined “en bloc” in late 1973/early 1974.” (Mike Smith)

There were many mutual exchanges between the groups at Summer Schools and similar events and it came as no surprise that a number of Tomiki techniques were “stolen” and incorporated into the traditional clubs training, because they were considered better than what they were doing. The new clubs also liked the Kata competitions at the National Championships and decided to enter the “Open Kata” competition with excellent results. “We felt a sense of freedom and fellowship that we had never enjoyed before, we were proud to be part of the British Aikido Association.” The open-minded attitude we found in the BAA led Mike to name the group “Kai Shin Kai”.

Events leading to the creation of the British Aikido Board

In late 1974 a problem was developing; dishonest people were travelling about the UK claiming to be experts in various Martial Arts and deceiving people into allowing them to start classes in sports centres, schools and local village halls. These people were charging fees, selling gi, and so on. Eventually people became suspicious about these “Sensei” with the result that the instructors disappeared with the money!

Several responsible organisations in Aikido and Karate got together and made an approach to the Sports Council (the Government Body responsible for sport in the UK, now Sport England) who had also been receiving complaints.

This resulted in a leafleting campaign by the Sports Council warning authorities about these false teachers and advising them to ensure that any instructors they employed were genuine. Whilst this helped with the problem, we felt that there needed to be an overall governing body that could provide documentation to prove a person was all that they claimed to be. At that time there was a Karate Control Board but it was less than effective, as it had no formal backing.



Jim Elkin signatory of the BAA's founding document and past Chairman of the BAA. Here appearing in the BBC's 'Way of the Warrior' series.

After further discussion with the Sports Council it was agreed to set up The Martial Arts Control Commission (MAC) and all the different Martial Arts would have representative members. This seemed like a good scheme

and the BAA felt that this was the right direction to be going. One issue was that MAC expected the BAA to organise and run Aikido in the UK and required all other organisations to sign up to BAA membership! Mike Smith was given the task of contacting all the other groups to discuss this scheme and he found that these other organisations, all traditional Aikido did not want to be forced into joining the BAA! He also soon discovered that these groups had realised that that after two years of enforced membership, they would have voting rights at the AGM and could soon “take over” the BAA. The danger here was that Tomiki Aikido, which these groups did not understand or respect could be marginalised and damaged. This could not be ignored so a proposal was put to the Executive of the BAA that we should seek a harmonious relationship with the other Aikido groups by creating an Aikido Control Board that all Aikido groups could join without any threat to their autonomy. This was accepted as a way forward and was approved by the MAC as an integral group, which was what the Sports Council wanted.

Unfortunately, some time later there was a disagreement between the various Karate groups and the Karate Control Board collapsed, and they showed no further interest in the MAC rendering its existence in a poor state, those arts outside of Aikido and Karate had shown little interest in the scheme from the start

The BAA Silver Jubilee Aikido World Championships 1991, held at the National Sports Centre in Cardiff, capital of Wales.



should have direct representation on the Executive, and of course, the Traditional group.

One of the discussions concerned the Presidency of the Association, and it became clear that whichever main group supplied the President the other main group might be unhappy, rather than have any disharmony over this issue the decision was taken to appoint “Fellows” of the Association, on the basis that those persons could provide the same service to the BAA as a President would have done!

The reconstructed Executive committee was formed with each post being held by a person to carry out a specific task rather than just be a representative; a smaller more efficient working group, and this prevails today. The post of Chairman was of course maintained and it is of interest in this history to record the names of those who have held this Office.

In 2014 the Association left the British Aikido Board to pursue its own distinctive path, we now offer associate membership to a variety of groups and styles of Aikido Internationally the BAA has been a member of the TAIN, which was the unified World Network for Tomiki Aikido. TAIN is soon to be replaced by the JAA led International Tomiki Aikido Federation (ITAF), with the Shodokan organisation the Shodokan Aikido Federation (SAF) already operational.

and soon the MAC itself collapsed!

The British Aikido Control Board members still considered that a formal relationship that protected the autonomy of different Aikido schools should be preserved, but with a simpler title and it was agreed that the name **British Aikido Board** was acceptable to all concerned including the Sports Council, and so it came to pass that the BAB was created.

In the late 1980s the Kai Shin Kai had grown to be about one third of the strength of the BAA and were expressing ambitions to become recognised in their own right, this view was not shared by Mike Smith. However Kai Shin Kai decided to leave the BAA and seek direct affiliation with Aikido Honbu in Japan, Mike and a small group of clubs remained with the BAA, and provide a nucleus for development of Traditional Aikido within the BAA.

From those early days the BAA has always looked ahead striving to bring a variety of good practice

into the association. The association has been:

- **Founder member of the Martial Arts Commission (MAC)**
- **Founder member of British Aikido Board (BAB)**
- **Founder member of Tomiki Aikido International Network (TAIN)**
- **Founder member of World Sport Aikido Federation (WSAF)**

The BAA Executive, under the leadership of the then Chairman Bob Jones, were considering how the BAA was administered and all felt there was need to make some changes, Bob Jones was keen to modernise the Executive so that it better reflected the membership which had three strands of Aikido within it, Tomiki Aikido was, and still is, the largest group, but also there were those members following the teachings of Sensei Nariyama, under the name Shodokan. It was felt that these members

The British Aikido Association is now founder members of the World Sports Aikido Federation (WSAF) whilst maintaining links with both the JAA and the SAF for technical development. The BAA has always been an open organisation and had a strong commitment to five founding principles, which were reaffirmed by the Executive Committee in 2006.

Democracy: That the organization remains democratic and that all key positions are open for election on a three-year rotation. No single individual within the organization has the sole authority over any aspect of development whether administrative or technical. This effectively means there are no Shihan's or President's within the BAA.

Independence: That the organization is self-determining and is not restricted to the teachings of any one sensei or style but is broadly driven by the Tomiki system and practices. The BAA is autonomous providing technical and administrative direction within the UK with support for visiting instructors.

Openness: The BAA is committed to the Tomiki school of Aikido including the teaching of the Junanahon, Korryu's and the Goshin Ho, Kakarigeiko, Hikitategeiko and Randori but endeavours to offer a broad church approach in delivery style and application of techniques. This is a deliberate attempt to establish good but varied Aikido. The syllabus directs technical standards by en-

suring that the knowledge and substance of Tomiki Aikido is maintained.

Competition: The BAA has held competitions since the first National Championships in 1968. The BAA is committed to the promotion of Aikido as a competitive sport. The BAA annually organizes both Junior and Senior Competitions and supports a highly successful British National Team.

Uniform processes: The BAA is committed to a uniform administrative approach with the Constitution; Bye Laws and Working practices applying to all. It has links to Sport England, Sports Coach UK, Japan Aikido Association, Shodokan Aikido Federation and World Sports Aikido Federation.

The British Aikido association continues to grow and develop, now with a range of groups as Affiliate members, who add to the diversity and range of opportunity within the organisation.



Mike Smith, stalwart BAA loyalist and leader of the traditional aikido group within the BAA

Key Historic timeline

- 1966: British Aikido Association founded
- 1968: First National Senior Competition
- 1977: First National Junior Competition
- 1987: Formation of National Team
- 1989: First International Tournament, Tenri, Japan
- 1991: BAA Silver Jubilee Festival & World Championship, Cardiff, Wales
- 1993: International Tournament, Katsuura, Japan
- 1997: International Tournament, Imabari Japan
- 1997: Move from regional representatives to elected EC based on job descriptions
- 1999: Bill Lawrence appointed first Fellow of the British Aikido Association
- 2003: International Tournament, Leeds, England
- 2005: International Tournament, Katsuura, Japan
- 2007: International Tournament, Vandalia, USA
- 2008: Bill Lawrence first BAA 8th Dan
- 2009: International Tournament, Kyoto, Japan
- 2010: B C Eustace promoted to 8th Dan
- 2011: International Tournament, London, England
- 2012: Initial Junior European Competition, Fiesch, Switzerland
- 2012: Association Incorporated as a social enterprise Private Limited Company
- 2012: Bob Forest Webb promoted to 8th Dan
- 2013: International Tournament, Kawasaki, Japan
- 2014: BAA leaves the BAB
- 2015: International Tournament, Gold Coast Australia (SAF)
- 2015: International Tournament Fiesch, Switzerland (JAA)
- 2015: World Sports Aikido Federation Founded
- 2016: BAA Golden Jubilee Year
- 2016: World Sport Aikido Federation incorporated

BAA Winter School



6-7 February 2016 Harrogate

Chris White



This year's Winter School was held at Rossett Sports Centre in Harrogate and well attended by clubs from across the region. It was a brilliant opportunity to learn from true ambassadors of aikido, coaches, Bob Jones, Garrett Baxter and Mark Aldridge. It was also an opportunity to meet old friends, forge new relationships and share ideas and practice.

The Grading took place on the first day, preceded by an awesome and thoroughly entertaining seminar from Garrett Baxter. Those who had never experienced Garrett's 'unique' coaching skills, were in for a real sur-

prise quickly learning what is now 'the standard response' to Garrett's requests, "yes Gaz!

Garrett focussed on the basic principles of aikido and more importantly, a valuable and timely refresher of what the grading panel would be looking for. Mark Aldridge followed with an informative seminar on the Dai Yon no Kata, again an important refresher prior to the grading. He emphasised the importance of movement and centre, rather than brute force and strength. In the third and final seminar, Bob Jones reinforced the basic principles of aikido highlighting key points

which separate sporting aikido demonstrated in competition and aikido in general practice and gradings.

The grading was well attended with a great mix of skill and ability, from 4th Kyu to 4th Dan. Overall the grading was a success with many people demonstrating a good understanding of aikido, the reminders from earlier sessions were particularly helpful.

The best was saved until last as Dan Ramsden showcased amazing skill, recollection and execution of techniques for his 4th Dan. His awesome display served as an excellent reminder to what we

should all be working towards and aspiring to.

Day two was aimed at younger aikidoka and youth development. Garrett, Mark and Bob delivered informative and entertaining teaching sessions, with Garrett once again, making a huge impact on students, parents and unsuspecting onlookers.

Garrett's session consisted of several areas of different katas and taking the key points of each kata into a demonstration. These katas included the Koryu Dai Ichi, Koryu Dai Ni, Koryu Dai San, Koryu Dai Yon, Koryu Dai Go, Koryu Dai Roku.

The Koryu-Dai-Ichi is the basis for all the following Koryu no Kata and has an important influence in developing circular movement and large flowing techniques. Koryu Dai Ni; this kata is mainly focused on tight circular movements and is more based on tra-

ditional aikido techniques. After this in sequence is the Koryu Dai San which is essentially a self-defence kata where its principles are demonstrated in an effective and dynamic manner. Koryu Dai Yon; this kata is highly concentrated on the tori's centralisation with a focus on the light movement of the uke, however posture should not be sacrificed for speed. After this the next technique shown was out of the Koryu Dai Go this kata has a main focus on a similar set of techniques as the Koryu Dai Ichi, Koryu Dai Ni and Koryu Dai Yon, however it should be done at a greater speed and should be executed with more power. The last technique that Garret demonstrated was out of the Koryu Dai Roku which is recognised to be one of the more complicated katas and includes techniques where Tori

has a knife or tanto and shows slow, smooth and flowing kneeling techniques. The speed of the standing techniques steadily increases and ends in a crescendo. The whole Kata is demonstrated with soft, flowing, graceful movements.

Mark followed with an interesting seminar on weapon use in aikido. There was much to learn from his session, it was a rare opportunity to look at some of the origins of aikido, rather than from a sporting perspective.

