

Aikido Times

THE OFFICIAL NEWSLETTER OF THE BRITISH AIKIDO BOARD



OCTOBER 2014



Welcome to the October issue of the Aikido Times.

It's hard to believe that this is the sixth issue of the 'new look' Aikido Times, which means I have been in post for about a year. It's certainly flown by and a lot has happened in the past 12 months.

The next issue will be published on 16th December with a cut off date for submissions of the 1st December to give me time to prepare the layout, which is sometimes quite a long process.

If you have a course 'poster' to send it would be helpful if it could be A4 in size and laid out in 'portrait' format. If you create an A4 landscape version then I will need to re-size it as we don't want to print items 'sideways' in the magazine. Also, we can't include separate booking forms so remember to include your contact details or web links if pre-booking is required.

Can I urge you all to spread the word about the Aikido Times as we are currently only reaching about 20% of the membership. I appreciate that some subscribers will be forwarding the Newsletter to their own club members. But ideally I would like individuals to sign up to receive it.

If you have any items to submit then please contact me at:

mediaofficer@bab.org.uk

Brian Stockwell, Editor

SUBMISSION GUIDELINES

1. Maximum article length will usually be in the region of 1000 words. It may be necessary to split some articles over more than one issue of the Newsletter.
2. No payment shall be made for items used.
3. The focus of articles must be on aikido, its impact on people and the community, or contain content which would be of interest and relevance to aikidoka
4. Contributors must be either members of the BAB or be invited to contribute. Other people may submit items for publication and approval from the Board's Executive may be required.
5. There should be no explicit criticism of individuals or other associations/organisations.
6. All material submitted must be original (i.e. not breach copyright laws). Appropriate credits and permissions should be included within the submission if relevant.
7. Articles may be edited/corrected at the Editor's discretion
8. The Editor's decision shall be final in determining the content of The Aikido Times.

Coming in the next issue ...

The history of Ju Jitsu Part 3

The Principles of Aiki Part 3

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THANK YOU TO EVERYONE WHO MADE THIS SUCH A SUCCESSFUL DAY.

Submissions: technical specification

Text should be in one of the following formats: Word - Publisher - InDesign - PDF - Plain text

Images and pictures: JPG - PNG - TIFF - PSD - PDF

Images and pictures should be sent separately where possible

- If you have any queries concerning format then please e-mail mediaofficer@bab.org.uk (please use this e-mail to send in your contributions).
- We cannot guarantee to publish every submission, and we may have to edit for length or style.
- Please ensure that you do not breach copyright when sending in articles or images!
- Articles submitted may also be shared on the BAB's social media channels.

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Jo-Ha-Kyu is a prescriptive principle characterized by a sense of intensifying action.

The phrase Jo-Ha-Kyu describes an idealised dynamic pattern popularised as a key pacing principle by the Noh master Zeami. He viewed it as a universal concept applicable to the pattern of movement of all things. It may be realised in any martial or performance art, including music, flower arranging and the tea ceremony.

Zeami likened Jo-Ha-Kyu to a mountain stream, becoming a river, ending as a waterfall. Picture a leaf floating to the crest of a waterfall, steadily accelerating and then hurtling down.

Jo-Ha-Kyu application imposes a continuous augmentation to a kata or technique. It imposes a pattern into our movement. The Jo-Ha-Kyu pattern is essentially tripartite. In its broadest sense Jo may be given as introduction; Ha as intensification; and Kyu as finale. More subtly, Jo might be while in motion approaching an attacker. Ha, changes in speed and/or position. Kyu, decisive (fast) resolution.

This can better be visualised by looking at the structure of a simplified Katate Dori Ai hanme Ikkyo attack/response. Here as Uke grabs Tori's wrist. Tori responds, by (1) absorbing the attack, (2) redirecting the attack and (3) cutting Uke to the ground. The above sequence is not a staccato 1-2-3. Nor is it a flat out linear rush. Tori's response is as and through contact being made (1) Jo. This intensifies, Ha, through (2) and concludes through (3), Kyu.

There is a raising of awareness and tension towards the encounter (introduction). This tension becomes action (intensification). This action is resolved (finale). Jo-Ha- Kyu.



Delving deeper is possible for those so disposed: Individual actions which make up a given technique or kata can also have this sense of intensifying action. The concept is applicable to each sub division of a technique. Complex techniques and kata can be dissected into a number of Jo-Ha-Kyu sequences. For example, an Iaido kata could involve Jo-Ha-Kyu for the draw, for each cut, for the chiburi and for the noto.

For those readers still with me I can only ask that the next time you practice examine your technique whilst thinking to yourself Jo-Ha-Kyu, and let the pattern be with you.



The Principles of Aiki (Part 2)

Dr Alun James Harris



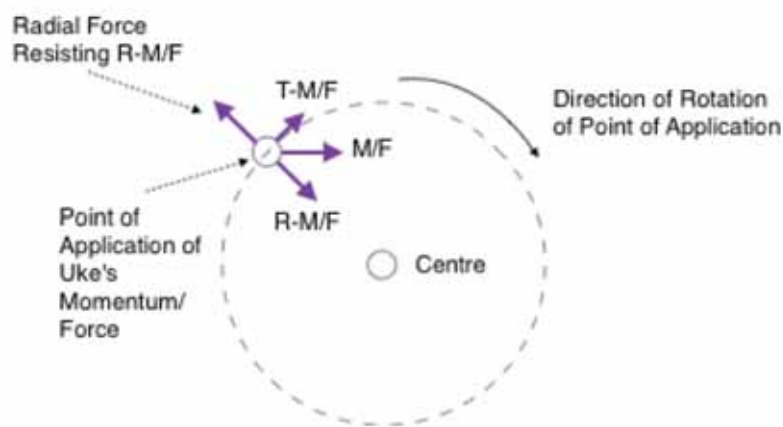
Dr Harris trained in aikido some years ago, attaining the rank of yellow belt. Due to knee problems he was forced to stop training and since then he has been investigating the physics behind Aiki. Dr Harris has a PhD in physics/engineering and worked at the University of Newcastle. He is now retired.

Introduction

Please see previous issue for Part One of this article

Description of Aiki

Uke's momentum/force M/F is directional and therefore can be divided into two directional components which, when added together, are equivalent to the original momentum/force. For one of these components to be unopposed and the other fully resisted/balanced, the two components must be perpendicular to each other. At the Point of Application of this force/momentum the component that is resisted ($R-M/F$) is directed radially towards a centre point and the unresisted component ($T-M/F$), at 90 degrees, is along a tangent of a circle about the centre point. In order not to resist $T-M/F$ the Point of Application of the force is rotated in the same direction as $T-M/F$. When this is applied to the contact reaction force or the recovery leg/foot force that Uke depends on to remain/recover balance, Uke becomes unbalanced.

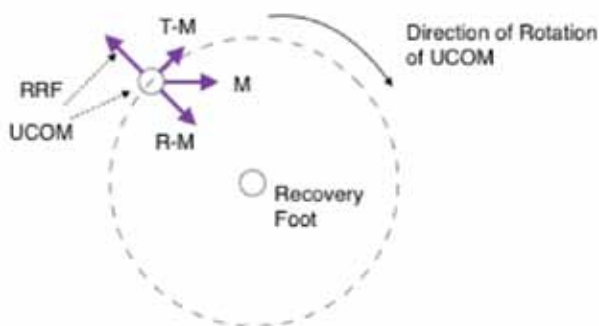


It should be noted that in the situation where Uke is only holding, then Uke needs to be induced to pull or push so that he can be unbalanced by this method.

Once unbalanced, Uke will attempt to minimise forces applied to his body to avoid being thrown and recover by stepping. He will therefore willingly rotate joints when they are subjected to being twisted. Once a joint approaches its maximum rotation, Uke will rotate other joints to limit being thrown. This process can be used to induce Uke to bend at the waist which prevents straightening to step. The application of an atemi is also used to momentarily limit stepping, as is, turning Uke in a circle which induces him to bend to withdraw his hips.

