

# AIKIDO YOSHINKAN

INTERNATIONAL

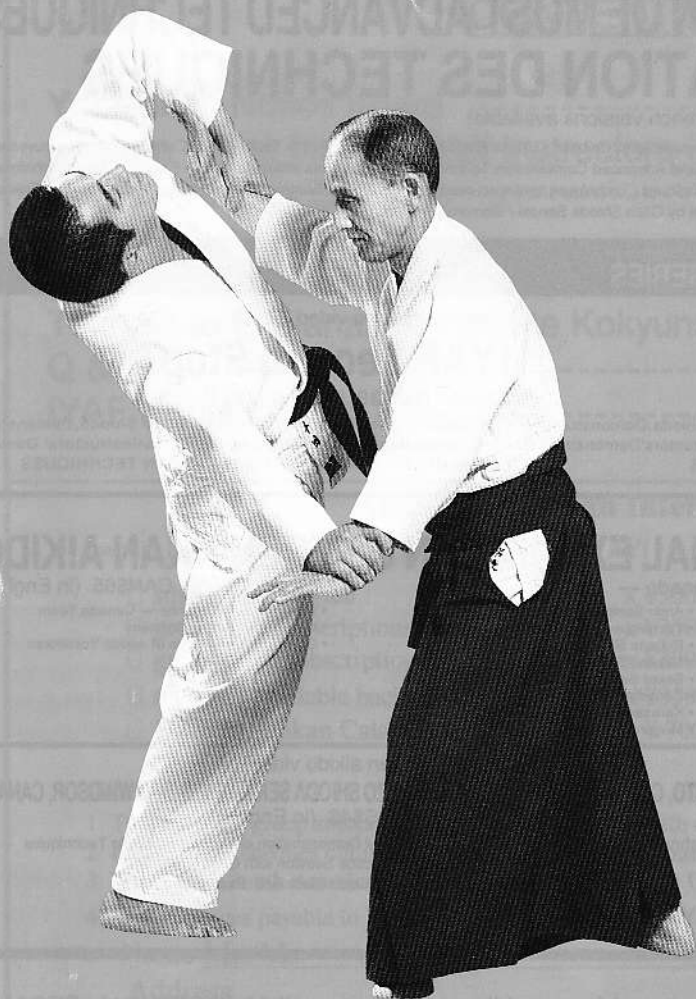
Vol. 6 No. 1

June 1995

*Journal of the International Yoshinkan Aikido Federation*

IYAF INTERNATIONAL YOSHINKAN 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

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### IYAF Second Step

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• 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



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

Gozo Shioda

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# **NoticeBoard**

## **Inoue Shihan to Visit San Francisco**

**September 23rd, 1995**

The Higirikan Dojo will host Kyoichi Inoue Shihan for his first ever demonstration in the United States. A public demonstration will be given on September 23rd, and a series of clinics will be offered throughout the weekend. All Aikido students are welcome to participate, although at least three months experience is required.

This event marks the 20th year Masatoshi Morita Sensei has been teaching Aikido in the United States. Morita Sensei and the students of Higirikan Dojo are honoured to receive Inoue Sensei and invite all Aikido practitioners to join them in welcoming him to the United States.

For more information please contact:

Higirikan Dojo  
1405 Huntington Avenue, Unit B,  
San Francisco, California USA 94080

## **Gozo Shioda Festival**

**August. 11th - August. 13th, 1995**

The Seidokan dojo is pleased to announce that Jacques Payet from Nice, France will instruct the first Gozo Shioda Festival. It will be a time of fellowship and training with guest instructors from the UK, Brazil and Australia as well as the USA and Canada.

For more information please contact:

Fred Haynes  
358 Delrex Blvd.,  
Georgetown, Ontario  
Canada L7G 4H4  
Tel: (905) 873-1295 Fax: (905) 873-6133

## **Seidokan Home Page**

The Seidokan Dojo would like to announce their presence on the internet. World Wide Web surfers can visit the Seidokan at:  
<http://www.io.org/~aikido>

## **Huntington Beach Summer Events**

**June 21 - 25**

**Women's Self Defence Clinic** during summer gasshuku. Guests instructors are Kevin Block of Canada, John Fox of Oregon and Tom Pakalademus of Michigan. Everyone is welcome.

