

TAIYO

THE MAGAZINE FOR BRITISH SHINTAIDO

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2004 promises to be a bright year for Shintaido in the UK. The kangeiko in Brighton went well (see pictorial report at the back), and we are to have a Daienshu at the Gower in May. In addition British Shintaido is offering a bursary for one practitioner to attend Matsuri 2004 in Japan! Details inside for those wishing to apply. To round it off the first European Forum event is to be held in France this autumn. A packed year indeed!



Belinda getting a back stretch at the BS kangeiko last month

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Membership report

The membership system is currently being re-invented for the new British Shintaido organisation. The most important change is that British Shintaido as an organisation now has insurance again, after many years without. This insurance is often a requirement by the Sports Halls and other venues which we use for Shintaido events, and it was realised that we could no longer claim to be a professional organisation without it.

However, this does mean that BS membership dues will have to go up! The last time we changed our rates was in 1995, when they actually went down from £25_{pa} to the current £20_{pa}. Now, they're going back up again, to £30_{pa} for basic individual membership. Joint/family rates will be £42_{pa}.

The most important reason to keep your membership up-to-date (as ever) is that it represents the best way to keep in touch with the Shintaido community in the UK, and to give back a little to help the Shintaido we all love. However, apart from this, and the insurance issue, your membership will continue to bring you the following benefits:

1. This magazine (which you will now notice has a cover price to cover the cost of printing) delivered free to your home 3 or 4 times a year. Joint & family members will share one copy delivered to one address.
2. Our smart new membership card (available from this April, joint and family members will get one each)
3. Discounts to all BS events.
4. Discounts at your local weekly class (since all local groups are now asked to charge an extra £1 to non-BS members to defray insurance costs).
5. Discounts on all equipment, books etc supplied by BS.
6. Exam Eligibility. Current BS membership is a requirement for those wishing to take exams at BS events.

Ideally, you will need your membership card with you when attending BS events and unfamiliar weekly classes (although we do take it on trust if you forget to bring it!)

To make life easier we are introducing a standing order system for paying BS dues. I would urge you all please to use this. The main advantage is that it saves a lot of work for the unpaid volunteers who run the membership system. It also means that once done you won't have to think about it again!

You will be able to choose from monthly/quarterly/annual standing orders as follows:

- Monthly: £2.50 (individual)
or £3.50 (joint/family)
- Quarterly: £7.50 (individual)
or £10.50 (joint/family)
- Annual: £30 (individual)
or £42 (joint/family)

Standing order forms will be sent out this March, shortly before current membership expires. A separate copy (to pass to a friend!) will also be included in all future editions of this magazine.

In addition to these basic rates there will be extras available for those who need/want them.

Practicing instructors will have an option to take out their own insurance against accidents in their local classes. The policy would be tied to the main BS policy and the rate will be £48_{pa}. This amount can be added to your BS membership (exact details of the insurance are available from Peter Furtado).

In addition it is hoped in the future to be able to add membership of the International Shintaido Federation (ISF - open to all) and the International Instructor's Council (IIC - open to graduates & instructors). Although BS is affiliated to ISF, BS members are not themselves automatically members of ISF. Membership of ISF/IIC is entirely voluntary and rates are currently ¥6,000_{pa} (around £20) & ¥12,000_{pa} (around £40) respectively.

The main reason to join ISF would again be to give something back to the worldwide Shintaido organisation, without which Shintaido simply wouldn't exist! However, other benefits include access to international e-mail discussion forums, and the ISF journal "International News" when published. We hope to offer ISF/IIC membership as a "bolt on" addition to your BS membership in the future, although this will depend on discussions at the forthcoming international event "Matsuri 2004".

Charles Burns



MATSURI 2004

The Eighth Shintaido International Event

Sunday 2nd - Wednesday 5th May 2004

BS BURSARY AVAILABLE !!

British Shintaido is pleased to be able to offer one bursary place for the International Event in Japan this May. The bursary, worth about £350, will pay all course fees for one person, to enable them to join the British band of attendees at this unique event.

We are looking for applicants to apply by the end of February 2004. Priority will be given to applicants who are following, or seeking to follow, the challenging exam road of Shintaido Assistant/Graduate/Instructor, with the aim of becoming an active future British Shintaido instructor.

