

The President has the word

Dear All,

The holiday season is over for most countries and schools. This ending is the beginning of a new season full of expectations, activities and actions. After all, IMAF-Europe is also celebrating its 30st Anniversary.

Last Taikai in Spain the plans and outlines of the new Nihon Kobudo Bujutsu department were presented.

Many new activities are well on their way, from the Jujutsu Camp in Sweden to the EOC 2013 in Romania.

This new season shall also be marked by the presentation and publication of our Budo passports with a new layout; new Dan certificates.

We hope to meet and greet you all at one of our activities.

Regards,

Jens Fricke, President

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Important upcoming events

IMAF-SWEDEN JUJUTSU CAMP

IMAF-EUROPE EUROPEAN CHAMPIONSHIPS 2013

IMAF-BELGIUM INTERNATIONAL BUDO SEMINAR

**IMAF-EUROPE ANNUAL CONGRESS 2014
AND INTERNATIONAL BUDO SEMINAR**

IMAF-EUROPE EUROPEAN CHAMPIONSHIPS 2014

6 - 8 September 2013; in Karlstad/Sweden

19-20 October 2013; in Alba Iulia/ Romania

17 November 2013; Hoboken/ Belgium

12 - 13 April 2014; Ede/the Netherlands

!! IMPORTANT !!

8-19 October 2014; in Nowe/Poland

THE DEVELOPMENT OF THE NIHON KOBUDO BUJUTSU DEPARTMENT

日本古武道 日本小武道

The establishment of the multidisciplinary NIHON KOBUDO BUJUTSU department is a new step on the path of the history and development of IMAF-EUROPE, or should we say: "back to its origin", aiming for the practice, research, dissemination and preservation of the Traditional Japanese Martial Arts.

The meeting and presentation of the plans took place in Cala Montjoi, Spain.

Our goals:

- *Grouping the various disciplines of this type from member countries of IMAFE.*
- *Create a database and registration of teachers and disciplines.*
- *To help teachers members of IMAFE to incorporate these disciplines in their Dojo.*
- *Standardize the forms and characteristic procedures of Budo.*
- *To keep contact with other groups and entities of similar purpose.*
- *To keep links and contacts with entities and Japanese teachers.*
- *To organize seminars, forums, monographs, etc.*
- *Without competition except for demonstration.*

The meaning or translation of the Japanese kanji according to the way they are written is:

日本古武道 or 日本小武道

Both meaning NIHON KO BUDO:

NIHON: Japanese.

KO古 - Ancient or historical or Ko小 Minor.

BUDO: Martial Disciplines (Martial Ways)

IMAF-Europe supports all disciplines from the Nihon Kobudo Kyokai; Dai Nippon Butokukai; and others.

The Ryu Ha / Gendai Budo, styles, extensions or derived from a school source of the Nihon Kobudo Kyokai, in which programs or technical curriculums include practice with weapons, currently accepted:

- Yoseikan Bu Jutsu 養正館武術
- Yoseikan Ha Aiki Jujutsu 養正館派合気柔術
- Goshin fu kai Nihon Jujutsu 自衛深い日本柔術
- Goshin Ryu Nihon Jujutsu 自衛流日本柔術
- Toyama Ryu Battojutsu 戸山流抜刀術
- Goshin Kenpo Nihon Jujutsu 自衛拳法日本柔術
- Tanbo Jutsu たんぼ術
- Seite lai Jutsu 制定居柔

General Technical Direction

With the support of its secretary and adviser, its purpose is the overall coordination of the department and specifically of the different technical directions.

It links with IMAFE Technical Direction and with the General Secretary or President.

Technical Direction AIKI JUJUTSU (All styles):

It records, coordinates and monitors all AIKI JUJUTSU styles with a direct background (Koryu) or being an extension (Ryu ha) of the different Japanese schools.

Technical Direction NIHON JUJUTSU (All styles):

It records, coordinates and monitors all NIHON JUJUTSU styles with a direct background (Koryu) or being an extension (Ryu ha) of the different Japanese schools.

For it must include in their technical programs an appropriate quantity of kata and Kihon, with denomination and background of the various Japanese schools, should also include in their technical programs kata and Kihon with minor Jujutsu own weapons (Kobo, Tanto, Aikichi, Hanbo, Tanbo, Suntetsu, etc.)

