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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

The effect or impact of the seasons on our daily Aikido training is substantial. The two most extreme seasons—summer and winter—especially require a great deal of endurance, mentally and physically.

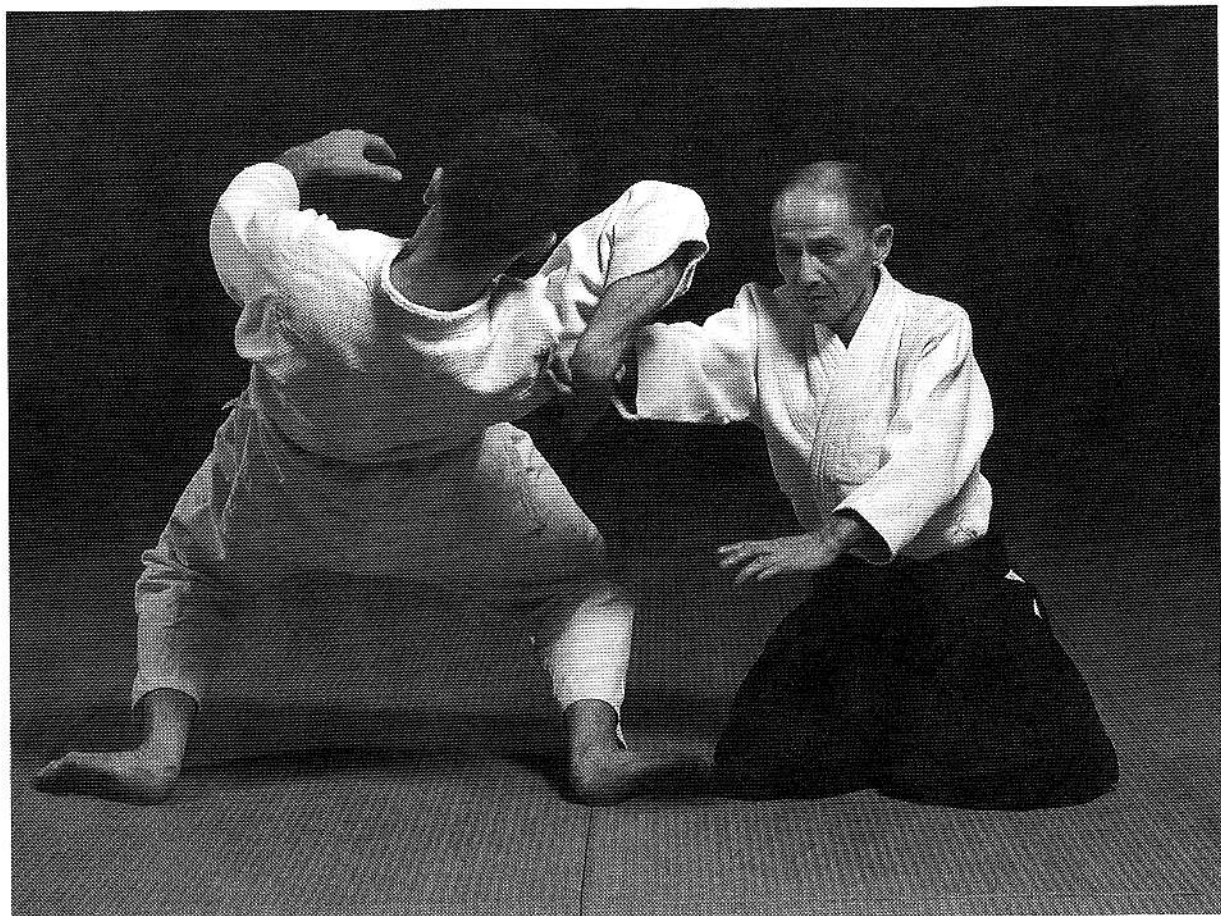
Training under the intense heat of the summer depletes both the mental and physical strength of the body at a much faster rate than at other times during the year. Amid the severe cold of winter, meanwhile, it is normal for the body to find it difficult to follow the mind.

Far from being considered as disadvantageous times for training, however, these seasons should be viewed as ideal for ascetic training. They provide the perfect opportunity to challenge your

physical and mental limits against the greatest of challenges—nature. Only when you can overcome the unbearable will your heart, mind, and body harmonize with the technique.

To those lovers of martial arts in various countries, if you wish to go beyond mere physical and mental strength to tap more substantial hidden inner strengths, take advantage of the diverse natural differences of your countries to indulge in ascetic training. Rather than decry seasonal transitions or harsh environments, look upon them as a blessing provided by nature.

I trust all of you will exert yourselves to the utmost in your training.



NEWS

◆36th Annual All-Japan Yoshinkan Demonstration

On September 22, 1991, the 36th Annual All-Japan Yoshinkan Demonstration is scheduled to take place in Tokyo. This event, held annually since the establishment of Yoshinkan Aikido, traditionally involves approximately 60 Yoshinkan groups—some 500 individuals—from across the nation.

Demonstrating groups vie for best demonstration awards under two categories: freestyle and basic techniques. Demonstrations are anticipated to be of a first-class quality, as the top students have been selected by each of the participating groups.

Demonstrations by instructors of Yoshinkan Aikido throughout Japan will also be a highlight of the event.

A video of this demonstration should be available in November 1991.

◆Camp Zama Demonstration

The IYAF recently participated in the annual open day at Camp Zama (the American Army's 17th Area Support Group) for the second year in a row. Two *senshusei* from the Foreign Instructors Course, Pamela Hunt and Sylva Kheru, accompanied Robert Mustard and Roland Thompson to the martial arts exhibition on August 10. The demonstration included a display of *kihon dosa*, *dai ni kihon waza*, self-defense techniques, and *jiyu waza*.

The demonstration was received warmly by a large audience of spectators and reporters. The IYAF would like to thank the participating members for having volunteered their time and their efforts to make the demonstration a success.

◆California Tour

In the latter part of 1991, the Honbu Dojo will be sending an instructor to California for clinics and demonstrations. Any group interested in obtaining information should contact the Honbu Dojo directly.

◆Summer Camp

A summer camp is one of the major annual events on the Yoshinkan calendar.

This year the camp was held from August 8 to August 11. Among the 80 people who participated in the camp were general members of the general dojo population, young and old; the Riot Police trainees; and six members from the Foreign Instructors Course.

Camp activities included up to five hours of Aikido training each day in a dojo that is three times the size of the Honbu Dojo. Various recreational activities were also organized to complement the training, making the camp a memorable experience for all who participated in it.

