

The Seidokan Communicator

Aikido for a Modern Way of Life

“Keizoku wa Chikaranari”

To all of the Seidokan families, “Happy New Year”!

As a message for this New Year 2009, I have chosen a proverb in Japanese, “Keizoku wa Chikaranari” which means *‘Persistence Leads to Power’*.

Throughout our lives, whenever we have made a decision to undertake a new endeavor, we have all experienced varying degrees of frustration when things just don’t turn out the way we hoped or planned for, no matter how hard we may have applied ourselves towards reaching those goals.

From the standpoint of early childhood education, parents and guardians strive to discover their children’s innate gifts and talents by “diligently” engaging them into various activities such as sports, music, martial arts etc. with the “hopes” of promoting their optimum growth and development as a human being. Undoubtedly, it takes “consistent efforts” on the part of these caring adults to be able to do this.

It brings me “deep joy” to witness year after year, how each Seidokan member develops in his or her own way, persisting continually through the teenage years, may that be into their 20’s, 30’s and even all the way into the senior years, joining and then applying “efforts” to seek the teachings of Seidokan Aikido. It is my undying hope that as many people serve as if a “leaf” on the branches of the big Seidokan tree, to bring light and shine forth in this world of troubled times.

The three words: “Kibo” (upholding vision or hope), Doryoku” (applying sincere efforts), and “Yorokobi” (deep joy) were the key themes I had delivered last year in 2008 for the Seidokan membership. Up until now, I have brought forward annual themes to Seidokan members in my own way. It is my hope that you will be aware of each of these annual themes throughout the years in an ongoing basis. I believe that consistent and sincere practice of the teachings in one’s daily life, it will serve to not merely polish one’s Aikido techniques but foster one’s individual character, and therefore help to develop of both mind and body in a balanced way.

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What should we aim for in 2009? As I transition into my 70’s in hopes of gradually passing on many of the responsibilities to the younger generation of instructors and students, I chose the phrase: *“Persistence Leads to Power”*. (Here, *persistence* meaning continuous efforts.) Both pain and joy are integral and inevitable parts of the process to bring any endeavors into fruition. It usually requires extraordinary “efforts and patience” in order to reach one’s goals. But by overcoming these challenges through persistence, one cannot only gain experience and knowledge, but as a result, new friendships can blossom, as well, much wisdom can be fostered. It is in this way, through such experiences that a foundation is formed for harnessing one’s own unseen personal “powers”.

As I have mentioned before, I would like to urge all of you to take the teachings of Aikido and continually apply them into all aspects of your everyday life, each in your own way. Please consider this as your mission, broaden your horizon, and become as if one of the stars that can shine brightly in the wide spectrum of the sky. This is the vision I shall continually uphold in my mind.

January 2009
Minoru Kobayashi
Seidokan Kanshu

Translated by Mariko Kage



Moments of Sei: Joe Crotty Sensei's visit to Israel (May 2008)

By Chaim Noy

On May 2008 the Israeli Seidokan Aikido family had the honor and pleasure of having Sensei Joe Crotty teach us and train with us. The seminar lasted five intensive days, and included two daily sessions of training, each of which included two classes. The seminar's crescendo was supplied by two black belt exams, who were taken by two of our experienced Aikidokas and Instructors - Ya'akov Shimshi (to Sandan), and Shalomi Sagiv (to Nidan).

I mention these yudansha exams here not only because exams always supply unique learning experiences (and the more elaborate that exam – the more you can learn from it). But mainly because Crotty Sensei shaped the entire seminar so as to help prepare the examinees—and all of us—for the occasion. So in a way, although the seminar was open to all, many of the arts being taught by Crotty were those required for Shodan and Nidan. And there are very few teachers that can do that and get away with it as Sensei Crotty did. I mean that there are very few teachers that can simplify Dan arts and instruct them in a way that virtually anyone in the dojo—and many of those attending the seminar were beginners—would be able to follow the class, and to learn from the arts and enjoy practicing them at the same time!

