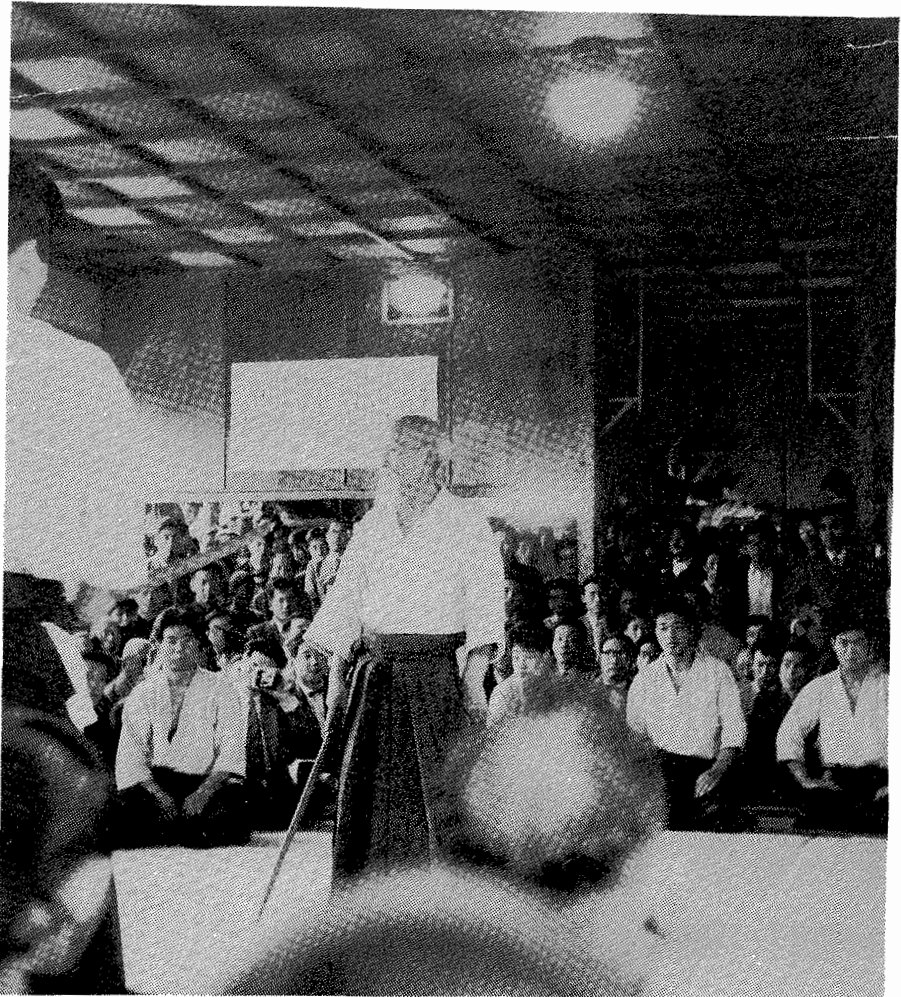


AIKIDO FORUM⁷³

合氣道

A JOURNAL OF AIKIDO
EDUCATION AND TRAINING
Published by Victoria Aikikai
Number 9, March, 1990



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In Appreciation

--- Victoria Aikikai ---

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The intent of the Aikido Forum is that it be a place for discussion on matters relating to the practice of Aikido. To that end, **articles are invited** from Aikido practitioners throughout the Aikido community. Articles can be submitted on paper or diskette. If on diskette, ASCII files are recommended, with diskette formats of both 5 1/4" and 3 1/2" acceptable. MS-DOS disks are most convenient, but we do have the facilities to translate some CPM formats. Please provide a paper copy to ease our frustration in the event we cannot read the disk.

As well as articles, **Aikido graphics are invited**. We'd like to present some of the visual impact of Aikido within these pages. We are particularly interested in graphics suitable for scanning and reproducing as small (2" x 2" or less) images for visual impact in white space.

Most of all, our aim is to provide a "participatory forum" for the exchange and growth of information and understanding of Aikido. We invite participation from authors, artists, new subscribers, readers, critics, subscription promoters, distribution helpers, and whomsoever else might have something to offer the Forum or the Aikido community in general.

Aikido Forum,
P.O. Box 5581, Station B.,
Victoria, B.C.,
Canada, V8R 6S4.

SUBSCRIPTION RATES:

2 issues - in Canada - (CDN\$) 8.00, Outside Canada - (US\$) 6.00
4 issues - in Canada - (CDN\$) 14.00, Outside Canada - (US\$) 10.00
6 issues - in Canada - (CDN\$) 20.00, Outside Canada - (US\$) 15.00

EDITORS MESSAGE

Ralph Kopperson

Very quickly, we have two major changes in the staff putting together the Aikido Forum. It was just after the last issue that Ishiyama Sensei stepped into the background, after nurturing the Forum through its first 3 years of development. Bob Moline took over the job of Editor then, but before this issue was brought to press, Bob returned to live in Dryden, Ontario, passing the Editorial responsibilities to me (See the article, "In Appreciation").