◆37th Summer Training Course

The 37th *Shochu Geiko* (summer training course) was held at the Honbu Dojo for 10 days between 7 a.m. and 8 a.m. from July 20 until July 29. Despite high humidity and daily temperatures in excess of 30°C, as many as 90 people on average attended the training sessions each day.

◆Japan Festival in Hungary and the USSR

From July 21 to 27, the 1991 Japan Festival was held in Hungary and the USSR. This was the largest Japan festival ever in Hungary and the first to be held in the USSR. Two instructors from the Yoshinkan Honbu Dojo took part in this historic tour (story page 6).

◆First Foreign Instructors Course

Schmuel Janah Profile



Schmuel "Samuel" Janah is one of the trainees taking part in the International Yoshinkan Aikido Federation Foreign Instructors Course.

I have always had an interest in studying martial arts, but as I spent most of my time diving I had never made the commitment. Then, some time ago, I met a person who had just finished studying at the Yoshinkan Honbu Dojo. So, two years ago I came and spent three months in Japan training in Aikido. I had to return to Israel, but I came back to Japan about six months before this year's course began.

The course is very exciting. In the Israeli Army everything is very serious, but here you give more of your spirit. In the army you do three years and all you think about is becoming a civilian again. Here, you have to live Aikido in the dojo and outside. You talk about it and, when you meet your friends from the dojo outside the dojo, you try different techniques. Aikido becomes important in your life, you try and try and try.

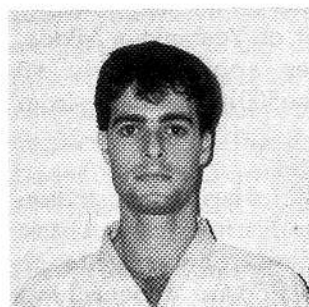
About five or six years ago, I was completely crippled in the lower part of my body from a diving accident. The doctors said I might not be able to walk again. I had decompression Type 2. This is where the nerves, the eyes, and the brain are affected. All I could do was move my toes a little. The nerves in my lower back were damaged, and I couldn't feel anything. Then, after four months and a lot of therapy, I began to walk again. It took one and a half years but eventually I could even parachute in the army. And I continued diving and am now doing Aikido. Even now though I feel my legs shaking and bouncing sometimes, but the Aikido is very good therapy. Every movement, especially turning, helps. Moreover, Aikido works and is thus a very good martial art.

After the course, I want to stay in Japan for an indefinite period. When I go back to Israel, I want to teach Aikido to children. I live in Moshad

Betset and would like to become a volunteer in the sports center we have there. As a volunteer, I will be able to use the centre for Aikido, and it will provide all the equipment I need. I hope that children from all the surrounding villages will come and study Aikido.

Among the things that impressed me when I first learned of Yoshinkan Aikido was, of course, Soke Shioda. I found it very exciting to see someone his age absorbed in teaching Aikido to young people.

Yuval Goyhrach Profile



Yuval Goyhrach was born in December 1966 in Israel. He, too, is a member of the IYAF Foreign Instructors Course.

After finishing my term with the Israeli Army, I traveled for a year and a half through Canada and the United States and down to Central America. I hitchhiked across the U.S. and met a lot of very nice people, especially in the north. After Central America, I traveled through Thailand and on to Japan. Initially, my only purpose was to travel.

I come from a town near Tel Aviv. I spent almost all of two years living in the forest. Then I joined the army. I was sent to help in setting up a new kibbutz on the Jordan border near the Dead Sea. All of my life in Israel, I had been looking for something. I had heard about Aikido while in Israel, and although hearing about it only stimulated my desire to travel in search of such things, it has taken awhile for my travels to lead me here to Japan to find that what it was I was looking for is embodied in the principles and practice of Aikido.

It is very difficult for non-native English speakers to stay in Tokyo and in Japan in general. We cannot get jobs as English teachers. Many are forced to sell in the streets to make a living. My schedule, for example, entails coming to the dojo early in the morning, training, a break after training for lunch, and then selling in the evenings. Selling can be good if you are in the right place, but some people have a lot of trouble. At the beginning, you have to work very hard to find

this place. If you are self-employed, things are not so bad, but otherwise many people get abused.

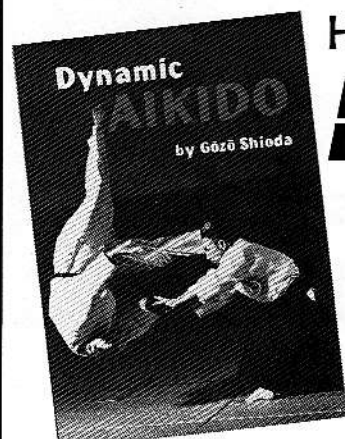
The course for me is not as physically hard as I had expected. I have just been through the army, in which Israeli youths like myself have to serve whether we want to or not. The big difference between the course and the army is that in the course we are learning how to push ourselves, whereas in the army we were constantly being pushed. The course, therefore, is teaching me lessons that will be valuable to me in my daily life. For example, I like music very much, but I have never taken the time or shown the energy to pursue my interest in music seriously. After the course, I think that I will have the self-discipline to take up pursuits that I have often wanted to take up but never had the discipline to act on.

So, what the course is giving me above and beyond mere physical training is very different from the army, where you have people telling you what to do. In the army if you like it or not you are pushed, there is no question of choice. You are pushed to enter the army and you are pushed when you are in the army. If you don't act in accordance with the army's wishes you are put in jail or otherwise punished. The course, on the other hand, is all about choice—we choose to participate in the course and we choose to continue our participation even when the course becomes difficult or our bodies are in pain. And it is this freedom of choice that develops character.

After the course is over, I think I will stay in Japan. I don't think my level is good enough to teach yet; I am only just now beginning to feel the techniques. So for the time being, I think that it is very important for me to continue studying Aikido at the Honbu Dojo after the course.

I do recommend this course to other people. I think it is a very good course. The students in the Foreign Instructors Course are very different from those in the Riot Police Course. We judge the situation and apply the techniques either softly or strongly depending on the circumstances. For us, Aikido is not merely form, it is not a dance. When I do Aikido I think about the practical application of the techniques. I am not violent, but as I learn Aikido I see many opportunities for it to work in real situations. I think Israel is a gold mine for this martial art. But Aikido is very complicated and requires a large time commitment on the part of the people learning it. Also, in Israel you would have to teach the self-defense side of Aikido more to make learning it real, practical.

