

The
Shintaido
Foundation

Newsletter
July 1995
9

number

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1995 DAIENSHU
THE WETTEST YET?

This edition of the Newsletter is mainly concerned with bringing you reports from the recent Daienshu, held at Llanmadoc Youth Hostel on the Gower Peninsula over the May bank holiday weekend. It seems to have been accompanied by constant rain which did little to dampen the spirits of those who took part.

Perhaps one of the advantages of the weather was that the practitioners had time to do a lot of talking. This talk formed itself into three interesting discussion groups based on the themes "Making Connections", "Teaching Shintaido", and "Practising alone", in which Shintaido practitioners of widely varying experience swapped their ideas about these subjects. All three discussion groups have led to interesting articles in this edition of the Newsletter, which should help many people to sort out their ideas about these difficult areas.

With so much input, production of this edition has been a privilege, and I hope it will be useful.
Charles Burns

Please address any comments, photographs, letters or articles for future editions to:

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54 Cromwell Road
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READING
Berks. RG4 5EB

or fax them to: 01734 471201

Long articles should be sent on floppy disc whenever possible. Macintosh format is great, but users of lesser PCs can save "text only." All discs will be returned.

Copy deadline for the next issue is Monday 18th September 1995 (but don't wait until then, you can write now!)

AROUND THE COUNTRY - WEEKLY CLASSES

Monday Brixton 7.30 - 9.00pm Strand Centre, Elm Park, Brixton

Contact: Rebecca on 0171 241 4801

This class runs on alternate weeks only

Thames 6.30 - 8.00pm Room 44, Parkshot Centre, Richmond

Contact: Olivier on 01372 812584

Soft Shintaido by Geoff Fitch; a refreshing & relaxing indoor class

Tuesday (Bristol 7.00 - 9.00pm Filton College (North Bristol)

Contact: Pam on 0117 957 0897)

This class is due to restart in the autumn

Reading 7.30 - 9.30pm Caversham Centre

Cost: £24.20 for 6 weeks

Contact: Reading Adult College on 01734 575575 quoting A6806L

This runs on alternate weeks from 19th September

Wednesday Bristol Lunchtime City Technology College

Contact: Jaine on

7.00 - 9.00pm Bishopton Community Centre

Contact: Debbie on 0117 924 9406

Soft Shintaido

London AI's 8.45 - 10.00pm Lewis Sports Centre, Anerley

Contact: Simon on

BOD Report

Welcome to SF

As you know, SGB has been replaced by the Shintaido Foundation (SF). The change is an important one, and all practitioners should think about what it means.

The old SGB held a kind of exclusive franchise from Aoki sensei to promote Shintaido in Great Britain. He appointed the SGB Head Instructor to oversee keiko in this country, whilst ISF looked to SGB to organise exams, and to collect the fees that enable Shintaido to flourish internationally. So, if you lived in Britain you practised Shintaido under the auspices of SGB, or else were treated as some kind of renegade.

Those doing keiko in a weekly class and not taking exams would not have been aware of this, but for those who wanted to develop their Shintaido careers this was a genuine restriction.

This exclusivity has now gone. SF is a voluntary organisation, which you can choose to support or to ignore. The Head Instructor is still appointed by Aoki sensei, and may well be a member of the International Technical Committee, but as a Shintaidoist you are under no obligation to take instruction from him, directly or indirectly. If an instructor wishes to affiliate directly to ISF, that is now perfectly permissible. Equally, if Shintaidoists from other countries now wish to join SF, there is nothing to stop them.

AROUND THE COUNTRY - WEEKLY CLASSES

Thursday Bristol 7.00 - 9.00pm Bishopton
Community Centre

Contact: Debbie on 0117 924 9406

Shintaido as a Martial Art

Brighton 8.00 - 9.00pm Lewes Leisure Centre,
Lewes

Cost £3.55 Contact: Peter on 01273 327958

Beginners and general get together

Friday Brighton AI's 9.00 - 10.00pm Lewes Leisure
Centre, Lewes

Cost £3.55 Contact: Peter on 01273 327958

Bristol AI's 7.00 - 9.00pm St Paul's Settlement
Cost £5.00 Contact: Amanda on 0117 955 1623

This group meets once a month, next keikos: 30th June & 28th
July

Guildford 7.00 - 9.00pm Off Nightingale Rd, Stoke
Park

Contact: Olivier de Kerckhove on 01372 812584

Saturday (Bristol Morning)
Soft Shintaido & meditation. This class is due to restart in the autumn.

