

*The JAA(USA)*



# AIKIDO TIMES



A TOMIKI AIKIDO QUARTERLY NEWSLETTER

*Volume 16 No. 1*

*Winter 2004*

## **A Shihan in Tinsel Town**

*by Mark Colopy, USC Shodokan*

This fall USC Shodokan had the good fortune to host Shishida Shihan on the first leg of his year long sabbatical from Waseda University.

I met Fusan and Yoko-san, Monday at LAX and then the fun began.

Since this is Los Angeles and the Shishida's would be here for two weeks Fusan had requested a rental car. Upon completing the paperwork two items arose – a need for a driver's license and a decision on insurance ...which for two weeks would have been substantial. Following a thorough investigation of luggage, it was found that Fusan's international permit was in the trunks on a ship to Vassar. The insurance issue however was trickier, requiring a cell phone call to the resident expert on Japanese Insurance . . . Bob Dziubla. With the acceptance of both insurance and Yoko-san's international driver's license we were ready to head to their hotel . . . two hours later. Both Fusan and Yoko-san had been up nearly 40 hours at this point and were both incredibly calm and understanding of the entire incident.

With Yoko-san in my car and Fusan following in the rental car we made it to the Sea Sprite Hotel in Hermosa Beach. This would be their home for the next week. It was a perfect place to unwind from their hectic pre-trip marathon prior to closing up their home in Japan for a year.

Classes at USC are Tuesday and Thursday Nights . . . 8pm to 10pm. I had arranged for student volunteers to act as guides for Fusan and Yoko-san during the day. That first Tuesday was shopping and a general tour of the beach cities provided by Yang Lu, who brought the Shishida's to practice.

Our club has a great many students below Yonkyu and Fusan's instructions were perfectly suited to beginners. We went through the basic opening drills of Unsoku, Tegatana Dousa, Shote-awase, and Tegatana-awase, as well as the Nana-hon nage kuzushi. Fusan would point out numerous subtleties of body position and footwork – things that we all gloss over but which go a long way toward perfecting techniques. Throughout the balance of his two week stay with us Fusan worked from seiza demonstrating

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breaking grabs and executing kotegaeshi holds as well as the Junanahon, his primary focus being to demonstrate how the movements from Tegatana dousa translated into actual techniques. Throughout the demonstrations, Carlos Chang (Ikkyu) and Darryl Lee (Sankyu) were perfect uke's . . . both Darryl and Carlos managed to smile throughout some of Fusans more "vigorous" applications.

Everyone learned a great deal during those two weeks . . . we saw more than any of us could assimilate and will be forever grateful to Fusan and Yoko-san for sharing their knowledge and kindness with everyone.

When Fusan wasn't teaching at USC he and Yoko san were experiencing the pleasures of Los Angeles. Darryl Ng and Yang Lu showed them the joys of Universal Studios at Yoko sans request. Josh Steele took them bike riding along the beach. And of course no trip to Los Angeles is complete without a pilgrimage to Dodger Stadium and a Dodger game (Yoko-San needed a Nomo T-shirt).



Dodger Stadium—Mark & Janell Colopy with Shishida & Yoko-san

During the Labor Day weekend the Shishida's visited Bob Dziubla and his family in their new home in San Diego. Fusan and Yoko-san returned with tales of the Wild Animal Park and getting splashed by Shamu . . . and then they left Bob's house to see the sights.

We had one interesting moment in Hollywood. Janell and I were taking Fusan and Yoko-san to see the Lalo Schiffrin trio at the Catalina Bar and Grill in North Hollywood. As we drove in on the 101 passing a sign for Hollywood, Fusan recognized the name and asked what was Hollywood like . . . (this is where you find out what kind of command of the English language you really have...). I thought for a moment and told them that Hollywood was somewhat "... seedy..." these days. The inevitable response, "What is "seedy"?" Now I'm in trouble as Fusan is consulting his Palm Pilot type translator. I explain that it's sort of old, tired, rundown,

no soul, shabby. Fortunately I passed the test because Fusan's Palm Pilot translator agreed with my definition. Having parked the car and heading toward the jazz club, as if to further validate my description of Hollywood, we pass an "angel of the evening", a couple of overly pierced punkers toking on a doobie, and a homeless person doing battle with personal demons . . . and that was on our side of the street . . . welcome to Tinsel Town.

The night before Fusan and Yoko-san left for Pennsultucky and Sean Flynn's Vassar, we all went to the Hollywood Bowl—an LA landmark and another opportunity to enjoy the experience of LA traffic from the vista of the carpool lane. The concert was an evening of



At Hollywood Bowl

tango, which was much better than we all expected. Of course 3 bottles of wine may have also improved our ability to appreciate . . . *Tango*. . . On the ride home during discussion of the evening Yoko-san inquired about my driving to which I replied she shouldn't worry as I had a pilot's license which permitted me to operate at these speeds – she thought about that for a minute and matter of factly said I was teasing her, to which I replied yes I was teasing her . . . from the darkness of the back seat (to the melody of "Feelings") came a Barry Manilow-esk voice singing "...Teasings, nothing more than Teasings..." I didn't hear the rest as Yoko-san, Janell and I were roaring with laughter. Once we regained control of ourselves an awkward silence began to build until Yoko-san said (...to no one in particular...) "You a very strange man..."