We broke for lunch which 'set the scene' for Dan White's interactive and physical session. Dan highlighted the importance of diet and fitness, not only for general health and wellbeing but more importantly when we need to be more physically active, agile and successful in any sport. The majority of us had just polished off sandwiches, crisps and choco-



late bars so his session on fitness was a hard lesson learned!

Dan showed us some of the key points of fitness in free play/sporting aikido, how we can train and develop our bodies to benefit more effectively and skilfully. As a developing aikidoka, I found the session very helpful, being able to breakdown techniques and identify which parts of the body need to be strong, flexible and more fluid in movement to execute a good and effective technique.

Dan's session led into free play activity and practice. Bob, Garrett

and Mark highlighted some of the more effective techniques, taken from kata to use in free play. The session served as a great reminder that free play should include techniques which require movement to be successful.

Winter School was a huge success, seminars offered an invaluable opportunity to learn/practice new and improve existing aikido skills. The chance to learn from some of England's most experienced coaches, was an awesome experience and a reminder to younger aikidoka that the very same coaches

have not only been successful in competitive aikido themselves, but have, and continue to be hugely influential in the GB Squad and future development of aikido.

I would definitely recommend opportunities to attend future training events and courses. Regardless of age, grade and ability, events like this are always fun, informative and beneficial to us all. I am sure I speak on behalf of everyone who attended to say a huge thank you to all involved with the organisation, planning and running of the weekend.

From Dublin to Brisbane and back again Pamela Dempsey



In 2015 Pam Dempsey and her partner Keith McClean competed at the SAF/WSAF Sport Aikido Championships, in the Gold Coast, Australia, for the BAA. We did not have space for this article in the last issue but we thought that as it was such a personal story about aikido ambition, commitment and what that can bring to your life, we thought it important to bring it to you now. Read on and enjoy Pam's story.

It feels like a lifetime ago and yet just a moment we stepped on those purple and white mats on the final squad session in Loughborough with Mick & Danielle at the helm. But the aikidoka that stepped on the mats at our first session was a world away from the aikidoka stepping foot on the mat in Brisbane at the very first WSAF world championships. How is it that such a change happens in such a short space of time you might ask?

I had first met the squad managers and it's members as a beginner, at one of the BAA schools, South of the River. I had attended as an orange belt. I had no competition experience & I had no idea of the world championships. They had seemed so elite, so out of my reach.

Several BAA schools and important introductions later we were invited to our first squad session and after that we were hooked. Training with the best

team in the world who can get enough? I had no expectations. It was an odd experience, we weren't treated any differently than any other aikidoka on the mat but yet we had no experience. Everyone else in the UK takes this for granted, the invite to attend and the ability to qualify for a world championships. We had no aspirations of going to a world championship at that time. I remembered thinking to myself that it was far beyond our reach. Only the elite compete at a world championship. After a couple a months though, the question was asked. Are you going to Australia, would you consider Australia. It's a very unique feeling. To go from feeling out of your depth to feeling like you belong, like you could contribute to the team in such a short space of time. I envy those who train in the UK who have access to this all the time. From the very beginning they've access to some of the best aikidoka in the world. They can train with the best team in the world whenever they want with relatively little planning.

We only travelled from across the water but there was so much more involved than a flight. If it were not for the kindness of squad managers Laura, who kindly opened her home to us and Paul who drove us to the sessions we never would have been able to attend. If it weren't for them we would never have been able to go to squad. Something I think those from the UK take for granted. It is an honour and a privilege to train with the best in the world. For over a year we committed to flying on a Saturday night after training our kids, then straight to the airport. Arrive late to the UK stay the night. Early start for the drive to the new and improved premises



Pam & Keith with Nariyama Shihan

of the judo centre of excellence. Train Sunday with squad then with the exception of a couple of weekends stay Sunday night to fly home at 6am Monday morning and go straight to work. While everyone involved in squad knows the meaning of sacrifice. Most take for granted the ability to attend.

I will take many things from the experience of our first world championships. The dedication it takes. The focus that's required. The expectation that comes with being part of a team. But what many will not take from it, is the kindness of strangers. Something that I had never truly come across until our squad sessions. We may all be addicted to aikido but to the rest of the team, we were strangers. But we weren't treated as such. We were accepted with everyone else, all those willing to come along and train and put in the effort were given equal attention. It was not how I had perceived it to be at all. It's all about a strong work ethic. I can't describe to you what it takes to commit to a world championship. Every person who is part of the team does so for their own reasons. I can only tell you my motivation and what it took from me. My motivation?

Initially I'll be honest, it was not to take part in a world championships. It was to excel at the art I love so much. What better way to excel than to surround yourself with those who drive themselves toward excellence. But guess what. That attitude is contagious. Before long it was all we could focus on. We boarded our flight one miserable Monday morning aching from the session the day before but the pain was eased by the sense of accomplishment. We were improving every session. It's peculiar to feel so positive despite the lack of sleep. We had fielded the same questions as the last couple of months now, would we consider Australia, are we going etc. I thought to myself for the first time, why can't we compete? Why aren't we going to Australia?

It was no longer a case where I thought that we weren't good enough to make the team. I now had the self belief to think that we could take part in a meaningful way. It was the only conversation we had about going. That was it I had decided then that we were going to Brisbane. The commitment, the travel, the training. It took much more of a toll than expected. We ran club3 days a week, trained juniors, youths and adults toward grading. We had full time jobs and zero time for a social life. Which is a good thing really because all of our expendable income was spent on aiki trips. As it drew to an end we had our last squad session, the time for sweat and dedication has passed and now it was time to announce the teams. This was it. Such a short time ago I had seen the squad with their kit at south of the river thinking it was beyond my reach. Here we are, the first Irish team

to be named as part of the BAA Squad for an international competition. It filled me with pride. I am now part of the elite. There are so few who will get to have this honour, fewer still who will be from another country. We had been accepted so totally and here we are putting on the jersey with the team who've come to know and accept us so freely.

Finally in August 2015 we stepped off the plane in Brisbane, Australia for the SAF Aikido world championships. The first Irish pair to take part, and proud members of the BAA team. To step on the mat that morning, the first morning of my first aikido world championships. It was worth every second. Every morning I did not want to get up to go to the gym, every evening I did not want to go training. Every moment that I wanted to give up or take a break or let someone else pick up the slack. It had all come down to this moment. To represent the BAA at an international competition. It was an amazing experience. You only get to experience your first international competition once and let me tell you, there is nothing that can describe that feeling. There is no more work can be done. This is it. This was our chance to compete against some of the best aikidoka in the world.



In the end the BAA were the most successful team there. Not just because of the incredible medal haul, but because of the team support it brought with it. Despite the lack of a medal for us as a pair it was a really successful competition as with any competition you learn so much and can take so much from it win or lose. For me, I started this whole journey with a goal to get better. That is all I ever want. When we stepped out on the mats in Brisbane, we were a different pair to those that started this journey. Thanks to the time and input from all those that attended squad sessions. When it was all over, we raised our flag to take photos as the first Irish

pair at a world championships. Within moments members of squad flooded around us to get in the picture. A moment I will take with me forever. I first had the honour of being named part of the BAA national team and then I had the honour of it's members support us in our celebration. We may not have won any medals this time. But we've achieved, what many thought (including me) impossible. To be the first Irish pair attending a world championships and to truly be accepted as part of the BAA team.

I would have never thought I would be here. Writing about my first world championships. I'm still just an aikidoka that wants to learn and strives to be better. I hope we all are. My initial motivation still remains. It will always remain. The BAA Squad has given me the belief to set our sights higher. Nothing is out of reach. Nothing is impossible. So if like me once upon a time you thought that making team was out of reach, please, take a chance. You don't have to be great to start, but you have to start to be great.





Rising Dawn 2016

Adrian Tyndale

As we return home from Ireland we briefly recall what a fantastically awesome extended weekend we have had.

This was a weekend where the Aikido has been at its best with top instructors from Britain. This was a weekend where we learned some of the dark secrets of Ireland; what a beautiful country and lovely people.

We travelled to Limerick via Rosslare and then onto Dublin, experiencing some of the best countryside ever and occasionally listening to a fascinating language completely alien, yet delightfully attractive and unusual and with a uniqueness to any other spoken so close to England.

Normally we drive south easterly and join friends in Europe. This trip we drove westerly through South Wales and then on to a much smaller part of Europe; Ireland. For the return trip we travelled via Holyhead in North Wales using the fast, Irish Seaways, "Swift" vessel. We covered some 1081 miles in total.

The Aikido seminar was hosted by:

Greenhills Tomiki Aikido Ryu, in the Greenhills Community Centre, rear of St. Josephs Road, Walkinstown, Dublin 12.

The first session started at around 9am on Saturday 2nd April 2016 and with a well-

attended junior class in which some adult students supported instructor David Fielding. He taught some elements of Go shin Ho which was a relatively ambitious choice but it proved to be a success and was well received by all.

Over the two days and for the adult sessions Shaun Hoddy taught some elements of Koryu Dai San, the self-defence kata and Koryu Dai Roku, the Masters kata. The importance of the role of Uke was stressed. Mark Aldridge focussed on the standing sections of Koryu Dai Ichi, the link to the more traditional forms. David Fielding's sessions for the adults included a selection of Go shin Ho techniques from the JAA





Dave Fielding Sensei



Mark Aldridge Sensei



Shaun Hoddy Sensei

During the seminar I managed to practise with several students including the current Women's World Champion, Natuley Smalle. It was particularly stimulating to train with David Fielding and my long-time friend Brendan Gunn. By the close on Sunday afternoon we were all sore and tired.



Adrian Tyndale Sensei and Brendan Gunn at Rising Dawn

Well done to all who managed both days and to those who successfully graded. My thanks go out to everyone for making it a great weekend seminar and in particular, thanks to the instructors, David Fielding 6th Dan, Shaun Hoddy 6th Dan, & Mark Aldridge 5th Dan to the Photographer, Mark Cheevers and to the organisers Pamela Dempsey and Keith McClean.

I am looking forward to seeing some of you again during the year, possibly in Belfast. There is also planned a "South of the River" event in Margate on 2nd, 3rd & 4th September, 2016.

Eddy Wolput 7th Dan & Adrian Tyndale 6th Dan run monthly Study Group Tomiki Aikido sessions in Europe for those who may be interested.



Daito Ryu Interview

with **Howard Popkin**

Phil Evers

So yourself and Joe Brogna established the Daitō-ryū Ginjukai in New York. For those who don't know what it is, please could you tell us about the art of Daito-ryu?

Daitō-ryū Aiki-jujutsu was brought to the public eye a few generations ago by Takeda Sokaku. A classical style of Japanese Jujutsu, It encompasses all ranges of unarmed combat and some weaponry (depending on what your lineage was taught). Daitō-ryū wins the award for being the least known parent of very famous children. Ueshiba Morihei, founder of Aikido, studied Daitō-ryū. Mas Oyama of Kyokushin Karate and Doshin So of Shorinji Kempo also studied Daitō-ryū. In fact, while teaching a seminar at my friends' dojo in Oklahoma City, he showed me a Keikogi that his teacher of Tomiki Aikido lineage had autographed for him. It said (in kanji), Daitō-ryū and Kito Ryu, those were the two streams that their style was based upon.

How does the Daitō-ryū of your school differ to others? Is there a particular focus your lineage?

