

Kiai

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Aikido Ki Society Australia Newsletter

Issue Number 2

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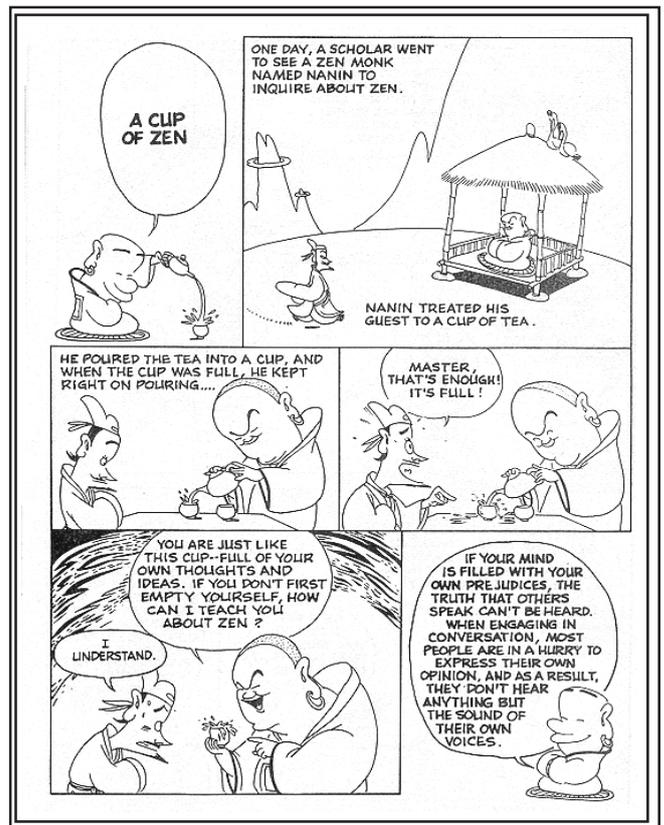
Not reliant on the written word,

*A special transmission
separate from the scriptures;*

Direct pointing at one's mind,

*Seeing one's nature,
becoming a Buddah.*

- Bodhidharma (? - 528 A.D.)



EDITORIAL

Dear Aikido Ki Society Members,



Welcome to the second issue of Kiai. I would like to thank the people who gave their support with articles and stories for the first issue, in getting it off the ground.

I have been reading quite a few articles on the internet and in magazines about Aikido, most of the information available to us through these media comes from the United States. As much as these articles are informative and

interesting reading, the articles that the students from these dojo's write about are direct experiences that have happened to them. How Aikido has influenced them, how they think and feel and how their lives have been changed by doing Aikido.

Kiai will be a magazine that will allow you to be able to pass on your thoughts and feeling to everyone. What we experience in our hearts and minds are unique to each of us. But if we can share what we have learnt and pass those experiences on to the people who come after us, then we can all benefit and grow. What good is our learning if we cannot help each other with that learning. Should we all have to learn the same mistakes the same way? No!. As Nonake Sensei put it so well at the seminar in Byron Bay in June.

"What has taken me 40 years to learn, should not take you 40 years to learn, other wise we would never progress and evolve. What has taken me 40 years to learn should take you 20 years, and the people you teach it should take then 10 years and so on. Then you are truly passing on a gift from Aikido".

Also in September this year, we have Tamura Sensei (9th Dan) visiting us again at Goshinkan - Byron Bay. Sensei's visit with us last year was a real experience, as I am sure this one will be too. I hope to see many of you all there again this year, and for the new people who have recently started with Aikido I hope that you can join us with Tamura Sensei, one of the Masters of the Aikido art. He is a very gentle man with so much to teach and offer us all.

I look forward to hearing from you all soon in one way or another and to putting out the third issue of our magazine.

Yours in Aikido - Tony Deckers.

I hope everyone is finding the cooler winter training invigorating. It is always a challenge to leave a warm fire and cozy couch, but rewarding once accomplished.

Thank you to everyone who attended Nonaka Sensei's seminars in Byron and Cairns. I'm sure our bokken practice will reflect what we have learned during his visit. Amazing how much detail and mind/body coordination are contained in every strike. We all leave seminars feeling overloaded with information, but over several months of practice everything falls into place.

We did water misogi training at Mossman Gorge in Far North Queensland. Everyone gathered in the rainforest at 6:00 am for a swim in the chilly waters of the gorge, then back to the Mossman dojo for a class on Haku breathing. There is always great comradeship in suffering!

Senseis Roby and Greta Kessler and ourselves enjoyed our role as tour guides for Nonaka Sensei and his 9 member family. One of the highlights of the trip was a walk through the rainforest with a member of the local aboriginal community of Mossman, who have been granted management of the gorge by National Parks. He spoke of their spiritual and cultural beliefs and about their traditional healing methods. He explained their 'hands on' method of healing, which sounds similar to Kiatsu.

We visited the crocodile farm and went fishing on the reef, though the weather that day was stormy and wild. Keeping one point was a real challenge on the rough, white-capped sea. It was great to meet all the members of the Cairns dojo. Their warm and friendly hospitality really made our Hawaiian visitors and ourselves feel welcome. They loved the 'aloha spirit' - North Queensland style! A special thanks to the Kesslers for organising the seminar and working so hard to insure everything ran smoothly.

Preparations are under way for Tamura Sensei's visit in late September. The confirmed dates are the 26th to the 30th. Our annual seminars are like a family reunion for all the senior students and a wonderful opportunity to meet everyone for our new members. Tamura Sensei taught a fantastic seminar last year and we look forward to his teaching again. Detailed information will be posted out soon.

Once again, I would like to thank Sensei Tony Deckers for making this newsletter happen. Please support his efforts by writing and submitting articles for publication. A story, an aikido travel review, cartoon or a question for discussion would be most welcome. Best wishes to all and I look forward to seeing you again soon.

Sincerely, Sensei Michael Williams



The Three Brothers.

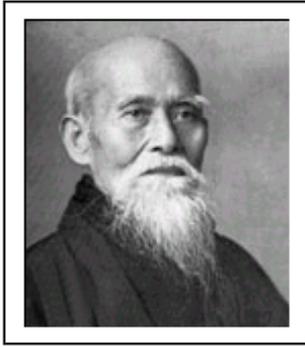
A rich man was dying so he called his three sons and said to them. 'I wish to leave my fortune in tact, so I will set each of you the same task to see which one is the most capable at managing money.'

'In my warehouse there are three large storerooms, all the same size. Here is a bag of silver each. Your task is to each fill one storeroom with as much as your silver will buy.'

The first son bought sand with all his money and filled a third of his room.

The second son bought soil with all his money and filled half his room.

The third son spent only a small portion of his money & bought some candles and matches to fill his room with light. - (Zen Story)



Morihei Ueshiba Founder of Aikido

The majority of you would be familiar with the name O'Sensei, which is how we usually refer to Master Morihei Ueshiba, who was the founder of Aikido. The following information comes from the book *Abundant Peace* by John Stevens (*published by Shambhala*) and was written by Carol Booth in the *Kiai* newsletter July 1992.

Morihei Ueshiba was born in Japan in 1883, the only son of a prosperous farmer and local politician. On both sides of his family, there were strong affiliations to martial arts and the samurai tradition. Morihei was born prematurely and as a child was rather frail and sickly and nervous. This he overcame by engaging in sumo wrestling, running, swimming and other physical activities. Morihei was well educated, although more interested in esoterica than established curriculum. He was attracted to Shingon Buddhism and the Shinto Gods, from which much of his later teachings can be traced. At 18, Morihei established a business in Tokyo, but was not by nature a merchant and did not last very long at this occupation. He was married at 19 to a distant relative, Hatsu Itogawa. The following year he was called to serve in the army of the expansionist Japan. Morihei did not meet the minimum height requirements of the army (*five feet two inches*) and was rejected. He was very disappointed and determinedly set about to rectify his lack of height by hanging from trees for hours with weights attached to his legs. The following year he had gained the necessary half inch and was accepted into the army.

He gained notoriety in the army for his physical feats and toughness. These included being able to keep up with mounted officers during 25 mile marches, sumo wrestling, bayonet fighting and a thick skull. Morihei over the previous years had toughened his skull by pounding it against a stone slab a 100 times each day.

Morihei was in Manchuria for 18 months but apparently never saw action. He left the army when he returned to Japan. While in the army, Morihei had trained in Yagyū Ryu jujutsu and was awarded a teaching license in 1908. After he left the army he also trained in judo and engaged in ascetic practices such as fasts, days alone in the mountains, purifying himself in icy waterfalls and stormy seas. He would swing his sword for hours and hours.

It was during this time that Morihei met Sokaku Takeda, a ferocious warrior and master of Daito Ryu Aikijutsu. He was a wandering fighter, travelling the country, defeating masters of all sorts of fighting arts

and teaching his art. Morihei became his student and built a dojo for Sokaku on his property. The teachings of this man were very influential on Morihei's development as a martial artist, although he was frustrated by the pugnacious, violent temperament of the man. In 1919, Morihei left Hokkaido.

In 1920, Morihei and his family (*which by now consisted of his wife and three children of whom two died that year*) moved to join Omotokyo. He devoted himself to farming, study and martial arts training. He became the body-guard and confidante of Onisaburo. The philosophy of Aikido has its roots in the spiritual teachings of this man.