The Shishida's with Mark Colopy and the USC club

## **The Martial Arts World Games, aka Arnold Battle of Columbus**

**T**he Arnold Battle of Columbus (yes, it's **that** Arnold) is being held this year from March 5-7, 2004 in (of course) Columbus, OH. If you missed this extravaganza last year, you'll want to come see what it's all about. Clinics and competitions are open to all ages and ranks, and it's the world's largest martial arts event.

### **Events for aikido players include:**

#### ***Youth Division (Coed 16 and under):***

**Randori no Kata (Basic 17)**

**Jo Kata (Solo form) 21-step jo kata**

**Paired Weapons Kata**

#### ***Adult Division (Coed 17 and over):***

**Randori no Kata (Basic 17 Forms)  
(Kyu rank only)**

**San no Kata (1st 16)**

**Paired Weapons Kata**

**Open Freestyle Kata (up to 30%  
weapons)**

**Kyu Rank Tanto Randori**

**Open Tanto Randori (Men)**

**Open Tanto Randori (Women)**

**Kon Go Dan Tai Sen (Mixed Team)**

All rules will be the standard Aikido Rules published on the JAA/USA website at [www.tomiki.org](http://www.tomiki.org). Registration times, fees, and deadlines are shown on the World Games 2004 AIKIDO registration form included in this issue or on [www.tomiki.org](http://www.tomiki.org). There is also the general registration form on the Battle's website [www.wuma.com](http://www.wuma.com).

### **Hotels (all prices shown not incl tax):**

**Quality Inn & Suites:** ARNOLD MARTIAL ARTS WORLD GAMES HOTEL HDQTRS \$74.99 (614)431-0208 1001 Schrock Rd.

**Ramada Limited:** All smoking rooms: \$59 Non-Smoking sgl: \$59 Non-Smoking Double or King: \$66 (614)846-9070 6121 Zumstein Dr.

**Cross Country Inn:** Sgl: \$35.99 Dbl \$48.99 (614)848-3819 6225 Zumstein Drive

**Residence Inn Suites:** Studio suite: \$89 (614)431-1819 6191 Zumstein Dr

**Marriott North:** \$84 flat rate when mentioning Arnold Fitness Weekend (614)885-1885 6500 Doubletree Ave

**Clarion:** \$69 flat rate (mention Arnold Fitness Wknd) (614)888-7440 900 E. Dublin-Granville Rd.

**Best Western** \$50 (mention Arnold Fitness Wknd) (614)888-8230 888 E. Dublin Granville Rd

**Holiday Inn Express:** \$79.95 (614)885-4334 1221 E. Dublin-Granville Rd.

**Holiday Inn City Center-Downtown:** 175 E. Town St. 614-221-3281

**Red Roof Inn-Nationwide** 111 Nationwide Blvd. 614-224-6539

**Hyatt Regency-Downtown:** 350 N. High 614-463-1234

**Hyatt on Capitol Square-Downtown:** 75 E. State St. 614-228-1234

**Radisson-Airport** 4801 E. Broad St. 614-475-7551

**Hampton Inn and Suites-Dwntn** 501 N. High St. 614.559-2000

**Adams Mark Dwntn** 50 N. 3rd St. 614-228-5050

**Crowne Plaza-Downtown** 33 Nationwide Blvd. 614-461-4100

More hotel info available by contacting the Convention Bureau of Columbus at (800) 345.4386 or (614) 221.2489. Mention the Arnold Fitness Wknd to receive special rates. Also there are many places to stay in the surrounding suburbs.

### **Contacts:**

Wade Current, Jay Harris, Moe Stevens  
You can contact us at the following e-mail:  
[amawg@wuma.com](mailto:amawg@wuma.com) Ph: 1-614-864-4000

US mail: ABOC c/o World United Martial Arts Alliance 1349 Brice Rd. Reynoldsburg, Ohio 43068

# World Games 2004 Schedule

## Super Friday March 5th

*Synchronized forms, team demo, judo-kata, legends demonstrations, workshops and Super Friday Show.*

Self-Defense  
Weapons (except Chinese)  
Synchronized Forms  
Team Demo  
Judo Kata  
Demonstrations  
Workshops  
Super Show & Leaders Banquet

10:00 AM	Registration
12:00-1:00 PM	Referee/Coaches Seminar
1:00-6:00 PM	Competitions
6:30-8:00 PM	Super Friday Show

## Legends Saturday March 6th

*All Disciplines General Competitions in Forms & Sparring  
Demo & Workshops*

8:00 AM	Registration
9:00-10:00 AM	Referee/Coaches Seminar
10:00 AM	All Competitions Begin
6:30-8:00 PM	Legends & Champions Show
9:00-11:30 PM	Legends Banquet