Our Daitō-ryū Aiki-jujutsu comes from Okamoto Seigo, who was the top student of Horikawa Kodo Sensei. Okamoto's focus was small, soft techniques that create off balancing on contact. While being a jujutsu master as well, he focused on the movements that break balance as opposed to arms, wrists, etc. That's our focus, refining our skills to even-



Okamoto Sensei with Howard Popkin

ually approach Okamoto's level. If an Aikidoka was watching, they would say, "We do some very similar things, and some very different things." It is always interesting to work with different styles, but many Aikidoka from a variety of lineages have told us that this was what they were looking for all along.

How did you get in to martial arts, and what eventually led you to Daitō-ryū?

When I was 9 years old (1979), my father wanted me to learn

some self-defence. He had taken judo in college and thought that would be good, but the local dojo was a jujutsu dojo, so he enrolled me there. About 1985, my teacher brought in two Daitō-ryū instructors to the dojo. Their movements were incredibly powerful and I liked it. I immediately began training with them. It was many years later in Japan that I realized there were different styles of Daitō-ryū, as Okamoto didn't move anything like those other two men. Again, they were excellent practitioners, just a totally different style and mind-set.



Howard Popkin at Genryukan

Could you tell us about your teacher Okamoto Seigo?

Okamoto Sensei, my teacher, grandfather #3, friend, and mentor. From February 1997, until October 2010 I was in Japan 40 + times, and Okamoto was in my house/dojo about 4 times per year for 5-10 days each time. All he wanted to do was make sure that his Aiki was passed into the next generation. Sensei believed that Japanese children are rarely interested in budo these days, so he wanted to make sure his Aiki left Japan. That's one of the reasons he was in New York so often. The other was our unique relationship. We trained, laughed, drank, ate, fished, and spent family time. Sensei even approved my wife, in Japan, when I got engaged.

Please tell us more about your visits to Japan to train with Okamoto Sensei?

After meeting Okamoto, I knew I had to try to learn his skills. I became an elementary school teacher because I love kids and it would afford me vacation time to go to Japan. Every minute of free time that was more than 4 or 5 days, I would hop on a plane to Japan. Many of the locals would ask me, "weren't you just here?" Okamoto Sensei really appreciated my dedication, so he would reward it by teaching me new things.

The visits to Japan were very interesting. They were long, mostly hot, sweaty training days, but after training, Okamoto Sensei would always take a group out eating and drinking. If I was there, I was invited every time (as were many foreigners). Once Sensei had a few drinks, I would always grab him. Much of my education was in an Izakaya in Myogadani Station, in Tokyo.

What were Okamoto Sensei's skills like when he was in his 80s?

Okamoto Sensei continued to improve. Even when I last saw Sensei, his skills were off the charts. His timing, balance... everything was constantly improving.

How would you respond to those who say Daitō-ryū is like a harder, more brutal version of aikido?

I have never seen Okamoto Sensei be brutal or hard during any movements. That doesn't mean ineffective, just the movement that he was using didn't require excess strength, or was he breaking body parts. He was controlling the attacker, using as little as possible to end the situation.

What are your thoughts on the Ki/Qi paradigm in Martial Arts?

Ki, Chi, Qi...Okamoto Sensei called it a technique, or combination of techniques. He always gave a very vague, public answer because people always related Ki to wackos. He didn't want to be associated with that.

Also, Sensei was a chemist for Mitsubishi, so he had a strong scientific background. If it wasn't explainable, he wasn't interested. Privately was a different story, so I guess you will have to show up to find out.

How would you describe "Aiki"?

Aiki – "the ability to harmonize with the opponent's energy". Okamoto usually gave an esoteric answer, timing, breathing, proper circular motions, etc., but while training in New York, he explained there are 100 pieces to the puzzle of Daitoryu Aiki. Unfortunately, when you have trained the first 10, you feel as if you are skilled, and you have "strange" abilities. Alas, you are still missing 90 percent of the puzzle. Unless you have hands on experience with a qualified instructor, that definition won't matter. There are a few running around the world right now, each with a slightly different approach, but very qualified in their own way. There are also quite a few Asian masters who have similar skills, but it is difficult to get them to teach.



In June 2015, you visited the UK for the second year running to hold a seminar. How do you like the UK?

The UK is GREAT ! I grew up on Monty Python and Fawlty Towers ! I love British humour and of course the long relationship with the U.S. More importantly, all the people that I have met in the UK were wonderful to work with! They even got me cold beer.

Many of the participants at your seminars were very experienced aikido practitioners. What does Daitō-ryū offer them?

Daitō-ryū offers them a unique history lesson. It gives Aikidoka a chance to look back in time to before the founder merged the movements with Omoto (branch of Shinto Religion) and see what the techniques felt like. Okamoto Sensei was very definite about transmission and keeping the movements identical for historical reasons. When we train, there are various methods, but initially the goal is to have the tori succeed, then increase the power levels against him or her slowly. If failure happens, we back off until there is success again. This way, even though extensive practice is still necessary, the first few hundred times can be done in the correct direction, instead of the wrong way. No need to imprint bad habits from the beginning. Aikido calls itself the art of soft power. The definition of soft is different in Daitō-ryū. We don't call avoidance soft. We don't call non-concussive soft. Soft, to an experienced Daitō-ryū person is to never attack the point of contact, never use force against force, never use hips to generate force, and always try to be very relaxed. Again, you need to



grab a qualified person, otherwise the vocabulary is the same, but definitions differ. I don't mean that soft is ineffective, quite the contrary, it is overwhelmingly effective.

What can you tell us about the role of uke in Daitō-ryū?

As a student, it is crucial to have training partners that aren't trying to counter every move. Just like in any new art, any senior can stop you from performing the desired move, especially because they know exactly what is going to happen. A firm attack with no extra direction is a good place to start. When you become proficient, then mix it up.

The feedback from your recent UK seminar was very positive, with participants reporting they were blown away by your skills. Many said they couldn't believe how effortlessly you controlled everyone without exception.

Thanks for the kind words. I am a just a student constantly trying to hone my skills. If you've ever seen video of Okamoto Sensei, you'll understand that very few believe it until they experience it for themselves. In this case the adage is true, "It has to be felt".

What does a student need to develop these skills?

Two things... training time with a qualified instructor who is willing to teach, then putting in the re-

quired effort. You can't see the skills at a seminar and expect to learn them so easily. They require a different way of moving and thinking about yourself and the relationship to others. That only comes through time and proper training. People interested in Daitō-ryū anywhere in the world need to seek qualified instruction. Unfortunately, that means different things to different people. While Okamoto's lineage brought me to him initially, it was his warm, welcoming personality, his amazing skills, and his willingness to teach them that enabled us to form a long lasting relationship. While I believe that are other branches of Daitō-ryū in the UK, I have no personal experience with them so I couldn't tell you anything about them. If you are interested in Daitō-ryū Ginjukai, please visit www.daitoryu.co.uk. It's our fledgling UK study group, but it is dedicated to acquiring the Aiki of the Daitō-ryū Ginjukai. It is my goal to get to the UK at least twice per year to oversee their education and training.

To be continued in the next issue.

Aiki Connections 2016

Swan Centre, Turner Close,

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Howard Popkin & Joe Brogna

We are pleased to announce that Howard Popkin Sensei returns to the UK student of aikido, judo and many other arts.

Please contact:

Phil Evers

via email at phil@genryukan.co.uk

for more details or booking.

Understanding breaking balance (*kuzushi*) in Aikido

Pete Coia

Introduction

Kuzushi, breaking balance, is an important principle in Aikido throws.

In an active aikido technique, *Tori*, the person doing the throw, will actively break the balance of *uke*, the person being thrown, in the initial stages of the technique. For example, all the techniques in the basic *kata*, when done as pure *kata*, are active for *tori*. *Uke* is completely passive, entirely without movement, after offering a formalised threat by raising their hand to the *shomen ate* position.

In contrast, aikido throws more generally rely on *uke* initially breaking, or at least disturbing, their own balance. For example, this initial balance disturbance may result from *uke*'s own natural movement or result from *uke* overreaching in their attack. Typically, *uke* overreaching results from their attack going to a slightly different place from the one they were originally aiming for – usually because *tori* has moved a little off the line of attack. A typical example, occurring in many of the *koryu* techniques, is *tori* moving slightly back, and to the outside (or inside), when their wrist is about to be grabbed by *uke*. *Uke* still grabs *tori*'s wrist, but at the cost of overreaching slightly which disturbs their own balance.

However *kuzushi* is achieved, if *uke*'s balance is broken properly, and is not supported by *tori*, then *uke* will fall just fall over (*kake*).

This occurs because *uke*'s posture can no longer resist the force of gravity pulling them down onto the mat. In this sense, an aikido throw is not really a throw by *tori*, but a fall by *uke*.

How to make Kuzushi – specific techniques or general principle(s)

There are many ways of explaining how to break balance. In my experience, many, if not most, explanations are technique based. What I mean by this is that the instructor tells the student what to do, at each stage of the technique - this, then that, and then the other – for each technique that is taught.

What I would like is a more general, and simple, way of understanding how to break balance that I could use :

- To see what needs to be done to break *uke*'s balance – no matter what *uke* is actually doing.
- While I'm actually trying to break *uke*'s balance.

Triple rotation, or tilt, twist and bend, is the general explanation of *kuzushi* that I try and use in my aikido and teaching. This article tries to explain what Triple rotation *kuzushi* is.

Triple rotation kuzushi, or tilt, twist and bend

Triple rotation *kuzushi* means that *uke*'s posture will be tilted, twisted, and bent – before *kake* occurs. The *kake* occurs when a little more tilt, twist, or bend is added.

To illustrate tilt, twist, and bend we will simplify an aikidoka's posture into lines representing the shoulders, spine, and legs.



Although this might not be true in the strict sense. For example, number 17 is easier if *uke* keeps moving forwards!
"Slightly" is important – *tori* should move enough for *uke* to overreach but not enough for *uke* to step and adjust their attack and their balance.

Tilt

Tilt is making *uke's* spine curve sideways.



The picture shows an outside down tilt. *Uke's* spine is curved towards their outside, and the *uke's* shoulder line is tilted downwards. *Uke's* shoulder has moved out and down, relative to their feet – which usefully results in pinning *uke's* outside foot on the mat.

Instead of an outside down tilt, tori could use an inside up tilt, in which *uke's* shoulder moves in, and up, relative to their feet – which pins *uke's* inside foot on the mat.

When *uke* is standing in natural posture (*shizentai*), a tilt will always be along their secondary weak line - the line on which both of their feet are placed.

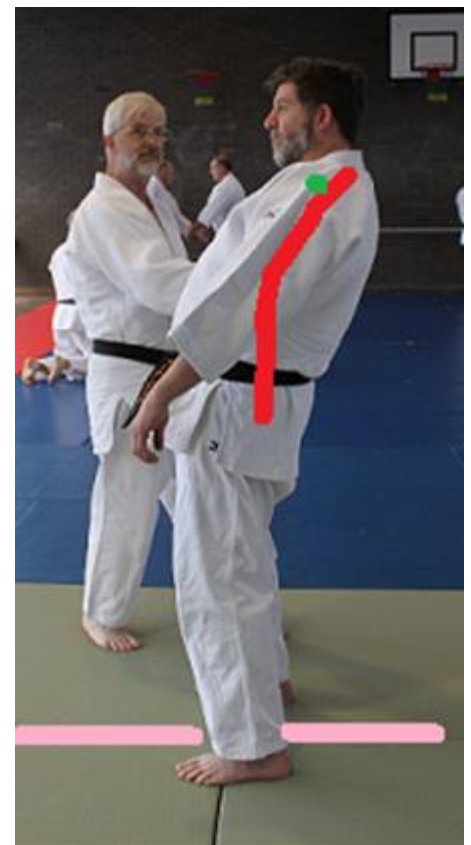
In all, there are 4 different types of tilt as *uke's* shoulder can move towards the outside or inside, and down or up.