Thames 9.00 - 11.00am Twickenham
Contact: Daniel des Baux on 0181 569 7032
A summer course in bojutsu

Shintaido classes and their venues do change on a regular basis, so it is wise to check first before attending an unfamiliar class. The above information is correct and complete as far as I can ascertain, but please let me know of any omissions or errors as soon as possible. It is helpful if details of all new classes and events (including times, locations and costs), and all cancellations, are reported to the Newsletter as a matter of course.

But why Shintaido Foundation? Unfortunately it's not like the Rockefeller Foundation, there is no billionaire industrialist who has left us with a huge legacy to promote Shintaido. We have to make our own foundations, and then build what we can on top.

In Shintaido we place great emphasis on foundations. In every keiko we practice our toitsukihon waza, our "great foundation technique", which grounds us and is an essential part of the freedom we find in other aspects of our keiko. It is natural that our own organisation should place the same emphasis on solid, simple foundations. Our organisation should be the foundation on which individual instructors and other Shintaidoists can build their own works of art, their keikos, their gasshukus, their groups, their students. It provides a unifying solid base on which they can work. Each instructor will make something a little different, because each instructor will teach his/her own Shintaido, but if they are all built on a common foundation, they will be strong and recognisable.

I have an image in my mind of the Foundation being like the solid marble plinth on which the Greeks built their temples. Every temple was unique, but all were recognisably to the same basic plan, and the solidity of the foundations was an important contributing factor to the longevity, beauty, and individuality of each temple.

What does this mean in reality? SF provides building blocks for others to build upon. These blocks do, or should, include

publicity, information flow, a contacts database, archival records, equipment, literature, examinations, access to the best instruction, and financial support for new groups. Perhaps another block could be a shared vision and sense of purpose, achieved through courses and gasshukus.

The Foundation's resources are the commitment of time, energy and enthusiasm by its supporters, its modest bank balance, its keiko experience, and the quality of its instruction.

SF needs its supporters to keep it going. Reciprocally, it needs to ensure that its supporters feel in turn, genuinely supported by it, or they will simply cease to be supporters.

In keiko there is a symbiosis between sempei and kohai, between senior and junior, each needs the other. Similarly, SF needs to support the instructors who are building their Shintaido edifices around the country, and it needs to help them in turn, support their students. It also needs the support of those instructors and their students, to whom it can offer a wider and richer keiko world than they will find in a local group.

Peter Furtado, for BOD

Forthcoming Events

SHINTAIDO

an introduction

A 3 day introduction to Shintaido
for the people of Reading
by Charles Burns

14th-16th August 1995

10.00 am- 12.00pm

Cost £11.50

To enrol contact: Reading Adult College
Wilson Centre, Wilson Road,
Reading RG3 2RW
Tel: 01734 575575, quoting: W6014L

ALL WELCOME!

For accommodation contact Charles on:
01734 476637

AUTUMN GASSHUKU

4th & 5th November 1995
In Brighton with Ito sensei
Sat: General Workshop (open to all)
Sun: Exams & AI Workshop

Watch this space for more details

BOD CONSULTATION

BOD is hosting an all day consultation event for instructors at:

The Old Deer Park, Richmond
Sunday 23rd July at 10.00am

1995 Daienshu Reports

“Making Connections”

A Discussion Group at the 1995 Daienshu

In eight years of practising Shintaido I had never heard talk of how Shintaido relates to the rest of life. I have felt deeply moved during practice, open, friendly and elated after practice, but never felt there was a space to discuss what all that really meant. No-one talked about change or growth through Shintaido or hinted at why I might feel that way or what impact might it have on my family, social or work life. It was as if I should just know, and everyone else did already know. Not being one to risk making a fool of myself, I kept quiet.