Technical Direction IAI JUTSU (All styles):

It records, coordinates and monitors all IAI JUTSU styles with a direct background (Koryu) or being an extension (Ryu ha) of the different Japanese schools.

Standard base will be Seite Iai Jutsu.

It includes Batto Jutsu (Tameshigiri).

It includes all forms of Gekken.

Technical Direction KOBUDO (All styles):

It records, coordinates and monitors all KOBUDO styles with a direct background (Koryu) or being an extension (Ryu ha) of the different Japanese schools.

It includes: NAGINATA, YARI, KYUDO, KUY JUTSU, JO JUTSU, HANBO JUTSU, TANBO JUTSU, TANTO JUTSU, TESSEN JUTSU, KAKUSHIBUKI, etc.

Technical Direction BUN BU RYODO:

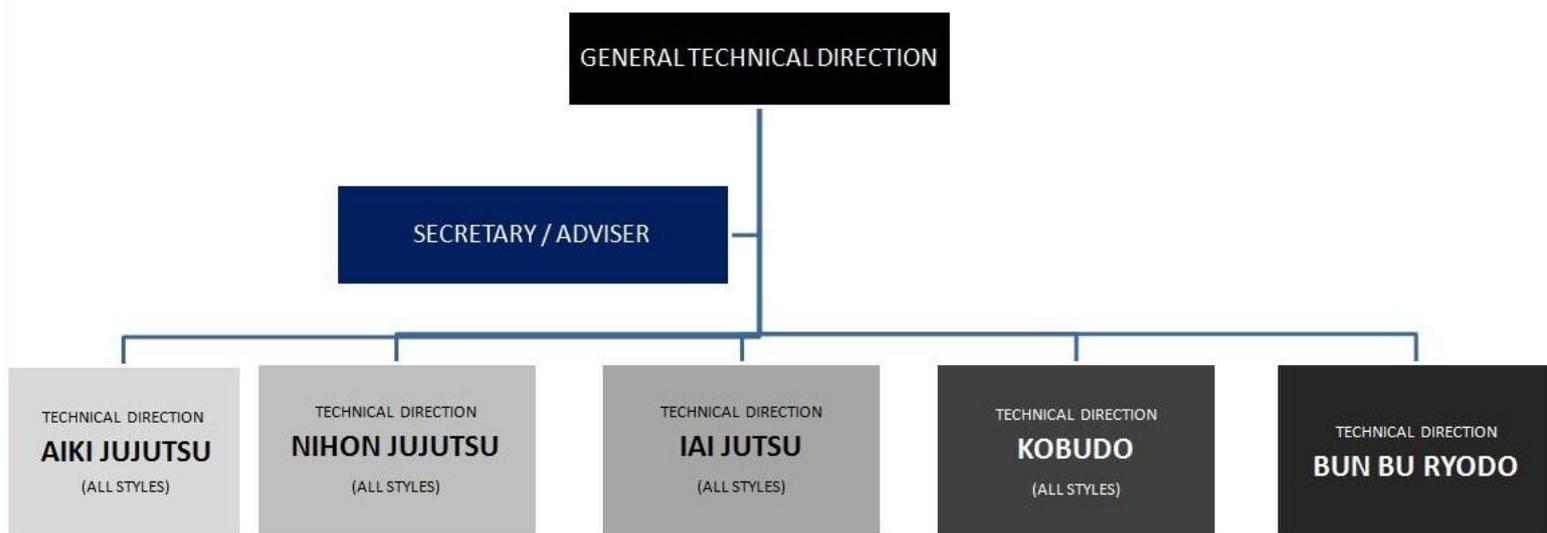
It records, coordinates and monitors all the Bun Bu Ryodo disciplines (traditional research of the Japanese martial culture).

It includes: REISHIKI, CHANOYU, SHODO, etc.