Bend

Bend is making *uke's* spine curve to the front or rear.

The picture shows a rear down bend. When *uke* is standing in natural posture, a bend will always be along their primary weak line – the line at right angles to their secondary weak line.

Like tilt, there are also 4 types of bend as *uke's* shoulder line moves towards the front or rear, and down or up.



Twist

Twist is twisting *uke*' spine around itself - either in clockwise or anticlockwise direction.



twist, and a dash of backward bend, and ... its basic kata 5 (*ushiro ate*) or ...?

From another point of view, you have "screwed *uke* into the mat" – as the combination of tilt, twist, and bend forms a screw shape (helix) in 3D space!

From a biomechanical perspective, tilt, twist, and bend are actually rotations of *uke*'s spine in the frontal, midline, and horizontal planes respectively.



Twist is a horizontal plane rotation



Tilt is frontal plane rotation



Bend is a midline plane rotation

The picture shows a clockwise twist. *Uke*'s right shoulder is circling backwards around their spine while their left shoulder is circling in the opposite direction – forwards around their spine.

In natural posture, *uke*'s shoulders, hips, knees, and feet are all aligned along their secondary weak line. A pure twist changes this natural alignment so that the shoulder line moves away from the secondary weak line, towards, or even beyond, the primary weak line.

Triple Rotation Kuzushi

Triple rotation *kuzushi* combines various amounts of the different types of tilt, bend, and twist, in various orders, to produce enough *kuzushi* that gravity causes *kake* to occur.

For example, try a little bit of outside down tilt, some anticlockwise

Aikido, movements, mechanisms & triple rotation *kuzushi*

One way to think about Aikido throws is simply as combinations of particular mechanisms and movements which cause different types of triple rotation *kuzushi*!

Movements

As outlined at the beginning, *tori*'s movements can effect *uke*'s posture, and balance, before they are connected to each other. It goes without saying, although I'm saying it, that *tori*'s movements will effect *uke*'s posture, and balance, when they are well connected to each other.

The picture shows what happens to *uke*'s *shizentai* posture after *tori* got a good grip of *uke*'s arm and *tori* lowered their



posture and moved to *uke*'s outside – an outside downward tilt.

The reader can check their understanding of *Triple rotation kuzushi* by mentally visualising

how *tori* could move when grabbed by the wrist by *uke* in order to make some outside down tilt first, then some anti-clockwise twist at the same time as a dash of backward bend? Once visualised, the real test happens when you try it with a real *uke*.

Mechanisms

Tori can add particular mechanisms, as required or desired, to their movements to produce triple rotation *kuzushi*. For example, knees can be bent backwards which increases the effect of a rear down bend. The older way of performing *sumi otoshi* (basic kata 16) embodies this effect as *tori*'s inside hand cuts into the back of *uke*'s outside knee.



As another example, wrists and arms can only turn so far before they become painful and lock up. At that locking point, any further arm or wrist turning by *tori* will alter the amount of tilt, bend, and twist, in *uke*'s posture. The exact combination of extra tilt, bend, and twist that is added to *uke*'s posture after the locking point depends upon the plane, direction, and amount of arm or wrist rotation. The outward wrist turn, *kote gaeshi* (e.g. basic kata 12) can be used as an example. *Kote gaeshi* can add:

Outside down tilt when the wrist rotation occurs parallel to the frontal plane.

Rear down bend, when the wrist rotation occurs parallel to the midline plane.

A mixture of tilt, bend, and twist, when the wrist rotation occurs in, or moving through, all 3 planes.



Outside down tilt



Rear down bend



Tilt, bend, and twist

Practice

In free play, or the *Koryu*'s, an opportunity to throw *uke* occurs whenever *uke*'s movements provide one, or more, of the tilt, bend, or twist rotations. I'll rephrase that, the opportunity is to *kuzushi uke*, and hopefully for gravity to *take uke*.

As outlined, *uke*'s initial partial rotation(s) may be a result of their own natural movement, occur as part of their attack, or caused by *tori* pushing, pulling, or moving *uke*. After the initial rotation(s), *tori* only needs to add the rotations that are missing – and/or magnify those rotations that have already occurred – and *take* will eventually result.

In the basic kata performed formally, *uke* is stationary in good posture before *tori* begins their technique. As a result, *uke* does not provide any initial rotation so *tori* must make all of the rotations required by the technique they are using.

Tori's ability to realize which rotations are required, and to choose movements and mechanisms to make those rotations, will depend upon their previous experience and knowledge, alongside what *uke* is actually doing, and how quickly events happen.

I hope that triple rotation *kuzushi*, or tilt, twist, and bend, is useful tool in helping to improve our aikido.

Kuzushi

Kuzushi is tilting, twisting, and bending *uke* to the point where *uke* can only just maintain their posture against gravity – adding a little bit more tilt, twist, or bend, will *take uke*.

Toshu & Tanto Randori



JAA proposes new toshu & tanto randori rules for Aikido competition

For a number of years the Japan Aikido Association has been pursuing the revival and further experimentation with Toshu Randori, both as a competition format and as a developmental practice for the learning of Tomiki Aikido. This was first introduced to the wider Tomiki Aikido community at the 10th International Aikido Festival and Tournament 2013, by Tadayuki Sato the Waseda Shihan.

In the course of the Festival Seminars Sato Sensei gave an explanation of the JAAs emerging concepts for developing Toshu Randori and preventing it from falling into the close grappling with which it has all too often come to characterised. This was given vivid visual illustration by Mr Konaka and Mr Shimada who provided a spectacle of bold, open play demonstrating Toshu Randori shiai according to the principles that Sato Sensei had outlined.

It was always Tomiki Shihan's original intention that aikido kyogi (sport aikido) should match Judo through the practice of both randori and shiai as essentially an unarmed activity. It was Tomiki's

Toshu Randori Demonstration 10th International Aikido Festival & Tournament 2013 Konaka & Shimada



Characteristics of play: Players 'keep distance apart', extending and shortening maai. Feinting and seeking openings, constantly on the move, the players never employ a static kamae.



When a slight indication of an opening occurs from Konaka's extended front leg, Shimada crosses the mat swiftly to attempt gedanate.



Once again the players move on the balls of their feet switching from right to left kamae and feinting atemi or grasping attacks.



Switching from front right to front left posture as Shimada moves forward on his left foot, Konaka catches him with shomenate.

ambition that Aikido Kyogi become the missing element in Kodokan Judo, the employment of kansetsu and atemi waza in randori and competition shiai. However after a presentation of his ideas together with a demonstration of Toshu Randori to his peers, the format received much criticism, particularly from his high ranking Judo colleagues. It was this disappointment that led to Tomiki's devel-

opment of Tanto Randori. Experimentation from that time forward has concentrated on Tanto Randori format, largely at the expense of Toshu Randori and became the primary competitive format. While Toshu Randori has revived through the Kongo-dantaisen event, developmental research was somewhat neglected.

It has been the mission of Professor Fumiaki Shishida and

Tadayuki Sato to revive Tomiki's research and ambition. The JAA's expectation is this will take some years and much scientific experimentation to formulate to create a viable format that answers the demands of shiai and allows for the practice of good open aikido initiated from a distance apart.

At the 2015 International in Switzerland, Sato Sensei presented to the TAIN meeting draft rules for Toshu Randori, which we publish below. It is hoped that BAA clubs will experiment themselves with these rules so we can match international play in the future.

Women to fight Tanto Randori bout for Kongodantaisen

It was also determined without any dissent that Women's Tanto Taisabaki be replaced by Women's Tanto Randori as one of the Kongodantaisen elements. This is long overdue and provides the equality of competitive status that women in Tomiki Aikido have ably demonstrated and deserved.

10 October 2015

Basic policy to revise the rules of Aikido competition applicable to the events of Toshu Randori and Tanto Randori (JAA)

Translator Ujyasu Konomi

Principles:

Toshu Randori

We hereby declare to create a new set of rules for Toshu Randori of Aikido competition, because the conventional rules (for Toshu Randori in mixed gender team competition) has merely been the application of rules primarily based on the rules of Tanto Randori. We are aiming at creating new rules that reflect the specific characteristics of Toshu Randori techniques sufficiently.

- We plan to create a draft of the appropriate rules for Toshu Randori by October 2016, after repeated research and practices.
- After conducting referee Seminars, we plan to hold a championship tournament sometime in the first half of the year 2017.
- At the International Tournament in Akita in 2017, we plan to hold an individual tournament, as well, inviting 16 men only with weight divisions of *below 75kg* and *open weight*. This new set of rules, however, this new set of rules will not be applied to the Toshu Randori event of *Mixed-gender team competition* (Kongo Dantaisen)

Tanto Randori

The revision of this time is aiming at sorting out the problems of the present rules. We intend to prepare the improved proposal by the end of 2015 and invite opinions from all over the world. The final proposal will be completed around March 2016. Based on the new rules, referee Seminars will take place in Japan and abroad during the years 2016 and 2017, preparing for the International Tournament in Akita 2017. The research for fundamental improvement of rules including of the discriminatory rules from conventional ones for Toshu Randori will be continued as a subject for further research. Completion of an entirely new set of rules is being aimed the end of

2018.

Revised points of Rules: Applicable only to Tanto Randori

1. The Points of Amelioration

(The underlined part is the subject of rule amendment and the others are the subject of improvement of practice)

- 1) Even when Tanto Tsuki was out of the effective area of the body, it will not be subject to Shido.
- 2) Tanto Tsuki from close distance will not be subject to Shido as long as there is no danger.
- 3) Tanto Tsuki should be done straight from the front, having sufficient distance.
- 4) The technique which is in accordance with the art of the law of nature of Aikido is to be positively admitted.
- 5) It is permitted to apply *counter-attack* with both hands.
- 6) It is subject to Chui at the time of repeated Shido for identical matters (excluding 'Jyogai Shido' and 'Tanto-sabaki Shido')
- 7) The points of 'Jyogai Shido' and 'Tanto-sabaki Shido' are to be excluded from the accumulated 4 points which is subject to 'Hansoku Make'.
- 8) In principle, priority in judgement is given to the technique which was applied in advance. However, the technique with greatest efficiency is given priority when a series of technique were applied during continuous movement.
- 9) Rearrangement of the rule for 'Shido' (the rules which are considered to be unnecessary in conformity with the purpose of competition are to be deleted).

2. Future Topics of Examination:

- 1) The method of knife attack.
- 2) Improvement of Tanto.
- 3) Introduction of Taisabaki Shido in Atemi techniques (including Ushiro-ate and Gedan-ate).

- 4) To supply the judge the right to award a penalty when Toshi approaches too closely (for example, giving Shido when the knife blade is touched).
- 5) To make judging criteria of techniques to be the same as those of Toshi Randori.
- 6) Revocation of the Counter-attacks.

The Rules of Aikido Toshi Randori

(Essential Points as a Draft of the Original Plan) 23 September 2015

Basic Principles of the Rules:

It is important to abolish ambiguity in judgement. The easiness of grasping the situation of the game, from the eyes of both the referees and the observers, has to be facilitated by appropriate rules. The rules have to be simple and effective in maintenance of safety during competition and be capable of keeping the competition attractive and interesting for everyone.

