

BAA Golden Anniversary 1966—2016

Shizentai

9



British Aikido Association
英国の合気道協会

自然体

Autumn 2016



BAA Golden Anniversary 1966—2016

英国の合気道協会

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What's in the next issue?



Shizentai 10 will carry a full report of the recent and highly successful 3rd Junior and Youth European Aikido Championships 2016, held at the English Institute of Sport in Sheffield. Watch out for the next issue!



Results June 2016



Junior National Championships

UNDER 8's

RANDORI-NO-KATA

- Bronze Grundy & Rigby (YJH/LCA)
- Silver Parker & Merheromji (LCA)
- Gold Wynn & Barmby (YJH)

KAKARIGEIKO

- Bronze Parker & Merheromji (LCA)
- Silver Grundy & Rigby (YJH/LCA)
- Gold Wynn & Barmby (YJH)

NININ DORI

- Bronze Wynn, Grundy & Barmby (YJH)
- Silver Nicholson, Kilburn & Rigby (REN/LCA)
- Gold Parker, Meheromji & Kelly (LCA)

BEST INDIVIDUAL

Nicholson (REN)

UNDER 10's

RANDORI-NO-KATA

- Bronze Ryan & Eastwood (DTA)
- Silver Cox & Tipling (LCA)
- Gold Wallon & Cunliffe (LCA)

KAKARIGEIKO

- Bronze Grundy & Oostervic (YJH)
- Silver Eastwood & Ryan (DTA)
- Gold Cox & Tipling (LCA)

NININ DORI

- Bronze Wallon, Tipling & Cox (LCA)
- Silver Palmeiro-Evans, Chan & Rome (REN)
- Gold Ryan, Eastwood & Bundred (DTA/LCA)

BEST INDIVIDUAL

Rome (REN)

UNDER 12's

RANDORI-NO-KATA

- Bronze Masterfano & Bishop (YJH)
- Silver Wynn & Harrington (YJH)
- Gold Heartshorne & Kellet (YJH)

KAKARIGEIKO

- Bronze Masterfano & Bishop (YJH)
- Silver Heartshorne & Kellet (YJH)
- Gold Wynn & Harrington (YJH)

NININ DORI

- Bronze Harrington, Fairburn & Clubbs (YJH)
- Silver Palmeiro-Evans, Owens & McBride (REN)
- Gold Heartshorne, Kellet & Wynn (YJH)

TANTO TAISABAKI

- Bronze Ryan (DTA)
- Silver Fox (SHEF)
- Gold Cox (LCA)

BEST INDIVIDUAL

Owens (REN)

UNDER 14's

RANDORI-NO-KATA

- Bronze Ryan & Conroy (DTA)
- Silver Cairns & Keyworth (YJH)
- Gold Goodhall & Pilling (LCA)

KAKARIGEIKO

- Bronze CAIRNS & KEYWORDH (YJH)
- Silver Chenery-Thornton & Staton (LCA)
- Gold Goodhall & Pilling (LCA)

NININ DORI

- Bronze Gander, Hewitt & Ryan (LCA/DTA)
- Silver Cairne, Keyworth & Heartshorne (YJH)
- Gold Goodall, Chenery-Thornton & Staton (LCA)

BEST INDIVIDUAL

Pilling (LCA)

UNDER 16's

RANDORI-NO-KATA

- Bronze Conroy & Harris (DTA)
- Silver Millar & Dodd (LCA)
- Gold Wainwright & Sheard (LCA)

OPEN KATA

- Bronze Dodd & Millar (LCA)
- Silver Goodhall & Pilling (LCA)
- Gold Wainwright & Sheard (LCA)

KAKARIGEIKO

- Bronze Bolton & Pearce (LCA)
- Silver Millar & Dodd (LCA)
- Gold Wainwright & Sheard (LCA)

NININ DORI

- Bronze Bolton, Pearce & Millar (LCA)
- Silver Conroy, Conroy & Harris (DTA)
- Gold Wainwright, Pilling & Sheard (LCA)

TANTO TAISABAKI

- Bronze Ryan (DTA)
- Silver Millar (LCA)
- Gold Conroy (DTA)

BEST INDIVIDUAL

Barmby (YJH)

TEAM CHAMPION

- 3rd Dublin Tomiki Aikido
- 2nd Yon Ju Hachi
- 1st Leeds Central Aikido

BAA Spring School

Winchester 2016

Paul Wildish

Once again BAA members gathered for the annual BAA Spring School, hosted by the Winchester Judo & Martial Arts Club. This BAA School is growing in popularity and attracts a loyal following mainly from the West and the South East. Most appreciated is the continuing and loyal attendance of Pete Coia, a intrepid Northern regular at all our BAA Schools!

This year was an important event, not just for the BAA celebrating our 50th Anniversary, but for the Winchester Judo & Martial Arts Club, which celebrates its own 60th Anniversary of foundation. The club located in the Winchester Lido, teaches Judo, Tomiki Aikido, Tenshin Shoden Katori Ryu and Karate, providing a comprehensive cover of Japanese martial arts to Winchester and the surrounding area. Indeed this is one of only a very few clubs in the UK where authentic Sugino lineage Tenshin Shoden Katori Shinto Ryu can be practised.

The teaching line up this year was provided by Paul Holding 5 Dan, Bob Jones 7 Dan, Lesley Hepden 8 Dan, Paul Wildish 7 Dan, Tony Davis 6 Dan and from Daito Ryu Aikijujutsu, Lindsay Comens 3 Dan.

Lindsay Comens has been a frequent visitor to our Spring School and is now considered a firm friend of our Winchester Judo and Martial Arts Club. This contact is consolidated through those Winchester BAA members who regularly cross train with Lindsay in Daito Ryu. Lindsay is a student of Quentin Ball, who is the UK representative of Okabayashi Sensei's 'Hakuho' organisation in Japan.

Lindsay gave an always inter-

esting and challenging couple of seminar sessions, demonstrating the subtle but devastating means by which Daito Ryu techniques destroy posture and control one's opponent.

This year Lesley Hepden once again brought her intimate knowledge of Ohba Sensei's 'Koryu' kata to benefit the Spring School's students. Ohba Sensei devised the Koryu no Kata to serve two ends; to maintain the connection with Ueshiba O Sensei's original aikido forms and secondly; to serve as means by which those too old or disinclined to compete in Tanto Randori Shiai, to have a means by which they could share in competitive aikido through Kata Embu. Today while Kata Embu is an established part of national and international competition, outside of the UK and Europe, Ohba's original forms have lost popularity for both competition and general practice. The BAA preserves this tradition and Lesley Hepden having trained directly under Ohba in Japan and with his close student Takeshi Inoue Sensei is a direct link to that legacy.

This year Lesley taught weapon techniques from the Koryu Dai Roku, the least practised of the Koryu, a flavour of which we give you on pages 6 & 7.

Paul Wildish covered aspects of self-defence. First in demonstrating the application and adaptability of the 17 basic techniques, in defence situations against a variety of attacks; then by comparison showing the same or similar techniques structured through the Goshin-ho.

Tony Davis, the head of the BAA's Traditional Aikido section, gave a master class in

flowing turning movements and the application of ikkyo. Always pertinent to broadening our experience of aikido as unified whole, particularly in our practice of Koryu no Kata.

The indomitable Bob Jones once again shouldered the burden of getting more members through our coaching programme and teaching on the mat. Bob's sessions covered both adults and children, with the adult sessions concentrating on the close association between judo and Tomiki Aikido in the application of throws.

Paul Holding also took children's and adult sessions. In the adult sessions he concentrated on developing more skill and confidence in hikitatageiko using a variety of counters and combination sequences and making it a more co-operative and enjoyable experience for all, and especially with gradings in mind to be able to slow it down and show examiners a real understanding of movement and harmony.

This was Paul's last BAA outing before he suffered his stroke, from which he is now slowly recovering, with the help of family and his determination to play a full and active part on the mat again. He is already teaching at his club from the side of the mat and we all hope to see him return to the Winchester Spring School in the future.

Thanks also have to go to Francis Burgess and his members for their teaching of the juniors programme and logistical support for the this most enjoyable weekend.

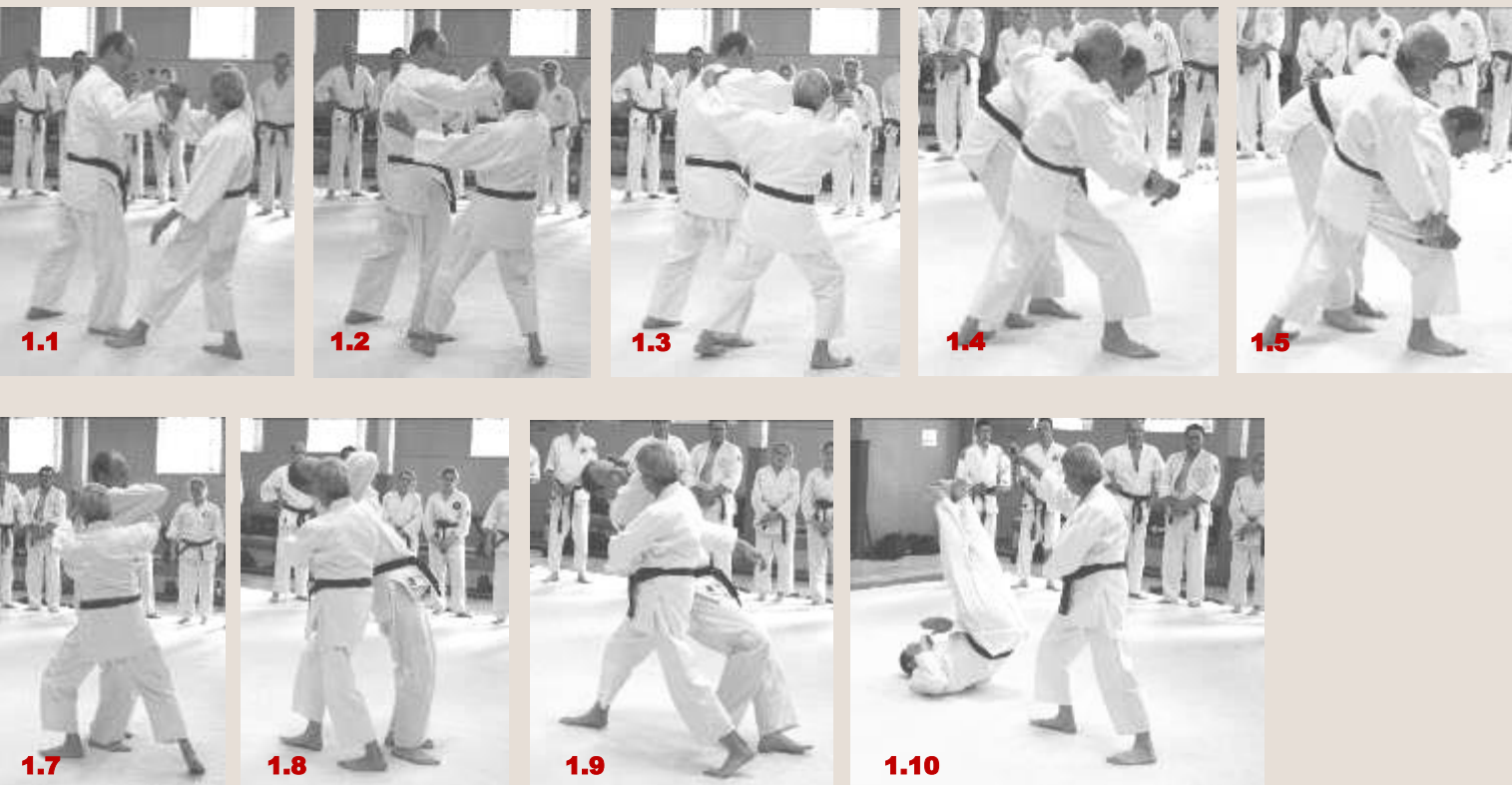


Koryu Dai Roku Part E— Tanto nage

BAA Spring School (with brief notes)

Lesley Hepden

1. Irimi nage



1 **UKE:** Seize Tori's right wrist with right hand. React to downward pressure (1.7). Perform rear breakfall (1.9—1.10).