So I, like many others at the Daienshu, leapt at the chance to take part in a discussion group entitled "Making Connections". I tossed aside previous desires for sleep, gathered my baby in my arms and joined in. We made one overwhelming connection - it

was like everyone was letting out a sigh of relief at simply being able to talk in everyday language and simple terms about the connections in our lives. This was difficult through lack of practice and no common terminology, but we thoroughly enjoyed trying. Some of the connections that came through are:
PTO

Forthcoming Events

SHINTAIDO OF AMERICA

would like everyone to know about two special gasshukus occurring in July 1996.

With the approval of ISF and Aoki sensei they will be sponsoring:

“The 6th International Shintaido Conference”

as well as:

“Shintaido of America’s 20th Anniversary Gasshuku”

Both gasshukus will be held at the in Sonoma County, California from July 3rd to July 7th, at the same time in the same location. The International Gasshuku will be for instructors only, and America’s 20th Anniversary Gasshuku for everybody.

Sonoma County is located in a beautiful valley, and is home to hundreds of wineries. The Russian River runs through it and many people go canoeing and kayaking on it. Napa County is adjacent, and is also home to many outstanding wineries.

Kazu Shibao

Competition

A serious reduction in the gasshuku fee will be awarded to the writer of the best and most original name for the 6th International Shintaido Conference! Please send your suggestions by August to:

Kazu Sibao
544 Laidley St, San Francisco
CA 94131. USA

- Shintaido practice helps relieve pent up tensions, anger and frustrations.
- Kumite can help lower boundaries, making it easier to be physically close to people in your life.
- By the same token, the need to trust people during Shintaido can extend out to a generally more trusting attitude to people.
- Two nice analogies with work: kumite helping find individual distance, different for different people, and wakame taiso enabling the practitioner to accommodate people as appropriate rather than always confront.
- Shintaido helps to confront negativity and build love, openness and positivity.
- For one musician amongst us, Shintaido practice had improved his music composition, which now took the form of a Shintaido practice, with a warm up building to a crescendo and down again, for example.
- The group of practitioners itself was a positive environment in which to be. It was generally agreed that people were very different, but all had an important connection, making friendships easier.

For many of us, we were not sure how Shintaido fitted into our lives, but were clear that it had an effect, and keen to explore further and find the words to describe these connections. In this way, our discussion linked closely to the conclusions of the other groups. What is Shintaido? How do we describe it? And, why do we do it?

In failing to "make connections", Shintaido is very different to learning Buddhist meditation, for example. There, individuals give personal talks about the impact that meditation has had on them and how their lives have changed. There is an acknowledged

It was like everyone was letting out a sigh of relief at simply being able to talk in everyday language and simple terms about the connections in our lives.

framework for such a change, various useful labels such as "ethics" and "mindfulness" to help practitioners recognise what is happening to us, and people further down the "path" on hand to support us in the pains and pleasures that come with change.

With a falling number of people practising Shintaido, maybe now is the time to stop being too precious or reserved about making connections. Yes, Shintaido is a language of the body and the body is a message of the universe, but if we want to attract more people it might help to be able to tell them what practising Shintaido might do for them, or at least what it has done for us. Without meaning to trivialise, many of the genuine connections we came up with in our discussion group could be used in this way:

- Help let out anger and stress
- Build trust and closeness with those in your life
- Enjoy open, expressive movements
- Explore the power of your voice
- Make new friends

Since it is now six years since Chris and I met whilst practising Shintaido on Rossili beach (we're now happily married), maybe we need to add a Lonely Hearts appeal to the above list of potential benefits! Seriously, someone a lot better with words than me needs to make the connection for people who do know Shintaido, and the whole area of making connections undoubtedly warrants more discussion.

To end, I would like to thank the Daienshu organisers for giving me the opportunity to start talking after eight years, urge that the issues raised continue on the agenda, and leave you with the beautiful words of one practitioner:

"Shintaido is like dropping a stone in a pond. It sends ripples out in all directions and these have subtle effects on all parts of our lives."