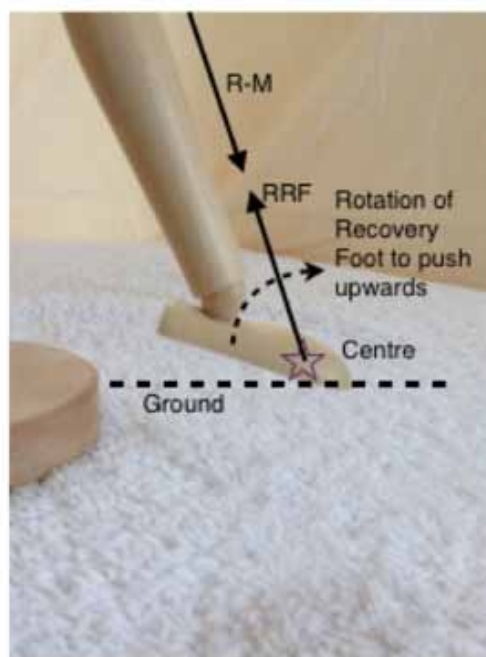
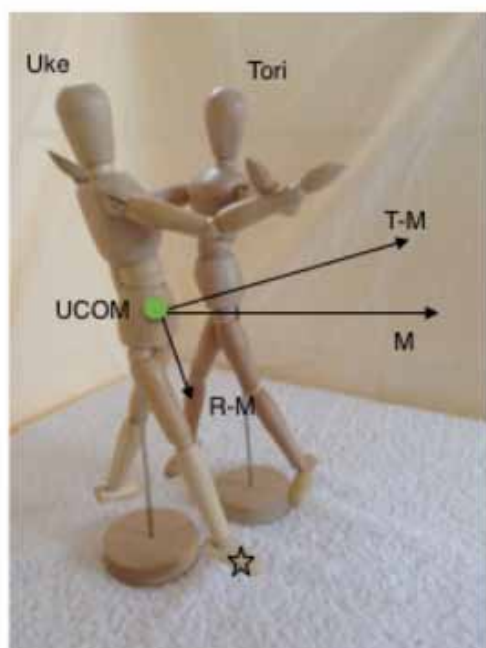
Aiki Applied to Uke's Recovery Foot Forces

In this case Uke is induced by Tori to apply Aiki in the vertical plane to his recovery leg when Uke's centre of mass UCOM (Point of Application of Uke's momentum) has a momentum M . Uke applies Aiki by being induced by Tori to reverse the torque in the joints of his recovery foot so that $T-M$ is not resisted and UCOM rotates about the recovery foot in the direction of $T-M$ causing Uke to become unbalanced in that direction. The radial component of Uke's momentum $R-M$ is towards the recovery foot and is balanced by the radial reaction force RRF created by Uke extending the recovery foot against the ground.



Aiki applied in this way to the recovery foot can be used to account for the unbalancing phase of a group of techniques demonstrated in the literature. As an example, one of the techniques is considered below.

- Shioda, P 55. Uke attacks Tori to the side of the head using his right hand (Yokomenuchi). Tori steps forward to Uke's left and uses his left hand to blend with Uke's right arm and therefore does not stop Uke's momentum so that he falls onto his recovery foot as shown in the figure below. Downward pressure on Uke's arm induces him to push upwards (Davey P85) by raising his heel and by doing so rotate his COM in the vertical plane about his recovery foot in the direction of $T-M$ and become unbalanced to the front. The radial momentum/force is balanced by the radial reaction force RRF generated by the ground reaction force by Uke extending his leg against the ground. The atemi prevents Uke from stepping to recover his balance.



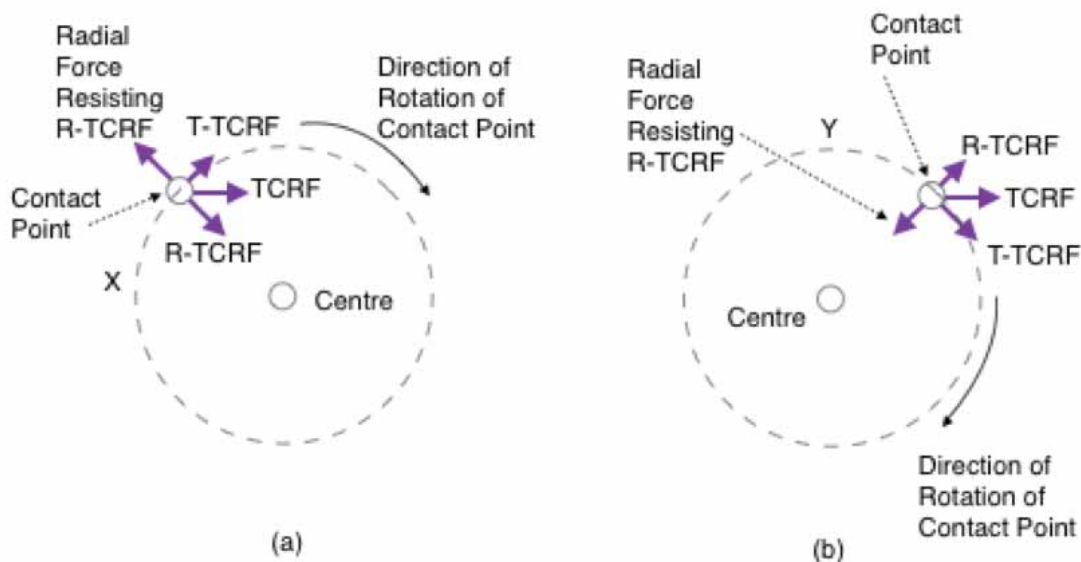
Aiki Applied to the Contact Reaction Force Experienced by Tori

Tori applies Aiki to the contact reaction force he experiences (TCRF) by rotating the contact point (Point of Application of TCRF) in a circular motion about a centre point in the direction of the tangential component (T-TCRF) of TCRF. The radial component (R-TCRF), of TCRF that can either be towards or away from the centre point is opposed by the radial reaction force produced by Tori in the opposite direction. Uke is then unbalanced in the same direction that the contact point is moved in as there is no resistance to Uke's propulsion force/momentum in that direction, only in the radial direction. On the other hand Tori remains balanced as his force, the radial force, is balanced.

To move the contact point in a circular path around the centre point the radial distance needs to be kept constant during the rotation. This requires Tori's body connecting the contact point to the centre to remain rigid. To achieve this, the connecting body parts are extended so as to become unbendable, as demonstrated by Tohei extending the fingers so that both the elbow and shoulder joints are unbendable. Furthermore, the centre point must be kept stable by using the body joints and muscles to transmit the ground reaction forces and the gravitational force on Tori's body to create the radial reaction force to balance R-TCRF.

Natural centres of rotation include the feet and body joints where the feet/joint rotation makes the contact point move in a circular path around the centre point. It is also possible to create virtual centres of rotation by moving the target in a circular motion about an imaginary centre point. In the latter case, the curvature of the circular path of the target determines where the centre of rotation is located. The movement of the target along a circular path in the direction of T-TCRF will become obvious in practice as no resistance to the motion of the target should be experienced, whilst in the perpendicular direction the radial force is to be balanced.

The circular motion of the contact point can be in the vertical plane, horizontal plane or any angle of plane in between. The point on the circle where Uke's force is intercepted will determine the direction of R-TCRF, i.e. towards or away from the centre point. The two possibilities are illustrated in the following two diagrams where R-TCRF can either be a push or a pull.



In Diagram (a) R-TCRF is being applied towards the centre of rotation of the contact point and is balanced by Tori's radial reaction pushing force away from the centre.

In Diagram (b) R-TCRF is being applied away from the centre of rotation of the contact point and is balanced by Tori's radial reaction pulling force towards the centre.

