

Taimyo 39

The newsletter of British Shintaido

Winter 2006

newsletters@shintaido.co.uk.



photo: Ruth Trevenna Tenso : trees reaching to heaven ESC .Lea Valley Oct 2006

This issue includes

- *What does Shintaido mean to me?* Peter Furtado offers his very personal view with the hope that one of you will accept the challenge of this question for the next issue....
- *Shintaido culture and progress in Bohjutsu* Pierre Quettier gives us the benefit of a lifetime of practice thanks to Peter Furtado's excellent translation.
- *Shintaido Karate Day with Cyril Geoffrey* Andrew Stone reports back from an amazing day by the Almondsbury interchange.
- *ESC REPORT* British Shintaido hosted this years European event for Instructors and Assistants at Lee Valley Youth Hostel.
- *British Shintaido Examination Results May - December 2006*
- *Back Pages* Events, local classes and contact details

THE SEASON IS WINTER

When I was a child, we lived by the seasons. 50 years ago in the depths of the country, survival depended on accepting that there had to be a time of restraint if there was to be a time of plenty and winter was a hard time. We have become used to consuming what we want when we want, because we can. As we lose the mystery of the taste of seasonality, so the health of our relationship with the world around us diminishes. It's as if we believe ourselves to be separate from the earth, deluded that we are other than the rest of life.

This is our loss, for there is comfort in the circularity, the sense of roundness, with which all growing things find rhythm in their life cycles. There is a place for both rest and activity, dark and light. 'Beginning things' need space to grow and 'ending things' a time to compost.

Winter is a time for consideration, a time to retreat, review, and regenerate. It's a time to return to Beginners Mind. As the waters fall and replenish so we feel refreshed and

WINTER AND WATER

After the *karate keiko* in Bristol back in September (see Andrew's report) we got to talking about Water. In Traditional Oriental Medicine the body is regarded as a microcosm of the natural universe and therefore governed by the energies of the elements. Winter is considered to be the time of Water. Without the damp downpours of winter, we already know that the reservoirs we depend on don't fill enough to see us through the dryness of summer.

Masashi talked of water as infinitely adaptable and receptive. He mentioned the work of Dr. Masaru Emoto who has developed an amazing technique to photograph newly formed crystals of frozen water samples, capturing the essential 'expression' of water. His research provides factual evidence that human energy, thoughts, words, intention, can and do affect the molecular structure of water. In the frozen form we see how

ready to meet the new beginnings of the next cycle in the ebbs and flows of life.

"We seem independent of the earth but we cannot live separately from it. We depend upon the plants, oxygen, water and other nutrients. Our body is really a hologram of the planet. Our body is itself a universeand this makes it impossible for us to objectify the universe. Through kata we can imagine feeling many galaxies and the great universe in which our planet exists. Taimyo kata is one way of maintaining healthy relationships in "Dai Uchu." Ito sensei

'All things are connected. This we know. Whatever befalls the earth, befalls the sons and daughters of the earth. Man did not weave the web of life: he is merely a strand in it. Whatever he does to the web, he does to himself' Chief Seathl 1854

Ruth Trevenna

greatly the state of water varies, creating multitudes of different shapes and patterns. His astonishing photos show us differences in the crystalline structures of water from different sources and conditions. Beautiful geometric designs come from spring water and polluted water shows distorted, malformed crystals.

Other experiments show how water related to sound; playing Beethoven and Bach produces spectacular crystals, leading to the conclusion that music positively affects water crystals. This is evidence that water is alive and does have a memory. Dr Emoto also suggests we can purify ordinary tap water through our conscious thought and words. So next time you turn on the tap, send happy thoughts to the water and feel the joy of washing in happy water!

For more information on Dr Emoto's work visit

<http://www.hado.net/> or
<http://www.masaru-emoto.net/>

What does Shintaido mean to me?

Have you ever paused to ponder this deceptively simple question? Peter Furtado asks this of himself and discovers the spirit of surprise that awaits with each keiko.

Thousands – literally - of *keiko* over two and a half decades, in scores of *dojo* and with dozens of *goreisha* exhausting *keiko*, soft *keiko*, technical *keiko*, meditative *keiko*, epic, exuberant or ecstatic *keiko*, all of them based on variations in the three great techniques, *eiko*, *tenshingosō*, *hikari*. Then there are enough miles of *eiko*, if laid out continuously, to stretch from here to New York; weeks, possibly, of *shoko*; tens of thousands of *kumite*, all of them seeking to establish communication, contact, connection, mutual growth. How many times have I reached to *tenso*, maybe five hundred thousand? How many times returned to *un*?