The seminar commenced with Ki exercises and with the training of maintaining one-point, breathing calmly and settling down properly. This was a great opening ki (key), because it got all of us calmed down and into the mood of Centered Blending. Once these principles have started to sink into our bodies the way was wide open for training in the arts of ai-ki, and furthering our learning of the basics.

Many of the students who attended the seminar noted how much they learned and enjoyed, mainly through the example given by Joe. Putting for a minute the principles aside, there is something in the humility and patience that Joe embodied that makes people calm and delighted with the experience of learning new things and unlearning old and ill habits.

There were also great aikido moments off the mat, during the many hours we spend with sensei while dining, sitting at a Jerusalemite café or strolling around and talking about life. I have always found the life experiences of accomplished Aikido teachers—and also of many others who follows their respective Do's—to be rich with everyday wisdom. Such a precious and rare thing.

Personally, the most difficult times for me in seminars are not when the arts are technically complicated (they usually aren't), and not even when I don't seem to be able to maintain the principles as well as I should. It is usually the concluding moments that are the hardest for me. First, this is the case because I get sad for having to farewell from the Teacher. Seminars are always heightened time for body and spirit, partly because we're all together sharing and learning something that is essentially social. It's hard to

cope with the dissolving of this state, especially when teachers, such as Joe Crotty, have so much knowledge which they share so generously and effortlessly. And second, because I realize that I must now remember so many things, and that with every seminar there are more and more responsibilities woven into my Do-gi. Being located in this side of the Atlantic necessitates really good bodily memory, and sometimes I really feel how, days or weeks after a seminar has ended, our bodies (individual bodies and the shared sense that the aikidoka in the dojo have), return to our daily paths and orbits.

So there's always room for more practice and for recollecting and sharing both arts and moments from Joe's seminar. For supplying us with so many of these arts and moments of true Sei I would like to thank Joe Crotty wholeheartedly, on behalf of all of us here: Domo Arigato Gozaimashita and in Hebrew: *Toda Raba!*

A Perspective on the Jogi Workshop

This article reflects observations on experiences of the Jogi Workshop made by Serban Penciu, an AIA student, in an interview conducted by Michiyo Kobayashi.

This was the third time I attended a weapons workshop. I attended a bokken workshop and a Jogi #2 workshop in the past. That is why I wanted to go to a Jogi #1 session. Unfortunately that was the only session I attended. I found the workshop refreshing. It offered a good review on the basics of the jo, describing how to hold it and how to move your body to execute an effective strike. I really liked the second part of the workshop in which we practiced the jo moves against an attacker with a bokken. It put the moves in perspective and now I know how it is supposed to feel to do a "checking strike" to the throat. The nage has to be very balanced off the line so the tip of the jo comes close enough to the face of the ukei to achieve the desired effect.

There were a number of useful lessons I took away from the workshop. First, all jo strikes originate from the one-point and the body movement itself drives the jo forward or up. This is very useful in practice because it is easy to get distracted and use your arms to thrust the jo therefore executing a strike BUT not necessarily an effective strike.

Second, the correct placement of the hands on the jo is crucial. Holding the jo with a relaxed yet firm grip and allowing it to rotate in your palm is important because the opposite results in a loss of ki flow. Letting your ki flow through the jo results in the weapon being an extension of your body. This is important in practice because having a hard grip on the jo stops the ki from flowing through it. Also, when working with a partner, not allowing the jo to rotate in your hand will inflict unnecessary pain on the ukei and may render the whole technique ineffective.

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Finally, the study of weapons is crucial to aikido practice. As our world moves away from traditional weapons, lots of aikido styles have stopped practicing with them. Sensei Keith and Sensei Michiyo did a great job explaining that most aikido techniques originated from the study of weapons like the jo or the bokken. This is important in practice because if we do not try to understand how to execute a correct bokken strike for example, we may never fully understand how to execute some important techniques like shomenuchi ikkyo, kokyu nage and hiji otoshi.