In Diagram (a) when the contact point is initially at point X, R-TCRF is equal to TCRF and T-TCRF is zero. Consequently, R-TCRF is a maximum and therefore Tori has to balance this maximum force to apply Aiki. To reduce the possibility of Tori becoming unbalanced, it is important for him to make contact with Uke's momentum/force when its magnitude is low which will correspond to when Uke's COM is above his propulsion foot. Alternatively, in Diagram (b) when the contact point is initially at point Y, the R-TCRF is zero and T-TCRF is equal to TCRF. Therefore, point Y is the best position for Tori to intercept Uke's momentum/force when it is large.

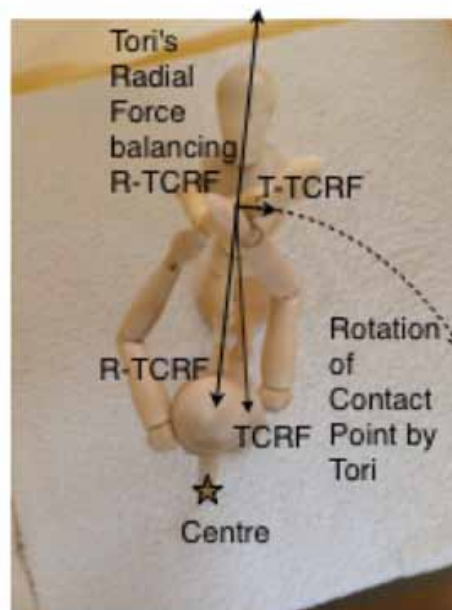
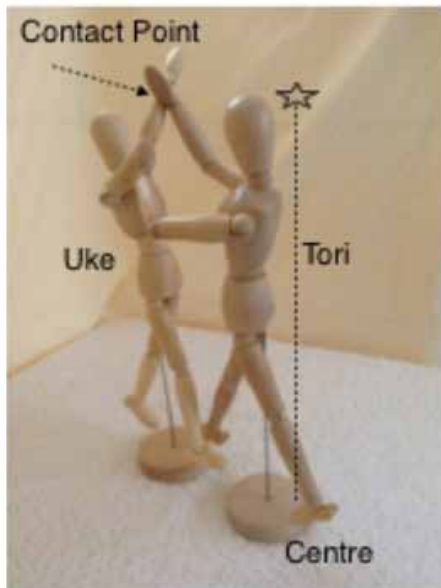
Although the centre point is shown in the above diagrams to be below the contact point, in practice it can be above or below, or to the left or right of the contact point. Uke's force can also be in any direction. These diagrams therefore need to be redrawn to correspond to the situation to which they are being applied.

The unbalancing effect on Uke of Tori applying circular motion to the contact point can be experienced by Uke applying force to the free end of a hinged door for the two situations above. The rotating door is then acting as Tori.

Aiki applied in this way to the contact reaction force experienced by Tori can be used to account for the unbalancing phase of a group of techniques demonstrated in the literature.

As an example, one of the techniques is considered below.

- Shioda, P 126/84. Tori blocks Uke's overhead strike using his forearm, i.e. contact point. Uke is unbalanced as in Diagram (a) by Tori rotating his forearm (contact point), in the same direction as T-TCRF, in a horizontal circular path about a centre point vertically above his rear foot whilst balancing the pushing radial component (R-TCRF) with a pushing force. This action is illustrated in the diagrams below.



The final part of this article will appear in the next issue of the Aikido Times

Warm ups, stretches and cool downs...is there any point?

Mark Hardwick



Have you ever arrived a few minutes late for your class, having hurried from work and bolted your tea? You hastily change and the instructor asks you to make sure you are warmed up before you join in with the session. Eager to get involved you jump up and down a few times, take a couple of deep breaths, and you're ready to start...sounds familiar?

Most times you would get away with such an approach and suffer no ill effects. However without conducting a suitable warm up your injury potential is increased and your performance potential is reduced. Before beginning any kind of vigorous physical activity it is a good idea to ensure you have completed a good warm up and stretch as this has a number of benefits which will be explained in this article. It is also advisable to perform a cool down after the activity.

Warm up

The warm up literally does what the name suggests and increases the internal temperature of the body. This enhances a number of the body's mechanical functions. The warm up will also enliven physiological activity within the body, enhancing biochemical functions and ensuring you are prepared for your aikido session.

It is recommended that warm up exercises are of a gentle pulse raising nature. As a rough guide your pulse should gradually increase from its resting rate (usually around 70-75 beats per minute) to something closer to a hundred. The raising of the pulse is caused by an increase in heart rate. This means that the heart is supplying the body (and in particular the muscles) with an increased quantity of blood, which contains the oxygen, nutrients and hormones which are needed for activity.

As well as this, the heart will beat more forcefully and increase its 'stroke volume', meaning that it will supply more blood per beat. The combination of these two factors (increased stroke volume and increased heart rate) means that the heart's cardiac output (amount of blood distributed per minute) is greatly enhanced and oxygen and nutrients are more readily available to the working parts of the body.

It is important that this increase in cardiac output is achieved gradually. Imagine that from an inert position you suddenly have to sprint for the bus. Having caught it you might be gasping for breath, feeling discomforted, possibly having a stitch. These manifestations are caused by the sudden need for increased blood supply to muscles, and it takes the body some time to adjust and then recover. In addition to this the blood suddenly has to change direction. At rest, larger proportions of blood are supplied to organs (such as the digestive organs). The sudden need for blood to arms and legs causes an uncomfortable redistribution of blood, this is what causes a stitch. This is not to suggest that next time you intend to catch a bus you should warm up in preparation for such an eventuality!

As well as generating increases to blood circulation, the warm up also causes the rate and depth of breathing to increase. This is necessary as your aikido session will require that your body is supplied with sufficient oxygen, and this needs to be obtained from the atmosphere. Gentle raising of respiration rate and depth means that you will be able to keep up with oxygen demand with few problems. When the need for oxygen is increased suddenly (e.g. sprinting for the bus) you start to incur what is known as an oxygen debt, and your body will always be trying to repay this debt as you progress through the activity.



The oxygen debt is not dangerous, but it does inhibit performance as it allows harmful waste products to build up, such as lactic acid, which increases the blood's acidity. This can mean that muscles are unable to contract efficiently, which in turn means that your movement precision is affected.

Muscles need to be warm if they are to operate efficiently as this will make them more pliable and more able to stretch and contract safely. As well as the skeletal muscles of the arms, legs and torso, this also applies to the intercostal and diaphragm muscles, which control breathing. Think of your muscles as a bit of plasticine...plasticine is hard to mould when cool but becomes more pliable when warmed. Sudden movements and exertions when cold will increase the injury potential to muscles. In aikido this can cause particular vulnerability to the back, the neck and the shoulders as these are the areas which absorb the force of all the complicated twists and turns.

Of all the anatomical systems, the joint system is the most vulnerable in aikido training. Injuries to joints may be acute and immediate, such as dislocations or ligament tears, or they may occur over a longer period of time, only manifesting themselves after years of wear and tear, as is the case with arthritis.

Correct technique when applying aikido moves and in falling is the best protection against joint injuries. However the warm up will also contribute to a reduction in injury potential. The warming of the muscles will enable the joints to move more freely through their range of motion, and will result in less trauma to the tendons in joints. The warm up will also cause synovial fluid to be released into the joint mechanism. Synovial fluid is the joint's natural lubricant and so reduces friction between surfaces in the joint structure.

Your ability to react is dependent upon the ability of nerves to conduct nervous impulses. Precision of movement also requires that the nervous system is functioning well. Warming up has the effect of preparing the nerves for the activity, and so your reactions may be faster and your movement more accurate. Finally, the warm up may be an important psychological preparation. It is the opportunity to get focused on the aikido session before the formal training actually begins. This puts you in a state of psychological readiness.

Stretching

It is not just the high kicking arts that need to dedicate time to stretching, any kind of physical activity should include some stretching exercises. Flexibility is an important part of overall health status. When a person starts to lose flexibility even the most ordinary tasks become difficult, such as putting on a jumper, reversing a car, or picking something up from the floor. Regular stretching serves to improve and prolong joint mobility. It will also improve your balance as flexible muscles can more easily and quickly adopt unexpected positions. Rather than make a case for the importance of stretching, this part of the article will consider some of the different ways to do it. The article will not recommend any particular exercises as it is not safe to learn them in this way...your instructor will show you the exercises recommended for aikido.

