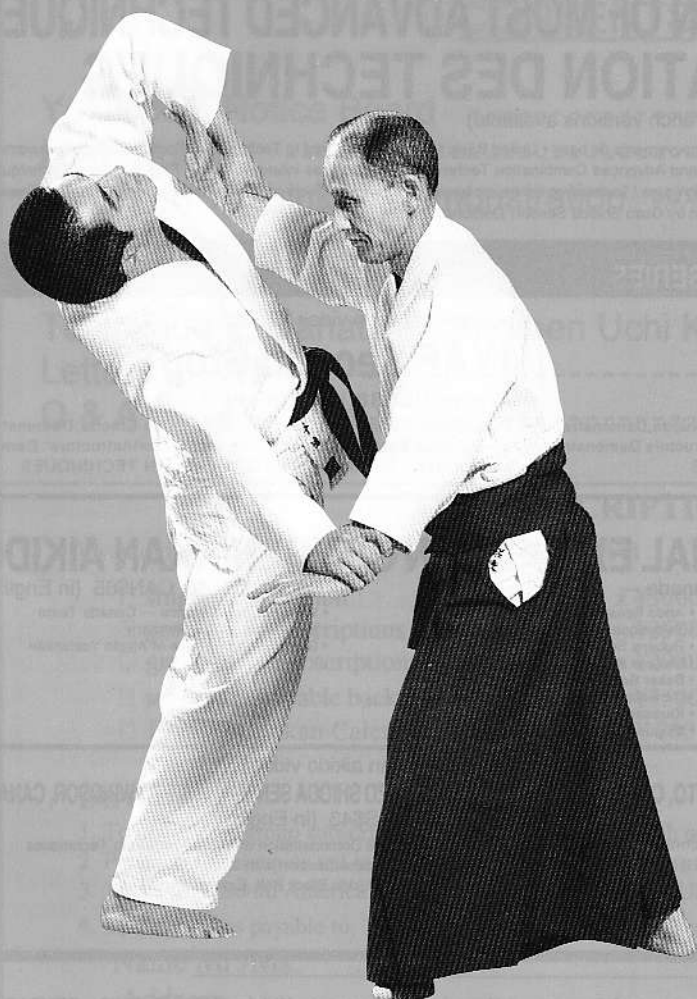


AIKIDO YOSHINKAN INTERNATIONAL

Vol. 6 No. 3
October 1995

IYAF INTERNATIONAL YOSHINKAN AIKIDO FEDERATION

合氣道養神飯





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



yoshinkan aikido video 2

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 Yoshinkai Aikido Federation AIKIDO TRAINING SERIES

yoshinkan aikido video 11

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

yoshinkan aikido video 12

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



yoshinkan aikido video 18

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

Gozo Shioda

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NoticeBoard

Seidokan Dojo

Georgetown, Ontario
November 3rd - 5th, 1995

Mits Yamashita Sensei (5th dan) from California will be the guest instructor for a three day clinic from November 3rd to 5th. All are welcome.

For more information contact:

Alister Thompson (416) 531-4940
Fred Haynes (905) 873-1295

Shinbeikan Dojo

Long Island, New York

Sunday October 15th, 1995

Graham Lewis Sensei is hosting Yukio Utada Sensei (7th dan) for a one day clinic. All are welcome.

November 10th - 12th

Rod Rhem Sensei and Kobi Bar Ilan Sensei will be in New York for a three day clinic. All are welcome.

For more information contact:

Graham Lewis
(516) 938 8079

Sowakan Dojo

Vancouver, Canada
November 17th - 19th

Keith Taylor Sensei is hosting Alister Thompson Sensei and John Reel for a three day clinic. All welcome.

For more information contact:

Keith Taylor: (604) 944 9329

Hikari Dojo

San Paulo, Brazil
Mid February 1996

Eduardo Pinto Sensei is hosting Alister Thompson Sensei, Fred Haynes Sensei and Tim Webb Sensei for a five day clinic. All welcome.

For more information contact:

Eduardo Pinto: (011) 702 1665

Honbu Dojo News

Ando Shihan

Ando Shihan has resigned his full time teaching status at the Honbu Dojo. While he will remain on staff as a part time instructor, he will be dedicating his efforts to his dojo in *Urayasu*, an area just outside of Tokyo.

