

AIKIDO YOSHINKAN INTERNATIONAL

Vol.7 No.2
January 1997

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*IYAF* INTERNATIONAL YOSHINKAI AIKIDO FEDERATION

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# GOZO SHIODA: AIKI DIVINE SUBTLETY



yoshinkan aikido video 1

## THE WAY OF AIKIDO TECHNIQUES LE VRAI ET PURE AIKIDO

60min US\$65 ff400 (English & French versions available)

• History / Histoire • Basic Stance & Movement / La garde, mouvement de base • Basic Techniques / Techniques de base • Freestyle Techniques / Techniques libres • Demonstration by Gozo Shioda Sensei / Démonstration de Gozo Shioda Sensei



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## DEMONSTRATION OF MOST ADVANCED TECHNIQUES DEMONSTRATION DES TECHNIQUES

30min US\$50 ff330 (English & French versions available)

• United Basic Movements / Combinaison de mouvements de base • United Basic Movements Applied to Techniques / Combinaison de mouvements de base appliqués à des techniques • Basic and Advanced Combination Techniques / Techniques intermédiaires • Fast and Slow Techniques / Techniques à vitesse lente et rapide • Knife Techniques / Techniques contre couteaux • Self-Defence Techniques / Techniques d'autodéfense • Freestyle Techniques / Techniques libres • Demonstration by Gozo Shioda Sensei / Démonstration de Gozo Shioda Sensei



## IYAF International Yoshinkan Aikido Federation IYAF AIKIDO TRAINING SERIES

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### IYAF First Step

34min US\$38(in English)

• Yoshinkan History & Introduction • Soke Gozo Shioda, Demonstration • Dojocho Yasuhisa Shioda, Demonstration • Instructors' Demonstration • IYAF Bylaws • INTRODUCTORY TECHNIQUES

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### IYAF Second Step

47min US\$38(in English)

• Yoshinkan History & Introduction • Soke Gozo Shioda, Demonstration • Dojocho Yasuhisa Shioda, Demonstration • Instructors' Demonstration • IYAF Bylaws • FIRST TO THIRD DAN TECHNIQUES



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## FIRST INTERNATIONAL EXPOSITION OF YOSHINKAN AIKIDO

— June 23, 1990 Toronto, Ontario, Canada —

• Basic Set — Canada Team  
• Ukemi — Canada Team  
• Kimeda Sensei — Canada  
• Techniques Set #1 — Canada Team  
• Hilton Sensei — USA  
• Weapons Set — Canada Team  
• Yates Sensei — UK  
• Mustard Sensei — Canada

• Ando Sensei — Japan  
• Techniques Set #2 — Canada Team  
• Rubens Sensei — Israel  
• Nakano Sensei — Japan  
• Baker Sensei — New Zealand  
• Canadian Yondans  
• Karasawa Sensei — Canada  
• Muguruza Sensei — France

89min US\$60 CAN\$65 (in English)

• Women's Self-Defence — Canada Team  
• Nagano Sensei — Germany  
• Gozo Shioda — Soke of Aikido Yoshinkan



yoshinkan aikido video 19

### SOKE GOZO SHIODA SENSEI'S VISIT TO TORONTO, CANADA

28min US\$38 (in English)

• Special Practice Session of Yoshinkan Aikido Techniques with Gozo Shioda, June 22&23, 1990



yoshinkan aikido video 10

### SOKE GOZO SHIODA SENSEI'S VISIT TO WINDSOR, CANADA

46min US\$43 (in English)

• International Demonstration of Yoshinkan Aikido Techniques  
• Special Practice Session with Gozo Shioda  
• Yoshinkan Aikido Black Belt Examinations

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# Aikido Yoshinkan International

Vol 7. No. 2 January 1997

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"Aikido Yoshinkan International Magazine is committed to the presentation of true technique and spirit to those who love Aikido."

Gozo Shioda

Cover: "Aikido Yoshinkan" calligraphy by Soke Gozo Shioda

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*"These days, the differences of ideology, the confrontation of races and conflict between nations, leads to numerous problems from the destruction of the environment to economic friction. All opposition or antagonism leads to greater conflict. A premise of Aikido is the avoidance of rivalry or any form of opposition. If the people of the world would make an effort to learn how to avoid dissension through the practice of Aikido I am sure that mankind could realise genuine unification. Therefore, we as instructors must do our best to gain this ideal."*

Soke Gozo Shioda

# **NoticeBoard**

## **Total Aikido Released**

Soke Gozo Shioda's book, Gokui is now available in English under the title of "Total Aikido". Gokui was translated by David Rubens in England and through the dedication of Yasuhisa Shioda and the help of Kodansha International, it is available world wide from early next year. For those who practice



Yoshinkan Aikido this is a must. The book is full of both detailed photos and explanations of techniques, as well as translations of many of Soke Gozo Shioda's favourite sayings. The book is expected to retail for about US\$30.