Applicants should be aware that they will need to fund their own travel expenses to & from Japan, and any living expenses outside the gasshuku period. During the gasshuku itself all accommodation and meals will be provided.

If you wish to be considered for this bursary please apply with a statement in writing to:

Peter Furtado (British Shintaido Chairman)
13 Jack Straws Lane
OXFORD, OX3 0DL

Or by e-mail to: p.furtado@historytoday.com

For more information (or to register) visit the Matsuri 2004 website at:

MATSURI 2004

A statement from Hideki Oi in Japan

I am delighted to announce the upcoming Eighth Shintaido International Meeting “Matsuri 2004”.

Recently the International Shintaido Meeting has been held every four years. At our last international meeting, “HAGURO 2000”, practitioners from all around the world including Japan, America, England, France, Italy, and Australia gathered together at Haguro in western Japan.

I know that all of you are endeavouring daily to develop and improve your practice, work, family environment, and personal life, both spiritually and physically. I want to make this an event that will support you in your aspirations.

We are the ones to grasp our own future. We are the initiators of our hopes, for nothing happens without some movement. I believe that,

in building our gasshuku life by going beyond various differences in customs, national differences, and differences between East and West, we can become able to acquire the new way of Shintaido, realise our new “self”, and eventually grasp our wonderful future.

I look forward with anticipation to meeting and practicing with participants from all around the world.

I am strongly committed to making this “MATSURI 2004” the brightest one ever, and hope that all participants will gain wonderful experiences through this meeting.

Hideki Oi
*(Shintaido Kyokai Head Instructor
& Matsuri 2004 chairman)*

INTERNATIONAL DIARY DATES:

THE FIRST EUROPEAN SHINTAIDO FORUM

The inaugural European Shintaido Forum will take place in France.

Saturday 30th October - Monday 1st November 2004
(Location to be advised, somewhere in France!)

*Open to all assistants, instructors and “aspiring AI’s”
(eg: advanced students)*

The Naked Voice

An interview with Chloë Goodchild.

Chloë Goodchild is a singer and the director of an organisation called The Naked Voice. Her inspirational and seemingly effortless manner of singing has enabled many people to express themselves with their own “naked voice”. Chloë’s work attempts to integrate Eastern & Western musical styles into a unified whole. In recent years, in close collaboration with Masashi, she has brought Shintaido into her work in a wholly original and new manner. This interview is to be published in the forthcoming British Shintaido book “Cutting the Grey Sky”, but is being previewed here for BS members.

Charles: I want to ask how you came across Shintaido for the first time?

Chloë: The first time was when I was in Bath, and I’d heard from the editor of my book, a woman called Tessa Strickland who used to work for Ryder Books, and she had told me about this rather magical character called Minagawa, who travels to people’s houses and gives them the most extraordinary shiatsu massages. To cut a long story short, Masashi came to our house and gave shiatsu massages to all of our family. After I had my shiatsu massage with him I said to him: “That was really wonderful, thank you very much, but that is clearly not all you do!”, so we had some tea together and I asked him to explain a little more about his life and what he does.

He started to talk a little about Shintaido and then, a week or so later, brought one of his students from Bristol to work, so that I could witness the movement in our local village hall. That was the first time. Shortly after that he came to one of our concerts in Bath. He came up at the end and said “I think I’m catching what you’re communicating”.

Later on there was another concert he came to, and I asked him if he would kindly open the event, because I was so affected by these movements, the power of these movements. Seeing them almost as if I could see them with my ears, or hear them with my eyes, as music, as a vibration, as a communication. The very same vibration that I was finding myself communicating through sound. So that was really how we started working together.

And then I invited him to come and

introduce a little bit more of the Shintaido movement work in the form of the very introductory tenshingoso and warm-up work to my workshops, which he very humbly came and did with a very childlike delight!

Charles: As he does. I recognise that childlike delight!

So from the first time, you saw a kind of similarity between the work you were doing and the Shintaido movement? They had the same kind of feeling?

Chloë: Yes, it was quite phenomenal to watch, actually. Our work is called The Naked Voice, and The Naked Voice came out of a transformative experience that I had in 1990 in India, when I was researching the possibility of integrating Eastern & Western vocal styles.

I was out in India and had this transformative, what some people describe as a “no mind” experience, out of which came this notion of a “naked voice”, a voice which is free of all conditioning, cultural limitation, or creed. And there was something about these Shintaido movements, when I began to see them, which communicated the essence of the human being, the essence or wisdom of the individual, that I recognised from a sound perspective.