日本古武道武術

NIHON KOBUDO BUJUTSU DEPARTMENT

日本小武道武術



THOUGHTS ON TAMESHIGIRI FROM FAMOUS SWORSMEN BY RICHARD STONELL

Tameshigiri is a very popular element of swordsmanship today. This is perhaps thanks in part to the spread of Toyama-Ryu, a system originally created in the 1920s to teach fundamental sword technique to officers in the Imperial Japanese Military. Tameshigiri forms a central part of training in Toyama-Ryu and its derivatives, but traditionally, this form of target cutting was not a major element of most systems of swordsmanship.

The question of the pros and cons of Tameshigiri for those of us studying swordsmanship today has been covered in a previous article by SangWooKim. In this article, I would instead like to look at the opinions on Tameshigiri held by two of the most highly-regarded swordsmen of the modern period.

Takano Sasaburō (1862-1950) and Nakayama Hakudō (1872-1958) were two of the most important figures in the development of modern kendo. Practitioners of classical swordsmanship and the more modern forms of shinai Keiko, their ways of thinking shaped the sword arts that we practise today. As such their opinions on kendo and swordsmanship in general are quite pertinent to those studying both modern and Koryu arts.

The following is a translation of their respective thoughts on Tameshigiri.

TAKANO SASABURO - HELMET CUTTING



Takano Sasaburō

Cutting rolled up straw mats (巻藁, *Makiwara*) is just like a silly game for children. It is of no importance. Tameshigiri in the past was done on iron helmets. The men who demonstrated helmet cutting in front of the Meiji Emperor were Ueda Yoshitada (Umanosuke), Kajikawa Yoshimasa, Itsumi Sōsuke and Sakakibara Kenkichi.

[Note: this event took place in 1886 and featured the use of sword, spear and bow against iron helmets. Kajikawa did not in fact take part.]

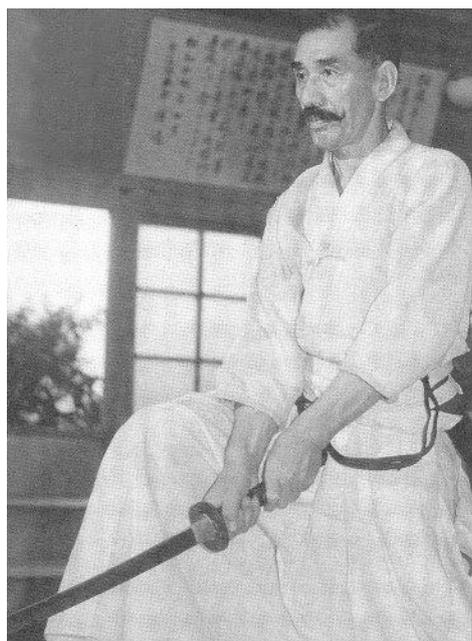
Sakakibara was quite meticulous, and had his student check the sword before he cut. Of all the participants, Sakakibara was the one who cut the deepest.

Suemonogiri (据物切, the cutting of placed objects) is rather difficult, so the helmet was stuffed with warm cooked rice, which also made the helmet warm. If there had been nothing inside the helmet, the sword would simply have broken. Steamed lees of bean curd can also be used for this purpose.

It is important to know the height of the object you are cutting. It is for this reason that now and then you hear of laymen being able to cut something when kendo teachers cannot. In times past, the height of the stand was set at three *shaku* (91cm). In any case, if the helmet is empty, upon cutting it will resound with a clang and the sword will snap.

It should also be noted that silk is very difficult to cut. If the silk is soaked in warm water, it becomes even more difficult to cut.

NAKAYAMA HAKUDO - TAMESHIGIRI FOR MATURING ONE'S IAI



Nakayama Hakudō

Tameshigiri is something that should be done after many long years of iai training, once one has reached a certain level of licensed proficiency [允許 - traditionally, this is the level of license typically required for a student to open their own dojo.] Tameshigiri allows one to adapt the iai kata to real cutting practice. In other words, iai should be the core, and the application of the kata in Tameshigiri should be secondary. However, today many people totally ignore the preservation of correct sword methodology and technique and merely cut things. As a result, Tameshigiri has unfortunately come to be thought of as an independent practice. Thus, the most important points of sword technique, such as

the three separate classifications of hasuji, are being forgotten. To put it another way, every kind of battō uses the sword blade in a different way. There is no absolutely fixed way of doing things. Even in a single kata, at first you may cut with the first two or three *sun* (寸, approx. 3.03cm) of the blade, then the second cut may be with the central portion of the blade. Understanding this distinction is essential.