Looking back at the mastheads for the last 8 issues, I see that the staffing has been relatively unchanged since our first issue in the fall of 1985. The first four issues were produced by a team lead by Ishiyama Sensei, with Paul Munson, Bob Moline and myself filling various roles. In later issues, Cindy Verheul joined as production manager, and George Hewson as book reviewer. Now we are reorganising the various roles. We're hoping to reduce the physical production overhead with increased use of computers by more people.

In this issue, we lead off with Technical Illustrations, by Kawahara Sensei. In this, and a second part next issue, a combination of pictures and text gives informative insight into some basic techniques. I hope that Kawahara Sensei's contribution, and the other articles in this issue, stimulate thought and understanding about Aikido.

EDITORIAL STAFF

Editor	Ralph Kopperson (Victoria)
Assitant Editor	Cindy Verheul (Vancouver)
Departing Editor	Bob Moline (Dryden)
Associate Editors	Ishu Ishiyama (Vancouver) Paul Munson (Ottawa)
Book Reviewer	George Hewson (Toronto) Bruce Riddick (Victoria)
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The Aikido Forum is published twice yearly by Victoria Aikikai.

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Our thanks to Liz McKinlay in Vancouver, Wayne Sheldrick in Toronto, and others who assisted with the distribution of the last issue of the Forum.

TECHNICAL ILLUSTRATIONS

Y. Kawahara, Shihan

Katate-tori Ikkyo:

This technique is done with uke's thrusting or pulling movement. When pushed, you move back diagonally to get off the attack line. Atemi is used to surprise uke by striking his face (1).

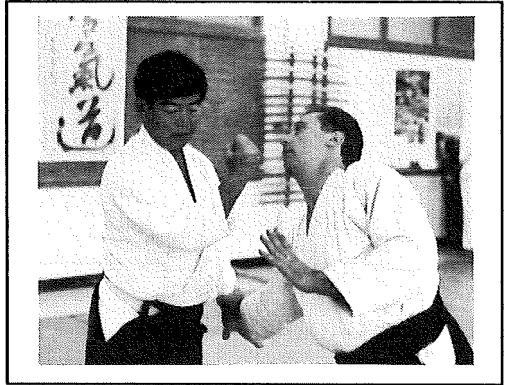


Figure 1

Take uke's grabbing hand straight up toward his head,...



Figure 2

... and push his elbow up from underneath. Both your right and left hands should move at the same time without delay.

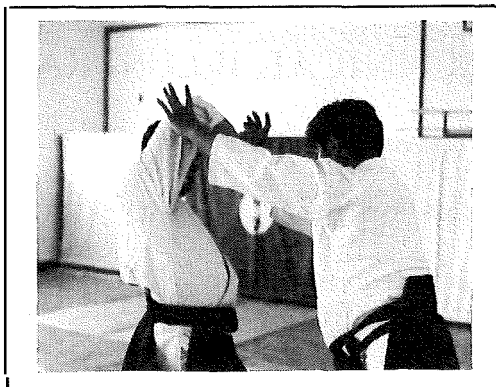


Figure 3

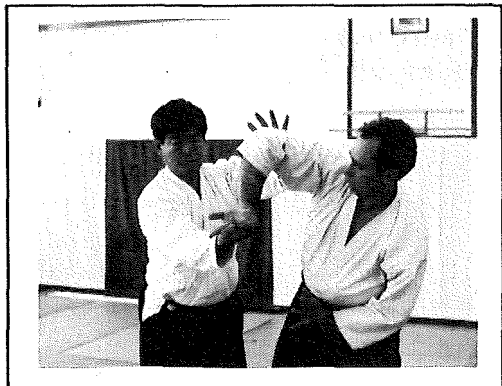


Figure 4

Step your right foot forward deeply enough before you move your left leg forward. If the first entering with your right foot is shallow, uke will not be unbalanced.

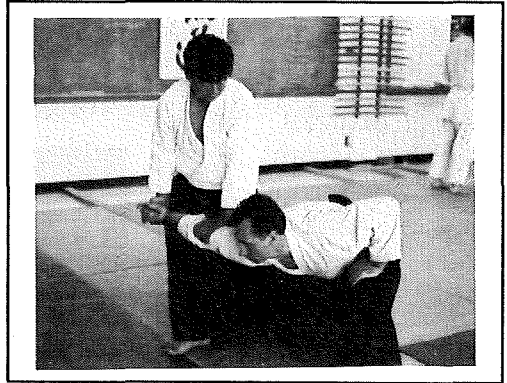


Figure 5

When you cut down, unbalance uke forward toward the tip of a triangle with his feet as the base of the triangle. Otherwise, he can resist your thrusting and cutting-down movement.