2008 Jogi Workshop

Gordon Betzler

Sankyu, Antelope Valley Seidokan Dojo

Dennis Clark and I, from the Palmdale dojo, traveled to Seidokan headquarters on Friday, September 26, 2008, to attend the annual Jogi workshop. Since I was only able to attend the Friday session of the three-day workshop, I wanted to make the most of my time.

It was nice to see many familiar faces, most of whom I'd met on other trips to AIA Headquarters as well as at the 2007 Summer Camp, which was held in Long Beach, Calif.

The theme for the first day of the workshop was "WHY?" At first that sounded strange, until our instructors, Sensei Michiyo and Sensei Keith, explained the reason for the theme. It turns out that every movement in Jogi #1 has many reasons to be asking "WHY?" After Michiyo sensei conducted the warm up and the Aiki Taiso exercise, she turned the class over to Keith sensei; it became obvious that this was going to be a tag-team instruction session with Michiyo leading the jogi and Keith analyzing the movements. Keith sensei set the tone of the class by associating the first two movements to Funakogi undo, as well as reminding the class that the four principles apply during all of the Jogi movements. Keith sensei had partners take turns testing each other's one point at different points in the Jogi #1. Doing this made me stop focusing on the movements, and concentrate more on the quality of the movement.

As a beginner, while learning the Jogi #1, it was very helpful to learn that the tsuki and the off-the-line movements of the Jogi align very closely with the movements of the Funakogi undo exercise. Maybe now I will be able to get a little more power into these first two movements. This tied in with my goal of making my Jogi #1 more realistic. Both sensei's recommended that the students get away from just going through the motions, and focus on making the movements meaningful.

Speaking of power; without making my movements meaningful, I found that there was no way to properly execute the Jonage 1, 2, or the 3, 4 movements. It's kind of embarrassing to perform the Jonage exercises and find your Uke looking at you and smiling instead of being thrown. "Why?" was the first question that came to mind. I quickly found that when I used my one point (as instructed) instead of performing the exercise using arm strength, the exercise resulted in a much more satisfying throw.

Did I make the most of my time at the workshop during Friday's session? I think so. There was a lot of information to absorb, but the instruction was clear, easy to understand, and enjoyable. I brought back many things to work on. I hope to notice a big improvement in my Jogi #1 by the time I attend the next workshop.



Jogi Workshop (2008)



McAdam Sensei's Gogo no Shugyo Seminar

by Mario Fonda-Bondardi

On May 2-4 the Los Angeles headquarters dojo had the pleasure of hosting a weekend seminar by McAdam Sensei from the University of Texas. He attracted not only students from the 5 Los Angeles dojos but also from Utah and even brought Elizabeth and Barbra out from Texas (celebrity sensei's always travel with an entourage). The seminar started with rather simple exercises on Friday night including bowing from the center so as to be able to remain stable when tested from the side and doing kotegaeshi from the hips when your belt is grabbed.

Things became more dynamic with a series of attacks whose response involved moving away from the attacker and dropping or continuing a downward motion (as opposed to grabbing them.) Throughout the seminar McAdam Sensei emphasized often small (easily overlooked) elements of arts that make all the difference in the consistent success of an art. For example how quiet are your rolls? If they are noisy that means you are not smoothly round: e.g. you would be injured when rolling on harder surfaces than the forgiving dojo mats. When moving your partner who has grabbed the end of your jo, you can try to move them from your end but it's better to "move" their end of the jo by letting your ki flow past the tip of the jo at their end. Even an exercise as simple as happo-undo feels entirely different when each move is crisply completed as opposed to rushing through the sequence with each section blurring into the next.

On Saturday night the Kobayashi's hosted a sumptuous banquet for all and the seminar ended with a Sunday morning workout and then McAdam Sensei flew up to Oregon for a well earned vacation. Every time a visiting instructor travels everyone benefits. Not only do they usually provide us a slightly different view or understanding of certain arts that we have often been doing for years in a specific often ritualized way, but also by emphasizing different aspects of these common arts they show us how infinitely deep the art of Aikido is: you really can find a universe in a raindrop. Thanks for your visit Steve and I hope many dojos invite you out for similar seminars.