Charles: That sounds very similar to the kind of recognition that I experienced when I first saw Shintaido. That kind of feeling that it called to something deep inside me. I didn’t quite know what it was, but I knew.. there was a kind of recognition the first time I saw it. So I can relate to that kind of feeling.

Chloë: Wonderful. So that was your teacher in.. ?

Charles: That was with my teacher when I was a student, when I was in Wolverhampton. My first time.

We’ve covered some of the similarities I think, between the two things. Do you think there are any differences?

Chloë: Well, one of the things that happened after this introductory period, bringing Masashi into our workshops, was that he then started

infiltrating us!! The movement is like a kind of vibration that infiltrates, or penetrates the work, rather like vibration entering a room. These movements, they come in. So he started to come in and help us, to inform, on how to embody the sound in the body.

A lot of people in our work were having these very powerful emotional experiences in relation to the work, but nevertheless they weren't able to really embody the sound. It was too far out, too vast in many ways of experience. Masashi said to me "Sometimes you go far too far out for people, and then they loose you, and the work becomes too impersonal, or too cosmic. What I do, rather as with a kite, I bring the kite back onto the ground!" And that was clearly what I realised he'd been helping us to do.

Then that moved into the whole realm of *mudra*, and I think that's where our work actually meets. As you have *mantra* and *yantra*. The centre or essence of our work is *mantra* really, the recurring word of power which is at the centre of our Naked Voice work.

Charles: So in a sense you see a kind of coalition, or combining, of the Naked Voice and Shintaido work into one cohesive discipline, or practice?

Chloë: Yes, well that's our question. Is there a possibility of creating a third form, a third body almost?

Charles: A third way?

Chloë: A third way! I asked Masashi the other day, how would you say "Naked Voice" in Japanese? He's still thinking about it, but it's an interesting question I think. He mentioned, something like "Pure Voice". Something like that!

Charles: I wanted to talk a little bit about the event that you held a year ago, "Transforming September 11th" which was a combined concert and series of poetry readings, incorporating Shintaido, at The Royal Opera House, which I went to and thought was fantastic. I wanted you to talk a little bit about the way Shintaido was used in that performance and the effect it had on the people there.

Chloë: Well, my goodness, that was very powerful. I can almost say it was an experiment really, but it went way beyond an experiment. You could see how Masashi was bringing the movements into the space. He talks about



Minagawa sensei in action with "The Naked Voice" singers. (photos courtesy of Chloë Goodchild)

cleaning up spaces, how the work “cleans up” space, and I think that’s essentially what was happening. Primarily it was that his movements (and this is where we come into the realm of non-violence) were so captivating for people, but so unknown to the western psyche. Particularly that kind of quite sophisticated London intelligentsia, coming in with their heads very firmly in the driving seat to suddenly be faced with this movement! What I felt the Shintaido movement was doing there was integrating the intellectual communication with the intuitive sound and voice of music. A bridge, if you like, between the spoken and the sung word.

Because when we had coming onto the stage these apparent opposing forces; for example two opposing members of the Northern Irish political crisis coming onto the stage and talking with each other. They’d been like drawn swords, literally, a few years prior to that, and now here they were on a stage talking with each other as two companions who were now involved in the same conciliatory work. We could have had absolute chaos! It could have been disastrous, and I think the Shintaido movement itself clearly did contribute to maintaining a kind of vibrational equilibrium between these opposing forces. That was my sense.

Scilla Elworthy, who’s the director of “Peace Direct” and who was with me on stage (we were the only people on stage the whole time as the musicians) said to me before each performance that clearly this was a most tense situation. It’s September 11th, and we’ve got people, representatives, spiritual and religious leaders, political leaders, from all over the world coming here. Opposing countries, we’ve got Israel, Palestine, Afghanistan, America, Northern Ireland, Africa. All the major religions represented. Politically, on the news and in the media, they’re all at odds with each other, at complete loggerheads. But she said to me “I know if we have a problem Chloë, you’ll know what to do!”