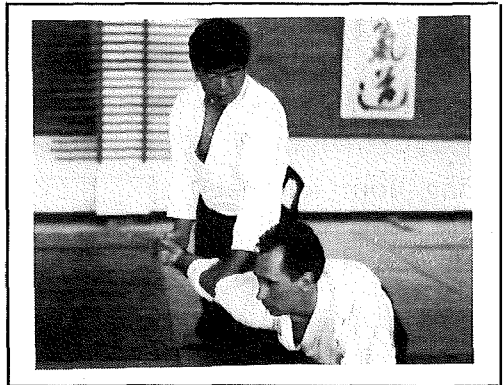


Figure 6

Use a hip twist to bring his body down (5). Step forward as if you were kicking his armpit away from you (5,6).

Hanmi handachi waza katate-tori shihonage:

Uke attacks by grabbing from the side, not from the front of nage. Only when uke attacks with ryote-mochi, can he position himself in front of nage. Your right hand is being pressed down. (If uke pulls the hand, you follow his movement by standing up with his pull.)



Figure 1

Bring your left hand right in front of your navel.

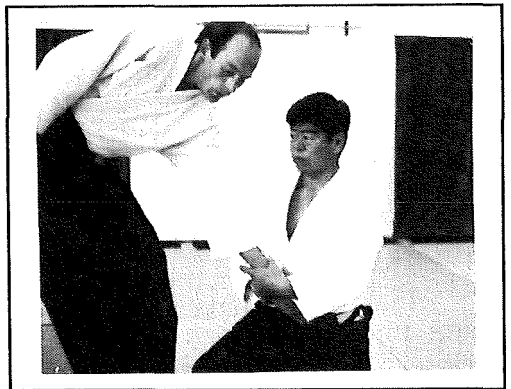


Figure 2

Then push his arm up toward his shoulder. Uke should not attack with a loose, relaxed arm when gripping nage's wrist. Uke's attacking arm should be firm and straight in this practice, so as to allow nage to thrust uke's arm. (3)

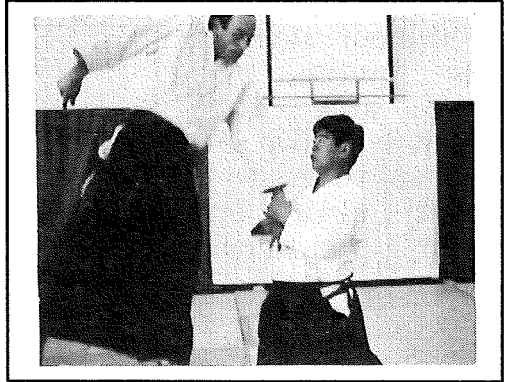


Figure 3

As you step in, draw a horizontal circle with your body. Complete the tenkan...



Figure 4

... without stopping this process, cut uke's arm down circularly. (Do not stop and then swing down uke's arm when you have turned.)

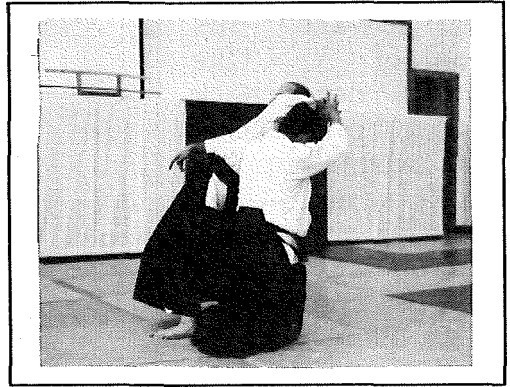


Figure 5

Complete the immobilization. Do not end the technique until uke has been pinned down.

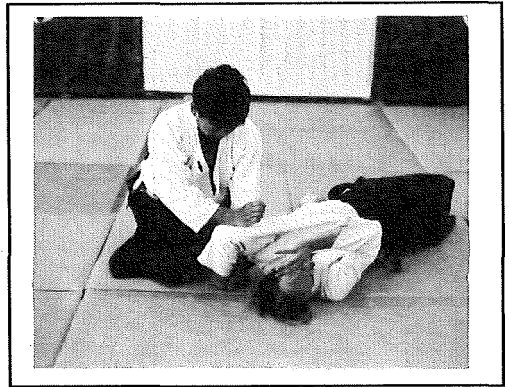


Figure 6

Shomen-uchi Iriminage:

This technique against shomen-uchi is based on ikkyo. In this practice, make a one-step maa. Stand on a spot unreachable from uke.