Steve McAdam Sensei teaching at AIA.



Demonstration of unliftable body resulting from mind-body unification.



悟後の修行
GOGO NO SHUGYO



Yaakov Shimshi's Sandan Test



Israel Seminar With Joe Crotty Sensei



Technical Corner

Ushiro Waza

By Doug Wedell

I have recently placed six video shorts on my Youtube channel (MasaKatsuAiki), describing defense techniques when attacked from behind. Because these videos provide instruction for 20 techniques, I will not go into much technical details here. Instead, I would like to explain some of the key points I go over in those videos concerning attacks from behind. If you would like to view the videos, you can do so through our club website:

<http://people.cas.sc.edu/wedell/aikido/index.htm>

or directly through the Youtube website at:

<http://www.youtube.com/MasaKatsuAiki> (If you would

like to link the videos on your web site, feel free as these are in the public domain). At the end of this article I go over one technique in more detail.

Maintaining one-point and moving freely: It is important to point out that one should never be attacked from behind if one can help it. If you know an attacker is behind you, you should turn to face the attacker. This is because you are at a definite disadvantage when attacked from behind. First, rather than grab you, the attacker could simply hit you, kick you, or stab you. Given such options, you are lucky you were grabbed instead. Second, because it is a surprise move and the attacker has an advantageous position, it is easy to lose your center and hence fail to defend yourself. This is why the first order of business when attacked from behind is to regain your center or one point. To do so, it is imperative that you relax and let the attacker have what was initially grabbed. Too often I find students struggling against the attack and trying to hold a particular position. Let go and let the attacker feel comfortable. In so doing, you should find you are able to move freely from your center, regaining your center and taking away your attacker's center. I show examples of this in four of the six video lessons.

Ushiro Tekubi Tori: With beginners we generally start with the simplest of attacks from behind in which the attacker grasps both wrists. Realistically, you cannot hope to start with your hands at your side. Rather, you should assume that the attacker has grasped the wrists and pulled them behind you. If we begin from the more neutral attack position with our wrists at our sides, we will not be training effectively against a true attack from behind. Of course, by either shifting forward or backward you can get your hands to your side and therefore train with our classic techniques. However, perhaps the most fundamental defense from ushiro tekubitori is simply to shift to the side and back, koho nage, as this movement follows the natural flow of ki. One other notable idea that I will point out is that it is often easier to point up with the index finger of one hand and clear out sideways rather than doing our classic two hand wrist curl. Although the classic movement is effective when attacked by a person your own size or larger, it is difficult to execute when the person grasping you has shorter arms than you do. Thus, especially long armed individuals

should make a habit of raising just one hand to move into classic arts such as sankyo or ikkyo rather than curling both wrists.

