

Shizentai 11



British Aikido Association
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What we did not find space for or the time to complete.

We apologise to our members and readers for the very late arrival of Shizentai 11. Our ambitions for this issue exceeded the limits for size that we can easily deliver by email and online. So we had to forego some championship results and course reports that we hope to catch up on in the next issue. We also expect to bring you aikido research from Eddy Wolput; the promised Tomiki Aikido Book Review section. This is where we hope to introduce over the course of time, all the available technical writing in English, both books and articles. We will of course be continuing our technical features on koryu dai ichi and the goshin ho.

My Concept of Love in Aikido

In seeking the Truth, both master and disciple must be modest in their Heart and also must love the Truth.

The Way starts from the original precepts set down by the founder and reaches the final goal through the achievement of the successors.

To treat those achievements of the founder as the base and go beyond it: this is Creation.

To improve upon the achievements of the master and take them to a higher level by disciple's successive works though master's works sometimes being succeeded or denied: this is Advancement.

Mutual Respect and Love exist here. To respect master and love disciple is no doubt to respect Love and Truth.

Kenji Tomiki

translated by Itsuo Haba Sensei



Paul Holding 5 Dan BAA, receives British Citizen Award for services to the community

As many BAA members will know Paul Holding 5 Dan, a long standing member of the Association, was taken seriously ill last year. He suffered two heart attacks, and a stroke during a serious heart operation. Just before Christmas last year he then had to have more major surgery.

Despite all these potentially fatal set backs, Paul maintained his sense of humour and displayed a heartening determination to get well and to get back on the mat to teach the Tomiki Aikido he is so passionate about.

Paul, serving on the EC as our Clubs Liaison Officer, has contributed considerably to the development of the BAA. At this year's AGM he was awarded a 'Fellowship' of the BAA in recognition of his long and committed service to our Association.

Paul has also received national recognition by receiving on July 6, a British Citizen Award for his services to the community. An award that he so richly deserves. Which is a source of pride not only for him but also for the Association. It is coaches of his quality, that exhibit quiet undemonstrative character, commitment and dedication to the social returns as well as the practical teaching of Tomiki Aikido, that are the backbone of our Association. Paul's struggle to recover and continue to teach is an exemplar of the true resolve of the budo mind, the way of a

We publish here in full, the press release from Lime PR (acting on behalf of the BCA), giving the citation for Paul's award and the story of his work for the community through aikido.

A remarkable Cheshire man who has dedicated more than three decades to running an inclusive Aikido club has been recognised with a national honour.

Anthony Paul Holding, known as Paul, of Ellesmere Port, has been given a British Citizen Award for his services to the community.

The British Citizen Awards (BCAs) were launched in January 2015, to recognise exceptional individuals who work tirelessly and selflessly to make a positive impact on society. BCAs are awarded twice annually, and recognise 'everyday' people whose achievements may otherwise be overlooked.

Paul, aged 61, established the EPIC Aikido Club in Ellesmere Port, in 1983 and has run it on a non profit basis ever since.

Through the club, he has guided and supported countless children and adults, regardless of their race, religion, age and ability – even developing a class especially dedicated those with learning difficulties, both physical and neurological.

Paul, a 5th Dan, has been practicing the sport for more than 47 years and some of his students have gone on to compete at a national level and also join the GB British team.

Monthly club proceeds collected from membership fees go into paying for the room hire and at times, Paul has covered the shortfall personally. Paul has not increased the club fees for many years to ensure people can afford to attend, and he has made concessions for those who have found it difficult to meet the fees to ensure they could still attend.

People who join the club remain friends for life, regardless of whether or not they currently train at the club, thanks to Paul's nature. He has gone out of his way on several occasions for club members, giving

driving lessons and helping them study towards exams.

Paul's passion for the sport also saw him and his club members help coach at another Aikido club in Whiston, near St Helens. He is also heavily involved in the British Aikido Association where he has been awarded a "Fellowship" for his effortless dedication to the sport.

Unfortunately, Paul, who works for Wirral Council, was seriously ill last year and almost lost his life several times. He suffered two heart attacks and went on to have a stroke during a heart operation which left him with limited movement in his left arm and leg. He then had to have more major surgery a few days before Christmas day to have his bowel removed after having internal bleeding. His determination to get back to the club that he loves drove his recovery to the point that not only can he walk again, but he is back teaching at the club.

Paul, is one of 30 medallists who will be honoured at a prestigious ceremony on July 6, at the Palace of Westminster. All BCA recipients have positively impacted society undertaking various activities in support of a number of causes. Each will receive a Medal of Honour, inscribed with the words 'For the Good of the Country'. Medallists are also invited to use the initials BCA after their name.

Speaking about his nomination, Paul said: "I'm a little gobsmacked about the award. I don't do what I do for recognition, it's really not me, but I do it because it's a pleasure.

"Getting back to teaching has been a bit difficult after my ill health but I'm starting to find a way to do it carefully."

The awards are in partnership with customer experience management company, InMoment, and are supported by the world's largest optical retailer, Specsavers; one of the largest property and leisure management, development and regeneration companies in the UK, Places for People; leading ethical law firm Irwin Mitchell; the UK and Europe's leading palletised freight distribution company, Pall-Ex, owned by BCAs Patron Hilary Devey; and specialist marketing, PR and communications agency, Lime Marketing – who each had representatives at the assessment

day and will be presenting the awards in July.

Paul was nominated for a BCA by his daughter, Emma Tomlinson, who said: "My dad's dedication, even when critically ill in his hospital bed, is unprecedented. Even when he was in a very bad state, his first thoughts were for others, making sure they were all ok.

"He is unaware of the effect his generous nature has on others. His inspirational character has encouraged others to grow to their confidence and achieve goals they never thought possible. He is a true inspiration and a real shining star in the community."

Dates of issue: 22.06.17

For more information please contact Sarah Hughes, Senior Account Manager at Lime PR on 07718108695

The British Citizen Award recognises individuals that positively impact others and highlights the positive aspects of multi-cultural communities, workplaces, community groups and charities throughout the UK. It is accessible to all and serves to celebrate the good things that make Britain great.

There is no fee for making a nomination. Nominees who are granted a BCA will be invited to attend the Presentation Day at the Palace of Westminster. Presentations are held twice annually in January and July.

The full list of categories for the British Citizen Awards are:

BCAc for Service to Community
BCAi for Service to Industry
BCAa for Service to Arts
BCAe for Services to Education
BCAh for services to Healthcare
BCAb for Service to Business
BCAv for Volunteering & Charitable Giving
BCAo for International Achievement.

BCA founding supporters include medal manufacturer, Bigbury Mint; Big Bus Tour London, Places for People; Pall-Ex and Church House Conference Centre.

Sarah Hughes

Senior Account Manager

Aikido Kyogi

合気道競技

Paul Wildish

The Sporting Way of Kenji Tomiki : the development of an educational budo

1 Kenji Tomiki: encounters with judo & Daito-ryu

In this issue I begin a series of articles investigating Kenji Tomiki sensei's development of Aikido Kyogi, or Competitive Aikido. We know that Tomiki's interpretation of aikido was the product of the understandings he gained through his apprenticeship to two of the giants of modern budo, Jigoro Kano and Morihei Ueshiba; the founders of judo and aikido respectively. Consequently through the course of this investigative series, I hope to reflect upon this inheritance from Kano and Ueshiba and the philosophical principles, theory and technical practice Tomiki syn-

thesised, modified and expanded from their teaching.

An important aspect of this study is to explore not only the significant influence of judo methodology on what we now call Tomiki or Shodokan Aikido, but also the part played by Daito Ryu, as interpreted by Ueshiba, on the technical characteristics of the kata of Tomiki's style.

In this investigation I have been considerably guided by the work of Professor Fumiaki Shishida, the pre-eminent researcher and academic interpreter of

Tomiki's work, whose essays and articles in English have fed my quest for understanding and prompted the questions I wish to explore. I am also ever grateful to Tetsuro Nariyama Shihan, who gave me my first clear insight into the structure, technical logic and ambition of Tomiki's teachings.

As ever with any study of this kind, the responsibility for the content and the interpretations I make are entirely my own. You as readers will also have your viewpoints and hopefully together we can stimulate a fruitful, analytic debate.

Kenji Tomiki came to his long and distinguished aikido career, like so many others of his generation from a solid and committed background in judo, stretching back to his days at elementary school in Akita Prefecture. Judo was the foundation of his early experience, providing a guiding philosophy and a consuming passion which followed him through his school-days to Tokyo's Waseda University, which he entered in 1924. It was through his membership of Waseda's famous judo club, that he was introduced by his friend, Hidetaro Kubota,¹ to Morihei Ueshiba at a time when O Sensei was still developing and refining what we now call aikido.

Tomiki brought with him to this meeting an experience that had been shaped by that other giant of modern *gendai* (modern) or *shin* (new) budo, Jigoro Kano the founder of judo. These terms are used to distinguish the older classical or *koryu* (ancient/classical) schools of *bujutsu* inherited from the time of the Tokugawa Shogunate, from those developed during and after the Meiji Restoration of 1868, which transferred power from the Shogun to the Emperor and opened Japan to the modern world. Kano brought about a profound change in the teaching and philosophy of budo training when he developed his synthesis of *jujutsu*, founding the Kodokan Judo. From what was essentially an exclusive, feudal and closed study, jealously guarded by



Kenji Tomiki sitting next to Ueshiba in front of the Shimbuden Hall of Kenkoku University, Manchuria. Behind and to the right is Hideo Oba



Ernest Fenollosa 1853—1908; an American art historian of Japanese art, professor of philosophy and political economy at Tokyo Imperial University. An important educator during the modernization of Japan during the Meiji Era,

the many classical *ryu* (schools), he brought a universality and openness. His concerns were not merely to provide a private way for self-improvement but to give this study a public face, with the expectation that the experience of judo would be of positive value to society. In this sense it had some of the characteristics of a movement concerned not only to preserve the values of past martial traditions, but to use them positively as a moral force in the present.

These ideas had been borne of the intellectual ferment of the Meiji period (1868-1912), following the forcing of Japan's closed door by Commodore Perry and his American fleet. The consequences of this "rough wooing", had brought about the collapse of the Shogunate and the restoration of the Emperor. The old ways and values of the Tokugawa Shogunate were subjected to a relentless assault, to be replaced by everything that was modern and of course Western. From clothes and furniture to railways and gunboats, Western civilization was adopted wholesale, often to the seeming detriment of all that was valuable and enlightened in Japanese culture.