## **1996 All Japan Yoshinkan Aikido Demonstration on video**

The 41st All Japan Demonstration is now available on video. Interested buyers please contact the honbu dojo. The video is expected to sell for 8000 yen.

## **1997 Australian Yoshinkan Gasshuku**

Chida Sensei will be the guest instructor at a gasshuku to be held over Easter week (March 28 ~31) in Melbourne next year. If you have been wanting to visit Australia and would like to mix in some aikido on your trip this is an excellent opportunity. Interested parties should address correspondence to:

Joe Thambu  
C/O Aikido Shudokan,  
308 St. Georges Rd, Thornbury,  
Melbourne, Australia 3071  
Fax/Phone: 03 9480 1570

## **The 2nd International Instructor Gasshuku 1997**

The 2nd International Instructor Gasshuku will be held in Japan June 23 - 30, 1997. See page 5 for further information.

## **Kokusai Senshusei Test**

The 6th International senshusei graded on December 11th. Dawn Rusch and Hirofumi Nobeta graded to shodan and Jason Weisser to ikkyu. All three demonstrated strong aikido and an advanced understanding of their techniques.

Applicants are still being accepted for next years course, the 7th kokusai senshusei course. So far people from eight different countries have applied for next years course.

Any interested applicants should contact Nic Mills C/O The honbu dojo ASAP.

## **Cheques for the IYAF**

Please note that all cheques should be made out to Kiyoko Ono in favour of the I.Y.A.F. Cheques made out to Tadashi Kuranari can no longer be accepted and will be returned



# International News

## Chida Sensei in Germany

by Kenji Itoh

Chida Shihan and I traveled to Germany in September 1996 for ten days to give gradings and demonstrations and to drink some good German beer.

The tour began on September 19th with myself and Chida Sensei flying from Narita airport to Frankfurt and then transferring to Munich.

The next day, Thursday the 19th, was the first day of a three day seminar held at Feldkirchen. The seminar consisted of three classes beginning with kihon dosa, then moving onto some basic dai ichi kihon waza techniques. Altogether 84 people attended the first day of the seminar. It was great to see a good mix of European Yoshinkan practitioners with people from Italy, England, France and Germany.

The theme of the following day was kaiten dosa, concentrating on pivoting techniques such as shomen uchi yonkajo 2, shomen uchi ikkajo 2 and shomen uchi kotegaeshi 2. We also worked on kokyuhō 1,2 and 3. Altogether 79 people attended on this day.

On the third day of the seminar we worked on katate mochi sokumen irimi nage 1,2 and shomen uchi shomen irimi nage 1,2. On this day 89 people attended. The day also included gradings with godan and nidan being awarded at a ceremony after the tests.

That evening a demonstration was given at FeldKirchen to mark the 10th anniversary

of the dojo. Altogether about 350 people watched the demonstration.

On Sunday the 22nd we rested during the day enjoying the sights, sounds and tastes of Germany. That evening another demonstration was given at the Geamaring Easute judo club. This club is taught by Alfred Zahere. We enjoyed the atmosphere and are grateful to him for his help.

On Monday the 24th we went to the Pufu dojo where Stephan Otto [ed. 2nd International Instructors Course graduate] teaches. It was great to see Stephan in his

home environment. Fourteen people attended the seminar that evening, a relatively small number but their enthusiasm more than made up for the small class.

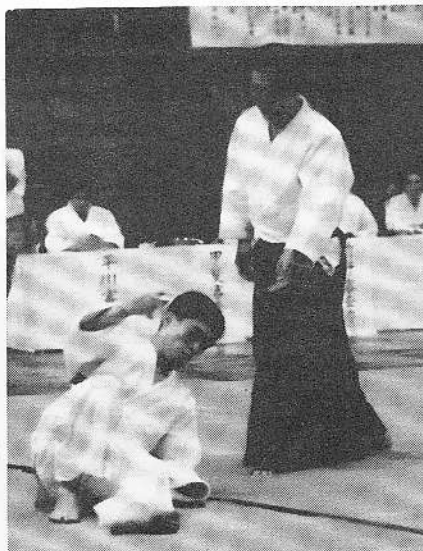
We traveled to Landsberg on September 24th to give a class at Kurt Beashing's dojo. The class ran from 7.00 to 8.30 and was attended by 18 people.

Wednesday the 25th was a rest day, but that didn't mean we just stayed inside. We got

out and about and enjoyed the unique atmosphere. The next day saw us at Nagano Sensei's dojo in Munich. There we gave a class in the evening teaching katate mochi shihonage 1, shomen uchi shihonage, katate mochi sokumen iriminage 1 and yokomen uchi shomen irimi nage 1.

Chida Sensei and I really enjoyed our time in Germany and I would like to thank our host Nagano sensei again for looking after us so well.

K.I.