TORI: Right posture. Step forward with left foot. Tanto over Uke's wrist and hip turn, cutting down to outside of right knee (1.9). Left hand on collar (1.3). As Uke reacts, hip turn and cut to neck. Aigamae-ate (irimi-nage) variation on almost straight line.

2. Tentai gyakugamae ate



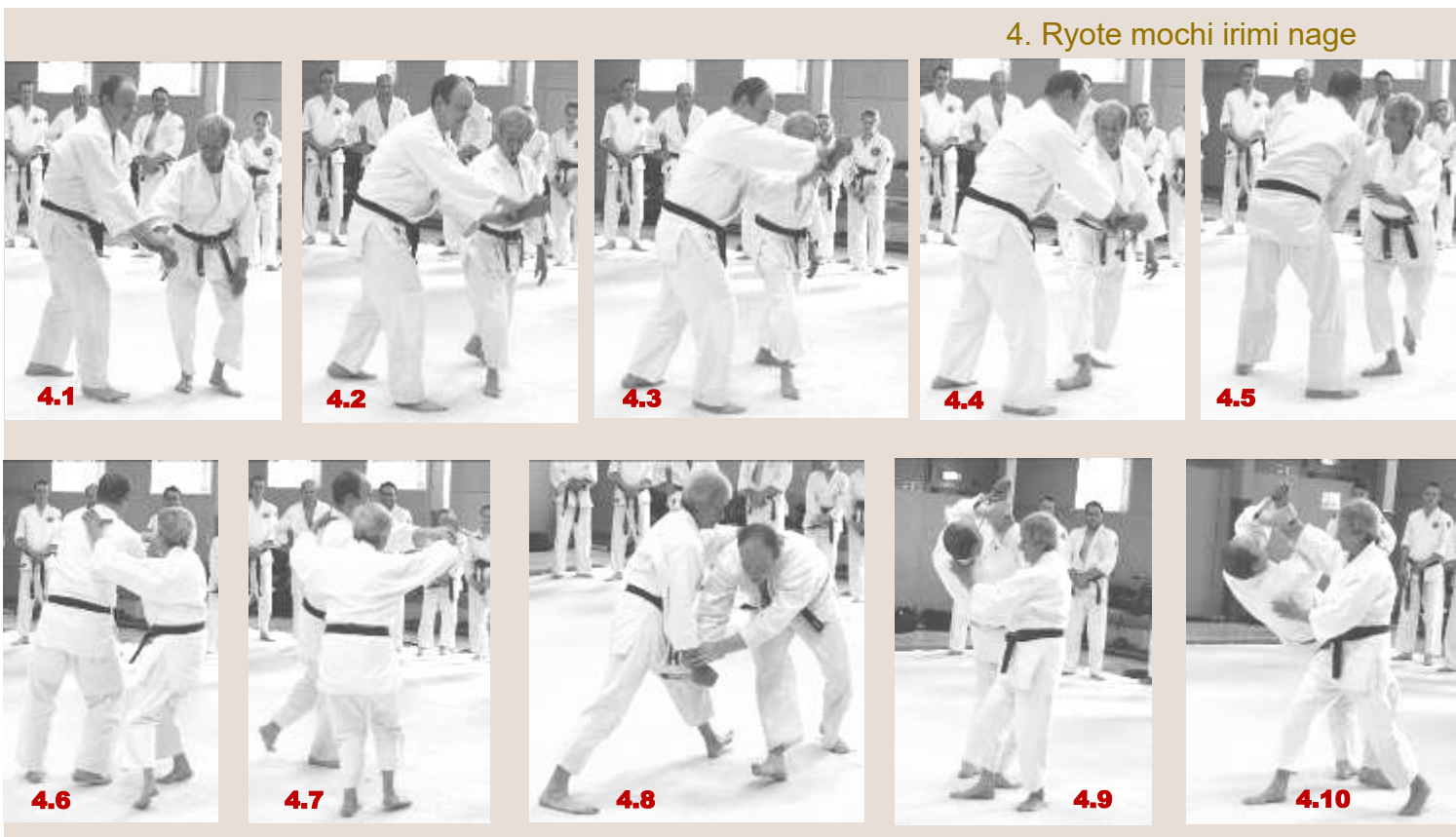
2 **UKE:** Seize Tori's left wrist with left hand (2.1). Perform rear breakfall (2.8)

TORI: Atemi to Uke's chin with left fist, stepping to right front centre (2.2). Step forward left passing under Uke's arm (2.3—2.4), hip turn (2.6—2.7), thrust tanto towards Uke's eyes (2.7—2.8). Gyakugamae application.



3 **UKE:** Seize Tori's right wrist with right hand. Crouch—feet together—on receiving kote mawashi lock (3.1—3.2). Rear breakfall (3.3—3.5).

TORI: Right posture. Reinforce Uke's grip by placing your left hand over his to secure and prevent release (3.1). Tsugi-ashi to the left rear corner, bringing tanto over the top of Uke's wrist (3.2). Raise tip of tanto to Uke's eyes and tsugi-ashi forwards. Kote mawashi application.



4 **UKE:** Seize Tori's right wrist with two hand grip (4.1). Resist Tori's mae-otoshi attempt (4.2—4.3). Rear breakfall (4.10).

TORI: Right posture. Pivot anti-clockwise and attempt throw with maeotoshi (4.1—4.3). At moment of Uke's blocking reaction, step back with right foot and pivot clockwise ((4.5—4.8). Step forward with right foot, tanto over Uke's wrist and directed at his eyes. Aigamae-ate (irimi-nage) application.

Vanda Fairchild

Competitions Co-ordinator

British Open Championships

Dartford 12th June 2016

The second annual British Open Aikido Championships was held on 12th June at Dartford Judo in London. The day ran to time and was enjoyed by both players and officials from the BAA and SAUK with visiting guests from Shodokan Spain. This year's event fielded considerably less competitors than in the 2015 inaugural joint competition. Which seems to have been the pattern for all domestic competitions so far in 2016. Could this just be as a result of it not been an international tournament year, injury recovery and rehabilitation or when the event is held in the higher education academic calendar? Can there really be less players out there needing fewer shiai and embu competitions?

Those players that did attend took in a variety of embu and randori events representing 9 different clubs. There were thankfully plenty of skilled and experienced referees and judges representing the SAUK and BAA which ensured that the allocation of officials per mat for each event was fair and balanced. A small group of enthusiastic score keepers and time keepers who assisted throughout the day helped enormously to ensure a relatively seamless transition from one competition event to the next. Nicole Anson as head referee ensured that standards of randori refereeing were consistently high.

Effective co-ordination ensured that on the whole both mats

were utilised throughout the day and that the event did not overrun. In fact we finished early! Despite the lower than expected turn out many players remarked on how well the day went and how they had enjoyed competing against unknown senior UK players from different associations. The competitive spirit was tangible, as was the camaraderie that was displayed by everyone. There were slight differences in the types of events on offer this year, with no ninin dori or mixed team randori event. The inclusion of Tanto tai sabaki proved to be a success with a high number of entries from many dynamic and talented adolescent kyu grades. Next year will see the introduction of the long awaited

adolescent tanto randori event for 14-17 year olds. Club coaches and team captains need to ensure that they are aware of the new BAA youth randori rules so that they can adequately prepare their players for what will be a popular event. Inclusion of these two elements will hopefully ensure a smooth transition for our aspiring youths.

I hope that we see an increased numbers of players from both associations entering next year British Open and that we continue to develop strong links together, with an increased number of joint training opportunities for all aikidoka across the UK.

My personal thanks go to all the willing officials who gave up their hard earned free time to be there for the day, we couldn't have done it without you!

Dates for your diary: 3rd British Open Championships **Saturday 10th June 2017**. Venue TBC.



British Open Championships Results 2016

12th June 2016 – Dartford Judo Club, London

27 Competitors – 9 Participating Clubs:

Shoshinkan (SSN), Leeds Central (LDS), Tanseikan (TKN), Shodokan Aikido Spain (SAS), Dublin Tomiki Aikido (DTA), Cambridge Shodokan (CS), Sheffield Shodokan (SHFSD), Greenwich Shodokan (GS), Ittaikan (ITK)

Junanahon – Kyu Grade

1st T. Tritter/J. Ryan TKN/DTA
 2nd L. Jimenez Pizarro /A. Lloyd SAS/TKN
 3rd J. Mayer/C.White LDS

Junanahon – Dan and 1st Kyu

1st A. Rigby/S. Pearce LDS/TKN
 2nd D. Gonzalez-Toledo/J. Rodriguez-Alvarez SAS
 3rd P. Dempsey/K. McClean DTA

Open Kata - Open Grade

1st T. Ritter/A. Lloyd TKN
 2nd J. Mayer/C.White LDS
 3rd L. Sheard/ W. Wright LDS

Goshin No Kata - Open Grade

1st D. Gonzalez-Toledo/J. Rodriguez-Alvarez SAS
 2nd S. Pearce/A. Rigby LDS/TKN
 3rd R. Hayward/W Hayward ITK

Women's Tanto Randori – Open Grade

1st Gemma Leslie SHFSD
 2nd L. Jimenez Pizarro SAS
 3rd Adeline Chanseau GS

Men's Tanto Randori - Kyu Grade (20 competitors)

1st Scott Pearce TNSKN
 2nd Danni Gonzalez-Toledo SAS
 3rd Andy Rigby LDS

Tanto Tai Sabaki – Any Kyu Grade (male/female)

1st Chris White LDS
 2nd Will Wainwright LDS
 3rd Joel Mayer LDS

Team Trophy 2016

1st Leeds Central 13.5 points
 2nd Tanseikan 12.5 Points
 3rd Shodokan Spain 12 Points

Team Trophy Winners 2016 Leeds Central

Team Trophy Winners 2015 Tanseikan



British Open Aikido Championships 2016 — Competitors and Referees



British Open Aikido Championships 2016 — Medal Winners



Daito Ryu Interview Part 2

with Howard Popkin Phil Eyers



“Okamoto proceeded to wave his hand and toss me across the room as easily as someone else would throw out a beer can”.

Okamoto Sensei sadly passed away in January of 2015 shortly before his 90th Birthday. Please could you tell us some more about your time as his student.

My experience with Okamoto Sensei began February 10, 1997. It just so happened that February 10, was also Okamoto's birthday. My first trip there was 10 days. My dad came with me to Japan, and I believe that had a tremendous impact on my relationship with Okamoto. Sensei was looking for someone with particular character traits. Okamoto Sensei told me that anyone in their 20's who was willing to travel with their parents was the correct kind of person to study with him. For me, it was an honour and a pleasure to have my father there with me. The first trip to Japan set the tone for my 14 year relationship with Okamoto. When I arrived at the dojo after flying 22 hours (no one told us there was a direct flight from JFK), Okamoto insisted that we have two big Sapporo Beers with him. Once near the actual tatami, I decided to see what skills the old man had. Without warning, I went for the sucker punch. Okamoto proceeded to wave his hand and toss me

across the room as easily as someone else would throw out a beer can.