What was really interesting to me was that Masashi (and I just totally trust the role that he takes in those kind of situations, because we’ve been in a few situations like that together) he takes a kind of role which is both visible and invisible. So he was doing this visible, what some people might describe as a kind of “avant garde” movement, if that’s all they could see it as, or perhaps they could recognise it as a sort of martial arts movement. But obviously for him (and perhaps for you, I’d love to hear you speak more about that) it’s not just a martial art movement, it’s a spiritual movement. It’s a human movement, like the ultimate perfect human

movement, like imagining what it’s like to be in the body of Christ, or Buddha, or something.

Charles: Yes, I think this comes to the big dilemma about Shintaido. Visibly it looks like a martial art, and people who come across it for the first time tend to put it into that kind of category. But it really isn’t, it’s something quite different from that. I’m an artist, so I tend to think in terms of painting, but in the nineteenth century painting changed completely because of the way the world changed with the invention of photography, and suddenly artists no longer had to paint realistic scenes and they could experiment more widely, so they suddenly began to experiment with a whole range of different forms. In a way they were kind of released from the constraints of the past. In some ways I feel that although Shintaido has evolved from martial arts, which were essentially a way of defending yourself, when that was necessary, the way the modern world is today has kind of released a much more creative side, and those forms are now being used to experiment on a much broader canvas, and to look for much deeper, a kind of spiritual fulfilment, which in the past might have only been available to a very select few, or people who studied at a very deep level.

Chloë: It’s quite an exciting time isn’t it? Actually, with this work. Even though there’s this apparent increasing intensification of darkness in the world, there’s also the antidote of that, in which clearly Shintaido, and my sense is that also The Naked Voice, is contributing to bringing light into this.. what I call Fierce Wisdom that is being played out in the world.

Charles: It’s almost like something in your body recognises it. So, it’s almost like a series of lights, or voices, trying to oppose the evils or the darkness? Trying to light up and show people there’s a better way of doing things?

Chloë: Yes, absolutely. Although in our work the interesting thing (and I sort of see it in Masashi’s work as well, and in Shintaido’s teachings) is that conflict is recognised as a good idea! The reason why I left the more traditional kind of peace movement in the 1980’s was because I noticed that it was making me more and more angry! Because I was in this kind of stance of what of what we call “do-ership”, in other words trying to MAKE the world a better place, or trying to sort of CHANGE the world. Not long ago I was with a Christian Abbess, in a contemplative monastery, and I was getting very kind “cut up the car” about this, saying “What are we going to do?”. I’ve got

this kind of Aires programming that says “Let’s get out there and do something extraordinary” to wake up everyone! She looked at me with her total contemplative serenity of many years, and said to me “Chloë, what IS the world?” I just completely dissolved! Like suddenly “catching” Taimyo, “What IS the world?”, and it all sort of suddenly disappeared! Suddenly it became “What is this struggle we’re in?”

I certainly noticed with Shintaido that it lifts you out of that struggle, doesn’t it? It brings in a quality of grace into our lives really. Something like that. Certainly with The Naked Voice it’s the same. Meeting that quality of grace.

Charles: Shintaido, and I guess in some ways your Naked Voice singing too, is often thought of as a private practice rather than a public performance (although with music I can see that there’s always a performance element). So using Shintaido as a performance is quite surprising for many people who practice Shintaido. Do you feel that Shintaido has an untapped performance resource? That there’s some of kind of performance element to it?

Chloë: Definitely, because I think it offers the possibility of taking performance somewhere it’s never been. Untrained eyes might look at it and go “OK, so we’re in some sort of avant garde performance” or something. Apparently Lou Reade was on the Jools Holland show the other day with a Tai Chi master.

Charles: Yes I saw that, that was amazing.

Chloë: Yes? How was that, did that work?

Charles: It worked very well, but it was kind of surprising. I think Jools Holland took it as being a sort of offbeat thing, a little extra. So I’m not sure it worked for everybody, but I loved it!

Chloë: What interests me really is this whole business of using the performance, or the stage, as a place of education. You’re educating people to listen and to see themselves, essentially, in a new way. So our work, in that situation, is to practice



Chloë Goodchild in her Bristol flat (photo by Charles Burns)

what is a very private practice, but in public without any attachment to the outcome. I think the closest you get in performance to that is in Indian Music, where they just enter their space.

Charles: One more question, how do people react to the sword?