Ironically it was to be one such Westerner, an American from Harvard, that most influenced the young Kano to make sense of his own culture and to promote its moral values. Professor Fenollosa

Kenji Tomiki Shihan Biographical Timeline

1900

Kenji Tomiki was born on the 15th March 1900 at number 50 Kakunodate Machi, Senboku in Akita Prefecture. He was the eldest son of Shosuke and Tatsu Tomiki. He began wielding a bokken when he was only 6 years old. At the age of 10, after entering the local Kakunodate primary school, he joined the town Judo Club.

1913

He entered the Prefectural Yokote Junior High School. He did very well in the Judo club and on graduating from the school he was awarded top prize in both academics and physical education.

1919

In November of 1919 he received 1st Dan in Judo. After graduating he became very ill and was confined to bed for three and a half years. During this time he received much encouragement and support from his uncle Hyakusui Hirafuku who was a very famous painter of the time.

1924

He entered the Political Economics Department of Waseda University. He was famous for his brilliant Judo skills and this was during the so-called "Golden Age" of the Waseda Judo Club. He worked as secretary of the Students Judo Association in Tokyo and was greatly influenced by Jigoro Kano Sensei of the Kodokan.

1926

Tomiki first met the Daitoryu Aikijujitsu Master Morihei Ueshiba. He was impressed by Ueshiba Sensei's techniques and immediately decided to join Ueshiba Sensei's Dojo. Later Ueshiba Sensei was to start his own school and change the name of his style to Aikido. Tomiki's lifelong Aikido training had begun.

1929

Whilst working for the Department of Electricity in Miyagi Prefecture, he was chosen to represent Miyagi in the first National Judo Tournament before the Emperor. The tournament was the show-piece for the yearly All Japan Tournament which began the following year.

1931

Tomiki returned to Akita Prefecture and took up a post as teacher at the Kakunodate Junior High School. He met Hideo Oba (formerly Tozawa) who began a lifelong effort to help Tomiki realize his Budo ideals. In 1934 he left the school and moved to Tokyo so that he could train in Aikibudo under Ueshiba Sensei.

1936

Became a part time instructor at the Daido Gakuin in Manchuria and taught Aikibudo to The Kanton Army and The Imperial Household Agency.

1938

Became an Assistant Professor at the new Manchurian Kenkoku University. He instructed Aikibudo as part of the regular curriculum and gave lectures on Bugaku.

1940

Was presented with the world's first Aikido 8th dan by Morihei Ueshiba and began work on modernizing Budo. For the next 4 years during the summer months he instructed senior Dan grades at the Kodokan.

1945

He continued to work on his ideas of modern Budo even whilst in detention in Siberia after the defeat of Japan in the Second World War.

1953

Along with Kotani Sumiyuki and Otaki Tadao he went to America as part of a Judo delegation to instruct The U.S Airforce in 15 states.

1954

Became a professor at Waseda University and headed the university's Physical Education department. He published the 'Judotaiso'.

1956

Published a book in English called "Judo with Aikido" which was later called "Judo and Aikido"; the French version was published in 1960. This helped bring Aikido to the West.

1958

Founded the Waseda University Aikido Club and was sworn in as the club's first Director. He published "Aikido Nyūmon" which is still in print today. At about this time he began to develop Aikido Kyogi.

1964

Became Senior Professor coinciding with the start of a new post graduate course in physical education at Waseda University. He published "The New Aikido Textbook" (Shin Aikido Text).

1967

He opened the Shodokan Dojo as the first Dojo established exclusively for the study of Aikido Kyogi.

1970

During this year Tomiki retired from Waseda University. He published "Taiiku To Budo" (Physical Education and Budo), and presided over The First All Japan Students Aikido Tournament. The ground rules for competitive aikido had been laid.

1921

He received 8th Dan in Kodokan Judo.

1974

The Japan Aikido Association was founded with Tomiki as the first President.

Jigoro Kano, in judo fighting stance



was then teaching at Tokyo's nascent university where Kano was a student, a new man of the Meiji. Fenollosa, although primarily a lecturer in economics, had an extensive knowledge of art and aesthetics which he drew upon to alert the Japanese to what they may be losing in their drive towards becoming a modern power. Fenollosa's inspiration led Kano to seek how he could blend Western educational ideals with Japanese spiritual values to create a new social movement from the old budo schools through his development of Kodokan Judo.

The young Waseda man, Kenji Tomiki was to receive these ideas at first hand when he became a student of Kano's at the Kodokan. In an interview conducted at

Waseda University in 1974, Tomiki said this of Kano's work;

*"though he (Kano) certainly modernized the jujutsu technique, in keeping with the tempo of the times, the evaluation of their worth was also altered."*²

In the past Tomiki suggested the emphasis had been on practical application in combat situations, either one to one or general warfare. Now however;

*"training is not for the sake of fighting but rather to get to know one another better, to become friends, you may even call it the Coubertin Principle."*³

The reference to Coubertin, the father of the modern Olympic movement, locates teachers such as Tomiki firmly with the emerging school of practice that had come to believe that sportification (*kyogika*) - the conversion to competitive sport;



The young Kenji Tomiki

*"is the best way to spread the outstanding points and benefits of budo to the world."*⁴

These benefits are the spiritual values conferred by practice; an inward calm while remaining perfectly alert and responsive outwardly, together with zen-yo, literally right use physically, psychologically and ethically. Sport, physical education and a healthy competitive framework are to be the means of transmission.

When Kenji Tomiki, already an accomplished judo player with a considerable reputation went to Ueshiba's dojo he found a style of teaching that contrasted sharply with that of his mentor Kano. Where Kano was an educationalist and a populariser, Ueshiba was a starkly tradition-



Jigoro Kano, the genius of modern budo

al sensei, teaching Daitō-ryū Aikijujutsu privately within the traditions of koryu bujutsu. This was a closed group where membership was negotiated first by introduction from a reputable sponsor and then by interview with the sensei. Only when satisfied that the prospective student would show commitment, loyalty and moral character, would the sensei accept the student into the group. This tended to attract members of the middle and upper classes, both samurai and from the upper echelons of the professional, merchant and skilled artisans. This closed nature made for tight bonding and a sense of élan, with training becoming an intense personal relationship with the sensei. While Kodokan Judo replicated similar ideals, it eschewed the elite school approach to aspire to be an educational budo. Kodokan Judo aimed to reach a mass audience and eventually become a component of the physical education syllabus of Japan's public education system. Tomiki, although continuing to study judo was impressed by Ueshiba and was inducted into his dojo in 1926. Ueshiba's dojo had a reputation for toughness, earning the epithet 'hell dojo' and as Tomiki was to find out a completely different teaching methodology and practice was in place to the one he was used to.

Jigoro Kano had founded Kodokan Judo in 1889 by selecting techniques from classical jujutsu schools that could be practiced safely, without undue injury beyond that acceptable to modern sports, yet still retained 'actual utility' in combat. Fumiaki Shishida writes that Kano;



Tomiki relaxing with Ueshiba

“defined judo as an educational system that is practiced from three viewpoints: physical education (taiiku), a bout (shobu), and an intellectual and moral system (shushin). He defined shobu as “to practice techniques that a man controls an opponent and is not controlled by him”, and classified the methods under three parts such as throwing techniques, grappling techniques, and striking techniques.”⁵

The teaching methodology employed was to be rational and informed by modern Western ideas of pedagogical science together with major elements of traditional budo and bujutsu practice, employing *kata* (prescribed forms), *randori* (free practice of technique between two players), lectures and academic research. The student would progress through three levels of attainment in judo; lower, middle and upper:

“At the lowest level, the student learns methods of combat... Mid-



Morihei Ueshiba and Kenji Tomiki

1975

Became the Vice President of The Nippon Budo Gakkai (The Martial Art Society Of Japan).

1976

The new Shodokan Headquarters and Kansai Dojo of the J.A.A was established in Osaka with Tomiki Shihan as Director.

1977

In the spring he visited Australia at the invitation of the Australian Aikido Association.

1979

Tomiki Shihan passed away on 25th December 1979 aged 79 years.



Morihei Ueshiba the founder of Aikido

In the next issue

In the next instalment we examine the role that Kenji Tomiki played in the publication of Budo Renshu and his time in Manchuria with Hideo Ohba teaching at the Daido Gakuin. (see below)





Retouched photograph of Takeda Sōkaku circa 1888

dle-level judo aims to forge and strengthen the body and mind through consistent and rigorous training and self-discipline... At the highest level of judo, the student experiences the perfect unification of technique and the underlying principles of the art. “6

In contrast the intuitive teaching methods that Ueshiba employed were central to the traditions of the classical budo ryu, from which his system drew its inspiration and form. Where Kano was concerned to explain the essence of each technique and the ‘scientific’ judo principles that lay within; Ueshiba enjoined his pupils to learn naturally from within themselves. The practical character of this method was for Ueshiba to

demonstrate his techniques, then invite his students to attempt to reproduce them without benefit of explanation or detail and then only after a long apprenticeship as uke. Tomiki must have at first found this difficult to comprehend, but his fascination with the effectiveness of Ueshiba’s techniques made him determined to learn all he could.

Tomiki graduated from Waseda University in 1927, with a degree in political science and entered graduate school to study for a master’s degree in economics. In the summer vacation of that year he spent a month a month at Ueshiba’s dojo, a practice he was to continue whenever opportunity afforded. Judo and aikido became twin pas-

sions which he saw as different faces of the same unity; that of classical jujutsu, a theme he was to develop in his own teaching. He practiced at Ueshiba’s dojo with his younger brother Kenzaburo “day after day”, completely absorbed and in awe of Ueshiba’s techniques. According to Kenzaburo’s recollections of that time nobody could be Ueshiba’s uke save for his nephew Yoichiro Inoue, who seldom attended practice. At that time Ueshiba had no uchi deshi (live in students) and his son Kishomaru was only five years old. Ueshiba was pleased therefore when he recruited Kenji and Kenzaburo Tomiki, as he now had two relatively senior graded young judo players, well able to ‘receive technique’ and benefit from his teaching.⁷

While Kenji Tomiki and his brother continued to train with Ueshiba he worked for a brief period with the Miyagi Prefectural Electric Co. Eventually he left to realise his ambition to work in education, returning to Akita and joining the staff of Kakunodate Junior High School in 1931. He taught at this school in his home town for the next three years, continuing to travel each summer and winter vacations to train with Ueshiba and Kano. Here he also made a firm friend of one of his pupils, Hideo Ohba, who was to play an important part in the development of Tomiki’s interpretation of aikido. In the spring of 1934, Tomiki resigned from Kakunodate Junior High School and returned to Tokyo so that he could train much more regularly with Ueshiba, who had moved to Tokyo and opened his Kobukan dojo. Back in Tokyo he was also able to train more closely with his judo contemporaries under the direction of Jigoro Kano at the Kodokan.