Speaking no Japanese at the time, Okamoto Sensei grabbed a translator and walked over to me and said, “gomen nasai”. I didn't know what that was, so the translator explained that Sensei was apologizing to me. When I asked, “why?” He explained that Okamoto doesn't usually walk over to apologize, so I should accept it. I did of course and said, “If it is Okay with Sensei, I'm going to shut up and go get on the end of the line to practice.” He said, “Okamoto Sensei likes that, *especially* the shutting up part!”. That was the beginning of a beautiful friendship.

For the next ten days, I trained, ate, drank, sweated, and bled Daitō-ryū with Okamoto. On the 3rd Monday of that month, the dojo was closed for cleaning as it was in a town sports centre. Jokingly, I said to Okamoto that we could practice in my hotel. He said, OK! I rushed back to the Hotel Dai Ichi Inn in Ikebukuro and rented a conference room. For 2.5 hours, myself and another student attacked Oka-





moto with various punches, kicks, grabs....it didn't matter. He dispatched us easily, frequently two at a time on the thin carpet that covered the concrete floor in the hotel. I knew something was up when Okamoto Sensei's wife came too, in full Kimono. She was there to give her impression

“For 2.5 hours, myself and another student attacked Okamoto with various punches, kicks, grabs....it didn't matter. He dispatched us easily, frequently two at a time...”

of me to Okamoto Sensei. The next day, we were on the train together to go to Yokosuka, the military base to train with another Roppokai group that was there. On the train Okamoto presented me with a plaster cast of his hand. I knew that meant he had chosen me to be his personal student.

For the next 14 years, I was in Japan as often as I could be, and I brought Okamoto Sensei to the US at least four times per year,

often for 5-10 days at a time. We would practice every day. The official record was 3, 1.5 hour classes per day, but Okamoto would never let us off the tatami that easily. My mother would make dinner and have to yell (politely of course) at Sensei to get him to come in and eat.

In Japan, Okamoto Sensei would *never* let me spend any money. He would pay for dinner, drinks, anything that I bought, almost to the point of uncomfortable. Every class he would take a minimum of 6 people out, but often 8-10. He would always pay the bill, usually in the \$500-\$600 dollar range. One time, I thought I would be cool and sneaked out and paid the bill. When Sensei asked for the check, the waitress told him I paid. With his cool, calm, expressionless face, he said, “Arigato Gozaimasu” but when we left, he proceeded to throw me down the steps at Myogadani Station. That was obviously the last time I paid the bill.

Training in the dojo was always great, whether it was in New York, Tokyo, Copenhagen, California, North Carolina, or anywhere else, but the real training

happened in my living room on my couch. After a sake or two, we would grab Okamoto like Kato attacked Peter Sellers in the Pink Panther. We would spend hours analysing his body movements, trying to get the essence of his Aiki. Okamoto was never coy during trips, answering any question I would ask. I miss those days, and I miss Okamoto Seigo Sensei.

Aiki Connections 2017– with Howard Popkin and Joe Brogna
Course date : Saturday 8th & Sunday 9th July 2017 – Location TBA (Kent)



BAA Summer School

Ilkley 2016 Paul Wildish



Yoshiomi Inoue Sensei 7 Dan

The application of Soft Power

This year's BAA Summer School was held at St Mary's School, Menston, Ilkley, West Yorkshire, from Saturday 23rd to Monday 25th July 2016. This year's line up of coaches were Bob Jones 7 Dan, Mark Aldridge 5 Dan, Garrett Baxter 4 Dan, Neville Coupland 3 Dan Yoshinkan and our headline guest from the Japan Aikido Association Yoshiomi Inoue 7 Dan.

The programme provided training for Juniors, Youth and Adult members of the Association and once again included a Coaching Course and examination for both BAA members and BAA Associate members. The School was well attended, largely by members from the North but also by our Tallaght Tomiki Aikido Ryu club based in Dublin and members from the Tanseikan, Goshinaikikwai and the Thanet Judo & Aikido Club in the South.

Bob Jones, explored the theme of the relationship between judo and aikido in the execution of throws (nage). Giving examples from both disciplines, he emphasised the necessity of closing the distances in randori for the vital completion of decisive throwing techniques.

Mark Aldridge and Garrett Baxter provided sound senior tutorials for the Koryu Dai Ni and the Koryu Dai Go respectively, continuing the BAA's tradition of maintaining expertise in the kata developed by Hideo Ohba Shihan, Tomiki Shihan's close student and collaborator in the development of Tomiki Aikido.

Although largely neglected by both the JAA and SAF since Ohba Shihan's death, it is in the UK, Europe and also by clubs belonging to the Karl Geiss lineage in the USA where these Koryu Kata are still considered an important part of the Tomiki Aikido canon. Both Mark and Garrett clearly demonstrated the clarity and command of understanding that will enable us to pass this expertise on to our next Tomiki Aikido generation.

Neville Coupland, whose club is now an Associate of the BAA, provided members with the opportunity to explore an illustrative repertoire of Yoshinkan Aikido techniques. His deep stances and effective kuzushi enabled students to see both the stylistic differences in interpretation and the basic underlying principles that unite all aikido lineages. His technique was clearly appreciated and enthusiastically received by all present and we hope to see Neville again at other BAA schools in the future.

By far the bulk of the three day training programme was undertaken by Yoshiomi Inoue Sensei, making his first official visit at our invitation on behalf of the Japan Aikido Association. It was indeed fitting that Inoue Sensei should join us to teach at our Summer School in this our 50th Anniversary Year, as Riki Kogure Sensei from Kenji Tomiki's Waseda Aikido Club, had played an important part in encouraging and assisting in the BAA's foundation. Maintaining this close friendship and technical exchange between the JAA and the BAA is an important policy principle of the BAA, which the current Chairman, Paul Wildish, the CEO, Bob Jones and the BAA Execu-





tive are committed to continuing.

This was Inoue Sensei's first visit to the BAA but we are hopeful this will not be his last, for over the three days he engaged the participants in a way that while challenging their practice gave them a rich and enjoyable experience that brought warm smiles to everyone's faces. Inoue Sensei is the antithesis of severe in demeanour and throughout his seminars maintained constant good humour and warm encouragement to all he interacted with. Indeed if a nickname was appropriate he would have to be dubbed 'the Smiling Sensei'.

However, behind the smiles, unassuming outward character and by Western standards small stature, there resides an expert practitioner with a comfortable command of technique. It is not until you take hold of his wrist or attempt an atemi and find your balance drifting out of control, seemingly by its own volition that you realise the subtlety of his technique. He is an embodiment of relaxed soft power, which was essentially the theme running through all his seminars over the course of the three days.

Inoue Sensei began his seminars by demonstrating how by sinking one's posture, keeping relaxed knees, straight back and relaxed balanced posture one can resist attack by a simple basic upward handblade response. To emphasise the point he demonstrated that this could be done as easily on one foot as on two, by completing the same movement whilst balancing nonchalantly on one leg! You can see this manoeuvre clearly on [Shizentai BAA video](#), our YouTube channel where

clips from all his seminars are posted.

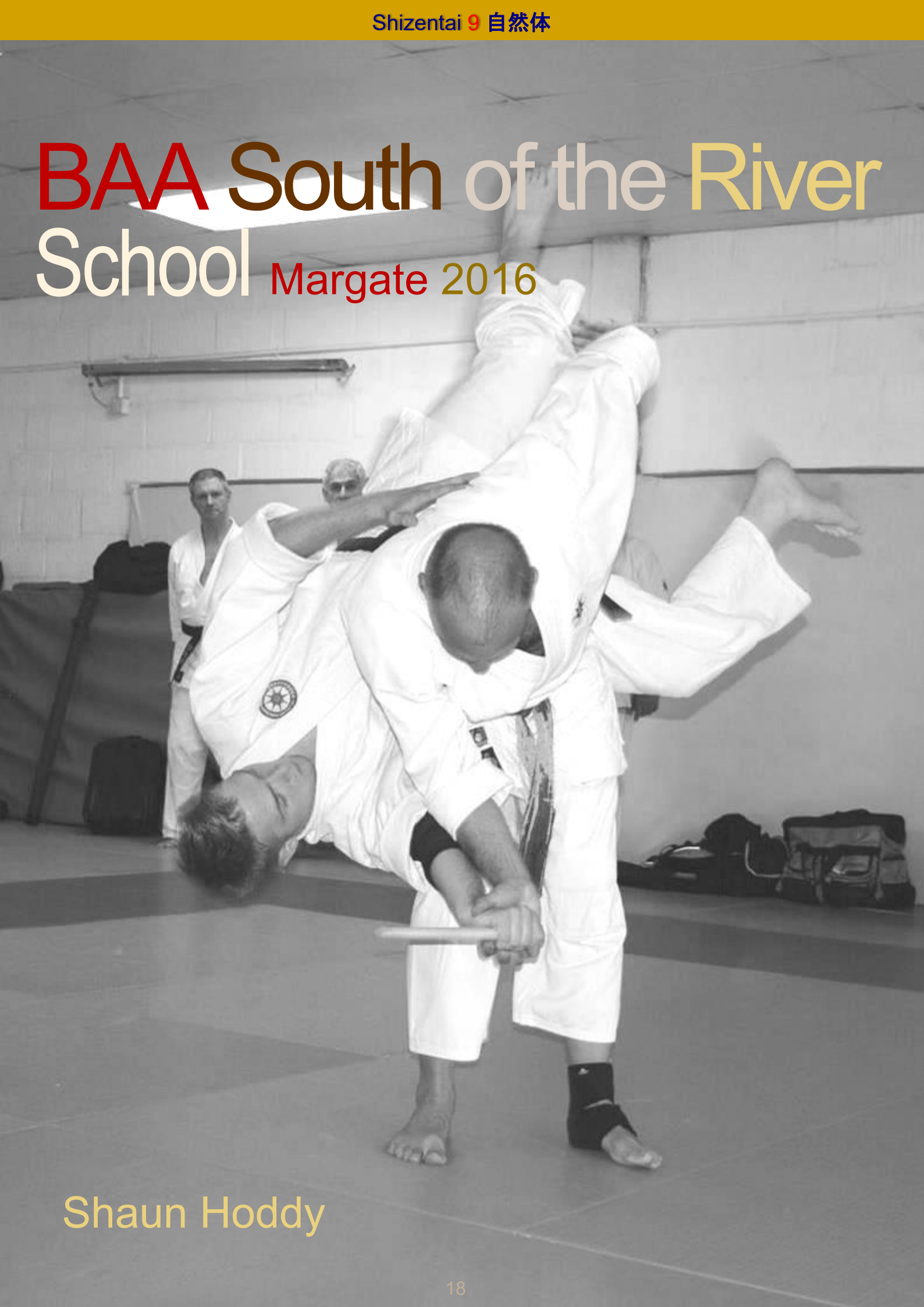
Throughout the course of his seminars he demonstrated that by using the movements of the Shichi-no-hon-no-kuzushi, the basic balance breaking exercises and executing them with a turn of the hips and a lightness of touch, one can destroy one's opponents posture without resort to strength or effort. Simple enough to state and something that we all know we should be doing, but many of the participants realised just how tense they were by comparison to Inoue Sensei's seemingly easy deflections and redirection of uke's energy. It really was an object lesson in relaxing the body and as they say 'going with the flow'.

The next unifying principle in his seminars, was that having diverted uke's energy and then taken a light but secure grip one should concentrate on controlling the elbow. Continuing all the component movements of the technique in a curving arc that takes the elbow beyond uke's point of balance until he or she cannot stop themselves falling. A lesson enjoyed with wry smiles by all those he invited to be uke or practised with!

Inoue Sensei leads the Referee division of the JAA and although a business man, teaches Tomiki Aikido virtually every day of the week in Yokohama and Tokyo. His own dojo is located in the Yokohama area and is open most evenings in the week, teaching small classes to juniors and adults. Should anyone in the BAA wish to train with Inoue Sensei in Japan, he kindly offered to help set up a programme for them at his dojo and others in the Tokyo area. Please contact Paul Wildish, the BAA Chairman if you are seriously interested.