Sara Burns

“Teaching Shintaido”

A Discussion group

WHY? (An interesting question we didn't answer!)

What kind of person teaches Shintaido? Are we all the teachers of something in our lives? How do we each approach it? How do people learn best? Is there a syllabus (aside from that set out for exam requirements)? Is teaching Shintaido in any way like teaching anything else?

We asked questions like whether people learn through their bodies in a different way than through the mind. Perhaps we are actually unlearning first, emptying ourselves of past rigidities of the mind, before taking in new information through our bodies. Is it therefore necessary to revise our learning, as when studying with the mind, or does the body learn things permanently?

It seems that some of us teach themes in blocks, with others it's hard to see any arrangement. A lot is intuition, often guided by the students themselves. It was interesting to notice that the process of teaching Shintaido is similar to the way some of us teach languages. We studied the recommended keiko plan:

1. jumbi taiso (warm up)
2. “Breaking out” (jumping!)
3. kihon, break it down and practice it.

4. kumite, (putting it to use)
5. Relax and practice fluency.
(eg. wakame taiso)

Marcus is in the process of compiling a Shintaido manual for AI's, with everything you need to know to be a great instructor in it! We await with anticipation.

This group awoke in us our excitement for sharing something we know, and our appetite for finding the most effective and fun way of doing it; let's keep sharing!

Belinda French

“Practising on your own”

A Discussion Group

This article comes partly from a discussion at this year's Daienshu and partly from my own experience. The discussion first. The group was split between two people (Jayne and Peter) who attended regular classes but also wanted to practice on their own, and three people (Peter F., Simon and myself) who had no class available and had to practice alone. There were some common points, and some issues that were close to the hearts of each section.

The first problem that we all shared was finding a safe place to practice. We talked about the difficulty of dealing with dogs, intrusive strangers, and feeling self-conscious. Peter mentioned the importance of appreciating your dojo and bowing to it, we talked about the way it is easier to do sei forms than dai forms, and how it is much easier to practice with a bo (or even a bokuto). None of us feel comfortable using voice alone. Peter F. practices late at night, and is aware of sleeping houses, the other Peter practices close to his house, and is aware of awake houses. I just feel really silly rushing around and yelling while people are walking their dogs.

Simon explained that he had developed his bo technique because it was something that he could comfortably practice alone, kata give direction and a form to his practice. Peter had had someone come up to him

I just feel really silly rushing around and yelling while people are walking their dogs

when he was using bo and try and tell him how it should be done! (Not a Shintaido person.) We've all had dogs come and sniff at us, jump up at us or follow us about. There are no easy solutions, you just have to put up with it and try not to awaken people's aggression.

The two lucky class attendees were concerned about giving their own gorei: how do you choose what to do without a teacher? The three more experienced people talked about listening to what their body needed and what they felt comfortable with. I always do tenshingoso, Peter F. always does eiko, Simon does months of bokuto shoko leading up the Kangeiko. We didn't have any clear answers in terms of you start with this and then you go on to that.

We talked a little about the great benefits of practising on your own. You consolidate your knowledge and build up your strength. Peter had noticed how people who don't practice on their own can almost become a caricature of their instructor because they don't develop their own expression. Most of all, practising on your own changes you. The effects of it show in your form and your life.

There are problems too. If you only practice on your own, you can become isolated and uncomfortable with kumite. I had noticed in my own and Peter's form a tendency to be aggressive and a difficulty in receiving. I said that I thought that was partly to do with the sense of being in a slightly hostile environment, you build up a strong forward form and you receive less, because you don't feel safe and trusting.

That's all I took notes on.

(I should have written this up straight away.) I'll continue with my own experience of practising on my own.

The biggest and most wonderful help I have is from Debbie Evans. She phones me every Monday (unless I phone her) and we arrange a program for the Tuesday morning. It's done on whatever we're interested in, and it's always very easy to agree. Every Tuesday, supposedly at 7.15am but sometimes later, I go to the park down the road and do my keiko. Before the Daienshu I always used a small square, with a bowling green on two sides and the canal hedge on the third. A path runs along the fourth side. It felt safe and protected. For the first time last week, I investigated the wide open space, more overlooked, but further from the dog walkers who use the path.