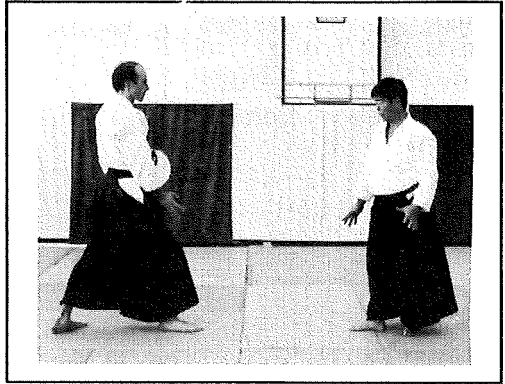


Figure 1

Apply your hand above uke's elbow. The left hand should be closer to uke's ampit (2,3).

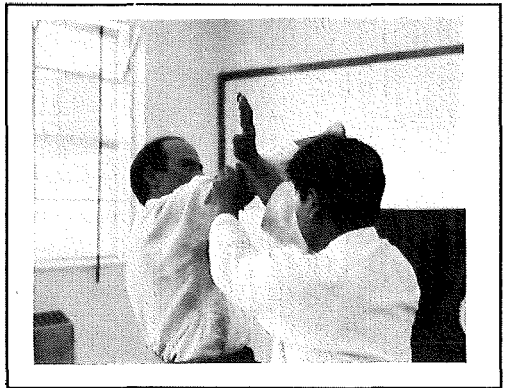


Figure 2

Your hands will push his shomen attack away, like bouncing a volleyball, before you step behind uke.

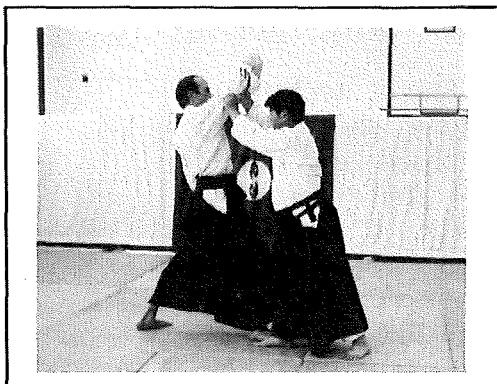


Figure 3

Step behind uke deeply, and turn. As you turn, do not let uke's head get far from your shoulder.

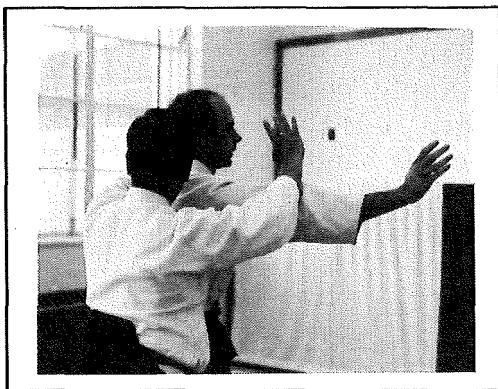


Figure 4

(While turning,
keep uke's head
attached to
your
shoulder.)

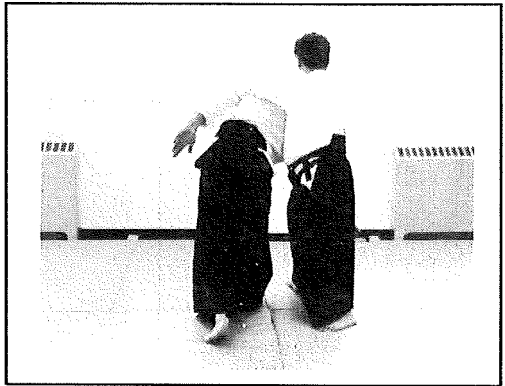


Figure 5

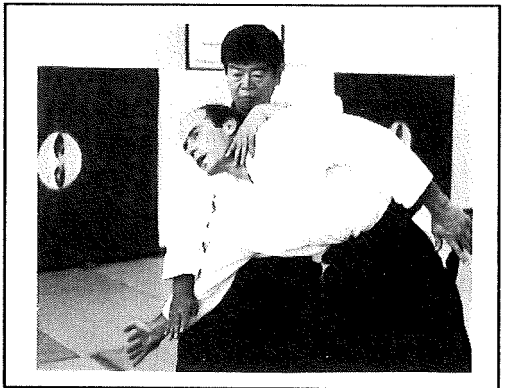


Figure 6

Turning should be done by moving your hara, not the upper body.