BAA South of the River School Margate 2016



Shaun Hoddy

The 2016 SOTR was hosted by Dick Todd at the Thanet Martial Arts Centre, Margate, Kent. Friday 2nd September to Sunday 4th September.

Clubs in attendance



Essex Aikido Dojo (Shoshinkan), Jugokan, Goshinaikikwai, Kodokan Kikusui kai, Thanet Aikido Club

Instructors for the Seminar were

Ken Broome 7th Dan, Harvey Goodman 6th Dan Aikido, 5th Dan Iaido,

Adrian Tyndale 6th Dan Aikido, 1st Dan Judo, Shaun Hoddy 6th Dan, 1st Dan Taiho-Jutsu.

Friday 2nd September,

Adrian Tyndale 6th Dan as a member of the Study Group Tomiki Aikido a research society with members from all over Europe taught some of the principles and techniques that had been researched and developed.

Adrian Tyndale Sensei looked at Tsugi Ashi, Ayumi Ashi, Irimi and Hiraki in the guise of Unsoku. This included some ideas on how to improve on the benefits of doing this this drill.

Adrian showed the concept of five divisions between the feet and that the body weight can shift between points 2, 3, & 4, but points 1 & 5 should be avoided. In essence the posture is kept vertical and in the middle

of the feet, but there is a degree of movement within this - Body Shifting. Conversely the job of Uke is to try to bring Tori to or outside the feet, for the start of an effective throw.

We then looked at the comparisons in the exercises to some of the techniques we commonly use.

Examples from Basic Kata and Koryu Dai Yon were used to illustrate this.

SOME HINTS:

Gyakugamae Ate: Opening the body, using both arms, like a bow. Stretching through rather than leaning or propping.

Gedan Ate: Making the opening with Aikiage. Keeping the armpits open. Use both arms.

Oshitaoshi: No leaning on your partner. Use a big circular action through the head. The relationship of elbow hand and wrist hand are now equal in intensity or direction. The spine bows to bring Uke down.

We practised in pairs Inside Sweep and Outside Turn actions simultaneously in order to improve posture and stability. Use torso rotations. Keep the feet fixed. Do not collapse the knees. Use each hip independently.

We introduced the idea of a "Pushing" Randori game. It is not really pushing, the words limit us in how to describe it correctly.

The study is how to move forwards and then backwards remembering to keep the posture between the feet. No propping or leaning. This movement is the "Reset" state.

Continued on page 31



Senta Yamada Pt. 3

the 'father' of UK Tomiki Aikido

Paul Wildish



“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.”

So ran 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) 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 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.”

A blow not only to British Judo but potentially to the Tomiki Aikido clubs in the UK who were now left without its founding figure and no teacher of such great stature to carry his work on. Senta Yamada's status not only as

well respected senior judoka, but as a personal student of Aikido's founder Morihei Ueshiba and of one of his highest ranking students, Kenji Tomiki, gave him unique insights that could not easily be replicated. It is possible to speculate that had he stayed, a unique partnership between judo and Tomiki Aikido might have been forged that would have given an even more dominant position to Tomiki's version of aikido in the UK. However, speculation aside, what we do know is that the quality of his teaching and the enthusiasm he engendered amongst his students gave Tomiki Aikido a resilience and robustness that ensured not only survival, but continued expansion. Such robustness that in the following year, 1966, with the help and prompting of Kogure Sensei, another Tomiki Aikido sensei who had recently taken up residence in the UK, the clubs were able to join together and found the British Aikido Association.

When Senta Yamada returned to Japan in 1965 he found the politics of aikido, profoundly altered. Hitherto, Tomiki had considered himself as one of Ueshiba's closest and trusted students and taught at the Aikikai Hombu in Tokyo, as did many other high ranking aikidoka from the pre-World War 2 days. With the establishment of an aikido club at Waseda University in 1953 and Tomiki Sensei's subsequent experimentation with a competitive randori, similar in intention and character to judo, relations became increasingly frosty. While Ueshiba O Sensei was never personally hostile to Tomiki, it is maintained that he disapproved of Tomiki's experimentation with a competitive form of his aikido. Certainly, this was the view taken

by his son Kishomaru and other leading teachers at the Aikikai Hombu and Tomiki's presence there as a teacher was increasingly unwelcome. Despite this disapproval Tomiki remained loyal to Ueshiba O Sensei up unto his death in 1969.

We have no recorded information that the author has been able to establish about Senta Yamada's view of this situation or of the developments that



Jikosan-sama, Yamada's spiritual director

Tomiki Shihan was making to his emerging interpretation of aikido. Certainly throughout his subsequent budo life he continued teaching Tomiki Aikido in conjunction with his profound study of judo, seeing them much as 'two parts of one whole' as Tomiki himself maintained. Although, Kogure Sensei described Yamada as one of the three most talented of Tomiki's students, alongside Hideo Ohba and Tsunako Miyake the great teacher of woman's Kodokan Judo, he was not destined to take on a leading role in what was to become the Japan Aikido Association.

When the author put the question 'why did he not play a more prominent role', to Professor Fumiaki Shishida of Waseda University last year, he suggested that such was Yamada's personal stature in the budo community of Japan, that he occupied an independent position that contented him. The space he occupied in judo community in particular, both in Japan and across, was perhaps more important to him than developments within the JAA. After all, his primary role while in the UK was as the leading judo teacher of the day and the Tomiki Aikido he taught, although seminal, was an adjunct to his professional career.

The real answer seems to be in an aspect of his life that as outsiders to Japan's religious culture we have not clearly understood, that of his attachment to Jikosan-sama as his 'spiritual director'. Hanifa Leoni Macfarlane of Unity Aikido in Tasmania, recalls a meeting that she and John Gay had with Yamada in Japan. She remembers:

"He then said in the present generation the Light was present in his Spiritual Director thus he revered and served her. He left the UK for this purpose as he was asked by her to come back to Japan. He lived at her compound from then on with occasional visits to his family in Fukuoka. I do not know what his "service" to her constituted but I believe he only did what was chosen for him by her. That obviously did not include becoming the next senior of the JAA but he kept in contact with JAA especially when we visited."

From what Yamada told Hanifa Leoni McFarlane and John Gay about his reasons for leaving the UK we must assume that Yama-

da's religious affiliation to Jikoson-sama predates his decision to come to London as a judo instructor for the London Judo Society in 1959. We must also deduce that given Yamada's statement that he returned at Jikoson-sama's behest, this attachment was deep and profound. It must also have been quietly held, for none of the original members of the LJS aikido club that the author has had the opportunity to discuss his time in the UK with, ever described him as in anyway 'religious'. Although some of Yamada's writing points to the deeper spiritual meaning of the practice of budo, this is largely discussed in the neo-Confucian framework that forms the consensus of budo philosophy. We are left therefore with an enigma, a man whose public face in the UK was as a great judo teacher and the founder of Tomiki Aikido in the UK, but also behind that face a committed disciple of one of Japan's most controversial religious figures.

Senta Yamada was a follower of Jikoson-sama, the spiritual head of Jiu-kyo, one of the 'New Religions', *shinshukyo*, that arose in Meiji Japan, then became a more significant part of Japanese religious life through the 20th Century and into modern times. In the period between the two World Wars, when Japan's militarist factions came to power, the state harnessed religion to its purpose of creating a nation imbued with a devotion to the Emperor as the embodiment of the nation. The Meiji established State Shinto religion was promoted and all other faiths, including Buddhism, were subjected to official scrutiny and control. This inevitably brought these new faiths into conflict with the authorities and the history of

these faiths shows a pattern of persecution, suppression and the imprisoning of their leaders, particularly during the 1930s and 1940s.

What then was Jiu-kyo? Similar in some respects to Omoto-kyo, of which Ueshiba was a pre-

All these women were visionaries who claimed a profound knowledge from direct communication with 'god'

WW2 follower, Jiu-kyo was a sect operating outside the officially sanctioned and recognised National Shinto religion. These new religious faiths were often founded by charismatic women such as Deguchi Nao of Omoto-kyo or Nakayama Miki of Tenri-kyo, who claimed particular oracular insights given directly to them by a spiritual entity. Jiu-kyo's spiritual leader Jikoson-sama, was a woman in her forties, originally known as Yoshiko Nagaoka, who came to prominence through her claims to have a close identification with the sun goddess, Amaterasu, from whom the Japanese royal family is said to have descended. All these women were visionaries who claimed a profound knowledge from direct communication with 'god' as expressed through the various incarnations in the Shinto pantheon.

In Jikoson-sama's case she believed that she had been the recipient of 'oracles' originating from the sun goddess Ama-

terasu Okami, who Jiu-kyo followers worshipped as the embodied incarnation of god. In the late 1940s: "Jiu's philosophy concentrated on restructuring the current social systems and world renewal. It did not recommend overthrowing the emperor but rather reaffirmed the importance of imperial rule. The sun goddess played the main role in the achievement and administration of world renewal, whereas various buddhas and bodhisattvas had the task of saving people and cleansing spirits." (*Benjamin Dorman, "SCAP's Scapegoat? The Authorities, New Religions, and a Postwar Taboo" Japanese Journal of Religious Studies 31/1: 105-140*)

The controversial nature of the sect sprang from this attachment to the Emperor, and the sect's attempts to co-opt him to their faith, this was regarded by the Japanese wartime government as *lese majeste*, for which she was imprisoned. Later under the post-World War II occupation of Japan by US forces, Jiu-kyo came under scrutiny by General MacArthur's Supreme Command Allied Powers internal security department, and the sect's continued Emperor deification as potentially dangerous to public order. A raid conducted by Japanese police in 1947, was famously resisted by Futabayama, the thirty fifth yokosuna (Sumo grand champion) who had recently retired and had been converted to the sect. The resulting public scandal and the vilification of Jikoson-sama and her Jiu-kyo followers by Japan's popular press, led to a dramatic decline in its fortunes and a descent into relative public obscurity.

An aspect of Jiu-kyo's religious practice also throws light on

Senta Yamada's subsequent life in Japan following his return from London. The group believed in communal living as an important component of their practice, as this extract from Dorman's paper on Jiu-kyo describes:

"The feelings they shared were also intensified by their communal lifestyle. Many of them had been living together for an extended period, and they had to endure together evacuation and relocation after the fire-bombings in Yokohama and Tokyo. When the headquarters was re-established in Tokyo, there were between ten to thirty people living in the same house. As the community strengthened, it also isolated itself from the world outside. The members saw their headquarters as being a model of the original imperial palace, a pure holy world that had to be completely separated from the corrupt society outside and the secular world. According to Go Seigen, the lifestyle was one of monastic stoicism, and no contact with the outside world was permitted for the believers (Go 1984 , p. 128). Any unavoidable contact that had to be made was done with great care, and Nagaoka in particular would not permit casual visits or grant an audience (hai etsu 拜謁) with outsiders such as landlords (Tsushima 1991, p. 349-50). This isolationism contributed to inevitable conflicts with landlords and neighbours." (Benjamin Dorman, "SCAP's Scapegoat? The Authorities, New Religions, and a Postwar Taboo" Japanese Journal of Religious Studies 31/1, p. 112-113). * [Go Seigen 吳青源 a Jiu-kyo member and arguably the greatest i go Japanese strategy board game player of his time].*

When Yamada arrived back in Japan it was to enter into this form of communal living. Hanifa Leoni Macfarlane tells us:

"It was John Gay's opinion, which I know was shared by John Waite, that in all other circumstances he would have been Ohba's obvious successor."