# Aikido Shugyo

Twenty-second Installment, continued from Vol. 7.1

## CHAPTER FOUR - AIKIDO IS LIFE THE LOGICAL STRUCTURE OF THE TECHNIQUES IN THE EXPRESSION OF PEACE

In this book I have primarily described aikido as a martial art - as a martial art to defend oneself against an enemy. I think that the readers have got some understanding of the excellence of the logical structure of aikido. Well, what then is the supreme technique of aikido?

It is to neutralize the intention and feeling of fighting and confrontation and to change it into a friendly feeling. Hearing this some people may feel they have been deceived up until now.

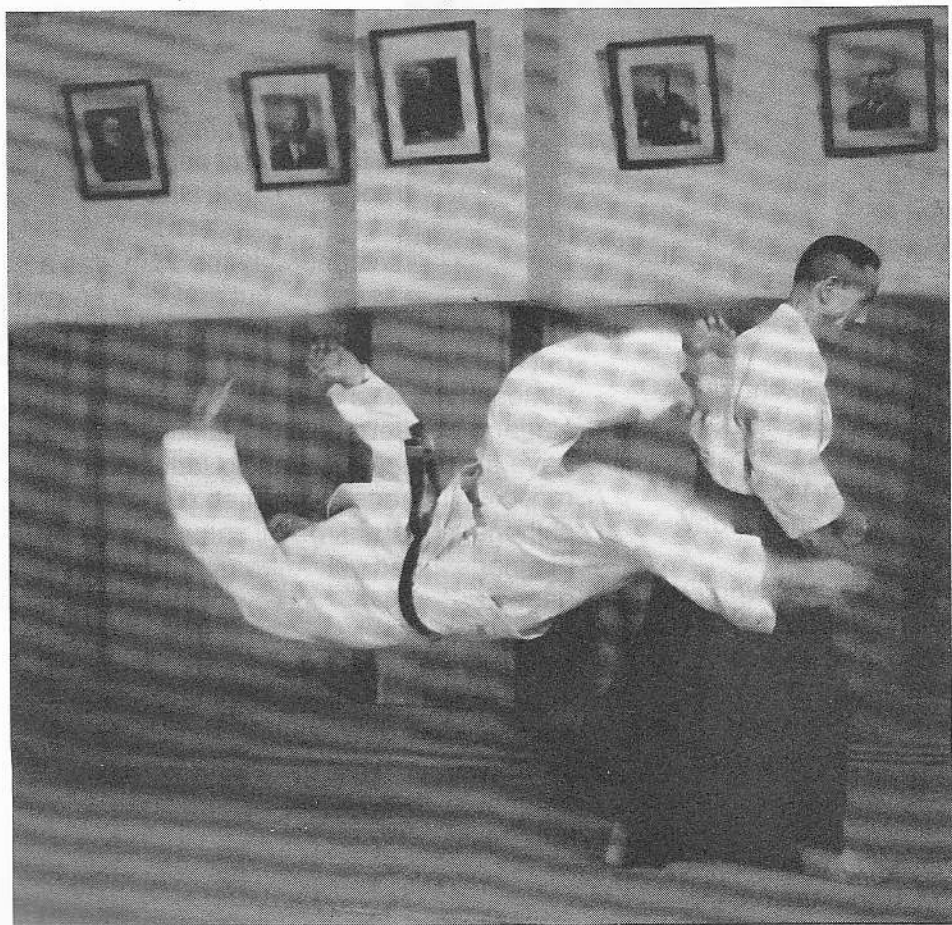
I have talked about techniques for fighting and winning and then at the end I add, just as if it was all made up, that partners must try to be

friendly. Well it cannot be helped if people cannot believe it.

This is the interesting aspect of aikido. Once we have started to understand the logical structure of aikido; the more we understand and the more we begin to understand the feeling of wa (peace and harmony) which emanates from this riai (logical structure). Aikido is called the martial art of harmony and peace. However, what we should not misunderstand is that aikido means peace, not because there is no competition, not because the partners cooperate and not because it is not necessary to become very strong. But, in truth, it is the honing of the experience of fighting for our life that makes the techniques themselves become wa.

This is not a theory. Aikido is not something we are going to understand by just thinking about it. The technique itself is the expression of the philosophy of aikido. According to our personal experience and understanding of the logical structure we will be able to feel what wa means and be convinced.

Therefore what is important is to do our techniques in accordance with the correct logical structure of aikido. If we do not master and perform the logical structure, but instead do some imitation of the movements, then even if the partner cooperates and throws himself this would have nothing to do with the so called wa of aikido. This is why I insist so much on the importance of the riai of the technique. I well know the design of why in real situations that such mighty power can be displayed [in a technique]. Through our own physical experiences and



clear understanding, with no doubts of the logical structure, we will be able to understand the meaning of Ueshiba Sensei's word wago (unison) and perform it in the techniques for the first time.