IYAF on the Internet

If you are on the internet, you can contact the IYAF at "iyaf@iac.co.jp". If you have World Wide Web access, check out the official home page of the IYAF. For additional photos from September's All Japan demonstration, information on Honbu dojo and more try:
url=<http://iac.co.jp/~iyaf/>

Black Panthers Visit

The four young instructors from the Philippines' lone Yoshinkan dojo are visiting for three months. Their dojo was founded by Louis Gavieres Sensei, a student of Soke Shioda from the 1950's. Their dojo is currently being run by Rose Tiu Azarcon Sensei.

Quest Video News

The set of ten *kihon waza* (basic technique) videos, formerly available only in Japanese, are now available in English for ¥8,000 each, or ¥70,000 for the set. The first video is an in depth analysis of *kihon dosa* and other basic movements. Each of the following videos examines one technique in detail from each kind of basic attack.

A new video of Soke Shioda Sensei's demonstrations and black belt classes is now available. It is entitled *Kamiwaza* (God techniques) and contains footage from 1962 onwards. Continuous action from start to finish! It is priced at ¥8,000 for all IYAF members and ¥8,800 for non-members course study lesson

IYAF Notices

IYAF Passports

The honbu dojo is currently considering the implementation and use of an IYAF Passport. This passport would be issued to all IYAF members and would contain a comprehensive record of ones' Yoshinkan Aikido career.

We foresee the passport being used both as an 'international membership card' and as a letter of introduction for people visiting other dojos world-wide. The honbu dojo will waive the initial dojo membership fee (¥11 000) for up to three months for visitors to the honbu dojo holding passports.

The record of training would not include day-to-day training, but would be a record of unique events, such as gradings, clinics and visits to other dojos. The passport will be stamped by examining instructors and clinic organizers.

The passport is also a convenient way to ensure that people attending clinics and visiting other dojos bring relevant medical information with them. This information could prove very valuable in the event of an injury while training.

We are proposing that the passport contain the following information:

1. Name
2. Photo
3. Membership Number
4. Address
5. Dojo
6. Medical information
7. Emergency contact
8. History of gradings, clinics and seminars
9. Any relevant certifications (i.e. first aid training, other martial arts)

The IYAF passport would be very similar in form to an ordinary passport, sturdy and containing about 30 pages.

Each member would be charged ¥2000 to be issued with a passport. Of this, ¥1000 would be forwarded on to the honbu dojo while the home dojo or organization would keep ¥1000. Subsequent years would require a yearly fee of ¥500 to be forwarded to the honbu dojo to be used to help generate revenue for IYAF tours.

A similar system is currently being used in Europe by the EAYF (European Aikido Yoshinkai Federation) and many other martial arts. Although this system has met with great success in Europe, it is quite a radical step for the IYAF so please let us know what you think and feel about this. The greater the feedback and discussion we get while this project is on the drawing board, the greater the chance we have of getting it right. We would like you to consider the following:

1. Is it a good idea?
2. Is the cost reasonable?
3. What should be included in it?
4. What languages should it be issued in?
Is English and Japanese sufficient?

We look forward to hearing from you and publishing your views in the AYI.

IYAF Registrations Since August 1995

Dan Rankings

USA

Richard Essick	sandan
Chester Bowman	nidan
John Campagna	nidan
Timothy Luley	nidan
Kevin Pickard	nidan
Charles Southe	nidan
Lynette Barnard	shodan (youth)
Kevin Bradley	shodan
Glen Giacoletto	shodan
Kenneth Homick	shodan
David Alexander Rogers	shodan