In 1925, forty-two year old Morihei was transformed by a divine vision. One day a naval officer visiting Ayabe decided to challenge Morihei to a kendo match. Morihei consented, but remained unarmed. The officer, a high-ranking swordsman, was naturally offended at this affront to his ability and lashed out at Morihei furiously. Morihei easily escaped the officer's repeated blows and thrusts. When the exhausted officer finally conceded defeat, he asked Morihei his secret. "*Just prior to your attacks, a beam of light flashed before my eyes, revealing the intended direction.*"

Following the contest, Morihei went out to his garden to draw water from the well to wash the sweat from his face and hands. Suddenly Morihei started to tremble and then felt immobilised. The ground beneath his feet began to shake and he was bathed with rays of pure light streaming down from heaven. A golden mist engulfed his body, causing his petty conceit to vanish and he himself assumed the form of a Golden Being. Morihei perceived the inner workings of the cosmos and further perceived that "*I am the Universe.*" The barrier between the material, hidden and divine worlds crumbled, simultaneously Morihei verified that the heart of budo was not contention but rather love, a love that fosters and protects all things.'

After this experience, Morihei reportedly performed amazing feats. He could leap over attackers, move huge boulders and dodge bullets.

The many challengers could not defeat him to his supremacy as a martial artist. He gained many admirers and students and a large dojo was built for him. He taught also at the Toyama Academy, the Naval Academy, the Military Staff College, and the Military Police Academy.



He established a group of dedicated group of live-in disciples. There were 5 hours of training each day and they were expected to be alert every hour of the day, whatever their activity. Morihei's art was continually evolving and he experimented with many new forms. At this stage it was known as aiki-budo.

Morihei was also influential politically, counselling the emperor and Prime ministers; he was even commissioned to try to negotiate a peace settlement with China. However in 1942, he retired from public life, no longer able to support the path of Japan's leaders. As he said, "*The military is dominated by reckless fools ignorant of statesmanship and religious ideals that slaughter innocent citizens indiscriminately and destroy everything in their path. They act in total contradiction to God's will and they will surely come to a sorry end. True budo is to nourish life and foster peace, love and respect, not to blast the world to pieces with weapons.*"

Made ill by the carnage, Morihei retired from all his positions to a farm, about a hundred miles north of Tokyo. During the war, he

constructed the Aiki Shrine. It was dedicated to the forty-two guardian deities of the universe, each one personifying one of the elemental forces that sustain the cosmos - for example, energy, light, water, fire and of course, love Ideally, one who approaches the Aiki Shrine becomes aware of the presence of such forces and, by extension, realises what truly constitutes existence."

After the war, the American Occupation authorities banned the practice of martial arts, however in 1948, permission was granted to teach Aikido as "a martial art dedicated to the fostering of international peace and justice. It was gradually spread over Japan and introduced overseas. Koichi Tohei was one of those who became a student after the war.

As Morihei grew older, he concentrated more on spiritual pondering, spending most of his time praying, farming and reading. He left the running of his organisation to his son, Kisshomaru. He wrote, "*By secluding myself in Iwama and reducing my involvement with worldly affairs, I have been able to attain a deeper sense of oneness with the universe. I rise every morning at four, purify myself with misogi and then step outdoors to greet the rising sun. I link myself with the cosmos through aiki and commune with all things - I feel as if I am transformed into the universe itself, breathing in all phenomena. Standing before the altar of heaven and earth, I am in perfect harmony with the Divine. Then I bow in the four directions and pray and meditate before the Aiki Shrine for an hour and a half.*"

In March 1969, Morihei led his last practice session. He had liver cancer. On April 26, 1969, at the age of eighty-six, Morihei Ueshiba died. Stories of the astounding power of Morihei Ueshiba abound. He is believed by many to be the greatest martial artist who ever lived. He studied and mastered many martial arts and from this training created Aikido, 'a totally new and revolutionary system, independently created with a special set of principles and ideals.

Aiki is not an art to fight or to defeat an enemy. It is a Way in which to harmonise all people into one family. The essence of Aikido is to put oneself in tune with the functioning of the universe. Those who have grasped the inner meaning of Aikido, possess the universe within themselves.

O'Sensei



Connection with Ki.

Have you ever noticed how animals react to Ki?!! It is so much fun and the animals just go ga-gah. Horses react amazingly, especially when riding. They connect to you and you have to move with them. If you touch their forehead and extend through their body, they become transfixed and spaced. Cats love kiatsu. If you are giving someone kiatsu, they can't resist some of the action. They come and purr around your arms and hands. To ward off "milk lovers", just extend and move past them (*some this doesn't work on*). Animals are amazing creatures, I have found a great connection with them through Aikido principles and I feel their connection to me. If you haven't experienced this, I encourage you to.

by Dianne Bomford (Byron Bay Dojo)

What you learn today.....

I was recently asked to teach some Aikido to a group of people with serious visual impairments. Already more than a little nervous, I arrived with my two helpers to find that most of the group were in their 70's and 80's and had walking sticks. Visions of broken hips and ambulances flooded into my head, and the planned list of things to do went into the bin!

One hour and a heap of fun later and you would not have believed they were the same group of people! Without having learned a single formal Aikido technique, these old people were moving from their one-point, had dramatically improved posture, had all got the hang of unbendable arm and breaking free of wrist holds, were relaxed and moving in circles like crazy! Most importantly, they were all grinning from ear to ear and raving excitedly about what they were learning. Over and over we heard, "This makes so much sense, why have we never been told it before?!"

Maybe these people will remember only one out of the many things we showed them. Maybe they will remember nothing more than the feeling of elation when they discovered the strength and grace in their own bodies.....it really doesn't matter. What I saw that day convinced me once and for all that Aikido has something to offer everyone. "What you learn today, you can teach another tomorrow".... the only limitation is your own imagination and willingness to try. If you ever get a chance to teach, *GO FOR IT!* You will probably learn more than your students, and, who knows, you may change someones life.

by Alison Lane (Byron Bay dojo)



Don't
Forget to
submit
YOUR
article,
story, jokes
gossip, ideas,
cartoons,



cross words, book reviews, kyu
grades, opinions or anything of
interest for the next issue of
KIAI....

Closing date is
Monday 21st September '98



Tamura Sensei - Australia

September 1998.

Iwao Tamura Sensei, Head of Kanagawa Branch, currently is 9th dan, Shihan (Master Instructor) of Shin Shin Toitsu Aikido,

Okuden of Shin Shin Toitsu Do, and is also Kiatsu Ryohoshi (*Certified Practitioner of Ki Pressure Treatment*). He is one of the International Judges of Taigi Competition of Shin Shin Toitsu Aikido, and has been Head Judge of National Taigi Competition from 1993 to 1998. He is the Head of Tesshinkan Dojo, Sendai Dojo, Sapporo Dojo, Master Instructor of various college Aikido clubs. He currently supervises the operation of 50 dojos and clubs of Kanagawa Branch, which has a total of about 9,000 members, directly teaches about 1,500 regular members, guides programs of instructor training in Shin Shin Toitsu Aikido, and runs programs such as public seminars and training sessions at business firms for non-members.

- 1938 Born in Miyagi Prefecture
- 1959 Joined the Air Self-Defence Force
- 1960 Entered English Literature Division of Meiji Gakuin University
- 1962 Completed service at the Air Self-defence Force
Became lecturer at Tokyo YMCA and other English language schools; started instructing Aikido at several dojos and business firms
- 1964 Graduated from Meiji Gakuin University; From about this time, he started receiving instructions in Ki and Aikido directly from Koichi Tohei Sensei. This time onwards, he has been devoting his life as the Master Instructor of Aikido. While teaching at various dojos, firms, school clubs, self-defence Force, US Armed Forces, he was also editor of an overseas journal of Aikido. He has also been instructing overseas, such as Guam (1975), the Philippines (1980), Singapore (1994), Kansas (1996), Australia / New Zealand (1997), California / South Carolina (1998), and have participated in Friendship Seminar in Ki-Aikido in Hawaii (1983, 1993).
- 1970 Established Tesshinkan (Ki-Aikido) Dojo in Kawasaki City, Kanagawa. Tesshinkan Dojo consists of a 55 tatami matted practice space (c. 91 sq. mtrs), office and other facilities. There are ten full-time and many more part-time staffs who help run classes and programs run by the Kanagawa Branch not only with Kanagawa Prefecture but also Tokyo, Sendai, Sapporo, Saitama, Nagano and Gumma Prefectures.
- 1971 Tohei Sensei established Ki no Kenkyukai, and received official affiliation with the organisation.
- 1972 Became member of the Board of Directors.

Tamura Sensei started Aikido from the age of 17. At the age of 15, he started Judo at one of the most famous Judo dojos in Japan. However, he shortly realised that to be good at Judo, one must be tall and large. So, he quit and started Kendo. But he soon had some doubts. One day, he happened to walk into a movie theatre, and there, he

encountered a Japanese martial arts he had never seen before. "In the movie, a man was fighting against 8 men and throwing them in the air. I thought I won't be able to do such a thing even if I practised Kendo or Judo. In the movie, the man said " *that if you can lift something 2 kg., any one can be good at Aikido.*" He didn't think that was true, but he just could not forget about the man throwing 8 men in the air, and became increasingly interested in Aikido. So, he began Aikido. By the way, the man in the movie was Tohei Koichi Sensei. "I met Tohei Sensei, who had been teaching overseas, for the first time when I was 3 dan. I have read several books written by him, but that was the first time I met him. Tohei Sensei told me to 'do something'." Tamura Sensei was 3 dan and he was a staff member of Aikikai, in other words, a professional Aikido instructor. When Tohei Sensei saw Tamura Sensei's demonstration, "he laughed at me, and said 'Are you really a professional? That's why there aren't good students!'"

Tamura Sensei was shocked. "We weren't taught systematically at Aikikai. When I ask my instructor about a technique, the answer was always 'Do like this.' but that didn't answer my question. However, Tohei Sensei taught the principles, explained each movement, and really helped us understand and do the techniques correctly." From 1964 onwards, Tamura Sensei always stood besides Tohei Sensei and tried to learn everything and anything from him. Tamura Sensei was also with Tohei Sensei when he founded Ki no Kenkyukai and Shin Shin Toitsu Aikido.