Of course, the way the blade is used changes depending on the target and your distance from it. There are times when you must cut with the base of the blade, times when you must use the centre and times when you must use the tip. If sufficient consideration is not given to these points, the sword methodology will be incorrect.

However iai today has mixed these points up and become very confused. Moreover, there is a lack of enthusiasm for serious study. Together these issues have caused Tameshigiri to become merely the act of cutting, without altering one's posture at all. Needless to say, simply cutting without preserving the procedure of adopting correct distance, the method of zanshin and the various cutting techniques of each kata is something completely removed from the traditional approach to Tameshigiri.

I want you to be aware that Tameshigiri in laido is something that occurs at the very highest levels.

Therefore in combination with normal iai kata training, I have incorporated *mizugiri* (水切り) - the practice of cutting standing water without raising a splash - into my standing iai kata. The last three or four *sun* of the blade are used to cut. The cut is made straight downwards, and not a single drop of water should be splashed up. The next kind of Tameshigiri is *yukizumi* (雪積み), which trains horizontal cutting. For this, snow is packed tightly into a mound less than one *shaku* (30.3cm) in height, and then used as a target for nukiuchi practice with the central portion of the blade.



Nakayama Hakudo after performing waragiri

The next type is *waragiri* (藁切り), which uses stacked rolls of straw mats. Each mat should be between 5 and 7 *sun* (15.2-21.2cm) in thickness and at each level another mat should be added, up to a maximum of six mats. This type of Tameshigiri can be included in standing kata, using the part of the blade between the centre and the tip. Depending on the Ryūha and kata, the straw can be replaced with other objects such as bamboo, wooden planks, standing trees and living things [Note: here Nakayama uses the word 生物. It is unclear whether he is referring to plants or animals]. This form of cutting can therefore be adapted for use with many different kata.

After exploring this kind of cutting sufficiently, you can begin to practise the highest level of Tameshigiri: *usumonogiri* (薄物切り, lit. the cutting of very thin material). For this, a single sheet of paper is placed on a wooden board. The aim of this technique is to cut the paper without leaving a scratch on the wood. This is the ultimate level of technique - a method of studying hand control and the ability to stop a cut. To perfect the ability to do this with a nukiuchi technique requires an almost unreachable level of skill. It is something close to the ideal way of cutting. I dare say that it is highly unlikely that anyone since Hayashizaki Jinsuke sensei has been able to perfect this technique. The documents of Hayashizaki-ryū make this clear.

In essence, all kata ultimately contain an element of cutting, and the practise of cutting in this way is called Tameshigiri or *tameshigatana* (試し刀). This has a very different meaning to the Tameshigiri practised today. Tameshigiri is meant to be done as an accompaniment to kata, not independently.

Taking *waragiri* as an example, even if you cut dozens of times in a row without pause, you should maintain perfect spacing for every cut, and preserve a layer of straw beneath each cut. You should cut through one or two rolls of straw without touching the roll beneath. When cutting horizontally you should be able to cut through a roll and back again without a single piece falling. Every cut you leave in the straw should be perpendicular and smooth. As another example, you should cut planks of wood perfectly horizontally or vertically regardless of how the grain runs.

In addition, there are many kinds of techniques that involve cutting bamboo hung from the ceiling by paper or thread without breaking the thread or tearing the paper, or cutting bamboo thrown in the air into three pieces. However these are a kind of trick; they are just cutting techniques, and cannot be called Tameshigiri. In my opinion these do not serve any purpose. If you compare these tricks to real Tameshigiri, there are so many levels of disconnect between them that there is no overlap in their purpose at all.

I have heard of some people who cannot perform these kinds of tricks, cannot do Tameshigiri as part of kata, and cannot even perform lai correctly, but act as though they are masters with forty or fifty years of hard training under their belts, and filled with pride, perform public exhibitions of so-called Tameshigiri. What truly pathetic people, as ignorant as frogs in a well [Note: "a frog in a well knows nothing of the wide ocean" is a well-known proverb in Japan.] It is true that I myself have done displays entitled 'Tameshigiri' in front of the Emperor and at large Taikai, but that was only because I was the most senior person there in terms of age. Inside, I felt quite embarrassed. Sometimes I could not stand the embarrassment and performed the display under the title of *suemonogiri* instead.