## Best of the Best Sunday March 7th

*All Breaking Competitions, All Sanctioned Events, Demo & Workshops  
Best Of The Best selected matches, Black Belt Champion Title Div finalists  
from Super Friday and Legends Saturday (Form/Sparring) compete to claim  
Best of The Best in the World*

9:00 AM	General Registration
10:00-11:00 AM	Referee/Coaches Seminar
11:00 AM	All Competitions Begin

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*Tentative schedule for aikido players is as follows:*

### **Friday March 5th -**

Early Evening: Seminar/Clinic  
Late Evening: Collective Dinner Out

### **Saturday March 6th -**

Morning: Tournament  
Late Afternoon: Free Time  
Evening: Collective Dinner Out

### **Sunday March 7th -**

Morning: Seminar/Clinic

# World Games 2004 AIKIDO Registration Form

Sanctioned by Japan Aikido Association/USA (JAA/USA) and World United Martial Arts Alliance

Last Name	First Name	M / F	Home Phone #		
Home Address	City	State	Zip	Country	
Your E-mail address			Work/Cell/Emergency #		
Parent/Guardian/Emergency Contact	Last Name	First Name	Relationship		
Name of school/Club			Head Instructor's name		
School/Club Address	City	State	Zip	School Phone#	

**Notes:** Mail-in Registrations will **NOT** be accepted after 2/21/04. After 2/21/04 Onsite Reg. Only.  
For any event requiring a partner, the partner must also fill out a form.

## First Event Entered Each Additional Event

\$ 60.00	\$ 70.00	\$ 80.00
\$ 10.00	\$ 15.00	\$ 19.00

Event	Division	Postmark by 2/4/02	Postmark by 2/21/02	ON-SITE	Total Amount
Randori No Kata (basic 17)	Youth Coed 16 and under				
Jo Kata (21 step kata)	Youth Coed 16 and under				
Paired Weapons Kata	Youth Coed 16 and under				
Randori No Kata (basic 17)	Adult (Kyu Rank Only)				
San No Kata (1-16)	Adult				
Paired Weapons Kata	Adult				
Open Freestyle Kata	Adult (up to 30% weapons)				
Kyu Tanto Randori	Adult				
Open Tanto Randori (Men)	Adult				
Open Tanto Randori (Women)	Adult				
Kon Go Dan Tai Sen	Adult Mixed Team				
<b>Grand Total If you have more than one form, staple all forms together.</b>					<b>Total</b>

For Coach or Video Passes, Souvenir packages, Video tapes, etc. please use the **General Registration Form**  
Enclose Payment (NO Personal Checks / NO Refunds) Certified Check or Money Order.  
Make payable to: THE BATTLE 2004

I hereby submit my form to The Arnold Battle of Columbus Martial Arts World Games 2004 (Event). I agree to waive all claims against any person connected with this event for injuries I may sustain and assume full responsibility for all my actions in connection with said event. I understand there are rules and regulations associated with this event and I will abide by them. I also understand that any pictures and/or video tape of me participating in said event may be used for publicity without compensation.

Competitor's Signature	Date	Parent/Guardian' Signature (if minor)	Date
------------------------	------	---------------------------------------	------

Mail to : The BATTLE 1349 Brice Rd. Reynoldsburg, OH 43068  
Phone 614-864-4000 Fax 614-864-4146

For more info. go to - [www.wuma.com](http://www.wuma.com)

# Visions & Revisions

## ***Shodokan Curriculum Translation***

JAA/USA Board members Bob King and Bob Dziubla combined their efforts to present this “English” version of the Shodokan/Tomiki Aikido Curriculum in order to give U.S. students a better understanding of the kyu level requirements. Please direct any questions to the business office at [nettles@tomiki.org](mailto:nettles@tomiki.org).

### **8th Kyu** (more than 20 hrs practice after starting)

Unsoku (Basic footwork exercises)

Kouhou ukemi (Backward break-fall from standing position)

Yoko ukemi (Side break-fall from standing position)

Aigamae katate dori - shomenate, oshitaoshi, kotegaeshi (Techniques from single-handed wrist grab, cross-hand -- (1) Frontal strike from the inside, (2) elbow push-over, (3) wrist twist throw)

### **7th Kyu** (more than 20 hrs practice after 8th kyu)

Tegatana dousa (hand-sword drill)

Zenpou kaiten ukemi (forward roll fall from kneeling position)

Gyakugamae katate dori - aigamaeate, hikitaoshi, tenkai kotehineri (Techniques against a single-handed cross-over grab: (1) frontal strike from the outside, (2) elbow pull-over, (3) turning wrist twist)

### **6th Kyu** (more than 20 hrs practice after 7th kyu)

Zenpou kaiten ukemi (Forward roll fall from standing position)

Kouhou ryote dori - gyakugamae ate (Double-handed wrist grab from behind -- opposite side strike)

Aigamae katate dori – wakigatame (Technique against a single-hand cross-hand grab – arm bar lock)

Hanza handachi gyakugamae katate dori - tenkai kotegaeshi (Technique with attacker standing and defender kneeling, with the attacker using a same-side single hand grab – turning outside wrist twist take-down)

### **5th Kyu** (more than 40 hrs practice after 6th kyu)

Suwari waza Shomenuchi - oshitaoshi osae (Kneeling techniques against an overhead strike -- elbow push-over into an arm lock. Done from both the front, *omote*, and the back, *ura*, on both sides for a total of four techniques.)