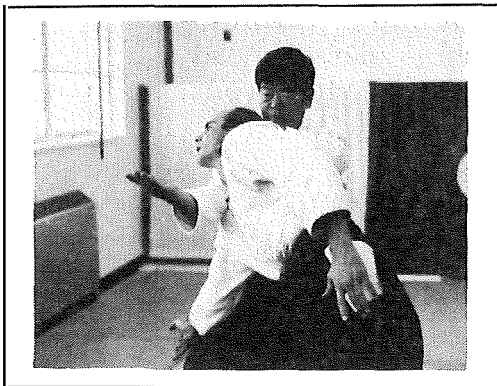


Figure 7

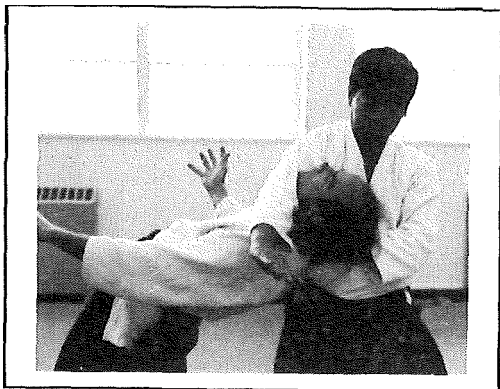


Figure 8

Having thrown down uke, move forward toward uke instead of standing away and allowing the maai to widen.

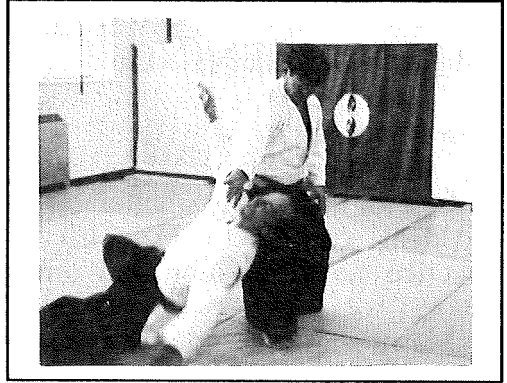


Figure 9

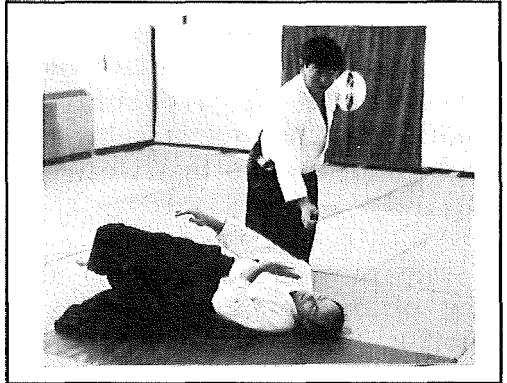


Figure 10

If you try to throw uke by lifting his neck, your ki flow will stop. Try to use your left hand placed on uke's neck. When you throw uke at the end, do not let his head move away from your right elbow.

TIME OF GROWTH, TIME OF STRENGTHENING

Bob Moline

One of the many challenges within Aikido is learning to deal constructively with different moods during practice, both our own and our partner's.

Many moods come and go, but the Yin/Yang set of contentment/discontentment is ever-present. As long as we study Aikido we will be in one or the other of these two states. The challenge is to keep the contentment "high" and the discontentment "low" from being such overwhelming emotions that they diminish, our ability to learn. Given the choice, it is naturally preferable to study in the high of contentment, but in the extreme, even that can be incompatible with efficient and effective study. We must strive for a middle ground, for a calm mind with only "hints" of highs and lows so that we will progress at the optimum rate.

The most debilitating of the two is, of course, the low of discontentment. We all feel, at one time or another that we are not making reasonable progress. We get the urge to drop Aikido and go on to something more rewarding, or at least something less demanding, less embarrassing, less ego-shattering. Every dojo loses wonderful people -- potentially great friends and Aikidoists -- because of this feeling. It is a time when backs lose posture and start to take on the curve of dejection, when heads hang down, and when some decide that Mount Aikido is just too high to climb.

As my weeks of training gradually turned into months, and the months into years, I found something that reduces my discouragement; it is a concept of the learning relationship between my mind and my body that continues to serve me well as the years are now turning into decades. I learned to see the relationship between the knowledge that my mind possesses and the knowledge that my body demonstrates in a way that makes climbing that mountain easier.

In the hope that it has some value to others, I pass it on to the new students -- senior students will have already come to this understanding, or some other one which serves them.

Contentment and discontentment are, of course, relative terms. I doubt that there are any serious Aikido students who are actually content with their technique, but there is a level of discontent that is so low that we must accept it as discontentment. This is the way for all who study arts in which the goal is always just out of reach.

We are content when both our mind and body are in harmony with each other. From watching and listening to our instructors and senior students, our minds have grasped a certain portion of the large amount of knowledge being offered, and our mind therefore "knows" a certain amount of Aikido. At this time of contentment, this 'certain amount' of mental understanding has been incorporated into our physical ability by continuous practice. Our minds and bodies understand approximately the same amount of Aikido. The mind doesn't expect more from the body, because the mind doesn't know any more. The body is doing everything the mind tells it, and it cannot do more.

This situation will exist for a while, but it is not permanent. Contentment creates a vacuum in the learning process that must be filled. An attentive student's mind automatically starts picking up things that had not been noticed before.