"In order to spread Aikido, we must have many dojos. However, what is most important is not the number of dojos, but the instructors. A dojo should not be just a place to practice Aikido, but it must be a place where the students can become good instructors"

That's the difficult part of it. When I was young, I commuted all the way to Shinjuku to take Tohei Sensei's lessons, no matter what. I wasn't just practising to be 3 dan or 4 dan, I wanted to become perfect. To become perfect, I wanted to take lessons from the perfect teacher. However, most people who practice Aikido these days don't seem to be seeking to become perfect, and they simply want to be fairly good. That is why we must teach Aikido so that the students would become good future instructors, and would open their own dojo and help spread Aikido.

Tamura Sensei currently teaches at Sendai near his home town, in

the northern part of Japan (about 3 hours from Tokyo on the bullet train). "I thought there would be some one who would practice Aikido in Tokyo, and open a dojo in Sendai, but no dojo opened in the past 20 years. Just waiting doesn't help increase the number of dojo. That's why I thought I had to open one." Tamura Sensei borrowed a lot of money and opened a dojo in Sendai in 1991. "You need a lot of courage to open a dojo. But I did it, because I thought I had to do it." Tamura Sensei has been devoting his life to Aikido, and his devotion is endless, the sole reason being the desire to spread Shin Shin Toitsu Aikido. "I want to spread Shin Shin Toitsu Aikido, and I also want to increase the number of instructors. People talk about peace, and it is not good to fight, but no one is teaching how to do it; in fact no one is doing what is to be done. People talk about peace, but in many cases, their words and their deeds do not match.

But Shin Shin Toitsu Aikido is taught in such a way that it is easy to understand. Don't you think so? That's why I want to spread it, and make it more popular."

(Source: Ki Aiki News Vol. 3)

I would like to thank Sensei Hideo Ohara for his assistance in helping me with this article. Sensei Ohara is a 5th Dan and has been training under Tamura sensei since he was seven years old. He accompanied, and assisted Tamura sensei on his visit to Australia last year. His friendly nature and patience during classes was very much appreciated from all who attended.

From May to July this year, we have communicated regularly to get this article in time for this edition of the newsletter to complement Tamura Sensei's visit in late September this year. I would also like to thank him for the photo he sent of Tamura sensei as seen on the opposite page.



26th - 30th
Sept '98

Tamura Sensei Seminar - Byron Bay.

It is with great pleasure that we welcome Tamura Sensei on his second teaching visit to Australia. Tamura Sensei has recently received the great honour of being awarded the level of 9th Dan by Master Koichi Tohei. He is a Master Instructor in Shin Shin Toitsu Aikido. Tamura Sensei is a member of the Ki Society Board of Directors and a Special Lecturer of Ki Society International. He is the foremost authority on Tohei Sensei's teachings. He oversees forty-one dojos in Japan and has lectured in Singapore, America and the Philippines. He instructs in the program of maintaining health through the application of Kiatsu Ryoho, guides the Teacher Training Program in Ki-Aikido, and runs programs for non-members through public seminars and Ki training sessions for business firms. Aikido Ki Society Australia is very proud to host Tamura Sensei's second visit to Australia at Goshinkan Dojo, Aikido Ki Society Australia Headquarters.

ALL STUDENTS PLEASE NOTE:

Aikido Masters are able to impart knowledge and understanding to **all** levels of students- from beginner to advanced. Tamura Sensei's vast teaching experience will enable all levels to advance their understanding of Aikido and Tohei Sensei's Ki Principles.

Sensei Michael Williams

Ukemi

Ukemi is the art of defensive falling. It is the actual vehicle through which you learn Aikido. What you receive through your body as uke is not the losing end of someone else's execution of an Aikido technique: you receive the essence of Aikido itself. Bit by bit, your body and senses are learning the movement and energy of the technique as it is being done to you. You are learning what feels strong and right and what does not. Aikido is thus transmitted directly from body to body.

It is important, therefore, to pay strict attention to both the form and the spirit of ukemi. Practice your falls until they are second nature. The way you fall affects your perceptions of Aikido. If you fall with a great amount of fear or tension, then your attention will be on escaping pain or injury. When you become nage, your concept of the technique will be clouded by the tension you had while learning it as uke. When



ukemi becomes natural, then your focus can be on the technique. Ukemi is also an opportunity to see clearly in practice the different ways we react to fear, pressure and pain. To take safe, fluid falls requires you to be completely aware of the motion and relaxed enough to adapt your body to it and absorb the power of the throw. Fear and pain cause you to tighten up, to withdraw when it is time to be 100% committed to the motion that is happening in that moment.

It is through the practice of ukemi that the relationship between emotion and body motion can be perceived, an inner understanding of the workings of the technique felt, and both turned into knowledge within the body.

HAIKU

Haiku (originally Hokku) began as the short starting verse to a haikai-no-renga or humorous linked poem. These renga were often composed as a group with individuals creating short verses with subtle links to the previous verses, composed by their companions. Haiku have since grown to become a separate genre entirely through the works of masters like Basho(1644-1694), Buson(1716-1784), Issa(1762-1826), and Shiki(1867-1902). (Higginson, 1989)

Furuike ya old pond...
Kawazu tobikomu A frog leaps in
mizu no ota water's sound

Basho
Yanagi chiri Willow leaves fallen
shimizu kare ishi clear waters dried up stones
tokoro-dokoro one place and another

Buson
Kagero ya Heat shimmer...
Me ni tsuki-matou lingering in the eye
warai-gao A laughing face

Issa
aki harete Autumn clear--
mono no kemuri no the smoke of something
sora ni iru Goes into the sky

Shiki

These masters were invariably loners, travelling on the highways and countryside of their time. They survived on the donations and hospitality of those they met. Some had sad, often tragic, lives although sometimes it was more tragic for their families than themselves. Even though they lived this simple existence most were famous and renowned as masters in their own time.

A typical Haiku in Japanese is composed of three lines. They are normally in the form of 5 / 7 / 5 syllable lines. This form is perfect for the Japanese language, but is too long for western languages. Modern Haiku poets and translators have adopted a 3 / 5 / 3 form for most western languages. This produces a result with a similar simplistic feel to that of the original Haiku.

Most features of normal grammar are removed e.g. "A, an, and the", so that a complete sentence may, or may not occur. Prepositions are used sparingly, but not unnaturally omitted (Higginson, 1989). Haiku cut to the source, and attempt to describe instants of time or images that touch our soul. Being brief they are "to the point", and we "feel" rather than intellectually dissect them.

Haiku are personal. They are regularly comical and often used by poets to poke fun at themselves. Describing the simple child-like feelings behind a weakness or bad habit. They describe an instant of emotion, a thought, an image, a principle.

Plagued in Eastern literature is thought of in a different way to that of the west. A famous work may be copied word for word, with just a minor modification, thus changing the whole context and meaning. Many verses may contain references or complete lines from classical texts.

This is no more apparent than in Haiku-no-renga. To be able to include a line from a great masters work, that is completely matched to the previous persons Haiku is considered a masterstroke.

William Reed in his 1986 work "Ki - A Practical Guide for Westerners" made an analogy between the styles of Shodo, or Brush Calligraphy

and the varying levels that Aikido techniques can be performed. In Shodo there are three basic levels or styles of calligraphy. Starting with the "Kaisho" (printed) style where there are many definite rules to character and stroke construction. This style reveals the structure of the characters. The next style "Gyosho" (semi-cursive), represents the use of rhythm. All strokes from the character are included but some tend to run together. The "Sosho" (cursive) style is written in running hand, without stopping. This is a dynamic style with the flow punctuated by pauses which accumulate and release energy in each next stroke. (Reed, 1986).

The movements and actions of techniques in first principles can be compared to the strokes of the Kaisho style. With many steps, and ridged, definite placement of feet and body position. In the next level or Gyosho, rhythm is added to the technique. Some steps from first principles are combined into one, appearing, to the untrained eye to be removed altogether. A further level or Sosho style of technique is abbreviated into almost one continuous movement. All actions blend into the one unified manoeuvre. (Reed, 1986)

The same comparison can be drawn with Haiku. They are almost totally abbreviated down to their basic elements. The readers imagination is lead to a particular image/feeling where they do most of the work to fill in the blanks. In the same way as Uke is lead through a technique with seemingly little effort of the part of Nage. Nage's movements are almost totally efficient, using the energy and movement of Uke to execute the technique.

The flowing movements of Aikido techniques performed with unified mind and body have no wasted actions. All unnecessary steps are combined and transformed into a single flowing manoeuvre. All the required movements are there, but they may be missed by the untrained observer.

I had written a number of Haiku and when I shared some of them with Michael Conroy Sensei he wrote his own in thanks. Later while reading the works of the great Basho I came across the perfect linking verse for two of our Haiku.

Morning Sun in the smoke rings from my tea cup.	Smart
Awaiting Snow poets in their cups see lightning flash.	Basho
Waves peaking tempest surges lightning flashes fleeting shadows	Conroy

The following are two Haiku that I have composed;

Child's Grave,
Fathers' bowed head...
too short

Bright Moon
large firefly passing
QANTAS Insectus?

The first of these two was vastly different on my first attempt. It read:

Child's Stone
Fathers' bowing head...
too short

Sensei Conroy loved this one, seeing my mischievous son Joshua (5), trying to throw a stone at me, while I hid behind something *Too Short* to provide protection. Donk!

I think I like Michael's image better, but my original emotion is portrayed more accurately by the more recent version. I was trying to be too clever. Abbreviating to the basic elements is vastly different to being just plain vague. Like techniques that work only if Uke's throw themselves. What is the point ?