Instructor Registrations

Australia

Scott Roche	level 5
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Israel

Iris Epshtain	level 5
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USA

Chester Bowman	level 5
Timothy Luley	level 5
Kevin Pickard	level 5

40th All Japan Yoshinkan Demonstration

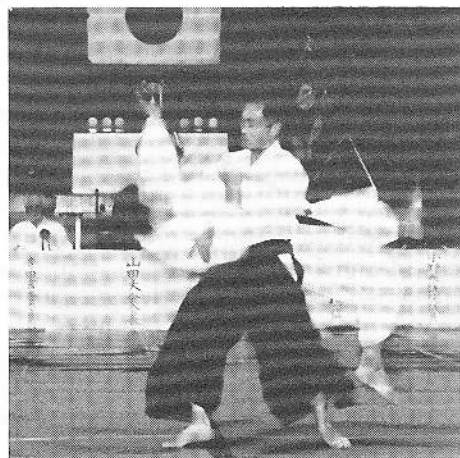
This year's event was scheduled a little earlier in order to coincide with the 60th birthday of Kyouichi Inoue Shihan. As the second such event since the passing of Soke Shioda Gozo there was an inevitable poignancy about the occasion, but with the immediate demands upon the participants to follow Kancho Sensei's teachings, the *embukai* was an exciting and dynamic display of Yoshinkan Aikido in all its forms.

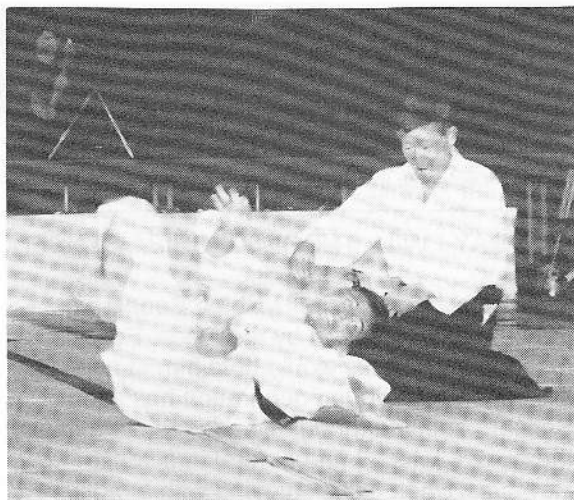
The hierarchy of Aikido Yoshinkan was fully represented with Terada Shihan showing the importance within *kihon waza*, Inoue Shihan demonstrating *kokyūho* and amazing *ki* techniques, Takeno Sensei burying his ukes beneath the tatami before they had finished their *kiai* and Chida Sensei putting his ukes in exactly the same place whilst gliding through *jiyuwaza*.

Shioda Shihan and Nakano Shihan showed fast and powerful *jiyuwaza* with Ando Shihan and Chino Kyoshi demonstrating that small stature is in no way a disadvantage when being attacked by one or even two foreigners of far greater size. The senshusei performed *kihon dosa renzoku*, *tanto soho* and *tanto dori*, as they do every year.

Of special note were two foreign instructors: Joe Thambu (*godan*) of Melbourne Australia gave a riveting performance of the more self-defense oriented techniques as well as *suwari jiyuwaza* and Geordan Reynolds (*yodan*) of California who gave a spirited demonstration of *ushiro jiyuwaza*.

Congratulations go to Sono Miyazaki (Japan) and Peggy Wu (Canada) from the Honbu Dojo International class for winning first prize in the *kihon waza* competition.





Photos:
 Previous page, c.w. from top left: Takeno Shihan; Joe Thambu Sensei; Ando Shihan; Honbu Dojo
 foreign instructors
 This page, c.w. from top left: Terada Shihan; Inoue Shihan; Sono Miyazaki and Peggy Wu; Chino
 Kyoshi; Chida Shihan; Geordan Reynolds Sensei

Aikido Shugyo

Seventeenth Installment, continued from Vol. 6 No 1

ONE DAY I WILL THROW UESHIBA SENSEI

In these circumstances Ueshiba Sensei was truly a master inspired by the Gods. For this reason his students would hold him in awe, like a God, and the young generation has used Sensei's sublime thoughts and ideas to explain the "way"- which I find natural in a sense. However, when I was studying with him I was not very interested in this particular aspect of my teacher.

I thought, at this time, that Sensei's godlike inspirations and power were from his religion, but that the techniques of the martial arts were unrelated. Martial arts are performed by human beings. Therefore if I trained hard there was no reason why I could not reach Ueshiba Sensei's level. "He's a man, I am also a man" as the proverb says.