Kihon waza Atemi waza (shomenate, aigamaeate, gyakugamaeate, gedanate, ushiroate) (Basic Throwing (Striking) Techniques: Inside Forward Throw, Outside Forward Throw, Opposite Side Forehead Throw, Underneath throw, Rearward Throw)

Kihon no tsukuri Atemi waza, hontai no tsukuri (shomenate, aigamaeate) (Basic Training Exercises for the Striking Techniques – Frontal Inside Strike Throw, Frontal Outside Strike Throw)

Kansetsu waza, tegatana jodan no tsukuri (oshitaoshi, hikitaoshi) (Joint Techniques: Upper Level Hand-sword Drill -- Elbow push-over, Elbow Pull-over)

(Continued on following page)

## Shodokan Curriculum (Continued)

### 4th Kyu (more than 40 hrs practice after 5th kyu)

Suwari waza Shomenuchi - oshitaoshi gyakutedori kotehineri osae (Kneeling techniques against an overhead strike - elbow push-over into a wrist pin. Done from both the front, *omote*, and the back, *ura*, on both sides, for a total of 4 techniques.)

Kihon waza Hiji waza (oshitaoshi, udegaeshi, hikitaoshi, udehineri, wakigatame, wakigatame) (Basic Elbow Techniques: (1) elbow push-over, (2) arm twist over the top

(i.e., counter to elbow push-over), (3) elbow pull-over, (4) arm turn from underneath (i.e., counter to elbow pull-over), (5) outside arm bar lock (6) inside arm bar lock.)

Kihon no tsukuri Atemi waza, hontai no tsukuri (gyakugamaeate, gedanate, ushiroate) (Basic training exercises for the striking techniques,– outside forward throw, underneath throw, rearward throw)

Kansetsu waza, tegatana gedan no tsukuri (tenkai kotegaeshi, kotegaeshi)

(Joint Techniques: Low Level Hand-sword Drill, turning outside wrist twist and inside wrist twist)

### 3rd Kyu (more than 40 hrs practice after 4th kyu)

Suwari waza Shomenuchi - oshitaoshi juntedori kotehineri osae (Kneeling techniques against an overhead strike – elbow push-over using a natural grip wrist-twist pin. Done from both the front, *omote*, and the back, *ura*, on both sides, for a total of four techniques.)

Kihon waza Tekubi waza (kotehineri, kotegaeshi, tenkai kotehineri, tenkai kotegaeshi) (Basic Wrist Techniques: (1) upper wrist twist technique, (2) mid-level wrist turn-out technique, (3) turning wrist twist technique, and (4) turning inside wrist twist technique)

Nage waza Nage no kata omote waza (go no sen no kuzushi) (Throwing techniques from the front - balance breaking after being attacked)

Kihon no tsukuri Atemi waza, hontai no tsukuri Kansetsu waza, nigiri gaeshi jodan no tsukuri (Basic training exercises against striking techniques – Upper level joint techniques using twisting grabs)

### 2nd kyu (more than 60 hrs practice after 3rd kyu)

Suwari waza Shomenuchi - oshitaoshi tekubi osae (Kneeling techniques against an overhead strike – elbow push-over into a wrist pin. Done from both the front, *omote*, and the back, *ura*, on both sides, for a total of four techniques.)

Kihon waza Uki waza (maeotoshi, sumiotoshi, hikiotoshi) (Basic Timing Techniques: (1) elbow-lock frontal throw, (2) corner throw, (3) elbow throw from underside grab)

Nage waza Nage no kata ura waza (go no sen no kuzushi) (Throwing techniques from the back - balance breaking after being attacked);

Kihon no tsukuri Atemi waza, shouki no tsukuri (shomenate, aigamaeate) (Basic training exercises for the throwing techniques using split-second timing as uke jumps – (1) inside frontal throw and (2) outside frontal throw)

*(Continued on following page)*

## Shodokan Curriculum (Concluded)

Kansetsu waza, nigiri gaeshi gedan no tsukuri (Basic training exercises against striking techniques – Lower level joint techniques using twisting grabs)

### 1st Kyu (more than 60 hrs practice after 2nd kyu)

Kihon waza Randori kihon waza (uke without tanto) (Basic 17 randori techniques against non-weapon attack)