Although it just goes to show, Haiku are personal, and their impact depends a great deal on the reader's state of mind. As the pace of an Aikido technique is based on the attack of Uke

*Sensei Matthew Smart
City Hall Dojo
email: giscm@brisbane.qld.gov.au*



Aikido in the shadow of Mt. Warning

Mt. Warning is an imposing landform in the centre of the Tweed Valley just south of the Queensland / NSW border. The mountain is the remnant central core of the largest shield volcano in the southern hemisphere and the National Parks and Nature Reserves which surrounds it are rightly listed as World Heritage areas. Mount Warning is also of great significance to the aboriginal people to whom it was known as Wollumbin – the warrior chief; to others it is better known as the “cloud catcher”. The village of Uki, some 14 kilometres south of Murwillumbah on the Kyogle Road, is nestled snugly at the base of Mt Warning, sufficiently removed from the coast to avoid the hustle and bustle of so called progress, yet close enough for a quick trip to the beach. So removed, Uki maintains a quiet country atmosphere.

Aikido came to Uki in February, 1997. Having served a ronin like apprenticeship between “Goshin-kan” at Byron Bay & the dojo at Griffith University, the demands of my work were making it increasingly difficult to practice on a regular basis. There were even times when I thought I might have to give Aikido away altogether. Thanks to the support and encouragement of my family, it was decided to try and establish a dojo at Uki; we eventually bought some mats and the rest is history as they say. We now train twice a week (Mondays & Thursdays 6.30 – 8.30pm) in the old community hall at Uki, interspersed with the occasional trip down to Byron Bay. Class size has grown slowly but we now proudly boast about 10 students. The youngest is Josh Franke who has just done us proud with an outstanding display for his 5th Kyu grading. As for the oldest student – well that's me. I'm still learning too.

My own Aikido journey over the years has been very memorable, sometimes quite profound and I have met so many incredible people along the way. Amongst these are two very special individuals – Sensei Michael Williams and Sensei Michael Stoopman. At the risk of inciting idolatry (*they are only human after all*), I remain mindful that, from a personal perspective, I owe both of them a great deal. As suggested by the inimitable Leunig cartoon in the initial issue of Kiai, such obeisance is something that we can potentially lose sight of from time to time as we become more proficient and/or independent of our teachers and issues of ego tend to override the more useful attributes of humility, respect and compassion.

Sometime over the next twelve months we are intending to host an Aikido get together/seminar of sorts. The likely venue will be a place

called Tyalgum Tops. Tyalgum Tops can offer bunk style accommodation for up to 200 people and is located at the foot of the McPherson Ranges in the Tweed Valley. There are bush walks up into the adjacent Lamington National Park, horse riding facilities and an auditorium which can be readily transformed into a dojo. To assist those who might be dehydrated after a hectic training session there is even a bar and a covered outside area with cooking facilities. There is also an impressively designed large swimming pool with gently sloping sides – the first thing that came to mind was the obvious potential for Misogi in the water. Anyway, I will get something together over the next month or so and provide further details in subsequent newsletters.

So – if you happen to be passing through Murwillumbah, remember that you are more than welcome to drop in and toss us around a bit. On really hot days we have been known to abandon the dojo for a refreshing dip in the nearby river, followed by some quiet discussion under the trees.

Sensei Steve Phillips

Aikido on the Internet.

With the internet being one of the world's fastest growing areas of information access, I have listed below some interesting Aikido sites. If anyone has some extra sites worth visiting please let me know.

I would also ask anyone who is submitting any articles to the KIAI magazine, *NOT* to simply download information and send it to me. I would prefer articles written by you, the reader.

[Aikido Ki Society Australia](http://www1.tpgi.com.au/users/thansen/)

www1.tpgi.com.au/users/thansen/

[Aikido Home](http://www.home.aone.net.au/triffid/aikido/)

www.home.aone.net.au/triffid/aikido/

[Griffith University Dojo](http://www.gu.edu.au/gwis/stubod/aikido/Aikido_home.html)

www.gu.edu.au/gwis/stubod/aikido/Aikido_home.html

[Body Mind and Modem](http://www.bodymindandmodem.com/Main/main.html)

www.bodymindandmodem.com/Main/main.html

[Unofficial Ki Society Web Page](http://www.unofficial.ki-society.org/index.html)

www.unofficial.ki-society.org/index.html

[Aikido Today Magazine](http://www.key.cyberg8t.com:80/atm/)

www.key.cyberg8t.com:80/atm/

[Aikido Journal Online](http://www-cse.ucsd.edu/users/paloma/Aikido/AJ/)

www-cse.ucsd.edu/users/paloma/Aikido/AJ/

[AikiWeb](http://www.aikweb.com/)

www.aikweb.com/

[John Murrays Book Marks](http://www.scrifsu.edu/~murray/new-hotlist.html)

www.scrifsu.edu/~murray/new-hotlist.html

The perfect man employs
his mind as a mirror.
It grasps nothing;
it refuses nothing.
It receives,
but it does not keep.

Chuang-tzu /Soshi - d.circa 275 BC

The One Point

If any one concept has been examined within martial arts circles this is it. The “hara”, or One Point is said to be about 10 cm below the navel in the average person. It can be considered a dynamic point of mental focus (Reed, 1986).

Pick up any martial arts text and you can find quotes directing students to “place the mind in the hara, do not let it wander”, or “tighten your abdominal muscles” (Kaufman, 1994). And still others see the possible errors in the application of these phrases and recommend an almost opposite tact, “do not place it anywhere in the body lest it become a prisoner of that part of the body” - Takuan (King, 1993).

Who can say one expression is right or another wrong. All are most likely aimed at maintaining One Point, but fail on the outward expression of this state. The Ki exercises developed by Koichi Tohei Sensei make it possible for us to experience the One Point directly (Reed, 1986). Through the Ki exercises and tests we can come to understand explicitly the concept of One Point. With this knowledge and an understanding of Ki we may find some small familiarity in most of the sometimes contradictory statements regarding the “hara”.

In the first description of maintaining One Point mentioned above we are told to “place our mind in the hara”. If we are concentrating on maintaining One Point then this dynamic focus is in the hara. But if this description is mistakenly applied literally then we could attempt to contain our Ki in the One Point, thus cutting our Ki flow and immediately losing the unified state.

The second description recommends that we put our mind at no particular point in the body. Possibly this is an attempt to stop the inward restricting focus on the hara and the muscular feeling which leads to a loss of unification. This description can also be interpreted to advocate having Ki extending at all times, through all parts of the body, saturating it with Ki.

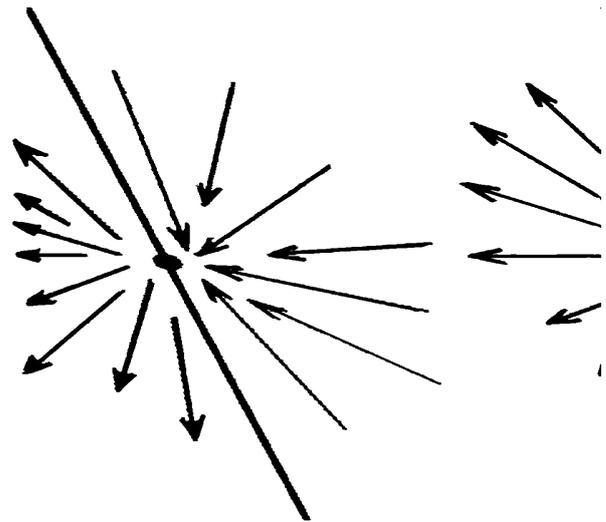
Ki training leads the mind to think outside our traditional boundaries. Many business and personal development courses suggest we “think outside the square”. The very concept of extending Ki trains our minds to think in this manner.

Ki is said to be unlimited. As Ki is extended it is immediately replenished. If Ki is extending, and therefore being replenished at the same rate it is usually visualised entering the body at some point. Moving the mind outside the three dimensions we can imagine the One Point as the point through which fresh Ki enters the body. I have found the following visualisation technique particularly useful in maintaining One Point.

With figure 1. I attempt to describe the visualisation technique with an analogy I originally came across from Carl Sagan’s “Cosmos”; An educational TV series produced in the early 1980’s. In this series Sagan was endeavouring to describe a possible fourth dimension, in relation to simple physical objects.

If we can imagine our three dimensions reduced to two, living in a two dimensional world; let us call it “flat land”. The body is a flat plane with no concept of one side or another. Assume that figure 1. is a side view of this flat 2D body from a 3D perspective. The One Point is a point on this flat plane.

In our three dimensions we can visualise Ki extending out of the One Point on one side of the plane, and on the other side, just a quickly,



fresh Ki enters through this same point. To the mind in the two dimensional world it feels Ki entering and leaving through the same point. “How does it get in and out at the same point and time ? ponders the Flat-Lander”. To us, as observers in three dimensions, there is no mental adjustment required to comprehend this process.

Abstracting this concept back to three dimensions and we can begin to comprehend and visualise the flow of Ki through the One Point. This is not a theory on Ki flow, but it is a simple visualisation tool that works for me.

*Sensei Matthew Smart - City Hall Dojo
Excerpt from “Pruning the Autumn Moon”
email: giscm@brisbane.qld.gov.au*

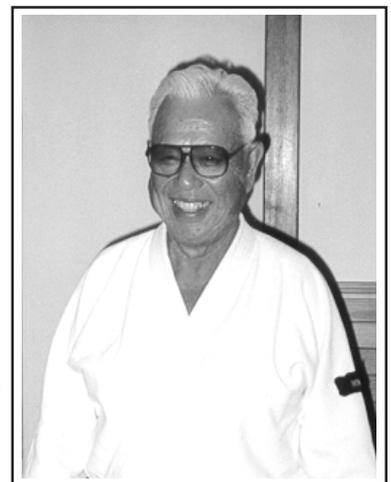


Interview with NONAKA SENSEI

During the visit by Nonaka Sensei last month, we took the opportunity to ask him a few questions for the benefit of all Ki-ai readers, especially those who were unable to make it to the Seminar.

Q. Tell us about your dojos in Hawaii?

On the Big Island of Hawaii we have 4 dojos. The dojo in Hilo alone runs 15 classes a week including classes for children, junior adults, adults, family classes and Ki classes.