What did Morihei Ueshiba teach Kenji Tomiki? Morihei Ueshiba’s relationship with Sokaku Takeda and Daitō-ryū Aikijujutsu

When Kenji Tomiki joined Morihei Ueshiba’s school in 1927, Ueshiba was still teaching the Daitō-ryū Aikijujutsu that he had learned from his own sensei, Sokaku Takeda. Aikido, as we know it today, was yet to be defined and its character did not take shape until the 1940s. The emergence of aikido as a budo separate from Daitō-ryū Aikijujutsu was a slow process of gestation as Ueshiba, inspired by Omoto-kyo began to separate from Sokaku Takeda and become more confident

and independent in his interpretation of Daitō-ryū techniques.

Sokaku Takeda was a master of bujutsu, having through his family associations a strong attachment to training. He was born in 1860 in Aizu, in the Fukushima prefecture. From childhood he had been taught sojutsu (spear), bojutsu (long staff) and sumo, probably by his father Sokichi Takeda, to what extent we do not know. We do know that Sokichi was a professional budo man, an exponent of sumo and ranked as a provincial ozeki (second highest rank in sumo). Sokaku became very proficient in sumo, despite his size being quick, agile and a good technician. He took to sumo with enthusiasm and in his teens and early manhood won many provincial tournaments. In addition, Sokaku learnt from an early



Kenkichi Sakibara 1830—1894

age, Ono-ha Itto-ryu at the Yokikan dojo of Toma Shibuya in Aizubangecho.⁸

In 1873 he became a student of the famous Kenkichi Sakibara, a master of Jikishinkage-ryu Kenjutsu. Sakibara, was a man of considerable influence in the world of bujutsu, having been a teacher at a Shogunate martial arts school and bodyguard to the last two shoguns. Through his development of *gekiken kogyo* (撃剣興行, "sword combat performances"), a form of public competition where swordsmen competed in front of a paying audience, helped restore the popularity of martial arts in the early Meiji period. He hoped that watching these performances would encourage an appreciation of the martial

arts and lead to their revival in an age which needed to be convinced of their continuing usefulness to society.⁹

Kenkichi Sakibara started an organisation called the *Gekken Kaisha* 撃剣会社, "Fencing Society"), which, inspired by the popularity of sumo wrestling, organised these contests. The first public performance *gekiken kogyo* by Sakibara's group took place in 1873. Lasting over a week, it was a great success and spawned many events of a similar kind across Japan, providing much needed employment for struggling martial arts masters who no longer had the security of service to a clan and its lord. Despite its commercial nature, *gekiken kogyo*, was to influence and encourage the formation kendo, as a modern budo, although Sakibara himself was later to reject the idea of kendo as a sport. Nevertheless, alongside Kano's Kodokan Judo, *gekiken kogyo* was important to the revival of martial arts and their later transformation into *gendai* (modern) or *shin* (new) budo and the process of 'sportification'. We know that Takeda did participate in some of these *gekiken* bouts but that he became disillusioned with the performances as he believed they cheapened the conduct of budo, encouraging athletic and showy techniques to please the audience. He gave up appearing at these events and concentrated instead on kata and dojo training.¹⁰ It is suggested that Takeda was initiated into the techniques of *oshikiuchi* the 'secret' jujutsu style exclusive to the Aizu clan household by Saigo Tanomo Chikamasa, a Shinto priest who had been a high-ranking Aizu retainer and counselor. Stanley Pranin in his book *'Daito-ryu Aikijutsu: Conversations with Daito-ryu Masters'*, uses the alternative name of Chikanori Hoshina that it is said he adopted when marrying into the Hoshina family and entering the priesthood. According to Pranin, in 1876 Takeda's father Sokichi, after the death of his eldest son who was studying with Saigo Tanomo, decided that Sokaku would replace him. There is some controversy surrounding this issue as to whether Saigo Tanomo taught *oshikiuchi* to Takeda for according to the research that Pranin explored there is no reference to Saigo Tanomo being a prominent martial arts master. It remains uncertain wheth-



Sokaku Takeda 1859—1943

er Takeda was taught *oshikiuchi* by his father Sokichi or his grandfather Soemon, or both. However, Takeda was helped and assisted by Saigo Tanomo, who engaged him as a bodyguard and was ultimately responsible for urging him to teach *oshikiuchi*, which Takeda later renamed Daitō-ryū Aikijujutsu, to a broader audience. After some time spent with Saigo Tanomo, he began a *musha shugyō*, a warrior's pilgrimage, learning from other schools and teachers, engaging in challenge bouts and teaching his version of jujutsu. Eventually he found his way to Hokkaido, which he made his base and began teaching Daitō-ryū Aikijujutsu to the police, government officials and settlers there. Although Hokkaido became his official home for many years, Sokaku spent many months away teaching in the other prefectures of Japan where he made contacts and attracted many students.¹¹

Donn Draeger gives credence to Saigo Tanomo having martial arts skills and knowledge of *oshikiuchi* and relates how he also sponsored another young man named Saigo Shida, to come to Aizu in 1887 to learn *oshikiuchi* and continue its transmission. Presumably because Sokaku Takeda had embarked on his travels. Here the interaction and cross-fertilisation of styles and practice by Japanese budoka can be seen to play its course in Saigo Shida's subsequent martial arts career. For after studying with Saigo Tanomo for three years, Saigo Shida left to continue his education at *Seijo Gakko*, Tokyo, now Seijo University with, coincidentally, a flourishing Tomiki Aikido club. After settling in Tokyo, Saigo Shida enrolled in the Inoue Dojo of the *Tenjin Shin'yo-ryu* to learn its jujutsu. It



Onisaburo Deguchi—Charismatic leader of Omoto-kyo & Ueshiba's spiritual guide.

was here that another disciple of the Tenjin Shin'yo-ryu, Jigoro Kano, spotted his talents and asked him to assist him as an instructor at his new school, which he had named Kodokan Judo. Kano was struggling to build the Kodokan's reputation from a small core of enthusiastic and committed students. Saigo Shida agreed and his skills in competitive randori and shiai became the foundation on which the Kodokan's reputation as the leading school of jujutsu, or rather judo, was based. In 1884 Saigo married Saigo Tanomo Chikimasa's daughter and

became an adopted member of the Saigo family and taking the name Saigo Shiro.¹²

Saigo Shiro became a legendary figure of the early days of Kodokan Judo and was immortalised in the Akira Kurosawa film 'Sanshiro Sugata' which is based on his life. Saigo Shiro was a fearsome exponent of the yama arashi (mountain storm) technique, said to have originated from his knowledge of *oshi-kiuchi*. It was this technique that Saigo Shiro used to devastating effect in contests with rival jujutsu schools that established Kodokan Judo's pre-eminence and fame. From this we can infer, that through Saigo Shiro's contribution to Kano's eclectic synthesis of koryu jujutsu technique, *oshikiuchi*, is likely to have had an influence on the development of Kodokan Judo.¹³

Fate was also to bring two other geniuses of the martial arts together when Morihei Ueshiba, the founder of aikido and Sokaku Takeda met in Hokkaido. Morihei Ueshiba was born in the country town of Tanabe, on Honshu's Kii peninsula. Like Takeda he also studied bujutsu from an early age, in the arts of spear, sword and jujutsu. He served in the Russo-Japanese War (1904-1905) and became a noted and skilful exponent of bayonet fighting, later developed into the budo form of *jukendo*. Many later photographs of Ueshiba show him with a *mokujo*,

the wooden rifle shaped weapon used in *jukendo*, alternating the *mokujo* with jo, bo and spear techniques. After his demobilisation he returned home and resumed training until 1912, when with the financial assistance of his uncle Zenzo Inoue, he set off with a party of settlers to the village of Shirataki on the northern island of Hokkaido. Hokkaido was still a frontier territory then, wild and sparsely populated with its own indigenous people the *Ainu*, who had been conquered, then persecuted and often displaced by Japanese government officials and settlers. Ueshiba met Sokaku in Hokkaido and became his student, training with him at intervals over the next four years.

*"Ueshiba met Takeda Sōkaku, the founder of Daitō-ryū Aikijujutsu, at the Hisada Inn in Engaru, in March 1915. Ueshiba was deeply impressed with Takeda's martial art, and despite being on an important mission for his village at the time, abandoned his journey to spend the next month studying with Takeda. He requested formal instruction and began studying Takeda's style of jujutsu in earnest, going so far as to construct a dojo at his home and inviting his new teacher to be a permanent house guest. He received a kyōju dairi certificate, a teaching license, for the system from Takeda in 1922, when Takeda visited him in Ayabe. Ueshiba then became a representative of Daitō-ryū, toured with Takeda as a teaching assistant and taught the system to others."*¹⁴

Ueshiba's life in Hokkaido had taken up the pattern of farming and budo training with Takeda, but it was to be dramatically changed when he received a summons from his family to return to Tanabe, where his ailing father was close to death. Ueshiba immediately set out, leaving Takeda and his wife and family behind, on the long journey home to visit his father for the last time. Inexplicably, he stopped off at the religious centre of Ayabe, to offer prayers for his father and seek spiritual comfort from the leader of the *Omoto-kyo* sect, the charismatic Onisaburo Deguchi.

The *Omoto-kyo* was a dynamic proselytizing sect, a representative of the 'New Religions' burgeoning after the Meiji Restoration. The *Omoto-kyo* offered a heady mix of traditional Shinto belief in the inherent spiritual nature of animate and inanimate creation and personal purification, Buddhist concepts of meditation, visualisation and revela-



Omoto-kyo believers praying . The Omoto-kyo religion was viewed with suspicion by the Japanese state which, on occasion, took action to suppress it.