After picking up enough new information the mind steps ahead and out of harmony with the body because it has taken in new information, and has formed expectations that the body has not yet been able to fulfil. This creates the time of discontentment and we become discouraged. This is when we start to think things like, "Gosh, I must look ridiculous to everyone else!" and "When will I ever learn," and to say things like, "I think I'll skip practice today -- I'm not getting anywhere, its just too depressing."

When discouraged we must try to accept that the normal learning process is taking place. Our mind has grasped something new and has taken a leap forward; now the basic information that the body needs in order for it to take its leap forward is inside it, is being given to it by the only teacher it can hear. Only the denial of practice time will cut off the pipeline of information and prevent the inevitable physical reproduction of the mental picture.

Accept the fact that it takes time to learn. There can never be an immediate, or even rapid, transfer of mental knowledge into physical skill, even when it is one's own mind trying to communicate with one's own body. Try to maintain a calm mind; do not dwell on a perception of suddenly unsatisfactory performance. The more calm the mind, the less impeded will be the body's natural process of giving a physical existence to

the new knowledge that the mind possesses. And, as time goes on, the gap between our mind's perception of Aikido, and our body's demonstration of our mind's perception of Aikido, will shrink. This of course will reduce our discontentment, making it easier to keep our mind calm. Soon the mind and body will again be close enough in understanding that we will once more be content. The cycle will have made one full turn and the next will be starting.

This is the natural training cycle of an Aikido student. All of us, at all ranks, are going through the same process, the same cycle, at different times. Each of us should analyze our own cycle of contentment and discontentment to try to understand how it feels, what its timing is, and how we should react. In fact when you do this I'm sure that you will find, just as I have, that it is possible to be in one part of the cycle for some techniques and quite the opposite for others. In fact cycles probably exist for every technique and if you can see, for example, that you are "high" on your ikkyo while being "low" on your iriminage, you will never be entirely down on yourself.

It is important for beginners to understand that when we move from being content to being discontent, our techniques look no different to our instructors or fellow students. It is a mental change of state, entirely invisible, and any thoughts such as "People must think I look terrible," are only valid if we weaken and let the discouragement show in our posture and attitude, if we actually let it overtake us and degrade our performance. On the other hand, when we move from being discontent to being content, it is a physical change of state, entirely visible, and others can see a change -- for the better. We blossom.

When we start to feel discouraged, we must learn to see the onslaught of discouragement as an internal attack on the spirit, and to keep our center free and strong so that our emotional balance will not be affected, just as we are learning to do with our physical center during external attacks on the body.

Those who "buy into" this attitude, will find themselves able to define 'discontentment' as 'growth' and 'contentment' as 'strengthening'. In the former our knowledge base is being expanded, and in the latter our knowledge base is being consolidated. These are both very positive and will help keep the calm mind that is so essential to proper training.

I hope that new students will consider this training tool, and either adopt it as a means of shrugging off the blues, or use it as a springboard to find one of your own. Personally, I find it sad to see so many beginners with high potential drifting away from Aikido.

Mr. Moline, 3rd degree black belt, is a telecommunications manager for the Dryden Telephone Company. Newly returned to Dryden, he is in the process of building an Aikido club in the city.

SOME OBSERVATIONS ON AIKIDO IN SINGAPORE

Brett Jackson

In the summer of 1988 I spent two months in Singapore. As you may already know, Singapore is a beautiful, clean island located on the southern tip of Malaysia. While it is only a fraction the size of Vancouver Island, it houses about two million friendly, attractive, and hospitable people. Everywhere you go you see palm and coconut trees, and it is a wonderful place for amateur botanists, bird-watchers, gourmets, and lovers. But if you go to Singapore expecting to find an oriental Las Vegas with the premium on night life and fancy shows, you'll be disappointed.

Singapore has four major language groups: Mandarin, Tamil, Malay, and English, so unilingual English-speaking tourists experience only minimal language problems (the Aikido classes I attended were taught in English, although there was only one other Caucasian student). The weather was clear and sunny every day, apart from periodic thunderstorms, and it was very hot, at least 85F (33C) every day, with one hundred percent humidity.

The YMCA Aikido Club on Stevens Street is the most active and well-attended of Singapore's three Aikido Clubs (I never did find out very much about the other two. I think one was for army personnel.) To get there I had to take a series of connecting buses which took over an hour each way, and that in the sweltering heat. But it was worth it, and a good way to get to know the city too. Spicy Asian food as well as cold Tiger beer always awaited me upon my return

to my in-laws.

The Stevens Street YMCA offers introductory, intermediate, and advanced Aikido classes. Third kyu students and above practice in the advanced class. Having just received my fifth kyu rank, I was pleased to be able to join the intermediate class which is reserved for fifth and fourth kyu rank holders. I was also permitted to watch the advanced class practice, which was a favour to me since spectators are normally discouraged.