When will I have done enough?

A month or so back, at a workshop in Bristol, I found I had been missing the point all these years. Or maybe not exactly missing the point, but at least I found a dramatic new approach, a sudden deepening of the most basic form. Geoffrey, our *goreisha*, was talking about 'bountiful hands', and in an instant *Un* changed for me from being a moment of closure and waiting, into one of turning the bounty of creation inwards to my own core.

It happens over and over again. Our simple, repeated forms with their infinite modulations and developments remain full of surprises for me. I do quite a lot of *keiko* on my own, and on almost every occasion, now, I am stopped short by a discovery, a new meaning, a possibility or a dimension I had never seen before.

I have always loved Shintaido for its simplicity, its lack of elaboration. It seems like, if there is a ten-step path to wisdom, enlightenment, or whatever you want, then Shintaido is step zero. And until you have mastered step zero, there is no point in going further; and once you *have* mastered it, there is no need for the rest. But will I ever master it? Not entirely, I guess.

Recently I have been concentrating on trying to do a few simple techniques

perfectly. Just what perfection means, I don't know; but I am well aware of imperfection, and I am finding just how hard it is to move beyond it. The search for a single, perfect, swing of the sword, a total *tenshingosō*, a beautiful *renzoku* jump, *taimyo* without a moment's lapse, is fascinating me. It's so easy to pretend to yourself that you have got it; so easy to cheat yourself, so easy to be satisfied with your achievement. Truly to feel, truly to feel comfortable with, truly to move and act comfortably and effectively in, a genuine connection with great nature, with heaven, with other people, with myself: that's my aim, and it's hard to achieve and harder still to sustain. You can experience the feeling when a great *goreisha* takes you there in *keiko*: but to be able to take it away, I think you have to find it for yourself, replicate it in your own space, and then share it with other people.



Photo : Helen Holt
Opening the heart keiko

Guildford Summer 06

We all know how hard it is to describe Shintaido to our friends. For the last 18 months, I have been using the phrase 'unification through opening', which seems better than most. But we also know how hard it is to take Shintaido feeling and apply it to our everyday relationships outside the dojo; and until we can, then a suspicion can grow that we are doing something self-indulgent or irrelevant to the world at large. That suspicion is pernicious and can kill the beauty of our body-movement. I can show Shintaido forms to other people if they are interested, but don't always feel I can confidently express Shintaido spirit to the

world at large, at work, in the street. The answer must lie first in aiming at a quality of *kumite* in which we seek to share that sense of perfection, and then in developing our friendships with fellow practitioners in the spirit of that *kumite*. If we can make the Shintaido community itself an expression of our *keiko* vision, then we stand a chance of changing the world. If I ever have doubts about my practice, I think about some of the truly remarkable people I have met in Shintaido, and know that there is nothing we couldn't do, if we genuinely express our vision.

And that's why, I think, I have spent a lot of time on Shintaido organisation (I could have added to my list in the first paragraph, months of management meetings). Committees and constitutions don't make *keiko* spirit happen, naturally; but they should seek to build a safe space in which that spirit and that community can emerge. The organisation is like a *dojo* in which we can explore ourselves, and learn

to move together, to convert our body-movement into a social movement. Which is why we need, each of us, to pay attention to it.

Ultimately, though, you return to *keiko*. And from *keiko*, you return to the world. Once you have started to find the world of *tenshin*, you realise how close it is at every moment. Shintaido has shown me the bounty that lies in my hands. Not just in the *dojo*, but any time. It has taught me to touch other people. It has taught me to feel them, to seek out their suffering, to find ways of healing.

In one of his fascinatingly poetic, enigmatic phrases, right at the start of his book, Aoki Sensei says, '**Shintaido is the light in the shadow.**'

Can there ever be an enough?

Peter Furtado

Are you ready to accept Peter's challenge and put digit to keyboard, or pen to paper and help to make this a regular feature?



Peter and Georg Mueller explore receiving during Minagawa sensei's *keiko* at the ESC 2007

Shintaido culture and progress in Bohjutsu

Pierre Quettier, one of the leading lights of Shintaido in France, invites us to develop our understanding of full expression. Peter Furtado translates ...

Studying *bohjutsu* combines the acquisition of a martial technique with a martial awareness. The technique, which you can best learn by faithfully copying the senior students, teaches you to coordinate your movements with grace and effectiveness. The awareness is a matter of sensing and controlling the space and the dynamic of your exchanges with your partner, and it comes from learning to extend your movements and feeling towards the infinite and go beyond your usual limits. If you develop this awareness you will find the techniques have useful spin-offs in everyday life.