Onisaburo Deguchi (centre), Morihei Ueshiba (seated to Deguchi's left) and members of Ueshiba's first Omoto-kyo dojo, in Ayabe, where he began to teach his evolving interpretation of Daitō-ryū Aikijujutsu.

tion of the self, with Christian influenced ideas of revelation.

We do not know what exactly was in Ueshiba's mind or what drove him to divert his urgent journey to visit Deguchi, but we do know that he was deeply impressed by the man and his teaching, so much so that it was to alter the course of his life. After a short stay in Ayabe, he finally pressed on to Tanabe, to find his father already dead, which we are told affected him greatly. After attending to arrangements and making his peace with his family for his absence at the critical time, he returned to Hokkaido. There, dividing up his possessions and leaving his house behind him as a gift to Takeda, he resolved to uproot his life once again, this time to settle in Deguchi's *Omoto-kyo* religious centre in Ayabe.

Deguchi, alongside his grander millenarian visions, believed in the power of art as a religious and transforming experience, a tenet of *Omoto-kyo* to this day. He encouraged his followers to take up poetry, singing, calligraphy, pottery or weaving; indeed, any art where the creative and consequent spiritual needs of mankind can be met. Deguchi recognised Ueshiba's deep spiritual qualities and his commitment to the martial arts which he did all within

his power to foster. Soon with Deguchi's support and encouragement, Ueshiba opened a dojo and threw open its doors to members of Omoto-kyo. There, he began to pass on the Daitō-ryū Aikijujutsu he had been taught by Sokaku Takeda.

It was this Daitō-ryū Aikijujutsu technical syllabus, already being slowly transformed by Ueshiba's religious philosophising and practice, that Kenji Tomiki began learning when he became a member of Ueshiba's school in 1927. Here he was to learn techniques of great subtlety, that placed 'aiki' at the core of the system and profoundly different from those of his other mentor and teacher, Jigoro Kano. In the next issue we will examine Kenji Tomiki's time with Ueshiba, the techniques he learnt and how it influenced his perspective for the development of his other great passion Kodokan Judo.

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¹² Stanley Pranin, *Daito-ryu Aikijujutsu*, pub. AikiNews p16.

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Koryu Dai Ichi 2 Shaun Hoddy

Part B: Tachi waza—aigamae katate mochi oshi taoshi (1)



1.1



1.2



1.3



1.4



1.5



1.6



1.7



1.8



1.9



1.10



1.11

Part B: Tachi waza—aigamae katate mochi tentai oshi taoshi (2)



2.1



2.2



2.3



2.4



2.5



2.6



2.7



2.8



2.9



2.10

Koryu Dai Ichi 2

Part B: Tachi waza—ryote mochi tenkai kote hineri (3)



3.1



3.2



3.3



3.4



3.5



3.6



3.7



3.8



3.9



3.10

Part B: Tachi waza—ryote mochi tekubi gime oshi taoshi (4)



4.1



4.2



4.3



4.4



4.5



4.6



4.7



4.8



4.9



4.10



4.11



4.12

Koryu Dai Ichi 2

Part B: Tachi waza—ushiro eri mochi kote gaeshi—1 (5)



5.1



5.2



5.3



5.4



5.5



5.6



5.7



5.8



5.9



5.10



5.11



5.12

Part B: Tachi waza—ushiro dori kote gaeshi—2 (6)



6.1



6.2



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6.4



6.5



6.6



6.7



6.8



6.9



6.10



6.11



6.12

Koryu Dai Ichi 2

Part B: Tachi waza—ushiro dori mae otoshi



7.1



7.2



7.3



7.4



7.5



7.6



7.7



7.8



7.9

Part B: Tachi waza—algamae katate mochi oshi taoshi (1)

Right posture (migi algamae).
Grasp Tori's right wrist (junte dori).
Take 'floating leaf' breakfall (ukemi).

Right posture (migi algamae). Rotate (grasped) right hand to left rear stepping back to left rear corner with sliding step (tsugi ashi). 1.1 Draw Uke forward and back to break Uke's balance. Simultaneously, rotate wrist inside Uke's grasp to secure Uke's wrist with counter grasp and seize Uke's forearm with left hand. 1.2 At point where Uke's posture is broken, rotate in large circular motion, pushing forward to Uke's face until Uke's posture has lost stability and Uke is forced to turn. 1.3 Slide left hand to Uke's elbow and push, maintaining pressure, on Uke's elbow and wrist until Uke is forced to the ground on to stomach. 1.4 – 1.7 When Uke is controlled on the ground, reverse posture, left foot forward into Uke's armpit and apply kote-hineri lock. 1.8 – 1.11

Part B: Tachi waza—algamae katate mochi tentai oshi taoshi (2)

Left posture (hidari algamae).
Grasp Tori's left wrist (junte dori).
Take 'floating leaf' breakfall (ukemi).

Left posture (hidari algamae). Rotate (grasped) left hand to right rear stepping back to right rear corner with sliding step (tsugi ashi). 2.1 Draw Uke forward and back to break Uke's balance. Simultaneously, rotate wrist inside Uke's grasp to secure Uke's wrist with counter grasp and seize Uke's forearm with right hand. Move with right leg forward (tsugi ashi) to position alongside Uke's left corner, then rotate body (tentai), pushing Uke's elbow and drawing Uke's wrist in a spiralling action to the ground on stomach, with Uke's facing opposite direction to starting point. 2.3 – 2.6 Apply lock (kime) with kote hineri as in the previous technique. 2.7 – 2.10

Part B: Tachi waza—ryote mochi tentai kote hineri (3)

Right posture (migi algamae).
Grasp Tori's right wrist (junte dori), simultaneously step forward on left foot and take grip on Tori's right sleeve above elbow (junte).
Take front breakfall onto stomach.

Right posture (migi algamae). 3.1 As Uke grasps right wrist and shoulder sleeve, move in right posture with extending tegatana diagonally across Uke to Uke's back right corner. 3.2 Simultaneously take a grip (kote hineri) on Uke's right wrist, extending Uke to Uke's back right corner beyond Uke's point of balance. 3.3 – 3.4 In the space between Uke's extended arm and shoulder, move forward (tsugi ashi) on right foot, lifting Uke's arm with kote hineri grip on his right wrist. 3.5 Pass under Uke's arm and turn (tentai) to face opposite direction, maintaining kote hineri in centred tegatana posture bring Uke's arm over your head to apply kime with kote hineri lock. 3.6 Pivot on right foot in an anti-clockwise direction, simultaneously pulling down (whiplash action) towards Uke's left front corner with kote hineri grasp and taking grip with right hand on Uke's elbow. 3.7 Move backwards maintaining kote hineri grip on Uke's right hand and hold on Uke's elbow to extend Uke's balance forward and pull Uke in descending arc onto stomach. 3.8 - 3.9 Apply pressure (kime) on wrist and elbow as in tenkai kote hineri in the basic 17, junanahon. Finish with kime in zanshin. 3.10

Part B: Tachi waza—ryote mochi tekubi gime oshi taoshi (4)

Left posture (hidari algamae).
Grasp Tori's left wrist with left hand and step forward on right foot to grasp Tori's left sleeve.
Bend at knees to absorb impact of pressure (kime) on the wrist.
Perform front breakfall onto stomach.

Left posture (hidari algamae). 4.1 When grasped by Uke, extend your left arm and step (tsugi ashi) to the left to swiftly draw Uke with you and break Uke's posture (kuzushi). Simultaneously, 'strike' to Uke's chin, continuing to stretch left arm out at shoulder height, to 'shock' Uke and further destabilise Uke's posture. 4.2 – 4.3 Reach over after strike with right hand and grasp Uke's right wrist with right hand to hold in kote hineri. 4.4 – 4.5 Bring left arm outside and over Uke's right arm and grasp Uke's forearm and press down, applying pressure with hand and elbow. Apply lock (kime) and mark zanshin. 4.6 – 4.7 Relax lock to allow Uke to start to stand and before Uke is stable initiate oshi taoshi as in basic 17 techniques (junanahon). Finish with kime in zanshin. 4.8 – 4.12

Tachi waza—ushiro eri dori kote gaeshi—1 (5)

Right posture (migi algamae). Grasp Tori's right wrist (junte dori) with right hand and step forward with left foot and grasp Tori's collar at the back (ushiro) with left hand.
Perform kote gaeshi breakfall.

Right posture (migi algamae). 5.1 Hip turn to briefly present back to Uke for collar grasp. 5.2 – 5.4 Return posture to front right and step forward with right foot turning right hand palm down and turn to pass head under Uke's left arm to stand outside Uke's original collar grip. 5.5 – 5.6 Step back with left foot and grasp Uke's right wrist with left hand in kote gaeshi. Use both hands in kote gaeshi to complete the throw. Finish with zanshin. 5.7 – 5.12

Part B: Tachi waza—ushiro dori kote gaeshi—2 (6)

Left posture (hidari algamae). Grasp Tori's left wrist with left hand (junte dori) and try to grasp Tori's right wrist with right hand from the rear.
Perform kote gaeshi breakfall.

Step forward on left foot the moment Uke's grasps left wrist and raise left handblade (tegatana) to high posture (jodan gamae). Pass under Uke's raised arm. 6.1 – 6.4 Turn left foot clockwise and step back with right foot at the simultaneously sweeping left down, palm downwards. 6.5 – 6.7 Continue stepping backwards with left foot and then right foot taking kote gaeshi with left and right hand. 6.8 – 6.10 Perform kote gaeshi and finish in left posture (hidari gamae). Finish in zanshin. 6.11 – 6.12

Part B: Tachi waza—ushiro dori mae otoshi (7)

Right posture (migi algamae). Step forward on right foot to grasp Tori's right wrist with right hand and reach around from the rear to attempt to grasp Tori's right lapel to attempt to choke with okuri-eri-jime with left hand.
Perform forward rolling breakfall (zenpo kaiten ukemi).