If you are serious about Aikido and if you want to learn, then the Honbu Dojo is the right place. Japan, however, is not an easy place in which to live. You must prepare if you want to come here.



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.

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IYAF—International Yoshinkai Aikido Federation

JAPAN FESTIVAL TOUR TO HUNGARY AND THE USSR

The Japan Festival tour was held from July 19 through to July 29. The festival featured a broad cross section of Japanese culture, including the koto, a traditional Japanese stringed harp-like instrument; Japanese classical music performed on the violin; Jodo, a weapons art; *shamisen*, a traditional banjo-like instrument; karate; drums; dance; origami; and Aikido.



The performers had been selected as specialists in their fields, and the festival was heralded as one of the most important cultural events hosted in recent times by Hungary.

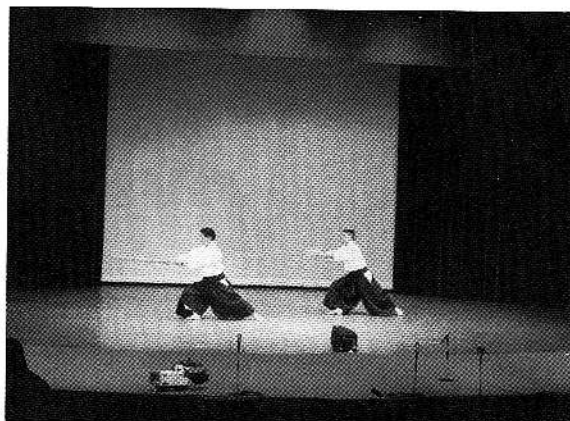
The first performance was given at the Budapest Military Cultural Centre in Budapest. Budapest is a magnificent city. Budapest, which is divided by a wide river and connected by a series of old and modern bridges, has some of the most powerful architecture in Europe. The streets cut between the stone block buildings and pass towering churches with stained glass windows and bells that chime every hour on the hour. In the center of the city, construction in preparation for the coming visit by the Pope was taking place. Fashion is typically Western European, and with over 1,000 German companies presently investing in the country there was a feeling of urgency to catch up on lost time spent under communist occupation. The last Russian soldier left on June 16 this year, and the Japan Festival a month later was the first major event under newfound freedom.

The performance was well received by a capacity audience. National television covered the event and devoted a large segment of viewing time to it. The Hungarians received the foreign arts openly and in excitement joined the dancers on stage for the final *odori*, or "dance."

After the performance, we were approached by a number of Aikido groups. Budapest has several Aikido clubs but has no instructors of high rank. Having made contact with these groups, the Yoshinkan is looking forward to the opportunity of sending an instructor to Hungary and Eastern Europe some time in the near future.

The second performance was held in Miskolc, the second largest city in Hungary. Television and newspaper interviews of the performers drew a full house, and again we were approached by a number of individuals interested in Aikido. We took the opportunity to introduce these individuals to each other, and we hope arrangements have been made to start Aikido clubs in this city.

The third day took us across the Hungary-USSR border. It was a hot midsummer day and we made it across without incident. As we crossed, we passed bus after bus of tired Russian women and old men waiting in the hope of passing over to Hungary. As we drove further, the countryside seemed to lose its luster. We entered Beregszasz in the afternoon. The shops were closed and the only hotel in the city featured peeling paint and looked directly onto a striding statue of Lenin.



The performance we gave that night was held in a center that appeared to be the only new building

in the city. After the performance, the streets quickly cleared and blackened, disturbed occasionally by military on foot or on motorcycles with sidecars.

In a city whose supermarkets stand bare, the people were surprisingly generous. The leaders of the city did all they could to assist and make our stay comfortable, and it is here that perhaps one of the greatest efforts must have been made to bring success to the tour.

The next day, we walked through the markets. Long queues formed in front of shops that appeared empty of products. The vegetable markets had plenty of peppers and paprika but little else. The streets were filled with a carnival-like mixture of gypsies, farmers, children, and workers. Oftentimes, people who had received a gift from tour members would return with gifts of their own and in giving and receiving revealed a deep warmth under the surface apathy.

The following couple of days were spent traveling, resting, and preparing for the final performance. This performance was given at Balatonfured on July 27. Balaton is the largest lake in Hungary and acts as a resort for numerous

Hungarian, German, and other Western European tourists. This, the largest performance, was held on an outdoor stage. The following morning, at 4:30, we left for Vienna, Singapore, and finally Tokyo.

The president of Hungary, Dr. Goncz Arpad, one of the festival sponsors, praised the festival as a chance for Hungarians and Japanese to recognize their similarities. Dr. Akira Fuji, of Toshiba, another major sponsor, made a similar point when speaking of the success of the tour.

For the Yoshinkan, participation in the tour was a chance to meet with a number of Aikido groups whose members often practice without an instructor and whose instruction is gleaned from referencing books and a few videos, but whose enthusiasm for Aikido is not unlike that seen in dojos around the world. It was a reminder of the need to bring professional Aikido instruction, free of politics, to these regions as quickly as possible.

Representing Aikido in the festival were Nakano Shiha and Baker Shido in of the Aikido Yoshinkan Honbu Dojo.



SPECIAL FEATURE—AIKIDO SHUGYO

On May 31, 1991, the publishing house Takeuchi Shoten Shinsha released the latest book on the life of Soke Gozo Shioda titled *Shioda Gozo: Tai Sureba Ai Wasu—Aikido Shugyo (Shioda Gozo: Face Each Other and Become One—Aikido, a Vocation)*.

With this issue, the Yoshinkan Honbu Dojo and the International Yoshinkan Aikido Federation are pleased to feature the first in what will be an ongoing series of English translations of this enlightening new book.

Chapter One Logical Structure

AN ATTEMPT TO EXPLAIN SEEMINGLY INEXPLICABLE TECHNIQUES Misunderstanding Aikido— Is Aikido a strong martial art?

It appears that many people have this question in mind. There is no competition, there is no physical, that is, muscular training. Students train only in the basic forms, or *kata*. Is this training really useful in a practical way?

People also question the techniques themselves. "People being controlled and thrown so easily. It cannot be real. At the very least they are cooperating with their partners." These kinds of comments are often made about Aikido.

I will address these questions later, but it is regretful that people see Aikido through prejudiced eyes. Certainly Aikido techniques are difficult to understand just by watching. In contrast, take Judo, for example. There are many techniques where the strength and power of the movement can be directly felt by the spectators. The same also holds true for Karate. Everyone can imagine the damage of a full-impact punch or a kick. Comparatively, Aikido, which has only a few "attack-like" movements could be interpreted as meaningless by someone who knows nothing about Aikido. What can we do then to make Aikido understandable?