As a matter of fact I respect my teacher very much and I showed him a great deal of consideration. I served him the best I could, but I had never treated him as an untouchable divinity. I thought that if I had done so, it would

have stopped me from learning and progressing. During my years of apprenticeship, my main concern was that one day I was going to throw Ueshiba Sensei. I might be reproved for this questionable motivation, but of course I have never had any grudge against my teacher, and I repeat that even now I respect Ueshiba Sensei immensely. It is because he was the greatest of men that it was so precious and worth putting all our body and soul in to trying to defy him and to rise to his level.

Regarding the relationship in budo between master and student, I believe that it is not good to keep it only at an obedient kind of level. Even if we don't go to the extreme of a direct challenge and fight with our teacher, I do think that the real task of a *deshi* is to try to overtake him. This means training and working as if to defeat him one day. Without such determination and feeling we cannot achieve true budo.

TRAIN SERIOUSLY TO CHALLENGE TEACHER

When some of my seniors were taking uke for Ueshiba Sensei they tried to cooperate to demonstrate a nice throw. They thought they had no chance against Sensei and they



hesitated. They did not have this spirit of trying to play a trick or feint the technique. At that time I thought that for a demonstration this was all right, but if we always do this we cannot come to understand the greatness of aikido, and we cannot feel what it is to really give 100% and to fight for good.

When it came my turn to take uke I always did it with complete commitment and earnestness. Of course, when Sensei would demonstrate the form of a technique for training I would also act according to the form, but in public for real demonstrations I wouldn't act as in a show, but would really attack as an attacker. By me doing so, Sensei would react accordingly. At those moments we were in a dangerous position, but we should not think about the danger. If we do not face our teacher ready to die in our own mind then we will not experience the truth.

There is no doubt that Ueshiba Sensei was strong, but even if we thought he was strong, to have a concrete idea of his power and to have the chance to match it was for our good. We should experience it directly and become the bullet in the gun. Otherwise Sensei has to control his power and cannot express himself properly. I later heard that Ueshiba Sensei appreciated my zeal as uke and learned from that too.

"In the year 16 of Showa I concluded my physical training and from that time I began my pursuit of spiritual and divine matters." This is what Sensei said, and for me Showa 16 is the year that I left the Ueshiba Dojo. This means that at the precise time that Sensei was finishing and perfecting his *bujitsu* (technical) martial art training I was lucky enough to have been his uke. This direct physical contact at the time in Sensei's life when he was realizing such substantial discoveries has been reflected physically in me. I can definitely say now, that this is my most precious fortune.

When I started to have my own *uchi deshi* (live-in students), I always taught them to attack me with real intent. As a result, during demonstrations they never hesitate or hold back. Of course for me too I cannot make mistakes and I really have to avoid their attacks, but I believe the strain of every move leads to the true martial art way, and ascetic training.

Gozo Shioda Festival

Georgetown, Canada

August 9th-15th, 1995

Having been the scene of the birth of the IYAF, on the occasion of Shioda Sensei's visit to Canada in 1990 for the First International Exposition of Yoshinkai Aikido, it was perhaps appropriate that the Toronto area should also have been the site of the First Gozo Shioda Festival, held there in August.

Shioda Sensei died on 17th July 1994, but the use of the word Festival and Celebration were not out of place, even if this was a memorial event - a gathering of Yoshinkan practitioners from all over the world, each of whom had somehow been touched and, to a greater or lesser degree had had their life changed by the legacy that Shioda Sensei had left.

It is symbolic of the success of the IYAF, and a tribute to the effort of everybody involved, from the teachers and staff at the Honbu Dojo in Tokyo to the people teaching and training in their own dojos across the world, that four years after the founding of the IYAF, one hundred and forty six practitioners (including sixty six black belts), from thirty five dojos spread across nine different countries could come together, and all practice Yoshinkan Aikido together. It is not fair to pick out any individuals, but it was especially nice to see Gilbert James, Mits Yamashita and Sam Combes, three of the original pioneers of Yoshinkan Aikido (and the Japanese arts in general) in America. It was also very gratifying to see Paul Hotchkiss from England, Eduardo Pinto from Brazil, Terreyne Cooper from Florida and Graham Lewis from New York. These four instructors have joined the IYAF after many years in other aikido styles and so represent pioneers in their own way.