I have tried many different kinds of object cutting: *kirikuzushi* (切り崩し), *kaeshigiri* (返し切り), *kirifuse* (切り伏せ), *kiriotoshi* (切り落とし), *kiritsume* (切り詰め), *gyakukaeshigiri* (逆返し切り), *ōjigiri* (応じ切り), *deawasegiri* (出会わせ切り) and so on. However I have never succeeded in making a single satisfactory cut. Today when I practice *dōshonibangiri* (同所二番切り, lit. a second cut in the same place) - where a single cut is made halfway through the target, and a second cut is made in precisely the same place to cleanly complete the cut - it is only a poor imitation of the real thing. Thirteen of my direct students are Hanshi, and thirty-six are Kyoshi, but I have not once given them permission to do public displays of Tameshigiri. Perhaps in the future there will be someone to whom I will grant permission, but currently [1956] there is no-one whom I can foresee earning it. The future of the practice looks quite bleak, almost hopeless in fact. I would like to earnestly request that my students partake of a deep and serious study of Tameshigiri. I would also like those who are not my direct students to understand the practice, and make effort to progress in this area.

Sources:

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スキージャーナル刊 2007年

ABOUT THE AUTHOR

Richard Stonell. Richard practises Kendo, laido, and Koryu in Osaka and Kobe, Japan.

SOURCE: kenshi247.net

About the website:

kenshi247 is almost certainly the website with the most mature kendo (and kendo-related) content online. Started in 2008, the site has been running for over 5 years now, producing both top quality written and visual content. We also produce physical publications, such as the highly popular Kendo Coaching Tips and Drills manual that was released in 2012.

IMPRESSIONS FROM THE TAIKAI 2013 - CALA MONTJOI, SPAIN

I have been around, seen many places, and met many people, all different and fascinating.
 My first Taikai in Spain...
 Not knowing what to expect.
 But I know now.
 I am still impressed while writing this article after so many months have passed by.
 The emotions haven't gone, still there....

Your reporter, C. van der Wal

Where to begin: meeting friends - old and new - in Budo, one goal: to make the Taikai a success, to keep the true spirit alive.

Excellent organisation; vibrant atmosphere.

Trainings, meetings, gatherings at the beach:

Then Saturday night the Enbu and a special occasion as this was the 10th Taikai.

It was a truly spiritual happening, which began with an opening with children letting balloons fly.
 Many highly skilled honoured by their presence at the Enbu in Iaido, Karate different styles, Jujutsu, Aikido, Aikijujutsu, Kobudo and then a tribute to all women:

*Never make a Woman cry,
 Because God counts her tears,
 The Woman came from the rib of Man.
 Not from the feet to be trampled,
 Nor from the head to be superior,
 But from one side to be equal,
 Down the arm to be protected
 And next to the heart to be loved.*

Other Enbu following each other fast and smoothly.

OSAME NO GI

It's in my hands to perform OSAME NO GI.
 It's in my hands to keep the Sacred Book, secret and invisible containing in its inimitable pages the essence of the holiest martial verse.

BUTOKU! Martial values and virtues.

It's in my hands through the verb and technique, the music and the scene, to show you a feeling, to make the cause ours.
 This is a good occasion; this is a good place and perhaps the best moment.

We shall claim and protest for the maltreatment to the most important being of creation: WOMEN.

Forgive you, for not understanding it.

Close the eyes and feel, you that make it and suffer for it.

And for you, the mistreater, these words are for you, wherever you are.

If you feel no shame, nor sincere regret, at least feel the rebuff from the good people and the assurance that we are becoming more those who are going to stop you.

Today in our OSAME NO GI, in our Sacred Ceremony, I curse on behalf of all to those who mistreat, afflict,



hurt and is able to take the life to the most precious being, the Angel who gives life, the WOMAN...