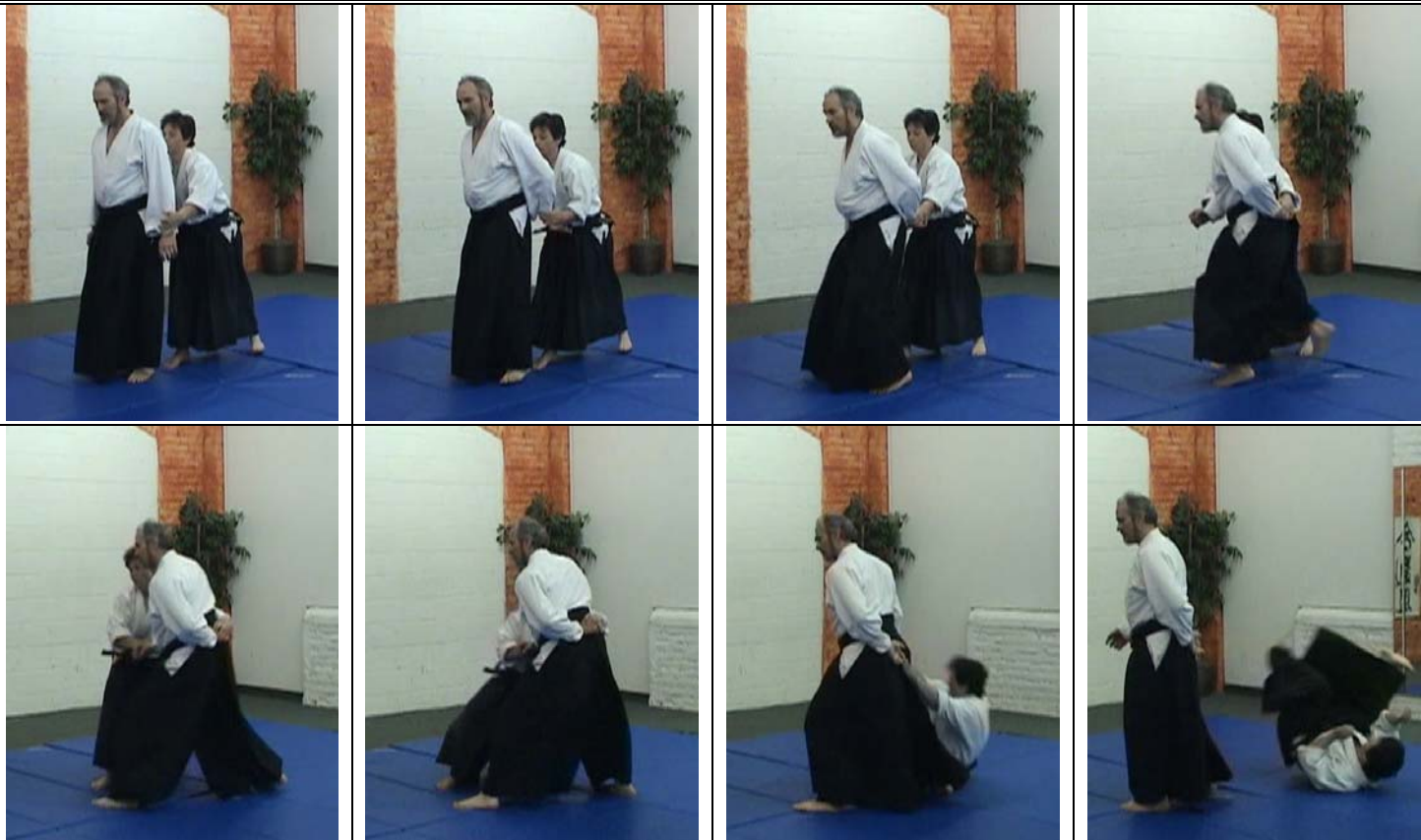
Ushiro Tori: Two videos are devoted to ushiro tori or bear hug from behind. Here it is extremely important to maintain a posture in which you are not easily pulled back and up. If uke is able to do so, you are in a dire situation. Furthermore, it is important to realize that the attack can be above the elbow or at the elbow. Techniques that work for one of these generally do not work for the other. When held above the elbow, we are able to open the attack up a bit and slide down to escape or rid ourselves of the attacker. But when held around the elbow, there is no chance to slide out. Instead, one must cinch up the attack and throw with the hips. Kobayashi Sensei often emphasized the importance of practicing this more difficult of the bear hug attacks.

Ushiro Kubishime: When choked from behind, failure to keep your one point and take uke's one point can be even more problematic. A natural reaction is to tug against the choke, but this just plays into the attacker's hands. This is because the opposing force can easily be used by the attacker to break your balance. Instead, you must press the choking arm to your chest and immediately take control of uke's one point. You will know you have control of the one point if you are able to bow forward and carry uke on your back. As I discuss in the video, I don't generally assume the attacker will have my wrist so I don't emphasize arts such as sankyo that are based on the manipulating the non-choking arm.

Other Ushiro Attacks: We can also practice defense against the full nelson (hands under the arms and behind the neck) as well as a double arm bar (hands around the arms and on the opposite elbows). Defense against both attacks benefit greatly from shodo-o-seisu in which you keeps your one-point early and so prevent the full blown attack. Naturally, shodo-o-seisu is critical in all ushiro techniques.