Chloë: Well, on stage it is really quite terrifying for the audience. Masashi once said to me, just before we went on “Oh, the handle on my sword seems to be a little loose!” You know how he is, how he jokes, and you’re never quite sure if he’s being serious or not! “But it’s alright” he said “it’s alright. It won’t be dangerous for the audience, only the performers!”

We’ve done some performances with the poet Rumi who’s the translator of some remarkable ecstatic love poetry from the thirteenth century, and we’ve used the sword in that because it’s exploring a quality of love which

cuts through all the limited, finite, needing, wanting forms of love. It cuts through; so the sword is used there to explore “the sword of love” which cuts through all illusions.

Charles: That’s interesting, so almost like a kind of literary pun, or allusion?

Chloë: Yes, or an image! And we’ve also started to play with that image (although we haven’t used the actual sword) in Belfast, with the prisoners of war. You can imagine it would be quite difficult to get the sword through the security there!

But interestingly the prisoners loved the “diamond” mudra, the sword mudra, they loved that, particularly when Masashi explained this is the sword which cuts through illusion, that it’s not the sword for killing people. It’s for cutting through the killing instinct, in fact. They loved that, these prisoners, many of them in for life, and what they most loved about that was when Masashi talked about the protection, the space, that’s created from the chest to the hands. I was fascinated by that, they just melted. It was almost as if they were visibly forgiving themselves for what they had done. There seemed some possibility of transforming their own killing story into a new story. But that’s a more long term question.

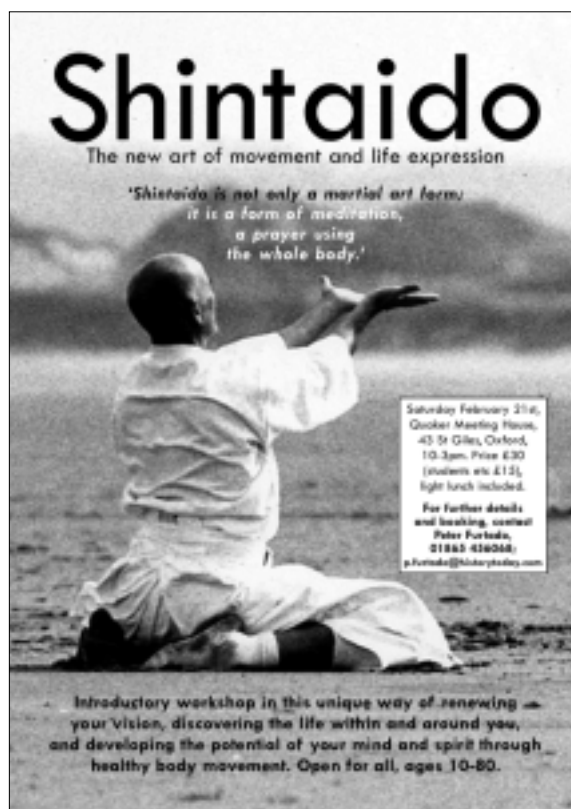
So we haven’t used the sword that much yet, but I think there’s going to be more and more place for it in the future. It has been used in performance elsewhere?

Charles: It has. Visually, from the performance point of view, it’s a very strong image. People relate to it in all kinds of ways. It can be very frightening, but it’s not something that people can be ambivalent about. When they see it, it’s a very strong statement. But potentially a problematic one for some people I would imagine?

Chloë: Yes, although it’s interesting that when you connect the sword with *mantra*, when you’re singing *mantra*, the sword somehow is completely appropriate in that situation. The whole point of *mantra* is to cut through the reactive mind, and that’s what the sword is doing as well. So there’s a parallel there very clearly, and *mantra* is absolutely at the centre of what we do.

You can find out more about Chloë Goodchild and her work by visiting her website at:

www.thenakedvoice.com



Oxford Shintaido

PRESENTS

A one-day workshop

on Saturday February 21st

at The Quaker Meeting House,
43 St Giles, Oxford

10am - 3pm

Price £30 (students etc £15)
light lunch included.