Article 1: Duration of the competition

The duration of one match shall be three (3) minutes, though it can be shortened to two (2) minutes in accordance of necessity.

Article 2: Techniques employed in the competition

Both competitors shall employ any of the 17 Katas of Randori and the applied skills of them. Those are the techniques on which determination of victory and defeat is based.

Article 3: Determination of victory or defeat

A game is finalised by Ippon. Determination of Toshi techniques with which the contestant could gain the points is done by the following three criteria, 'Ippon', 'Waza-ari' and 'Yuko'.

Ippon:

Atemi-waza/Uki-waza:

Ippon is declared when the opponent was almost laid down on the back, or on one's stomach.*

Kansetsu-waza:

- 1) It is admitted as Ippon when the contestant has succeeded in controlling the opponent by making him or her lie on their back or stomach, while the contestant is in a standing position.*
- 2) It is admitted as Ippon when the contestant has succeeded in restricting the movement of an opponent for more than 2 seconds, making them incapable of counterattack, while the contestant keeps their standing position.*

* When a contestant has gained two (2) Waza-ari, it is counted as Ippon.

Waza-ari

Atemi-waza, Kansetsu-waza and Uki-waza

- When the technique applied was almost effective to be judged as Ippon, though it was not really sufficient to be so.
- When the contestant who enforced the skill fell down.

Yuko

Atemi-waza, Kansetsu-waza and Uki-waza

It is judged as Yuko, when any of the part of an opponent's body except the soles of his feet touched the Tatami and the effectiveness of technique was admitted, though it was not judged sufficient to be evaluated as Ippon or Waza-ari.

Yusei Kachi

- 1) When Waza-ari and Keikoku were declared simultaneously, priority is given to Waza-ari over Keikoku.
- 2) When there were many Yuko and Chui, the priority is given to Yuko when the numbers of both were identical.
- 3) Yusei Kachi is awarded when there was even a little difference observed between both contestants, in general comparison of the factors such as attitude during the competition,

effectiveness and superiority of skill and commitment record of fouls.

Article 4: Prohibited actions and penalties

1. There are four (4) classifications for the breaching regulations depending on the extent of the breach which are Hansoku Make (defeat by committing a foul), Keikoku (warning), Chui (attention) and Shido (instruction)

Shido: Violation of a small prohibited matter.

Chui: Violation of a little prohibited matter or heavier. Equivalent to Shido + Shido. Equivalent to the score of Yuko.

Hansoku Make:

When one committed a violence of a matter heavily prohibited. It is equivalent to Keikoku + Shido, Keikoku + Chui, Keikoku + Keikoku and Ippon.

2. When Shido is applied principally.

- 1) When a contestant does not attack due to the lack of positive motivation for fighting.
 - 2) When a contestant does not make an effort to fight within the contest area and steps outside.
 - 3) When a contestant takes an irregular pose.
 - 4) When a contestant grasps the opponent's uniform (keikogi) intentionally.
 - 5) When a contestant continues to keep standing still in front of an opponent (for about 3 seconds).
 - 6) When the contestant received an Atemi from an opponent without making Taisabaki, receiving it on the face.
 - 7) When the contestant made a movement having obviously no intention of throwing the opponent, whereas making performance as if he or she was attacking.
3. In cases where Chui is applied.
- 8) When the contestant attacked the finger joint, the neck or the

leg joint of the opponent.

- 9) To apply a technique when there is a danger of breaking the wrist or elbow.
- 10) To grab a position lower than the knee joint in the execution of a technique, or applying a technique after grabbing the leg of the opponent.
- 11) When a contestant employs techniques that are hard to admit as applications of the Randori 17-hon no Kata, but something seen in Judo or wrestling.
- 11) When the contestant was touched on his/her back for more than 3 seconds.
- 12) When a contestant does not rectify his/her action after receiving warning(s) from a referee for behaviour that deviates from the purpose of the competition.
- 4. In cases where Keikoku is applied.
- 14) When a contestant gave an impacting hit in the execution of Atemi-waza.
- 15) When a contestant imposed a sudden load directly on a critical part of the body or elbow joint of the opponent while his/her feet were stopped.
- 16) When the contestant did not obey the directions or instructions of the referee.
- 17) When a contestant made a behaviour ignoring the personality of the other party.
- 5. When a referee applies Hansoku Make (a foul defeat) on an opponent.
- 18) When the contestant risks the life of an opponent. Especially in the case one used a technique with the high possibility of hitting the head of the opponent severely.
- 19) In the case where the contestant gave an injury to the opponent that prevented him/her from continuing the competition.

Article 5: Decisions regarding the team events

The winning team of the group event shall be the one that has gained more wins than their oppo-

nents. A draw is allowed when both teams have gained the same number of wins. As the need arises, another match by representatives of each team will take place in order to determine the winning team.



BAA National Championships 2016



Vanda Fairchild

BAA Senior Nationals 8th March 2016 - English Institute of Sport - Sheffield



Well done to all those aikidoka who participated during the day and congratulations to Leeds Central Aikido on becoming this years BAA Team National champions. Our

praises particularly go to Pam Dempsey (Dublin Tomiki Aikido - formally known as Greenhills Tomiki Aikido Ryu) for becoming the wom-

en's individual randori gold medalist and to Vamba Konneh (Tanseikan Aikido Club) for getting his first individual gold medal too.



Thank you to the judges, referees, timekeepers, score keepers and mat coordinators (Kate and Pete) for willingly

giving their time up to help ensure that the event ran smoothly.

Vanda Fairchild - BAA Senior Competition Coordinator and Sports Development Officer.

BAA Senior Nationals 8th March 2016 - English Institute of Sport - Sheffield

Participating Clubs: Leeds Central (Lds), Huddersfield (Hudds), Tanseikan (Tnskn), Bradford (Bfd), Greenhills Tomiki Aikido Ryu (GTAR),

38 players (senior and youth participants)

Junanahon – Kyu Grade

1st M.Bolton/Ellie Gander Lds
 2nd J.Pullen/M.Barker Hudds
 3rd J. Ryon/T.Ritter Gtra/Tnskn

Junanahon – Dan and 1st Kyu

1st D.White/P.Carr Lds
 2nd A.Rigby/C.White Lds
 3rd S.Pearce/F.Kamara Tnskn

Open Kata – Kyu Grade

1st J.Pullen/W.Firth Hudds
 2nd K.Bolton/Ed Gander Lds
 3rd M.Bolton/Ellie Gander Lds

Open Kata – Dan and 1st Kyu

1st D.White/P.Carr Lds
 2nd G.Baxter/R.Shergill Bfd
 3rd B.Jones/C.White Lds

Koryu Goshin No Kata /Dai San - Open Grade

1st D Jones/D Ramsden Lds
 2nd S Pearce/F Kamara Tnskn
 3rd T Ritter/J Ryon Gtra/Tnskn

Ninin Dori – Kyu Grade

1st M Barker/Barker/Firth Hudds
 2nd M Bolton/E Gander/ C Duckett Lds
 3rd K Bolton/Ed Gander/L Sheard Lds

Ninin Dori – Dan and 1st Kyu

1st White/Rigby/Carr Lds
 2nd Pearce/Kamara/Ritter Tnskn
 3rd J Ryon/P Dempsey/K McClean Gtra

Tanto Taisabaki (14-17 yrs)

1st William Firth Hudds
 2nd Luke Barker Hudds
 3rd Raj Shergill Bfd

Women's Tanto Randori – Open Grade

1st Pam Dempsey Gtra
 2nd Molly Barker Hudds
 3rd Chloe Duckett Lds

Men's Tanto Randori - Kyu Grade

1st Vamba Konneh Tnskn
 2nd Jer Ryon Gtra
 3rd Tom Ritter Tnskn

Men's Tanto Randori – Dan and 1st Kyu

1st Paul Carr Lds
 2nd Scott Pearce Tnskn
 3rd Fred Kamara Tnskn

Team Trophy

1st Leeds Central 34 points 3rd Tanseikan 15.5 Points
 2nd Huddersfield 17 Points 4th Greenhills Tomiki Aikido Ryu 4.5 points

Junior Open (North) Championships

Sarah Fletcher (Youth Development Officer)



Junior Open Championships (North) 2016 Results

UNDER 8's

RANDORI-NO-KATA

BRONZE – PARKER & LAAZIZI (LCA)

SILVER – MEHEROMJI & ALI-BAGHERI (LCA)

GOLD – WHINN & BARMBY (YJH)

KAKARIGEIKO

BRONZE – PARKER & LAAZIZI (LCA)

SILVER – WHINN & BARMBY (YJH)

GOLD – PODBILSKI (HUD)

NININ DORI

BRONZE – GRUNDY, BARMBY & WHINN (YJH)

SILVER – PARKER, LAAZIZI & YANG (LCA)

GOLD – MEHEROMJI, ALI-BAGHERI & WATSON (LCA)

BEST INDIVIDUAL

COUPLAND ()

UNDER 10's

RANDORI-NO-KATA

BRONZE – GRUNDY & OOSTERVIC (YJH)

SILVER – TIPLING & ALIYEU (LCA)

GOLD – WALLON & CUNCLIFFE (HUD)

KAKARIGEIKO

BRONZE – GRUNDY & OOSTERVIC (YJH)

SILVER – COX & LAAZIZI (LCA)

GOLD – WALLON & CUNCLIFFE (HUD)

NININ DORI

BRONZE – EVANS, CHANG & MCBRIDE (REN)

SILVER – COX, TIPLING & LAAZIZI (LCA)

GOLD – GRUNDY, HARRINGTON & OOSTERVIC (YJH)

BEST INDIVIDUAL

BAXTER (BRAD)

UNDER 12's

RANDORI-NO-KATA BRONZE – BARNBY & WYNN (YJH)

SILVER – KASONGO & KASONGO (HUD)

GOLD – MASTERFANO & BISHOP (YJH)

KAKARIGEIKO

BRONZE – MASTERFANO & BISHOP (YJH)

SILVER – COMPSTON & LAKE (LCA)



GOLD – BARNBY & WYNN (YJH)

NININ DORI

BRONZE – MASTERFANO, SUTTON & BISHOP (YJH)

SILVER – COMPSTON, HOWES & BAKER (LCA)

GOLD – BARNBY, FARBURN & WYNN (YJH)

TANTO TAISABAKI

BRONZE – COFFEY-BRITAN (LCA)

SILVER – CARRARA (YJH)

GOLD – FOX (SHEF)

BEST INDIVIDUAL

JESOP (LCA)

UNDER 14's

RANDORI-NO-KATA

BRONZE – CHENY-THORNTON & STATON (LCA)

SILVER – PILLING & GOODHALL (LCA)

GOLD – FIRTH & COX-KELLY (HUD)

KAKARIGEIKO

BRONZE – CAIRNS & KEY-WORTH (YJH)

SILVER – FIRTH & COX-KELLY (HUD)

GOLD – PILLING & GOODHALL (LCA)

NININ DORI

BRONZE – CAIRNS, CARRARA & KEYWORTH (YJH)

SILVER – FIRTH, MCKENZIE & COX-KELLY (HUD)

GOLD – PILLING, CHENEY-THORNTON & GOODHALL (LCA)

BEST INDIVIDUAL

MCKENZIE (HUD)

UNDER 16's

RANDORI-NO-KATA

BRONZE – WAINWRIGHT & SHEARD (LCA)

SILVER – MILLAR & MILLAR (LCA)

GOLD – COX & PILLING (LCA)

OPEN KATA

BRONZE – WAINWRIGHT & SHEARD (LCA)

SILVER – BOLTON & GANDER (LCA)

GOLD – PILLING & COX (LCA)

KAKARIGEIKO

BRONZE – BOLTON & GANDER (LCA)

SILVER – BARKER & BALL (HUD)

GOLD – PILLING & COX (LCA)

NININ DORI

BRONZE – BOLTON, RILEY & GANDER (LCA)

SILVER – BARKER, BALL & BALL (HUD)

GOLD – WAINWRIGHT, PILLING & SHEARD (LCA)

TANTO TAISABAKI

BRONZE – PILLING (LCA)

SILVER – BARKER (HUD)

GOLD – GANDER (LCA)

BEST INDIVIDUAL

BALL (HUD)

TEAM CHAMPIONS

3rd Huddersfield Tomiki Aikido

2nd Yon Ju Hachi

1st Leeds Central Aikido



Coaching Young People Part 5 : Considerations for Physical Training

Bob Jones

Great care must be taken during the training and physical development of young people to avoid possible long term damage to joints and prevent short term "overload". This article will explore three areas of coaching related to protecting young people and the development of Aikido in a safe environment, this will include: -

- Background understanding of how the body works
- Physical training and a young persons response to exercise
- Looking at adaptations to technique

Part 1 How the body works

- The Cardio Vascular System
- The Central Nervous System
- Skeletal Development

The Cardio Vascular System includes the heart, the bottom tip of which is known as the apex and is turned to the left, so that about 2/3 of the heart is located on the body's left side with the other 1/3 on right. The top of the heart,

known as the heart's base, connects to the great blood vessels of the body: the aorta, vena cava, pulmonary trunk, and pulmonary veins.