Many of the instructors and participants in the festival had trained in the Tokyo Honbu Dojo and had been taught by Shioda Sensei, and this gave the event a real feeling of direct transmission. Jacques Payet, from Nice, France, the main festival instructor, had been *uchi-deshi* and Instructor in Honbu dojo for nine years; Joe Thambu, from Melbourne Australia, another of the instructors at the event has visited and trained in Tokyo on many occasions, and David Rubens from London, the third Festival Instructor had also been

uchi-deshi and Instructor in the Honbu Dojo in the 1980's. Mark Baker, from New Zealand, was the last foreign *uchi-deshi* to train under Kancho Sensei, and had the honour of being his driver.

Beside these instructors, Alister Thompson, Fred Haynes, Curtis Seegar, Phil Soffe, Kobi Bar Ilan, and Rodney Rhem had all completed the Honbu Dojo Instructors course, and were able to pass their experience on throughout the Festival- both on the mats and in the bars!

A special feature of the festival was the teaching given by Mits Yamashita, Yoshinkan Aikido fifth Dan, and long time (fifteen years) student of the Gracie brothers, founders of the now world-famous Gracie system of Ju-jitsu. Mits ran three sessions of "Aiki grappling" and soon convinced all who took part that it is a vital part of the martial arts to have an understanding of what happens when both partners end up on the ground. He also made it clear that all of the principles and skills that we have put into our bodies through the training in the basic movements and techniques of aikido stand us in good stead when it comes to the 'Grappling' part of the technique. Mits is an inspirational teacher- if you have a chance to train with him in aiki grappling its well worth the effort.

Congratulations to the Seidokan Dojo on hosting such a fantastic event (and for paying the airfares for overseas instructors) and well done to everybody who made the effort to attend the event and who helped make it the success that it was. The second Gozo Shioda festival is already on the planning board - keep your diaries open!!

Technique Explanation

Shomen Uchi Kotegaeshi 2

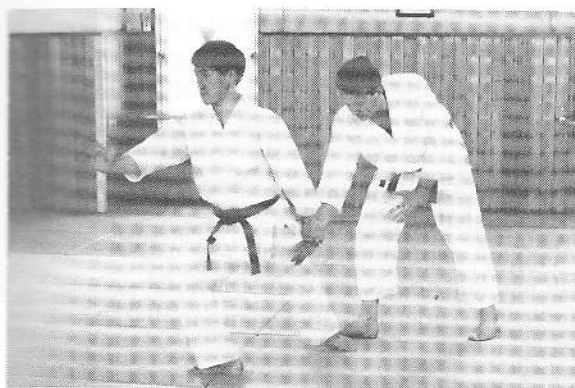
As in *Shomen Uchi Kotegaeshi 1*, shite throws uke through the control on the shoulder, elbow and wrist. In *Shomen Uchi Kotegaeshi 2*, shite also must use both the power of uke's attack, and large circular motions to throw uke.



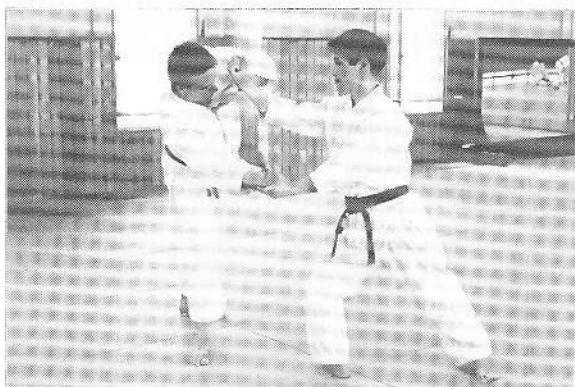
Shite and uke face each other in *hidari gyaku hanmi kamae* and shuffle in together. Uke attacks with a *shomen uchi* strike and shite blocks with the right *tegatana* and left palm under uke's elbow.