We can speculate what course the direction of Tomiki Aikido would have taken had Senta



Yamada returned to Japan to play a full part in its development. Certainly his qualifications as the only other leading figure within Tomiki Aikido to have been taught personally by Morihei Ueshiba, aikido's founder and had also been a prominent member of Kano's Kodokan Judo, matched Tomiki and Ohba's own budo pedigree. No one would have had more moral authority or technical history but instead as fate would have it, Yamada's deep religious commitment prevented this from happening.

If Yamada's judo and aikido story had ended with his return to Japan and entry into Jikoson-sama's compound, then his life would have been less interesting for us than it turned out to

be. In 1984 Jikoson-sama died, after which we find a late flowering of Yamada's budo career, with a re-engagement with aikido and judo friends in the UK, Australia and across the world. It was to find proactive life again beyond Japan in series of teaching visits to the UK, Europe and Australia together with committed charitable work in Sri Lanka.

Although Senta Yamada had disappeared so suddenly without explanation from the UK, some of his ex-students maintained contact with him during all the years since his departure. Not least in this regard was John Waite Sensei, who had been one of first students and had taken ukemi for him at one of the famous Royal Albert Hall judo demonstrations which introduced Tomiki Aikido to the public for the first time. It was this friendship, re-established in person when John and Pepe visited Japan in 1983 and met Senta Yamada once again, that was to be the catalyst to be his first visit to the UK for the 18 years since his departure.

In the next and concluding article of the series we will review Senta Yamada's late budo career, his visits to the UK and what influence and impact he has had on the course of Tomiki Aikido's history and development.

Senta Yamada

describes Tsukuri—preparatory action

In the last article we considered facing an opponent. We did this by using the natural posture, combined with the handblade. Also a point was made of the necessity of keeping concentrated power in the cutting edge of the handblade.

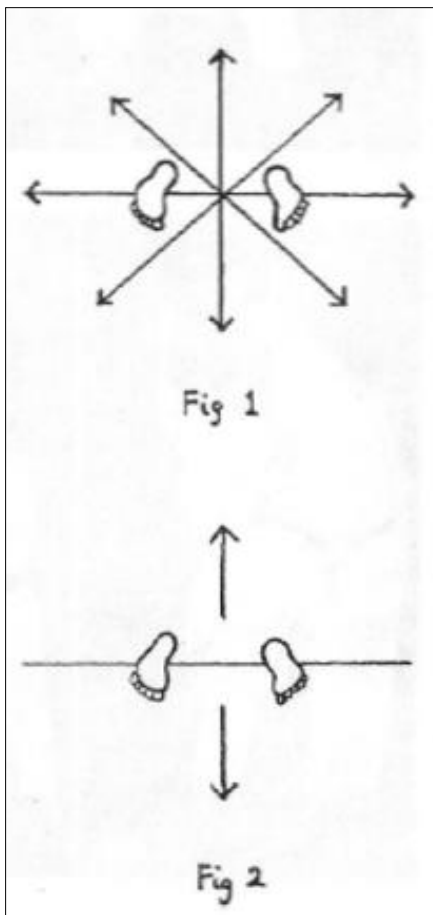
Now we come to Tsukuri, or breaking an opponent's balance. When he, your opponent attacks you must check his action and at the same time place yourself in the most favourable position to attack or defend. During these initial moves you must retain a natural posture, combined with the handblade. This is essential.

Countering your opponent's attack with the handblade and grasping him if necessary you must always, and this is most important, always break his balance. This is Tsukuri.

Having done this successfully you can effect your own attack (kake) against his



weakest point, which experience and knowledge will enable you to find. In the first instance it is usually hand on arm contact that is made between opponents and so these are the points to be considered first. The attack can be stopped by the handblade and this instrument can control your opponent, breaking his balance and where necessary allowing you to grasp him.





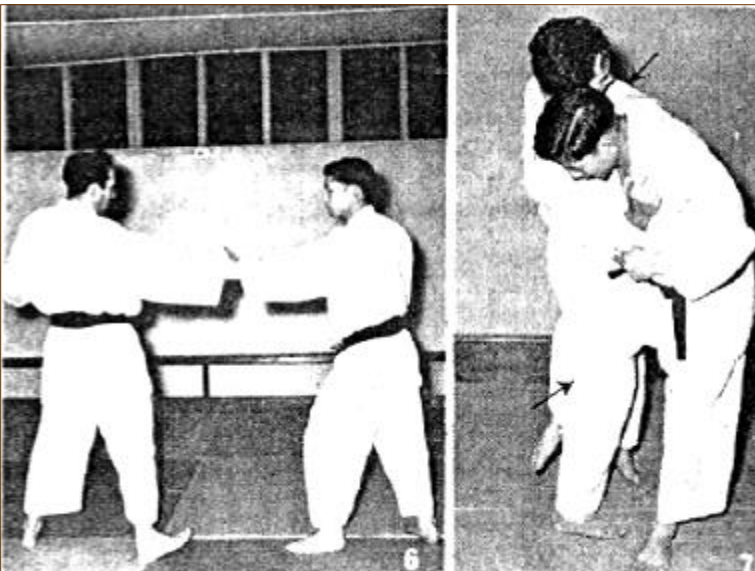
A person's balance can be broken in eight directions—the eight directions used in judo (Fig 1) but for our present aikido instruction we will merely consider two directions—forward and backward (Fig 2).

The four photographs (Figs 3, 4, 5, 6,) show how to break balance forward and backward. Breaking the posture forward is shown in the first two pictures and you will see that both participants are in the right regular posture in Fig 1 and in the reverse posture in Fig 4 with one in the right and the other in the left posture.

The next two photographs demonstrate breaking the balance backwards. Fig 5 shows both participants in the right, regular posture and Fig 6 shows them in the reverse posture.

To break a person's balance it is necessary to apply pressure on two points in opposite directions. Fig 7 shows O-soto-gari in judo and Figs 8 and 9 Kote gaeshi in aikido, which illustrate this point clearly.

This article was first published in the magazine JUDO, a pioneering martial arts publication established in the UK in the 1950s. The simple language of the article reflects the infancy of Tomiki Aikido in this period. Shizentai intends to bring you more of Yamada's writings as we think that it is important to understand our past and reflect on the core continuity of Tomiki Aikido practice from its beginnings to the present day.



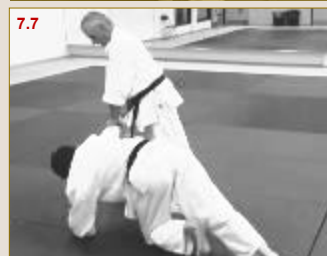
Goshin ho 1

Paul Bonett



Tegatana no Kuzushi kara no Waza

A guide to the first section of the Goshin Ho in the BAA Dan Grade syllabus. Part 1



Goshin ho 1: Notes

Tegatana no Kuzushi kara no Waza

Within this section, tori has to show good control of uke without unnecessary movement, especially using hip and wrist turning, soft gripping and waki oshimite (armpits closed feeling); very correct technique.

1.1 As uke approaches to grip cross-hand (aigamae katate dori AKD), tori moves slightly back, rotates right wrist as far as possible clockwise and as grip happens and tori moves arm to jodan as high as possible (1.2, 1.3), softly and firmly rotating wrist and hand anti-clockwise to create maximum torque and kuzushi (balance break). As apex is reached, tori sinks weight and twists hips clockwise, reverses arm and hand movement to create gedan kuzushi (1.4, 1.5). It is important at the end of the gedan movement, not to raise the wrist back up as this puts use back on posture. Tori's wrist and hand should be 'stuck' to the inside of uke's wrist (datso ryoku) during the whole movement till the throw. As use passes in front of tori, tori should stay close, pin shoulders and throw ushiro ate using movement of arms and body, keeping right leg forward throughout by sliding the feet back together (1.7).

2.1 As uke approaches to grip same-side hand (gyakugamae katate dori GKD), tori moves back slightly whilst quickly rotating the right wrist anti-clockwise (so palm is facing up). As uke grips, reverse the rotation whilst keeping uke's hand connected to outside of hand and wrist (with datso ryoku feeling) to high Jodan position. As apex of jodan kuzushi is reached (2.2), tori's left hand also connects to uke's wrist to start the gedan kuzushi movement. Same dropping of weight as before, hip and wrist twist (2.3) and keep uke from regaining posture (2.4), then throw as before but with left leg remaining forward throughout ushiro ate (2.5, 2.6, 2.7).

3.1 As use grips AKD, slightly withdraw hand to break uke's balance subtly forward, then immediately big step forward with tegatana arm extended, (3.2) coordinating this with

maximum wrist twist anti-clockwise so uke grips tori's hand when little finger is up. This relates to the maki tsuki (chudan no kuzushi section of gonosen no kuzushi - balance breaking sequence) movement. This movement requires right leg, right arm leading, breaking balance as you pass outside uke, and the left hand coming inside and underneath uke's elbow, controlling uke with circular jodan no kuzushi (3.3), keeping your palms open (no grip required until use is on the ground) as you then step forward with your left leg, (3.4) turning 270° clockwise and drawing uke around and down to an oshi taoshi finish (3.5, 3.6). At this point, control uke's elbow gently whilst turning your right wrist on their wrist so your thumb is to the outside of your knee (3.7), acting as a lock to stop them pulling the arm in. Gentle control.

4.1 As use grips GKD, similar slight retreat to tip use forward slightly, immediately followed by big step forward as previous technique, coordinating the two hands an arms so as uke grips, right palm is up, left palm down (4.2). The left hand naturally reaches uke's elbow at the end of the step as you turn. You push uke's elbow towards their head (4.3), breaking their balance forward at 45° keeping both hands open. As uke tips forward (4.4), come in front and draw them flat to the ground (4.5, 4.6, 4.7) then pin the elbow (not shown).

5.1 Aigamae kotegaeshi. As uke goes to grip wrist, tori needs to start moving 45 degrees to right hand corner, away from uke, whilst pinning uke's hand to right wrist using left hand and iriki yosei downward pressure. Tori's left foot slides back too and then, pushing right hip and hands forward towards uke, creating a bend in wrist and elbow, throw uke over, with left leg spinning behind. As uke lands, push uke's elbow towards their face so they turn over. Pin uke's hand to own hand and place in front of your knee, Palm closed around uke's hand and push weight forward to create pin.

6.1 Gyakugamae kotegaeshi. As uke goes to grip right wrist with their

left hand, retreat slightly, lowering own wrist and Turing own palm up so uke's hand is underneath, to break uke's balance. Simultaneously, bring own left hand under their hand and grip it. Push their hand forward towards their ribs as you step forward with left foot. Spin right foot behind, dropping weight and kneeling with right knee down, creating a sword cutting motion with both hands, so uke does breakfall. As uke hits mat, pin their wrist to the mat with left hand, sliding your right hand from elbow to wrist and pinning with right hand. Then, place left hand on outside of uke's elbow as tori puts left knee down by elbow, spinning right foot, leg straight, to enable tori to push against uke's arm and pin. Then, rotate uke's elbow gently with left hand, put downward pressure on elbow and 'threaten' with right tegatana above own head.

7.1. Rote dori ushiro oshitaoshi. Uke goes to grip tori's right wrist with own right hand, then steps forward to grip left wrist with left hand. At this point, tori steps forward and low towards 45 degree angle with left foot, starting to rotate hips. Snatch left hand from uke's grip with downward push, then immediately bring left hand under uke's right elbow, start circling uke around whilst increasing kuzushi. Then finish as in technique 3.