The stretch should be carried out after the warm up, as the muscles will be more pliable and less prone to injury. It is important to realise that stretching exercises should stretch muscles; not ligaments, tendons or anything else, as these structures are prone to serious injury and repair may require surgery! Therefore, when stretching, you should feel tension in the muscle. If you feel it in any part of a joint, then stop the stretch.

Stretching may be considered preparatory or developmental. Preparatory stretching prepares you for your aikido session. It should be fairly gentle but requires you to stretch muscles a bit further than they normally would go. The routine should ensure that you are stretching the muscles which will be required in the aikido session, particularly those which are stretched in the manipulations and the falls, so pay attention to upper arms and shoulders, hamstrings, and the muscles of the back (lower back, obliques, laterals, trapezius). Regular performance of these exercises will serve to preserve flexibility. Developmental stretching is a dedicated attempt to achieve higher degrees of flexibility, and so is more applicable to the high kicking arts, ballet dancers and circus acrobats.

Depending on the movement applied to the stretch, exercises may be considered static, dynamic, or ballistic. Static stretches, as the name implies, require that you adopt a stretch position and then maintain it for a period of time (say 30 seconds). These are the safest of the exercises, but they are difficult to perform for those who don't have a good degree of flexibility in the first place. Therefore those that benefit most are already flexible! Dynamic stretches are more suitable for those who need to achieve more flexibility. These require that you rhythmically perform the stretch exercise (say 10 times) with slow, controlled movement. This provides some momentum which enables those with less flexibility to make more progress. BUT...if the movement is too vigorous or forceful, the exercises become ballistic. These put joints and muscles under great strain and are more dangerous. Beginners who are inflexible are more likely to do this in an attempt to achieve the stretch. They are not recommended and should be avoided in aikido.

Remember that the idea of a stretch exercise is to stretch a muscle or group of muscles. If the person next to you is able to achieve the most peculiar contortions, you do not have to match this. You only have to stretch to the point where you feel it. Trying to stretch too far may result in what are known as 'contra-indications'. These are potentially damaging stresses to the body caused by performing an exercise incorrectly.

As an example... you are trying to do fifty sit-ups with your hands behind your head to strengthen the abdominals, but you start to struggle after forty. The last ten are assisted by you pulling your body up by wrenching your neck. Not only does this fail to benefit the abdominals, but you are in danger of damaging your neck. When stretching, imagine that you are sat on the ground with one leg out straight. You are asked to stretch the hamstrings of that leg. The student next to you, being highly flexible, flops down easily over the straight leg. Feeling that you should be able to do the same you start forcing your head down towards your knee ballistically. This puts your neck and lower back under unnecessary strain and could cause injury.



It is very important that you relax when stretching. This will enable you to elongate the muscle. If the muscle is not relaxed, then it is contracting, in other words shortening. This would mean that you are trying to elongate a muscle while it is shortening...doesn't make sense! It is natural for a muscle to contract when it is being stretched more than usual, this is an attempt to protect itself. With practice you can learn to override this natural impulse and relax the muscles.

Cool downs

Cool downs are recommended for the end of the session. These are similar to warm ups, but rather than prepare the body for activity, they allow it to gradually return to its normal status. You can think of it as an operation similar to closing your computer down. The computer will close all the programmes and close down safely. If you just pull the plug out it could be corrupted.

The cool down should include gentle activity which slows down the heart rate and circulation, reorganising the body's blood flow. You pay back any oxygen debt, disperse lactic acid, and return the breathing rate and depth to normal.

Further static stretching should be included in the cool down to help preserve the length and pliability of muscle fibres and the flexibility that you have achieved.

And finally, the cool down has important psychological advantages. It is time for casual chat and friendship building with the people who have just been throwing you around the dojo, time for checking the lumps and bruises, and time for looking around the dojo at your colleagues, considering what has just been collectively achieved, and realising the collective strength of the school to which you belong.

Mark Hardwick is a Lecturer in Sports Science and a Jee Pai Kung Fu instructor.

illustration credit: athletiek.com

"What Can Aikidoka Learn from Systema..?"

Ken Lynch

More and more people in the Aikido world are beginning to realize that even a short course in Systema will pay them great dividends in increased mental and physical freedom, leading to effortless movement. Famous names in Aikido who have learned from Systema include: Hiroshi Ikeda (Aiki-kai 7th Dan) and Kevin Choate (6th Dan under Saotome Shihan), Matthew Hill (5th Dan Iwama) and the list is growing. The similarities with Aikido are uncanny.



Mikhail Ryabko, Founder of modern Systema, with Matt Hill

When I first saw Vladimir Vasiliev's Systema (S) on video 5 years ago, for instance, I thought someone had taken Japanese Aikido, added a few punches to it, and given it a Russian name.. it was so close to what I knew.. It was as if some Japanese guy had somehow secretly emigrated to Russia long long ago, resulting in a very evolved version of Aikido (A) that no one in Japan, and even the Western world, could have predicted or expected to see.. until now..

I attended Anthony Lucas's Systema class yesterday in Budapest and so thought I'd share with you some of what I learned and tie this in with a brief technical comparison between the two systems. As someone with 30-years-plus experience in Aikido, whose made a conscious study of its major schools like the Aiki-kai, Yoshinkan, Tendo-kan, and Ki-no-Kenkyu-Kai (KKK), I think I can comment fairly on what is different and special about Systema that is missing in Aikido training. I'd like to present three ideas from S that might help Aikidoka realize, apart from the great overlap the two arts share, what is unique to S, so that you can learn to explore these in greater depth in any S seminar. Of course, Systema has many branches, just like in the Aikido world, so we can only talk in general. But, I think we can always learn more about ourselves, and whatever branch of Aikido you may happen to study, the following points, common to all branches of S, will inspire you:

Number 1: Breathing. The greatest thing about S is how they move from the inside - out. Of course, Aikido too, in theory, is about the spirit leading the body, but for most people this theory is a little abstract and not as evident in practice. Don't get me wrong, there are many people in A who practice sincerely, with spiritual intent in the back of their minds. And, there are a few great teachers who actually teach the spiritual and energetic sides in detail, but the majority do not. The general pattern though is that we find ourselves moving without really knowing how or why we have to move in certain ways. Indeed, we have the names kokyu-ho and kokyu-nage ('breathing exercise' and 'breath technique'), for example, to enhance our appreciation of the breath, and the ki exercises to help us realize the energetic mind, but few of us know the real reasons why these are so central to grasping Aikido as a whole. In practice too, these movements are difficult to pull off..

Systema can come to the rescue here: a) because it has a solid foundation in breathing and b) because the physiological reasons it gives as to why relaxation is good for self- defense, and why this leads to smoother interactions in potential conflict situations, is ground-breaking scientific news..! It has to do with monitoring our breathing, so that no matter how fast or furiously our partner moves, it is possible for our nervous system to stay calm.. if we know ourselves and our body's limits.

Many advanced Aikidoka also know this (especially in the KKK) and consciously try to work on keeping calm but what they may not know is how the limits of their own personal breathing patterns can upset their inner equilibrium. S deliberately explores the different aspect of the breath: the inhale, the exhale, and the holding of the breath after exhale, as well as after the inhale. These breathing patterns are explored in basic exercises, like the push-up, the squat and sit-up, to develop stamina in the lungs and nervous system, and are central to cultivating calm and safe movement. But, the whole idea is not to do more of these..

Quantity, or strength per se, is not the ultimate goal. It's the psychology behind such things as oxygen deprivation and the nervous system's reaction to panic that are the most valuable lessons here.