Kihon ura waza Atemi waza no ura (wakigatame, oshitaoshi, gedanate, aigamaeate, tenkai kotehineri) (Basic counters to the throwing techniques – (1) arm bar lock done against an inside frontal throw, (2) elbow push-over done against an outside frontal throw, (3) underneath throw done against an outside forward throw, (4) outside frontal throw done against an underneath throw, and (5) mid-level wrist turn-out technique done against a rearward throw)

Kihon ura waza, Kansetsu waza no ura (oshitaoshi, tenkai kotehineri, kotegaeshi, wakigatame, tenkai kotegaeshi) (Basic counters to joint techniques – (1) elbow push-over done against an elbow push-over, (2) turning wrist twist technique done against an elbow pull-over, (3) mid-level wrist turn-out technique done against the same technique, (4) arm bar lock done against a mid-level wrist turn-out technique and (5) turning inside wrist twist technique done against the same technique)

Kihon no tsukuri Atemi waza, shouki no tsukuri (gyakugamaeate, gedanate, ushiroate) (Basic training exercises for the throwing techniques using split-second timing as uke jumps - outside forward throw, underneath throw, rearward throw)

Kansetsu waza, hiji mochi no tsukuri jodan (juntedori, gyakutedori) gedan (juntedori, gyakutedori) (Joint Techniques – Training drill for grabbing the elbow at high level and low level using both a natural grip and a reverse grip).

Randori hou taisabaki (against tanto) - without using hands - using tegatana (Evasion practice for sparring, done against a knife- done two ways, first by just moving the body and not using the hand-sword and, second, also using hand blade)

### Notes

1. Kihon no tsukuri must be done twice on both left and right sides.  
The second time the technique must be completed without stopping.
2. Tsukuri practice.
  - (a) Atemi waza - hontai no tsukuri - in five directions from the correct distance
    - shouki no tsukuri - in five directions at the time of uke's feet touching down
    - tsukuri from taisabaki - in six directions after taisabaki
  - (b) Kansetsu waza - tegatana no tsukuri - aigamae and gyakugamae, jodan (eye level) and gedan (knee level)
    - nigirigaeshi no tsukuri - jodan and gedan, junte and gyakute grips
    - hiji mochi no tsukuri - junte and gyakute grips using both hands, in front of and behind uke



# Technical/Kid's Corner

By Wade Current, CSM Aikido



## Roll Fall Attacks

A series of games I have always enjoyed, which will work well for adults or children, is “Roll Fall Attacks”. We line the class up at one end of the mat then put one student in the middle of the mat area where there is plenty of room. This person is given a rubber knife. I like to use the more realistic rubber tanto rather than the cloth and leather one because it seems to get everyone’s attention better. These games can be played with a punch or a kick, but students exhibit much better tai-sabaki with the tanto. I suppose that a bokken or a jo would also encourage tai-sabaki, but I’d recommend those only for a class of more advanced students.

The game begins like this -- the first person in line (tori) takes a roll fall out onto the mat. As she/he comes to her feet, the person with the tanto immediately attacks with a right hand thrust. Beginners are encouraged to simply evade by using tai-sabaki. As they get comfortable with that, they progress into blends and techniques.

For the more advanced students, or as beginners progress, the attacker (uke) can use an overhead stab or a round-house in addition to the straight thrust, as well as left hand attacks. Tori should not know before she starts her fall what is coming. After evading or performing her technique she then takes the tanto and waits to attack the next person as he comes out of his roll fall. This gives everyone the chance to both attack and defend in a free flowing environment.



The game and its variations are a good way to practice ukemi (falls) without having to “*practice ukemi*” (as shown with tori Val Reuber). The game forces tori to be on balance and aware of his/her surroundings even when coming from a disadvantaged position. It also helps tori not to predetermine his defense. When coming up, the best he can do is decide to evade left, or evade right, depending on which foot he has forward as he completes the fall.

Another advanced variation is to have the second person in line place her hands on the first person’s shoulders and forcefully push him down and forward into



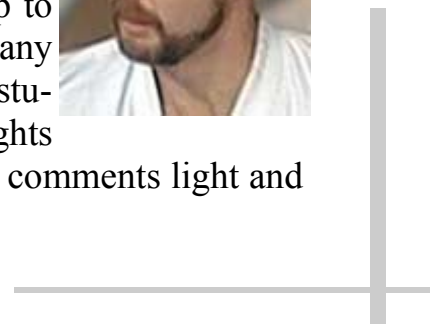
his fall. This sudden shove further prevents tori from ‘setting’ himself, taking a leisurely fall, and being prepared to do a technique.

When you have exhausted the variations on this game, or if your students are at a stage where they need more practice with ukemi than with blending and technique, try this instead. Arrange the class as before with one student in the center of the mat. This time lay the tanto on the mat about a body length from the first person in line. That person must then step forward and take a roll fall while at the same time picking up the knife. He/she attacks the person in the middle as she comes out of the roll (shown here by Andy Rohrer).