Thoughts on MISOGI

5.30am...awake...awake?...you've got to be kidding!...disorientated....darkness...
 not awake...cursing...stumbling...light on...cold...get dressed...yawning... stretching...get into car...drive to dojo...half awake...shuffle up to doors...see people...familiar faces...no names...wane smiles...mumble "mornings"...hear morning chatter...but not listening...get dressed in gi...wish I had a hakama to keep my hands warm...sensei claps...line up....bow...listen to instructions...collect bell...three quarters awake now...breathing exercises...still not fully awake...misogi starts...slowly... tempo builds...sound is felt...extend ki...faster...looking at leader...faster...feeling rhythm...tempo building...faster...then...slow...slow....slow...slow...faster... harder...more commitment....more ki....leader yells...urges me on... louder...harder...faster...faster...then...slow...slow...stop.... finished...
 Silence...
 Calm...
 Centered...
 Awakened...
 A pond undisturbed...
 No ripples...
 slowly move...pins and needles in legs....look at calm faces all around...slowly move...someone asks "Did you enjoy misogi?"... smiling...
 "Yes"...

Q. How do you believe that an understanding of Ki can help people with their everyday lives?

In many ways. I will give some examples.... At Hilo we have many people who train at the Ki classes although they do not study Aikido. One older woman, a grandmother, loves making donuts and is often complimented on them. Although she gives the recipe to others, they always claim that her donuts are still the best. The secret ingredient is Ki, she told me that she puts all of her energy and love into making her donuts, and so they always taste great! She believes the secret to success in anything is to have feeling and compassion and a desire to help others. Another example is a student whose family were bitterly divided by conflict over an inheritance. By staying calm and centred herself, she alone was able to influence the other members of her family to be reasonable and to reach a solution where everyone was happy.

Q. You spend a lot of time on weapons training, particularly bokken. Why do you believe this is an important part of Aikido training?

By studying Bokken, students learn to relax and extend Ki. It teaches co-ordination of the mind and body. This leads to increased awareness, such as the ability to sense an attack before it comes. If the student is tense, they cannot move fast and will be unable to get out of the way of a rapid attack.

There are also other ways of training, such as striving to look after the needs of other people, which also help us to develop this kind of awareness.

Q. Are there any differences between Australian students and those you teach in Hawaii?

Not really, both are full of enthusiasm and willingness to learn. Maybe I am more appreciated by the Australian students. My students in Hawaii tend to take me more for granted because I am there all the time.

Q. Sensei, you love telling stories...is there a story you particularly like which we can pass on to all the Ki Society Aikidoka in Australia?

When I was a young man and had been training for a whole three years, I had the chance to train with Tohei Sensei. In my mind I wanted him to see that I had been training hard and thought to myself "I'll show him". With that thought in my mind I was unable to do anything right. We must always have the mind of a beginner, and wish to learn, rather than prove ourselves in order to succeed in our training.

(by Alison Lane and Dianne Bomford)

*Peter JC Fortune
 3rd kyu - Redlands Dojo*



Clean body - Clear mind.

Now we all have heard the jokes about the appalling infamous student who never washed body or gi. Every dojo has one. Funny how everyone never assumes that they may in fact be the guilty party. Our sense of smell is primal, triggering the most subtle of memories. But lets face it guys, when you stink you stink. We're talking, sending beginners and old-timers alike gasping for air.

Body odour can be one of the most difficult of issues to actually confront someone with. But there are those out there who just never get the subtle hints. So, I figured this newsletter was as good a place as any to plead my case. I may have a nose only one notch lower on the olfactory scale than my irish setter, but honestly, I love you all dearly, but please, please shower before training if you have been working up a sweat, use a deodorant (there are lots of natural ones, without the aluminium) and wash your gi every 2nd or 3rd time it is worn. Now, it's true that body odour can increase one's dynamic sphere. If 'miai' seems further apart than normal, take the hint. There are those who believe that body odour is a real turn-on to the opposite sex and then there are those searching for some secret technique, but for me I just love the smell of fresh clear air. Enough said.

The odour terminator....



A MOSAIC
CALLED
AIKIDO

Whether or not I know the complete history of O-Sensei's training is not important to me. I am concerned with the final outcome of his life's work, and how that outcome can make my life and the lives of those around me better. Another popular Aikido publication has, for some time now, been concerned with the roots of Aikido. They look to this art, or that art, as the foundation of Aikido. Understanding some of the principles that were used in the development of Aikido may be a good thing. It is not a good thing if in doing so they are redefining Aikido in the terms of the arts they are examining.

Morihei Ueshiba was a master craftsman who blended a mosaic of martial art and philosophical doctrine into a intricate and beautiful painting. The master himself, as well as his emissaries offered this work to western culture, and it was graciously accepted. Many of the elements that made up this masterpiece had been available to western culture prior to the arrival of Aikido from Japan, but none had gained a substantial foothold in the west.

At a time when western (particularly American) culture was not looking to Japan for anything other than transistor radios and trinkets a movement was about to be born. Exceptional men armed with O-Sensei's art, and their own incredible ability, ventured into what could be perceived as hostile territory. Nowadays, it is easy to forget what the attitude was like toward the Japanese people in those early years after the war.

However, the art and philosophy of the founder and his students would transcend cultural boundaries. If what we read about these early emissaries is true, not only would they match their skills against masterful martial artists and prevail, but would win their hearts and loyalty in the process.

As a people we found in this mosaic called Aikido something that was captivating to us. I think, in part, we recognized in this art of Aikido the American pioneer spirit. The art was a blend of all that was available to the founder at the time. When he added to this his compassion for humanity and all surrounding it, we can, in retrospect, see that the whole of Aikido is much greater than its parts. We must preserve the whole of Aikido for future generations and ourselves. At a time when the fabric of western morality is being ripped to shreds Aikido is a bastion of hope for our future. Aikido alone cannot restore the social and moral values of the nation but it can be a corner stone in rebuilding it. We must not let the small minds of greedy people rip the fabric of Aikido apart.

As children, my generation, and generations before us were taught moral and social values and the rewards of discipline at home, at school and in the church. This is no longer available to many of our young people. Many of the institutions that help form us are still around, but many young people have little interest in them. Many of them view morality as weakness, and discipline as something to be avoided. The church is no longer as strong in the community as it once was, and even if they had the capability public schools are prevented from teaching morality. Social values are an issue that neither schools or many churches want to touch. Many young people today are growing

up without a sense of moral or social values. In Florida we see it every day. Children, who kill, rape and steal and show no remorse beyond that of being caught. In the past we could write these off to the occasional sociopath. Now it is becoming the norm rather than the exception.

In talking to many Aikido teachers, I find a growing desire for children's classes. At first, this desire comes more from the parents than the children. They find the traditional dojo is a place where their children can learn life skills that go beyond physical self-defence. The children find that correct discipline can be a good thing, and many hunger for it. The Aikido dojo is, to a certain degree, replacing more conventional forums for teaching correct social principles.

We must not forget that O-Sensei's desire was for Aikido to bring about peace through love. When I hear Doshu speak of praying for world peace I believe him, when I hear Saotome Sensei speak of peace through strength I believe him. It seems that this is a part of the mosaic some people are beginning to forget. Others are attempting to cover it over with efforts to redefine Aikido as just another martial art. It is this principle of peace, not war, that endeared Aikido to our society in the first place. We must not forget that the AiKi of Aikido has a different meaning than the AiKi of Aikijujitsu. Let us not lose that distinction. If we chose to accept the meaning of Aikido as defined by Morihei Ueshiba, and expressed by his many exemplary students, then we should not feel a need to justify our art by looking to the past for its meaning.

Aikido is quickly approaching the main stream of our society. I believe it is because of O-Sensei's total art. Not just a piece pigeonholed as martial, philosophical or spiritual. Some of us may be better at expressing ourselves at one part of this discipline than another. However, together we make up the mosaic of Aikido. We need not and should not be replicas of one another. Let others spend their time looking to the past to find meaning for what they do in the present. As for me I follow O-Sensei's dream as expressed by my teacher and rationalised by myself and look to the future.

*Morihei Ueshiba was a master craftsman
who blended a mosaic of martial art
and philosophical doctrine into a
intricate and beautiful painting.*

There are those that say O-Sensei's teachings were beyond understanding. That he spoke in terms they could not comprehend. They believed his teachings to be a jumble of diagrams and concepts bearing little relationship to the physical art of Aikido, and they could not grasp the significance of it in their learning process. The diagrams he drew and the concepts he talked about are ancient universal symbols and theories expressed within his framework of understanding. I am a Master Mason, and many of the principles I learned on my journey to becoming a Freemason closely parallel the teaching of O-Sensei. I find no contradiction between the two. In fact I find that one set of principles support the other in my learning process.

There is an old saying, "you can't see the forest for the trees". This is beginning to happen to the mosaic of Aikido. Some people are so concerned with the individual parts of the art they can no longer see the beauty of the whole.

One person will say look at that brush stroke, that is a stroke from our school. There are more of these strokes than others, so this artwork is

a watered down version of our school. Others say no, look at this brush stroke. It is from our school. There are not as many of these strokes, but it make the painting complete, therefore this artwork is of our school. Yet others say no look at the paint, this is what makes the artwork complete. Without the paint there would be no artwork. Others would say that it is the pigment that gives the paint it's color that really matters. Others say no, look at the canvas that supports the artwork. Without it, the brush and paint would not matter. So it is the canvas that makes the artwork complete. This is commensurate with the makers of the brush, the paint, and the plaster taking the credit for painting the ceiling of the Sistine Chapel.