Summary: Attacks from behind need to be practiced intensively and on a regular basis. They represent a case in which we have gotten ourselves into a bad position and have been taken unaware. They are a challenge because they require you quickly regain one point and move freely, taking away uke's one-point. These differ from the Ushiro Marwari techniques, in which the attacker is coming around behind you so that you can control the situation more easily from the start. I hope the videos I have provided are helpful. If you have questions, feel free to email me (Wedell@sc.edu). By the way, I would love to see other Seidokan instructors put videos out on this or other topics so we can more easily share ideas and training practices. It's really just a matter of videotaping classes and then editing these down to a manageable size.

Continued next page with illustrated art.



Ushiro Tekubi Tori Koho Nage

(Nage, Doug Wedell & Uke, Suzanne Burgess)

In the above set of eight frames I illustrate the basic movement for koho nage or backward throw. In the first two frames, the attacker grasps the wrists and pulls the arms behind nage. It is important that nage remain calm and relaxed, keeping his one point. To help relax in this position, nage should turn his palms up (thumbs to the inside) so that his elbows do not lock. There is no need to put any tension into one's arms at this point.

In the next two frames, nage shifts to the side and back while hooking uke's wrist with his left palm and pressing the wrist close to his hip. By staying relaxed, nage has wrapped uke's attack around his hips and now can use his entire body to unbalance uke.

In the next two frames, nage continues to shift back until uke loses her balance. The movement should not be jerky. It is important to emphasize the shift backward and not try to turn the hips too much. The hips turn to the right slightly, but only as a consequence of stepping back with the right leg.

In the final two frames, uke falls to the ground while nage moves forward and away from uke. As always, nage should maintain Zanshin or the continuation of the flow of ki. The most common mistakes in this art are 1) to tense up so that one is blocked from going back, 2) not to capture uke's wrist so that uke may let go, 3) not to wrap uke's arm closely around one's hips, and 4) to turn rather than shift back. This is a fundamental art from ushiro tekubi tori that should be practiced regularly.



Looking for the Aiki Monkey? He's been spotted!

AIKIDO BEGINNINGS

Sensei Audrey Lyn Nelson

By John Robertson

I ran into Audrey Nelson at the AIA annual Jo Workshop that usually draws out-of-towners. If you're lucky enough to be in Los Angeles and you've never been to the Jo or Bokken workshops I strongly recommend them. When I told Sensei Audrey Nelson about my series on Aikido beginnings and asked for an interview, a big smile came on her face and she said, "I think that's a great idea, I'd love to do it." So, I found a nice French Restaurant in Eagle Rock that actually served breakfast along with one of the friendliest atmospheres in town. I picked up Audrey and Mike Miller from their hotel and we went for eggs, croissants and mega large cups of French coffee -- just three smiling faces for food.

I began with my standard opening question: "So, how did Aikido come into your life?" She didn't have to think, the story was there already. Like so many of us, she was coaxed into an Aikido class by a friend. She was in college, around her first year, and a girlfriend who she took a lot of classes with said, "Oh, there's this man that I work with who's teaching a self-defense class. Let's go take a self-defense class." That guy was Sensei Dale Gillilan, who was teaching a BYU (Brigham Young University) extension course at a converted hospital. (*Aikido met the physical fitness requirement for nurses.*) He also taught physical fitness for nurses, a class requirement.

I asked if there were a lot of women in the class. She said it was like most beginning Aikido classes, there were about three or four people in the class, by the third week, she was the only student. There she was, the only student in a class with a man she didn't really know, to say the least, she was nervous. Her friend who had coaxed her into the class had left by the third class. (Isn't that always the case?) Sensei Nelson said she knew by the third class that she was a "lifer." When it was time to sign up for the class again, Audrey went to her friend who told her that she was done with the class. Nelson asked her, "How can you be done with something that's supposed to last your whole life?"