As we all know, scientists tell us that, in a threatening situation, many people hold their breath. In what is famously known as the fight or flight response, blood pressure, heart-rate, and muscular tension all rise, the pupils of the eyes dilate to try and take in more of what is going on, and, as your body instinctively goes into the stress mode, you feel the urge to fight, to run away or to freeze on the spot with fright.

S helps us get in touch with the workings of this response in ourselves in a safe environment, and through S's slow-motion practices, and relaxation exercises, to override this instinctive response to danger, so that we can defend ourselves in the manner of our choosing. This, alone, would be a great addition to anyone's Aikido, but the greater benefit, I think, lies in knowing how to challenge our limits, and thereby enhance our everyday life. In S seminars, you will learn how to take the tension completely out of your body in every potentially stressful posture. This psychology of relaxation under stress is something that can serve you well for a lifetime of reduced stress... I got this from Anthony, and, I think, this is invaluable.

Number 2: Natural Movement. You may be sceptical, like I was, when any martial art claims to teach 'natural movements', because it seems clear that every culture has its own definition of natural. Just think of the difference between the minimalism of Aikido movements compared to, let's say, the exuberant gymnastics of Brazilian Capoeira. Both martial. Both natural.



Yet, they are on opposite ends of the spectrum of expressive human movement. But, if we say, 'natural' is 'whatever can help us survive an attack with ease', then we have to think of the most likely attacks in a civilian context, and consider the question of how we will personally encounter them: psychologically and physically.

You can probably be 99.9% sure, for example, that you won't be attacked by a man flashing a Japanese sword on the street.. (So, what is the relevance of Aikido sword- work..? That is another question..). And, it's also statistically improbable that you'll have to deal with cartwheel kicks from someone whose friend is playing the berimbau in the background...

By contrast, S focuses on how to deal with the most likely grabs, pushes, punches, kicks, knife attacks and group attacks.. but all within the simple context of moving with an awareness of your calm(ing) breath. Like in the best mastery-level Aikido, you have to start with yourself, and realize there are no separate techniques. S is only about the freedom to move yourself freely.. in the here and now.. Kind of like the gentle art of Aikido free-style, but with the stops removed.

S has found a way to teach this freedom to us quickly, through progressive drills and exercises. Through S, we can realize that it isn't the memorized martial techniques we know, even if learned over decades, that will get us out of trouble but our innate freedom to move without fear... Like the Zen master Takuan said, "...if our minds are caught in the thought of technique, then we won't have the freedom to respond creatively, spontaneously, appropriately. Our partner will spot our distracted mind, detecting a gap in our awareness.. we'll be unable to move, while our opponent will be able to exploit this moment to attack us..."

So, the way we express ourselves in self-defense MUST be natural in the psychological sense that it will always be personal, natural to you, and different to someone else's way, even if that person is your most favourite teacher of Budo. I like what an 8th Dan Kendo master once shared with me. He said: 'Most people think of the Way (or 'Do', as in 'Bu-do') as a road, or a road-map, already travelled by others. Its features and landmarks are well known. It's usually about a set of rules, teachers and formal traditions.' "But, I don't think of it that way.." he said, "the True Way, I think, is really our own.. It's like the freedom we feel when walking on the beach, alone.. and, as you take in the beauty of the scenery, and look back, you see a series of footsteps going all the way back to the horizon.. When you take stock of your training record over the years, you realize, for the first time, where you've been. That is your individual path.. If you think of it this way, you can give yourself

the courage to move forwards for the rest of the journey into the unknown.. What else is there..? If you follow someone else's way.. even Ueshiba's Aikido.. it could still be taken away from you, if you relied on others to give it to you.. but your way is your way.. you will always have it, and it can't be taken away..'

S is natural in that each person can discover their own insecurities and express their freedom to move past them, all within a safe place. S calls this the work.

Number 3: Strikes. In spite of Ueshiba saying, allegedly, that "Aikido is 90% atemi" (or 'striking'), Aikidoka are shy, in general, of following through with punches.

(It should be said, though, that Ueshiba's statement here is apocryphal, and is still controversial, and, therefore, shouldn't be taken literally as gospel. At the very least, if Ueshiba did say this, we have to reconcile it with his other statements like the fact that Aikido has something to do with the infinite spirit of the universe. It would be logical to ask, then: 'how it is possible to have 90% of infinity..?' But, the absurdity this leads us into is a debate that will have to be covered in a separate article)

The Yoshinkan and Iwama dojos are about the only ones that use strikes extensively to get their techniques to work. Without strikes to initiate their moves, their hard versions of Aikido don't make much sense. The Aiki-kai and KKK tend to limit striking in their curricula; even eschewing defences against kicks, on the grounds that they don't want to encourage violent minds. OK, I understand the sentiment.

Most Aikidoka, I think it's fair to say, don't like the image, the feelings or conduct, and seeming lack of control that appears to be associated with punching and kicking. Indeed, in the minds of non-violent people, punching is already a kind of violence, and, because of their violent image in films, the martial arts are also, unfortunately, often enough equated with thuggery. In the eyes of many Aikidoka, then, the martial arts (Bu-jitsu), as opposed to Budo, are No-Go Zones.

Indeed, I think it's true that non-violence is what attracts people to come to Aikido in the first place. After all, if you wanted something more aggressive, there's no limit to the range of choices available.. From MMA to Krav Marga, Brazilian Jujitsu to Thai Kick-boxing, you can take your pick.. Aikido is supposedly uniquely different from this smorgasbord of consumer choices, because it takes its firm footing on the basis of its non-violent spiritual stance.

So, the question to S people from A people would then have to be something like: 'Can punching ever be spiritual..?' And, the short answer is 'yes'. But, the second part of the answer is: "it depends on you..and your intent.." "If you punch with love.." Anthony said.. which, by the way, made my head spin, in the beginning..

But, then when you actually try it, it ain't so bad..



A spiritual punch - Vladimir Vasiliev with Matt Hill

In fact, the punching in S is nothing like in boxing, where we tense our arms and go against our partner to try to knock him out. The punches in S are done exactly like the idea of ki extension. You just extend your arm with a relaxed fist to break down your partner's balance. Or, you make him react to your hand that's in the way of his movement. People who are off-balance in the turn, as you move away, are vulnerable.. At the same time, if you had to KO someone, there is no reason why you can't do that in self-defense using S, just like you can do that with Shiho-nage or Irimi- nage in A. Then again, Ueshiba did say "Aikido is loving attack and peaceful reconciliation".. Too many of us think that this reference to 'loving attack' is only about uke's role, but there is no reason why tori can't also be loving in defending themselves with punches.. If so, S can show us how..

The kicking too is done more like Ikkyo with the legs. The idea is to lead the attacker's leg a little, touching his shin with your foot to make him pause (omote, or 'entering', if you will), or, by stretching his heel out a little with your foot, making him lose his balance (a sort of ura). Again, there is much more to using the legs than the punishing Thai-Kick Boxing routines..

Finally, just a few words on the Systema Instructor Anthony Lucas. I have found him to be a generous person, with a compassionate heart, always ready to encourage his students with positive feedback. As an experienced teacher of Ninjutsu, it is clear he is also keenly aware of the differences between kata (or form) training and the relaxed freedom of movement which Systema provides the student of traditional Budo. He has trained with some of the biggest names in Systema, like Vladimir Vasiliev, Mikhail Ryabko, Martin Wheeler, and others. As a fellow researcher along the martial road of self-study, I salute him, and recommend him highly to all Budoka, but Aikidoka in particular who have so much to gain. Europe is lucky to have him.



Matt Hill (full Systema Instructor under Vladimir Vasiliev and Aikido 5th Dan under the Saito Family) runs regular seminars which aim to help you:

- improve your creativity,
- feel confident in your instinctive and spontaneous response,
- develop your ability to handle psychological pressure,
- apply the principles to multiple attacker & crowd work and
- add relaxed power to your movement to improve aikido technique.



Matt Hill with Morihiro Saito Sensei

Writer: Keni Lynch is the son of Aikido pioneers in New Zealand and currently teaches Aikido in Budapest, Hungary. He is an award-winning philosopher and has a masters degree in International Relations from Victoria University in Wellington. He is also the author of the upcoming book 'Aikido Body' (2014), in which he shares some of the principles behind effortless Aikido mastery, based on his 34 years of experience in the art.