**July 17 - 26**

**Soke Shioda Gozo Memorial Morning Training.**

Ten days of training starting at 7am covering all basic techniques. There will be a tour of hot springs on the first and last day. Everyone is welcome.

For more information please contact:

Geordan Reynolds  
Tel /Fax: (714) 374-0052

## **Honbu News**

### **5th International Instructors Course**

Twelve hopeful men and women started this years Kokusai Senshusei Course, and after 2 months, 8 remain. With kihon dosa and dai ichi kihon waza under their belts, the eight will soon have their first test.

### **Dojo Addresses**

AYI is planning to publish a list of registered Yoshinkan dojos in a future issue, and would like to insure it's accuracy. It would be appreciated if each dojo could send their mailing address, dojo address, fax and phone numbers to Honbu.

### **Yoshinkan Calendars**

The Honbu Dojo has in the past donated calendars to all AYI subscribers. Regretfully, with rising costs they will no longer be able to do so. All subscriptions received before July 1, will receive a 1996 calendar. For subscriptions and renewals after this date please add ¥700 to the total cost.



# First International Instructors Gasshuku



## **Gasshuku Report**

The First International Gasshuku took place between May 8th and May 13th, 1995. Participants numbered 27 in all, representing three continents and a score of dojos. Following an orientation class and reception party on the first evening, the group experienced classes with all of the Honbu instructors before travelling to Lake Yamanaka at the foot of Mt. Fuji for an intensive 3 days with the top Yoshinkan instructors alive today.

Inoue Sensei explained why he had devised *kihon dosa* and how it should be performed. He focused on how to breathe during *kihon dosa*, keeping ones balance even when performing basic movements with eyes closed. He went on to demonstrate and explain *kokyū ho* and *kokyūnage* by using only uke's power.

Takeno Sensei showed unmistakably, how with correct *taisabaki* (body movement) shite can take uke's balance and then concentrate all of their power into the throw. Within *tenchi nage* and *kokyūnage*, Takeno Sensei emphasised the importance of keeping true kamae when shite is strong, despite uke's size. While demonstrating *shumatsu dosa*, he explained that the flow of power within a technique is rarely as it appears.

After spending the night drinking with the group, Chida Sensei explained the essence of *irimi* (entering) the importance of truly relaxing and how the most subtle of shite's movements can dramatically effect uke. He also stressed the importance of *heijiyoshin* - maintaining the same presence of mind no matter who you face.

The IYAF staff would like to thank everyone who supported the gasshuku, attending in person or encouraging others to take part.

## **The Gasshuku: Blood, Sweat, and Aikido**

*By Leslie Mills, Shuwakan Dojo, USA*

When we first got the invitation to come to Tokyo for the Gasshuku, I thought, "I'll never be able to get to Japan this cheaply. Maybe I should look into this." That was December of 1994. Over the next few months, as I paid my deposit and committed myself to going, I went through a lot of analysis and emotion. I thought I would surely come back broken - a cracked rib or something - based on the stories I'd heard about how hard people practice at the Honbu. I was afraid for a while, both of injuries, and of not being able to keep up.

Then two others from my dojo committed to going also. We decided to train a few extra days a week. Kevin and Tim were preparing for nidan and Matt had just completed his shodan. So the four of us practiced the nidan list to build our accuracy and stamina.

I wondered if I would be the only woman there. There had been a survey a few years ago of all the women black belt instructors, and there were only 14 of us in the world at that time, three were from my own dojo. Would I be comfortable? Would I get the same training as the guys?

As it came time to leave, we got lists of additional expenses. Still the trip was affordable. Do you believe it? A trip to Japan for two weeks, and it was affordable? I tried very hard not to think of this as the 'Mecca journey' to the honbu dojo, to the origin of my art, to Gozo Shioda's dojo. I tried not to build up expectations so that I would not be disappointed. But there was a whole separate wonder here - I had never been outside of my own country before (except to Canada which hardly seems to count as an international experience anymore). The passport thing, customs, signs that weren't in English - the prospect of experiencing all this for the first time was very exciting.

In my first day on the mat in Tokyo, I took the tops off of three of my toes on the tatami. I

stepped poorly during a fall and pulled part of a toenail off - oops - blood on the mat. Right away I could see that more time was spent in honbu classes actually training and less time talking/listening. Also, the intent of each movement was to more vigorously affect Uke. At home, Chris Sensei told us all the time that we didn't train as hard as he had under Kushida Sensei. Now I could see it.