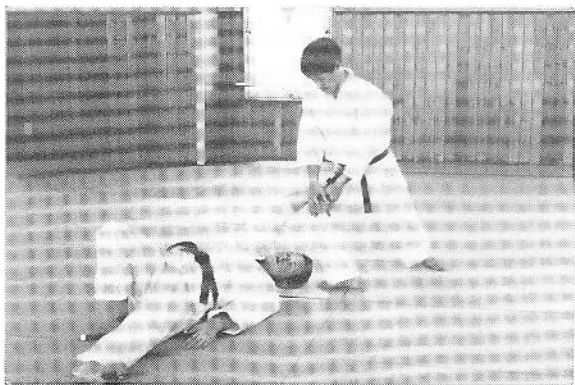
Pivoting on the left foot about 135 degrees, shite drops his hands to chest level and extends uke forwards. Take care not to lift uke's shoulder during the pivot, as in *ikkajo*.



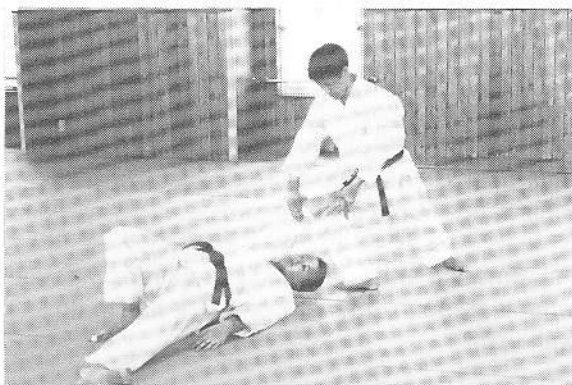
While transferring the weight to the right leg shite cuts down with the left hand down in exactly the same way as *hiriki no yo sei ni* and allows uke's arm to slide through the grip until it stops at the wrist. The right hand should be open and leads the movement finishing at chest level in the center. Shite's left hand should remain by the side of the left leg.



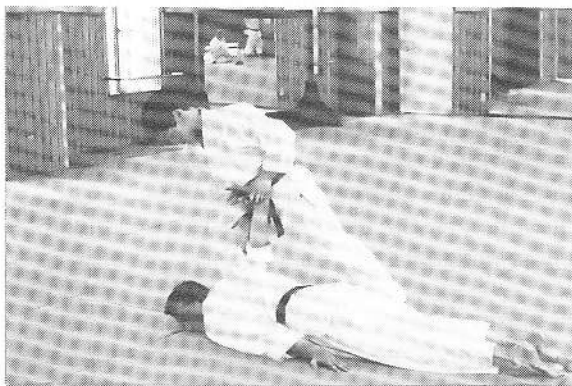
Pivoting a little more than 180 degrees on the right leg, shite turns uke's wrist over in a small circle, palm facing away, with shite's thumb naturally finding itself between the 3rd and 4th knuckles of uke's hand. At the same time, shite applies an *atemi* towards uke's face. At the end of the turn, shite is facing just to the left of uke so that uke's arm forms the shape of a spiral.



Shite brings the right hand down from the punch and places it on the back of uke's right hand covering his own thumb. Then while pivoting strongly on the front leg, shite throws uke with a sword cutting action keeping the hands in his center. The power within the *kotegaeshi* grip should not be focused in shite's thumb, but rather transferred using the little finger and the contact of the whole hand to control the shoulder and elbow.



Shite maintains control of uke's wrist throughout the throw then slides the right hand to uke's elbow. Shite sweeps the rear foot around in a large arc and in coordination with the hip movement, extends uke's arm in a circular motion. By dropping his weight during the movement, uke is flipped over onto his stomach.



Keeping uke's arm straight, shite adjusts his right hand so that his thumb points down. By bending the front knee and tilting the body, shite applies the pin by baring down upon uke, applying pressure to the wrist, elbow and shoulder.

A Work in Progress

***Evelyn Dyerz - 4th dan instructor
Shuwakan Dojo***

It happens to everyone. A stranger approaches, takes in your "tribal motifs": your clothes, skin color, hairstyle, diction and demeanor, and he thinks he knows you. His knowledge of you, though, is a memory of a dream learned third hand.