The best way to understand, of course, is to actually experience Aikido for yourself. Naturally there is little to be gained from trying to influence those people who are convinced that Aikido is

fake to try it to better understand it through experience. But, for example, you the reader of this book, if you feel that Aikido could mean something to you then the first thing to do is to try it. Through doing this you will be able to honestly feel how the technique works. When you experience the technique yourself you will be able to understand what Aikido is.

A recent experience illustrates this.

One day at my dojo a large man came to watch a class. Immediately upon seeing him, I could tell that he was a practitioner of some form of *budo* or fighting art. The class he had come to watch was a special training session for advanced students. I was throwing my senior students, and I could see from his face that his initial impression was one of skepticism. After watching for a while, however, the expression on his face seemed to change. As a practitioner of martial arts himself he had begun to see that the rational behind the ease with which I was throwing my partners' bodies was simply a loss of balance on their part. He left the dojo unlike the man that had entered, with an expression of interest and respect for Aikido on his face.

I learned that Mr. A. was the coach of a university wrestling club. He was in his 30s and had some experience with Russian Sambo. He appeared to be physically a very powerful person.

After his first visit, he turned up frequently at the dojo. He looked eager to learn, showed understanding, and sometimes even took notes. There was little doubt that he had begun to like Aikido very much. It did not take long before Mr. A. enrolled. His big body clothed in a *dogi*, he practiced alongside other beginners in the beginners class. He did his best to practice the basic techniques and showed a great deal of enthusiasm. His interest in the special training classes remained and increased to a point where he would record each lesson on video. He was apparently eager to make progress to the special class level and therefore be eligible to participate.

Eventually he came to me one day and looking apprehensive said, "I admire your techniques Kancho Sensei, but I have never had the chance to

experience them for myself. So if possible, only once, I wonder if you would let me grab your wrist."

I knew in my heart that although he had been captivated by Aikido he still harbored some doubts. He had come to me directly to check this. "It's alright. Do as you like," I replied. I stood up from the arm chair in my office and offered Mr. A. my right arm. Mr. A. took it, cautiously, grasping with two hands. I felt, however, that he was holding back because I was his teacher and that he was not giving all his strength.

"You don't have to worry, hold with all your strength," I instructed.

"Osu."

In response to what I had said, Mr. A. held tighter, but he was still holding back. For me the tighter a person's grip, the more strength used, the easier it is to do the technique. So I encouraged him to put more strength into his grasp.

"It is strange that you have such a big body but so very little strength," I said.

Hearing this, at last Mr. A. tightened his grip on my wrist and held with all his strength.

Expectedly, this was a very powerful grasp, and at the precise moment I felt his grip reach its maximum I dropped my wrist. The big body of Mr. A., over 100 kilograms in weight, turned in on itself. All his power came back in on itself and he crashed down heavily to the floor of my office. Though surprised and stunned, he kept repeating "that's incredible, that's incredible." And the little doubt he had carried in with him had disappeared before he left my office.

It makes me pleased to see people like Mr. A., eager and passionate toward Aikido. I hope that they will be able to accomplish their aims, find themselves, and not give up on the way.

There is no need to go to the extremes that Mr. A. went to, however. Those who are interested or who have doubts about Aikido, please do not hesitate to enroll at the dojo. Doing so will allow you to experience Aikido physically, and I am sure that you will come to understand the wonder of Aikido.

THE LOGICAL STRUCTURE OF AIKIDO

I believe that Aikido is the way of ascetic training. The *shugyo* (concentration and focus), too, becomes strong, of course, but more than that the practice itself is the *shugyo* in relation to one's own life. This way of thinking makes it possible for Aikido to offer a way of training tailored to the needs and desires of each individual. Becoming strong is certainly not the only aim of Aikido. Strength for strength's sake is meaningless. I believe that it is possible to state definitively that Aikido, as a martial art, relies less on strength than on reason, logic, and understanding. If you follow the principles and reasoning of Aikido, you will be able to protect yourself.

Studying Aikido will not give you big, powerful arms. Nor will Aikido enable you to build the kind of body that feels nothing when punched. But if you can do a movement that conforms to the principles of Aikido you will find that it is possible to utilize a power that makes it possible for you to throw a person bigger than yourself.

It is thanks to this that I have managed to live until now. With the Second World War and its period of agitation, I encountered many times of trouble, but I managed to get through somehow. My survival is a gift from Aikido's *shugyo*. Thanks to the logic of Aikido, my life has been saved.

This logical structure applied to the technique is *budo*. Since ancient times this has been known as *riai*, "the reasoning of the technique." If you can move your body in conformity to the *riai* then you can control someone with relative safety. In other words, the *shugyo* that makes our bodies move conforms to the *riai*.

There is something that should not be misunderstood here. It is not because we have learned the basic techniques that we can say we have come to understand the *riai*. Also, something that always attracts the interest of students is, say, in *kotegaeshi* where if we do this or that it will work or in *nikajo* where to lock this or that way is more painful. These things in fact are not very important. Of course, as a student this is something that you have to realize naturally. But there is no meaning in theorizing at this level of Aikido, asking whether this technique works or doesn't work.

The real problem is not how to make a specific technique work, to make the *uke* feel the tech-

nique or not, but to find the essence of the existence of *riai*. That is of prime importance.

If we can not understand this, the consequences of a real situation would be disastrous. "He did not react in this way like in regular training so I could not do the technique." If this is the case, then people will think Aikido is useless.

What leads to the realization of Aikido is not the individual techniques but the comprehension of the principle, the *riai*.

If the movement conforms to the *riai*, to logical reasoning and to structure, the theory of the technique will naturally disappear. Only when we escape from the technique will we be able to deal with the situation, with whatever movement the opposition makes.

At this moment, we can appreciate the true value of *budo*. We can see the way in which the reasoning of Aikido can actually protect our lives. I will use a simple example to illustrate this truth.

THE SHINJUKU STREET INCIDENT

Sometime around 1935, when I was still a student at the Ueshiba Dojo, I was walking in Shinjuku in the evening with one of my juniors from the dojo.

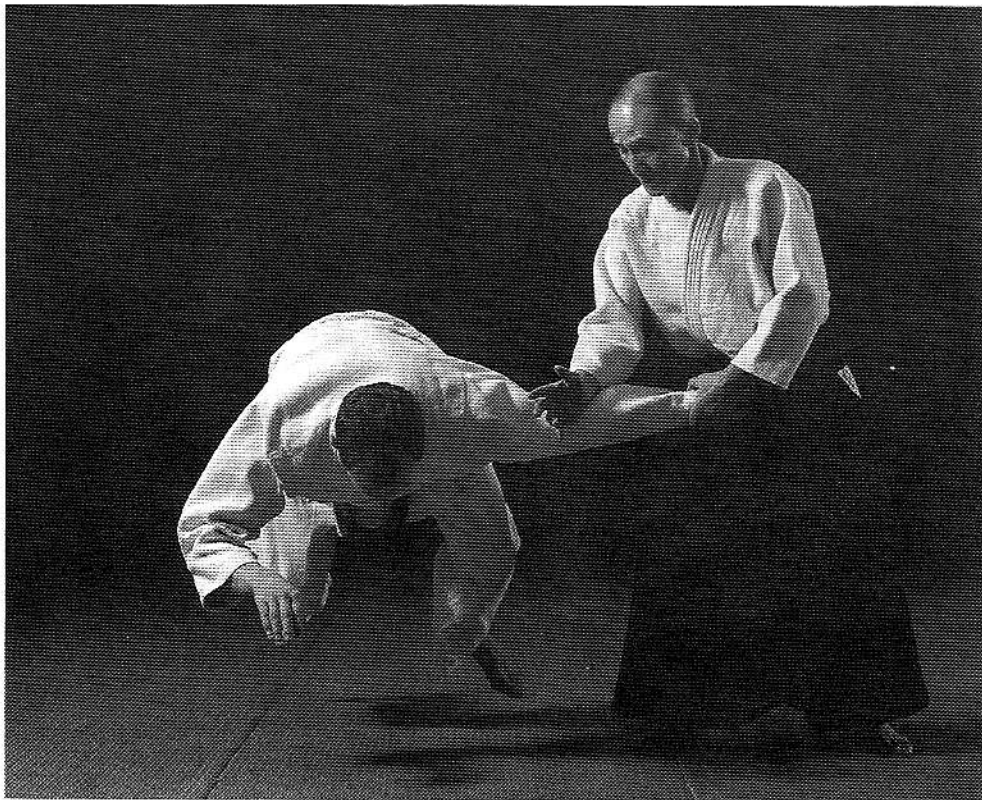
Shinjuku was a place where racketeers and gangs used to gather and as such was a dangerous and frightening place. I shouldn't speak too loudly of the reason we had made this trip to Shinjuku, but in fact I was there to find someone to challenge to a fight. At this time of life, age 22 or 23, young people are impulsive and look for trouble. I was also beginning to understand more about Aikido, and I couldn't stop myself from finding out how much I could do with it.

With this aim, Shinjuku was the ideal place.

When I tell this story, you may think that I was a violent young person, but coming from the Ueshiba Dojo at this time it was not unusual behavior. In Aikido there is no competition, and even if we trained very hard all day long we didn't know how strong we were or how powerful we had become.

We would ignore Ueshiba Sensei's admonitions to not look for fights. Everyone would go out to the busiest quarters of the city for real life experimentation and research.

Mr. Yukawa, an old *uchideshi* who has since passed away, used to like this kind of thing very much. He had a big influence on me. There was also a junior student who liked to challenge people. He



would come back to the dojo after a fight and say, "today I was caught," and show the wounds. I would tease him, "let's do it again," and he would be delighted to repeat his expedition to town in search of someone to challenge.

My junior, Mr. T. who used to accompany me to Shinjuku, also liked this "street training." He would always follow me when I went out and would act like a kind of "sergeant." On this particular night, it was he that located a group of *yakuza* (gangsters) posted on the street.

"*Sempai* (senior), those guys look sure of themselves," he whispered to me, his eyes glittering. "I could knock into them and lead this into a fight."

The idea excited me a great deal, so, with a pat on the shoulder, I told him to go. He quickly moved toward the *yakuza* and suddenly bumped his shoulder into one.

"What are you doing," he said in an aggressive tone, expecting the man he had bumped to start the fight straightaway I, too, was on guard in preparation for the immediate commencement of the fight. But then something we hadn't calculated on happened. The sound of angry voices had attracted many more members of the gang from out of different streets. Seeing this, Mr. T. in his surprise quickly moved to where I was standing. At this time I stepped forward.

In a moment I had counted their number; there were more than 30 around the two of us. Half ready to fight and half hesitant, I thought to myself, "this has become interesting." Supported now by his large gang, the *yakuza* into whom Mr. T. had bumped began to talk.

"I'm X. from x gang. Who are you? Which gang are you from?"

"I'm not from any gang. I'm Shioda Gozo from Aikijutsu," I answered. This is how I introduced myself. This may sound like a *yakuza* movie to you, but at that time quite a few fights would start this way.

These days, the *yakuza* hold little mercy for others, but in those times they had a code, and they would not start punching or kicking straightaway or use violence immediately.

"What is this Aikijutsu?," the *yakuza* asked as if laughing at us. That he didn't understand about Aikido was understandable. Compared with Judo, which was included in the physical educational program of schools and therefore well known among the general public, *jujutsu* was only known to a few. It was taught mainly to the police and to the military. If a civilian wanted to learn, he needed two sponsors to be responsible for him. There were also other restrictions. So the chance of the techniques actually having been seen by any of the men confronting us were small.

The man who had addressed us undoubtedly thought no more of me than a street performer. On top of that, seeing how small I was in size, he was obviously feeling very confident.

At this time all my attention was concentrated on the coming battle.

When we have to face a great number of opponents, the best approach is to control the strongest person in the group.

While speaking to the *yakuza*, I had glanced around in search of my target. Among the 30 odd men surrounding us, I spotted him on a corner. I felt that he was the one I was after.

He was unlike the others. He looked calm and confident, like someone used to fighting. Also, his body, his posture, showed someone who had trained in martial arts. I was certain he was the "protector" of the head of this *yakuza* group.

The formalities were over. The tension peaked, ready to explode. At any moment the fight would start. The *yakuza* moved as a group, but the first to move was me.

-To be continued next issue-

An all-round firm for interior materials

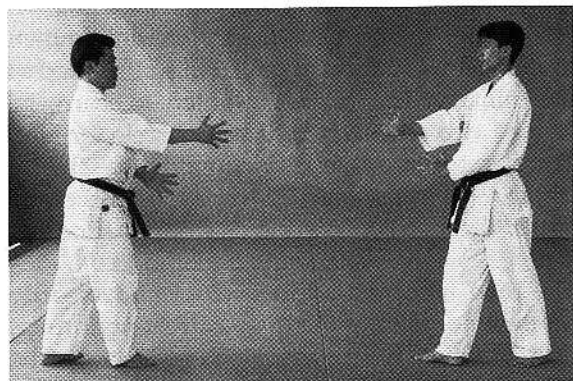
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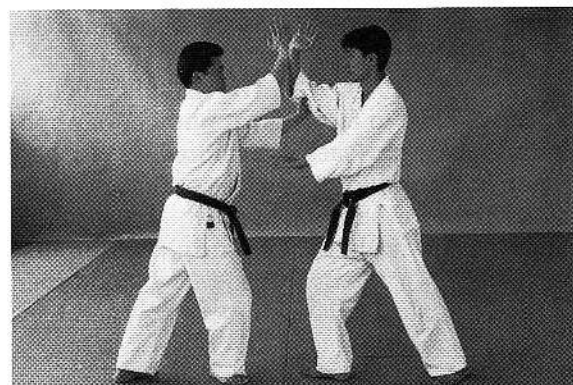
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TECHNIQUES EXPLANATION

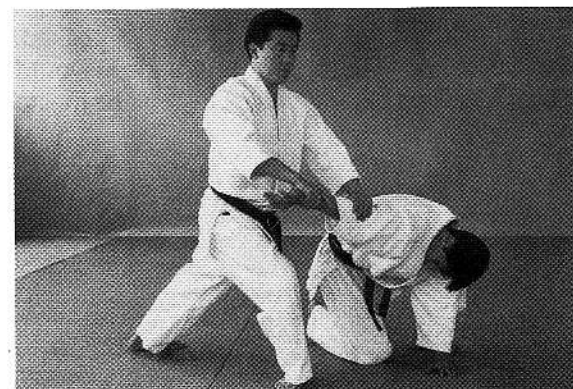
SHOMEN UCHI IKKAJO OSAE ICHI (1)



Shite and uke face each other in migi aihanmi.

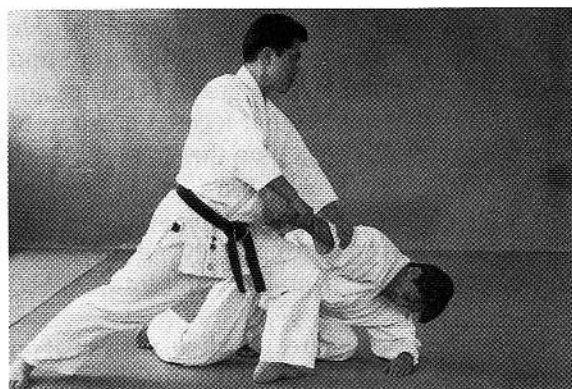


Shite attacks, raising both hands like a sword. The right hand strikes at uke's head and the left gently holds uke's elbow. Uke blocks with his right arm. Both shite and uke should raise their arms together and twist their wrists at impact.

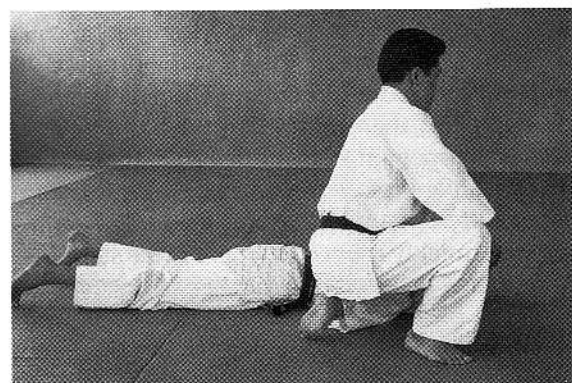


Shite's right hand leads, taking uke out of line, and he moves his left hand up and in a circle around uke's shoulder to put uke down while stepping

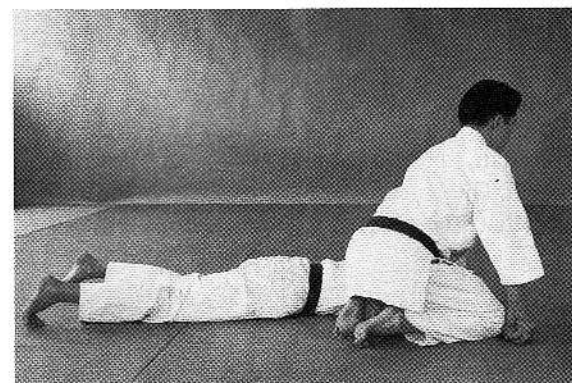
deeply forward with the right leg as in *shumatsu dosa ichi*. The hands should be at hip level.



Using his body, shite steps off his left leg on an angle that locks uke's shoulder. Do not move the hands.



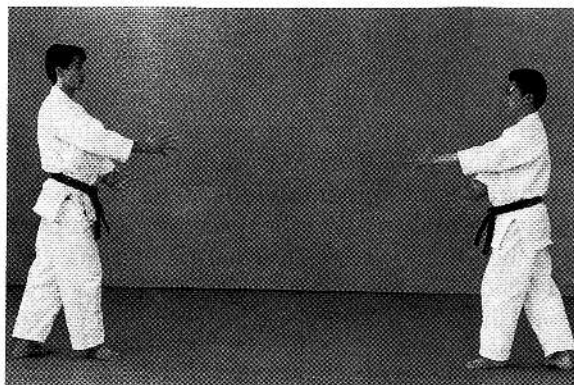
Lowering the hips, shite takes another step forward with his right leg to take uke's shoulder to the mat. Shite's left knee is positioned under uke's armpit. The weight is well balanced and forward.



At the same time, shite should put the right knee and the right hand down to the mat, positioning the right knee just against the right thumb in such a way that shite can extend uke's arm. The left hand

exerts pressure on *uke's* elbow joint. Do not use arm strength. Keeping the hips low, try to stretch the lower back as you lean forward. Exhale powerfully and try to use your body to control *uke*.

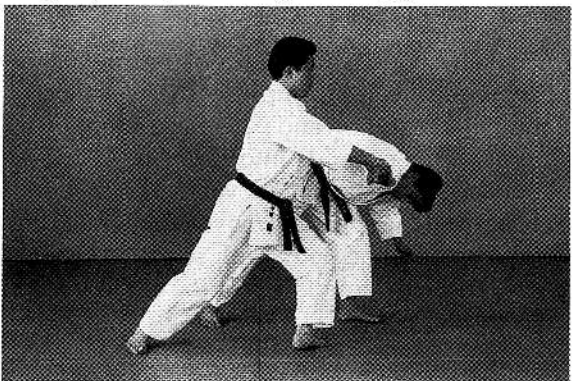
SHOMEN UCHI IKKAJO OSAE NI (2)



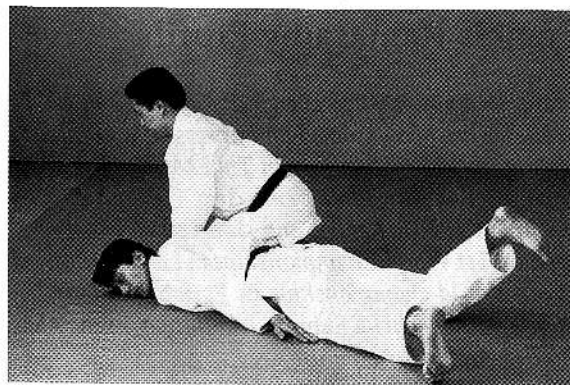
As with all second techniques, *shite* and *uke* face each other in opposite *kamae*. *Shite* is in left stance and *uke* in right stance.



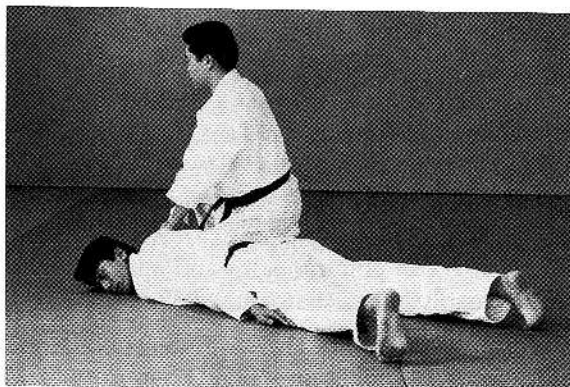
Uke initiates the movement and attacks with a straight strike (*shomen uchi*). Raising both hands at the same time, *shite* blocks with his right hand at the top and his left hand on *uke's* elbow joint, body squared, and weight strongly forward.



Without opposing *uke's* strength, *shite's* right hand leads to take *uke* out of his line while *shite's* left hand leads *uke's* elbow in a circular motion in such a way that the balance between the two hands in unison with the lower body and the hips makes *uke* lose his balance. At the same time, *shite* pivots 180° on his front leg, keeping his hands an equal distance from his body.



Shite makes sure that his hands stay in front of his body and never pull and shifts his weight as in *hirikino yosei ni*. At the same time, his left knee moves to *uke's* armpit. At the end of the movement, *shite's* weight is strongly on the left leg, the hips are down on the heels, and the hands are extended in front of the body.



As in *shomen uchi ikkajo osae ichi*, *shite's* right knee and right hand should go down to the mat together, and the control is the same as in the first technique.

Note: Never step when you turn. The axis should be very strong. Do not look down. Instead, focus toward the direction you are going to turn.

YOSHINKAN IN PENANG, MALAYSIA

Francis Ramasamy Profile

Francis Ramasamy was born in Penang, Malaysia, in 1939. He has accumulated an impressive martial arts history, including training in Thai Muay Thai (Thai boxing); Kodokan Judo, 2nd dan (Malaysia Judo champion 1965); Kendo, 2nd dan (represented Malaysia at 1st World Championships in Los Angeles and at 6th World championships in Paris); and Shinden Fudo Ryu Kodachi Iai Shimpō. In addition, Francis has studied Aikido for 26 years.



My aim is to help build a strong Malaysia by developing Yoshinkan Aikido as a means by which Malaysians can obtain health and confidence. I wish to instill that existence in life can be based on Aikido principles.

When I first began, I had problems finding space and getting tatami, and as I was working I could not provide full-time instruction to my students. With the assistance of Dave Eayrs, I started my first dojo in 1965 at Minden Barracks, a British garrison, where I trained members of the British Army. From 1966 to 1982, I rented different premises and even used my house as a temporary dojo until 1985, after which I began renting our present dojo.

My dojo has 30 tatami and is situated in Penang, and I continue to use my house, which has 12 tatami, for research. In addition, I have a school

dojo of 18 mats for school children and also rent a gymnasium in Kuala Lumpur. The Penang dojo has 35 students, the school 20, and in Kuala Lumpur I have 10 students. Students range from school children to military and police personnel and professional people.

In 1963, I studied the rudiments of Yoshinkan Aikido under Thamby Rajah, and in 1965 I proceeded to Japan to study under Soke Gozo Shioda. When I returned home, I introduced the Yoshinkan Aikido that I had learned from Soke Shioda, and it remains the dominant style of Aikido in Penang today. Yoshinkan Aikido has become the accepted style because the combative nature of its moves, revealed through the many exhibitions we have given in Penang, holds great appeal among Malaysians.

In 1971, Yoshinkan Aikido was selected over all other martial arts in Penang for the best performance award and received mention in *Black Belt* magazine. We also received good performance certificates and awards in 1965 and 1986. This year, we have so far trained 100 bank security guards in the basic movements of Yoshinkan Aikido and have also provided instruction to 20 Hotel Shangrila security wardens in arrest techniques.

I hope that one day that there will be an annual world Yoshinkan Aikido demonstration held in Japan. Each country would send two representatives. With the aid of the IYAF and the Japanese government, I am certain that accommodation could be found for the participants. This would be a method of unifying the Yoshinkan world. I also think that it would be good if all 4th *dan* and above would write a thesis on Yoshinkan Aikido and its evolution.

Yoshinkan Aikido is the essence of the true *budo* of Japanese culture. It encompasses the *in/yo* aspects of mutual integration and pays close attention to *kuzushi*, which expands into *issshintai*. Aikido is total and has great therapeutic value. The *kihondosa* exercises and the spherical movements churn the seven *chaeras* of the body with strategic healing powers through stimulation of the entire body's accupressure points.

The self-defense aspect is on immobilization and control and on throws that, when executed properly, require little effort, befitting the art of subtlety.

The techniques of Aikido have two facets: the *satsujiken* and *katsujiken* of swordsmanship. The enemy destroys himself when the attack is initiated by absorbing energy through pressure points, *atemi*, *kansetsuwaza*, or *nagewaza*. Aikido, which uses the opponent's force, is a highly concentrated mental art. Egoism is subjugated. There is no victor or champion, only victory of spirit—*Aikido no kokoro*. Through constant practice, our character and behavior become disciplined and, as in Zen "the lotus blooms from the mud." Aikido is akin to the Confucian philosophy that says "do not wait to attack but attack while waiting."

After having been a Judo champion in 1965, I found Aikido more relaxing and harmonious. Age and strength were not factors—diligent practice was. The rationale of Aikido is that a small person can defeat a bigger person when attacked. Seeing Soke Shioda on my six visits to Japan has converted my heart to a lifelong training process in Aikido.

Physiologically, Aikido is practiced on both the left and the right side of the brain, thus creating equilibrium of the thalamus and post-thalamus. The energies generated through the constant activity of breath power, *kokyūho*, as applied in performing Aikido techniques subsequently control the sympathetic and parasympathetic nerves. Through constant and consistent repetitive movements, the mind achieves a state of spontaneity, or *mushin*, entering into form and exiting from form—the water takes the shape of the container. The repetitive *uchikomi* reveals the truth of the ancient saying of the sage Lao Tze, "read a book a hundred times but do not read a hundred books at one time."

I love Yoshinkan Aikido because of its neat and strong style. Aikido is a defensive art, but its function as a forceful defense is determined at the moment of contact—*Ichigo ichi e*, one move last move. Aikido has always attracted me because of the *hayakatsu* principle, cutting at the angles and leading the attacker into *shikaku*, a "dead angle," where the *shite* benefits from the *uke*.

Miyamoto Musashi spoke of waiting as the immovable discipline and of *issuin*, "the oneness of mind." I believe that Aikido revolves around a defense/attack strategy. Aikido is among the su-

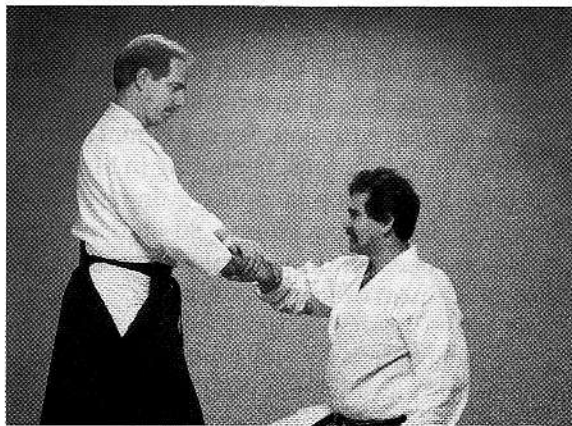
preme arts of Japan. All Aikido movements are centered on *sankaku*, *shikaku*, and *maruku*, "focusing on stability while in motion."

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YOSHINKAN IN COSTA MESA, CALIFORNIA

David Dye Profile

David Dye was born in Los Angeles, California. He moved to Orange County in 1964. After graduating with an Associate Arts Degree in Political Science, David joined the Costa Mesa Police Department in March 1967. He is presently an IYAF 3rd dan instructor and has been instrumental in the establishment of Aikido in California.



The Aikido Federation of California was founded in 1980 under David's direction. His dojo, the Shuyokan, (House of Discipline), was registered with the Yoshinkan Honbu Dojo in 1990 upon the establishment of the IYAF.

The Shuyokan covers an area of about 400 square meters, or 1,330 square feet. The training surface is canvas covered, and the dojo includes an office plus other facilities. Various certificates are displayed on the walls of the dojo, as are a number of the typical weapons used in Aikido. Together, they contribute to the traditional atmosphere of the school.

"I had no real problems in setting up. For a number of years, I ran classes through the recre-

ation department until I had a strong following. At that time, I opened the dojo. I am now the sole owner of the Shuyokan.

"When I first began my dojo there was a small group who left and affiliated themselves with another group. They started coming around the dojo and soliciting our students in attempts to have them join their dojo. This was very unprofessional, but I blame the instructors...not the students. Many times students can be intimidated by their instructors to a point that they appear brainwashed. This is not uncommon in the martial arts.

"You must respect your students' needs in training. Even though we are instructors and they look to us for guidance in developing their skills in the art, we should never put ourselves above our students. Keeping an open mind and allowing them to attend outside activities to enhance their training will only help to enrich the growth of the dojo overall. I sometimes believe that you learn more from your students than they do from you. Keep a beginners mind... always."

Gradings are held every two months at the Shuyokan, beginning in February. David also conducts women's self-defense seminars twice a year or more as requested. Special clinics are also held every three months, beginning in March. In May and October, special police training courses are given. David has around 80 students and teaches members of the general public as well as law enforcement officers.

"Aikido schools tend to stay pretty much low key and don't do any advertising. I think that this is a mistake. Your school can't grow just by word of mouth. Our dojo has been featured in martial arts magazines and on national TV. This helps attract students. I think that one of the reasons that some dojos don't advertise is because they may have

had political problems and that there is a separation involved and for one reason or another they decide to go 'underground' and not be heard of for long periods of time. Now, however, Aikido has become more popular in this area and more and more schools are starting to make themselves known to the public.

"With more and more people studying Aikido and more and more dojos opening up, I would like to think that there will not be any political problems with the different geographical areas, but this has been a longtime problem that will unfortunately never go away. Sometimes dojo policies interfere with the training of students, and they become disappointed with their instructor and the dojo. The end result is that they will leave and may never pursue training again. This is sad, but the development of new ideas in training may help to reduce this problem within a dojo.

"As teachers, we must realize that we are taking each student on a path that we ourselves have traveled, and we must make them aware of each of the plateaus that they will experience during their training. As I said, it is very easy to get so wound up in what we are teaching that we forget the 'beginners mind.'"

Note: David has produced a number of instructional videotapes on Aikido and arrest techniques, including weaponry. Please contact him directly for information.

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Dojo phone: (714) 557-6372

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For all payments to the Yoshinkan Honbu Dojo, including AYI magazine subscriptions, IYAF certificate and membership payments, and book and video orders, etc., please select one method of payment from the following **only**, listed in order of the Honbu's preference:

1. Cash payment in Japanese yen or U.S. dollars
2. International Postal Order
3. Japanese yen-denominated cheques payable to International Yoshinkai Aikido Federation
(Note: Add 10% to cheque total for bank processing fees)
4. U.S. dollar denominated cheques payable to International Yoshinkai Aikido Federation
(Note: Add 15% to cheque total for bank processing fees)