Developing this awareness requires external circumstances to be right. For your study of *bohjutsu* to be a pleasure, three things are necessary: short-term enjoyment, long-term progress and safety.

The practice you do usually brings a feeling of success and release. Sometimes you may encounter difficulties, and to move beyond them you must learn to see them as 'interesting challenges'. From week to week, you will find you are 'getting there', mastering techniques that are increasingly complex. Soon you will see the effect of your practice on the rest of your life – becoming calmer, having more energy, being more competent and so on.

A *boh* is a dangerous weapon and we wear no body protection, yet we must make sure our attacks are genuine. So we have to prepare for the possibility of a bad accident, which could not only wreck the practice of the injured person, but would constitute an obstacle for the future progress of the entire group. Luckily such accidents are extremely rare – none has been recorded in over 20 years in Britain – thanks to the ways in which we seek to eliminate danger from our *keiko*.

To ensure all this is possible, we have to respect a few rules, which are a combination of western and Japanese culture. They have been tested by many other practitioners and shown to be essential to maintain enjoyment, progress and safety. The best way to pick them up is to watch and copy the way the *sempai*

(senior students) behave, and then eventually to develop your own understanding of them. The most important rules are to maintain your dojo manners, go to *keiko* regularly and maintain your curiosity and awareness of the whole class.

Dojo literally means the place (*jo*) of the way (*do*). Because we make it a special place we can have experiences in it of the sort we cannot have elsewhere; and to make it special, we behave towards it in particular ways which we call *dojo* manners. These relate to the way we carry our weapons, the way we dress, the way we approach our practice and the way we interact with one another.

It is good to get your own *boh* as soon as you can. Outside the *dojo*, you must keep it safe from damage in a case. If you treat it just as you would treat one of your own limbs, it will soon become an extension of your body, and you will feel equally comfortable with it. You will treat other peoples' *boh* in the same way, avoiding touching them carelessly or playing with them.

Wearing *keikogi* is important in the way you behave in the *dojo*. Just putting it on allows you to enter quickly and easily into the vital state of concentration.

Regular practice is vital because without it your body and spirit will not learn the intensity of practice. Both your enjoyment and your progress depend on it. You should try never to miss a practice. Joining a weekly class means you have decided once and for all to make time for it; if you don't, all the busyness of everyday life will get in the way. Better to take a firm decision that means you reorganise everything else around it.

Regular *keiko* will soon bring a surprising level of progress, and you can multiply the effect by practising on your own. Practising in midweek the movements you studied in class will help you commit them to memory, and by doing them at your own speed you will be able to think about aspects of the technique that you missed



Photo: Katrina Horne
 Clelie Douard Valerie Safarti Cohen
 Dai jodan attack : receive

first time round. When you get back to the *dojo*, you can ask your own questions of the instructors. And as the years go by your private practice will become more and more frequent, and of higher quality.

The martial arts, like any other art form, are the product of thousands of years of development. They represent a cultural phenomenon that is the product of specific codes. Cultural anthropologists have shown us how particular behaviours can have totally different meanings in different cultural systems. In Shintaido, we aim to develop skills that will be useful in a situation of physical aggression and, beyond that, to create a different form of life-hygiene which will allow us to face the attacks of modern life on our physical and psychological health. We explore, in a practical manner, ways to acquire competence, life experience and wisdom to live better with ourselves and with others. At this level, it is clearly a matter of culture.

So, how can we learn things from another culture? How can we use the methods and techniques developed by a different culture, which may resemble those of our own but may have entirely different meanings? Through curiosity. Curiosity is what leads a visitor to another country to look carefully around, to approach people and things with care but with courage, to find out, to be surprised, to try things out, to make comparisons, to taste, to discuss. Once you go through the doors of the *dojo*, everything should seem different: every object, every gesture is governed by a particular code which contained a potentially infinite depth of hidden meanings. Your curiosity is what will help you unlock their secrets.

Group solidarity is based on the principle of interdependence – ‘all for one and one for all’, as the Three Musketeers said. In a hostile environment, it is the sine qua non of survival. The ancient martial arts set out, first and foremost, to ensure the survival of their practitioners and through them, of the arts themselves. Survival is the bare minimum, and beyond survival, the rest of life. The message of the martial arts is that survival and life are indissolubly linked: to cultivate one is to enrich the other. That is why we keep our survival practices clear, finding in them strong

principles which will we find useful, even indispensable, for ordinary life.