Circulatory Loops are the two primary circulatory loops in the human body: the pulmonary circulation loop and the systemic circulation loop.

1. Pulmonary circulation transports deoxygenated blood from the right side of the heart to the lungs where the blood picks up oxygen and returns to the left side of the heart. The pumping chambers of the heart that support the pulmonary circulation loop are the right atrium and right ventricle.
2. Systemic circulation carries highly oxygenated blood from the left side of the heart to all of the tissues of the body (except the heart and lungs). Systemic circulation removes waste from body tissues and returns deoxygenated blood to the right side of the heart. The left atrium and left ventricle of the heart are the pumping chambers for the sys-

temic circulation loop.

Blood vessels are the body's highways that allow blood to flow quickly and efficiently from the heart to every region of the body and back again. The size of blood vessels corresponds with the amount of blood that passes through the vessel. All blood vessels contain a hollow area called the lumen through which blood is able to flow. Around the lumen is the wall of the vessel, which may be thin in the case of capillaries or very thick in the case of arteries.

For more information on the Cardio Vascular System please see: www.innerbody.com

The Central Nervous System

consists of two main organs the brain and the spinal cord and is the main mechanism for the reception and storage of information including movement and skills. This system is responsible for sending, receiving, and interpreting information from all parts of the body. The nervous system monitors and co-ordinates internal organ function and responds

to changes in the external environment.

Central Nervous System: Spinal Cord: The spinal cord is a cylindrical shaped bundle of nerve ends that is connected to the brain. The spinal cord runs down the centre of the protective spinal column extending from the neck to the lower back. Spinal cord nerves transmit information from body organs and external stimuli to the brain and send information from the brain to other areas of the body. The nerves of the spinal cord are grouped into bundles of nerve fibres that travel in two pathways. Ascending nerve tracts carry sensory information from the body to the brain. Descending nerve tracts send information pertaining to motor function from the brain to the rest of the body.

Central Nervous System: Neurons: Neurons are the basic unit of the nervous system. All cells of the nervous system are comprised of neurons. Neurons contain nerve processes, which are "finger-like" projections that extend from the nerve cell body. The nerve processes consist of axons and dendrites, which are able to conduct and transmit signals. Axons typically carry signals away from the cell body. They are long nerve processes that may branch out to convey signals to various areas. Dendrites typically carry signals toward the cell body. They are usually more numerous, shorter and more branched than axons. Axons and dendrites are bundled together into what are called nerves. These nerves send signals between the brain, spinal cord, and other body organs via nerve impulses. Neurons are classified as either motor, sensory, or interneurons. Motor neurons carry information from the

central nervous system to organs, glands, and muscles. Sensory neurons send information to the central nervous system from internal organs or from external stimuli. Interneuron's relay signals between motor and sensory neurons.

For more information about the central Nervous System see: biology.about.com

The Skeletal Systems early development begins in the third week after conception with the formation of the notochord (a rod-like structure along the back of the embryo that later becomes the spine, spinal cord, and brain), followed in the fourth week by the first signs of arms and legs. Between the fifth and eighth weeks, the limbs (first the arms, hands, and fingers, followed by the legs, feet, and toes) begin to extend and take on a definite shape. By the end of the fifth week, the embryo has doubled in size and has grown a tail-like structure that becomes the coccyx (lowermost tip of the backbone). By the seventh week the embryo is about 2 cm (1 in) long and facial features are visible. At this stage, the 206 bones of the human body are all set down, in surprisingly adult form. However, the process of osteogenesis (development of bone) has not progressed to the point where the bones are "bony." Ossification (the process whereby tissue becomes bone) of most bony nuclei of the long bones and round bones does not complete until after birth.

The major types of human bones are:

3. long (e.g. the arm and leg bones)
4. short (e.g. the small bones in the wrists and ankles)

5. flat (e.g. the bones of the skull or the ribs)
6. irregular (e.g. vertebrae)

Long, short, and irregular bones develop by endochondral ossification, where cartilage is replaced by bone. Flat bones develop by intramembranous ossification, where bone develops within sheets of connective tissue. Compact cortical bone, representing about 80 percent of the mature skeleton, supports the body, and features extra thickness at the midpoint in long bones to prevent the bones from bending. Cancellous bone, whose porous structure with small cavities resembles sponge, predominates in the pelvis and the 33 vertebrae from the neck to the tailbone.

Bone growth is more complicated than simple elongation or simple enlargement. Most longbones add width on the outside by a process referred to as subperiosteal apposition (layers added to those already existing), while losing bone on the inside by endosteal resorption (breaking down and reabsorbing material at the center of a mass). At the same time, long bones gain in length by adding to the epiphyseal plate (the surface at the end of the bone). As they elongate, bones of this type go through a process called remodelling during which they change in outer shape as well. Conversely, the individual bones of the skull grow by circumferential apposition (adding layers at the circumference), while gaining in thickness by adding layers (apposition) at the surface with simultaneous resorption at the inner surface. By this process, the skull expands and becomes thicker while allowing for more brain space within.

Linear growth of the long bones

occurs by a different process. At birth, long bones have more than one ossification centre (regions from which bone growth starts). These grow during childhood until the ends of the bone (epiphyseal plates) become fused with the shaft of the bone (the diaphysis). This process is stimulated by the hormones produced by the testes and ovaries, which provide the developmental signal that the linear growth of the long bones should reach completion or full development. Both round and flat bones of the skeleton are capable of continued growth throughout life.

Read more: <http://www.healthofchildren.com/S/Skeletal-Development.html#ixzz3yYwdZBQV>

Part 2 Physical training and response to exercise

To develop physically provides the capacity to improve technique and be generally "fitter" to perform. Overall fitness depends on the development of four distinct elements: -

"Strength, which is the maximum force which a muscle or group of muscles can generate against a resistance."



Strength training must be tailored by type, resistance and training age in order to suit the developmental age of young people. When exercising to promote increased strength the following guidelines should be taken into

account: -

Introduce low resistance activities, no heavy or maximum lifting. It is better to go for lighter strength training with repetitions. The activity or exercise should use the young persons own body weight and not involve additional weights.



"He shouldn't feel so badly about losing his key. I'm sure he can have another one made."

No pressure should be placed on growing joints especially during growth spurts or if a young person is complaining of injury or pain in a specific joint.

All ballistic or bouncing exercises should not be used under any circumstances; they are often uncontrolled and only serve to further damage joints and muscle pairings.

There should be a drive toward good exercise technique with a focus on best practice. As practitioners we should concentrate on the development of whole body movement and using hip movement to generate power and not just muscular strength.

"Flexibility, which is the



range of movement at a joint or series of joints"

"Endurance, which is the capacity to continue prolonged physical activity of low intensity despite the onset of fatigue."



"Have you got any throws that don't hurt?"

"Speed, which is the time taken to co-ordinate the movement of individual joints of the body as a whole."

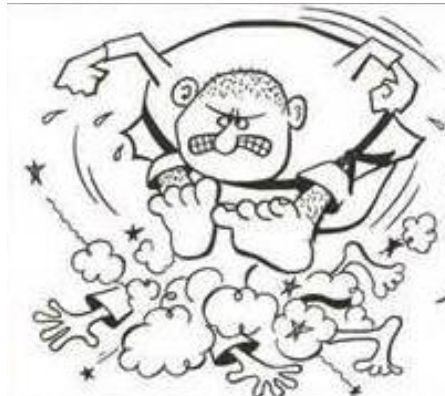
The key to the development of endurance and speed is to keep exercise controlled to reduce the incidence of onset of overload and fatigue.

Any exercise regime development should promote steady but not intensive exercise, that are age related and linked to individuals "training and physical development age"

Coaches should watch for the signs of overload and fatigue including lapses in concentration and long hours of sleeping after the class, other may include: -

- physical symptoms like headaches and stomach pains.
- restless, tired, and agitated
- depressed and is uncommunicative about how he feels.
- irritable, negative, and shows little excitement or pleasure in his activities

- less interested in an activity that was once extremely important
- Performance dips



Aerobic and Anaerobic exercise are usually and simply defined as exercise with and without oxygen. The body has to be trained through planned and steady exercise and activity to adapt to the following pressures during physical activity. With young people the extremes are more prominent, the younger the person the more care should be taken.

When exercising there is an inevitable increase in the breathing rate. At six years of age it takes 38 litres of air intake to produce 1 litre of Oxygen, at 18 years of age it takes 28 litres of air intake to create 1 litre of Oxygen. This means that because young people can only extract a fraction of the Oxygen required for working muscles they have to work much harder to achieve the same result.

Increased heart rate, remember that the heart is like any other muscle it has to be trained to be able to cope with exercise. Increased temperature, young people overheat faster in warm conditions and cool more rapidly in cool conditions, so maintaining equitable body temperature becomes more difficult. Young people are particularly sensitive to heat.

To compensate for rising body temperature the body attempts to cool itself by a combination of methods, through sweating, radiation through the skin and heat loss through the mouth. This heightens the danger of dehydration and the intake of water would be essential to maintain concentration and reduce the potential for injuries.

Part 3. Looking at adaptations to technique

The main focus should be a lack of application on any joint. All techniques should be adapted to remove the locking action. So for example Kote Hineri, the right hand should be placed over the wrist to act as protection for the joint rather than applying a lock to the wrist. Remember joints may not reach full growth until the age of twenty-five years.

Most techniques applied in Kata are suitable for general practice, for younger children it maybe preferable to push on the chest as in Shomen Ate rather than the neck. This can be done until the Coach is secure in their knowledge that the young person has full control of their actions.

All techniques within the basic seventeen can and have been adapted for use with young people but keeping with the following three rules should help.