Right posture (migi algamae). Step forward on right foot with right hand leading in middle posture, (migi chudan gamae). 7.1 – 7.4 Turn (tentai) anticlockwise, pull down Uke's right hand down to hip and insert left arm under Uke's right arm and throw with mae otoshi. Finish in zanshin. 7.5 – 7.9

Goshin ho 3 6 -11 Paul Bonetti

6. Oshi taoshi



6.1



6.2



6.3

6. Oshi taoshi. Uke attacks with shomen uchi (similar to sword cut from above the head). Early timing, so tori catches uke's attack early in order to reverse it. The initial entry by tori must be with tegatana (no gripping), left tegatana just under uke's elbow, right tegatana under uke's forearm. Both uke and tori are in aigamae posture (right foot forward) at this point. As tori begins to move forward breaking uke's balance, he slides forward first with right leg, then with the left leg as the left arm creates the kuzushi and begins to push uke down. Both hands are still open, the left hand under uke's elbow and right hand cupping uke's wrist. Once uke puts their hand down, tori drives forward with right leg, bringing uke's wrist on top of right knee, then rotates own hand to have the thumb outside the knee and locking uke's arm. Left hand is firmly but gently holding uke's elbow.

7. Aigamae ate.



6.1



6.2



6.3



6.4



6.5

7. Aigamae ate. Uke uses the same attack. Tori's response is slightly later. Tori slides leading (right) leg forward slightly to left of uke's position, at the same time, pushes right arm up as a block/guide to begin control of uke's attack. Quickly, tori moves left foot forward, past uke, and at the same time grips inside uke's collar at the rear (label area)

with left hand, right arm sliding up outside uke's left cheek (head) and tipping uke's head and weight to rest on tori's right shoulder/upper chest. Then, tori steps forward with right foot, turns own body, using hip movement and spinning right foot 180 degrees so uke is tipped forward. Then tori reverses hip movement, pushes left elbow and forearm firmly along uke's spine, while tipping uke's head back to create the aigamae ate (tori does not step forward to create the throw, only using hip movement). In this technique, tori keeps the throw at jodan/chudan level and should not compromise own posture.

This series of 6 techniques represents the final sequence of the Yondan (4th Dan) section of the Goshin ho. The performance of these techniques need to demonstrate a high level of technical skill, allied to a clear understanding of the various timings to create pure aikido.

8. Aigamae ate.



8.1



8.2

8. Aigamae ate. Uke attacks yokomen uchi (right-hand strike to tori's left temple). This requires early timing so tori throws himself forward, left leg leading, dropping heavy weight of left arm/hand just on or below uke's elbow, attacking right arm. This breaks uke's balance, halting the attack. Simultaneously, tori lands own right-hand shotei on uke's chin and steps deeply forward with right foot, throwing uke backwards. This ukemi is either over the hip or a back breakfall, depending on uke's ability.

9. Tenkai Kotegaeshi.



9.1



9.2



9.3



9.4

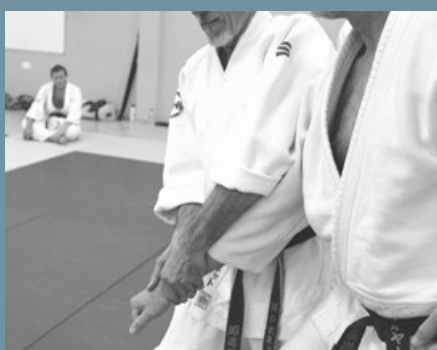
9. Tenkai Kotegaeshi. Same right hand yokomen-uchi attack from uke. Late timing with tori simultaneously stepping forward with right foot, right hand yokomen-uchi strike to uke's throat and left hand block of uke's strike. Immediately slid right hand to wrist and turning hips and dropping weight to the right, bringing uke's wrist down and to tori's centre. Then move off leading with right posture, creating tenkai kotegaeshi.

Goshin ho 3 6 -11 Paul Bonett

10. Kotegaeshi.



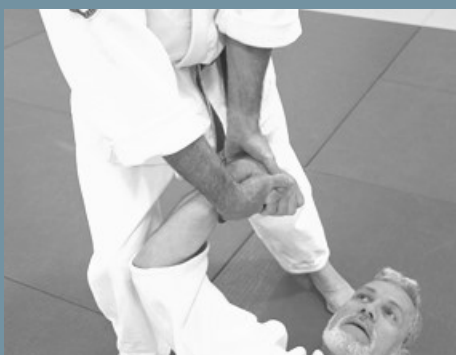
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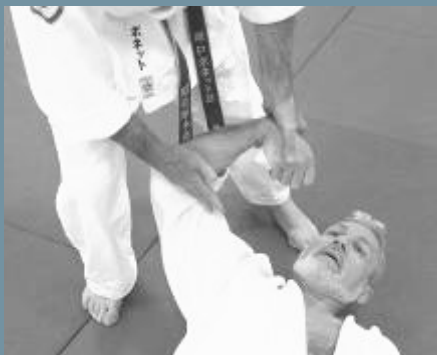
10.2



10.3



10.4



10.5



10.6



10.47

10. Kotegaeshi. Uke attacks tori with chudan oi-tsuki (stepping punch to solar plexus) right foot forward. Tori steps forward to right front, blocking punch with gedan-barai (low sweeping block) with right hand open. Immediately, tori slides left hand onto top of uke's wrist, with right hand coming under wrist. Then, tori does a 360 degree spin clockwise moving forward, turning on left foot, simultaneously creating gedan kuzushi, breaking uke's balance low. Then reverses spin to throw uke with kotegaeshi. Then tori turns uke onto front, using circular pressure on inside of uke's elbow, then pins hand and arm on front of left knee, leaning in towards uke's head.

11. Shomen ate.



11.1



11.2



11.3



11.4

11. Shomen ate. Uke attacks with migi mae-geri chudan (right foot front kick to middle level). Tori simultaneously steps forward with early timing, blocking gedan barai with left arm, right foot moving forward to 45 degree angle to uke's posture, right hand to uke's chin with shotei. Immediately slide forward deeply with right foot, whilst holding uke's right leg up under the ankle, then release leg as uke falls back.

Coaching Young People

Part 8

Bob Jones

Getting the Balance Right

Fitness can be described as the ability to repeat any given activity without the onset of fatigue or overload. Fitness in young people has to be developed slowly and carefully in order to reduce the chances of long-term injury, muscle and joint problems or exhaustion.

Generally there are four main components that should be developed, endurance, strength, speed and flexibility. These should all be developed within a "fit for purpose" concept that is related to the demands of the activity itself.

Strength is "the ability to exert force against resistance" and is developed through the training of muscles within the body. Strength is produced when physical exercise uses resistance to induce muscle contraction that helps build strength.

Strength should increase during exercise if demands are placed on muscle cells, young people respond well to training with gains in muscle strength being gained between the ages of 12 and 15 years. Specific strength training before this is not very productive.

It is important not to use artificial means, such as weights that can overload growing bones. Using a young person's own body is sufficient to promote strength.

The development of strength is ultimately important in again as $\text{Strength} \times \text{Speed} = \text{Power}$, a key ingredient in the ability to throw an opponent.

Speed is "the ability to move limbs quickly" and is not just about running. The ability to move the body in any given di-

rection, especially during rotation is key within Aikido.

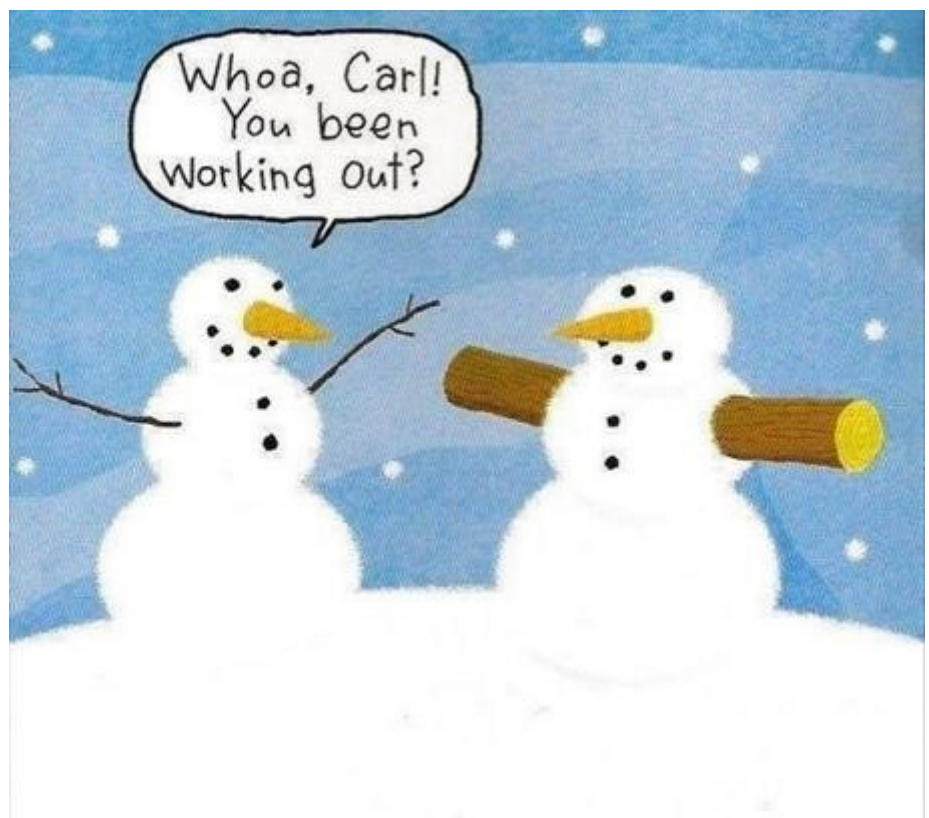
Speed enhances the ability to deliver weight, strength and ultimately power at the point of need. Speed of movement helps generate enormous amounts of power, vital in the application of technique.

Flexibility or suppleness is the ability to move joints through a range of motion. Flexibility is one of the keys to injury prevention and is developed through stretching exercises, best done at the end of a training session when young people are thoroughly warm. There are various types of stretching, static, ballistic, dynamic, isometric, active, passive and Proprioceptive Neuromuscular Facilitation (PNF). Ballistic or bouncing ex-

ercise should be avoided at all costs and in the main PNF approaches should be encouraged.

Static methods produce far fewer instances of muscle soreness, injury and damage to connective tissues than dynamic or ballistic methods. Static methods are simple to carry out and may be conducted virtually anywhere. For maximum gains in flexibility in the shortest possible time PNF technique is the most appropriate. Dynamic - slowed controlled movements through the full range of the motion - will reduce muscle stiffness. Where the sport or event requires movement then dynamic stretches should be employed as part of the warm up.

Endurance is the ability to withstand prolonged periods of phys-





ical stress without the build up of lactic acid, which inhibits performance.