I began to take every other class, and watch the ones in between. This way I could learn, and create notes, but not wear out body parts before the actual Gasshuku. As I watched, it seemed that the sensei's were very perceptive and selective teachers. Students with macho power complexes didn't get much correction. Recreational Aikidoka didn't either. But if the sensei saw in your eyes that you really wanted to get it, to learn, they would correct you and teach you a lot. Therein lies the equality for women students. It was great!

I learned as much at the pubs and restaurants in the evenings as I did on the mat during the day. I really took advantage of the availability of Paul, Spike, Stumpy and Robert Sensei [ed. *Paul Stephens, Michael Kimeda, Michael Stuempel, Robert Mustard*]. I asked a lot of questions, I did a lot of listening - every evening until the last train left for home. Even as we went sightseeing in small groups, we were all students of the same art, so at any moment we could break into conversations or techniques. It was a 24 hour a day immersion.

There is a lot of hierarchy at the Honbu, like a military structure, with people at different levels of authority and responsibility. It was easy to see who answered to whom, and where duty was appropriate or where free choice kicked in. Although I have never been drawn to this type of environment, I found myself very comfortable in it. I could see becoming part of it permanently - training and teaching, knowing what was expected of me, training hard several times a day. After a while I thought it must be similar to Olympic training camp. It was invigorating to train and sweat

and test the limits of the body, especially with ukemi. I'd finish a class and think - I did that well, I want to do it again! And the bruises seemed to heal quickly, too. Maybe it was because there is so much adrenaline pulsing through the body, and so much more food when you train hard. Maybe this allows the body to heal itself faster. I didn't have to wonder how much I could take - I was finding out. The only time it was really hard was during Chida Sensei's yonkajo class. My

partner bruised the nerves in my wrists so badly that I thought I might pass out before class ended. But I didn't.



We took the bus to Yamanakako and saw the countryside of Japan. It's all so beautiful.

The countryside at home is beautiful, too, but the trees are a different variety, the crops a

different food, the homes a different standard and the cars on the other side of the road. We were sequestered at an inn in rain like I have never seen. Our Gasshuku experience was getting more intense. My aikido escalated along with it, along with the isolation, and the

level of instructors, and the length of classes. I had only one focus - train hard and learn. My mind was so clear and unencumbered. My body felt powerful and capable, even with the bumps and jolts. I could train through the discomfort, I wanted to keep participating. I wanted to drink it in, more and more. I felt so blessed to be able to be part of this. And then there were all the little blessings, and the little honours, and the healing, and the culture that is Japan. By the end of each day, I was filled up - I had seen, done and learned as much as I could in each successive day. Not saturated, not worn out, but truly enjoying being full.

As the Gasshuku ended, and we travelled back home, a big part of me was still training.

I saw my partners in my mind, the triumphs, the techniques, the new information, the faces, the notes, all of it. I knew I had been changed by this, but I still don't completely know how. I had wonderful flashbacks for days. I still dream about places, classes, people, just holding on to the spirit and the memories as long as I can. Robert Sensei said not to worry

about remembering everything because it's in my heart. Paul said remember the feeling as long as you can. Inoue Sensei said take this home and train hard. I am evolving.

I've taught two classes already since I've been home, and my students have said that my Aikido has changed. I'm teaching what I learned so that I can solidify it in my own mind. And, fortunately, my students like it. I notice even more how much we sit and listen in our regular classes, and how much of Kushida's influence sets the tone for what we do. I notice a big difference between the soft compelling power I experienced in Japan, and the strong power in my sensei's body. Kevin has taught one class also. It's interesting that his

perception is so different from mine. You wonder if we were at the same event.... But his perceptions are valid also, and I will listen and learn and integrate, and read my notes again. Davey Stinson told me I would be the saddest when the Gasshuku was over because I was having the most fun. Maybe he was right.

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## Profile Antony R. Yates

Yoshinkan England 6<sup>th</sup> dan

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I was an enthusiastic judo practitioner who loved a scrap. I was small and wiry and used to get bounced about a lot, but never hurt. In the beginning I won grading competitions with a mixture of ground work and throws, but as I rose in the ranks, I met stronger and bigger opponents and always resorted to ground work, particularly strangles and chokes, to win bundles. My skinny, sweaty arms could worm their way through many a defence and if I ever got hold of the neck, that was the end of the bout. In those days there were no weight categories and the guys I fought as I rose to nidan gradually had too great a strength differential for me to employ my limited skills. I became more adept at not being thrown and harder to hold down, rather than developing proper judo skills. In fact, hardly anyone could get the better of me once I was on the ground.

One day I came across a stranger. He wore a brown belt but was obviously under-graded. He stood up to the club bruisers and played tricks on the kyu grades. He had an unassuming presence about him that I liked and soon we were tumbling around together. His tricks I saw as illegal judo moves and he had some weird

hold-downs, but I knew from the pain and the effectiveness of the hold-downs that I needed to include this guy's club in my circuit. It was, of course, an aikido club.

1972 was a changing point in my life. I had just left the Police force in favour of a career in teaching and it was a tossup between going some distance to this guy's club or packing my bags for college. That was the 9th September, 1972 and the packing lost!



Tony Yates and Ando Shihan

Within a few months, I heard of a style of aikido that was said to be aikijujitsu, just the other side of town. The instructor was Eddie Stratton, an incredibly strong man, who had



been a wrestler and had learnt Yoshinkan aikido in Malaysia. Within a year a headquarters instructor, Sensei Jang Eun Yu, came to England to act as technical adviser for Eddie Stratton. Unfortunately, Mr. Stratton's job took him to Basingstoke a few months later.

Yu Sensei selected twelve of the best students. He told us he was going to train us as he was trained in the Hombu dojo, and would continue for five years or until no one was left. Even a masochist would have thought the training excessive and within a year we twelve were six. For the next two years we trained much the same and we six became four. It was then that Yu Sensei decided to expand. We left our small church hall, opened many leisure centre clubs, took in new members, entered public demonstrations, and formed the British Federation of Yoshinkan Aikido. Training changed, we now wanted to keep our members, and Yu Sensei started to teach weapons, non-basic techniques and jiyu-waza.

All that happened in those five years would fill a book. We lived for aikido. We made a few good friends and twice as many enemies. We four had come to admire a man who had dutifully done his best for us, who had unswervingly never wandered from what was right, and who never once stopped loving us even though we did not always deserve it. I remember saying to Yu Sensei that I would miss him when he went and that without guidance I would lose my way. He said something very strange in reply, which was that he would never leave me, even though he clearly was. It is true to say that I left him, rather than he left me.

The time that followed Yu Sensei's departure was like wandering across a desert. Our bodies were fit and well watered and we saw it as just another journey. But as time passed, members left, clubs closed and the weariness that dehydration brings affected our spirits and we four became three. We realised the enormity of the journey we had undertaken as we could not

see the end, and envisaged only death. Out of the relentless burning sun, each day I would hear Yu Sensei's voice demanding, "Do not let what I have begun here in England die".

Slowly new members came and other clubs were opened and by the time Shioda Sensei came to England, we were back to strength. Shioda Sensei's teaching style was very different. He once again took us all through basic movements and techniques. One might think that the second time through the basics I was bored; not so, the different emphasis and the new perspective gave me a greater insight into basics and an appreciation that one system may have a variety of interpretations but the principles of aikido remain constant.

When Shioda Sensei returned to Japan, there followed another journey in the desert as this time I was alone. We three were now but one. However, I had made the journey once before and a new generation of good students remained to walk with me.

Our next visitor was Sensei Payet. Yet again another perspective and another run through the basics and yet again a deeper understanding. This time through I went beyond the Yoshinkan style and beyond myself. Sensei Payet taught me to analyse and question my thoughts and actions. Up until now, there was only one good school of aikido and many weak schools. I had interpreted differences in application as inferiority of technique. I travelled beyond the Yoshinkan world and analysed rather than criticised other styles. I started to see aikido movements as variations and to recognise whether they were natural to a person or just simply copied. It also began to dawn on me that if I were ever to be a good teacher of aikido, I would have to do far more than stick the occasional good technique on my students.

When Sensei Payet left, I no longer felt alone or setting out on a separate journey. I knew where was going and it was not across any desert. I disbanded the old dictatorial BYAF and formed



the British Aikido Yoshinkan. It was difficult explaining it at the time to my students, that never before had I so strong a sense of knowing what I wanted to do, and yet telling them that they were the ones who were going to make the decisions.

Two more persons I must mention are Takeno Sensei and Sensei Muguruza. I first met them both in Japan in 1978. Yu Sensei had told me to train every day, all day and watch and emulate Takeno Sensei. This I did. Bearing in mind I was a nobody, and that Takeno Sensei did not say more than half a dozen words to me in English, he too was with me long after I left Japan. Indeed Yu Sensei remarked many times that watching me move in the dojo reminded

him of Takeno Sensei. Unfortunately these comments only lasted for about a fortnight!

Sensei Muguruza was given the unenviable task of polishing my embukai routine. I recognised then that here was something special about him too. On his return to France, I renewed contact with him and tried as many times as possible to attend his special training sessions. Sensei Muguruza is my present technical advisor and mentor. He has placed my feet firmly on the ground, the pun is intended, and brought me back full circle and shown me that the pursuit of technique is of paramount importance and that the secrets of aikido are contained in the basics.

## Aikido Shugyo

fifteenth instalment, continued from Vol 5, No4, April 1995

### FEEL AND UNDERSTAND THE FEELING AND INTENTIONS OF THE TEACHER

As a student I was always trying to think of ways of how to make the best of this wonderful *budo*. Even though I would go to the dojo daily and train with great enthusiasm, I found that I could not surpass the *uchideshi's* who were always with Ueshiba Sensei. Therefore, I thought that I also had to go and live with Sensei in order to obtain all of his knowledge. At that moment I decided to become an *uchideshi* - I was 19 years old and a student at Takushoku University. However, I was so absorbed with aikido that I took time off from university. I was allowed to take two years off, but if I did not return after that time I would be dismissed. Therefore, no matter what happened, I had made up my mind to devote all of my time and energy to aikido for at least two years and joined the dojo as an *uchideshi*.

When we become an *uchideshi* it means that we are with our teacher at all times. We live with him and we look after him, taking care of whatever he might need. This is true for any kind of *shugyo* (ascetic training) but in the old days it was like the life of an apprentice. Never complain to the master.

Never talk unless questioned. Just do as we are told. There was no way we could express our opinion to the teacher. Remarks like "Wouldn't it be better to do it this way?" would only antagonise the teacher. Today, people might see this as illogical and unreasonable, but I think that if we wish to devote our life to the way, then this kind of apprenticeship is necessary.

Why is this so? Because even if we can remember the form and the order of the techniques, it does not mean that we will be able to make it become a martial art. In fact, we cannot, since repetitive training is not sufficient to truly find the aiki. To explore the mental side of the training, a total and absolute submission is necessary while living with our teacher. Above all else, this is the greatest opportunity for *shugyo*.

Having said this, just living with him wouldn't be any help. What is important is that we try and foresee and guess Sensei's mind while looking after him. Put in a different way, we should work to be able to be in time with Sensei's *ki*. For example, in the bath when we scrub his back we should guess what Sensei's next desire is and be in time with him in such a way that we can do what he wants before he has to tell us. This is one type of training.

We must carefully observe Sensei's movements and feel how he reacts emotionally to understand his feelings completely. The difficult point here is that if we watch first, and then think, and finally act, it is already too late. We must not think with the head; Sensei's feelings must be immediately transmitted into our heart. This is what we should aim for, and this is what we mean by natural. Not thinking but feeling naturally. I always kept this in mind when I was with my teacher and tried the utmost to do my best, so that I was able to realise with my body the sense of feeling a persons *ki*.

This kind of training can be directly applied in techniques and demonstrations. Basically we can attack anywhere when we take Sensei's *uke*, but in the beginning to show and explain to the public, Sensei would say for example "Grasp here", and we would hold his shoulder or wrist or whatever.

Normal students would wait for the command to grasp, but I would make up my mind to guess where Sensei wanted me to attack him, and grasp or strike him before he had to say anything. This is a kind of telepathy and if we cannot do it then the body won't move freely. I have studied this and done research on it. Later, when I became a teacher myself and was facing a partner, I started to feel how he was going to attack me and would read his intentions in the same way.

I was able to discover this through my life as an *uchideshi*, but nowadays we can not expect young people to do the same thing. It would be impossible. Absolute submission and obedience is impossible, and it is also difficult for them to accept that looking after their teacher is inherent in aikido training and spirit.

#### THE MYSTERIOUS POWER OF UESHIBA SENSEI

When we talk about Ueshiba Sensei, we talk about the pure techniques of his martial art and we talk about whether he had some kind of supernatural or god inspired power or not. From being with him and from serving him, I can testify that he did have this power.

Ueshiba Sensei was an adamant believer of the Omoto-Kyo religion. I don't know if this stems from that or not, but it is a fact that Sensei sometimes said things that were too sensitive for us and beyond our understanding. Some people might see this as superstition, but I have actually encountered some of these cases and I would like to tell you about them.

Once a month Ueshiba Sensei used to have to teach in Kyoto, and he often took me with him.



There was no bullet train like now so we would take the steam train to Osaka, rocking back and forth for over 10 hours. Sensei always carried a steel fan with him - I heard that he got it from Takeda Sokaku Sensei. One day, as we got on the train, Sensei gave me his fan and said to me, "If you find an opening, you can hit me with that at any time. If you succeed I will give you 10th dan."

Then, as an old man would do, he sat down in seiza on his seat and fell asleep. I could hear the breathing of his sleeping body, and it looked as if he was in a deep sleep. This is lucky, I thought. Now that he is sleeping he has no chance to stop me, however great a master he is. Sensei told me to hit him anytime so I had nothing to lose. The 10th dan is in my pocket, I thought while moving the iron fan to hit him. At this precise moment Ueshiba Sensei opened his eyes. I was so surprised that my hand stopped midway in its movement.

Sensei said with a smile "Now, in my dream, God appeared and said 'Shioda is going to hit you, Shioda is going to hit you'." Having said that he fell asleep again. I tried again many times, but each time Sensei would be aware. I really thought that this was strange and supernatural.

Here is another example.

We, the uchideshi, used to lay our *futon* (Japanese mattress) on the *tatami* of the dojo to sleep at night, while Sensei used to sleep in another room at the back of the dojo. One night I was sleeping comfortably when the sliding door of the room suddenly opened and Sensei came into the dojo handling a *bokken* in the complete darkness. Then, still in the darkness, with a vibrant *kiai* (loud shout) Sensei cut something with his *bokken*. Without understanding what was happening we slowly started to get up and turn on some lights. With the lights on we saw a decapitated mouse lying at the feet of our proud teacher. "You fools!" Sensei's fury descended on us. "How can those of you who sleep in front of the *kamidana* (Shinto altar) not see that this mouse was eating the food of the Gods?" To put it in another way, Sensei who was resting in the next room realised that the mouse was eating God's food and jumped into the dojo with his *bokken* to cut off the mouse's head.

Sensei was angry because we did not realise what was happening, but obviously there was nothing we would have been able to do about it and we did not understand the reason for his fury. Standing before our angry Sensei, we could only look down, perplexed.

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## OSU

by Robert Mustard Shidoi

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All of us who practice Yoshinkan Aikido are familiar with the word 'osu'. We use it when we enter the dojo, when we start class, when the sensei show us a technique, when we pour beer for each other at parties and especially when Takeno Sensei or Chida Sensei yell at us and we don't know what they're talking about! I even use it when I receive my dry cleaning or get my change at the seven-eleven, which usually results in strange looks from the respective cashiers. But what does 'osu' really mean? Does it have a deeper meaning?

In Japan, the only people who use 'osu' are usually the sports teams of the high schools and universities, and most Karate styles. In most companies you will hear 'osu', but it is usually a lazy mans way of saying "*Ohaiyo gozaimasu*" (Good Morning). As far as I know, the only style of Aikido that uses this word is the Yoshinkan style of Shioda Gozo.

Kancho Sensei attended Takushoku University, which has a strong reputation for its hard training in *budo*, and it also has a reputation as a stronghold for far right-wing sentiments. My former Kendo teacher was the captain of the Takushoku University kendo team, and he told me training stories that made my hair stand on end. In order to continue the Takudai and old style tradition of hard training (*shugyo*), Yoshinkan Aikido continues the use of 'osu' while other styles do not.

If you look at the word 'osu' written in the original Chinese, it is comprised of two characters. The first character is 'OSU 押', which the dictionary defines as "push". The second is 'NIN 忍' which



the dictionary defines as SHINOBU 忍ぶ, meaning to endure, persevere, put up with. If you put them together you get 押忍 ie. to push ourselves to endure any hardship, in training or in our daily lives.

Also, in the field of *budo* it is used as a greeting or reply with the connotation as a sign of your willingness to follow a particular teacher or way of training.

The most important aspect of the word 'osu' is that we must not let the word, through repeated overuse with no feeling, lose its meaning of reminding ourselves to always train as hard as possible. It must come from our hearts and really have meaning. I have had the experience of showing some people techniques or correcting their techniques and their reply of 'osu' has left me with the feeling that they are not interested in what I have to say or teach and kind of telling me to go away. Needless to say, I refrained from showing or

teaching these people further until they showed me by their actions that they wanted to learn.

Surely there can be no greater misrepresentation of Yoshinkan Aikido, than a person saying they practice Yoshinkan Aikido but their 'osu' has no conviction or spirit. I don't want to give the impression that we should always be screaming OSU at each other at the tops of our lungs, but let's try to find in ourselves the conviction to always do our best in our training and also in our daily lives. Kancho Sensei always said "*aiki soku seikatsu*" or "Aikido is life".

I wish you good luck with your training.

押忍

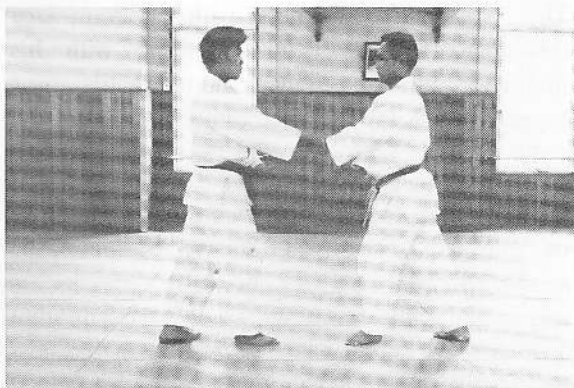
## Technique Explanation

### Hijiate Kokyunage Ni

As in *hijiate kokyunage ichi* this technique is used to control uke's elbow and shoulder with pressure against the natural movement of uke's elbow. The main difference between the techniques is that in number two uke grasps shite's wrist and pushes as shite uses a pivoting motion.

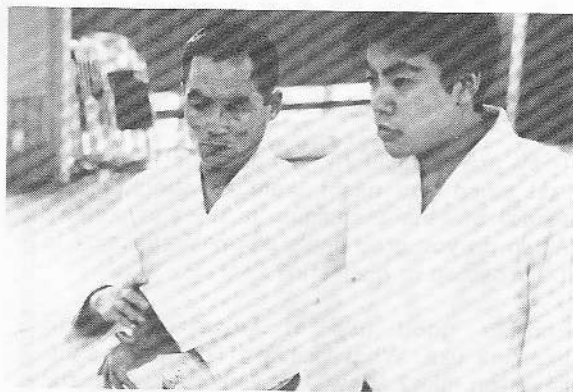


Shite and uke face each other in *hidari gyaku hanmi kamae*.

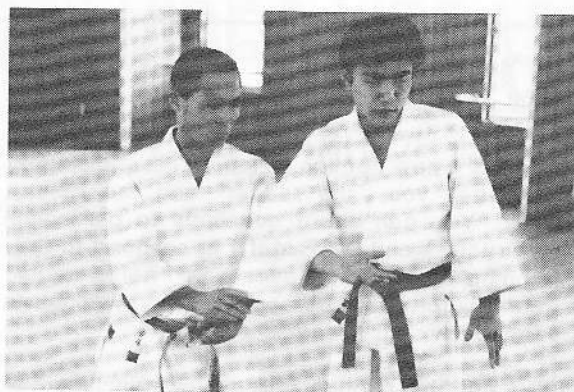


Shite and uke shuffle in together. Uke grasps shite's left hand and pushes.