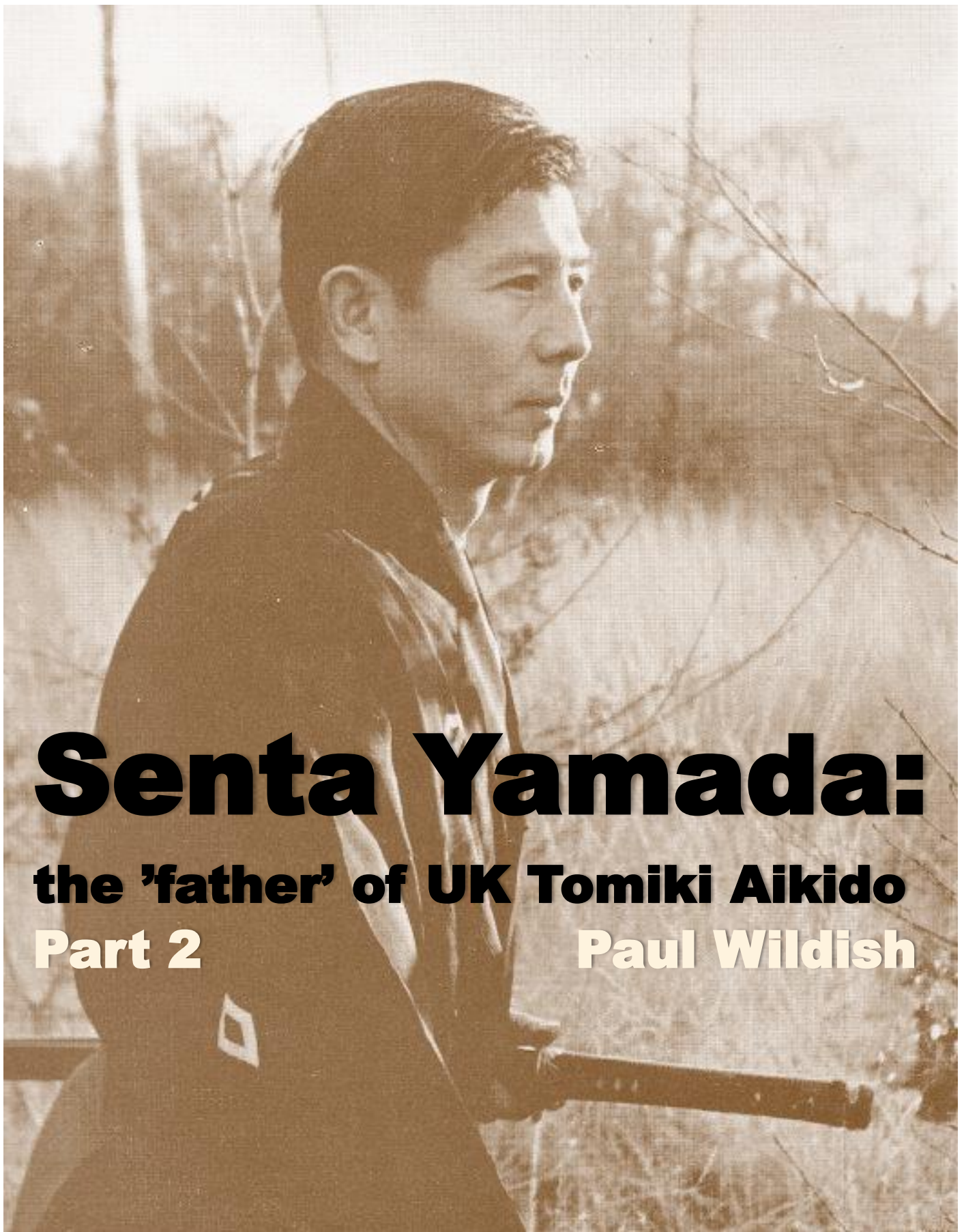
1. Do not apply locks or throws with locks on young people.
2. Place the hands in such a position as they support joints and not attack them
3. Ensure young people and adult helpers have an understanding that locks are not to be applied.

In summary young people are:

- More suited to sub-maximal aerobic exercise
- experience long-term cardiovascular adaptations
- less able to cope with short bursts of high intensity activity
- less able to convert intake of breath into usable oxygen
- particularly sensitive to extremes of hot and cold
- more readily subject to dehydration
- hearts have to learn to cope with workload
- disproportionately effected by the application of locks



"He's what I call a perfectionist."



Senta Yamada:

the 'father' of UK Tomiki Aikido

Part 2

Paul Wildish

Part 2

Senta Yamada brought Tomiki Shihan's early method of aikido practice to the UK. At this time

the kata for randori comprised 15 techniques, formed into 3 atemi waza; shomen-ate, gyaku-gamae-ate and aigamae-ate and 12 kansetsu waza tech-

niques. The earliest representations of these techniques can be seen in Kenji Tomiki's, 'Judo and Aikido' first published in 1956 by the Japan Travel Bureau for an

English speaking audience. This is the only book by Kenji Tomiki to be translated into English, indeed by comparison to other schools of aikido, books translated from original Japanese Tomiki Aikido sources were and are still in short supply. It became part of Senta Yamada's teaching mission to fill this gap in the literature of aikido, publishing two books in English, *'The Ancient Secrets of Aikido'* (first published privately in 1961 and then by Judo Ltd) and *'The Principles and Practice of Aikido'*, Foulsham 1966, co-authored by Alex Macintosh. These two books together with John Wilkinson's *'Aikido: A Dialogue of Movement'*, also published in 1966, are the earliest books describing Kenji Tomiki's Aikido system to be published outside of Japan.

In his Preface to the *'Ancient Secrets of Aikido'* a small booklet of 61 pages, Senta Yamada wrote:

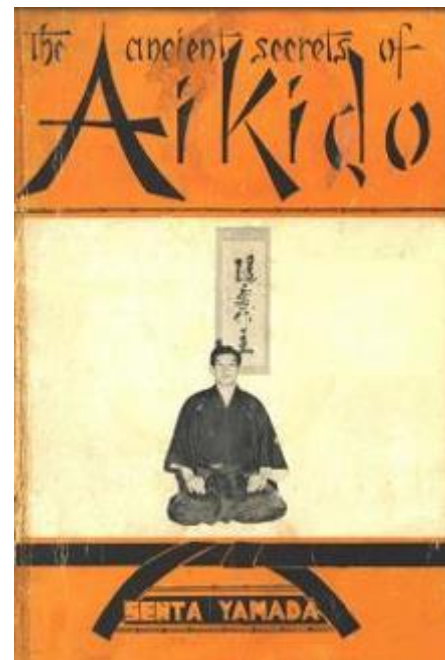
"I have kept this first booklet, describing the basic exercises and first fifteen basic techniques of Aikido, as simple as possible. These fifteen techniques have, of course, many variations; the total number can amount to over two thousand. From the brief descriptions any thinking Judoka will readily appreciate the latent beauty and dynamic power of the Art of Aikido. He will also realize the assistance it will render him in his everyday life."

As one can see from this paragraph from Yamada's Preface above, he was very much addressing a judo audience and expected to gain recruits for his aikido classes from the judo fraternity, particularly the London Judo Society where he had been contracted to teach. Later his own club the Regency Judo Aikido Kai, proclaimed the importance that Senta Yamada attached to teaching both arts as two halves of a conceptually unified jujutsu that he had learnt from Kenji Tomiki. The LJS and the Regency club was not the only dojos where Yamada initiated the teaching of aikido. The September 1965 issue of *'Judo'* maga-

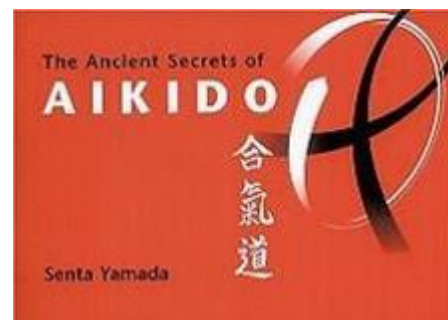
zine carried an advert for a 'New Aikido Course' commencing on the 13th at the Croydon Dojo, costing '£4 4s 0d' for 'Beginners' and '£1 10s 0d' for 'Advanced Students'. The advertisement records that the 'Dojo was established by Senta Yamada 6th Dan Aikido, 6th Dan Judo and is run under his aegis', with further details available from the *'Judo'* magazine address also in Croydon.

Senta Yamada's first book covered natural posture, shizen-hontai, the posture-less state of mushin mugamae, the space condition or ma-ai, tegatana and the use of the handblade, tsukuri or preparatory action, foot movements, ukemi and the fifteen basic techniques. Almost the entire Tomiki Aikido curriculum at that time. The earliest reference to the sale of the book that the author has been able to find through internet searches is the March 1963 issue of *'Judo'* magazine, then published by Judo Ltd, from 91 Wellesley Road, Croydon, Surrey. The magazine then co-edited by G. A. Edwards and A. R. Menzies, was advertising the *'Ancient Secrets of Aikido'* for sale for the sum of 8/- (shillings) including postage.

In concert with his *'Ancient Secrets of Aikido'* booklet, Yamada Sensei had also been writing a series of 'how to do' articles covering Tomiki Aikido in the monthly *'Judo'* magazine. This magazine not only covered the activities of the British Judo Association but also the arts of aikido, kendo and karate as they were introduced and developed in the UK. Although the author has in his possession photo copies of Yamada's articles numbering from number 7 to 20, shared by the late John Waite Sensei, they unfortunately do not include the dates and respective issues in which the articles appeared. The earliest reference that the author has traced so far is the March 1963 issue of *'Judo'* magazine (Vol VIII No 6), which carried No. 13 in the series and is entitled *'Regular Attack'*. Once again the articles featured a comprehen-



Original cover above and republished version below.

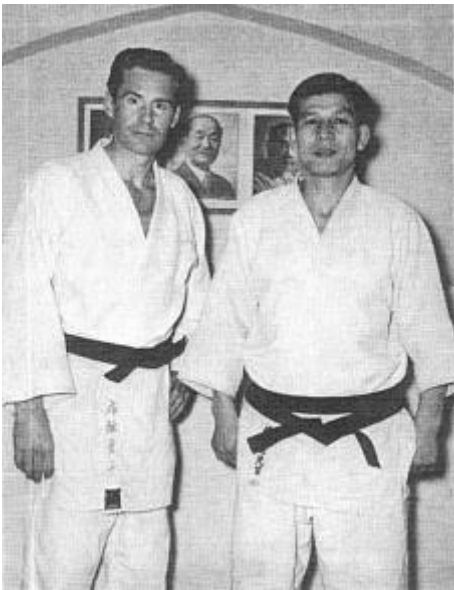


sive depiction of Tomiki Aikido at that time, with the earliest article the author has in his possession, No. 7, entitled *'Tsukuri: Preparatory Action'*. The article is supported by photo illustrations featuring Senta Yamada with John Waite acting as his uke. We can only surmise, unless there is someone who has preserved a full set and can enlighten us, that earlier articles detailed foot and hand movements and other basic elements of Kenji Tomiki's system.

Yamada's next major writing project was to be *'The Principles and Practice of Aikido'*, co-authored by Alex Macintosh, or 'Mac' to his friends. The book not only described fully the Tomiki Aikido syllabus but also gave a brief history of the development of Japanese martial arts but also biographical accounts of his training under both Morihei Ueshiba and Kenji Tomiki. His co-author Alex Macintosh was an urbane television personality and

worked for the BBC compering programmes in television and radio and as an interviewer for 'BBC News and Current Affairs' in Glasgow. He first met Yamada at the LJS, in Kennington and became his pupil and close friend and it was through the intervention of 'Mac', that a BBC Aikido Club was founded, taught by Senta Yamada.