Aerobic power refers to the maximum amount of oxygen that can be used by the body in any given time. For example an average 6 year old must breath 38 litres of air to create 1 litre of oxygen, whilst an 18 year old needs only 28 litres to get the same effect. Therefore young people are less efficient at converting air into fuel.

Anaerobic power is the ability to release energy from stores in the body without the use of oxygen. Before adolescence young people are better suited to aerobic activity because they have smaller stores of anaerobic fuel. Therefore they are not well suited for high intensity explosive activities.



What to do or not do when training young people under the age of 16 years.

Do develop a good general conditioning programme with an emphasis on steady low intensity training placing the focus on learning skills rather than physical fitness.

Watch for signs of physical distress and overload.

Do not expect young people to sustain an adult training programme. Avoid high intensity training sessions that push young people to exhaustion. Do not use weight or exhausting or lengthy

warm up sessions.

Fitness and the four elements highlighted are important aspects of young people development within their overall progression in Aikido, It must however be managed and done in a progressive manner avoiding overload and permanent physical damage.

By taking care of young people during this stage they will be at a "ready stage " by the time they reach the adult sessions

and be in a better place to take on the demands of adult or competitive Aikido in the future.

Who is the greatest Randori player of all time? David Fielding MBE



Who is the greatest Randori player of all time? And who is the GOAT (the Greatest of all Time)? I'll give you a clue and before you get the wrong idea it's not me.

Who is the greatest footballer of all time? Pele, Maradona, Ronaldo or Messi? In Tennis, Roger Federer or John McEnroe, Steffi Graf or Serena Williams? How about boxing? Mohammed Ali or Mike Tyson? And it gets even more complicated, who is the greatest Olympian? Michael Phelps or Usain Bolt? Everyone has a view on this. The tricky bit is that we are often talking about folk who have competed in different decades, and objective comparisons and numerical formula can be open to interpretation. It sometimes leads to the entertaining hypothetical question, "In their prime would Tyson have beaten Ali? Would Martina Navratilova have beaten Serena Williams? Does any of this matter? Of course it doesn't, but you are still reading, right?"

First things first, I was very lucky to have had so many great training partners and coaches over the years. And somehow, I ended up winning seventeen International medals, seven of them Gold's across all the disciplines.



It's a pretty good record but it doesn't qualify me to be the GOAT and it certainly doesn't qualify me to be crowned the Greatest Randori player of all time, not any more for

sure.

With the advent of the nonsense of rival Aikido World Championships there are now twice as many medals to be won. So by definition, it is easier to win medals these days simply because each competition has around half the competitors, but saying that you still need to be the best to win and prepping for two International competitions in one year is twice as demanding as one. Let's also remember that we all know some competitions are 'easier' than others, but this has always been the case and not just since the split between old school and new school camps. Let's not forget that the National Squad Men's Five Man B Team in Vandalia in 2007 (comprising players all of whom had never managed to win a single randori medal of any colour at a national level) went on that year to win a Silver World medal, the same achievement as the National Squad Men's A Team comprising Mick Pratt, Marco Crispini, Adrian Tipling, the Muharrem brothers and myself in Osaka in 2001 and in Leeds in 2003. As a nation, we have continued to improve each cycle and the National Squad has been primary catalyst for this.

So, let's deal with the greatest randori player of all time.

Ali Dervish won our first ever individual Randori medal, a Silver in Tenri University in 1989 (it was our first outing as a National Squad and our only medal that year). Many have followed in his footsteps to win a World Individual medal, these include; Frank Lord, Ken Broome, Ade Dada, Pam Chase, Nicole Anson, Mick Pratt, Marco Crispini, James Bird, Dan Ramsden, Scott Pearce and Paul Carr. Marco took the title in Vandalia and Paul secured the top prize this year in London. Christian Kirkham, Chandra Kaur and Dee Mazacs ended up with two Individual medals each. Christian gets a special mention for winning the Men's Individual title in Japan. Chandra also gets a special mention as she was our first woman to win the title, again in Japan. Fred Kamara has now won two individual medals, with more to come I'm sure.

Vanda Fairchild and Jermaine Li-





burd secured their places in the aiki hall of fame with an impressive three Individual medals. Jermaine secured his Gold down under in 2015, particularly noteworthy given he had not been on an aiki mat for

a year or so. Step forward Natuley Smalle with an amazing four Individual medals. Natuley secured her one and only Individual title in Switzerland in 2015 and like Fred Kamara we are sure there are more to come. I managed to win five Individual medals and was the first non-Japanese player to win the Men's title in 2003, which all told keeps me in pole position in the Men's Individual World rankings (for now) but my record and everyone else's in this article are completely blown out of the water by the Greatest Randori player of all time, the one and only Laura Beardsmore, now known as Laura Anderson.

Laura has won six Individual tanto randori medals, more than any other player in the world, male or female. What further secures her status as the best is that five of these Individual medals are Golds! Let that sink in for a moment. Laura has been the Individual Women's Randori World Champion five times. Chandra, Christian, Marco, Paul, Natuley, Jermaine and I have only ever won the Individual Randori title, once. I'll say it again Laura has won it five times!

Together with Paul Carr as Squad Managers she has brought a focus and a team ethos which is unsurpassed. She has combined a wonderfully charming and funny persona with a steely determination to train hard, play hard, to learn and to win. A role model to us all for sure.

So we turn to the question of the Greatest of all time the GOAT. There is a plausible argument that Laura could have this title as well, given she has won an amazing eighteen medals, nine of them Gold. But to be crowned the GOAT, you need to have won more than anyone else and have secured more Gold medals (in every discipline) than everyone else. There simply is no debate. Paul Carr is the Greatest of All Time.

Paul has now won more medals than everyone else, an amazing nineteen (so far!). And what secures his place at the top of tree amongst us all, is that twelve of his medals are Golds. Again, let that sink in for a moment. It is an amazing and unsurpassed achievement. Paul has been the Individual Randori World Champion, Men's Team Randori World Champion five times, a Kongo Team World Champion three times, a Goshin No Kata World Champion once and an Open Embu World Champion twice (once as Uke and once a Tori). Like Laura he is a superb Squad Manager and I know it's a hackneyed

phrase but has always led from the front. He has adopted and adapted the best training methods and techniques available and has combined a hands on, no nonsense ap-

proach with a laser like focus on winning. A remarkable Aikidoka and like Laura, a superb role model for us all.

What is so impressive about these two remarkable individuals is that whilst they have been at the top of their game they have also nurtured and encouraged a younger generation of Aikidoka and created a positive and open culture focused on team work, developing and winning. They are beacons of success and remind us what can be achieved when we pool our talent and resources. They continue to reach out to our fellow Aikidoka in the SAUK who find themselves adrift with a clear vision that the UK should have one unified squad. Today the National Squad remains the jewel in the British Aikido Association's Crown. We are eternally grateful to Bob Jones who created the Squad in 1988 and to Paul Wildish and the EC for its continued support. Three decades on, it is the envy of every other Aiki nation and has never been in better shape. So when you next see Paul and Laura, do make sure you congratulate them. We all owe them a huge debt for everything they have done and let's not forget they are worthy of our adulation because they are simply the best.



1st WSAF World Championships 2017 at UEL London

Bob Jones



World Championships and International competition in Aikido has been around since 1989 and under the old administration this would have been the twelfth occasion that the international Aikido fraternity had met to compete.

This first WSAF (**World Sport Aikido Federation**) held a unified World Championship at the University of East London between the 18-20th August 2017 and provided for three major improvements.

It was the first competition at this level to include Junior, Youth and Cadets competing with their own specific and age related events.

It was the first competition that only recognise Nation States and not associations or individual groups.

It was the first event organized by an independent World Governing Body

The WSAF competition included Juniors (under 10 years of age), Youth players (under 16 years) and Cadets (under 19 years). Over 90 young people took part although the range of nationalities was limited, perhaps inevitably.

The under eights were dominated by the Russian contingent, who even at this age demonstrated high levels of skill and determination. Russia of all the nations in Aikido are showing the greatest po-

tential and are already starting to threaten Japanese and UK dominance in the sport. Congratulations to Joseph Smethurst for providing stern resistance to the Russian dominance in this age group. He gave some outstanding performances with enthusiasm, commitment and skill.

The UK team were more successful in the under 10s category with Phoebe Parker and Ethan Cox who had previously one European medals but they still could not halt Russian progress especially in the Tanto Tai Sabaki.

Ethan Cox moved up an age group to pair with Majenta Bareham for the bronze in the Randori-no-Kata event and two teams from north of England clubs took silver and bronze in Ninin Dori.

The under sixteen age group saw the emergence of the Irish team with fine performances from Mallaigh Riain and Darragh Conroy who between them achieved two gold and two silver medals. Having watched these two perform at previous championships, I believe they are



very highly talented individuals who will be the ones to watch as future adult champions. Their ability to move fluidly and the accuracy of their technique is superb. We must not forget the sterling efforts of Joe Pilling, Danny Goodall and James Straton who achieved the UK team's first gold medal in the Ninin Dori.

This age group was an Irish v UK affair with fierce but friendly rivalry, producing some excellent performances. Many of these players had competed against each other on previous occasions and knew that the standard would be high. The UK player Ed Gander volunteered to partner the Irish duo of Conroy and Eastwood as they were a person short. This team eventually won gold in the Ninin Dori event. Ed showed great character and went on to achieve gold in the Open Kata with his partner Kate Bolton. The two randori finals between Lauren Sheard and Anna Maslennikova and Chris White and Michael Eastwood were tight matches, with hard fought victories for the two UK players.

The adult competition was very hard fought with the Switzerland team, Japanese, Russians, USA and Spanish all performing to a very high standard.

One of the real highlights of the competition was a brother on brother match within the British A and B teams during the Team Randori finals. Daniel White finally overcoming his younger brother Chris by only a narrow margin. This helped the UK "A" team to a narrow three two victory. Daniel also went on to win gold in the open, freestyle kata and mixed team events.

Paul Carr fought his way through all the eliminations, to





get to the final he had to overcome his close team member Fred Kamara this he did with a fantastic throw with only three seconds left on the clock. Paul met Shuhei Komori, a future talent, in the final and overcame him by scoring a full Ippon. Paul has worked hard for this victory and is a modest and well-deserved World Champion.