Haiku

Leslie Cuthbert

A Japanese poem of seventeen syllables, in three lines of five, seven, and five, traditionally evoking images of the natural world.

ORIGIN Japanese, contracted form of haikai no ku 'light verse.'

Do you have any photographs showing aikidoka practising that you'd be happy could be used in a proposed book of poems (haiku) focusing on aikido?

I am currently in the process of compiling a book of haiku, two examples of which are shown here, and would be very grateful to receive any donated photographs that could be included beside my text in the final edition

If you would be willing to assist in this endeavour please contact me at: Leslie.cuthbert@orange.net

Heavyweight
white Gi

Grabbed by
Uke with both
hands;

I perform
nage.



Uke
attacks
hard

I divert her
ki past me,

She rolls
noiselessly.





Sue Ward

BAB Lead Safeguarding Officer

Whistleblowing and Safeguarding

The concept of Whistleblowing is important in any organisation that is committed to maintaining appropriate levels of safeguarding and good practice. Whistleblowing allows individuals to raise concerns about poor practice or misconduct by members and employees/volunteers (e.g. coaches or class helpers). The BAB believes it is necessary to develop a culture in all Clubs and Associations where concerned individuals can raise issues about unacceptable practice and misconduct in a safe and supportive environment.

It is important for coaches to be aware that the difference between abuse and poor practice can be minimal. For example some things that were considered acceptable behaviour in the past are not in today's society e.g. a coach who uses inappropriate language to a child is not acceptable today, but may not have been questioned in the past. In order to provide children with the best possible experiences in Aikido, it is imperative that everyone demonstrates exemplary behaviour. Whistleblowing is an important part of this culture as it allows children and adults to raise concerns in a safe and appropriate manner. Not raising concerns just delays the inevitable and may cause matters to get worse. Such matters will seldom, if ever, improve by being ignored.

When is it necessary for you to Whistleblow?

Abuse can occur within many situations including the home, school and the sporting environment. Some individuals will actively seek employment or voluntary work with children in order to harm them. A coach, official or volunteer helper may have regular contact with children and be an important link in identifying cases where a child needs protection. All cases of poor practice or possible abuse must be reported following the guidelines in the BAB Safeguarding Policy.

You may witness or be told about a situation of poor practice, or a failure to safeguard or even abuse within aikido in which a colleague is implicated. For example, a child might tell you of something that has happened to them during a training session, or you might become suspicious about the behaviour of a colleague or volunteer. A parent might make an allegation of abuse involving someone in the club. Should this happen to you such information will generate strong emotions. It is important to understand these feelings and not allow them to interfere with your judgment about any action to take.

Remember it is not your responsibility to investigate such incidents. Your role is to respond appropriately and to report the concern to your Club Welfare Officer, your Association CPO or direct to the BAB Lead Safeguarding Officer

If you are the person raising the concerns you are likely to have mixed emotions; colleagues are seen as people to trust and suspecting "unpleasant things" about a colleague is hard. You may find it difficult to accept what is being alleged and you may feel disloyal by reporting your concerns. Or you may fear victimisation if you raise a concern against a colleague. It is not unusual to feel this way but it is important to remember that the child's welfare is paramount. Do not allow your judgment to be clouded by personal feelings or worries. Your CWO and Association CPO will recognise that any person referring concerns involving a colleague may need additional support in light of the action they have taken and will support you throughout any such concern that is raised in good faith.

The BAB Lead Safeguarding Officer has experience of dealing with whistleblowing and is also able to offer support if required.

Celebrating International Aiki Peace Week in Bideford North Devon

Richard Small (Aiki Jo, Bideford, Devon)

This event was held on 20th September 2014 as an international initiative to bring principles of peace into the community.

It was also raising money for Macmillan Cancer Care.

What is harmony if it isn't peace? O-Sensei, the founder of aikido, said that 'Aiki is not a technique to fight with or defeat the enemy. It is the way to reconcile the world and make human beings one family'; A martial art with interesting ethics and methodology.

Aikido is a long journey . . . in many ways. Sensei Bob Sherrington travelled all the way to Devon from Kettering Aikikai in Northants to share the day and his skills; An act that epitomises the generosity, humility and ability of a great teacher, an act that we can only admire. His teaching involved short staff against the sword and to say the least was mind catching. Those who practise will know what I mean.

Mark Allcock of Wellsprings Aikido in Poole, Dorset also travelled to teach. Again a humble and popular teacher, Mark showed the development from basic exercises to advanced weapons techniques and how in part they remain essentially the same in application.

Some of the students that also travelled far were Dan Hopkins representing Masakatsu Aikido from Ottery St Mary and Mike Williams joined us from Somerset.

In marked contrast and despite extensive advertising, there were few local students or observers who chose to take this wonderful opportunity to come together in such harmony. . . in peace; on the day before United Nations Peace Day.

Huw Collingbourne of Hartland Aikido Club brought two students and he developed the teaching of knife taking techniques – we were having so much fun that Huw ran out of time to complete his programme. One of the many lessons we all learned on the day. "It's always later than you think, make the most of life."

Richard Small (organising) taught sword against sword partner practice using the third kumitachi and emphasising the connection and harmony within self and with others.

Pete Blayney demonstrated some elegant flowing Aikido and wonderful skills in the use of Ki (energy) leaving most of us struggling to copy his excellent example.

For Observers it was only £1 donation to the charity Macmillan Cancer Care. There were more refreshments than they could be eaten and three hours of enlightening martial arts entertainment, it is such a shame that more people did not come and enjoy the day.

However, those of us who did attend had a great day in good company and we raised £161.60 for Macmillan Cancer Care.



Photo courtesy of Huw Collingbourne of Hartland Aikido
Students and teachers from different Aikido styles,
stand together in harmony.

The history of Ju Jitsu (Part 2)

John Picket



The beginning

Fighting forms have existed in Japan for centuries. The first references to such unarmed combat arts or systems can be found in the earliest purported historical records of Japan, the Kojiki (Record of Ancient Matters) and the Nihon Shoki (Chronicles of Japan), which relate the mythological creation of the country and the establishment of the Imperial family. Other glimpses can be found in the older records and pictures depicting sumai (or sumo) no sechie, a rite of the Imperial Court in Nara and Kyoto performed for purposes of divination and to help ensure a bountiful harvest.

There is a famous story of a warrior Nomi no Sekuni of Izumo who defeated and killed Tajima no Kehaya in Shimane prefecture while in the presence of Emperor Suinin. Descriptions of the techniques used during this encounter included striking, throwing, restraining and weaponry. These systems of unarmed combat began to be known as Nihon koryu jujutsu (japanese old-style jujutsu), among other related terms, during the Muromachi period (1333-1573), according to densho (transmission scrolls) of the various ryuha (martial traditions) and historical records.



Most of these were battlefield-based systems to be practiced as companion arts to the more common and vital weapon systems. These fighting arts actually used many different names. Kogusoku, yawara, kumiuchi, and hakuda are just a few, but all of these systems fall under the general description of Sengoku jujutsu. In reality, these grappling systems were not really unarmed systems of combat, but are more accurately described as means whereby an unarmed or lightly armed warrior could defeat a heavily armed and armored enemy on the battlefield.

Methods of combat (as just mentioned above) included striking (kicking, punching), throwing (body throws, joint-lock throws, unbalance throws), restraining (pinning, strangulating, grappling, wrestling) and weaponry. Defensive tactics included blocking, evading, off balancing, blending and escaping. Minor weapons such as the tanto (dagger), ryufundo kusari (weighted chain), jitte (helmet smasher), and kakushi buki (secret or disguised weapons) were almost always included in Sengoku jujutsu.