In everyday life in the west, it sometimes seems impossible to maintain a sense of group solidarity. But if we do manage to do it, we soon find we have a genuine advantage. Once we begin to think as a group, we start to live as one, to behave in an interdependent way. If we turn our backs on it, we just take without ever giving anything back.

We soon realise that the safety, enjoyment and progress of each person depends on

the safety, enjoyment and pleasure of the whole group. Practice then become a set of enigmas of many kinds, physical, social, institutional and many more. Following the Way means solving these enigmas, one by one. And each time one person solves one, it becomes easier for all the others. Progress becomes cumulative.

Bonne practice!

Pierre Quettier
Translated by Peter Furtado

SHINTAIDO KARATE DAY WITH CYRIL GEOFFREY Report by Andrew Stones

On 24th September this year I was fortunate enough to be able to attend the one-day karate event lead by Cyril Geoffrey in Bristol. It was originally advertised as an A.I. event, but then the morning session was opened up for everyone. Not being an A. or an I. myself, I thought I'd try my luck and ask Geoffrey if I could possibly stay for the afternoon too. He replied that seeing as in the afternoon practise would mainly be folks getting ready for their gradings, as long as I didn't mind volunteering my body to be thrown around by those needing to practise, that would be fine. I must admit I'm rather partial being thrown around, so this was fine with me.

It turned out to be an excellent event, with beautiful weather, and Geoffrey in very good form. Katrina apologized for the fact that the field where we were practising was rather near to the motorway, but I think most of us found that as we became deeply involved in the practise, the noise didn't even enter into our awareness. In the morning, after warm-ups lead by Katrina, Geoffrey explained that the theme of the day would be "kara-te" not just as "empty-hand" but also as full, generous or abundant hand, and I must say the day turned out be just that. We were first introduced to a practise of extending Ki and connecting with the universe based on Tenshingoso but using only one hand (a type of Dai Shin Kokyu). We did this both as a running eiko practise, and with Kaikyaku Dai jumping. We then delved into the mysteries of oi chudan tsuki,

extending the rear hand out behind us, receiving ki from the universe behind, before catapulting forwards to the horizon in front. This was great fun. We then went on to other practises, including the joys of free kumite from tsuki attack, and Taikyokusho kata as a hanmihandachi practise, which was great, apart from the fact that I still haven't got the stains out of my gi trousers. At lunch-time we enjoyed a picnic generously provided by the Bristolians, and Masashi arrived with more food, and stories of his recent Italian adventure.

In the afternoon Belinda lead the warm-ups, after which Geoffrey had us practise the very first movement of Tenshingoso Dai, that is to say, moving from the crouched down "Un" position, opening up to "Ah" above the head. This was a very interesting practise that revealed some different possible variations as to how this move can be performed. Many of us automatically stepped out sideways from the crouched down position out into the "Ah" movement. Geoffrey then suggested we try a different way, stepping *forwards* instead of sideways. I found this gave a very different feel to the move. I understand that one of the interpretations of this movement is that it represents birth. I certainly found that stepping forwards, opening the space in front and then stepping into it, gives a very positive *irimi* feeling of birth. From here on to Daijodan kirikomi and Daijodan kirioroshi with partners and feeding back to our partner how the feeling was. For me this felt like a

sensitive meditation sharing. Finally to the exam practise in which Ula impressed us with her Jo, Belinda with her bokuto, and Peter persuaded Masashi, who had been sitting quietly watching us, to go through Heian Dai kata with him. In the end I didn't get thrown around too much, but enjoyed practising some karate with Peter.

After the practise we were invited to Masashi's house for tea, showers, and the remainder of the food. Here conversations ranged from the mysteries of one plus one equalling zero, to the question of whether Jack Osborne (who apparently stayed

under the waterfall a full ten minutes on his first attempt) is in fact a secret Shintaido master.

Many thanks to Cyril Geoffrey for his leadership, Katrina for her organisation, all those who provided food, Masashi for his hospitality, and all of us: Geoffrey, Ula, Peter, Belinda, Katrina, Ruth, Matthew, Masashi and myself:

Domo arigato gozai mashita...

(And special thanks to Geoffrey and Ula who kindly ferried me back and forth from London!)