This creates interesting possibilities for both people. I have found that for students who are not yet proficient or relaxed with their roll falls, the act of concentrating on picking up the tanto in the midst of the fall actually smooths out the fall. (Picking up a tanto in mid-roll is not always easy, even for black belts!) Also, as she attacks and tori throws her with a technique she immediately gets to take another fall. Two falls for the price of one!

At the same time, tori is forced to pay attention to his/her distance and timing. If he is too close when uke starts her fall, she may roll into and cut him before she stands up; too far away, and uke gets to set herself and stalk tori. Ideally, as uke finishes her fall and begins her attack, tori should be in past the knife and executing a technique. As with the previous game, start with uke only allowed to thrust, then move on to different knife attacks as everyone improves.

These games offer many opportunities for instruction and learning in a ‘full motion’ rather than a ‘static’ environment. We try to stress awareness both of uke’s position and the student’s own center of gravity and balance. As in tanto randori be sure that tori is watching uke, not the knife. Also, stress the importance of the thought “KEEP MOVING”. If you stop to think, you get cut. The instructor can stop the action at any time to reinforce good timing, posture, kuzushi, etc. The students waiting in line can also be asked to share their thoughts on what was done well and what could be improved. Keep comments light and encouraging and everyone has fun.



## **Aikido—The Tomiki Way**

“The ultimate reference book for every Tomiki student”

There's a new, comprehensive book out on Tomiki Aikido! Neil Saunders has put together an easy to follow, step-by-step guide on the Randori-no-Kata, Randori-no-Kata-Ura-waza, and all six of the Koryu-no-Kata. It includes a history of Aikido through its development from Miyamoto to Yoshimitsu, the Takeda family, Sokaku Takeda, Morihei Ueshiba, to Kenji Tomiki. Also included are chapters regarding the development of Tomiki Aikido in the United Kingdom, etiquette, breakfalls, basic movements, the main principles of Aikido, and an overview of the Tomiki system.

Includes over 1175 photographs demonstrating the complete Tomiki System. The first Tomiki book published to correctly show weapons etiquette

To quote a portion of the Amazon.com description, “Aikido—The Tomiki Way introduces a new student to Tomiki Aikido, while also providing useful reference material to an advanced practitioner of Aikido, regardless of style. This book contains over 1100 photographs demonstrating the kata system (including all six Koryu-No-Kata) of Tomiki Aikido, as well as explaining etiquette, basic movements, and ukemi that are used in this system.”

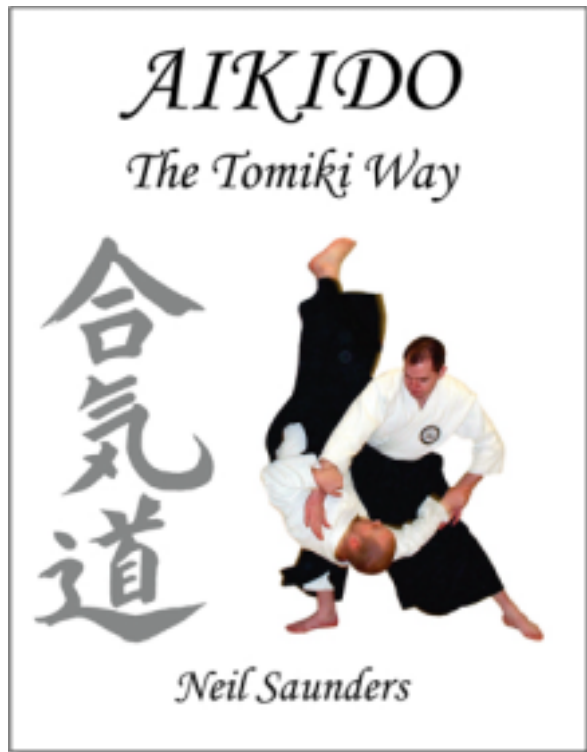
“This book, 'Aikido – The Tomiki Way' is in my opinion a must for Tomiki people. It covers everything from a beginner to an instructor which makes the book an essential book to have. I have enjoyed having input into the book and hope people use and enjoy it.” – **Andy Stiggeer, 5th Dan Senior BAA Instructor.**

To order your copy of this comprehensive, unprecedented Tomiki Aikido book, you can contact: [activ8publishing](mailto:activ8publishing). Tel: 01634 253330 e-mail: [order@tomikiway.com](mailto:order@tomikiway.com)

They accept all major credit cards – VISA, Mastercard, Visa DELTA, Switch etc.

If you would like to order several copies of this book then please send an e-mail to [order@tomikiway.com](mailto:order@tomikiway.com) or call the order line (01634 253330) to discuss discounted rates for bulk orders (over 5 copies).

You can also order on Amazon.com, which gives editorial and customer reviews (average customer review 5-stars!).