8.1 Ryote dori ushiro ate. Uke comes for same grip as 7. Give right hand Palm up. As uke goes to grip left hand, turn 180 degrees left, so facing the opposite direction, giving uke left wrist Palm up. Leave right hand high, create gedan kuzushi as in gonosen no kuzushi with left hand. As uke goes through the space created, raise left hand enough for uke to go forward with back bent, then retreat, leaving hands high so uke creates ushiro ukemi.

Bob Jones



Coaching Young People

Part 6

Developing Fitness

The journey to fitness for young people is inherently problematic, with the Coach being responsible to ensure the safety of the young people and exercise their 'duty of care'. It is the responsibility of the coach to ensure that exercises regimes are fit for purpose and do not lend them to "overload", repetitive strain or injury. This article will explore some of the danger points during the training process. The diagram below illustrates the major components during a physical training session.

Any exercise requires the body to generate and use energy, the amount that is required reflects either the intensity of duration of the activity or a combination of them both. So for example the two extremes could be the marathon runner and the power lifter. One uses energy over a prolonged period of activity, the other uses high intensity over a short period but both consume enormous amounts of fuel and

energy.

In the long term the body will adjust to these demands, specific training, that is training programmes designed to promote a specific activity, will help these adjustments. In the long-term the body adapts and becomes more efficient at using oxygen and providing energy to the muscles.

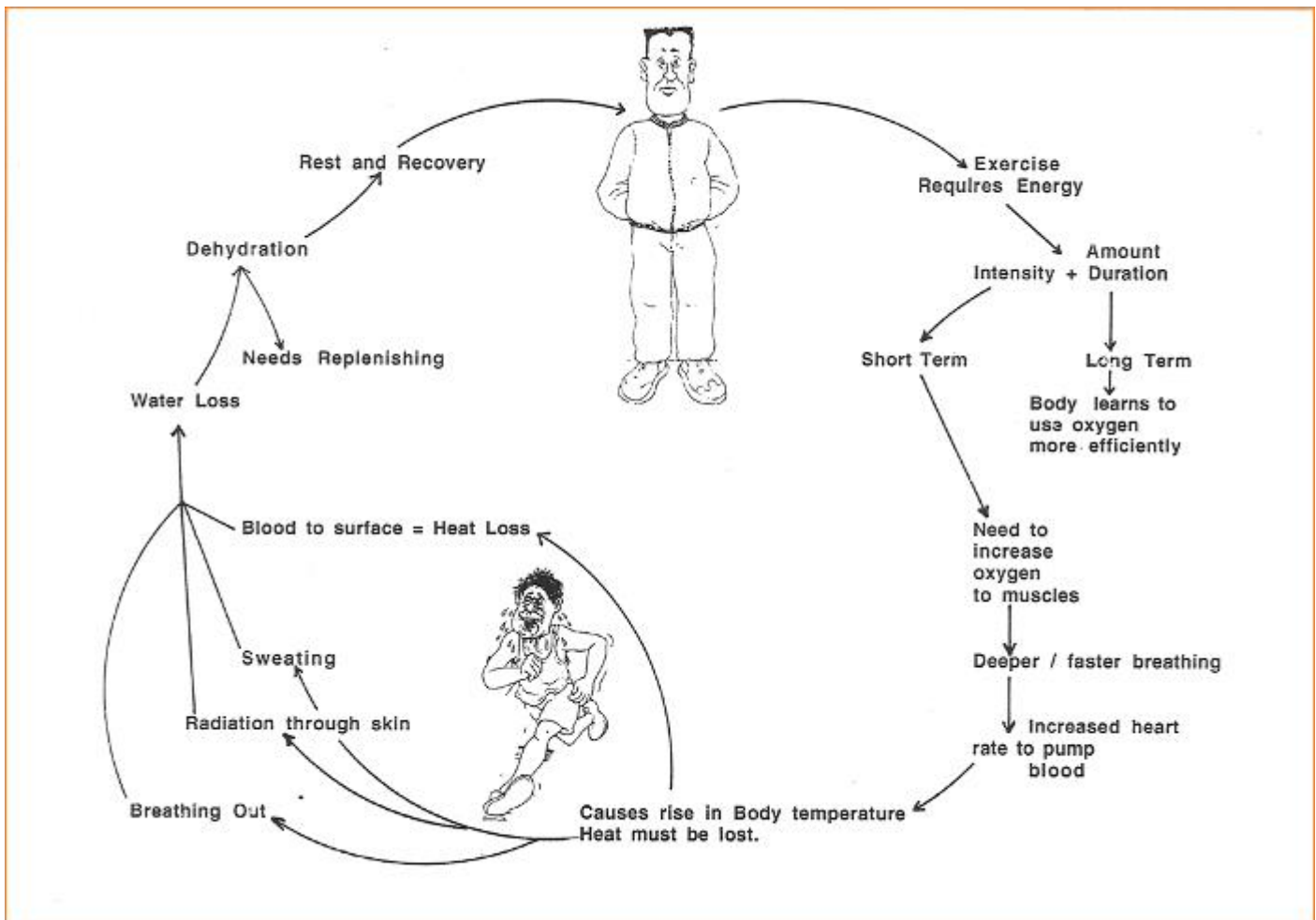
In the short term, before the body is fully equipped to handle the exercise it has been trained to do several noticeable effects can be observed.

First, as the muscles demand more oxygen there is a propensity for faster harder breathing. This is necessary for the lungs to take in air and extract the required oxygen. So in an average 6 year old it takes 38 litres of air to produce 1 litre of oxygen compared with 28 litres of air for 1 litre of oxygen in the average 18 year old. Young people can only supply a fraction of

the oxygen required for working muscles; they have to work much harder to achieve the same result. Young people's muscles and hearts are not fully developed to cope with the high oxygen intake for high intensity work.

So as a coach we must remember that young people have to be gradually trained to be able to increase oxygen intake. Games are often a good way of getting young people to exercise but they have to be relevant and help build appropriate fitness and skills. A game with no purpose is just a game.

During this phase of the cycle a consequence is a rise in body temperature, which can lead to overheating. The body naturally tries to reduce its own temperature by a number of methods including radiation through the skin and sweating and through the natural process of breathing. This is an essential process to ensure the body maintains the correct



The Cycle of Fitness

temperature even in times of high levels of exercise. This in turn leads to water loss and dehydration. The first sign of dehydration is of course being thirsty. Dehydration must be avoided at all costs as the first organ that is affected is the brain. Therefore as dehydration kicks in there is a loss of concentration and increased possibility of injury. It is therefore important that during periods of exercise young people

have access to water.

A period of rest and recovery is required prior to repeating the activity. With a structured approach to regular exercise a safe pathway to fitness can be achieved for all young people. The exercises must be relevant to the activity they undertake.

So some of the key points

It is the coach's responsibility to regulate any exercise regime

Young people's bodies have to be gradually trained

Maintain hydration

Watch for overload

Games during the spring school in Dublin



BAA South of the River**Continued from page 18**

Whilst moving each player looks/feels for the opportunity to attempt a technique from Basic Kata. After a while the "play" will become scrappy. At this point "Reset".

Hopefully this session answered some of the questions? No matter what Koryu or Kata is studied these exercises will complement and enhance them and your Randori will grow too.

For the last part of the session time was devoted to those wishing to Grade this weekend.

Saturday 3rd September.

The Day started early with Harvey Goodman 6th Dan Aikido, 5th Dan Iaido taking the first session.

Harvey Goodman Sensei taught the Tachi Dori section of the Koryu Dai Roku and Tanto techniques using a broken spear.

The first principle Harvey Goodman Sensei taught was the correct use of a Bokken and the difference between Aikido posture and Iaido posture with the back heel slightly raised when performing a cut. Harvey Goodman Sensei also demonstrated how a powerful parry is required to ensure that Uke's posture does not recover.

The following techniques were studied in depth

1. Oshi-taoshi
2. Waki-Gatame
3. Hineri-oshi-taoshi-nage
4. Kote-gaeshi

The second part of the session Harvey Goodman Sensei taught Tanjo techniques. Harvey explained that these techniques

are used to apply restraints using the shaft of a broken spear. For those who have practiced Jo techniques from the Koryu Dai San and Koryu Dai Roku or Hanbo techniques from Taiho-Jutsu there is a close relationship between the various systems. Throughout Harvey Goodman Sensei's session, he emphasised the use of a good base posture.

The next session was a 2.5-hour time slot split between morning and afternoon taught by Shaun Hoddy Sensei 6th Dan Aikido, 1st Dan Taiho-Jutsu.

Shaun Hoddy Sensei followed Harvey Goodman Sensei's theme of the Koryu Dai Roku by teaching the Tanto-dori (Section D - Standing Techniques, against Knife)

1. Irimi-nage
2. Tentai-shiho-nage
3. Tentai-ude-garami
4. Kote-mawashi
5. Koshi-guruma

Shaun Hoddy Sensei emphasised that the participants should open their minds as the application of these techniques are practiced in a different fashion to what may be taught in their normal class. Shaun Hoddy Sensei also emphasised the use of a strong posture and the importance of using the legs and hip when performing techniques.

The second session taught by Shaun Hoddy Sensei was the Koryu Dai Roku Tanto-dori (Section E - Standing Techniques, Tori holding the Knife)

These techniques are unique to the Koryu Dai Roku where Tori holds the knife with Uke taking the knife hand stopping Tori using the knife to attack Uke.

1. Irimi-nage
2. Tentai-gyaku-gamae-ate
3. Kote-mawashi
4. Ryote-mochi-irimi-nage

Once again Shaun Hoddy Sensei emphasised a correct starting posture showing that without this the Aikido principles of kuzushi are difficult to apply.

The structure of Tanto Irimi-Nage taught in both sessions used the same principles of using a hip turn in a linear fashion to apply kuzushi. This hip turn and pin of uke using the heel of the hand was studied in depth.

The last session of the day was taught by Ken Broome Sensei 7th Dan JAA Shihan. The foundation of Ken Broome Sensei session was showing the relationship of the Tandoku Undo to techniques. Ken Broome Sensei also took us back in time teaching some of the original 15 kata that Yamada Senta Sensei introduced into the UK in 1959.

Day 2 was ended with a BAA dan grading.

Day three Sunday 4th September

Ken Broome Sensei 7th Dan and Gary Hogg 6th Dan taught application for Randori.

Photographs

[https://](https://www.facebook.com/14861092527365/photos/)

www.facebook.com/14861092527365/photos/

[a.1110570562364725.1073741842.148610925227365/1110572152364566/?type=3&theater](https://www.youtube.com/watch?v=a.1110570562364725.1073741842.148610925227365/1110572152364566/?type=3&theater)
YouTube

<https://www.youtube.com/watch?v=-hDB4sIWmgc> Attendees

<https://www.youtube.com/watch?v=NZT3DMM9eCU> Ken

<https://www.youtube.com/watch?v=zbhO7yE7UuE> Harvey

International News

Tomiki Aikido of the Americas National Event



28th to 31st July 2016 - University of North Carolina, Durham, USA

Letter to America

by Bob Jones & photos by Chris White

Coaching and supporting the Tomiki Aikido of the Americas National event was a great privilege and honour. The participants were warm and welcoming with a great enthusiasm and a thirst for learning. The event started with three seminars by Bob King, Bob Dziubla and myself Bob Jones, which were interspersed with preliminary rounds of the competition.

All three seminars provided high quality instruction into a variety of aspects of Tomiki Aikido, from self-defence to practical randori, to kata development.

Two very able assistants Paul Carr 3rd Dan and Chris White 1st Kyu who provided much in the way of Ukes and navigators accompanied me on the adventure!

The British contribution was titled "The slightly unhappy cream nightshirt" as the title "Angry White Pyjamas" had already been taken. It explored the some of the dilemmas facing Tomiki Aikido and not just relating to what Mr Tomiki did or did not have in mind. After all its singly unimportant alongside the worldwide unity of Tomiki Aikido.