Ueshiba Sensei used to say that if we master the aikijutsu there is nothing in this world to be afraid of; that everything in the whole world becomes our ally. And also, at the moment that we face an opponent, we become one.

When the opponent raises a bokken we should be able to have a friendly feeling. Of course it is difficult to imagine becoming the friend of someone who is raising a sword to attack you, but this is what wa is about. It think it can be said that the ascetic training of aikido is to learn how to build a pure heart which can change an enemy to a friend.

It's good if we can keep smiling - not a false laugh but something from the bottom of our heart - at somebody who's trying to hurt us. If this happens the opponent will lose his antagonism and his intention of inflicting harm. Of course this is something that is very difficult. But, nevertheless, for this purpose we should follow the way of the ascetic training of aikido.

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## International Gasshuku

Summer 1997

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We would like to thank everyone who has shown interest in the Second International Instructor Gasshuku to be held in Japan. This event is open to Yoshinkan students ranked ikkyu and above and will be held from June 23, 1997 to June 30, 1997.

We hope that you consider coming to Japan for this event. It is a great chance to meet other Yoshinkan instructors and potential instructors from all over the world. It will give you a chance to experience firsthand living and training Yoshinkan Aikido in Japan and it will give the honbu dojo instructors an opportunity to meet representatives of Yoshinkan Aikido worldwide.

The current plan calls for a week of training under the direction of the Yoshinkan Honbu Dojo and the IYAF. The first three days will be at the honbu dojo where participants are invited to join in all regular and kenshu classes. This gives the most enthusiastic people a chance to practice up to 7 hours a day. Following the training at the honbu dojo, we will leave the confines of Tokyo and travel out to the country to a ryokan (Japanese Inn) to train for a further three days in the country. Each day will consist of two classes taught by one of the top instructors and one or two other classes where we can practice what we have learned. There will also be free time available for people to get together on the mat and discuss what they have seen, felt and heard.

We are currently estimating that the cost of this gasshuku will be ¥110 000 per person (excluding airfare). More than half of this money will go toward accommodation and food for the week long event. In the hopes of offsetting some of the costs, we will provide home stays for as many people as possible. This will be done on a first come, first served basis.

We cannot make any reservations without a deposit. We are therefore asking everyone interested to send us a nonrefundable deposit of ¥30 000 by March 1, 1997. This down-payment will be used to secure a ryokan for our time out of Tokyo. Please make out all cheques to "Kiyoko Ono in favour of the IYAF". If we do not have enough confirmed participants by this date, we will return all cheques and be forced to cancel the gasshuku.

Our thanks to all those who have written in for more information. We will be corresponding with you directly. For anyone else wanting further information, please contact the IYAF.



# AYI Interview

## Inoue Dojocho

Continued from Vol 7.1

AYI: Terada sensei and Inoue sensei formed the kihon dosa, why did you do so?

**Inoue sensei** Ah..... the person who developed kihon dosa was Kushida, along with myself. Also there were the 1st kenshusei course students. Those 12 people helped form the kihon dosa. Kancho sensei, Terada sensei and Matsumo sensei looked at it and said "How about this as a base".

There is also the kihon waza. The kihon waza's hand movement and leg movement is very important really, which is why it was formed.

A long time ago aikikai had hiriki no yosei and shumatsu dosa. Those shapes were created with the intent of making the shite become one with the sword.

AYI: The kihon dosa and kihon waza have slowly changed over time. Will they continue to change?