I start with a warm-up. At the moment I am stiff and grumpy and resentful about getting up and going out, and the warm-up softens me. Sometimes I do very little, sometimes a full Shintaido or bo warm-up, it also depends on the time, because at 7.35am precisely I do tenshingoso with Debbie. If I have time before then, I do the kihon that we have discussed. There tends to be jumping in it. The joint tenshingoso is always good. I do a sei and a dai, the dai (sadly) without voice and sometimes walking rather than running. It is usually now that I start appreciating the

sky, the cyclists who are already commuting on the canal path and the joggers who may sneak a glance at what is going on.

At 7.40am we do kumite or kumi-bo. This is the part that takes the most planning in advance. Sometimes things work very well and sometimes they are total failures. I have had odd experiences, as when I was doing kumi-bo part 1, and felt my bo stopped by Debbie's uchimonge, so hard my wrist hurt. The moritetsuki and kihon didn't work at all, and I got myself into a tangle. Tenshingoso kumite was wonderful, both when I led and when I received.

When the kumite has finished, I do some more kihon, until about 8.00am (a short keiko). I used always to finish with a standing bo eiko (is that a bo shoko?) but that drifted. I should get back to it, it is a lovely way to end keiko, a salute to the earth and heaven. I walk back to the canal bridge, noticing the mallards and coots, watching the hawthorn and elder change through the year. In winter, it is only beginning to get light when I finish my keiko, in summer, the sun has been up for hours before me.

I always plan to do more practice, but somehow I never do as much as I plan. There are weeks when if I didn't know that Debbie was going out, I would do none at all. When I taught my five classes, I found it almost impossible to practice on my own outside the class. Now that summer is here (well, as much summer as you get in Edinburgh) I hope to do more.

The thing I find hardest is motivation. Going to the Daienshu and other events is wonderful. It is so easy to do keiko with others when you have been on your own. There is that amazing energy flowing. As against that, I tend to be very unfit

and a little nervous of doing things slowly and badly. I know that more keiko would help, but when I have low life-force I am more apathetic about practising. Getting out of the house can appear the hardest thing in the world. Last week it felt like that. The good news is, that when I did a slow walking bo eiko, really concentrating on using my eyes and imagination, I felt my whole life begin to open.

Rachel Ganz

A View from the Beach

I look out from the comfort of my sleeping bag to a bleak, draughty, rain-lashed dormitory. We're due on the beach at 8.30. Is this what it's like in the army? Probably, but not since 1940! Perhaps that's when this camp was built? Anyhow, it's time to get up, and I'm angry...and I'm going to do that keiko!

Up pops into my mind Minagawa sensei's voice: "Keep your thoughts positive".

Mmmmm, I can see this isn't going to be an easy start to the day. Do you mean I should pretend I'm feeling something different? No, that's not it. At times like this, the best option I can come up with is to offer everything up to God, "Your Will be Done", and try to get on with the day without expectation. Not changing or controlling, just letting it be.

I pull on my gi, find a cup of tea, and grumble my way down the steep dunes. We warm up with slow stretches. Sand blows into my hair, eyes, and ears. Gradually I abandon myself to the rhythm of keiko; the wash of the waves. The weather clears as we continue, and then we scatter like an exploding firework. I run with arms outstretched, reaching up into the sky, and then out beyond a distant horizon. An overwhelming surge of emotion runs through my body as I draw in to "un", shuddering with tears as the beauty of my surroundings and a sense of complete well-being floods in. I am surrounded by my Shintaido brothers and sisters, a white flock by the seashore, united in our mysterious celebration.

I don't know what happens next, but somehow I'm being taken care of. I wonder what's for lunch....

Matthew Needham

Exam Results

The following people took exams during the Daienshu:

Shintaido

Matthew Needham successfully challenged the assistant's exam, and is now a Shintaido Assistant.

Bojutsu

Olivier de Kerckhove 9 kyu
Rachel Ganz 6 kyu
Pattie Thornley 4 kyu
Geoff Warr 4 kyu
Debbie Evans Shodan

Karate

Olivier de Kerckhove 6 kyu
Debbie Evans 5 kyu
Tony Hammick Shodan

Congratulations to all.

Branch News

Brighton

The Thursday evening class is still up and running, as the Lewes Leisure Centre has not pulled the plug on us yet. Participation by new members is very erratic of late. On some evenings there are up to eight beginners, and on others only one person apart from Tony and myself. Tony is consistent, and it is this factor that I believe keeps it all going! The weather is improving and we are able to do keiko outside more often with the rabbits for company! The main theme of keiko is eiko dai kumite, which most of the beginners enjoy when they show up to do keiko.

The AI class is making steady progress, with four regular AI's receiving Tony's gorei. We have had welcome visitors in the form of Geoff Warr from London, and Tomi from Shintaido of America. It was good to see them and do keiko together. Their presence added to class size, and the keiko was reminiscent of the old AI class in London. We are working mainly on a kaisho/bokuto program, which is proving interesting and fun. We would welcome all AI's to come along to practice. We would like to do keiko with you all, even if you are only able to come once a month. We look forward to seeing you at the class on Fridays in Brighton.

Peter Bougas

Bristol

“Shintaido and Creativity”

The Shintaido and Creativity event is pencilled in for the second week in September. This experimental day aims to bring together Shintaido, music, painting, and video.

Ideas and contributions are warmly encouraged. Please contact Richard Bell in London, or Jaine Rubin in Bristol.

Minagawa sensei is just starting a Wednesday lunchtime class at The City Technology College, assisted by Jaine. With 40 students this must qualify as the busiest class in the country.

Debbie Evans' Wednesday evening class continues outdoors at Oldbury Park, surrounded by the trees (which have no doubt seen it all before), and occasional dog walkers who seem to find what we are doing unusual. It's a lovely park!

Matthew Needham

Reading

Reading Shintaido is still struggling to be anything more than a one-man band. I was to run a beginner's course during the summer term, under the auspices of Reading Adult College, but in the event only 5 people enrolled, well below the college minimum of 12, and so the course was cancelled. So now I'm left with the knowledge that somewhere in Reading there are 5 people vaguely interested in Shintaido, and I don't know who they are!

Not to be easily put off, the principal of the college has suggested I run a 3 day introductory workshop during the summer holidays, and a further beginner's course in September (see listings). Needless to say, if any SF supporters out there would like to enrol in either course, to give me some moral support, they would be more than welcome!

Charles Burns

Edinburgh

10.00pm Thursday evenings.

“Meditation for twenty minutes”

(in the privacy of your own home).

If you would like to join in, Rachel Ganz in Edinburgh (0131 229 6414) and Debbie Evans in Bristol (0117 924 9406) will be doing this every week, either with bokuto, sitting in seiza, or standing meditation (or a combination).

All welcome.

“You can either contact one of us to say you’re taking part, or join in as and when you feel you’d like to.”

Rachel Ganz

Thames

THAMES BRANCH A.G.M.

Sunday 9th July 1995

To include a keiko in Richmond

The Monday class in Parkshot has been going on since February. We welcomed Chris O’Connor and Christelle Chatillon as well as veterans. Instructor Bill Paul has retired from active teaching due to his back injury. He has however volunteered as the Thames Branch treasurer.

Thames Shintaido is a member of the Community Group Forum. This is a rewarding experience as it gives insight into the running of associations.

Daniel des Baux has represented our branch to Hounslow Council for the Arts, to renew contact, and expand Shintaido in the community. Daniel, who has a shodan qualification in bojutsu will be leading a class in the subject this summer, supported by Geoff Fitch (see listings).

I took the opportunity of the annual Richmond May Fair to promote Shintaido this year.