Chang Sensei (fourth dan) teaches the advanced class and his yudansha students teach the others. The advanced class has about twenty students, about four of whom wear the hakama; the rest wear either brown or black belts. I was confused when I first saw the coloured belts, thinking that the students must have got them from practicing other martial arts. As it turned out, Singapore Aikido students wear the black belt upon reaching second kyu and add the hakama at shodan. Third kyu students wear brown belts, fourth kyu blue belts, and fifth kyu orange belts. The intermediate and introductory classes have about fifteen and twelve students respectively.

Chang Sensei's students are eager, disciplined, and devoted. His teaching style demands and attracts that kind of attention. I have a vivid memory of him sharply cuffing one of his yudansha students when he forgot to bow when called on to take ukemi. I also remember his stern reaction when one of his advanced students moved to wipe off his perspiration when all were meditating at the end of class. Chang Sensei immediately turned to the class and demanded to know who had moved. In the end the culprit was doubly

chastised because he also hesitated in admitting his guilt.

Chang Sensei also stresses the martial dimension of Aikido in that he (1) shows lots of tanto techniques; (2) often points out what nage needs to do during a technique to avoid leaving himself or herself open to counter-attack; (3) expects nage to attack with gusto; and (4) requires his second kyu students and above to practice free-style every class.

In many respects the classes were similar to the ones I had attended in Canada. Chang Sensei would demonstrate a technique and the students would pair up (or form small groups) and practice that technique for ten to fifteen minutes. The difference, in comparison with the university Aikido class I had attended in Canada, mainly concerned class procedure and etiquette rather than technique and philosophy. For example, students practice with the same uke for the entire class, with the same uke from one class to the next, and with someone of their own rank and sex, when possible. Chang Sensei always demonstrates techniques on his yudansha students, and usually on his highest ranking student: a female nidan whose ukemi amazed me in that it always seemed to take place in slow-motion. Chang Sensei does not give much individual instruction: if he wants to make a point, he makes it to the entire class. Students don't talk during class or verbally assist each other, though first kyu students act as assistant instructors at the introductory and intermediate classes. Roll call is taken at the end of each session.

Advanced students who miss classes for significant periods of time are temporarily stripped of their

particular ranks and belts and demoted to the intermediate class to re-learn the skills appropriate to someone of the their previous standing, at which point they are reinstated. So the intermediate class in which I practiced contained a couple of (demoted) first and second kyu students.

Weapons practice (jo and bokken) is reserved for yudansha students. The students I talked with regarded me with controlled horror when I told them that Canadian Aikido students practice jo and bokken techniques even as rank beginners. They feel that since weapons are to be used as an extension of the body, one first has to learn how to use the body in a martial way before one can profit from weapons practice. The one weapon that the advanced class does practise with, and quite frequently, is the tanto. When Chang Sensei demonstrates tanto techniques he uses a real knife, which he then passes on to his highest ranking students to use. I never examined that knife up close, but the blade and point surely must have been filed down to guard against accident.

I can think of a few sociological reasons for the (slightly more) regimented atmosphere of Aikido classes in Singapore compared with North America (although I would not be surprised if there are Aikido dojos in North America which are just as regimented and strict as the one I attended in Singapore). First, Singaporeans are used to being treated in a quasi-military fashion. All male adolescents are required to serve two years in the army when they turn eighteen (women are encouraged to volunteer as well). Second, most of the Aikido students I talked with had practised other "harder" martial arts. Third, education in Singapore is more regimented than it is in North America, as

witnessed by the presence of school uniforms. And fourth, Singapore is ruled by a strong-willed Prime Minister who heads the only effective political party in Singapore (I gather that opposition candidates are discouraged in one way or another). So there are subtle ways in which the historical, social and political features of a country influence its practice of Aikido.

The handful of Aikido students I talked with were surprised to learn that Aikido is practised in Canada. They seemed to think of Aikido as something only Easterners practise. They were also surprised to learn that I practised the same Aikido in Canada as they practised in Singapore: traditional Aikido. The techniques and philosophy are identical (as far as I can tell). Their suspicions arose again when I mentioned that I had recently received instruction from Tohei Sensei. I meant Tohei Akira Shihan who teaches in Chicago. They thought I meant Tohei Koichi Sensei, the founder of "ki-style" Aikido. So it took me awhile to straighten out that confusion.

Everyone was very hospitable, especially Chang Sensei. If you get a chance to visit, I would definitely recommend it. I sure look forward to a return trip.

Dr. Jackson, 3rd kyu, recently moved to Medicine Hat after practicing Aikido in Victoria for a number of years. He teaches Philosophy at Medicine Hat College, and is organizing an Aikido Club in the area.