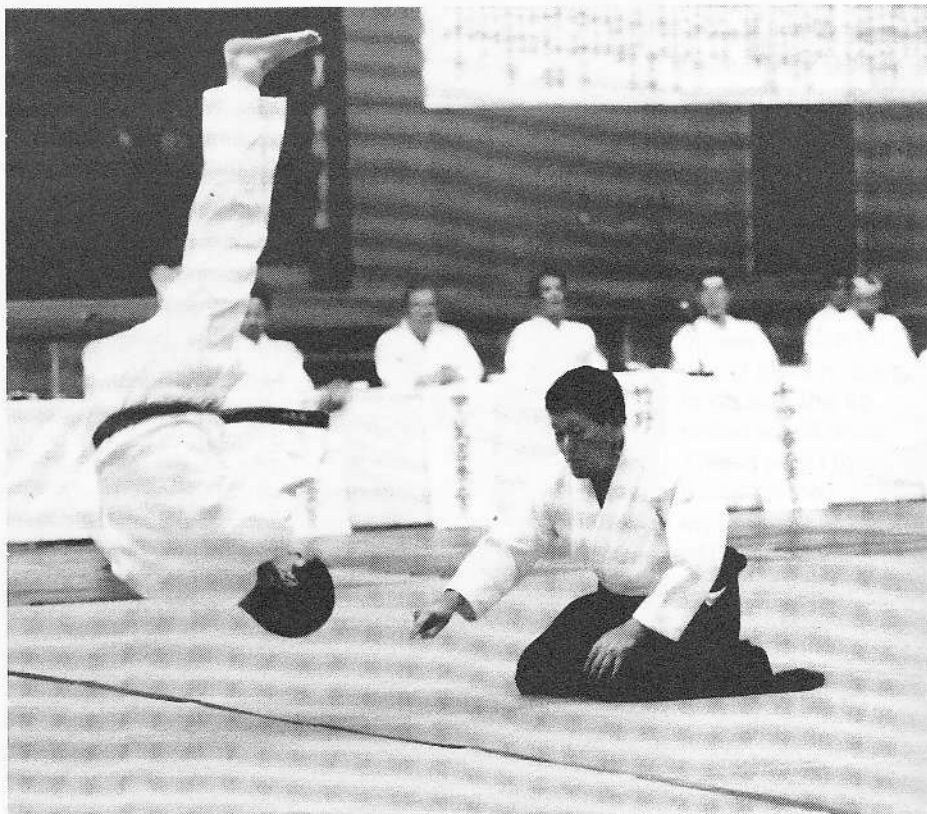
**Inoue Sensei:** Actually the kihon waza has not changed. Neither has the kihon dosa. The ouyou waza (advanced techniques) did change though. In the Ueshiba dojo, the techniques that Ueshiba sensei was practicing a long time ago became the base of aikido techniques. As Ueshiba sensei became older and older, his techniques improved. Thereupon, without using power, he was able to throw his partners (uke) down hard. And now we can see that kind of technique in aikikai

today. In Yoshinkan too, when Shioda sensei was at the age of forty or so we took his uke and he used a lot of power. By the time he reached sixty or sixty five, without using any power he was able to send uke flying. In this sense the techniques have changed. In this sense its ok to think of the techniques having changed, but the kihon dosa and kihon waza have not changed.

If we make the comparison to English. In English there is the alphabet. The alphabet is the first thing we must study in English. It is something that cannot be changed. Just like the alphabet, aikido's techniques and movements also really haven't changed very much, but the advanced techniques have changed.

AYI: This year in April you went to Europe, what was your impression of the aikido in Europe?

**Inoue Sensei:** Oh yes, foreigners are really enthusiastic when it comes to aikido. They train very hard. Its actually very interesting, if we compare Japanese aikido students and foreigners, the Japanese are only interested in





aikido techniques and aikido as a whole, whilst the foreigners through aikido become interested in and study many other aspects of Japanese culture. In this respect, the training of Japanese and foreign students is perhaps a bit different I think.

Especially in that respect the training differs, but in Europe, America and also Canada there are very many earnest aikido students.

AYI: Do you have any advice to people who are training aikido abroad?

Inoue Sensei: Its a little bit the same as what we were just talking about, but, Japanese and foreign customs are different, aren't they? In order to really train aikido as a budo, you should also study something of the culture behind it. If you do this eventually the two will come together as one.

AYI: Since the death of the founder Soke Gozo Shioda, Yoshinkan aikido, The Yoshinkai and The IYAF have all changed quite a bit. What should members be thinking about in their own countries?

Inoue Sensei: Even though KanchoSensei has died we should not forget his teachings. That is most important. People who have trained at The Yoshinkan, have not learnt only techniques. They have also learnt many other things which they should take back and pass onto the people in their countries. The idea that I am the strongest or that I have become good is not correct. Those who are in this position must help others to improve their aikido also.

There is also the Japanese system of senpai (senior) and kouhai (junior), which doesn't really exist in the west. Foreigners tend to think in terms of size, "my dojo is bigger" and "I have more students" therefore they have the idea that I am higher than the others. This is something that we must be very careful to avoid. Aikido is a budo and the people who teach it as such, should also remember this.

AYI: When practicing aikido, how long should one try to copy their teachers technique, at what level should they start to formulate their own aikido?

Inoue Sensei: That is something that is quite difficult. The kihon waza was set and decided a long time ago and it must be maintained. There is also uyou waza and frees style techniques.

for example if we look at shomen uchi sankajo, then the we must remember the correct method of executing the technique. Then if we move into free style or uyou waza, we can do the technique this way or that way. At that point one can start to make their own techniques

AYI: In my case I have taken Chino Sensei's uke a lot, and although I really like Chino sensei's aikido, I am much taller than him and I can't make his waza fit my body. I have my own ideas as to how I can make aikido fit my body, should I follow this and develop my aikido.

Inoue Sensei: That is something that is good. Only the basic form you should not change. The basic form includes the entering movements, grabs and strikes all of which should be performed hard and firmly. People who have progressed to a certain level will be able to then perform techniques on people bigger or smaller, stronger or weaker, stiffer or softer than themselves. It is not possible to use the same method in each case. This is when we must change and use the easiest method that we can in that technique.

AYI: At what point can we start to think along these lines.