There are people that say if you really want to know what Aikido is all about come study with the martial arts that were it's source. Although very viable arts in there own right, they contribute but a portion of their color and texture to the mosaic of Aikido. The art of Aikido is greater than it's parts! The source and root of Aikido springs for the soul of its founder

by Dennis Hooker



Monkey Mind

At the last Ki class at the Griffith Uni dojo, Sensei Stoopman spoke about trying to be aware of where our minds were during our practice as a starting point for continual awareness. It reminded me of this story from *Zen Inklings- Some Stories, Fables, Parables and Sermons* by Donald Ritchie.

The Monkey Mind - A Sermon

The mind is as active, inquisitive, wilful, and impatient as a monkey. It leaps from thought to thought, examining this curiosity or that, always losing interest and springing off again on some new and aimless quest.

Natural, typical, even attractive as such simian behaviour is, few of us would choose to act in such a manner. Yet all of us have monkey minds, for it is in just such a fashion that the unattended mind occupies itself. Few of us would choose to live with our monkey mind. Thus, we are like unwilling owners of gibbons, forever straining at the leash - or of gorillas, who simply pick up a person and carry him along.

Yet, though all of us have monkey minds, few of us notice that we do. It is perhaps only at night, when we are trying to sleep, that we become aware of the aimless currying with which the mind indulges itself. All would be well, of course, if we were ourselves monkeys. But though very close relatives, we are not monkeys. Nonetheless we must, it would seem share our lives with them. No matter where we go nor who we become, the mind faithfully accompanies us.

If one lived with a real monkey what would one do? After it had been admired, played with, after attempts to communicate with it had been made, then it would have to be disciplined. We would cage it, or train it. No matter how highly we approved of it in its natural state, or how we regretted our attempts to fetter nature, we would eventually, forced to live with it every second of our lives, apply some discipline. Otherwise our own lives would become unendurable.

This being so, it is strange that so few people have attempted to discipline their monkey minds. This mind is no less tractable than is

the animal itself. Both can be taught. Perhaps the reason is that we are not comfortable when aware of our minds. We prefer to be unconscious of them.

Yet, little by little, awareness grows. We, imperfect, are not one with our minds. So we are unlike our monkey cousins, all unaware. Happy, integrated they; unhappy, fragmented us. We would not become aware of our minds if we could help it. Eventually, however, we cannot help it.

We become aware and know that our minds are not entirely, only, us; that we are not wholly, merely, our minds. The monkey appears, chattering and restless. We are forced to train it.

The training is simple. Do not let it fling itself about, forbid it its fruitless quests, make it concentrate. Easier said than done, you say, but to say it is to do it. Simply tell it to stop. It will listen - for a moment or two. But, the minute you relax, off it goes again. Drag it back. Again order it to stop. Do not allow it to wander away. Attach it to something.

Imagine a cage and do not allow it outside. When it springs out, pull it back. As often as it wanders off, make it return. This will happen many times, and you will yourself become very tired. Bringing back the monkey mind is, in fact, a good recipe for putting yourself to sleep. But if we do not wish to spend our lives sleeping, we must find a way of controlling the mind without ourselves nodding off.

Therefore, train it by day as well as by night. Do not let it go off gambling, attractive as it - and you - may find such vain pursuits. Pull it firmly along, put it to work, make it truly think. Give it a problem - a puzzle, a conundrum - or merely make it count.

It will grow more quiet. It will also grow more sly. As you concentrate upon it, it will take the very subject of your concentration and build a story or a probability upon it. Before you are aware, monkey mind firmly in min, you will find yourself racing through the treetops.

Bring it back again. Resist its efforts to make you think about it. Ignore it and concentrate upon the cage. Then it cannot escape until you open the door by relaxing. Which, of course, you will want to do. Not only for the sake of the monkey mind, which, after all, by its own nature likes to flit about, but also for the sake of yourself, since a life of intense concentration is scarcely more worth living than is a life of aimless and transient interest.

If you persist, however, you will discover that the mind becomes docile. Finally, it will come when you call it and sit with you. Perhaps not for long, but for a time. When this occurs the monkey mind has finally become aware of itself. It has wakened. And to wake your mind is the first step toward waking yourself. The way toward one mind lies ahead.

By Paul Marshall

Japanese Words for the day...

father - chichi, mother - hahao-ya
brother - niisan, sister - shimai
child - kodomo, baby - akanbo

Caboolture - Setsudo Dojo

As Caboolture is fast becoming one of South East Queensland's fastest growing regions. It is with great pride I would like to announce the plans for the building of a permanent full-time aikido dojo. It will be located on Oakey Flat Rd, in Morayfield on a beautiful tree studded 2.5 acres (1 hectare).

As I have decided to commit myself completely to aikido and it's teaching and have built the dojo on our own block, with the dojo in the front and our home behind. The dojo will be 16m x 9m, with a mat area of 11m x 8m. It will also include 2 change rooms and toilets.

As we are awaiting the sale of our current home before we can move, we are hoping that we will be on the new block before Christmas this year. As soon as we have moved on, I will be conducting classes straight away, and after it is completed, I will have an official opening. But you will all hear about it when it gets closer.



(Photo from some of the students from Caboolture dojo at Nonaka Sensei seminar in June this year)

Also recently we have have four students grade. Chris Pascual, Daniel and Brett Edwards, all 5th Kyu and Grahame Betts - 4th kyu. Over the next 3-4 weeks we also have 2 more 5th kyu and 1 other 3rd kyu to grade. I would like to congratulate the ones who just graded, and wish the others who are about to grade my best wishes.

Tony Deckers

GOSSIP COLUMN

Let's face it....we all love gossip. There is nothing quite like hearing what so and so did to such and such, complete with all the gruesome details. It is a feature of our society with its glossy magazines and chat shows. However, there is a point at which gossip becomes more than idle chatter, and people start to get hurt. The fact is, it is not only those who are the subjects of the gossip, but also those who hear it who suffer. True or not, it can be painful and confusing to hear negative things about people you know and care about. No matter how you try to dismiss what you have heard, it sows a seed of doubt and uncertainty in your relationship with that person.

Aikido is an art of peace and love, we study hard to learn to accept people for what they are and to deal with them honestly and sincerely. We learn that we are the rulers of our own lives, to have confidence and clear vision about ourselves and other people. Along with this we must also learn to take responsibility....for the things we do and say, and for the things we choose to listen to. We cannot expect to open our minds to negativity without being burnt by it, and we should know better than to subject others to our own negative ideas and perceptions. Gossip can only ever be one side of the story, and no sensible person ever makes a judgement based on such evidence. Let us consider it part of our training to resist the temptation to speak negatively of others, or to listen to malicious gossip. If we truly seek harmony of the spirit, we must also seek harmony with others, and this means accepting and judging them on the basis of our own experience, not that of others.

A Letter from Logan Dojo.

Well its that rug up time of the year again, and at the Logan City Police Citizens Youth Club gets its fair share of the "ice cubes". I personally don't mind the colder months. You can always snuggle up to someone nice and get warm. But in the summer months there is no escaping the heat!

In the Dojo (*which seems to be the coldest place*) it is very important to be at "operating temperature" before we commence our evenings entertainment of Aikido etc., It is good to see a lot of students warming up before - hand perfecting that forward roll or special technique that is "not quite right". When we start our Junan kenko taiso exercise, this is performed at normal to slow rate to get your body awake and start to warm up. Starting this exercise at a fast rate when the body is relatively cold could cause serious harm to oneself. Once starting Toitsu taiso exercise this is done at a slightly faster rate.

Always keeping in mind that this is a Ki exercise. Not to lapse into a mechanical movement. Finally, once starting Aiki taiso exercise, the body should be sufficiently warmed to start our techniques.

Its good to see after about 18 months break that my beloved Isobel Hoole (*Issy*) has started back at Aikido. She says she is only doing it to keep fit. After the first night, she was so stiff and sore, but after 3 weeks she is, shall we say, getting fitter!

In the months of August, I will be away. So Logan Dojo will be in the capable hands of Sensei Grahame Brown and Robbie Feassy. Also I feel it is good for students to get the experience of different instructors. As we know each instructor has a different way of presenting a technique and it is good for the students to have the opportunity of experiencing slightly different ways of the same technique.

Finally we should have a couple of students going through gradings before August. I wish them all the very best. We all know what pressure gradings put you through.- But it's well worth it.

Sensei Merv Hoole.

P.S. Success is not measured by the heights one attains, but by the obstacles one overcomes in attaining those heights

Booker T Washington.



WHAT WE LEARN ...

We Learn ...

10% of what we READ

20% of what we HEAR

30% of what we SEE

50% of what we BOTH HEAR AND SEE

70% of what is DISCUSSED WITH OTHERS

80% of what we EXPERIENCE PERSONALLY

95% of what we TEACH SOMEONE ELSE

William Glasser

The Geometry of Aikido - Part 2 by William Reed

This month we are continuing our discussion of levers from last month. We'll also talk about triangles, ninety-degree angles, and circles, some places they show up in aikido and their significance. Last time we talked about the lever that exists between us and uke. We figured out the fulcrum or pivot point of the lever is at our one point. How do we use this knowledge to gain the most "leverage" over uke? When the fulcrum is at one end of a lever (your one point) and the weight (okay, okay, mass, for all you engineers out there) that you are trying to move is at the other end of the lever (uke), the force required to move uke is greater when the length of the lever is longer. This means the farther uke is from our center, the more difficult it is to move her. We move uke more easily by bringing her closer to our center.

But once we bring uke to our center, we still have to deal with the fact that uke has a mechanical advantage. Why? Because the center of her mass (uke's one point) is physically outside of the force we are using to move her. Uke is farther from your center (the fulcrum of the lever) than the point you and uke are making contact (the point the moving force is applied). So how do we move uke when she is stronger because of her position on our imaginary lever? We don't! We bring uke to our center and blend our ki with her ki. When you and your uke are blended, you don't have to move her. Just move yourself; uke will follow.