For further details and booking, contact

Peter Furtado on 01865 456068

e-mail: p.furtado@historytoday.com

NB. This event will be followed on Sunday 22nd by the BS AI workshop at the same venue

SHINTAIDO

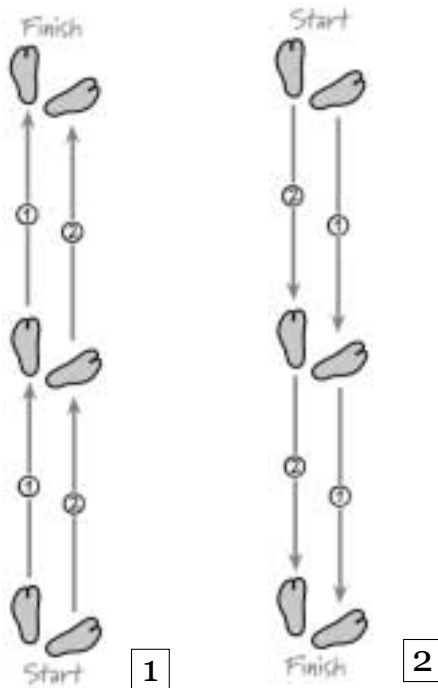
STEPPING

For those of you (like me) who were never much good at numbers and sometimes have trouble distinguishing between your number 7 step and your number 3 sword cut (!) these pages are for you.

Here is the complete set of steps nos 1 - 8, with a little explanation too. Study them well, and next time your sensei asks you to demonstrate a "no. 5" you need never feel lost again. It took me hours of fun to draw them out, so do please make use of them!

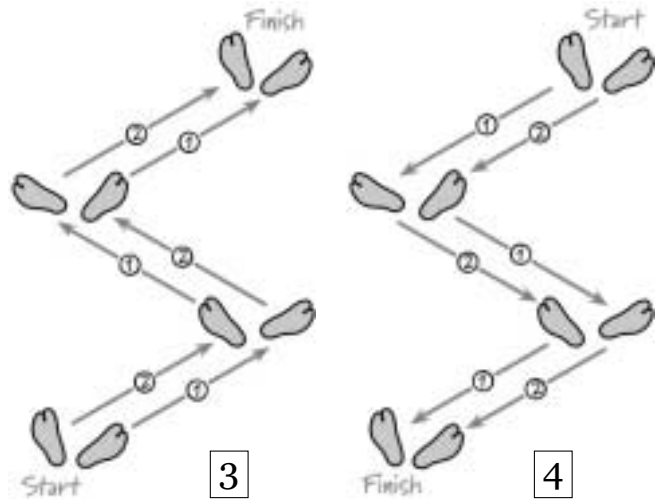
Charles Burns

Steps 1 and 2

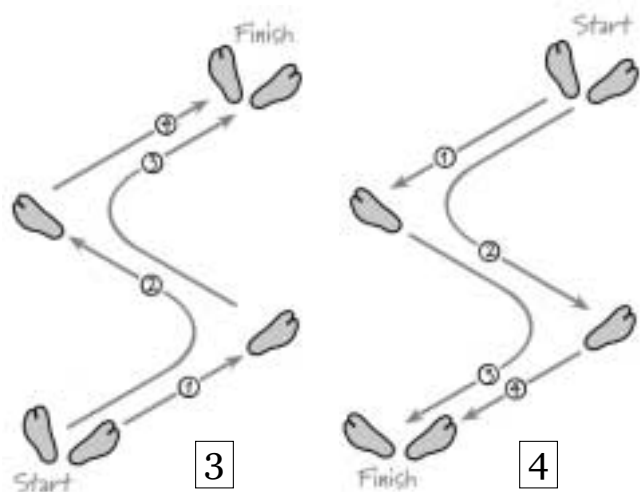


Steps 1 and 2. The most basic steps, musubi-dachi to musubi-dachi. This step is used in many toitsukihon and simple kumite exercises. Step 2 is the reverse of step 1.

Steps 3 and 4



Steps 3 and 4 (single step). Starting with the right foot, step smartly to the right. Step 4 is the reverse of step 3. Shown here is the "one count, one step" version.