## Tomiki's Aikido In My Life

*Alex Izaguirre, Yama Arashi Dojo*

I am on the eve of another crucial Aikido event in my life. I have applied for the Nidan test. Although I am anxious about this test, I feel confident. I am very lucky to have a wonderful group of senior instructors. It is customary to render tribute to Tomiki Sensei in a written essay. Much has been said about his achievements. Tomiki Sensei was a well-educated and experienced Budoka. He was both a warrior and a scholar who brought a radical change to Ueshiba's Aikido. Shihan Tomiki devised a system of free sparring and reclassified Aikido. He made Aikido into a physical training method (Aikido kyogi). His method enabled students to better absorb Aikido. Tomiki Sensei also added the element of resistance to Aikido training—an element that is lacking in all other Aikido styles. This earned him much criticism from his master and later from subsequent generations of traditional Aikido leaders.

I came to Shodokan Aikido by accident. I started my martial career over 21 years ago. At age eleven I began the study of bare-knuckle full contact Karate in my native Nicaragua. Back then you risked all when entering the dojo. Every Friday we would conduct kumite or full out sparring. As a result I lost a tooth in a match. This did not discourage me. I still train in full contact. Through the years I continued to study Karate. I also became a student of Jeet Kune do, Judo, Jujitsu etc. However, it was Aikido that captivated me. I was first introduced to Aikido at Nobuyoshi Higashi's Kokushi Budo Institute. I became obsessed with Aikido. I enjoyed this particular style dubbed Tomiki ryu. It is my understanding that Tomiki Shihan gave instructions to name his style Shodokan. As I was saying, I became an earnest student of

Higashi and continued to study until I became involved with Ronin Dojo and the Japan Aikido Association/USA.

Sensei Vargas visited my dojo on occasion and wiped the mats with Higashi's top fighters. I was very impressed. I was particularly impressed with his beautiful Aikido techniques during the tanto matches. Higashi's students relied on brute strength rather than technique. I became an instant convert. However, it would be a year before I could trace Sensei Vargas' dojo. In order to compensate for my dissatisfaction with Higashi's Aikido, I began a period of study with the various Aikikai derived dojos. In 1998, I visited the USC games and became acquainted with Sensei Vargas. From that point on, my study of Tomiki's Aikido began to deepen.

During Sensei Tomiki's early years of instructorship, he taught many Judoka who received only limited Aikido training. Tomiki was committed to teaching his concepts and some of his early students did not receive the benefit of his complete system. Case in point are Higashi Sensei and other senseis who only teach a collection of techniques. As I mentioned, they were taught portions of Shihan Tomiki's system while it still was in development. Shodokan Aikido has gone through a serious transformation. As Shihan Tomiki continued his research, his Aikido evolved. Many techniques were added and some were altered. It is unfortunate that many practitioners of his style are not benefiting from those new transformations.

In November of 2000 I tested for Shodan in Ohio during a clinic. I had already earned a Shodan at Higashi's dojo. However, I was encouraged by Sensei Vargas to train and acquire the knowledge and skills that are

standard in the JAA fold. Prior to testing for my JAA Shodan I did feel like I was starting at the bottom. This did not discourage me—it gave me motivation to learn the full system that Tomiki worked so hard for. Tomiki is a true pillar of the modernization of Budo. Like his Judo master Jigoro Kano, Tomiki made adjustments to make Aikido safer in the sparring field. Tomiki's Tanto Randori and Toshu Randori have enabled practitioners to resist and employ techniques that could be helpful in real battle. However, these elements "should be seen as tools and not the means of learning Aikido". This statement was made by a friend at the Shodokan Honbu. The fact remains that without Tanto Randori and Toshu we would be neglecting the natural progression of Budo.

I have been teaching Aikido for the past three and a half years. I have worked for various social service agencies. One of my most challenging experiences was working with underprivileged children with emotional and behavioral problems. Within months of working with these kids, I was able to form a long lasting bond. I had started by teaching the clients with some Karate techniques and little by little, I snuck in Aikido techniques. After a couple of sessions the classes progressed into full Aikido lessons. Aikido has become a useful tool in making differences with these kids. Currently I run a dojo in the suburbs of New York City. Here I have furthered my knowledge. Through teaching I have been able to discover more elements in Aikido that previously I had not experienced. I work at a different pace with each student. It has not been easy to be an instructor, but this is my vocation. Both of my parents are educators and it just feels natural for me to transmit the wonderful techniques of Ueshiba and Tomiki. It is not often that I get

help from my seniors to teach. I am the only Instructor at my dojo and sometimes it is very difficult to teach the most basic of techniques. Ukemi can be quite challenging to teach to some. I have had very little assistance in building my own group of students, but I have had a certain degree of success. I have students whose ukemi is quite fluid and who are taking advanced falls. It is sad that we still are a young organization and are sometimes plagued by insular behavior. Sometimes I have felt quite alone. On occasion I have almost defected to the Aikikai, but I feel a strong loyalty to Tomiki and his followers. I will be the first to admit that the Aikikai has a strong support structure—their members cross train and help in teaching at many of their dojos. Presently in the New York area, there are four Tomiki style dojo's. With the exception of visits from Ronin to my dojo, there is no inter-communication between the other Tomiki schools. I have made a point to at least visit the schools that are open to the JAA curriculum. I am sure that Tomiki's dream was to have a solid united organization and not a collection of splintered groups. I am presently planning to visit Japan and study for an extended period at the Shodokan. It may not be a big deal, but for me, it will be a great experience.