I had the exact same experience with my first Martial Arts class in Korea, the guy who coaxed me into a Taekwondo Class dropped out and left me there, I stayed because I had a psychic moment when I knew I was suppose to be there. Sensei Nelson told me that she thinks we all have these déjà vu type experiences, "It's kind-of like the universe telling you that this is were you need to be." She related a very cool story to me: in the first workshop she attended, around 1980 when Tohei Sensei was coming out, at a time when there seem to be hundreds of Sensei(s). Four students from her home group (Wasachi Aikido Institute) came out with their Sensei, Dale Gillilan - they were all white belts and blue belts. While Sensei Gillilan attended a Teacher's class, she nodded off and had a dream that she was a Sensei. She dreamed that she was in an Instructor's class. Now remember, she'd only been in Aikido for less than a year. She related the dream

to her teacher, telling him the only difference in the dream, as opposed to where they were, was that there were not so many Senseis, and the room was a lot smaller.

I'm always interested in how difficult the techniques in Aikido were to people when they started out. I had a martial arts background before Aikido, and when I started I didn't have a clue as to what we were doing. Audrey says that she had no martial arts training. She started in January, and by the end of March, her Sensei had her off at a camp. It was scheduled already. Sensei Gillilan was into a more traditional Shinto training. That means within three months she was in a winter camp doing high-level training. Mental training, sit a river (winter) and meditate, pull your mind together stuff. At nineteen she figured it would kill her, but she pulled through.

Right before camp Audrey had developed a pretty severe headache that took up one side of her face. She went to a doctor and a dentist, neither one had any real solution, then her Sensei said that he thought he could take her pain away. So he applied Aiki Ryoho (Kiatsu at the time), and the pain left for three days. Eventually it turned out to be an abscess tooth. It was a scary experience for her because she was training herself to go to medical school. She didn't know where to place the phenomena. How do you deal with someone touching you and relieving pain -- in the medical world where do you put that? This experience initiated an internal battle in Audrey: did it really happen, was it hypnosis, what? At the end of week she decided she didn't really know what had happened, she just knew it was a significant event and she wanted to know more about it. That meant studying Ki and more extreme training with Sensei Gillilan. Visiting Karate Tournaments, psychically guessing when and where punches were coming from. She assumed everybody did this.

Nelson Sensei studied with Dale Gillilan until the 1990's and was his senior instructor at the dojo. Audrey Sensei got her Shodan in '82, she was the second person to earn an Aikido black belt in Utah. She wanted desperately to be the first Aikido Shodan in Utah, for her Sensei, but she went on a Latter-day Saints Mormon Mission, and while she was gone another guy from another dojo got his Shodan, which made her second.

Apparently while she was on her Mission, Seidokan was created. Up until this point they were under Shin Shin Toitsu Aikido (Ki Society). She hadn't been around Kobayashi that often. She remembers when he was thinking about starting Seidokan, and he asked her what she thought. She said she wanted to appear loyal to the Ki Society and said, "Well, you know, Tohei developed all these wonderful principles." She named a few, and Kobayashi Sensei humbly told her that no, he had developed those particular principles. She was like, "oops!" Once she had gotten back from her mission, the style had shifted and changed to Seidokan, she was a brown belt at the time.

I asked her when she founded her own dojo. She said that she and Sensei Gillilan had been pretty close, and he had decided to go in a different direction. He started to study Ninjitsu, and she studied the same art with him for a while. "It was mystical, bone breaking, and used Ki in

Aikido Beginnings Continued

negative ways, kind of style.” She said it was interesting and she studied enough of it to learn that she didn’t want to know anything else about it. So she started Ahsa Aikido, which was at first a branch dojo. Gillilan eventually went with Toyota Sensei, which didn’t work for her, so she came out and talked to Kobayashi Sensei. She told him that Gillilan Sensei had decided to move on and she had decided stay with him. This was at a workshop before he died. She felt really lucky to tell Kobayashi Sensei that she was following him before he died – afterwards, there was no question in her mind that she had made the right decision, and that Seidokan was where she was suppose to be.