Olivier de Kerckhove

Letters

The circle of all Nations

In August of 1993, when the parliament of the world’s religions was held in Chicago, I was invited to “the circle of the world, the circle of peace” performance which was organised by Kazu Tanahashi and his staff from the American School of Japanese Arts. Friedman Schulz, Brian Johnson, Joe Zawielski, Jennifer Hicks, and David Franklin came to join me there and helped me perform Tenshingoso for the purification of the brush and canvas that were set up in the 3rd floor of the Chicago Culture Centre. It was our great pleasure to be a part of the centennial celebration of

the very first occasion when the world's major religions got together in 1883.

Kazu and his staff from ASJA have continued doing this multi-media performance since then whenever and wherever they get a chance. Now they have permission from the UN50 committee to perform at San Francisco's Civic Centre Plaza as part of the events celebrating the creation of the United Nations fifty years ago. If you can find a copy of the UN50 News, please check their event calendar for June 3rd 1995! It is announced that the "Circle of all Nations", a multi-coloured 30ft diameter circle, will be created in one stroke of a single brush held by 10 artists. Once again, Shintaido has been invited to take part in this performance. Ito Haruyoshi, writing in April

"painting the circle"

Hiroyuki Aoki. Circle. Sumie ink painting. 1987

A Description of Kuo Hsi's attitude to Painting:

“On any day when he was to use his brush, he would always have a bright window, a clean table, fine brushes and marvellous ink. He would wash his hands and rinse his inkstone, as if to receive an important guest, so that his spirit was calm and his ideas settled. Only then would he start.”

Written by his son C11th

Latest news is that the “circle performance” went well, and the resulting big “O” is to be hung on the wall of the War Memorial Building in downtown San Francisco.

Review of “Circle of all Nations”

Suspended majestically across the front of the San Francisco War Memorial and Performing Arts Centre, “Circle of all Nations” is both playful and profound, joyous and solemn.

Like a spinning wheel weaving together the colourful threads of all the different nations' flags, each clearly

recognizable yet flowing into a harmonious whole, the image is the quintessential symbol of unity in diversity. In its path across the white field, the single multi-hued brush stroke has a lightness, and openness, that belies the physical weight of the six-foot tall brush.

Breezes ripple across the five panels of the circle, further enlivening its dynamic spontaneity and its gestural force.
Sherry Chayat of Syracuse Herald American

Marsalis on Music

Over Easter weekend, I watched a series of programs by the jazz trumpeter Wynton Marsalis. They were aimed at young people, and illustrated the development of jazz, comparing it with American marching bands, and with classical music.

The final program was all about practising music seriously. Wynton said:

“Everyone wants to be a hero, but no one wants to slay the dragon”.

He had twelve messages which were aimed at young musicians who would be practicing on their own. We talked a lot at the Daienshu about practicing alone, both from the point of view of those of us who have reached a stage in our study of Shintaido where we want to develop our own personal practice in addition to attending keiko with others, and also of those who live in places where there is no group, and who have to sustain their practice on their own.

I thought that Shintaidoists would be interested in hearing his points, and reflecting on how they apply to their own hitori geiko.

1. Seek out instruction from someone who knows what you should be practising, and can guide you.
2. Work out a schedule to practice all the fundamentals.
3. Set yourself some goals.
4. Concentrate when you're practising. (Use time to focus, if you can't concentrate, stop and come back to it. Try to put all your feelings, mind and body into it.)
5. Relax and practice slowly. (You can speed up later.)
6. Practice the hard parts longest, not just the ones you like and can already do.
7. Play everything with a maximum of expression. Be interested, be interesting, be serious.
8. Don't be too hard on yourself. If you make a mistake just incorporate it into your experience and carry on.
9. Don't show off. (Wynton's father, a jazz pianist, told him:

“Those who play for applause, that’s all they get”)

10. Think for yourself. Methods are just ways to do something that works for most people.

11. Be optimistic. How you feel about being in the world is who you are:

“Music (Shintaido) washes away the dust of everyday life from your feet”

12. Look for connections to other things.

Debbie Evans

P.S. Watching Tony’s shodan kata was absolutely breathtaking!