So the dilemmas explored relate to; competition and the balance between Substance and Style, Sport versus Martial Art, Tomiki versus Aikido, the balance of Aikido and Judo, Koryu or not to Koryu and the use of Randori-no-kata for all outcomes. So let me explain...

Taking Randori-no-kata, a useful tool for teaching the basic principles of Aikido. However, there is a continued debate about how it should be performed. Of course the problem is that we have one tool used for many different outcomes. The parallel is with judo

Tomiki Aikido of the Americas

and Nage-no-Kata that has remained the same throughout but Judo also have a Gokkyo (range of free play techniques) that means that the Kata can remain constant. Within the seminar a range of free play techniques were demonstrated which form part of the Aikido Gokkyo. These techniques were used to demonstrate the generation of power through harnessing natural strength combined with speed, using the hips and lower body to execute. (Definition of Power Strength x Speed). The range of free-play techniques also illustrated how different kata and free play techniques can be if they are to be effective. Using the same principles taught in basic kata but applied to a more realistic application for Randori. This was illustrated by using a modernised version of the Gohon Kuzushi (Five methods of breaking balance – now 12 methods). It is important to have a series of exercises for effectively breaking balance outside the Basic Kata or Shichi Hon in a similar way that Unsoku and Tandoku Undo do for posture and movement.

Point One – Randori-no-kata is a tool for teaching basic principles but Randori techniques are significantly different.

This shows the close nature of the throw (almost judo distance) with the left arm driven under the opponent's arm to gain leverage and upward thrust.

The analogy used relates to medieval "Joust" where two knights would battle on horseback with a lance. The relationship here is that the lance is the extension of the arm, the knight is the control and the horse underneath provides the power to dismount the opponent. This is also true of



Jermaine Liburd performing Shomen Ate during competition in Japan.

technique in Aikido competition.

This leads nicely to the relationship with Judo, something in Tomiki Aikido we have striven to eradicate for a number of years. As we all know Tomiki was a student of both Kano and Ueshiba and was striving to formulate a form of free-play using techniques predominantly from the world of Aikido. However, whilst analysing the basic kata we can determine that many techniques have their origin in Judo and not Aikido. This could lead to problems during application as we are trying to apply fundamental Judo from an Aikido distance – which is difficult to achieve. Most of the techniques currently employed in Aikido competition close distance in order to gain the power to achieve a throw. Currently all throws that are successful in competition are more Judo than Aikido.

Point Two – We need to understand the principles of both Judo and Aikido and develop effective technique using both.

The Sport versus Martial Art syndrome. Techniques need to be "fit for purpose" and therefore sport application is not the same as self defence application. Coaches need to be clear what they are teaching and why they are teaching it. Personally I coach the Martial Sport of Aikido and never pretend I am coaching a form of self-defence.

Point Three – Have purpose when coaching and provide clarity and clear direction for students to follow. For myself clarity comes from coaching "Sport Aikido"

Another area of confusion is in competition embu (kata), are we judging Aikido, Tomiki Aikido, Shodokan Aikido or technique? The predominant judging group will look at technique from their own particular standpoint. Internationally the judging criteria is confused and under WSAF we aim to make it clear. This may also apply at gradings with each senior coach having their own particular take on the techniques being performed.



Doyin Ogunbiyi applying Waki Gatame (also a Judo technique) in Japan. Both Tori and Uke are in close body contact during the application of the throw.

International News

Bob with Gerry Barry, an old friend from the USA getting his comeuppance from Chioko MacNeill demonstrating excellent Kuzushi.



Before any successful grading or competition, we must be sure that judges are applying the same criteria to allow for a fair judgement.

Point Four – To gain best marks understand the judges/examiners criteria for success.

The teaching of Koryu no Kata is an important and distinctive aspect of Sport Aikido, although I am still not convinced that the Koryu are done in any particular way. The BAA has however attempted to provide a framework within which the sequences can be performed. This provides an environment for the performance of the different Koryu. This can be highlighted by demonstrating the first techniques from the Dai Ichi, San, Go and Roku, each being Oshi Taoshi but from a different attack and with varying energy, pace and meaning.

Point Five – the coaching of Koryu provides an important and distinctive character to Sport (Tomiki) Aikido.

Further to this the session explored the five basic principles of technique Posture, Movement (Tai Sabaki and Tsukuri, Mai Ai (distance start and end of technique) Kuzushi (Pin, Break Balance, Complete) using primary and secondary directions.

Point Six- Don't just learn set sequences that are provided – explore alternative approaches. "If you always follow you will always come second."



It explored Randori success formula with a focus on avoiding the infamous Shido by understanding the rules. This is key, as the majority of competitors lose on Shido. Fitness plays an enormous part in the ability to perform over the full time of a bout or performance. Learn to

use the Tanto effectively and then learn to defend from Tanto strike and technique. Don't always train for the Ippon as these are relatively rare, so work on Yuko, Waza-Ari and then Ippon. Finally, be lucky! By using these formula competitors will have a greater chance of success. Remember in Aikido competition as the rules stand it is possible to win the World Championship without performing a throw – a sad fact

Point Seven – The smaller points are just as important as the one big throw.

We examined the use of combination techniques and the fact that the Kaeshi Waza are out of date and not fit for purpose. In terms of Tanto Randori coaches should place a greater emphasis on the development of combination techniques. For example, Shomen Ate moving into Gedan Ate. This linked to a greater emphasis on Kakarigeiko training for lower grades and many hours of Hikitategeiko practice for higher grades will help in their general randori development

Point Eight - Don't just practise kata in class, 50% should be Hikitategeiko

Finally, we talked about junior and youth development and that this was essential for any organisation, its growth and its future. I asked Paul to highlight that he started at 5 years old, was now 29 years and has won 14 medals at International competition, and Chris at 19 years has been Junior British Champion and achieved one gold at international competition.

Tomiki Aikido of the Americas

Point Nine- start them young.

Hopefully the seminar gave a brief insight into a different approach, which has been highly successful in the North of England and with the National Team.



Randori-no Kata - Embu Competition.

The Competition

The competition was interesting, absorbing and sometimes amusing. It was a pleasure to take part and referee and judge all the events. My personal reflections were that it was a highly organised affair, for which the organising committee in Durham should be congratulated and well attended with approximately 60 competitors of all ages and grades.

The judging and refereeing was fair and consistent although the judges and referees did not know some of the formalities and courtesies – but this was easily remedied and we were soon working to more internationally accepted formats.

The Embu events were geared to a more self defence approach and were not as polished but were effective. A learning curve for the TAA members would be one of focus on the finer points of technique and think of competition more as a “show” or “performance” adding more flare whilst maintaining the effectiveness.

The randori was “different” with in Toshi Randori the men and women competing against each other. Possible because of the friendly attitude and learning environment the event had but not practicable at International level.

The Tanto Randori was of a good standard overall with a mixture of very experienced players and novices but had again a focus on learning with much advice and guidance for the new competitors. It was a positive and enjoyable experience providing a nostalgic feeling of an approach we had in the BAA before International competition got serious.

The Masters' Demonstration.

The masters' demonstration provided an insight into the 32 Jo Kata and Kumijo by Eric Humphreys and Mark Wallace, the Goshin Ho performed by Bob Dziubla and four different sequences from the British contingent. The demonstration did highlight the broad range of technique being taught under the Tomiki banner providing a welcome break for the competitors and an insight into high-level performance.

The Awards

The awards ceremony began with an excellent performance by local Taiko Drummers (Triangle Taiko) followed by food and of course speeches. It was a very jolly affair demonstrating the camaraderie and bond of the TAA members and their enthusiasm for both Aikido and competition. Win or lose everyone enjoyed the competition, the evening and the chance to renew old and make new friends. I felt a sense of pride from the words spoken by Bob Dziubla about the relationship and strength of unity between the TAA and the BAA and his

optimism about the future and the WSAF. I was presented with a hand made quilt, which was a great honour that I will treasure.

Special thanks should go to the organising committee of Erik Townsend, Andrew Gracyzk, Barbara Zemskova, Vimy Dang, Daniel Chiquito and Kalynn Van Voorhies and of course the University of North Carolina- Chapel Hill.

The whole visit gave the three of us an experience we will never forget and confirmed that there are still people who enjoy their Aikido to the full - thank you TAA.



Bob Dziubla President of the TAA and our host at the competition.



Randori-no Kata - Embu Competition.



The Triangle Taiko Drummers in full swing

International News

Oceania Open Aikido Championships 2016

Gold Coast Australia

Allan Higgs

KATA EVENTS

Events were judged by three judges on a points basis the same as a normal grading/examination and as was done in the past by the original JAA. The judges were separated and did not collaborate. Each judge entered a score for each section of the kata judged from a median mark of 70% either upward or downward (as we do in a normal grading/examination). Total points out of 90 were recorded for each team. A qualifying mark of more than 60 was needed to be judged for a winning place.

The resulting marks showed only 5 teams out of 11 attained a mark above 70, showing that the majority of entrants though good enough to pass an examination would not meet an international competition standard.



The method of judging was found to be accurate and fair

and OAKR will be researching its application further. Our Shinpan bu (referee and judgement department) did not feel that a knockout competition judged by hata age (flag judgement) allowed for the top practitioners to be judged in the finals and that non-credible winners/champions and favouritism in judgment were past results of the flag method in kata competition.

Oceania Open Aikido Championships 2016

KATA EVENTS

Kyu Mixed Kata

1 st Rosette M & Schilds J	Shodokan Aikido Melb /USASA)	(Junana hon no Kata)
2 nd Wang W & Milne D	FUSA	(8-6 Kyu Katate Dori)

Dan Mixed Kata

1 st Howie P & Meara A	Oceania Honbu, Brisbane	(Ju Waza)
2 nd Doan P & Tamashiro K	Shodokan Aikido Melb/Oceania Honbu	(mixed F/M Goshin no Kata)
3 rd Abdul Nasir N & Keighran C	FUSA/USASA	(mixed F/M Goshin no Kata)

Dan Men's Goshin no Kata

1 st Jeffrey E & Sakamoto J	Berwick Shodokan Aikido Club
2 nd Pham C & Tran B	FUSA/USASA
3 rd Wijenayaka A & Thenuwara	USASA

RANDORI EVENTS

Women's Open Individual Randori

1 st Abdul Nasir N	FUSA
2 nd Doan Phuong	Shodokan Aikido Melbourne
3 rd Melville A	FUSA

Masters Men's Individual Randori (over 40yrs)

1 st Howie P	Oceania Honbu Brisbane
2 nd Tamashiro K	Oceania Honbu Brisbane
3 rd Jeffrey E	Berwick Shodokan Aikido Club

Men's Open Individual Randori

1 st Yamano Akihiko	Singapore Shodokan Aikido Club
2 nd Rossette M	Shodokan Aikido Melbourne
3 rd Keighran C	USASA

RANDORI EVENTS

The OAKR shinpan bu (referee and judgement department) studied the 2009 Kyoto randori rules very thoroughly and came to the realisation that almost all referees, internationally and in Japan

did not know the rules well enough. The rules pertaining to penalties for all Muko Waza (sutemi waza/illegal or non aikido waza, dangerous waza and intention to injure) were well described in the rules either by the articles or the Notes 1-4 page 14 and 15 and also

the judgement of ippon waza ari and yuko though we see the need to take those notes and include them with the related articles. We think this is the problem with the poor standard of refereeing both from Japan and overseas, lack of intense study of the rules.

International News



Oceania Open Aikido Championships 2016

Further exacerbating the situation is the fact that some of the flag judgements are not included in the articles.

With the above in mind we made some adjustments (clarifying the rules) in the following areas and fully in keeping with the existing rules.