Inoue Sensei: After three years one usually can, however this is only in the case of a serious student who has practiced diligently throughout that period. If we were to talk about the old days then people trained strictly right through until death. Ueshiba sensei and Shioda sensei are good examples of this. Shioda sensei always said "think more." Anyway it should be at least three years. Of course people will have their own ideas before then, but they should ignore them.

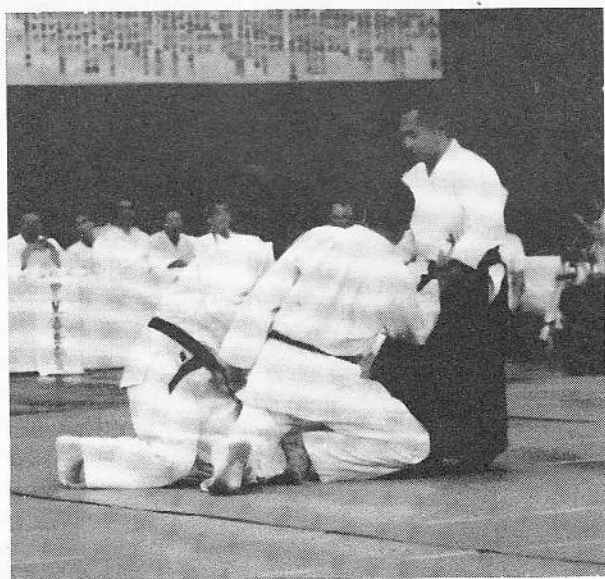
# All Japan Yoshinkan Demonstration

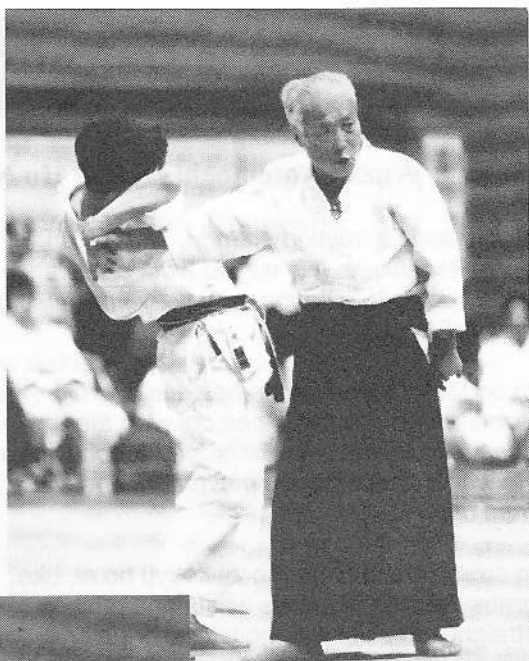
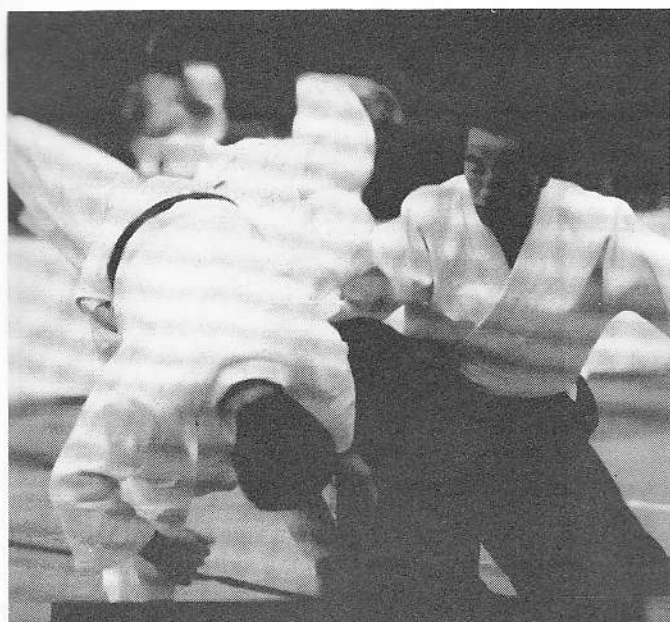
The 41st All Japan Yoshinkan Aikido Demonstration took place on September 16th, 1996.

This annual event is held every September in the Nakano Kuritsu Taiikukan.