Laura Beardsmore continues to dominate the Aikido World Women's ranking tables notching up her fourth Individual World title, 2011, 2013, 2015 and now 2017. She completely dominated this section stopping many of her bouts before the end. In the final Laura met current Japanese Champion Fumika Yamasaki, Laura scoring Ippon to seal the victory.

In the Embu Scott Pearce and Andy Rigby won gold with a fantastic display in the Goshin-no-Kata. Their performances were crisp, accurate and spectacular in all respects.

I was extremely pleased for the UK team who were all quite brilliant in both their preparation and execution. It would be wrong of me to select individual names from the rest of the team as they all performed well above expectation and are a credit to British Aikido. Under the management of Paul Carr and Laura Beardsmore they have become world leaders in all aspects of Sport Aikido.

The level of sportsmanship was extremely high with all competitors taking defeat in good grace, just as a good martial artists should do. It is very rare that bad feeling is demonstrated at an Aikido tournament but this one was particularly noticeable for players supporting each other and giving advice and guidance to weaker players from



other nations.

Finally the level and accuracy, of refereeing and judging was extremely high. Key staff were asked to observe and report to the Senior Referee David Fielding any noticeable bias. He made sure that there was a blend of referees on each mat and officials were rotated. If officials were scheduled to referee their own national sides they were rotated out. David did an excellent job of ensuing officials were kept on task, providing fair and unbiased levels of judging and refereeing throughout the competition. I wish to thank the 60 officials who helped make the event so successful.

The competition was organized by Vanda Fairchild and attracted 267 competitors from all over the world and was enjoyed by over 300 spectators each day. In addition the junior and youth players, who for the first time had a ringside seat to watch their adult counterparts at work.

As the First WSAF World Championships it set the bar very high for future organizers to follow. The next World Aikido Championships will be held during the first weekend in August 2019 in San Diego, USA. See you there!

Extracts taken from Martial Arts Illustrated Magazine Issues November and December 2017. Where Bob Jones has a monthly column.

See www.maionline.co.uk

Bob Jones

Thanks to Julia Ford for the photographs of the WSAF Championships 2017

The First Junior, Youth, Cadet and Senior World Aikido Championships London 2017

Junior, Youth and Cadet Results

Under 8s (Junior)

Randori no Kata (Junanahon)

1 st Anna Sergeeva + Mark Sazykin	Russia
2 nd Maxim Zatsarnyy + Saif Shaalan	Russia
3 rd Joseph Smethurst + Ruben Hills	UK

Tanto Kakarigeiko

1 st Anna Sergeeva + Mark Sazykin	Russia
2 ^d Joseph Smethurst + Ruben Hills	UK
3 nd Maxim Zatsarnyy + Saif Shaalan	Russia

Ninin Dori

1 st Anna Sergeeva + Mark Sazykin + Ivan Kalashnik	Russia
2 nd Joseph Smethurst + Ruben Hills + Maxim Zatsarnyy	UK

Tanto Tai Sabaki

1 st Mark Sazykin	Russia
2 nd Ivan Kalashnik	Russia
3 rd Joseph Smethurst	UK

Under 10s (Junior)

Randori no Kata (Junanahon)

1 st Danila Rudnev + Ivan Kalashnik	Russia
2 nd Maxim Berezhnoi + Daria Bykove	Russia
3 rd Pheobe Parker + Varoon Meherhomji	UK

Tanto Kakarigeiko

1 st Danila Rudnev + Ivan Kalashnik	Russia
2 nd Maxim Berezhnoi + Daria Bykove	Russia
3 rd James Babbington + Georgia Winn	UK

Ninin Dori

1 st Maxim Berezhnoi + Daria Bykove + Danila Rudnev	Russia
2 nd Pheobe Parker + Varoon Meherhomji + Ethan Cox	UK

3rd Ryan Hope + Shalini Rajesh Khan
+ Jeevan Rajesh Khan

UK

Tanto Tai Sabaki

1 st Danila Rudnev	Russia
2 nd Daria Bykove	Russia
3 rd Maxim Berezhnoi	Russia

Under 13s (Youth)

Randori no Kata (Junanahon)

1 st Mikhail Kryukov + Ivan Chebotarov	Russia
2 nd Izabella khmaladze + Vadim Ivanov	Russia
3 rd Majenta Bareham + Ethan Cox	UK

Tanto Kakarigeiko

1 st Mikhail Kryukov + Ivan Chebotarov	Russia
2 nd Artem Starikov + Tatiana Mishneva	Russia
3 rd Izabella khmaladze + Vadim Ivanov	Russia

Ninin Dori

1 st Mikhail Kryukov + Ivan Chebotarov + Vadim Ivanov	Russia
2 nd Koutaro Masterstefano + Jerram Bishop + Max Wynn	UK
3 rd Thomas Grundy + Isabel Jones-Gilpin + Georgia Wynn	UK

Tanto Tai Sabaki

1 st Artem Starikov	Russia
2 nd Mikhail Kryukov	Russia
3 rd Ivan Chebotarov	Russia

Under 16s (Youth)

Randori no Kata (Junanahon)

1 st Mallaigh Ni Riain + Darragh Conroy	Ireland
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Hosted by the Worldwide Sports Aikido Federation

2nd Joe Pilling + Danny Goodall UK
3rd Rafik Saakyan + Maxim Stetsyuk Russia

Tanto Kakarigieko

1st Mallaigh Ni Riain + Darragh Conroy Ireland
2nd Joe Pilling + Danny Goodall UK
3rd Rafik Saakyan + Maxim Stetsyuk Russia

Ninin Dori

1st Joe Pilling + Danny Goodall + James Staton UK
2nd Rafik Saakyan + Maxim Stetsyuk + Angelina Diatlova Russia
3rd Mallaigh ni Rain + Darragh Conroy + Emma Keyworth Ireland

Tanto Tai Sabaki

1st Rafik Saakyan Russia
2nd Mallaigh Ni Riain Ireland
3rd Maxim Stetsyuk Russia

Under 19s (Cadets)

Randori no Kata (Junanahon)

1st Eoghan Conroy + Michael Eastwood Ireland
2nd Kate Bolton + Ed Gander UK
3rd Nathan Cox + Harris Aldridge UK

Tanto Kakarigeiko

1st Nathan Cox + Harry Pilling UK
2nd Kate Bolton + Ed Gander UK
3rd Will Wainwright + Lauren Sheard UK

Ninin Dori

1st Eoghan Conroy + Michael Eastwood + Ed Gander Ireland

2nd Will Wainwright + Lauren Sheard + Harry Pilling UK

3rd Milly Bolton + Kate Bolton + Chris White UK

Open Kata

1st Kate Bolton + Ed Gander UK
2nd Eoghan Conroy + Micheal Eastwood Ireland
3rd Nathan Cox + Harry Pilling UK

Tanto Randori Female

1st Lauraen Sheard UK
2nd Anna Maslennikova Russia
3rd Millie Bolton UK

Tanto Randori Male

1st Chris White UK
2nd Michael Eastwood Ireland
3rd Harry Pilling UK



The First Junior, Youth, Cadet and Senior World Aikido Championships London 2017

Senior Results

Embu Events

Kyu Junanahon

1 st	Kattaliya Kasemmongkol + Kyoko Mabuchi	Japan
2 nd	Adrian Van Kamfen + Deana Zeciri	Switzer ^{land}
3 rd	Mariano Garcia Flores + Guillermo Franco Bueno	Spain

Tanto Junanahon

1 st	Joe Adams + Shingo Ikeda	Japan
2 nd	Ilya Solonitsyn + Dmitrii Olikhov	Russia
3 rd	Andrew Rigby + Scott Pearce	UK

Jiyu Embu

1 st	Paul Carr + Daniel White	UK
2 nd	Frederique Gomez + Sebastian Peretti	Switzer ^{land}
3 rd	Keisuke Yotsutsuji + Kenji Shutani	Japan

Koryu Goshin No Kata /Dai San

1 st	Scott Pearce + Andrew Rigby	UK
2 nd	Fumika Yamasaki + Loris Thorimbert	Switzer ^{land}
3 rd	Nilufer Roberts + Sara Middleton	Japan/UK

Mixed Team Event

Kongo dan taisen

1 st	British Aikido Association Team One	UK
2 nd	Switzerland Team One	Switzer ^{land}
3 rd	Shodokan Aikido Federation Team Blue	Japan

Randori Events

Women's Tanto Randori

1 st	Laura Anderson (nee Beardsmore)	UK
2 nd	Fumika Yamasaki	Switzer ^{land}
3 rd	Yuki Takaya	Japan

Men's Tanto Randori

1 st	Paul Carr	UK
2 nd	Shuheji Komori	Japan
3 rd	Fred Kamara	UK

Women's Team Tanto Randori

1 st	Shodokan Aikido Federation Team Blue	Japan
2 nd	British Aikido Association Team One	UK
3 rd	Shodokan Aikido United Kingdom Team One	UK

Men's Team Tanto Randori

1 st	British Aikido Association Team One	UK
2 nd	British Aikido Association Team Two	UK
3 rd	Shodokan Aikido Federation Team Red	Japan

International Competition News

Laura Beardsmore and Paul Carr
BAA National Team Managers



2017 International Aikido Festival & 12th International Competitive Aikido Tournament, Akita, Japan.

At the event in Akita we arranged entry and accommodation for 22 active competitors and 9 additional spectators. We had BAA representation in each competitive event and the team on the whole was full of exuberant youth!

17 members attended both events which were held only a week apart, some with only 48 hours recovery before flying to Japan. Whilst in Japan we are thankful to Keiko Konaka for inviting the team to an international junior development day whilst in Tokyo in which Inoue san did some coaching at. This was well attended and the junior mem-

bers took a great deal of inspiration from it as well as meeting and training with other juniors from all over the world.

With specific regard to the JAA event, we have a huge thank you to pay to Mr Yuji Oshige who we liaised with for over 18 months in which we had many challenges with the entry following serious injuries to a number of key players in the squad. Arrival in Tazawako in the Akita province of Japan was a feat in itself and we can only extend our warmest gratitude to the players who made the

trip.