Senta Yamada & Alex Macintosh



There can be little doubt that much of Yamada's writings both his 'Ancient Secrets of Aikido' and the series of articles for 'Judo' magazine were 'ghosted' or least considerably edited and assisted by Alex Macintosh. From his arrival in 1959 to the publication of the 'Principles and Practice of Aikido' in 1966, where Alex Macintosh's co-authorship is acknowledged, is perhaps too short a time for the acquisition of the language and grammar evident in Yamada's writing for him to have authored the work alone. This is certainly the opinion of Bob Forrest-Webb who was himself an early student of Yamada and very much part of this circle of Tomiki Aikido pioneers. In this respect 'Mac's' contribution to the history of Tomiki Aikido has been largely unsung and is only now being given the recognition it deserves. Alex Macintosh remained friends with Senta Yamada, even after his departure from England and

over the long period before he returned to our shores. The book was written and completed before Senta Yamada's return to Japan in 1965 but was not published until the following year in 1966.

Kenji Tomiki contributed a Preface to 'The Principles and Practice of Aikido' which indicates the high regard and confidence that he placed in Senta Yamada and his teaching. Tomiki wrote:

"I am very pleased that Mr. Yamada has prepared this guide to aikido. He is one of my original pupils and has studied aikido deeply. He is a highly respected instructor and holds the rank of Sixth Dan for both aikido and judo."

After giving a description of the genesis of his system, "which has come to be known as Tomiki Aikido", Tomiki Shihan goes on to say:

"Mr. Yamada understands my methods thoroughly and is able to teach them well. It is therefore with pleasure that I recommend this book to the many people interested in the study of aikido."

When Senta Yamada left England before the publication date of his book it was with the intention that he would take a three-month vacation in the land of his birth. As the news item from the Judo Aikido Kai penned by Don Burgess in the Club Forum section of 'Judo' magazine for May 1965 (Vol IX No. 8) records:

"As most of you will know Senta Yamada is now in Japan having returned home for a holiday for the first time in five years. We expect him back at the end of June, but three months is not long to

catch up on an absence of five years."

Later that year in the September issue of 'Judo' Don Burgess was to report in the Club Forum section some startling news:

"This month at the J.A.K. has been a mixture of sad and good news. Sad, because we

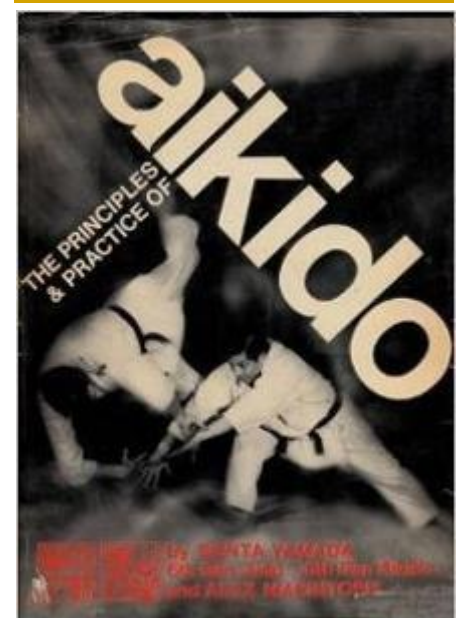
Yamada & Macintosh at the BBC



have heard from Senta Yamada that he will not be returning to England; and good because Dennis Bloss, 5th Dan, has joined the Club as chief instructor.

Mr Yamada originally intended to return to England at the end of June, but has now decided to stay in Japan permanently. This decision is a blow not only to us but to British Judo as a whole.

The dust jacket of the Principles & Practice of Aikido, now out of print.



We have been very fortunate in getting Dennis Bloss to take over the duties of chief instructor, and he now joins Peter Martin, John Waite and myself as joint owners of the Judo Aikido Kai."

The decision made by Yamada which we will explore further in the next issue, was indeed a body blow to 'British Judo' and of course to the growth of Tomiki Aikido in the UK. The loss of such a technician and teacher of outstanding capability, who had stood closest to the source as both a direct student of Morihei Ueshiba and Kenji Tomiki was irreplaceable. Yet in his five years in England, Senta Yamada had created a cadre of committed and talented aikidoka who were to carry his work forward and eventually in 1966 to establish the BAA, Britain's premier aikido association. As Don Burgess also reported:

"The 3rd Sunday morning will be an all grades Aikido practice under John Waite, 2nd Dan Aikido."

And so the Tomiki Aikido story was to go on. *(To be continued)*

The influential 'Judo' magazine carrying Yamada's 'Regular Attack' article.



Senta Yamada's articles from 'Judo' April 1965



his face with your right hand blade, at the same time maintain the pressure on his right elbow with your left hand so that his posture is broken to his rear; step in with your right foot to your opponent's rear bringing him down to the ground, Fig. 1.

Having practised this Kata style, we can study several variations. Should you wish to stand in the same regular posture, or already described, and your opponent grabs your right arm, your hand has the palm facing downwards, with one or both of his hands, Fig. 4, break his balance to the front using an outside turn, and push against his right elbow with your left hand, as already described, in Fig. 2 as he tries to straighten up, attack his face and stepping in with your right foot bring him down to the ground, Fig. 3.

The next variation is also from the same regular position, but this time when he grabs your arm with one or both of his hands, Fig. 5, your palm is facing upwards. Once again you must break his balance to the front, only this time you use an inside sweep to do it Fig. 6, again as he straightens up step in with your right foot, and apply pressure with your right hand towards his left shoulder, since this is the direction in which his balance is weakest, and throw him, Fig. 7.

The next variation can be done when an opponent attacks you with a blow to your face with his right fist. Check his attacking arm from the outside with your right hand blade, breaking his balance to his front, at the same time pass your other hand behind his neck and pull him towards his front, Fig. 8, once again as your opponent straightens up, step in and attack him as previously described and throw him to the ground.

AIKIDO

No. 13

REGULAR ATTACK

by Senta Yamada,
6th dan Judo,
6th dan Aikido

The Regular Attack is the 7th of the 13 basic techniques and is an attack technique which can be used at any level; the opponents are facing each other, both in the right or left posture.

When first practising this technique, Kata style is used, although Kata is practised on both sides, the following description relates to the right side only.

Face each other in the right regular posture, Fig. 1. Check your opponent's advancing right arm from the outside with your right hand blade, and push his right elbow forward with your left hand, so that his posture is broken to his front, Fig. 2. The moment he tries to straighten himself, attack



G.K. House Fund Appeal

This appeal is for the purchase of the Preford of G.K. House, the home of the Bodokwai the Premier Judo Club of Europe, founded by Mr. Gump Kikuzumi in 1918 at the highest level of Judo morale (JKA).

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http://www.ninecircles.co.uk/Clothing/Embroidery_Service/BAA_Logo_Embroidery.aspx

Tanseikan Aikido Club

Aikido Funday



Vanda Fairchild



Tanseikan aikido club based in Rotherhithe, London hosted its bi-annual 'Aikido Funday' for juniors and youths in February. It was well supported and introduced lots of new beginner grades to competition formats and training. Short teaching sessions were given by a variety of coaches in all the varying disciplines (kohon embu, tanto kakari-geiko, ninin dori and tanto taisabaki) followed by mini competi-

tions in each event for different age groups/grades. Everyone took part in all the different events on offer and gained valuable experience as well as winning a few medals to take home. The older age group tanto taisabaki final was once again dominated by two strong youth females. Amani and Dina are looking forward to participating in the European championships in October later this year,

in Sheffield. The Funday was a great success with clubs attending from throughout the South East. Congratulations to all those students that took part, to the parents who brought them and stayed to support and to the superb coaches who assisted throughout the day. Indeed a fun day was had by all.

For more information: aikidouk@aol.com



Coaching team for the Funday

Milton Keynes Aikido Club

James McCafferty



**Bob Jones
with James
McCafferty
& Milton
Keynes Club
members**

After a few months' absence from the airwaves, due to 1st Dan club instructor Jonathan Pieterse's move to Amsterdam, **Milton Keynes Aikido Club** is now back in action, with a new club setup and a new training night and venue. The club meets on Wednesday evenings from 7.15 – 8.30 pm in the gym at Hazeley Academy in Milton Keynes, and is currently being run by James McCafferty (1st Kyu Club Instructor) and Lee Risbridger (3rd Kyu Club Secretary), with – at the moment – a small but committed membership.

The club welcomed BAA Chief Executive Bob Jones to a recent training session, and he awarded Club Secretary Lee with his green belt. The photos show Bob Jones presenting Lee with his new belt, and the small (but perfectly formed....) club line-up of (back row L to R) Lee Risbridger, Richard Armstrong and Tristan Ryder, with Bob Jones and Club Instructor James McCafferty in the front row.

Although as yet the club has no Dan grades, Club Secretary Lee has over twelve years' martial arts experience in taekwondo and wing chun, whilst Club Instructor James began his Aikido training about four decades ago with Bob Forrest Webb (with, says James, a minor interruption of thirtysomething years!). James remembers taking the junior class at Winchester Judo and Martial Arts Club, where a certain youngster called Francis Burgess began his Aikido career.....!

Milton Keynes Aikido Club is currently working on its new website, but club news, video and chat can be found at www.facebook.com/mkaikido. The club is keen to attract new members of all ages and levels of fitness and promises a warm welcome to new members. "We take our Aikido training seriously," says Lee, "But we're a very informal and welcoming bunch, and James

and I are very keen to see the club grow from here. We're planning to set up a Junior and Beginners' Class in the next couple of months and we'd like to hear from anyone who thinks they'd like to train with us."

Club Secretary Lee Risbridger can be contacted at lee@mkaikido.com or 07885 623121.

Best wishes,

Milton Keynes Aikido Club

james@mkaikido.com

07974 949996





referees from 6 countries (Belgium, Bulgaria, Holland, Russia, UK) who will be participating.

As we know it is hard to plan something this far ahead the organisation has decided to extend the deadline for entry form submission till the 15th of June but it would help us a great deal if you give us the heads up with a simple email to valencia.tomiki.aikido@gmail.com regarding your intentions of your club to join the competition and a rough estimate of number of participants.

The event is apolitical and is open to any clubs.

Vincente Bosch

For more information visit:
<http://study-group-tomiki-aikido.wikispaces.com/5th+ETAN+Open+European+Club+Championship>

As you may know next 17th - 18th of September the 5th ETAN Open Club Championship will be taking place in the Valencia province Spain. The tournament will take place at Almussafes Sport Hall (a small town, 22 min driving distance

from Valencia capital and the beach). An excellent place for some quality family time (beach, night life, museums) to be topped of with the European Aikido Competition. Currently we have participants and

Keep up to date with the BAA Calendar in 2016

June 2016

11 British Joint Open Championships London

25 BAA Junior Nationals (North) Bradford

July 2016

22-24 BAA Summer School with Yoshiomi Inoue JAA Leeds, Yorkshire

August 2016

7 Squad Session Walsall

September 2016

18 Squad Session Walsall

October 2016

9 EC Northampton

16 Squad session Walsall

29-30 Junior European Tournament EIS, Sheffield

November 2016

5-6 BAA Autumn with Sekio Endo SAF Herne Bay, Kent

12 BAA Junior Open (South) High Wycombe Judo Centre

13 Squad Session Walsall

December 2016

4 Squad session Walsall

Contact: shizentai@aikido-baa.org.uk BAA Website www.aikido-baa.org.uk