This Newsletter Business

I thought I would like to write a few words about this edition of the Newsletter. It makes an interesting change too have much material flooding in to my office here so that I am forced to try and squash things in!

The Daienshu seems to have sparked so much discussion that, although I was sadly unable to have attended it myself, I have felt somehow enthused by the general gasshuku atmosphere, almost as if I had been there. (In the event this turned out to be a good thing, as I am not sure how else I could have got through some long nights at the computer putting it all together!)

The shock that I got recently was when the mailing list arrived from Peter with only 15 names on it. For SGB recently turned SF this would seem to be a major setback, and I cannot help but wonder why the Foundation is losing its supporters in such huge quantities? (About 50% since the Newsletter 8 was brought out last April.) Although I received a lot of very positive feedback from those who contributed to the Newsletter, this response does not seem to be backed up by the figures.

This leaves me with the uncomfortable feeling that the only people actually reading the Newsletter are those who have actually contributed to it...a most incestuous arrangement! I also feel that such a situation cannot really continue for long, since such expenditure of effort and finance to send a publication to so few people cannot really be an efficient way of popularising Shintaido.

I have recently been sent a copy of the American Publication “Body Dialogue”. The articles in this publication are clearly

written to be read by both those “in the know” about Shintaido, and those not. In that sense it is more of a publicity machine than a Newsletter. The articles I have received for this publication are clearly for SF supporter’s consumption only, and so I imagine that this is the kind of “Supporters only” publication that you want. I have tried to make it less imposing by highlighting Japanese terminology in italics, if only to make us all aware how easily we use them, with no thought for those ordinary mortals who cannot understand them.

In general, I think that if I am to continue to receive articles of this high quality and quantity, then some further thought is needed about what sort of publication is needed, and what is more important, how it should be circulated. Otherwise I fear it will all simply go to waste.

In the meantime I have added a “circulation digit” at the front of the Newsletter, so that we can all keep tabs on current supporter levels.

Charles Burns

**SF SUPPORTERSHIP
APPLICATION FORM**

I would like to support the
SHINTAIDO FOUNDATION.

I understand benefits include:

1. Discounts on equipment
2. Quarterly Newsletter
3. Mail shots about SF events
4. Examinations eligibility

I enclose:

Supportership rate:	£20.00
+ Contribution:	£
Total:	£

Name:

Address:

Home tel. no:

No. of years practice:

Shintaido level:

Bojutsu grade:

Karate grade:

Please send a completed copy of this form, together with payment, to:

Peter H Bougas, SF Suppoertership Sec.,
Flat 2, St Michaels Place, Brighton. BN1 3FT

Changes of Address

Shintaido practitioners are notoriously mobile. Dropping a change of address card to the Newsletter will ensure that everybody knows where you are.

Peter Furtado's number was misprinted here in the last Newsletter! It should be:

01865 872005

Sorry Peter!

Olivier & Ingrid de Kerckhove's phone no. has changed to:

01372 812584

They can also be contacted by e-mail at:

olivier@glebe.netkonect.co.uk

SF Organisation

Treasurer

Peter Furtado 01865 872005

Membership

Peter Bougas 01273 327958

Equipment

Marcus Grant 0171 733 8867

Newsletter

Charles Burns 01734 476637

Fax: 01734 471201

NIC Chair

Ula Chambers 01273 304860

Board of Directors

Tony Hammick (Head Instructor)

Peter Furtado 01865 872005

Pam Minagawa 0117 957 0897

Marcus Grant 0171 733 8867

All BOD members are willing to be approached on any matter of concern to SF members.

Consultants

The following are advisors on different aspects of gasshuku organisation. When getting involved in one of these areas, please give the appropriate consultant a call. They can be very helpful!

Creche

Vicky Meadows 0171 733 8867

Dojo

Simon Neale

Food

Lindsay Evans 01273 327958

Sensei Care

Pam Minagawa 0117 957 0897

Abbreviations:

SF Shintaido Foundation
also known as "The Foundation"
BOD Board of Directors
NIC National Instructor's Council
ISF International Shintaido Federation
SGB The old Shintaido Great Britain