Next stop on our geometric journey - triangles. There's only one triangle I want to talk about. That's the one formed by your arms when you have someone in a sankyo grab. One corner of the triangle is at the point you are grabbing uke. The other two corners are at your elbows.

One of the characteristics of triangles is they are very stable. Try this experiment. Point your index finger straight up into the air. Ask someone to grab the end of your finger and have them try to move it while you resist. They should move your finger quite easily. Now fold your hands together and extend your index fingers, putting the ends of your fingers together to form a triangle. Again, have someone grab the ends of your fingers and try to move them. It should be much more difficult.

You can use that stability and strength inherent in triangles when you have uke in a sankyo hold by maintaining that triangle shape in your arms. Turn from your center and turn as one piece. Keep your wrists straight when you turn. Don't move from your hands and don't bend your wrists. You maintain control by moving from your center.

Next up: ninety-degree angles. Ninety-degree angles show up a lot in Ki-Aikido. In most throws where nage leads uke before throwing him, you'll see a ninety-degree or right angle. Where exactly is this right angle? As uke is led forward, the straight line at the point you and uke are connected (hand to wrist, hand to shoulder, etc.) is

one side of the angle. When you drop that connection straight down to the ground, you have the other side of the angle. This kind of movement works very effectively when executing these types of throws.

Let's figure out why this works so well. When you are leading uke, he has two choices. Well, three choices really. Uke can stop moving his feet and let go of you. Uke can keep moving his feet and keep his hold on you. Uke can also stop moving his feet and keep his hold on you (and fall flat on his face). (In my eight years of practice, I've never seen an uke choose option three.) If uke chooses option one, your task as nage just got a whole lot easier. (The immediate threat just went away.) Most of the time, uke will choose to follow you and hold on (option two). Uke follows you because you have succeeded in getting him off balance. He needs to follow you to keep from falling to the ground. Uke holds on because he needs to use you for support. You are holding uke up and supporting him.

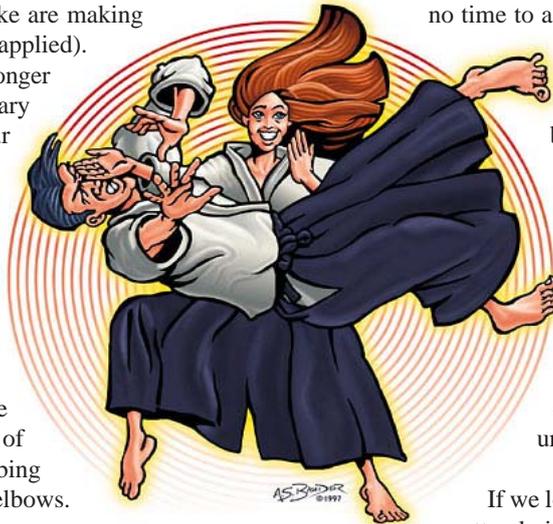
When you drop that support straight to the ground, uke has no time to adjust. You have taken away uke's support and gravity takes over. There is nothing left for uke to do but go down. Moving forward as you go down won't work because uke has time to adjust. The downward side of the angle must be straight down, not angled down.

The last topic in our discussion of aikido geometry is circles. Circles show up a lot in aikido. Most every movement we make in aikido has some circular component. I want to talk about spinning concentric circles and why we need to understand them.

If we look at a small circle inside a larger one, it's pretty obvious the distance around the largest circle is more than the distance around the smaller circle. This means when both circles are spinning at the same rate, a point on the edge of the larger circle must travel a greater distance in the same amount of time. So if nage can become the center of the circle, uke becomes the outer circle. Uke is on the outside of the circle and must move a greater distance to keep up with nage. Now any small motion by nage gets magnified through uke. Nage can stay calm and centered and uke is the one that must catch up to nage's movements. As long as you are the center of the circle, there is no need to rush the technique. Uke is the one that must keep up with you.

That's it this month. We finished looking at fulcrums and levers. We looked at triangles, right angles, and circles. Let me know if you know of any other examples of aikido geometry. Next time: What Is Aikido?

Alan Cyr has been studying Ki and aikido since 1990. Let him know what you think of the ideas expressed here. You can stop him in the Dojo; he'll be glad to talk to you. You can also e-mail him at the below address. alan.cyr@cw.cablew.com



Fun Times at Logan Dojo

Hi Tony, my commendations on your first Aikido newsletter, it was great. It was so jam-packed with great articles I'm still reading it.

Sensei Merv Hoole in the last newsletter mentioned the fact that there is a children's class on Saturday mornings. Well actually its a combined adults and children's class where we usually start off combined and then the class is split and Sensei Michael Stoopman usually takes the adults and I take the kids. The class goes for one hour and a half and although short by adult standards, keeping a child's attention for that length of time can be challenging. So I try to keep it interesting by teaching a technique and then putting it into a game. For example we teach them a *katatekosatori* (*opposite hand grab*) technique which they practice in pairs then we introduce the game (*this one is a Michael Stoopman suggestion*):

One person has a balloon between their knees and his aim is to walk across the mat. 2nd person stands in front and his aim is to take the balloon away. Then we have on either side of the "balloon person" two attackers who must attack and stop the 2nd person from getting the balloon by attacking with, in this case, *katatekosatori* and our 2nd person must defend himself with the technique learnt.

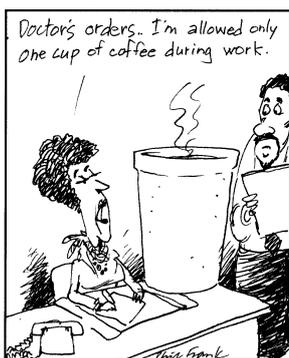
This is a lot of fun, and I must say this sensei is not shy in participation and the kids for some reason love attacking me. I've also invested in some flexible polystyrene "bokkens" and "tantos" which are great for practising what we call "piggy in the middle". Most aikidoists know it as a person in the middle with four attackers with weapons and the aim is to get out of the middle. This way if they get over ambitious and "skewer" the piggy, he doesn't get hurt. Even one point testing is fun. We play another game of keeping a balloon in the air and as you come down from jumping and hitting it the sensei tests your one point.

As you can see we have a try to make it enjoyable as possible. Of course one of the great joys I got last week was seeing, Asher (age 8) do his yellow belt grading. He moved with such grace and Ki for one so young, not limited by the pre-conditioning that we have as adults.

So for those that are interested we're at the Police Citizens Youth Club in Logan Central, cnr of Jacaranda and Wembly roads, Woodridge. Classes go from 9:30 am to 11:30 am, Saturdays. And yes we do try to keep the classes going even through the school holidays.

So here's looking forward to your next newsletter.

Bye from a child at heart, Rosalba D'Agostino
Ph (07) 3843 2313 for any information on above classes.



Cartoon Capers

Sensei Kate - Aikido from the Heart

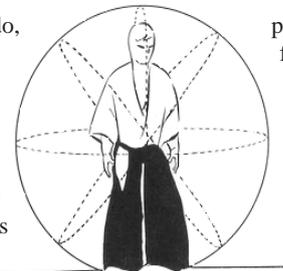
My sixteen years experience of Aikido started in Japan, where I lived for five years. The Aikikai – Hombu dojo near Shinjuku, was where I trained. The teachers at Hombu Dojo at this time were Doshu sensei - O'Sensei's Son, Waka sensei – O'Sensei's grandson, Osawa sensei, Yamaguchi sensei (my favorite), Tada sensei, Arikawa sensei, Okumura sensei – (the gentle, happy patient teacher who taught me the basics over and over again), Yokota sensei and Endoo sensei. The younger teachers, the uchideshi yasuno, Seki and Sasaki, were great teachers as well.

I feel myself lucky and privileged to have had so many wonderful and skillful teachers. These years, I must admit, involved training on more a physical level than a spiritual level. I loved using my body and feeling my energy levels soar. I loved to feel the bodily interaction and response with those I trained with. Aikido to me is part of my life, I have grown and prospered through my understanding and involvement of Aikido. It gives me tangible feedback, being relaxed and centered is really powerful.

My body is strong and flexible, and I am proud of how I live my life. I aspire to holding my body in a posture that gives me strength, enthusiasm and motivation. All these feelings, aspirations, goals, the motivation, the enthusiasm I have for life can be to a large extent, attributed to my involvement with Aikido.

Aikido training has also helped me get a sense of self. When I feel really comfortable about what I am doing and have passion for it, I can do anything. The passion within stems from a desire to grow and learn. I feel connected to a larger field of energy.

Students of Aikido, various reasons, cultivation of and for the p e r m e a t e s Aikido for all more. For me it is mind that Aikido is martial art. I



practice Aikido for health promotion, mind, self-protection spiritualism that throughout. I practice these reasons and important to keep in a self-defense like my movements effective, extending from my Hara, I like using my hips, I like to be soft enough that I know I am protecting the person I am training with, from harm.

About two years ago, I became involved with Ki no Kenkyukai, Ki Society Australia, with Sensei Michael Williams and all the supportive and friendly students and teachers of the Ki Society. This connection has enabled me to come to a greater understanding of the philosophy of Ki and has influenced me greatly in the spiritual aspect of my life.

More and more I am learning to harmonise, to blend, to come to a position of peace from where I can strengthen my connection with all people and with nature. Aikido has flowed over into my daily life. This for me is expanding my ki. Ki connects all things. When I extend Ki, my mind and body become one, I am totally focused on nothing but aware of everything. With this extension of Ki, this oneness, my powers of evaluation, decision and reaction are heightened and I can see, understand and respond with a greater degree of love and understanding to everyone and everything around me.

This is a segment from my essay I did for my Sandan grading which I completed last year.

Sensei Kate Coupe - Boreen Point Dojo - Noosa Hinterlands

Sensei Steve Phillips - Uki Dojo

Steve was born with an interest in nature. Stories pop up about his wanderings as a child in the then bush around his home at North Rocks in Sydney, discovering snippets of information about animals that encouraged his questioning mind in later life. As a teenager he brought home a variety of animals from injured snakes through to wedgetail eagles, much to the perplexion of his parents who tried to understand but found it very hard.

When leaving school Steve when to work in a Bank but needless to say this was not the right path. A very special animals touched Steves life around this time, "Poo" the Koala. Poo was a young orphan and with Steves care she blossomed into a beautiful healthy young lady. Steve finally settled into a Zoo Keepers role at Taronga Zoo where he spent time learning the more intimate details of the Australian birds that were in his care, this was also where he met his wife.

At the age of 25 Steve decided to have a shot at University and a Science degree so with a brand new baby "Ben" the family moved to Armidale. Three years later Steve completed his Science degree and with baby Che on the way, went on to attain his Honours degree working on a snake called the Copperhead, to complete his work he needed to acquire samples of blood and tissue and generally that meant the destroying of the animals but Steve would not have this, so the procedures were turned upside down to acquire the samples without damage to the animals. This was then adopted as the acceptable procedure.

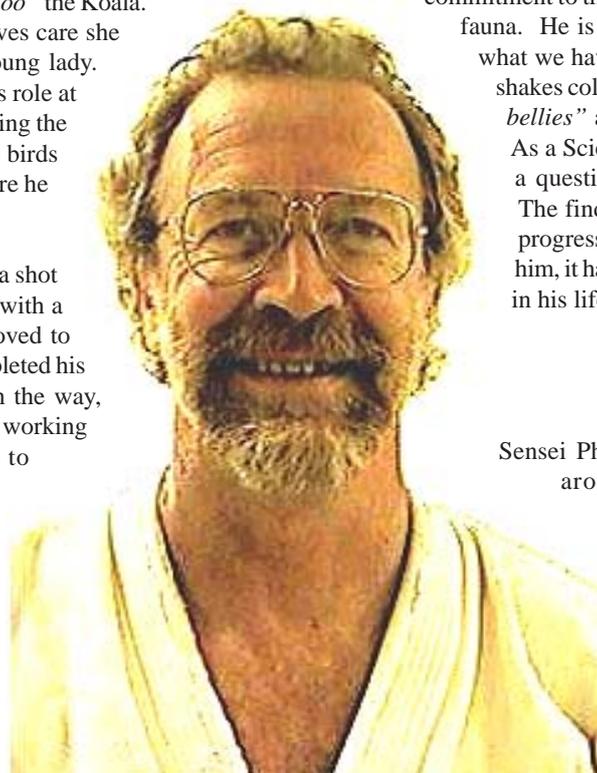
After Honours Steve partnered up with a documentary producer and they produced a series of wildlife documentaries called "Australia Naturally" one of which received a Penguin Award. In 1983 Steve obtained a position with NPWS at Port Macquarie, this position allowed him a lot of time in the field surveying areas and enabled him to intimately know parts of the State. One such place is Werrikimbe National Park which holds a special place in his heart. At that time he also Project Managed the conception and building of the Sea Acres boardwalk and co-ordinated the first successful rescue of whales in a mass stranding. Steve also volunteered his spare time to the Australian Koala Preservation Society of which he was a founding member many years previously.

Steve then received a transfer to NPWS Alstonville where he took up the position of Senior Ranger. Again volunteering his spare time to koalas by helping the "Friends of the Koala" a local group. Many animals have come in and out of Steves life but another very special character was a Brown Falcon which came to him as a juvenile and he taught to hunt and feed, in the middle of suburbia, many funny stories can be told. Steve released her in Werrikimbe NP where they spent a week together before she said her goodbyes.

In 1995 Steve found himself working for the Australian Koala Foundation and is now their Principle Biologist. Over the last 4 years his work has made the Scientific world sit up and think and the AKF recently received an award from the Smithsonian Institute in America for this work. This work can be used as a base model to manage animals populations all over the world. Steve is about to complete - any day now- his PhD, which is on the management and preservation of Koalas.

Steve is driven by a deep passion and all consuming commitment to the well being of the environment and its fauna. He is driven by a need to save and protect what we have left. He continually challenges and shakes colleagues and peers to have "fires in their bellies" and work as a united team to this end. As a Scientist Steve works on pure facts he has a questioning, intuitive and instinctual mind. The finding of Aikido for Steve was a natural progression he said "its like finding God" for him, it has given him the balance and completion in his life.

Love Sue Phillips



Sensei Phillips started Aikido with ki Society around six years ago while living in Northern Rivers. His busy life included commuting to Brisbane on a regular basis and for this reason his earlier practice was with Sensei Williams and Sensei Stoopman

Feeling that the principles of Aikido and his passion for preserving Australian unique wildlife and the universal

concepts of harmony were one and the same led him to greater involvement with Ki Society. This involvement led him to visit Japan to study with both Tohei Sensei and Tamurra Sensei.

Sensei Phillips dedication to Aikido and his desire to return something back saw him starting the Dojo in Uki (Northern NSW). His busy work schedule takes him all over Australia and because his Family also practises Aikido the Dojo is supported by his wife Sue and Son Ben who teach in his absence.

Sensei Phillips is currently a Ni Dan in Aikido and at least a 9th dan in attitude and philosophy. His teaching style is both open and egoless and greatly enjoyed by his students.

Sensei Phillips life is busy and full but it is his work with wildlife which has been recognised internationally with acclaim and here under is some history which also give the reader further insight to this wonderful Sensei. etc etc etc

Sensei Michael Stoopman

Musubi

Aikido is the study of wisdom. If you cannot control and trust yourself- if you cannot see yourself clearly- you will never have any knowledge or trust of others and you certainly will not be able to control them. The purpose of Aikido training is not to create aggressive fighters but to refine wisdom and self-control. As a student of Aikido you must study to improve and polish yourself, not to compete with others.

The key to this process- and the heart of Aikido- is *musubi*. This translates loosely as 'unity' or 'harmonious interaction'. In practice, musubi is the ability to blend, both physically and mentally, with the movement and energy of your partner. Musubi is the study of good communication. Communication exists in every human interaction, whether it is acknowledged or not. It is up to the participants in the interaction to determine whether the communication will be productive or futile, friendly or hostile, true or inaccurate. Musubi, as it is refined, can mean the ability to control and alter interaction, changing a hostile approach to a healthy encounter and an attack into a handshake.

Cooperation is very important in Aikido training. Almost all practice is done with a partner, and the relationship between partners must be a manifestation of musubi.

Aikido training, through its gradual and cooperative process, teaches your mind to remain calm and your vision to remain clear, so that fear, anger or lack of confidence do not distort your body movements. It trains your body to be supple and responsive. Constant practice supplies the body with the wisdom of experience.

In this way, the body becomes the reflection and the physical manifestation of the mind. Body and mind working together, in the relationship of musubi, enable you to react simply, efficiently and sensibly under pressure, rather than letting yourself be dominated and controlled by circumstances.

The study of Aikido is the study of wisdom, and wisdom, in large part, is the possession of common sense. Common sense, unfortunately, is much rarer than its name would imply. Training in musubi and the basic principles of Aikido involves relearning common sense. We find evidence of this in the basic defensive movements of *irimi* and *tenkan*.

Many basic techniques can be performed in either of two ways. *Irimi* is the more direct version of a technique. The same technique done with a turn is known as *tenkan*.

Most *irimi* techniques begin by *entering*- moving decisively toward and across the front of *uke* (the partner initiating the attack). This requires a deep step, and must be done in a committed move with the whole body and spirit, not just the arms. Entering techniques have a sharp, direct motion and spirit to them.

Tenkan techniques place more emphasis on blending with and overextending *uke*'s attack. They usually involve bringing *uke* around the body in a spiralling movement.

In fundamental training there is a clear distinction between *irimi* and

tenkan so that students can learn the principles of entering and turning. However, these two movements can also be thought of as one movement, *irimi-tenkan*, in the same way that yin and yang are parts of a whole.

At later stages of training there is no formal *irimi* or *tenkan*. Once you have internalised the principles you begin to enter and turn to the degree most appropriate to the moment.

Both *irimi* and *tenkan* are movements that people use in everyday life without thinking. Imagine that you are walking down a crowded city street and you see someone coming towards you from the opposite direction. Would you rapidly back into the people behind you to get out of the way? No, you would continue to walk forwards and perhaps turn sideways to slip by. This is an example of *irimi*.

Now imagine that the same person pushes into you while passing by. Would you grab hold of them to keep your balance? No, you might spin around to keep your balance and keep walking. This is *tenkan*. Both movements are simple, natural examples of common sense. Anyone can do them, and their very simplicity and universality confirm their truth.



But when faced with an attack, people untrained in Aikido automatically do what they know to be foolish on a crowded street- they try to walk backwards. When a push is a hostile gesture, people either freeze or grab onto the assailant for balance. They lose common sense and the ability to react naturally. On crowded streets people show an understanding of musubi: but faced with threat, the mind regresses towards fear and aggression, and the body loses its ability to react with agility and efficiency.

O-Sensei said again and again to his students that the same principles that govern nature govern Aikido. A small bird may fly in a gale, but not by struggling against the wind. It must use the force of the wind to aid it. You may successfully pilot a small boat in rough seas, but only if you know how to ride the waves. So too in Aikido, the student seeks to learn to receive force and transform it into an ally rather than to fight it. This is wisdom, and this is the reality of musubi.

The Student Guide

Thought of the day !

Five Principles For A Positive Life

Think positive or plus

Use positive or plus words

Act in a positive or plus way

Keep a plus or positive attitude

Do something positive for Society



AIKIDO KI SOCIETY DOJO DIRECTORY



NEW SOUTH WALES

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Note: If your Ki Society Dojo listing is not here
OR requires changes to the list, please either



all your details to "The Editor" for Dojo Listings.