In later times, other koryu developed into systems more familiar to the practitioners of Nihon jujutsu commonly seen today. These are correctly classified as Edo jujutsu (founded during the edo period): systems generally designed to deal with opponents neither wearing armor nor in a battlefield environment. For this reason, most systems of Edo jujutsu include extensive use of atemi waza (vital-striking technique). These tactics would obviously be of little use against an armored opponent on a battlefield. They would, however, be quite valuable to anyone confronting an enemy or opponent during peacetime dressed in normal street attire. Occasionally, inconspicuous weapons such as tanto (daggers) or tessen (iron fans) were included in the curriculum of Edo jujutsu.

Another seldom seen but interesting historical aside is a series of techniques originally included in both Sengoku and Edo jujutsu systems. Referred to as hojo waza (hojojutsu, nawa jutsu and others), it involves the use of a hojo cord, (sometimes the sageo or tasuke) to restrain or strangle an attacker. These techniques have for the most part faded from use in modern times, but Tokyo police units still train in their use today and continue to carry a hojo cord in addition to handcuffs. The very old Takenouchi Ryu is one of the better-recognized systems that continue extensive training in hojo waza.

Many other legitimate Nihon jujutsu ryu exist but are not considered koryu (ancient traditions). These are called either Gendai jujutsu or modern jujutsu. Modern jujutsu traditions are founded after or towards the end of the Tokugawa period (1603-1868). Various traditional ryu and ryuha that are commonly thought of as koryu jujutsu are actually gendai jujutsu. These include Hakko Ryu, Kaze Arashi Ryu, Daito Ryu, and many others. Although modern in formation, gendai jujutsu systems have direct historical links to ancient traditions and are correctly referred to as traditional martial systems or ryu. Their curriculum reflects an obvious bias towards Edo jujutsu systems as opposed to the Sengoku jujutsu systems. The improbability of confronting an armor-clad attacker is the obvious reason for this bias.

Over time, Gendai jujutsu has been embraced by law enforcement officials worldwide and continues to be the foundation for many specialized systems used by police. Perhaps the most famous of these specialized police systems is the Keisatsujutsu (police art) Taiho jutsu (arresting art) system formulated and employed by the Tokyo Police Department.



If a Japanese based martial system is formulated in modern times (post Tokugawa) but is only partially influenced by traditional Nihon jujutsu, it may be correctly referred to as goshin (self defense) jujutsu. Goshin jujutsu is usually formulated outside Japan and may include influences from other martial traditions. The popular Gracie jujutsu system, and all Brazilian jujutsu in general, although derived originally from Judo have evolved independently for many years, and could be considered examples of Goshin Jujutsu.

The development of close combat systems

Regardless of where they live, people spend a great deal of time developing and perfecting methods of using weapons for hunting and fighting. If successful, personal experiences and insights (often gained on the battlefield) help individuals to establish particular “styles,” “schools,” or “traditions” — in Japanese, the bujutsu ryu-ha.

Compared with the empty-handed fighting arts of neighbouring China and Korea, Japanese jujutsu systems place more emphasis on throwing, immobilizing and pinning, jointlocking, and strangling techniques. Atemiwaza (striking techniques) are of secondary importance in most Japanese systems, whereas the Chinese ch’uan-fa (kempo) emphasize punching, striking, and kicking.

It is generally felt that the Japanese systems of hakuda, kempo, and shubaku display some degree of Chinese influence in their particular emphasis on atemiwaza, while systems that are derived from a more purely Japanese source do not show any special preference for such techniques, but will use them as and when appropriate.

The way an opponent is dealt with is also dependent on the philosophy of the teacher with regard to combat. This translates also in different styles or schools of jujutsu. Because in jujutsu every conceivable technique, including biting, hairpulling, eyegouging etc. is allowed (unlike for instance judo, which does not place emphasis on punching or kicking tactics, or karate, which does not emphasize grappling and throwing) practitioners have an unlimited choice of techniques.





Some teachers will favour taking an opponent out as fast and hard as possible, while others will favour taking an opponent down in a controlled way and then keeping them under control with jointlocks. Others, like the Gracie jujutsu system, stress the importance on ground work since most fights end up on the ground anyway, while other teachers find it important to avoid a groundfight at all cost, since it can be very dangerous when faced with multiple opponents.

Although there were and are many ryuha or systems of Japanese jujutsu, there are features that are characteristic of most (if not all) of them. Since there are a number of relatively new martial systems identifying themselves as jujutsu, it is appropriate to look at those characteristics which distinguish a style as traditional Japanese jujutsu.

Heritage

All Nihon jujutsu have cultural indicators which help give a sense of the traditional character of a school, and include:

- An atmosphere of courtesy and respect, a context intended to help cultivate the appropriate kokoro, or “heart”.
- The type of gi or training suit worn, which is usually plain white, often with a dark hakama (the most colourful uniform might be plain black or the traditional blue of quilted keikogi; you are not likely to see stars and stripes or camouflage uniforms).
- Lack of ostentatious display, with an attempt to achieve or express the sense of rustic simplicity (expressed in such concepts as *sabi* and *wabi* in Japanese) common in many of Japan’s traditional arts.
- The use of the traditional (e.g., Shoden, Chuden, Okuden, and Menkyo Kaiden levels) ranking system, perhaps as a parallel track to the more contemporary and increasingly common dani (Kyu / Dan) ranking.
- There is the lack of tournament trophies, long-term contracts, tags and emblems, rows of badges or any other superficial distractions.



The final part of this article will be continued in the next issue of the Aikido Times .../

Kenshinkai trains Yoshinkan Aikido in Malaysia 2014



On September 1st senior instructors from Kenshinkai Yoshinkan Aikido UK travelled to Malaysia to once again train Yoshinkan Aikido with our “sister” Yoshinkan Aikido Malaysia dojos, run by Sensei Sonny Loke in Kuala Lumpur. Kenshinkai has held strong links with Malaysia since the founder of Kenshinkai (Shihan David Eayrs) learnt Yoshinkan Aikido under the tuition of Shihan Francis Ramasamy in Penang in the 1960s.

Kenshinkai has previously travelled to Malaysia in 1988, 1992, 1996, 2000, 2005 and has hosted a visit to the UK in 1994 of Shihan Francis Ramasamy and Sensei Sonny Loke. Sensei Loke began Aikido in 1972 and was the first foreign instructor to be graded to 6th Dan by Takeno Takafumi Sensei.

The return visit was long overdue but Kenshinkai members immediately felt at home, remembering past trips, and catching up with new events with the Yoshinkan Aikido Malaysia members.

Staying at the impressive Traders Hotel (with Tower view rooms) in KL City Centre the Kenshinkai members travelled daily via the LRT to Taman Jaya station to train at the Petaling Jaya dojo. The Petaling Jaya dojo is the largest of three permanent dojos run by Sensei Loke and had a great atmosphere for training. The main ceiling and wall fans kept the visitors from the UK cool enough to train (just!), whilst they adjusted to the average 34 degree temperature. All classes were full with juniors and adults all enjoying their Yoshinkan Aikido training.

Various techniques from the standard Yoshinkan grading syllabus were practiced in addition to some variation techniques taught by Sensei Loke's from his many years of Yoshinkan Aikido experience, including techniques learned from Takeno Sensei and Ramasamy Sensei. Sensei Garry Masters taught briefly and Sensei Richard Lewis taught one of the junior classes. But the main focus for the Kenshinkai members was to learn from Sensei Loke with the agenda being “No Politics, No Gradings, just Yoshinkan Aikido Training” :-D



After a week's training in Kuala Lumpur the Kenshinkai members travelled onto Penang, making the most of a bit of R&R in the Lagoon Deluxe rooms at the Hard Rock Hotel in Penang. A visit was paid to Shihan Francis Ramasamy, whose health has unfortunately deteriorated over the past 10 years, to such a point that he is no longer able to teach Aikido. The training mats in the front part of Shihan Ramasamy's house and weapons adorning the walls, served as a reminder to all members who had previously visited and trained there.