Tell someone you're a martial artist. They start mentally backing away with visions of Bruce Lee, Steven Seagal and feminazis dancing in their heads. They make limp jokes. They wave their hands in peculiar patterns.

I'm a martial artist, and I'd like to share with you what that means to me. For me, it has to do with spirit.

First, a thumbnail sketch of the martial art that I practice: aikido. Defensive techniques, redirecting an attacker's energy, immobilization not injury, cooperative learning, no kicks, no competition. But as a sketch is not finished art, that description lacks the rich colors and finesse of the human mind.

I lead a busy life. Various hats pile on my head like Dr. Seuss' storybook character. And similarly, aikido has been many hats for me. At first I mainly wanted exercise. Got exercise, then it took me a year to learn to fall well. Got the falls, got the pivoting, the cross stepping, the blocking, got most of the physical movements. But wait! Now there's this mental and emotional stuff.

In aikido practice, I work at "being here, now" which sounds suspiciously like meditation, but is amazingly helpful when someone is punching at you. To do that I need to practice calming my mind, truly seeing what needs to be seen. This I can only do in small doses. That leads into trying to focus my intent, and then I might as well be centered and balanced while I go about this. And I thought aikido was just a good way to exercise!

Now, goals: my goal is not to win, to bolster my ego. That's too much baggage and responsibility. I'd rather stay a first grader,

eyes still bright with the potential of learning. My goal is in another realm: to capture my partner's mind, balance and focus in such a way that there are no losers.

What about being a female in a stereotypically male activity? I've always been a tomboy although my mother thought that would wear off like last year's tan. But striking at people, inflicting some pain, throwing people? I know I'm resilient, and I've found most other people don't need to be coddled either. Everyone can lose their balance point, and I've found that my partner's balance point is more mental than physical. Capture his mind, and I've captured him. That mental stuff again.

Self defense begins with self, and I'm working on it. Women are praised for being selfless, which when you consider it, is a strange concept. I've found being nice and being real are sometimes not the same thing. (Not that I'm bad; I just want to be real.)

We read a lot of mind/body books. The mind influences the body. I haven't seen many body/mind books, so I do aikido. Better yet, let's create a word, bodymindspirit. In other words, a real 100% me. I'm working on it.

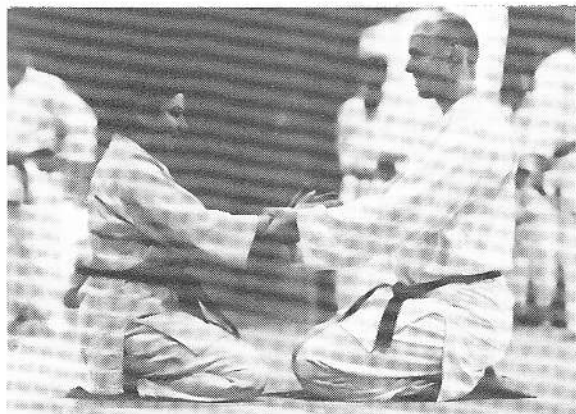
A Womans Approach to Aikido

***Leslie Mills - 2nd dan instructor
Shuwakan Dojo***

Being a female in the martial arts has its challenges. It's not about being treated as an equal on the mat or anything like that. It's the physical approach to learning Aikido as a woman that is interesting. I have always been fortunate to have had both male and female instructors - and as I instruct, I try to remain true to myself so that my students get that same benefit. Women not only start with a different set of cultural rules, they also work with different physical tools. In the end, we pursue the same thing that the men do - beautiful, effortless, effective Aikido. We just travel a slightly different road to get there.

If you measure muscular strength, men are stronger than women. but power makes Aikido work, not strength. Power comes from moving

the body as one unit, with each piece synchronizing, and with a strong sense of root. This is different than a body which lifts, holds, pushes or pulls with its strongest muscles, while other muscles hold their ground, or don't participate at all. And more and more I think women and men can develop equal power. As I worked with the senior instructors at the honbu dojo, I did not feel muscular strength - I felt power.



As a woman, I had to learn to let all of my energy come out of my body. even with a good start from years of being athletically active, I discovered that there was much more in me that I had not called upon in this way before. The men I trained with were learning to think of the whole body working together, instead of focusing on their strongest body muscles. We approach the training from very different perspectives - and we should. If a woman tries to train exactly the same as a man, she is doing herself a disservice.