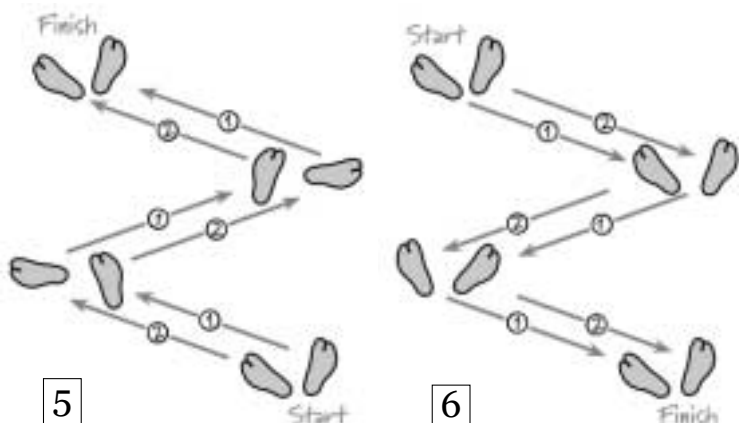


Steps 3 and 4 (continuous stepping). Otherwise known as "half-moon stepping". Shown here is the "one count, three steps" version, but the stepping can continue ad infinitum!

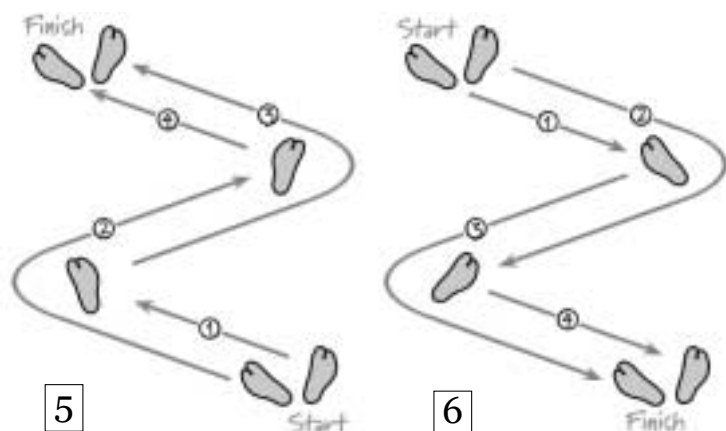
Notes on steps 3 - 6

The various zig-zag steps (nos 3,4,5 & 6) are usually practiced in such a way that the koshi faces the direction of travel. The exact angle can be varied from a slight zig-zag to almost 90° (so that hardly any forward progress is made at all!). However there also exist much harder (but more traditional) forms of these steps in which the koshi remains facing forwards. These traditional forms can be somewhat hard on the knees, but are still worth practicing since they bring a completely different feel to the movements.

Steps 5 and 6



Steps 5 and 6 (single step). Starting with the right foot, step smartly to the left. Step 6 is the reverse of step 5. Shown here is the “one count, one step” version.

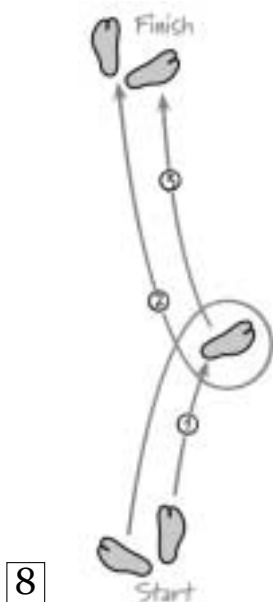


Steps 5 and 6 (continuous stepping). Shown here is the “one count, three steps” version.

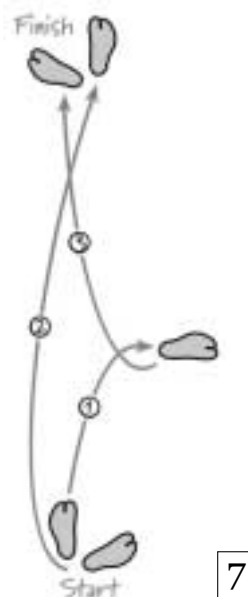
Step 8

Step forward with the right foot, then do a 360° turn on that foot, ending with a long step forward with the left foot. Keep low! Bring the right foot up into musubi-dachi to finish.

This step is best practiced alternately left and right to avoid getting dizzy!



Step 7



Step 7. With the left foot, step forward into keba-dachi (koshi facing right). Then pass the left foot behind, turning 270° into the direction of travel, making a long step forwards. Finish by bringing the right foot up.



Step 7 (reverse form). Strictly speaking step 7 and 8 have no reverse forms, but here is a backwards step 7 we practiced at the kangeiko, involving a 540° turn! Practice it while making a continuous chudan cut with open hands or bokuto.

P.S. If anybody can draw me a backwards step 8 (or any other more esoteric steps) I'd love to see them!