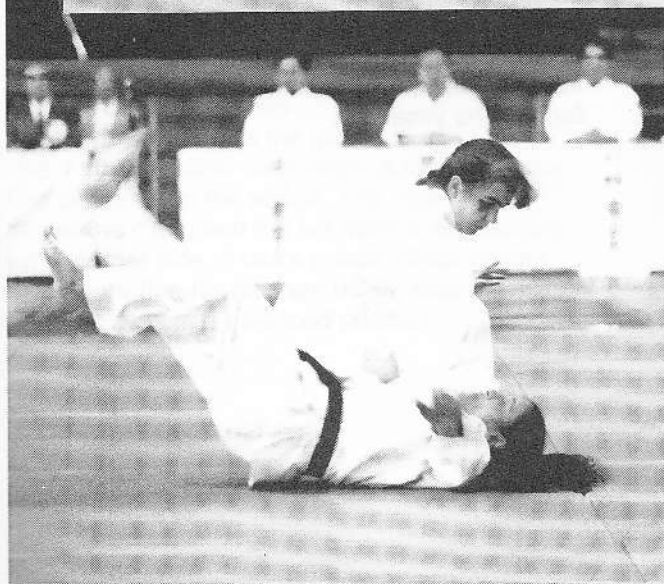


Yoshinkan participants from all over Japan come to demonstrate their skill in this day long event. Two classifications of demonstrations separate the day into sets of competition techniques/ jyuwaza for regular students and noncompetitive demonstrations by instructors.





The day began with the senshusei giving a strong demonstraion and ended with impressive demonstrations from Chida Sensei, Takeno Sensei, Inoue Sensei and Terada Sensei.





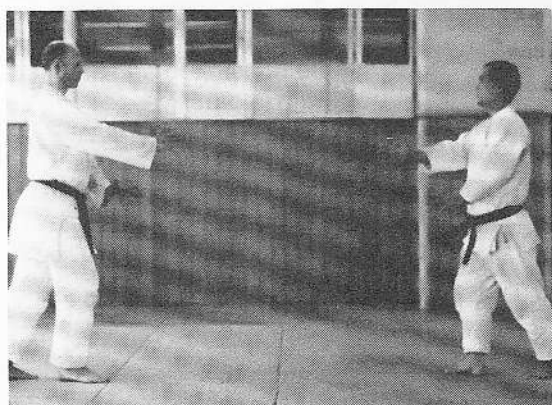
# Technique Explanation

## Suwari Waza Ryotemochi Kokyu Ho Ni

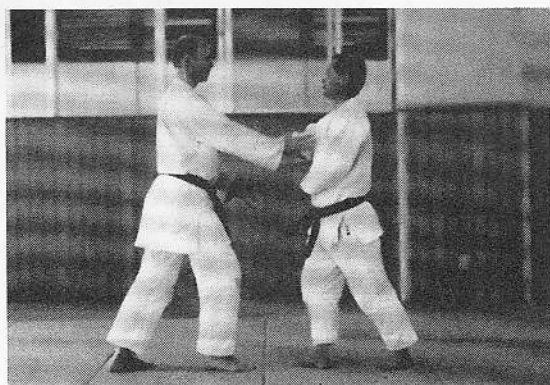
*Kokyu ho is a training method, and not an actual technique. It is way to work on balance, hand body coordination, and kokyu (breathing method).*

*In addition to working on balance and hip power, kokyu ho helps one develop the sensitivity to the way uke moves. Each Kokyu Ho works on a different movement and grasp from uke.*

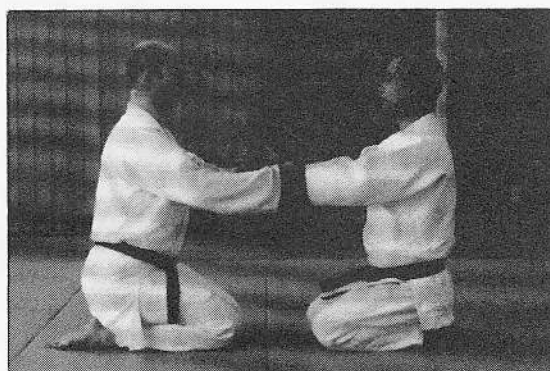
In suwari waza ryote mochi kokyu ho ni, uke grabs the side of shite's wrists and pushes straight into shite with no lateral or up or down movement.



1. Shite and uke face each other in migi ai hanmi kamae.



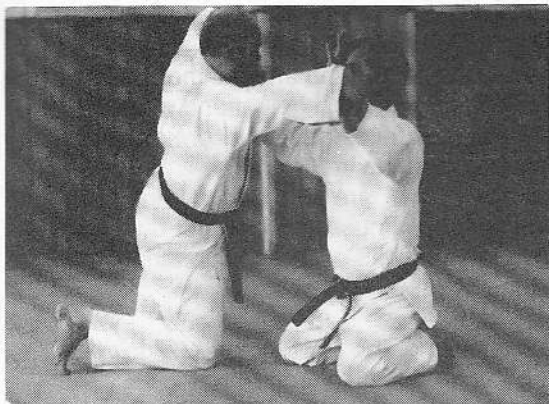
2. Both shite and uke shuffle in together until their fingertips are almost touching the others chest. From this point they move into a strong seiza, maintaining their focus on each other and ready for the attack.



3. Shite offers his wrists a little higher than chest height. Uke grabs from the side and pushes straight forward into shite.