Aikido is supposed to be fluid and relaxed, not stiff. That's the hard part, but that's also what lets the power out. Men often see the crisp basic movements and equate it with rigid and strong postures. Women sometimes interpret them as a need for rigidity and strength, too. But really, it's the moving into and out of these postures that is the Aikido. Aikido is a way of moving. It includes perceiving and responding, and having solid choices about where to go. It is a combination of timing, positioning, blending and controlling.

We all know that each of us must make our own way in this art. We need each other's help to learn, even though we hear the same lessons but interpret them differently. Men and women train to accomplish the same thing, even though we do it with different tools.

AYI welcomes contributions from instructors and students.

Do you have some ideas or insights that might be helpful to others?

Is your dojo is having a special event you would like others to attend?

Do you have a question you would like to direct to one of the Honbu Sensei?

Contact the AYI! We would like to hear from you.

The deadlines for submissions for the following issues are:

Vol. 6 No. 4	Nov. 10, 1995
Vol. 6 No. 5	Jan. 10, 1996
Vol. 6 No. 6	Mar. 10, 1996

Q & A

Q. Is the annual magazine (*Yoshin*) still published?

G. James
USA

A. Yes it is. The Honbu Dojo sells the annual *Yoshinkan* magazine (available only in Japanese) together with the calendar for ¥5,000.

Q. Are there any posters or pictures of Inoue Sensei available? Are there any *Yoshinkan* posters or promotional items (key-chains, T-shirts, etc.) available?

G. James
USA

A. There are no posters or pictures of Inoue Sensei however it's a good idea and the suggestion has been passed on. There are also no key-chains or T-shirts, but we do have metal lapel pins for ¥500.

Q. What is the curriculum and training schedule for the *Senshusei*?

G. James
USA

A. The *Senshusei* train from April 1st to February 28th of the following year. From Tuesday to Friday, they must be in the dojo from 7:45 until 2 p.m. and train a total of four hours over three classes. On Saturdays they can finish at 1 p.m., after training for three and a half hours.

During the first nine months they are taken through *kihon dosa*, three sets of *kihon waza* and *jyuuwaza*. They test for *yonkyu*, *ikkyu* and *shodan*

during this time. Their final instructor test, in February, includes all previous techniques with the addition of self-defense and instruction training.

Q. In Vol. 6 No. 1, it is mentioned that Inoue Sensei analyzed the importance of breathing in *kihon dosa* for maximum efficiency. Can you elaborate on this.

B. Carney
Australia

A. Inoue Sensei had the class do *Kihon Dosa Renzoku* in one breath. He instructed us to breath out on each movement, but not to breath in. After the exercise, he explained that each time you exhale, the body automatically takes some air back in. The idea for this exercise is to do the whole of *Kihon Dosa Renzoku* on that small amount of air the body takes in at the end of an exhalation.

If you focus on breathing out, and sending your energy out, your body will take care of the breathing in. If you concentrate on breathing in, you will take too much air in, and become out of breath.

Q. I have noticed that people who come from the Honbu Dojo always *kiai* when attacking and throwing uke. What is the idea behind using a *kiai* and when is it appropriate?

G. West
Canada

A. A *kiai* is a shout, but more than that, it is a powerful emission of breath and energy. It helps you to focus your attack and increase your power at a single instant in time. You should therefore *kiai* whenever you want to apply more power to your technique.

There is no fixed or set curriculum for *kiai*. At the honbu dojo the *Senshusei* are taught to *kiai* while striking, grabbing, pinning and throwing.

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Applications are being accepted for the 1996-1997 *Kokusai Senshusei Course* (International Instructors Course).

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For further information contact:

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International Instructors Course
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Tokyo 161

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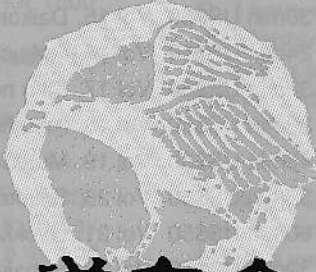
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