Do you allow it, become authentic warriors, with the best and noblest of causes, protect and protect... act without mercy, against whom is able to pull up the flower: who is so brave to hurt an Angel ... Today is time of the CHUSEI page... loyalty and perhaps compassion?

THE LEGEND AND ALL TIMES TRUTH

This story was told and after every phrase followed by swift, and explosive actions: the fight

It`s a good moment to talk about loyalty, to feel the loyalty, to think in loyalty.....

Loyalty to those we love, loyalty to those who appreciate loyalty to our thoughts, to our spirit...

I will tell you a story, perhaps true, maybe nothing else ... a tale, a small story told in few minutes, but that lasts more than three hundred years.

My battle with life and death, my battle across time.

My story, my tale, is as follows:

My name is Akira.

I was born for the first time a 4th of July in 1657, Manji Era of Gosai Emperor.

I was born in the town of Sendai, near de West Coast, in Honshu Island, the greatest of the Empire.

My father and then I served to the Shogun Tokugawa Ietsuna and later to his successor Tsunayoshi.

Music and the fight

I met my dear wife Kumiko san in the small town of Aizuhan.

I swore loyalty to her, I swore to take care and protect her.

I swore to follow her through time, life after life.

Kumiko died young and I followed her...

Music and the fight

My second life started a 4th of July 1857

I was not samurai.

I was a tormented seaman, that despite knowing and feeling, couldn't find Kumiko san.

But my oath of loyalty was stronger and after search, without knowing, as I had done in my days of samurai, I left a diarythat I'm reading now to you.

Death again, this time in solitude.

Music and the fight

I was born for third time a 4th July 1957

I have been a soldier...

I continued searching Kumiko.

The normal, peaceful life flows,

Neither your family nor your friends know what is troubling you with the rapid passing of time.

Kumiko.....

Music and the fight

A gray dawn any, in the darkness of my bedroom, while entering the first light of day, standing by the window



... 300 years later... I see Kumiko; I realize that without searching she is her, I recognized her after all these years...

Kumiko is my wife, the mother of my children, my partner.

She was so close... and I was looking for her, in the mountains and valleys of imagination and cosmos, and it's ... she.

Loyalty, beyond.

How many samurai are still looking for their Kumiko and she is on their side.

How many we have now with us...

To honor her and love her, care for and protect her as the most sacred.

Being noble and follow her to the afterlife.

Kumiko san, I will follow and follow you through time, again and again, as many times reborn.



MORE IMPRESSIVE MOMENTS FROM THE TAIKAI 2013 - CALA MONTJOI, SPAIN





DAN EXAMINATIONS MAY 2013 IMAF-NL

More photo impressions on:

http://imaf.nl/20130526_danexamen/

Two candidates for the discipline Yoseikan Jujutsu for Shodan Esther van Diggelen and Menno van Capelle. Their program consisted of Goshin Jutsu No Kata and Taisabaki No Kata. Also the demonstration of the Shodan Karate series, "open questions" and Randori were part of their examination.

Very special was the Nidan examination Nihon Kobudo, style Tenshin Shoden Katori Shinden Ryu by Mario Nooijen. The year before he suffered from a severe heart attack (cardiac arrest). As he said it himself *"I had to put my exam on hold..."* also shows his enormous perseverance. His examination was impeccable. He

demonstrated many Kata with long and short sword, double sword, Bo, Naginata and Iaijutsu. Also very special was the fact that his partner for the examinations was his daughter, Wendy, also Nidan.

The only candidate for Karate was Bob Termaten for Shodan in Wado-ryu. His performance was marked by dynamic and swift motions, typical for his style.

For the discipline Nihon Jujutsu there were three candidates. They showed their different school styles which were rewarded by the examination committee with a black belt Shodan for Roderick van Cann and Misha Fransen and Nidan for Katy Hagendijk.