This brought me to the questions I wanted to ask from the start. It’s a question most people don’t get to ask. “What’s it like to be a female Sensei in charge of your own dojo? It has got to be hell!” She said it was nice of me to recognize that. Audrey Sensei said she never really thought of herself as a Sensei while under her previous teacher. She would always defer to him, even though she was Senior Instructor at his dojo. Since he was there, there was no question of her authority, he gave it to her. She found that when she started teaching on her own, students would come in with questions and go to the tallest male in the room for answers. She says that there doesn’t seem to be a difference from the “head-people up”, but it’s harder for the lower ranks. It takes a lot more for a lower ranking student to pick a female Sensei. They do come around after practicing with her she said. She also relies a lot on her senior instructors, Jason and Michael. Even her mother didn’t accept it. She was teaching twenty-eight years before her mother showed up at one of her workshops, and then only because Sensei Nelson’s brother-in-law was in the class.

Then I asked her about her future plans in Aikido. She said the sad thing is when your body can’t or won’t do what you want it to do. She thinks her best days are behind her. She says she has great dreams, when she finishes her doctorate she wants to get involve with latch key kids, get them involved in Aikido at the high school level. But she thinks it’s time for the next generation to take over (i.e., Michael and Jason). She loves working with little children, but her body won’t let her do that. She wants to find a student who likes kids and teach them how to teach children. She says she thinks she’s about teaching teachers now. If somebody wants to be a teacher, she’ll work with them, the tourist (the ones that come and go) she’ll leave to Michael and Jason.

She believes it’s all about community, letting others into your community. She feels very lucky she has two senior instructors and a big teenage program. She jokes and says “I’ll probably end up doing wheel chair Aikido, and on my death bed I’ll do death bed posture Aikido” – you adapt as your body gets older. She thinks of Larry Wadahara and Joseph Crotty as her older brothers, whom she has grown up with. Summer Camps are family reunions. The saddest thing would be not to be able to share with her friends.



Promotions

Sandan

Yaakov Shimshi 6/13/08
Aikido Institute of Jerusalem

Nidan

John Ferri 11/9/08
Victory Dojo

Shodan

Jeremy Cumbo 8/10/08
University of Texas Aikido Club

Patrick Nolan 9/30/08
Seidokan Aikido of So. Carolina

Gabriel LeGarreta 11/9/08
Victory Dojo

Congratulations!

Calendar

March 13-15, 2009: Bokken Workshop hosted by the Aikido Institute of America. For more information please email info@aikidoinstitute.com .

June 2009: Seidokan Annual Summer Camp to be hosted by the University of Texas Aikido Club. Please contact Stephen McAdam for more information at mcadam@math.utexas.edu .

Seidokan Aikido Individual Membership Form

Please fill out the information below (preferably in block printing) and return along with your check or money order in the appropriate amount for your yearly dues to:

Aikido Institute of America
8206 Hondo St.
Downey, CA 90242

Please circle one: Renewal New
--

Name:	Title: Ms., Miss, Mrs., Mr., Dr., other?
Street:	City:
State & Zip:	Telephone:
Fax:	E-mail:
Birthday:	Rank & Date received:
Dojo:	Instructor:
For office use only:	Received by:
Check / Money Order #:	Received date:
Mailings: #1 #2 #3 #4	Communicator: Emailed or US Mail

Seidokan Aikido Individual / Family Membership Form

This year Seidokan has again instituted family rates. At the top of this form fill in the information for a single individual or the head of the family. Below, fill in the information for additional family members. Use the information box to find your yearly dues.

Please check all that apply:

If this is your first membership year, please give month and year you joined your Seidokan dojo: _____

<input type="checkbox"/> Individual	<input type="checkbox"/> Family
Family Plan (circle all that apply)	
1 st Member (any age)	\$30.00
Additional adult (age 13 and up)	\$15.00 each
Additional child (age 5-12)	\$10.00 each

Name:	Birth date: ___ M ___F	Current Rank:
Name:	Birth date: ___ M ___F	Current Rank:
Name:	Birth date: ___ M ___F	Current Rank:
Name:	Birth date: ___ M ___F	Current Rank:
Name:	Birth date: ___ M ___F	Current Rank: