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IYAF
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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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INTRODUCTION

SOKE SHIODA GOZO

I am greatly indebted to fellow members of Yoshinkan Aikido throughout the world for their unconditional help and support during the past year. Thanks to you, the International Yoshinkai Aikido Federation (IYAF) has already entered its third year and we are seeing a steady increase in the number of groups becoming affiliated with it. And I am delighted to see IYAF-registered instructors play a conspicuous part in promoting Yoshinkan Aikido in their geographical areas.

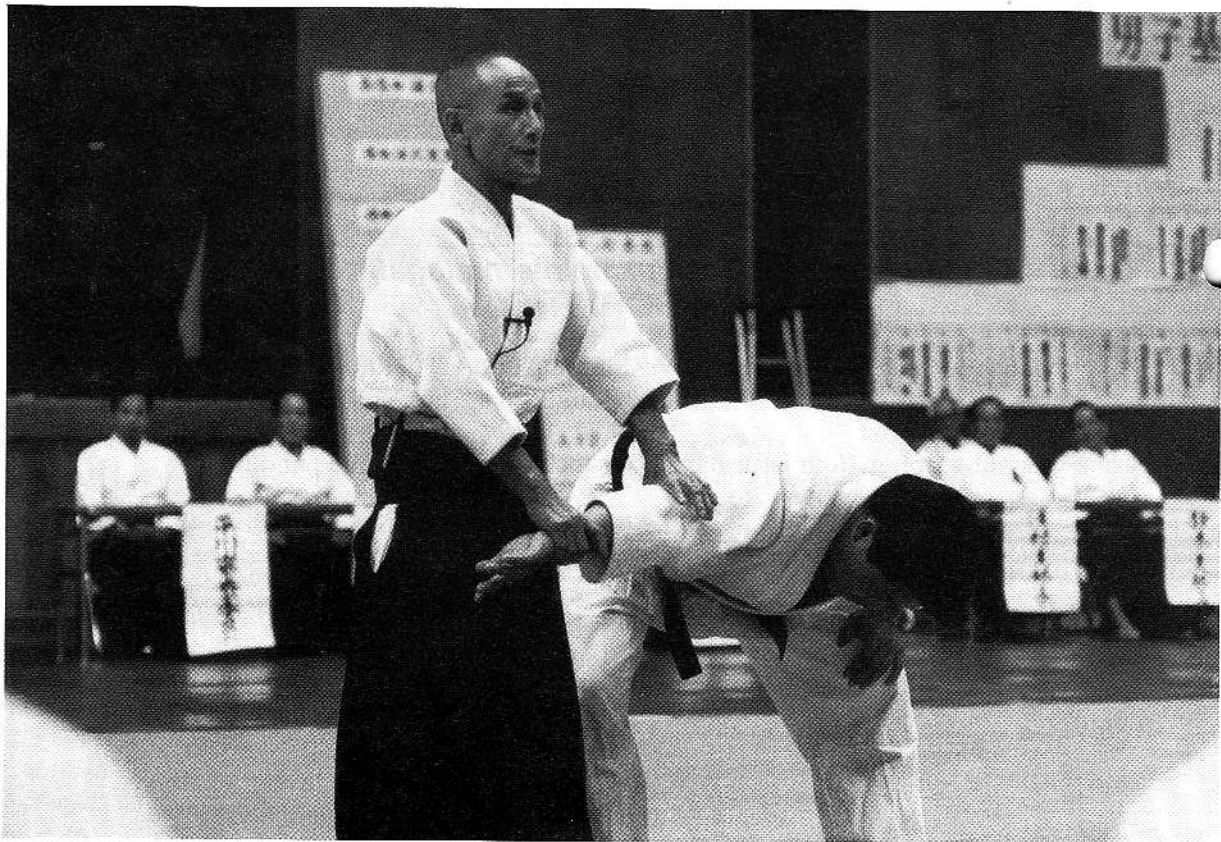
Honbu Dojo instructors gave clinics and demonstrations in Canada, Eastern Europe, and the United States in 1991. And beginning with a tour to Australia in February, we anticipate even more overseas trips by the *sensei* in 1992.

The International Instructors Course is an integral part of the IYAF's program. As the First International Instructors Course enters its final stages,

we at the Honbu Dojo are already preparing for the Second International Instructors Course. The second group of trainees will begin their nine-month's of training—initially alongside 10 policemen from the Tokyo Metropolitan Riot Police—April 1, 1992. To date, 12 participants from different nations have been accepted to the course.

I take heart from the increasing interaction with people around the world that Yoshinkan Aikido is making inroads worldwide. I again ask for the continued support of all instructors engaged in spreading Yoshinkan Aikido and its spirit. And I stress the importance of maintaining close contact with the Yoshinkan Honbu Dojo and hope that each of you will try your best to improve your technique, your mind, and your heart for the betterment of Aikido.

This issue of *AYI* will be the last of Volume 2. We would like to make Volume 3 more informative and useful. We ask for your contributions and hope for an increase in *AYI*'s subscribers.



NEWS

◆ Sponsorship Received for Instructors Training Camps

The International Instructors Course is the only course of its kind available. One of the main themes within the IYAF is the development of technical standards internationally. To achieve this, highly skilled instructors must be trained, available, and accessible. Not all trainees will go on to begin their own dojos, but the experience of the course will hopefully serve positively in their personal future development.

The benefits of the course are recognized by most people in the martial arts world, but the course organizers were surprised when they were approached by the Japan Agricultural Cooperative and offered sponsorship for training camps twice a year.

The Japan Agricultural Cooperative is a part private, part government organization concerned specifically with agricultural affairs nationwide. So why should it offer support to the International Instructors Course? The cooperative's managers recognize the importance of bringing people from all over the world to Japan to have them study a particularly Japanese art with the aim of spreading that art and an understanding of Japan internationally. They sought this opportunity to bring the trainees to the agricultural regions of Japan to offer them a look at the agrarian base that underlies Japanese culture. The people in these regions will also benefit from meeting the people to whose countries their products are exported.

With this sponsorship, trainees in the First International Instructors Course were able to attend a three-day training camp in Chichibu National Park (see *AYI* Vol. 2 No. 3).

Future camps will take place in spring and autumn. Trainees will travel to all regions of Japan and will experience an aspect of the country that very few foreigners could ever hope to experience.

The course organizers would like to express their utmost appreciation to the Japan Agricultural Cooperative for its support and understanding.

◆ Mori Sensei Takes Minitour to the United States

In continuing its efforts to standardize technique within the growing international Yoshinkan family, the IYAF was very pleased to sponsor a minitour by Mori Sensei of the Yoshinkan Honbu Dojo to California in November 1991 (see related article on page 5, this issue). Michiharu Mori is one of the younger generation of instructors at the Honbu Dojo. Although only 25 years old, he has trained for many years as an *uchideshi* at the Honbu Dojo and holds a fourth *dan* in Yoshinkan Aikido.

It has been traditional for Aikido organizations in Japan to send only their most senior instructors on tour. The IYAF believes that this often causes problems when overseas practitioners feel alienated toward a visiting instructor because of his rank, age, and, often, inability to communicate in the language of the host country.

To solve these problems, the IYAF has designed and will continue to sponsor low-budget minitours. These tours will take one younger instructor from the Honbu Dojo to a designated area where he will become familiar on a more personal level with the practitioners. Hosts are requested to avoid high costs and if possible to provide homestays rather than expensive, budget-draining hotel accommodation. Scheduling should generally be relaxed, with ample time for instructors and students to mix and talk. The tours will not only provide hosts with a better look at the Japanese world of Aikido but will also allow the instructor to better understand the needs of the host country.

The IYAF is also emphasizing tours by non-Japanese Honbu Dojo instructors. This avoids any communication problems that differing linguistic and cultural backgrounds can cause and allows people in the host country to understand the accessibility of Aikido in Japan. Moreover, it

drives home the realization that Aikido is not just for one race or culture but an art that can be shared and fully understood by all people everywhere.

The IYAF would like to thank its Californian hosts for their quick understanding of and refreshing approach to this new concept in instructor tours.

◆International Instructors Trainees Undergo *Dan* Gradings

In December 1991, the trainees in the International Instructors Course tested for *shodan* (first *dan*). The following members were graded to *shodan* level:

Sigal Drori	Israel
John McCabe	Canada
Curtis Seeger	Canada
Philip Soffe	Canada
Eva Stauffer	Switzerland

The following trainees received *ikkyu* (first *kyu*):

Kobi Barilan	Israel
Schmuel Ganah	Israel
Adi Govari	Israel
Yuval Goyrach	Israel
Reinaldo Lopezy	Venezuela

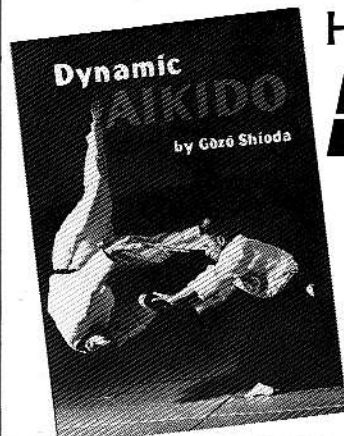
Other trainees already holding *dan* levels did not test.

Trainees will take their final test on February 2. Those trainees deemed capable will graduate as qualified instructors. And trainees that present a high standard of capability will be eligible for further promotion in *dan* grade.

Congratulations to those trainees who passed the *shodan* grading for their efforts and achievement throughout the course.

◆Sensei Tour Australia

From February 13 to 25, three Yoshinkan instructors toured along the eastern coast of Australia, demonstrating Yoshinkan Aikido from Melbourne to Townsville. This tour was jointly hosted by the Aikido Yoshinkai Foundation and the Japan Foundation. See the IYAF section for full details on this first IYAF tour to Australia.



Harmonizing the Mind and Body through Aikido

DYNAMIC AIKIDO

Gozo Shioda
Translated by
Geoffrey Hamilton

Essential information for every student of this popular martial art—includes complete descriptions of basic techniques and valuable insights into their applications.

160 pp; 148 mm × 210 mm; \$11.95



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IYAF—International Yoshinkai Aikido Federation

U.S.A. TOUR 1991

Each year, the IYAF organizes several trips by Honbu Dojo instructors to various countries. The purpose of these trips is to maintain contact between the Honbu Dojo and branch dojos overseas for the purpose of maintaining technical standards and enhancing public relations. Branch dojos are exposed to Honbu techniques and personalities, and the Honbu Dojo is made aware of the specific needs of a geographical area.

Under this program, fourth dan ranked Mori Sensei of the Honbu Dojo recently spent a total of 10 days in two of California's major cities giving clinics and socializing with Aikido practitioners there. He visited San Francisco for 3 days and Los Angeles for 7 days.

San Francisco

In San Francisco, I was very impressed with the fact that I couldn't see any difference in the techniques performed there and at the Honbu Dojo. It was obvious that Yoshinkan technique is practiced faithfully in this part of America. This, of course, is as we at the Honbu wish it to be, but when I actually saw it in fact I was greatly surprised. It seemed to me that the accuracy of the technique was a direct influence of the sincere and honest personality of the instructor, Morita Sensei.

Even in Japan, it is common to find branch instructors projecting their individual personalities in their techniques. Not so in San Francisco, where, through Morita Sensei's tremendous effort and firm belief, I observed the practice of true Yoshinkan Aikido.

Los Angeles

In Los Angeles, a visit was first made to a university where Sensei Wayne Tourda gives classes in Aikido under the university's curriculum. Approximately 10 basic and applied techniques form the annual program. Classes place great emphasis not on excellency in technical aspects but on politeness, courtesy, and harmony, which are part of the unique spirit of Aikido.



Also in Los Angeles, I was given opportunities to train at the Anaheim Dojo, where Sensei Sam Combes is in charge, and at the Shuyokan Dojo of Sensei David Dye. Both dojos are in the same vicinity, so we conducted a joint clinic. The characteristics of these dojos were such that while on the one hand they place importance on Yoshinkan's basics, on the other hand, being in America, they also find it necessary to practice some self-defense techniques to cope with the more dangerous and violent environment compared with Japan. Members of these clubs were very approachable, and I was able to train in a friendly atmosphere.

I strongly believe that Yoshinkan in California will develop and expand further under the capable hands of these instructors, whose enthusiasm for Aikido is immense. I would like to take the opportunity to convey my deepest appreciation to all those concerned in making this Honbu Dojo visit a successful and meaningful trip for all of us.

Michiharu Mori



OUTLINE OF AUSTRALIA TOUR

Date: February 1992

Participating Instructors:

Hitoshi Nakano Shihan
Susumu Chino Jokyo
Roland Thompson Shidoi

February

- 14 (Fri.) *Clinic*
15 (Sat.) *Testing, Clinic*
16 (Sun.) *Demonstration, Clinic*
 Shudokan, Melbourne
 Joe Thambu, Senior Instructor
- 17 (Mon.) *Demonstration*
 Saito Dojo, Sydney
- 18 (Tue.) *Demonstration*
 NSW Police Academy
 Senior Sergeant Lupton
- 20 (Thu.) *Demonstration, Clinic*
21 (Fri.) *Testing, Restraint Course (1)*
22 (Sat.) *Restraint Course (2)*
 Shinbukan, Townsville
 Scott Roche, Instructor
- 23 (Sun.) *Demonstration* (In conjunction with State Judo Championships)
 Sei Ku Kai Karate Dojo, Brisbane
 Philip Brian
 Demonstration
 Ki Society International Dojo, Brisbane
 Wayne Murray Driver, Instructor
- 24 (Mon.) *Demonstration*
 Queensland Police-Citizens Youth
 Welfare Association, Brisbane
 Senior Constable P. Fleming

IYAF REGISTRATION SINCE DECEMBER 1991

Registered *Dan* Rankings

CANADA

Janice Bain	2nd <i>dan</i>
Martin Bain	2nd <i>dan</i>
James Kightley	1st <i>dan</i>
Arthur Lee	1st <i>dan</i>
Wendy Seward	1st <i>dan</i>

U.S.A.

Herman Hurst	4th <i>dan</i>
Lori Parker	2nd <i>dan</i>
Theresa Williams	2nd <i>dan</i>
Thomas Restivo	1st <i>dan</i>
Gregory Saul	1st <i>dan</i>
James E. Todd	1st <i>dan</i>
William Wright	1st <i>dan</i>

Registered Instructors

CANADA

Gary Casey
Nelson Cheng
Susan Jeannette
James Kightley
Wendy Seward

U.S.A.

Thomas Restivo
Gregory Saul
James E. Todd
Wayne F. Tourda
William Wright

Registered Dojos

CANADA

Shinbukan Wendy Seward / James Kightley

See page 15 for an important notice regarding payment by cheque

SPECIAL FEATURE—AIKIDO SHUGYO

Third Installment, continued from Vol. 2 No. 3, Dec. 1991

ATEMI IS TIMING

Among the many important things in Aikido is timing. In boxing, it frequently happens that an otherwise ineffective punch knocks out the opponent. This is an example of how a change in movement on the part of the opponent can inadvertently cause the opponent and the punch to meet at just the right moment. In Aikido, it is important to immediately feel and understand a given situation; when you feel that it is time, you strike. In some cases, you have to hit when the face comes forward, and in other cases you must wait until the opponent has missed his aim and his arm is extended before striking. The interesting point is that if the timing is right there is no need to use a lot of strength for the strike to work powerfully.

There is no pain to the fist and no risk of the impact reversing back to us. As in baseball, the bat and the ball meet in such a way that the batter almost does not feel the ball contact the bat.

Let's introduce a good example...not mine, but Ueshiba Sensei's experience. This incident occurred at a time when the Chosen Hanto (Korean Peninsula) was under Japanese occupation. There was a big martial arts meeting in Korea, and Ueshiba Sensei, who had received an invitation, went there for a demonstration. There were a lot of *judoka* there, and one of them who watched Sensei's demonstration said afterward, "I do not believe," and stepped out in defiance of Ueshiba. This challenger, a certain Mr. N., was known at this time as the rival of the famous *judoka*, Kimura Masahiko.

Of course, his body was strongly built, much bigger than usual, and when he faced Ueshiba Sensei he was, in stature, like an adult facing a child. In an instant, the *judoka* grasped the back of Sensei's collar and prepared to throw Sensei with a *hane koshi* (hip throw). Just at this point, his large body collapsed on the floor. Ueshiba Sensei simply stood as if nothing had happened.

This caused a commotion among the crowd. Nobody understood what had happened. What happened was that just at the moment when the *Judoka* positioned his body to throw, Ueshiba Sensei struck the opponent's hip with his fist. His timing was so good that the strike and the movement of his opponent's body met perfectly. We heard later that Mr. N. had broken his bone so badly that recovery was impossible.

The principle of timing can be put into practice in any situation. You have to read your opponent's movements quickly and, when you feel that the time is right, you must deliver the *atemi*. This produces a very powerful effect.

TIMING MAKES ONE PUNCH A KILLER PUNCH

Moreover, if we can learn to combine our breathing with a sense of timing, as I said earlier in this book, it becomes possible to use any part of the body as a weapon. An interesting incident happened some time ago when I used a throw that I do with my back that some readers may be familiar with.

Mr. K. was one of my earlier live-in students (*uchi deshi*). He is in the United States now. When this incident happened, it was during a demonstration and he was still an *uchi deshi* at my dojo. I was in the midst of a one-against-many situation, and at one point I felt that Mr. K. was going to attack me from behind. Finding the right distance, I hit him with my back. I don't have eyes in the back of my head, so if I am asked how it is possible that I can understand the position and distance of someone behind me I am embarrassed to answer. But with many years of experience and ascetic training, it is possible to develop some indication for the timing through a kind of sixth sense or the sound of the step.

This impact was terribly effective, and Mr. K. flipped in the air. He did not get up. He was knocked out. When I looked at him, his stomach was swollen like a frog's. Apparently, when I hit him he was inhaling and the shock of the blow had caused his respiration to stop; the air couldn't escape his lungs.

Quickly, I went to check him. But by that time, Mr. K. had started breathing again. Seeing me, he suddenly came to the attack. Probably because he had lost consciousness while attacking me, when he opened his eyes in his mind he was still attacking me. It was so sudden that, without thinking, I threw him again.

I always ask my students to attack me with all their strength, but I must say that for him to have attacked again just after losing consciousness showed that Mr. K. had remarkable spirit. Anyway, I think you can understand that if the timing is perfect the *atemi* becomes "a killer punch."

YOKOMEN UCHI O AWASERU (COINCIDE THE TIMING OF THE SIDE STRIKE AND ITS DEFENSE)

This episode goes back many years when a man who had won tournaments in another style of Aikido came to visit our dojo. Let's call this person Mr. N. Generally, there is no competition in Aikido, but in some styles, such as the one practiced by Mr. N, they do have competitions.

This style of Aikido was quite special. Its practitioners used to compete for strength in particular parts of the body. For example, the strongest blade of the hands or the fist or some other part. Mr. N. won the strongest side strike competition. Because of that, when Mr. N. came to our dojo he was quite confident in his arm strength. He seemed to have one thought in mind, "let's see if anyone can resist my strike."

When Mr. N. came to the dojo, Mr. Komagata, one of my *uchi deshi* at that time, was there. He was Mr. N.'s partner that day. As it happened, Mr. Komagata was very good at finding the right timing for defending against side strikes. Mr. N., proud of his arm, executed a side strike with all of his energy and strength. Mr. Komagata intercepted the inside of N.'s arm. His timing was excellent. All the force delivered came back to Mr. N., and his body was lifted into the air. Mr. N., rubbing his arm, red after the *yokomen*, looked bewildered, his eyes wide open.

That is understandable. He had struck with all his strength with the part of his body in which he had the most confidence, but his strength had been turned back on him.

"This is the first time I hurt my arm like that," said the chagrined Mr. N. as, with a look of admira-

tion, he showed his arm to Mr. Komagata. There was a blue mark at the place of impact. Mr. Komagata was unmarked. "What should I do to exercise my arm to be strong like that?," he asked.

An embarrassed Mr. Komagata answered: "There is no special training."

Mr. N. looked more and more puzzled. In Mr. N.'s mind, once his own well-trained arm lost it was merely because his opponent had trained his arm more. In fact, it is not because Mr. Komagata hit strongly that he was able to deflect Mr. N.'s strength back onto Mr. N, it is only that Mr. Komagata met the force of Mr. N.'s blow with perfect timing.

I do the same thing when I demonstrate. Against someone who strikes strongly, I just meet the force of the blow at the right time. The partner feels as though he has hit a wall. Many people may be doubtful, but if the timing is right this is a situation anyone can exploit. When some people watch basic training in *shomen* or *yokomen* they think that it is impossible to stop these strikes so easily. This is because they do not understand how effective timing can be. Using just the hands makes it impossible to defend against an attack. The question at the root of Aikido is, is the timing right or not?

CONTROL THE POWER JUST BEFORE IT BECOMES OVERPOWERING

The difficulty in stopping a strike is when to time the block. We must counter before the person reaches 100% of his power. If we are too late, no matter how we try we will lose against his full power. The impact will be so strong that we won't be able to control it.

Conversely, if you try to intercept before the opponent has really initiated his strike, he will anticipate your intention and retract his hand. At a point between initiation of the blow and just before the blow reaches full force is when we must intercept. Doing so, it is possible almost without effect on us to turn all strength back on the one striking.

Of course, at this point it is not only important to know the opponent's condition but also necessary to have a well-developed posture. When timing works perfectly, the impact on the opponent is incredible, especially when the power of attacker and defender join to make a kind of

double effect. The result is very amazing. That is what happened at a demonstration at Hibiya Kokaido. My *uke* that day is now Inoue Shihan of the police department. He wielded a *tanto* (Japanese knife; in this case, of wood), and I was demonstrating a *sabaki* (avoiding with a turning movement of the body). Mr. Inoue stabbed at my temple with all his strength. I intercepted his arm in the same way that I would a *yokomen*. It worked so well that the knife went flying. But the astonishing thing is that the wooden knife stuck into the concrete wall of the building; something impossible without tremendous power! In other words, when I met Mr. Inoue's strength it created a greater force of acceleration than possible by either of us individually.

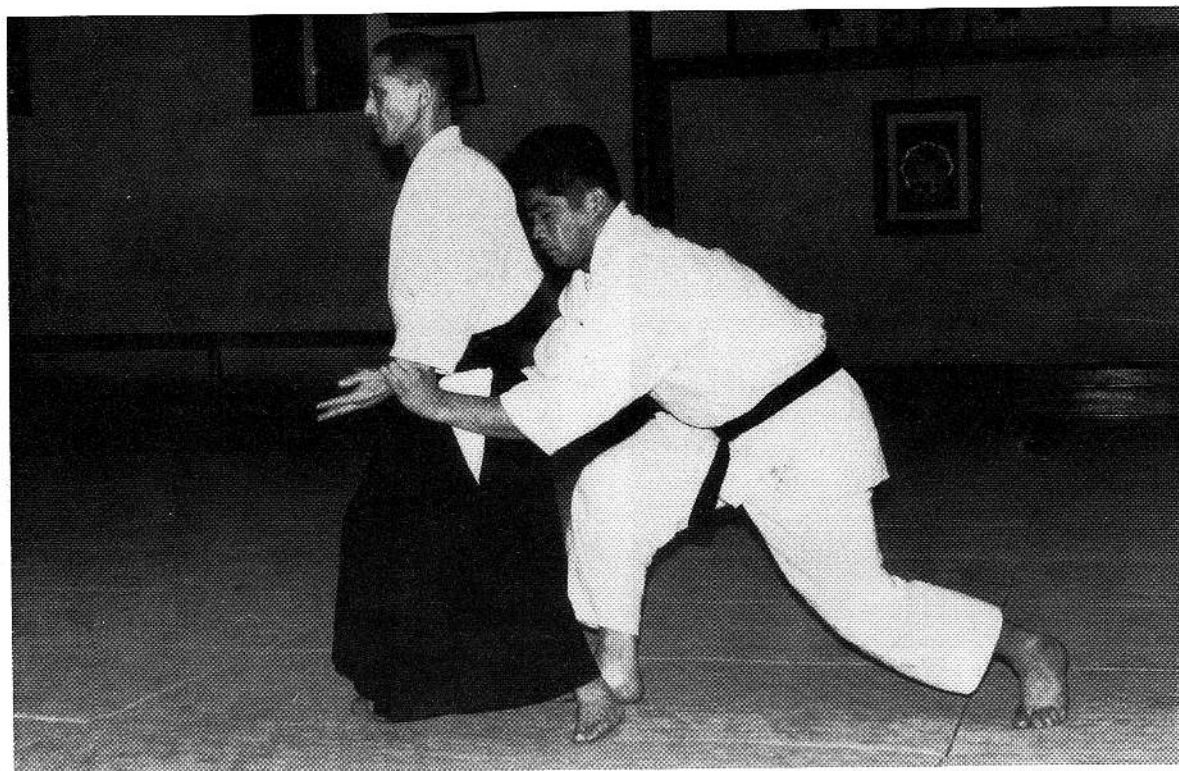
Another similar example occurred with a *bokken* (wooden sword). During a demonstration in the same hall, one of my *uchi deshi* attacked me with a *bokken*. I used the *bokken* as an extension of my arm to hit him. Just as with the *tanto*, the student's *bokken* flew into the air and went through a wooden door—not just stuck in the door, but went through the other side. Luckily, nobody was in the way, as it could have injured somebody. However, a hole had been made in the door, and the manager was angry, but these are the effects of perfect timing.

This is very different from a collision of forces, so common in training. Both *shite* and *uke* strike hard and collide so badly that they both get bruised. This is not good. If the defender feels pain, it is just strength against strength. Just like two cars in a head-on collision, both sides get hurt and finally the one with greater strength wins.

Collision of forces should never happen. Instead, we should make the opponent's strength return to him. Aikido aims at this kind of defense. It may seem a contradiction, but a technique that unites the attacker and the defender makes such a thing possible.

For the uninitiated reader this probably will not mean too much. But if you make the effort to experience and to become convinced physically, then I am sure that anyone can understand what I mean.

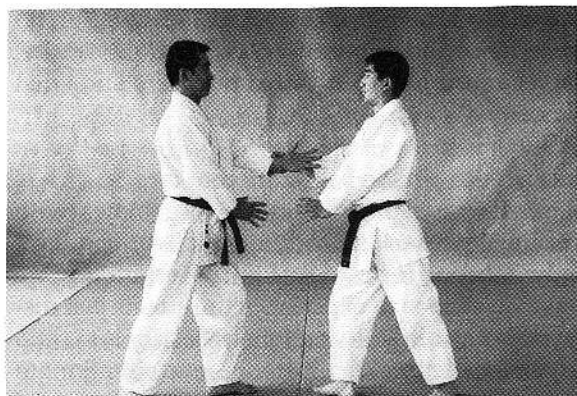
Just as each person has a different face, so, too, is each person capable of delivering blows with varying forces and from different directions. If we only train and repeat a set kind of techniques, we have no chance to experience the effects just discussed. The difficulty and the necessity is to train under a variety of circumstances and situations to experience and gain mastery over the full range of our own and our opponent's capabilities.



TECHNIQUES EXPLANATION

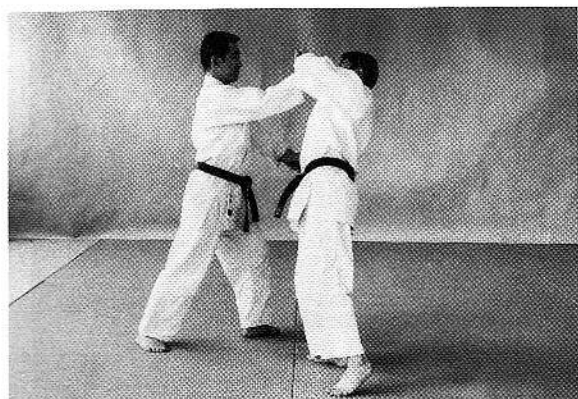
KATATE MOCHI NIKAJO OSAE NI (2)

This technique is used when *uke* grabs *shite*'s wrist and pushes. To control *uke*, *shite* evades the push, breaks *uke*'s balance, and applies *nikajo* to take *uke*'s force down.



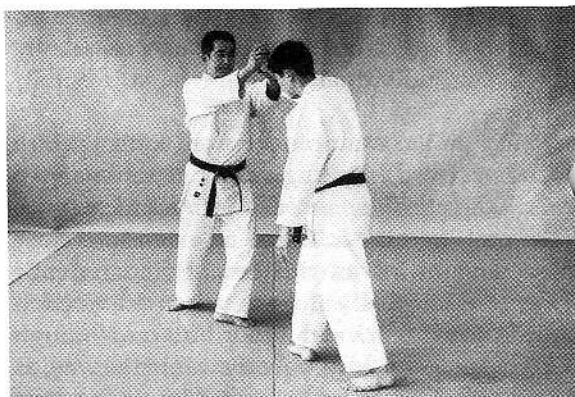
Shite and *uke* face each other in *hidari gyaku hanmi* (opposite stance; in this case, *shite* with his left foot forward and *uke* with his right foot forward). Both *shite* and *uke* should have their weight strongly forward over their respective front legs, their front knees well bent.

Uke grabs *shite*'s left wrist with his right hand and pushes.

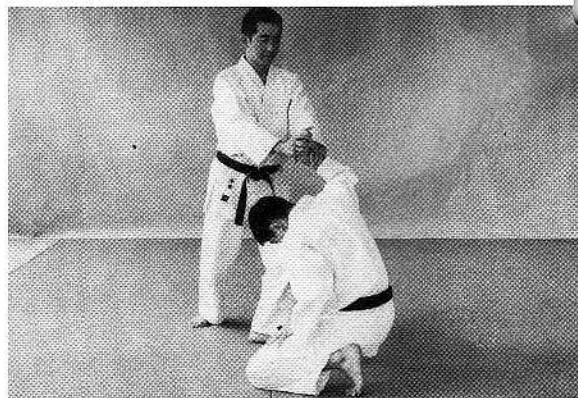


Harmonizing with *uke*'s pushing power, *shite* moves his left foot sideways diagonally to the left, with his right foot quickly following. At the same

time, *shite* moves his left hand diagonally downwards in a circular motion to hip level, palm facing down, and delivers an *atemi* to *uke*'s face with the back of his right fist to break *uke*'s balance. *Shite* should focus his eyes in the direction of the *atemi* and lower his hips to stabilize his body.

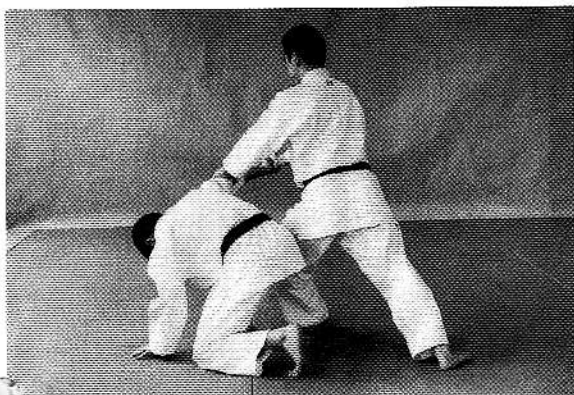


Shite pivots on his left foot, bringing his right foot in a 45° arc so that his hips are square, facing *uke*. As *shite* pivots, he raises both hands as if lifting a sword upwards in a circular motion and grabs *uke*'s wrist in the *nikajo* position. *Shite* should keep his shoulders, elbows, and hips down. It is important that *shite* move his whole body in unison while keeping his weight strongly forward during the movement.

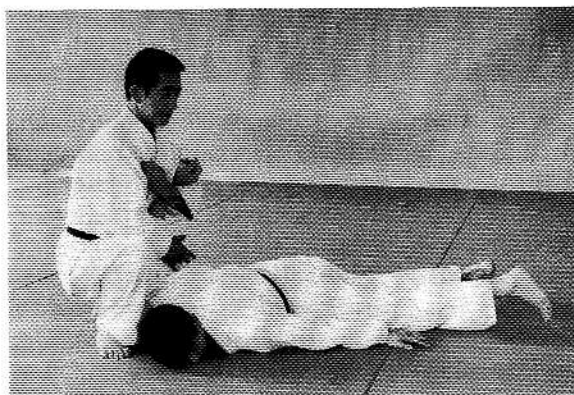


Shite slides forward, pushing from his hips, and brings both of his hands down, applying pressure on *uke*'s wrist to control *uke*'s wrist, elbow, and shoulder and thereby break his balance. The motion of *shite*'s arms is as if cutting down with a sword. *Shite* should be careful not to tense his

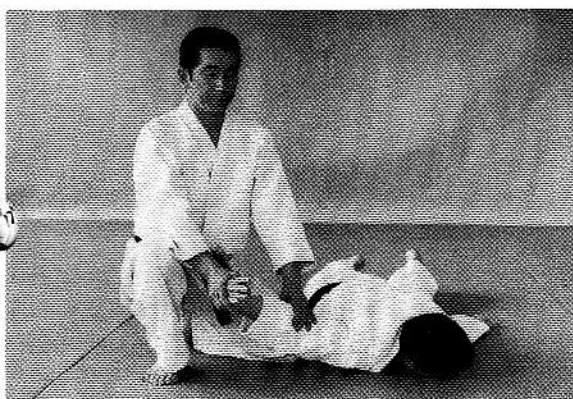
hands and arms. Instead, *shite* should use the power of his entire body when applying the *nikajo* control. In so doing, *shite* will succeed in easily putting *uke* on his knees.



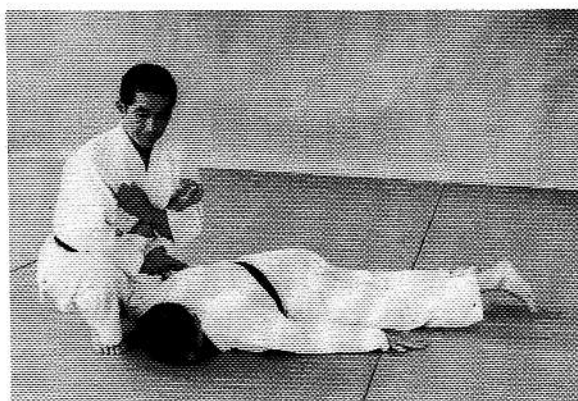
Pivoting on his left leg, *shite* moves his right leg in a 180° arc to the rear, still keeping the weight firmly forward. *Shite* should not relax the *nikajo* control when pivoting. As *shite* pivots, his left hand moves smoothly from *uke*'s wrist to *uke*'s elbow in synchronization with the pivot. It is important that *shite* keep *uke*'s arm well out in front of his own body and not pull it in toward his body as he pivots.



As in *katate mochi nikajo osae ichi* (1), *shite* changes the position of his body so that his hips are square with the right side of *uke*'s head and, using his right hand, places *uke*'s right arm in the crook of his left elbow. *Shite* then secures his hold of *uke*'s arm by clutching the right shoulder of his own *dogi* with his left hand. He further consolidates his hold of *uke*'s arm by applying the *tegatana* (blade edge) of his right hand against the side of *uke*'s right arm, firmly trapping *uke*'s arm against his body. *Shite*'s right foot remains flat on the ground, but his left foot remains on the toes.



After the pivot, *shite* shifts his weight onto his right leg in a *hiriki no yosei ni* (2) movement, keeping his hips forward. As *shite* shifts his weight forward over his right foot, his right knee well bent and forward, he should bring his left knee into *uke*'s right armpit. At this point, *shite*'s right foot should be firmly planted, the sole flat on the ground; his right knee should be up; his left foot should be on the toes; and his weight should be strongly forward over his right leg. *Shite* should keep his back straight and should have complete control of *uke*'s arm. *Uke*, meanwhile, is face down.



Pushing strongly off the toes of his left foot, *shite* twists his left hip clockwise and lowers both hips in a downward spiral toward *uke*'s head. In so doing, *shite* finalizes his control of *uke*'s entire body. Maintaining balance is the key to the effectiveness of this final movement. *Shite*, therefore, should be careful to avoid lifting his hips while twisting downward, for if the hips rise his balance will be lost, as, too, will be his control over *uke*.

AMOS PARKER IN JAPAN

Amos Lee Parker began studying Aikido in December 1962. His first experience with Aikido came aboard a navy ship when a crew member, familiar with Aikido, applied a nikajo technique. "I couldn't believe that so much pain could be delivered with so little effort. I decided then and there that this was what I wanted to learn!"

Mr. Parker is presently a seventh dan ranked Yoshinkan Aikido instructor and has been awarded the title of Shihan. He teaches in a number of locations in the Tokyo area, including the Tokyo Olympic Center and the U.S. Navy base in Yokosuka.



I was born in Houston, Texas, December 12, 1936. From 1956 to 1976, I served in the U.S. Navy. While in the navy, I spent seven years, from 1962 until 1969, working in Japan. During this time, the Vietnam war broke out, so I spent many months in and out of Vietnam. After 1969, I was stationed in Vietnam and other areas in Asia, including Guam. In 1972, I returned to Japan and completed my military service, retiring from the navy in August 1976. Since retiring, I have set up house here in Japan and devoted myself to one occupation—Aikido.

I had always wanted to learn how to defend myself. I knew nothing of the martial arts or the martial ways. I'd heard of Judo but really didn't know what it consisted of. It was not until 1958, after I had joined the navy, that I had my first encounter with the art of Aikido. I knew then and there that it was for me. I felt that Aikido matched my personality. In 1962, when the navy required me to go and work at the U.S. Navy base in Yokosuka, Japan, I started my Aikido training.

Noguchi Sensei was the instructor at the time I began, but in the early part of 1963, Terada Sensei replaced him and started teaching on base. I continued my Aikido training under Terada Sensei and have continued to instruct under his guidance.

Over the years, I have noticed some changes. The techniques, when performed now, are done so with more compassion than they were when I started. When I began practising Aikido at the Yokosuka base and at Takushoku University, techniques were really painful. Another change I've noticed is that the basic movements (*kihon dosa*) and basic techniques (*kihon waza*) have been changing, which brings up a very important point I'd like to discuss. I feel the basic movements and the basic techniques should not be tampered with. They have been given to us by Soke Gozo Shioda and are considered to be sacred.

Your magazine has asked me what advice I have for non-Japanese studying Aikido, but the advice I would like to give would apply to Japanese and non-Japanese. There are a number of points I would like to mention. Many students starting to practice Aikido do not believe the need for hard work. They do not understand that what they will receive from practice will be in direct proportion to what they put in. Nothing in, nothing out. Half-hearted practice is the same as no practice at all.

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Students should also understand the importance of cultivating attention. Without first acquiring this, no progress can be made.

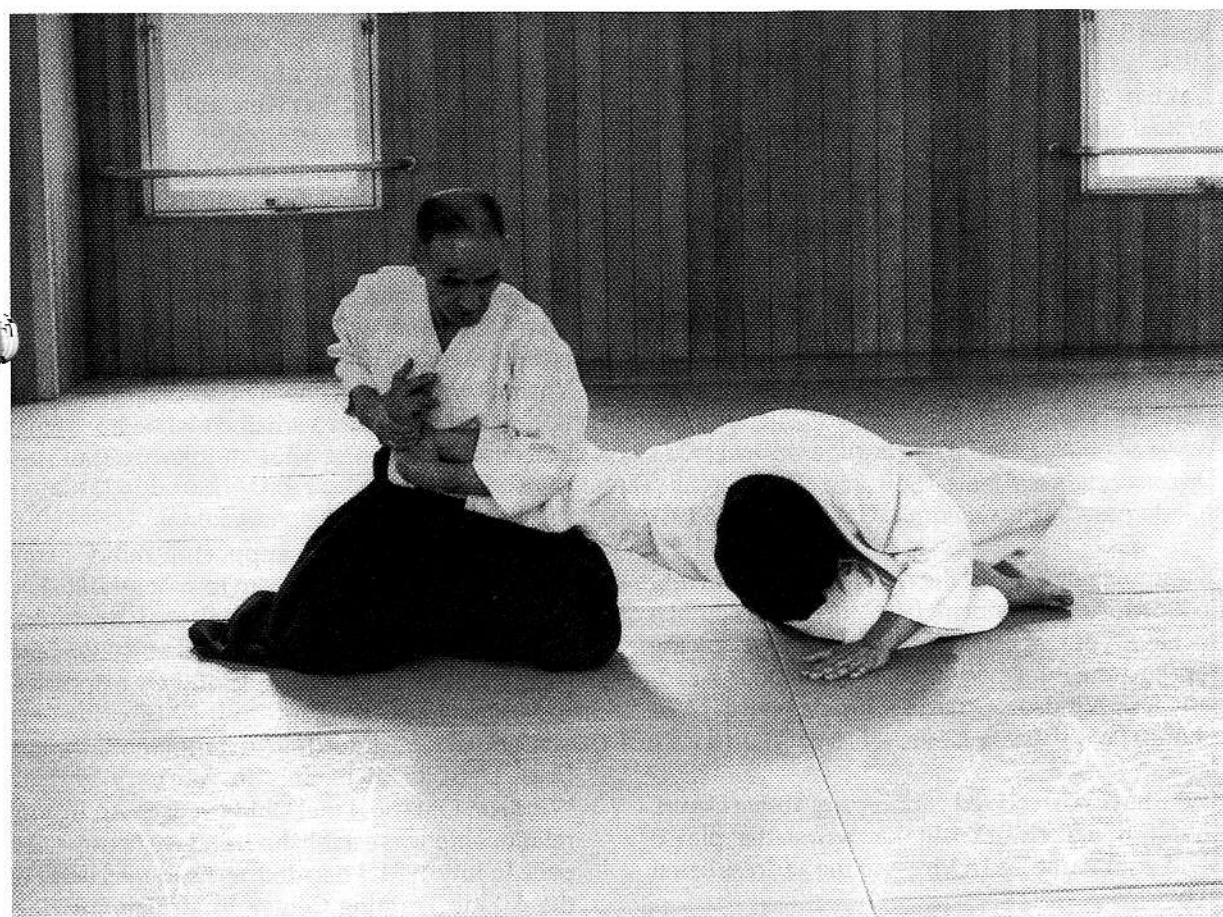
I have seen many students start their Aikido practice and really look good but fail to attend classes regularly. So instead of making progress, the student spends most of his time making new starts.

Students should first master the basics. The basic stance (*kamae*), the basic movements, and the basic techniques in that order. Students should never attempt to learn the basic techniques before mastering the basic stance and movements, which open the door to the mastery of all Aikido techniques. Attempting to learn the basic techniques before mastering the basic stance and movements is equivalent to trying to build a magnificent building on a shaky foundation.

Students should refrain from asking too many questions during practice.

Finally, students should spend an equal amount of time studying *budo* etiquette on and off the practice mat. A well-balanced practice, which includes both techniques and etiquette, will produce a well-balanced student, both physically and spiritually.

In the next two or three years, I plan to return to the United States, probably Houston, Texas. There, I want to teach the spirit of the techniques of Yoshinkan Aikido as it has been taught to me by my instructor Kiyoyuki Terada Shihan.



YOSHINKAN IN NORTH AMERICA

ANNOUNCEMENT

Sensei Takeshi Kimeda, seventh *dan* and head of AYC (Toronto), will be moving his club into its own dojo in downtown Toronto, Ontario. It will be located at 399 Yonge St. Because of the move, Sensei Kimeda will be able to offer several more Aikido classes each week. The new dojo will have 30% more mat space than its previous location.

SOME 1992 NORTH AMERICAN EVENTS

March 29

Seimeikan Annual Demonstration
Sensei Mitsugoro Karasawa (416) 292 5897

April 26

Fifth Annual OSU Festival, Claremont, California
Sensei Sam Combes

August 2

Annual Summer Aikido Training Weekend,
Pelee Island, Ontario (Canada's most southern point) Includes camping and outdoor training
Sensei James Jeannette (519) 966-2297

September

AYC Annual Demonstration, Toronto, Canada
Sensei Takeshi Kimeda (416) 823-2378

October

Sensei Masatoshi Morita's 10th Anniversary Demonstration
Aikido Association, California, U.S.A. (415) 345-1501

These are just a few of the many events occurring in North America during 1992. If you would like to have your special event announced, please forward the information to AYI, c/o 3307 Academy Dr., Windsor, Ontario, Canada N9E 2H7, or phone/fax (519) 966-2297.

If you have not received your copy of *Yoshin Dayori*, the North American Yoshinkan newsletter, please send your name and address to the address listed above.

While gathering information for AYI magazine, I have spoken to many instructors. I was struck by their excitement for Aikido. Many of these instructors are now teaching and training with renewed direction and purpose. There is a positive feeling of growth. Though the dedication of these teachers has always been strong, it has been Soke Gozo Shioda's implementation of the IYAF that has led to the vitality that is emerging among them and among North American clubs.

The IYAF is now present worldwide, yet its introduction has had varied effects on the different member instructors and clubs. For me, the IYAF has brought about wonderful changes. The Honbu Dojo always seemed to be a mythical place far away in Japan. I had never really had much personal contact with the headquarters. Things have certainly changed!

In the past two years, we have been fortunate to receive visits from Soke Shioda, Chida Sensei, Nakano Sensei, Ando Sensei, Payet Sensei, and Mori Sensei. Their "in-person, hands-on," instruction has been invaluable for all the North American students that were able to participate.

I have witnessed gaps in our global Aikido community being bridged during visits to Windsor by instructors such as Sensei Mark Baker, Japan; Sensei Sam Combes, U.S.A.; Sensei Jacques Muguruza, France; and Sensei Antony Yates, England (to name only a few). These visits have culminated in the birth of new friendships. Yoshinkan Aikido is now a bond that links us all. Because of this, even a small club like my own is bolstered by a strong sense of international support.

With this idea of IYAF support in mind, I contacted other North American instructors. I asked them what effect the International Yoshinkai Aikido Federation has had on themselves and their clubs. Here are a couple of their responses.

Sensei Herman Hurst, fourth *dan*, of the Shiseikan Dojo, Detroit, Michigan: "In February 1991, in Windsor, Ontario, I met Chida Sensei. An instant relationship was established, and we became pen pals. In July 1991, I decided, as head instructor of the Aikido Training Center, to affiliate my dojo

With Japan. In August 1991, I petitioned Soke Shioda Sensei to name my dojo. Soke Shioda responded with the name Shiseikan, which means "House of True Truth." In October 1991, I was permitted to test for fourth *dan*. At this point, I was overwhelmed with not only the support and encouragement from the Honbu but also from IYAF members from Toronto, Ontario, Canada, to Indianapolis, Indiana, U.S.A., to Los Angeles, California, U.S.A. This feeling of fellowship and family is what I always thought an Aikido association was supposed to be about. As an instructor, I want to transmit this feeling to my students. After all, the students are the future, and what could be better than passing down fellowship, love, and harmony?"

I next spoke with Chris Howie, third *dan*, of Aikido Yoshinkai of Indianapolis, Indiana. Sensei Howie expressed a view that, because of the IYAF, events are happening now that just did not seem possible under our old systems. He likes having the opportunities to have *uchi deshi* visit. Sensei Howie also holds precious the simple but important opportunity to work with fellow

Yoshinkan instructors again. He sees the IYAF as having greatly extended the Yoshinkan Aikido network. This may aid the growth of Aikido in North America.

"It was great seeing everyone again this fall. We all go back a long way together...over easy times and hard. We're at an exciting point in time! We have a lot of confidence that our continued dedication to this art and the growth that it has helped us all to experience will give us the communal wisdom needed to move our art from the relative obscurity that it has been confined to, to a form that will take its place within the broader Aikido community."

I would like to hear from other North American teachers and students about the influence that the IYAF has had on their organizations. Perhaps, as North American instructors of the IYAF, we could take a moment to express to Soke and the instructors of the Honbu our gratitude for their dedication in making the IYAF a reality.

James Jeannette

ATTENTION IYAF MEMBERS IMPORTANT NOTICE REGARDING PAYMENT

Make all cheques payable to the **International Yoshinkai Aikido Federation, c/o Tsuneo Ando.**

The IYAF will now be utilizing Citibank services to simplify and lessen the cost of processing cheques from abroad. We are now able to process Australian dollar, New Zealand dollar, Canadian dollar, U.S. dollar, deutsche mark, ECU-, pound sterling, and Swiss franc denominated cheques.

If you are a resident of a country using one of the above currencies, please make your cheque out in your **home** currency. If you reside in a country using a currency other than those listed, please make your cheque out in **U.S. dollars**. Convert Japanese yen amounts into their equivalent in your currency, using current exchange rates, and draft your cheque accordingly.

Citibank cheques proper—obtainable at all Citibank outlets—require no cheque processing fee and should be made out in the direct equivalent of the Japanese yen amount. **Add the equivalent of ¥500 to all non-Citibank cheques.**

Again, make all cheques payable to the
International Yoshinkai Aikido Federation, c/o Tsuneo Ando.

The IYAF

KNOTTY TECHNIQUES— FOLDING AND TYING YOUR HAKAMA

1. Lay the *hakama* face up on a flat surface. Straighten the pleats, working from the outer edge toward the center. Take care that the inside pleats of the *hakama* are also lying straight.

2. Fold the edges of the *hakama* toward the center. Fold the *hakama* into thirds, beginning from bottom fold "A," as shown in the diagram.

3. Fold the longer front straps into halves then quarters and lay them diagonally across the top of the *hakama*. Follow steps 1 to 3 on the opposite strap.

4. Take the back strap and lay it diagonally across the *hakama* over the first straps.

5. Pass the back strap under the first straps and up toward the top of the *hakama*.

6. Bring the strap down diagonally toward the lower corner of the *hakama*.

7. Pass the strap under itself and the first strap diagonally up to the opposite corner of the *hakama*.

8. Fold the remaining end of the strap in half. Follow steps 4 to 8 on the opposite strap.

9. Pass the end of the strap diagonally down and under the exposed section of the opposite strap.

10. Do the same for the opposite strap.