(1) In the situation where tanto has been grasped properly by Toshi, Tanto can and should place the knife against Toshi's body, anywhere in the target area, rather than struggle. This may sound simple yet it is constantly missed by players and referees.

(2) Tanto cannot apply tsuki while moving backwards but should if possible place the knife on the front of Toshi's body to indicate the lack of taisabaki and maai by Toshi (similar to san byo kitei). The rule on taisabaki shido clearly indicates that forcing Tanto to retreat and chasing Tanto without taisabaki should be penalised. It also should mention that this is a maai infringement.

(3) We strictly judged Muko Wa-

za as described in the first paragraph. Referees were encouraged to watch for waki gatame, kote gaeshi, gyaku gamae ate, gedan ate, sumi otoshi being performed as sutemi waza or dangerously such as body weight being applied to the elbow, or combined with the judo technique of leg hooking or sweeping (ashi barai, ashi gake). With regard to judging a penalty for Dogi Mochi, referees only penalised intentional attempts to control Tanto by holding the collar, the sleeve or the obi (belt) in the manner of judo method. (essentially a muko waza). Accidental grasping and immediate release were not penalised).

(4) With regard to Jogai, only if a player INTENTIONALLY stepped out of the competition area with both feet to avoid combat was a player penalised (the rules clearly state this). Otherwise the referees paused (matte) and restarted the bout. The side judges were allowed to signal only if an infringement occurred. If both players went out while in the process of engagement then no penalty was given. If a player was pushed

out, including using a faked technique intended just to push a player out then Oshi Dashi penalty was given.

(5) Referees were encouraged to strictly penalised for kakae komi (grappling the body).

(6) We also instructed side judges (fukushin) NOT to call a gogi (conference) unless it is a serious event or error and should NOT call a gogi to enforce a petty infringement which has passed or has been waved off by the chief referee (Shushin).

(7) Finally "Judgement" is clearly described in good spirit under "Notes" on page 14 so there is no need for poor or stupid decisions if these notes are studied and understood. Both players and club instructors were made to pay attention and a rule was made for instructors to follow up on these points after each competition.



Tomiki Aikido Festival 2016



5th Hino Aikido Games JAA 2016

On Sunday the 28th of August the Kanto Aikido Association (JAA) staged its 5th Hino Aikido Games & Tomiki Aikido Festival 2016. The event was held in Hino City's Fureai Hall, a multi-purpose sports facility.

There were 180 competitors divided into different categories comprising 38 elementary school

entrants, 60 junior high school students, 34 high school and 48 university and adult competitors, drawn from the Kanto Aikido Association of the JAA.

The day began with a joint keiko (training) session led by Yoshiomi Inoue Sensei 7 Dan JAA dojo-cho of the Yokohama Sports Aikido Club. The practice

concentrated of the proper use of the handblade in tegatana go dosa and its application in breaking balance for atemi. A wide range of skill and technical ability was demonstrated through the age groups but the spirit of the practice was enjoyed by all. Those considered particularly excellent during practice were asked to come to the front and model the waza.

The competition was held in the afternoon with both kata embu and randori events. Embu competition was divided into randori no kata and koryu dai san events, while randori included both tanto and toshu randori competitions. A great day for all who took part or came to support their clubs.



International News



5th ETAN Open European Club Championships

The 5th ETAN competition was held the weekend of 17th/18th of September 2016. There were approximately 60 competitors from eight countries including Spain, Belgium, Holland, UK, France, Japan, Bulgaria and Russia.

On Saturday the 17th we held all the Kata competitions and Ninindori, so we had in the Embu events, Kyu Junana Hon, Dan Junana Hon and Dai San followed by Ninindori.

The day went quicker than expected and we managed to fit in an hour seminar with Inoue Sensei, much to everyone's delight.

On Sunday the 18th we started with Team Randori, followed by women's Randori and in the afternoon men's Randori. This day took a little longer than expected but we got through it.

5th ETAN Open European Club Championships



Kyu Junana Hon

1st: Darren Senior & Gyari Pajor
 2nd: Anne Duguid & Toni Muñoz
 3rd: Aleksandr Kisilev & Vasiliy Telitsyn

(UK) Jugokan/
 (SP) VTA
 (RUS) Kadze-No-Ryu

Dan Junanahon

1st: Scott Pearce & Andrew Rigby
 Central
 2nd: Shelby Sands & Carl John
 3rd: Phil Bird & Robert Millward

(UK) Tanseikan/Leeds

 (UK) Kingfisher
 (UK) Kingfisher

Koryu Dai San

1st: Claudio Miravert & Sandra Mulet
 2nd: Shelby Sands & Carl Reaney
 3rd: Geert Barnhoon & Ingmar Burgerhout

(SP) Daiku Kan
 (UK) Kingfisher
 (Neth) Budokan Leiden

Ninindori:

1st: Ingmar Burgerhout, Michel Doove & Geert Barnhoorn
 2nd: Sebastian Verbeeck (BEL), Scott Pearce & Andrew Rigby
 Tanseikan
 3rd: Alexandr Averyanov, Aleksandr Kisilev & Vasily Telitsyn

(Neth) Budokan Leiden
 (UK) Shobukai/Leeds Central/
 (RUS) Kadze-No-Ryu

Team Randori

1st: Geert Barnhoorn, Niels Muelmeester, Mara de Zoete
 2nd: Saya Ono, Vicente Bosch, Nicolas Lopez
 3rd: Max Ladbrooke, Shelby Sands, Carl Reaney

(Neth) Budokan Leiden
 (Sp) VTA
 (UK) Kingfisher

Women's Randori

1st: Saya Ono
 2nd: Mara de Zoete
 3rd: Ivanka Miloslova

(JP) VTA
 (Neth) Budokan Leiden
 (Bul) Tokuhan

International News



5th ETAN Open European Club Championships

After a brief conversation at one of the BAA National Squad training sessions Tan-seikan's Scott Pearce and Leeds Central's Andrew Rigby agreed to work together towards the 5th ETAN Championship in Valencia. With Scott traveling without his regular partner David Fielding and Andrew's partner Sarah Fletcher due to give birth at any moment. Scott's primary focus was on the individual randori and Andrew's still lay with the Randori no kata/ Junanahon. This was perfect as they could focus their attentions each day towards their goals and support each other throughout.

The BAA Success Continues

Andrew Rigby

5th ETAN Open European Club Championships

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We left the rain of the UK from Gatwick early on Friday morning cutting things a bit fine to get the train, a theme that ran throughout the trip but fortunately always in our favor, maybe a sign? Arriving in the sun at Valencia. A short cab ride to the hotel and checked in. The town of Almusafes is a small, quaint typically Spanish place; very laid back with long afternoon siesta's. Finding somewhere with an English menu proved difficult leading to some interesting food choices but tasted good all the same.

One of the big surprises for us was the addition of the Kingfisher Aikido Club, having seen that there were 12 players from the UK prior to the event, neither Scott or I knew of any other players from the UK. Phil Bird had brought some new, young players to their first competition and they conducted themselves brilliantly, winning medals left and right. Scott and I made a point of supporting and guiding them



through each event and in turn, their support for us was most appreciated. Their various performances were very encouraging and it is only a matter of time before we see them training, competing and succeeding alongside the national team.

The competition started in standard fashion on the Saturday with the Kata events, the kyu grade junanahon first followed by the dan grades, our time to shine and shine we did. Round after round, it was 5 flags to us including the final. First gold on the board. The Dai San was not as successful as we were beaten in the first round by the eventual champi-

ons who performed a very pretty looking rendition of the kata.

The last event of the day was the Ninin Dori, I had entered us into this event without telling Scott and also without a third person. Fortunately, in the true spirit of Aikido Sebastian Verbeeck from Belgium stepped up, narrowly beaten into second place by the team from the Netherlands.

So day one could have been called a reasonable success, one gold and one silver.

The hotel we were staying in had a fantastic rooftop pool with a great view and a steam room, just the ideal way to relax and recharge after day one and con-

International News



template day two. A multinational meal that evening with some of the Belgium's, French and other members of the UK followed by an early night.

Day two.

Although we had entered the mixed team randori, we did not have a lady to compete with, we had decided that I would fight first; if unsuccessful then Scott could conserve his energy for the individual. A narrow loss against

one of the Russian teams saw us knocked out early. The stage was now clear. The first couple of rounds of the individual seemed to take quite some time but soon things heated up, Scott had the tougher side of the draw dispatched one of the Spanish players then one of the Dutch players who seemed to have a good foot and a half on him, followed this with a win over a strong Russian player en route to the semifinal against Jugokan's Gary Hogg. My route through to the semifinals involved two of the Bulgarian players and Kingfisher Aikido Club's Max Ladbrooke. A loss for Gary and I in the Semifinals saw us fight for 3rd where a close match with an Ippon each saw Gary edge the match by a point.

With the stage now clear for the final Scott took to the tatami. Starting with the tanto he cruised to a three point lead at half time and played some smart randori with some great avoidance, then BOOM, Scott landed a great Shomen Ate to take the big Dutch player off his feet. The cheers echoed around the room, pierced by a massive victory

scream from Scott. The clock ticked down and yame was called, he'd done it. European Champion, the main aim of the weekend accomplished.

A pleasant evening of socializing and celebrating followed and a day to see the sights of Valencia before leaving the sunshine behind. A great weekend of Aikido, meeting old friends and making new ones once again. Lots of positives and things to build on for 2017 in both the UK and Japan.



5th ETAN Open European Club Championships



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Keep up to date with previews, announcements and video clips that complement Shizentai on our Facebook page and dedicated YouTube video channel. Click below on our banners for a hyperlink to their site locations.



Keep up to date with the BAA Calendar in 2016

- | | | | | | |
|----------|---|-------------|----------|---|-------------|
| 08.01.17 | National Squad Training | Walsall | 04.06.17 | National Squad Training | Walsall |
| | and 14+ Youth Development Day | | 10.06.17 | Senior British Open | TBA* |
| 12.02.17 | National Squad Training | Walsall | 02.07.17 | National Squad Training | Walsall |
| 19.02.17 | BAA EC Meeting | Northampton | 28.07.17 | BAA Summer School | Leeds |
| | (Meritorious Awards Committee) | | 30.07.17 | and Dan Grading including Junior & Youth Training | |
| 25.02.17 | BAA Winter School North | Harrogate | 06.08.17 | National Squad Training | Walsall |
| 26.02.17 | and Dan Grading including Junior & Youth Training | | 18.08.17 | International Competition UK* | |
| 05.03.17 | BAA Junior Open North | TBA* | 20.08.17 | International Competition UK* | |
| 12.03.17 | National Squad Training | Walsall | 30.08.17 | ITAF International Competition Japan | |
| 26.03.17 | BAA Senior National Champs | TBA* | 03.09.17 | ITAF International Competition Japan | |
| 18.03.17 | BAA Spring School South | Basildon* | 08.10.17 | BAA EC Meeting | Northampton |
| 19.03.17 | and Dan Grading | | 04.11.17 | BAA Autumn School | Herne Bay |
| 02.04.17 | National Squad Training | Walsall | 05.11.17 | and Dan Grading | |
| 01.04.17 | BAA Spring School Eire | Dublin* | 19.11.17 | BAA Junior Open South | TBA |
| 02.04.17 | and Dan Grading including Junior & Youth Training | | | | |
| 19.04.17 | Junior National Championships | TBA* | | | |
| 07.05.17 | National Squad Training | Walsall | | | |
| 14.05.17 | BAA AGM and EC | Northampton | | | |
| 27.05.17 | BAA Spring School West | Winchester | | | |
| 29.05.17 | and Dan Grading including Junior & Youth Training | | | | |

* All dates in red to be confirmed with venues

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