RYUKYU BUJUTSU KENKYU DOYUKAI-ESPAÑA TAIKAI 10th ANNIVERSARY

International Seminar Shima Ha Shorin-Ryu Karate-Jutsu & Yamanni-Ryu Kobujutsu

10TH ANNIVERSARY OF THE RYUKYU BUJUTSU KENKYU DOJUKAI ESPAÑA AND SEMINAR WITH MASTER TOSHIHIRO OSHIRO

During the Taikai of the 10th Anniversary of the Ryukyu Bujutsu Kenkyu Dojukai España, celebrated in Cala Montjoi (Roses) on 13th and 14th July, in co-operation with IMAF-Europe, an excellent seminar was given with Toshihiro Oshiro 9th Dan of the Shima Ha Shorin Ryu Karate Jutsu and Yamanni Ryu Kobujutsu. It was a great success. More than 50 Budoka from Spain, France and Germany joined the sessions in Okinawa Kobudo and Karate.

On Saturday evening Victor Herrero, Christobal Gea and Sergio Beltran organized a big Enbu (demonstration) of different martial arts on the beach of Cala Montjoi.

A scorching weekend Embu and unforgettable night in honour of Shihan Oshiro. President Jens Fricke handed over a certificate of honour in the name of IMAF-Europe to him.

It was a big surprise that Yasuhiro Mukai 7th Dan (Vice-President Toyama Ryu) from Japan joined us for the weekend as well. It was nice to discuss several topics and a possible co-operation with IMAF Europe concerning laido (read also page 14).



REFEREE COURSE IMAF-the Netherlands

During the weekend of 24th - 25th August 2013 the Referee course was organised. Hosted by Karate-Do Dojo Kan-Ku in Landgraaf/the Netherlands.

Special guest and teacher Geoff Benoy, 8th Dan Karate-Do showed his expertise in the field of judging both Kumite and Kata. As a highly experienced fighter, who fought against many Japanese masters, he was able to show important points and to give many tips.

His clear view and explanation of all topics concerning judging resulted in a successful conclusion of the course.



TRAINING WITH TUTOMU HIGUSHI

Training with Tutomu Higushi Sensei (8th Dan) from Japan. He is almost 70 years of age now. He started with the Age of 18 in Tokyo when there were only three Dojo in Tokyo. He was one of the top Japanese instructors under Egami Sensei.



ENBU AND MEETING WITH MUKAI SENSEI

a few impressions from the Enbu and meeting with Mukai Sensei to discuss a possible co-operation between IMAF Europe and the Zen Nihon Toyama Ryu Iaido Renmei Japan.





Karlstad Kampsportförening

in collaboration with

Sweden Jujutsu Ryu, Nybro kampsportcenter,
IMAF Sweden och Kumla kampsportförening

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KARLSTAD 6-8 September 2013

**Official camp for the
Swedish IMAF fight team**

Instructors

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- Martin Ingholt 6 Dan
- Peter Rosendahl 6 Dan
- Henrik Hansson 6 Dan
- Emil Gustafsson 4 Dan
- Johan Ingholt 3 Dan
- Sonny Sörqvist 2 Dan
- Jonas Lund 1 Dan
- Kent Palmqvist 1 Dan
- Christoffer Nordvall 1 Dan

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www.kksf.nu

www.jujutsuryu.se

www.nkc.nu

www.kumlakampsport.se

www.imaf.se

www.sbisport.se

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KARATE FEDERATION NIPPON BUDO ROMANIA**



EUROPEAN OPEN CHAMPIONSHIPS

OFFICIAL INVITATION

Dear Friends,

We have the great pleasure to invite you to participate in the **European Open Championships** which will be held in Alba Iulia, Romania from 19 to 20 October 2018.

The Championships will take place at the **I Decembrie University Sport Hall**, which is located at the next of Cetate stadium.

We are very proud to organize this EO Championships and we will do our best for a top level competition, giving a great importance to fair play and impartially for all the participating athletes.

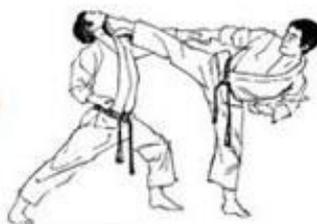
On behalf of the Organizing Committee, we would like to wish good luck to all of the competitors, and to the officials and European friends of Martial Arts, pleasant stay in Alba Iulia.

Please feel free to contact the Organizing Committee for any further information.

We look forward to welcoming you all in Alba Iulia in October

Best regards,

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more articles shall be brought to your editor.

Regards, Cees van der Wal

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