Returning to Kuala Lumpur for a final week of training (and some sightseeing along with plenty of eating and drinking local dishes), we found that Sensei Loke had adjusted to the Kenshinkai members by filling the Dojo fridge with cans of Tiger beer instead of the usual bottles of water. We were also pleased that Daniel Burton a Kenshinkai Instructor who has since moved to USA was

able to meet us for the final weeks training. A great trip made even more special by the hospitality and friendship displayed by the Yoshinkan Aikido Malaysia members in addition to the great sense of humour displayed by Sensei Loke. Kenshinkai would recommend anyone visiting Kuala Lumpur to train at Sensei Loke's dojo with the guarantee that you will be made to feel most welcome.





South Coast Aikido Club
Saturday November 8th 2014

10am-5pm

Early bird price £25 (email me for payment details)

Last day for early payment is October 31st

On the day £30



Sensei Tony Sargeant 6th Dan Aikiki



Sensei Andy Channer 2nd Dan

Welcome to another fun filled day of Aikido

South Coast Aikido Club
Are proud to announce a one day seminar

Teaching will be Sensei Tony Sargeant
&
Sensei Andy Channer
To celebrate our 3rd year anniversary

All Clubs and Organisations are welcome
Please bring Bokken & Jo
And proof of current insurance

St Mary's Catholic Church Hall
211A Wimborne Rd
Poole
Dorset
BH15 2EG

For more details contact Andy Sensei on 07747481121
Email : bionic.pt@googlemail.com

Registration 9am-9.45am



INAGAKI SHIHAN

AIKIDO KOSHUKAI

SATURDAY 23 AND SUNDAY 24 MAY 2015



The NIA
Sports and Leisure Centre
Birmingham
United Kingdom

Shigemi Inagaki Shihan was born and raised in Iwama. In 1958 he became a student of the Aikido Founder, Ueshiba Morihei O'Sensei. After graduating from Nihon University in Tokyo in 1969 he spent 2½ years in the Iwama Dojo as uchideshi under Morihiro Saito Shihan.

Today Inagaki Sensei is one of the most well known, and experienced, teachers from the Ibaraki Shibu Dojo. He travels worldwide to teach, and generously shares his deep understanding in Aikido, based on almost 55 years of training, as a direct student of O'Sensei for 11 years, and for many more under Morihiro Saito Sensei. One special feature of his teaching is to incorporate talks about what Aikido has meant to him, and of his views on the spiritual dimension of Aikido.

SHIGEMI INAGAKI SHIHAN [8° DAN AIKIKAI] FIRST SEMINAR IN THE UK

SCHEDULE	SATURDAY	SAT EVENING PARTY	SUNDAY	AIKI KEN, AIKI JO AND TAI JUTSU Please bring bokken, jo and insurance both days
	Registration 11am 12pm - 2pm 3pm - 5pm		Registration 8.30am 9am - 11am 12pm - 2pm	

SEMINAR FEE	BOTH DAYS	£80	Advanced payments via Bank Transfer: Sort code 55-70-49 Account 83680101, by cheque, or by PayPal on the official website: inagaki-koshukai.co.uk
	ONE DAY	£45	

CLOSEST HOTELS

City Nites	1 Edward Street B1 2RX	0845 233 1155	Jurys Inn	245 Broad Street B1 2HQ	0121 606 9000
The Hampton	200 Broad Street B15 1SU	0121 329 7450	Novotel	70 Broad Street B1 2HT	0121 619 9002
Hilton Garden Inn	1 Brunswick Square B1 2HW	0121 643 1003	Premier Inn	80 Broad Street B15 1AU	0871 527 8076
Hyatt Regency	2 Bridge Street B1 2JZ	0121 643 1234	Travelodge	230 Broad Street B15 1AY	0871 984 6064

TRAVEL TIPS	CAR	Follow signs to Birmingham city centre. Motorways - M1, M5, M6, M6 Toll, M40 and M42
	BUS	Visit Network West Midlands [networkwestmidlands.co.uk] or National Express [travelwm.co.uk]
	TRAIN	Birmingham New Street Station and Five Ways Station are both a short distance from the venue

The NIA Sports and Leisure Centre, St Vincent Street, Birmingham B1 2AA

THE ORGANISERS RESERVE THE RIGHT TO MAKE CHANGES AT ANY TIME — FULL DETAILS ON THE OFFICIAL WEBSITE

Visit inagaki-koshukai.co.uk

For more info call 07949 590788

BAB Annual Coach Tutor Day 15th November 2014

Venue: Solihull Football Club

All Coach Tutors are invited (and expected to attend) this Update and CPD training day.

Please contact Grev Cooke if you have not already confirmed your attendance

Coach Tutor CPD Logs should be submitted to Frank Burlingham asap if not already done.



Other BAB and Association courses

As well as sending in posters for inclusion in the Aikido Times, Clubs and Associations can also send details for publication on the BAB web site.

Please visit <http://www.bab.org.uk/courses/courses.asp> for details of current courses and guidance on how to upload details.

A poster for an Aikido seminar. The background is a light greenish-grey with a traditional Japanese ink wash painting of red cherry blossoms on the right side. In the center, a man and a woman are practicing Aikido with wooden jo (staves). The man, Sensei Pat Hendricks, is wearing a white gi and a dark blue hakama, and is in a dynamic pose. The woman is also in a white gi and dark blue hakama. On the left, the Japanese characters '合気道' (Aikido) are written vertically in a large, bold, black font. Text at the top reads 'Sensei Pat Hendricks 7th Dan International Teacher'. Text on the right says 'Special Weapons Only Day on Friday' and 'A review of historical changes and variations of Ken and Jo techniques'. At the bottom, it says 'Godolphin School Milford Hill, Salisbury Wiltshire SP1 2RA', '10th 11th and 12th July 2015', and 'Aikido Seminar'. Contact information for John Gorzanski is listed in the bottom right corner.

Sensei Pat Hendricks
7th Dan
International Teacher

合気道

Special Weapons Only Day on Friday
A review of historical changes and variations of Ken and Jo techniques

Godolphin School
Milford Hill, Salisbury Wiltshire SP1 2RA

10th 11th and 12th July 2015
Aikido Seminar

Contact: John Gorzanski
Telephone +44 (0) 1425 655194
Email: Info@Takemusu.co.uk
Website: Takemusu.co.uk

AIKIDO SEMINAR

Saturday 13 December 2014



KINSON COMMUNITY CENTRE

Millhams Road, Pelhams Park, Bournemouth, Dorset, BH10 7LH

Tony Sargeant Sensei, 6th Dan

Paul McGlone Sensei, 6th Dan



TIMES:

Registration 9:30am
Classes begin 9:45am
Classes end 4:45pm

COSTS:

£25 if paid in full by 31st October,
£35 on the day

Please email paul.mcglone.aikido@gmail.com for a booking form

Please bring Bokken and Jo.

All students must produce proof of current insurance before they will be allowed to train.

Remember - NO INSURANCE, NO TRAINING !!

You can bring your own lunch or there is a Co-operative Food Shop about 250 metres from the centre.



AIKIDO

RISING SUN AIKIDO WELCOMES

Larbi EL AKEEL

6th dan Aikikai

14 - 15 & 16 Nov. 2014

Friday 14 19.00 to 21.00	Saturday 15 10.00 to 16.00	Sunday 16 10.00 to 15.00
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Locations:

Friday
The Campus
Highlands Lane
Weston-Super-Mare
BS24 7DX

Saturday & Sunday
Hans Price Academy
Sports Centre
Marchfields Way,
Weston-super-Mare,
Somerset BS23 3QP

Fee:

Friday	£10	
Saturday	£25	£40
Sunday	£25	

400²_m
of Tatami

Enquiries: Phil Benge
Tel: + 44 (0)7786 513 973
or: sensei@risingsunaikido.org.uk

Renseignements en français
Chantal Tel: + 44 (0)790 139 80 91
or Email: latchan@hotmail.co.uk

OPEN TO ALL STYLES & ASSOCIATIONS. PLEASE BRING WEAPONS & PROOF OF INSURANCE.