4. As uke pushes forward, shite circles his arms up to the side and back until he ends up with uke leaning forward and pushing down on his arms. Shite's arms are in hiriki no yosei position at this point, but to the side rather than the front. The movement to get to this position is the smoothest circle between the two points. Don't jerk your arms or move them straight to the position, but rather let the arms change curve into the position in the same way as you would for hiriki no yosei ichi.



5. Shite moves perpendicularly to the left by pushing sideways off the right knee, while maintaining the same shape as in step number four. The distance traveled to the left depends on how tight uke is. Shite should move to the point where uke almost loses his balance. For a relaxed and flexible uke, this will be where the arm is totally extended to the side. Tighter uke's will have the arm bent. Uke should, at this point, have the left leg extended straight out directly to the side, using it to help maintain his balance.



6. Cutting both arms down as in shumatsu dosa ichi and ni, shite pushes off his toes sliding his knees forward across the mat until reaching uke. In this position shite forms a triangle above uke centered on the armpit. The right hand is above the chest and the left hand is equidistant on the other side of uke's armpit. Shite should make sure that his hips are down, toes are up and that he is in a balanced position.

## IYAF Registrations Since

Summer 1996

### Registered Dan Rankings

#### Australia

|                   |        |
|-------------------|--------|
| Tony Baker        | nidan  |
| Wendy Dangerfield | nidan  |
| Martin Nagle      | nidan  |
| Paul Carroll      | shodan |
| Hani Isac         | shodan |

#### England

|               |        |
|---------------|--------|
| Garry Masters | godan  |
| Tracy Masters | yondan |

#### Germany

|                    |        |
|--------------------|--------|
| Ricardo Del Carpio | shodan |
| Alexej Kockvitz    | shodan |

#### Japan

|                |        |
|----------------|--------|
| Yutaka Kikuchi | sandan |
| Michael Kimeda | sandan |
| Nic Mills      | sandan |

### Registered Instructors

#### England

|                  |         |
|------------------|---------|
| Terence Harrison | level 3 |
| Garry Masters    | level 2 |

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## Shomenuchi Ikkajo Osae Ichi

Leslie Mills

Shuwakan Dojo, USA

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Front Strike, First control, Entering. That's usually the first technique we teach to new students at our dojo. Then, every few months, we see it on the lesson plan again - Front Strike, First Control, Entering. A lot of the students think this will be easy, they know this technique, they've done this before. "Yoi", sensei yells. Then you hear the smack that comes from the upper body strength applied to a block with a dead stop. Sensei talks about blending, and movement. "If you stop moving, you can't do Aikido. It's not a block, it's a blending." The students learn a little more.

Then a few months later you see it there on the lesson plan again. Front Strike, First Control, Entering. Again students think this will be easy, they know this. But what they really know is where their hands and feet go as they step through the technique. "Yoi", sensei yells. And you watch their bodies rise and fall as they step in to blend with their uke. Sensei talks about staying low and being centered. "You can't be effective if you aren't lined up with your uke's center."

The next time the students see this technique is on the requirements list for 9th kyu. They work hard to blend and not smack, to stay low and not rise and fall, to be forward and always have kamae. They train to solidify all they know about this technique.

Ok, so what's my point? Aikido isn't about how many techniques you know. It isn't about building repertoire. It's about how you move and it's about taking charge of an attacker. You don't master aikido, though I have seen some who should be considered 'masters'. You study it, and you progress by understanding more deeply - the same techniques or new ones. The more you learn, the more you understand what you need to do next.

I have no delusions about being really good at a technique, any technique, just because I've known it for a long time. I think Front Strike, First Control, Entering is an amazingly difficult technique. It requires timing, forward energy, the ability to feel uke's balance and center. It requires leading someone and causing them to

follow to a specific place, through specific changes with conviction and clarity. It requires affecting someone's torso when all you can touch is their arm. And after all that, there is adjusting for uke's the height and weight, the speed of the strike, the rigidity or flexibility in their arm, and the traffic of others on the mat. And after THAT, are we using the right combination of muscles within our own body to move forward with ease and coordination instead of strength or speed?

So if a few months went by, and I didn't see Front Strike, First Control, Entering on the curriculum, I would put it there. Sure, I know where my hands and feet go. But I would welcome the chance to progress to the next phase in my own understanding of this technique. I think that I could work on one technique, any technique, for years and I still would not be able to say "I have mastered it". I would know more about it. I would get better at it (or at least let's hope so!). I would be aware of more subtleties and nuances. I would be able to teach it more effectively, and I'm sure I would get to the point where it always 'worked'. But even then, there would still be another level of learning. Actually, that's what makes it exciting.

Aikido is a journey. Techniques are tools to help us along the way. Basic movements are the vehicle through which the tools are used. Uke supplies the momentum and Shite is the navigator. And then our shepherd and advisor, Sensei, says "Yoi"....



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