It was always going to be a difficult task going to the JAA event without any BAA officials and the kata was judged in the same way as Kawasaki, a blind score by a panel. Despite these challenges it would be fair to say the team performed exceptionally. After an agonising 24 hour wait it was announced Andrew Rigby and Scott Pearce made it into the final and subsequently won Silver medals in both of their Kata events the Junanahon and Goshin no Kata. The women and kongo teams sadly had premature exits from their events having come

International Competition News



up against strong JAA first teams in early rounds however the mens first team had an exceptional run. Beating 2 strong JAA teams in the semi final and final was an incredible feat especially given the different style of refereeing the team had experienced the week before at the WSAF event. The team adapted incredibly with a stand out performance from hero Paul Myhill winning the fourth bout from a losing position with a Gedan ate ippon taking the semi final to a deciding fight.

Reflecting London, Paul Carr and Fred Kamara both made it to the bronze medal play off

in the individual randori, with Fred taking the upper hand at this outing. It was amazing to see youngsters Milly Bolton and Charlotte Jenner progressing into the later stages of the women's randori however Laura managed to unify world titles and win her 5th World title against young Japanese opposition in the final.

The JAA event was well attended. The official numbers advertised were factually incorrect as many competitors listed were either spectators or not present in Akita but left on the competitor list. Anecdotally we would say compe-

tion numbers for the individual and team randori events was similar to the WSAF events with overall probably less kata pairs entered.

On the whole the trip to Japan was a huge success in terms of winning medals under tough conditions. We connected with a number of new clubs and a lot of juniors had a fantastic experience competing in Japan for the first time. The BAA national team are now preparing to take a squad to the Open European Event in The Netherlands before pushing on towards the next WSAF event in San Diego

International Competition News

2017 International Aikido Festival & 12th International Competitive Aikido Tournament, Akita, Japan.

Results

Randori-Mens Individual

- 1st Dmitri Shchepikhin [IRMR]
- 2nd Takehito Shiraoka [Inamonkai] Japan
- 3rd Fred Kamara [BAA] UK

Randori_Women's Individual

- 1st Laura Beardsmore [BAA] UK
- 2nd Rena Aono [Meiji University] Japan
- 3rd Saya Ono [Sundaikai]

Randori-Men's Team

- 1st BAA (A) UK
- 2nd JAA (selection) Japan
- 3rd Inamonkai Japan

Randori-Women's Team

- 1st Sundaikai Japan
- 2nd Sakura-kai Japan
- 3rd Meiji University Japan

Kongo Dantaisen

- 1st Inamonkai
- 2nd IRMR A Russia
- 3rd JAA (selection) Japan

Embu 17 Techniques (Non Dan)

- 1st Vasillii Telitcyn / Pavel Mikushov [IRMR] Russia
- 2nd Kristina Timoshchenko / Sergei Kononenko [IRMR] Russia
- 3rd Luis Carrasquer / Rafael Cobos [TAS] Spain

Embu 17 Techniques (Dan)

- 1st Noriaki Ueki/Takehito Shiraoka [Inamonkai] Japan
- 2nd Andrew Rigby / Scott Pearce [BAA] UK
- 3rd Shimomu Asuka / Matsui Yakaba

Embu Koryu Daisan

- 1st Ryuta Kudo / Yuta Kodera [Inamonkai] Japan
- 2nd Scott Pearce / Andrew Rigby [BAA] UK
- 3rd Ayumi Furuta / Saya Ono [Sundaikai] Japan

Embu Free Style

- 1st Kenya Matsuo / Ayumi Furuta [Sundaikai] Japan
- 2nd Saya Ono / Misaki Ando [Sundaikai] Japan
- 3rd Yoshiko Kawashima / Masako Ishikawa [Sundaikai] Japan



International Dojos

Shikado



Patrick De Block, a good friend of Shizentai, describes his Shikado club in the Netherlands and what brought him to training.

The club started in 1987. It is located in the village of Kapellen, to the north of Antwerp at the border with the Netherlands. In fact we train in the local sportshall, which means that we have to put up the tatami for every training. So it is no 'real' dojo in the sense that it is reserved for martial arts. The name of the club refers to the treatises of Zeami Motokiyo who wrote extensively about the Noh



theatre. 'Shikadoshō' is one of his treatises and means as much as 'The Book of the Way that leads to the Flower'. What I didn't know at the time was that a flower was an important concept in Daito Ryu. 'Asagao' or Morning Glory refers to a whole body use as expressed through the fingers. A nice coincidence.

I have seen many people come and go, I regret that some have gone and not so much that some went away. Through the years some people stayed while their focus may shift from aikido to jodo or iaido and back again. They are the core of the dojo, the ones that bear with me, sometimes grudgingly and even more outspoken. This core now consists of Axel, Bruno, Eduard, Jorg and Koen. They all have done other martial arts before coming to aikido, sometimes an art that I had never before heard about, like Pak Mei. Although I didn't realize it at first, a dojo is not only a place, it is an evolving group, both in terms of members and skills.

Before starting the club I had been training since 1980. My first teacher was Eddy Wolput and the first Japanese I ever met was Itsuo Haba who was teaching in London at that time in Lee Ah Loi's dojo. It was still called Yawara. Eventually I was taught the six 'Classical Kata' by Lee Ah Loi and it is also her fault that I still practice Muso Shinden Ryu Iai and Shinto Muso Ryu Jo.

I've always tried to reconcile what I was taught, to make it



into one art. Obviously I found similarities but to my mind I was always groping in the dark, fumbling around without succeeding to make it into a coherent whole.

Since about five years I have been training with Dan Harden and his body method 'Sangen' gave me a new insight into what a martial body is. Maybe I will succeed at last in tying everything together, with the help of regulars.

Some information.

The website (in Dutch):

<http://users.telenet.be/shikado/>

The Facebook page:

https://www.facebook.com/Aikido-The-Pigs-little-Tail-1829030350685817/?ref=aymt_homepage_panel



Shodokan 50th Anniversary Celebrations 2017 Osaka

In Osaka on sunny and warm Sunday, October 8th, 2017, more than 250 Aikidoka – both adult and children – from around Japan as well as overseas, gathered in the municipal gymnasium to celebrate the 50 years that have passed since the birth of Honbu dojo. Yes folks, 50 years ago Tomiki Shihan established Shodokan honbu dojo in the city of Osaka, Japan. It was indeed a day of celebration.

The festivities kicked off at 9:30 am with an hour-long seminar taught by Nariyama Shihan. The theme of this workshop was kihon practice along with application or Oyo. The techniques chosen to focus on were the first three techniques of atemi waza and oshitaoshi from hiji waza. After around forty-five minutes of practice, everyone lined up and did atemi waza's hontai no tsukuri.

Following this training session was a short break, then elementary school and junior/senior high school students from various Shodokan clubs in and around Osaka performed multiple

demonstrations. Club instructors demonstrated their teaching skills on the different "courts." Lunchtime soon arrived, and after the break, adult aikidoka showed their own sets of free waza. Each of the five prepared competition courts had teams of pairs who gave displays of different techniques. At around 14:30 male university students, under the instruction of Sakai sensei, demonstrated Hijimoji no tsukuri and Kaishi-waza. It was a fantastic spectacle to watch as more than fifty pairs moved in unison across the entire tatami area. This event was followed by university student women, performing suwari waza. The girls were all wearing hakama.

The next event of the day were demonstrations from Shodokan's elite. Morikawa sensei, Teranishi sensei, Yamagata sensei, Nishi sensei, Endo sensei, and Omori sensei along with their ukes' put on displays of Aikido from Goshin no kata to Oyo waza. A proverbial feast for Aikidoka eyes. The final demonstration of the day was, of course, Nariyama Shihan's con-

tribution. Using Joe Adams and Sakai sensei as ukes, Shihan didn't fail to please. Although he is soon to be 70 years old, he still showed us that we all have a long way to go before we can attain his level of understanding and ability. Sakai sensei also gave us a taste of his excellent skills when he and Joe Adams performed Nage no kata. Both Tori and Uke were superb. At 16:30 the final display of Shodokan Aikido was the Kongo dantaisen (spelling). Two teams demonstrated the different aspects of Shodokan Aikido – Goshin no kata, tanto taisabaki, toshu randori and finally tanto randori.

With the day's sporting activities over, it was time to party. In one of the municipal gymnasium's conference rooms, beer flowed like amber-coloured water from a broken fountain, hungry guests chowed down on various kinds cuisine, and raucous banter filled the room. There were, of course, the speeches with the final few words from Nariyama Shihan.



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http://www.ninecircles.co.uk/Clothing/Embroidery_Service/BAA_Logo_Embroidery.aspx

Keep up to date with previews, announcements and video clips that complement Shizentai on our Facebook page and dedicated YouTube video channel. Click below on our banners for a hyperlink to their site locations.



Keep up to date with the BAA Calendar in 2018

- | | |
|---|--|
| 24.02.18 BAA Winter School North + | 24.06.18 BAA Junior National Championships |
| 25.02.18 National Dan Grading and Youth Training | Bradford |
| Leeds | 08.07.18 National Squad Training |
| 04.03.18 BAA EC Meeting (Meritorious Award Committee) | Leeds |
| Northampton | 27.07.18 BAA Summer School + |
| 11.03.18 BAA Junior Open North | Bradford |
| Bradford | 29.07.18 National Dan Grading & Youth Training |
| 17.03.18 BAA Spring School South + | Leeds |
| 18.03.18 National Dan Grading | Basildon |
| 25.03.17 BAA Senior National Championships | 05.08.18 National Squad Training |
| Leeds | Loughborough |
| 08.04.18 National Squad Training | 01.09.18 European Club Championships |
| Loughborough | 02.09.18 European Club Championships |
| 28.04.17 BAA Spring School Ireland | Netherlands |
| 29.04.17 National Dan Grading & Youth Training | 07.10.18 BAA EC Meeting |
| Dublin | Northampton |
| 13.05.18 BAA AGM and EC meeting | 14.10.18 National Squad Training |
| Northampton | Leeds |
| 26.05.18 BAA Spring School West + | 27.10.18 Junior Europeans |
| 28.05.18 Dan Grading & Junior and Youth Training | 28.10.18 Junior Europeans |
| Winchester | Belgorod |
| 17.06.18 National Squad Training | 03.11.18 BAA Autumn School + |
| High Wycombe | 04.11.18 National Dan Grading |
| | Herne Bay |
| | 04.11.18 National Squad Training |
| | High Wycombe |
| | 18.11.17 BAA Senior Open |
| | London |
| | 25.11.18 BAA Junior Open South |
| | High Wycombe |
| | 02.12.18 National Squad Training |
| | Leeds |

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