British Shintaido Ai Classes

Sun 22nd Feb	OXFORD	Contact Peter Furtado
Sun 4th April	RICHMOND	Contact Daniel Des Baux
Sun 27th June	GUILDFORD	Contact Helen Holt
Sun 26th Sept	BRISTOL (AGM)	

Cost £18 per event. Open to AI's (assistants & instructors) and all serious students.

It is hoped that many of these events will be accompanied by a locally organised event on the preceding Saturday. Please contact the local branch rep if you're interested in attending these.

BS WEEKLY DIARY

MON	Bristol	1.15 - 2.15pm	Jack Brimble Centre, St Werburghs
	Contact Belinda French		
	Nailsworth	7.00 - 9.30pm	Horsley Village Hall
	Contact Jo & Paul Hofman	6 week beginners & advanced courses	
TUES	Bristol	7.00 - 9.00pm	Malcolm X Centre
	Contact Belinda French	Shintaido karate	
WEDS	Thames	6.30 - 8pm	Hounslow Yoga Centre
	Contact Daniel des Baux	Yoga and soft Shintaido	
THURS	Bath	6.45 - 8.15pm	Walcot Infant School
	Contact Jules Heavens (or Masashi)		
FRI	Guildford	From 10am approx.	Local Park (weather permitting)
	Contact David Gilbert		
SAT	Thames	From 8am in the morning!	The Old Deer Park, Richmond
	Contact Daniel des Baux	Shintaido classes approx twice a month, please call for times	
SAT or SUN	Guildford	No set time	Local Park (weather permitting)
	Contact Helen Holt	Irregular weekend class taught by Helen & Dave	
SAT or SUN	Bristol	9.30 am - 12.30 pm	Bishop Road School
	Contact Masashi Minagawa	Specialist classes by appointment.	
		Masashi gives private lessons and takes small groups at these times.	

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 do 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, location & cost) and all cancellations are reported to the Newsletter as a matter of course when planning your regional keiko programs. Many Thanks.

Instructor's Council

Masashi Minagawa 0117 957 0897
<minagawa@btopenworld.com>

Ula Chambers 01273 390541
<ulachambers@btinternet.com>

It is the role of the Instructor's Council to guide and inform the true expression of Shintaido keiko..

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The post of chairman is renewable every 5 years. Other members of the management team will stand for re-election at the AGM each autumn. Other officers are appointed by the management team as needed, and can thus change at any time. Current positions appear below.

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Alternatively post them to:
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Or fax them to: **0118 947 6813**

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But don't wait until then, write now, while inspired!

Internet distribution

This magazine can be freely downloaded at:
www.roving-artist.com/shintaido

MAKE A NOTE IN YOUR DIARY

THE BRITISH SHINTAIDO DAIENSHU

Will take place at our spiritual homeland



Shintaido Posters



There are many things to consider when trying to set up a new Shintaido class in your area. As well as developing your teaching, or gorei, you need to be class manager, publicist (copy-writing and graphic design skills) and accountant!

Traditionally instructors have had assistants to take on these roles, but spread out around the country as we are, many instructors today find themselves isolated far from any such help.

As an organisation British Shintaido can help in many small ways, and it makes sense to draw on the expertise of others. For instance if designing posters isn't your thing, use somebody else's! Peter Furtado can supply the poster on pg9, and these two posters are from Charles Burns. All you need to do is hand-write the details of your class in the white area, and pin them up around your area. Voila, one less thing to do!

Charles Burns

Kangeiko Report



*Above: Charles practicing dai-jodan kiri-komi
Left: the no 5 stepping in action!*

Below: Daniel teaching the younger generation

The BS Kangeiko took place on Saturday 10th January, on a concrete sea defence platform under the white chalk cliffs at Saltdean in Brighton.

It was an unusual but strangely exhilarating venue, with the occasional splash of sea spray to add to the biting cold! We practiced the Shintaido step sequences, and some of the sword cuts, and finished with *shoko* (sword meditation) and *taimyo*.

My most persistent memory of the event is practicing a reverse form of the number 7 stepping whilst doing a continuous *chudan* sword cut along the horizon where the sea meets the sky. Fantastic!

Charles Burns





Practicing dai-jodan kiri-komi, under a wintery sky at the kangeiko in Brighton



Ula gives a lesson in how to hold the bokuto