In conclusion, there is so much more that can be said about Tomiki's Aikido. This could take copious volumes. Shihan Tomiki taught many enthusiasts and some continued to grow with him, while some continued to perform Tomiki Aikido at the level that they were taught and remained a bit stagnant. Some of us were able to continue to grow. I still consider myself a beginner and am always humbled by the knowledge of my seniors. The bit of Aikido knowledge that I have has enabled me to share Aikido with my students.

## Dan Rank Promotions

### Vassar College Aikido Club

*Sensei Sean Flynn*

Mike Jones	Shodan
Alan Marco	Shodan

## Kyu Rank Promotions

### Berkeley Shodokan

*Sensei Warren Pottebaum*

Yasahiro Kawabe	8th Kyu
Aya Daiguji	7th Kyu
Katherine Okamoto	7th Kyu
Ricky Pilara	7th Kyu
Takashi Kubo	7th Kyu
Annelise Faulhaber	5th Kyu
Charless Fowlkes	4th Kyu
Seiichi Yahata	4th Kyu
Oren Leaffer	1st Kyu

### Colorado Shodokan

*Sensei Dave Nettles*

Robert Kelley	Hachikyu
Chris Belitz	Nanakyu
Wyatt Love	Rokyu
Jay Jones	Ikkyu

### DBT Aikido

*Sensei Ron Abo*

Linda Hom	8th Kyu
Hector Alvarez	7th Kyu
Sean Miller	5th Kyu
Juan Thompson	5th Kyu

### Vassar College Aikido Club

*Sensei Sean Flynn*

Sarah Lackay	8th Kyu
Yulia Sobeschanskaya	8th Kyu
Kate Blakeley	7th Kyu
Eric Snyder	7th Kyu
Jared Abrams	5th Kyu
Brad Leposa	5th Kyu
David Chiu	4th Kyu
Tiffany Doan	4th Kyu
Jeremy Glick	4th Kyu
Charlie Hudson	4th Kyu
Miranda Martinez	4th Kyu
Jun Zhao	4th Kyu

## Kyu Rank Promotions

(Continued)

### Hyland Hills Aikido

*Sensei Seiji Tanaka*

Antonio Cano	7th kyu
Nobuo Matsushita	6th kyu
Mary Newkirk	6th kyu
Maria Newkirk	6th kyu
Koji Matsushita	5th kyu
Mark Newkirk	5th kyu
Erika Tanaka	5th kyu
Kenji Tanaka	4th kyu
Thuha Tanaka	4th kyu
Kathy Sweet	4th kyu
Cuu Phung	1st kyu

### Just This Aikido

*Sensei Moe Stevens*

Matt Worthington	Ikkyu
Evan Crawford	Ikkyu
Rob Stewart	Ikkyu
Kevin Deweese	Ikkyu

### North Jersey Shodokan

*Sensei Ari Reinstein*

Robert Medina	8th kyu
Bernie Gobel Jr.	4th kyu

### Piqua Tomiki Aikido

*Sensei Steve Wood*

Kenneth Eckstein	Hachikyu
Alex Thomas	Gokyu
Ed McFarland	Yonkyu

### Tidewater Shodokan

*Sensei Theresa Axenson*

Victoria Bergstrom	6th kyu
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### USC Shodokan

*Sensei Mark Colopy*

Maryal Peter	Hachikyu
Nanthanwit Thanitanan	Hachikyu
Spyro Spyropanlos-Spears	Hachikyu
Willet Fong	Gonkyu
Josh Steele	Gokyu
John Martin	Ikkyu
Carlos Teuscher	Ikkyu



## You Have Opinions?

Several issues ago we asked for opinions regarding class structure and outlines, written exam material, judging criteria, etc. We're still waiting for most of you to share!

The JAA/USA Board of Directors has had a number of discussions surrounding curriculum and exam material and standardization (including the "translation" of the curriculum into English shown on pages 6-8 in this issue). We hope to have some additional materials available to students and instructors by the next issue, so stay tuned! Meanwhile, if you have some materials or teaching methods that work for your classes, let us know — your ideas could help some other instructors and clubs around the U.S. (or even farther away!).

## UPCOMING EVENTS

*USC/Berkeley Seminar  
February 21-22, 2004*

*ABOC  
March, 5-7, 2004  
Columbus, OH*

*2004 National Tournament  
Mansfield, OH*

*July 22-24, 2004  
Mansfield Area YMCA  
Downtown Mansfield, OH*

*2005 International Tournament  
Kanto Area (Tokyo) Japan  
October, 2005*

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