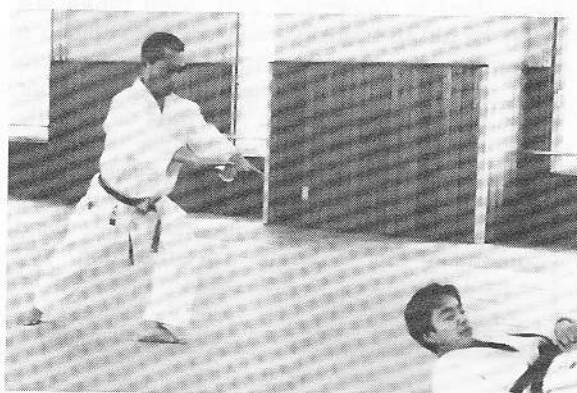
Moving with uke's push, shite pivots 180 degrees on the front foot and, at the same time, twists his left hand to break uke's grip. Shite should ensure that his left elbow is in contact with uke's elbow. Shite's right hand should be controlling uke's wrist.



Shite throws uke by sliding forward with the left foot while rotating his left palm down diagonally to the mat. The power of the throw comes from the hips and legs, so shite should endeavour to keep his arms strong but relaxed. As shite shuffles forward the right leg should follow the left to ensure a strong balanced posture.



At the finish of the 180 degree pivot shite's left arm should be straight with the palm up. Shite's right hand keeps uke's arm extended and shite's body should be strong and balanced with the hips square, facing forward. The pivoting movement, the release of uke's grip and the extension of shite's left arm should be performed in one smooth motion.



Shite completes the technique by maintaining a strong *zanshin*, with his body and arm direction and focus concentrated on uke. As in technique #1 shite's back should be straight with both legs strong and balanced. There should be one line from shite's head to his back foot. Also, as in technique #1, care should be taken not to hit uke's elbow to forcefully.

## What's happening?

We want to know... really!  
and so does the rest of the Yoshinkan world.

Is your dojo having any special events???... use the NoticeBoard.  
Stuck on a technique???... there's always Q & A.  
Do you just have something to share.... write to us!

# Q & A

This is a new section which offers a dialogue between you, "the reader" and the Honbu dojo. You can direct questions to particular instructors and IYAF staff, or respond to the comments and questions of other contributors. Of course, we always welcome feedback on the magazine itself.

To get the section rolling we've included a few of the questions and answers that came up over the course of the International Gasshuku.

**Q. What is the most effective way to use instructional videotapes to supplement one's training?**

A. This is a question that has been discussed at length by the IYAF staff here at the honbu dojo. Our feeling is that it is important to remember that video tapes are only an aid to training. They cannot replace a competent instructor, since it is impossible to get the *feel* of the technique. Also, remember that different instructors do things differently on the videos (especially during demonstrations) according to their size and the size of their uke. If you try to emulate their moves exactly you may be doing something inappropriate for the uke you have.

That being said, how does one use them?

They are particularly valuable just before a test when you might want to check exact details of the technique. Is there a punch? When do you grab uke's elbow in sankajo? Is it a crosstep or a shuffle?

Another good use of videotapes is to examine uke. What visible effect does shite have on uke? How do you take uke for hijishime? Which foot moves first?

A third possible use is to look for variations on a technique. This is useful for new instructors who want to spice up their classes and also for people who are just looking for a little variation in their training.

**Q. Why are the Yoshinkan video tapes more expensive when purchased from outside of Japan?**

A. Good question. We have asked the people that set the prices and hope to have an answer soon.

**Q. Would it be possible to publish a IYAF dojo list and contact numbers so that we can visit other clubs when we travel?**

A. Excellent suggestion. Check out **NoticeBoard** to see how we've started the process.

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### **Registered Dan Rankings**

Australia	
Richard Hungerford	Nidan
Nick Jones	Nidan
Alia Nicholls	Shodan
Canada	
Peter Ilic	Shodan
Japan	
Nick Mills	Nidan
Craig Tidswell	Shodan
U.S.A	
Matthew Sorenson	Shodan
Terry Veckey	Shodan
Wil Medearis	Shodan
Brian Smith	Shodan
Kelly Davis	Shodan
John Hogan	Shodan

### **Registered Instructors**

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Japan	
Ikuo Watanabe	Level 2
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William Howell	Level 6
Nick Kilislian	Level 6
Danny Kyte	Level 6
Aga Manhao	Level 6
Re'em Ratzon	Level 6
Craig Tidswell	Level 6
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Adam Yanada-Craven	Level 6
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Wil Medearis	Level 6
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### **Registered Dojos**

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