EUROPEAN SHINTAIDO COLLEGE (ESC) REPORT

British Shintaido was honoured to host this years annual European event, the ESC

This annual event allows those who have reached the level of Assistant and above to study with their peers, honing skills and challenging exams, keeping up to date with the cutting edge of Shintaido. The venue, the Youth Hostel at Lea Valley where this years' *Daienshu* was held, welcomed over 50 Instructors from around Europe, Japan and beyond. Mrs Etsuko Aoki and Michael Thompson were honoured guests. Minagawa sensei and Ito sensei oversaw proceedings, each offering a master class and setting the tone of the event with a plenary *keiko* (opening and closing the event respectively). In between, the menu was huge and *a la carte* with several spaces available for practice and many offers of and requests for instruction in specific areas of Shintaido. The French have pioneered this approach with the intention of allowing in depth study at the highest level. It's postgraduate level study which generates great vitality and joy. The development of Shintaido depends on gatherings of those who have dedicated their years to the delicate and intricate task of growing their skills. Perhaps the most moving moment for me was during the final *keiko* when Ito sensei talked of his recent illness and recovery. A lifetime dedicated to 'watching and grabbing', learning with the eyes, with the senses enabled him to make a remarkable recovery. So practice pays off in the end! Together we explored the *magic touch*, the sweet and loving softness at the heart of life.

Beginning.....



Photo: Katrina Horne

Ending.....



Photo: Clelie Dudon

Congratulations to Charles Burns, Event Manager and Katrina Horne, Assistant Manager on a successful and smoothly run event. Thanks to the French for sorting the *a la carte* menu and for a fabulous floor show on the last night!



Top Left: Honoured guests Mrs Etsuko Aoki and Shin Aoki

Above : Dear Doshus – Ito sensei and Minagawa sensei

Left: Etsuko Aoki and Michael Thompson demonstrate their youthful heart practice !



Shin Aoki leads *keiko*

BRITISH SHINTAIDO EXAMINATION RESULTS

May - December 2006

I thought I'd had enough of examinations to last me a life time and was reluctant to have a go when Masashi suggested that it was time to hold Bath Bo exams back in March 2005. As soon as I began the exam, I realised that this was the only way for me to really know what I had learnt and where I needed practice and polishing. We challenge ourselves!

Daienshu 28.5.06

Karate

Jean Michel Chauvin 8 kyu Alex Hooper 8 kyu

Bojutsu

Natasha Burns 5 kyu Peter Furtado 2 kyu

Raphael Weill 1 kyu

Kaiho-kei / Shintaido

Terry Bickers Nyumon-ka Ruth Trevenna Nyumon-ka (Elementary)

Bristol and Bath Bojutsu 22.8.06

Masahiro Minagawa 8 kyu Lucy Block 7 kyu

Alex Block 7 kyu Katrina Horne 7 kyu

Paul Buck 7 kyu Belinda French 6 Kyu

Ruth Trevenna 6 kyu Emi Minagawa 5 kyu

Alex Hooper 5 kyu

BRITISH SHINTAIDO EXAMINATIONS 31.12.06

Karate

Peter Furtado 3 kyu Charles Burns 3 kyu

Bojutsu

Nicholas Burns 8 kyu Natasha Burns 4 kyu

Kaiho-kei / Shintaido

Ruth Trevenna Chuto-ka / Intermediate

Katrina Horne Joshu / Assistant

ESC Lee Valley 30.10.06

Bojutsu

Charles Burns Shodan

Kaiho-kei / Shintaido

Belinda French Sei shido-in / Instructor

- Up to 3 kyu, or Koto-ka (advanced level). These exams can be hosted by your local club.
- Up to 1 kyu, or Joshu (assistant level). These exams need to be hosted by a suitable national organisation (eg: British Shintaido) affiliated to the ESC.
- Shodan & Nidan, or jun-shido-in (graduate) & sei-shido-in (instructor) exams. These exams need to be taken at the annual ESC Forum event, which takes place in a different European Country each year.
- Sandan, or sei-shihan (senior instructor) and above. These exams need to be taken at a Shintaido International event. These events take place every 4 years at different locations around the world.

BS + ESC EVENTS SCHEDULE

2007

Sun 4th Feb	BSC Instructors only	Almondsbury	Ula Chambers
Sun 22nd Apr	Eiko Day	Lewes	Ula Chambers
Sat 29th Apr	AI	Oxford	Peter Furtado
	Assistants+Instructors		
26th - 28th May	Daienshu	Douai Abbey	Charles Burns
	Contact Charles for Early Bird booking details		
	with Masashi Minagawa + Hideki Oi (Head Instructor Japan)		
Mon 9th Jul	karate Day	Bristol	with Cyril Geoffrey Fitch

BS WEEKLY EVENTS

MON	Nailsworth	7.00-9.30 pm	Horsley Village Hall
	Contact Jo & Paul Hofman 6 week Advanced Bo Study group (preexam)		
TUES	Nailsworth	1.30-3.30 pm,	Christchurch Hall
	Contact Nagako Cooper Shintaido with Masashi Minagawa		
		3.45-5.00 pm	Christchurch Hall
	Contact PohEng San 01453 836425 Bojutsu for Kids with Masashi Minagawa		
	Bath	7.30-9.00 pm	STV, University of Bath
	Contact Ruth Trevenna Bojutsu class with Masashi Minagawa Oct-Dec		
WEDS	Farnham	6.15-7.45 pm,	Farnham Maltings
	Contact Jamie Hamilton General Shintaido led by Charles Burns		
	Thames	6.30-8.00 pm	Hounslow Yoga Centre
	Contact Daniel des Baux General Shintaido Class		
THUR	Bristol	10.30-1.30 pm	Almondsbury Sports + Leisure Centre
	Contact Masashi Minagawa Shintaido for people with learning disabilities		
	Brighton	6.30-8.00 pm	
	Contact Ula Chambers Class moves inside in the winter ... call Ula		
SAT	Thames	from 8.00 am !!!,	The Old Deer Park, Richmond
	Contact Dan des Baux Approx twice a month, call for times please		
SUN	Reading	10.00-noon	Balmore Park, Caversham weather permitting
	Contact Charles Burns Bojutsu session for young people, all welcome		
SAT or SUN	Masashi Minagawa	Special Classes given, by appointment.	
	Masashi gives private lessons and takes small groups at these times.		
	Guildford	no set time	Local Park, weather permitting
	Contact Helen Holt Irregular classes led by Helen Holt + Dave Shaw		

*** Please call to confirm before attending, as Shintaido classes and venues, like the weather, are subject to change!**

BRITISH SHINTAIDO ORGANISATION

INSTRUCTOR'S COUNCIL
Masashi Minagawa 0117 957 0897
minagawa@btopenworld.com
Ula Chambers 01273 390541
ula.chambers@ntlworld.com
Geoffrey Fitch 020 8891 4054
c.fitch@chintaido.co.uk

BRANCH CONTACTS

BATH
Ruth Trevenna 01225 313410
ruth.trevenna@btinternet.com

BRIGHTON
Ula Chambers 01273 390541
ula.chambers@ntlworld.com

BRISTOL
Belinda French 0117 954 1753
belindafrench@tiscali.co.uk

FARNHAM
Jamie Hamilton 01252 728078
jamie.hamilton@onetel.com

GUILDFORD
Helen Holt 01483 825459
holthelen@yahoo.co.uk

NAILSWORTH + STROUD
Jo & Paul Hofman 01453 834774
phofman@nildram.co.uk
Nagako Cooper 01453 753863
cooperdavidsan@hotmail.com

OXFORD
Peter Furtado 01865 251234
p.furtado@historytoday.com

READING
Charles Burns 0118 947 6637
charles@shintaido.co.uk

THAMES (Richmond)
Daniel des Baux 07979 544442
dan@crunchbox.com

INTERNET DISTRIBUTION : This magazine can be freely downloaded at www.shintaido.co.uk/newletters.html

Management Team

Chairman
Peter Furtado 01865 251234
p.furtado@historytoday.com

Hon. Secretary
Katrina Horne 07969 167838
0117 952 0717
katrina@katrinahorne.org

Hon. Treasurer
Charles Burns 0118 947 6637
charles@shintaido.co.uk

Membership Secretary
Alex Hooper 07809 561401
alexhooper@hotmail.co.uk

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

Web Designer
Charles Burns 0118 947 6637
charles@shintaido.co.uk

Internet Manager
Daniel des Baux 07979 544442
dan@crunchbox.com

International Liaison
Jamie Hamilton 01252 728078
jamie.hamilton@onetel.com

Equipment manager
Charles Burns 0118 947 6637
charles@shintaido.co.uk

CPD
Helen Holt 01483 825459
holthelen@yahoo.co.uk

NEWSLETTER SUBMISSIONS

Taimyo 40 : Winter to Spring, the element Air, the colour Green, your contributions are eagerly awaited! also *Kangeiko* pix n reports
Please send by e-mail in WORD to:
ruth@shintaido.co.uk

COPY DEADLINE 15th FEB 2007