BOOK REVIEW: THE PRINCIPLES OF AIKIDO, MITSUGI SAOTOME

Bruce Riddick

Poursuivant son début avec Nature et Harmonie, Saotome Shihan nous livre son deuxième ouvrage The Principles of Aikido (Shambhala 1989). Moins ésotérique, Saotome met l'emphase sur l'harmonie, sa loyauté à l'enseignement de O Sensei et il rend hommage au Doshu. Il nous éclaire sur l'entraînement, la raison d'être des attaques, et le septième sens de O Sensei. Ici il catégorise les techniques par l'attaque.

Fidèle à l'origine de l'Aikido, il ajoute kumitachi à chaque défense et dans certains cas kumijo. Alors on voit chaque technique deux ou trois fois - tachi waza, kumitachi et kumijo. Il consacre un chapitre à ikkyo - un bijou muni d'un texte sur l'histoire, la pratique et la philosophie du ken. Contribution importante à l'Aikido, à lire par tout pratiquant sérieux.

Harmony, loyalty and homage are the grand themes of Saotome Shihan's latest publication entitled The Principles of Aikido (Shambhala 1989).

Of the 219 pages, 60 are text that has been transcribed from Saotome Shihan's personal writings in Japanese and his oral lectures to the editor. The text is easy to read, a tribute to the editor; the ideas and concepts are built one upon one another in a logical succession. The

style is professorial, university level, that of a master teacher, somewhat different than the more esoteric approach of his first publication, Nature and Harmony.

In the explanation of his thoughts about basic practice and mental attitude, we find many of the ideas with which we are already familiar. The requirement of observing the subtle but essential elements of the techniques and their variations. The polishing that comes from repetition. The apprenticeship of the mind to the natural wisdom of the body. Sensitivity to others through the five senses - and beyond those to the sixth (intuition/seeing intent), and further still to the seventh sense.

The pursuit of the seventh sense is O Sensei's special gift to Aikido; "...the ability to see how every action reflects the essential patterns that resonate through all nature...that enables you to erase the boundaries between yourself and your fellow human beings." Saotome Shihan writes, "If we limit ourselves to the development of the six senses, to the ability to discover the intent of others, we remain separate from them, independent of them; comparativeness and competition spring from this distinction of one's self. The need therefore of O Sensei's seventh sense. The source of harmonious interaction."

In pursuing his thoughts on musubi, (harmonious interaction), Saotome Shihan explains why we use unusual attacks. Shomen-uchi and katate-tori are not everyday attacks, yet they have a historical and cultural significance. There is a sequence of attacks that we can deal with as we develop our senses, the aim being to react under pressure without being dominated and

controlled by circumstance, a special ability rarely found, but accessible to us all.

In terms of techniques the core of the book is divided into chapters by attack: shomen-uchi, yokomen-uchi, kata-dori, mune-tsuki, ryote-mochi, kosa-dori and advanced techniques involving kaeshi-waza. What is special about the approach is the inclusion of kumi-tachi in the description of the various defenses to each attack. In some chapters Saotome Shihan also uses kumi-jo to demonstrate concepts.

One of the real gems is the 23 pages on ikkyo, 8 pages of text, "The Sword and the Spirit of Ikkyo." Saotome Shihan's dissertation on ikkyo covers the history, practice and philosophy of swordsmanship from ancient times to the present. A few great martial artists arrived at the same conclusion as O Sensei, "the saving of the enemy's life is the only true victory." Thousands gave their lives to the pursuit of other principles. It is "the only way of saving the integrity of one's own life." This principle lies at the heart of Aikido and ikkyo is its manifestation.

This is a book for practitioners. Intermediate level students will find answers to many of the questions they have not yet asked, and reminders of some of the answers they have already discovered through practice and study. Advanced practitioners will enjoy the variety of techniques and the skill with which they are used to demonstrate the main themes. Many will be touched by Saotome Shihan's expression of loyalty to O Sensei and homage to Doshu.

He says, "In my heart, I feel that O Sensei has not died. Memories of him are indelibly imprinted on all

my senses. His voice and the words he spoke still sound in my mind. His dream of peace and his love for all mankind have taken root in my soul. I offer this book in the spirit of that love to the world-wide family of Aikido in the hopes that O Sensei's dream of peace will live and grow in them."

Mr. Riddick, 3rd kyu, has studied Aikido with Victoria Aikikai for 4 years. He is a Professional Engineer working for the City of Victoria.

In Appreciation

Victoria Aikikai

For the past decade Bob Moline has been a key member of Victoria Aikikai, as well as serving as both managing editor and editor for the Aikido Forum. He has now left Victoria to return to his birthplace, Dryden, Ontario. Although it is hard to imagine Aikido in Victoria without Bob, we know that this decision represents a very positive step in Bob's professional and personal life and we wish him great success.

Bob has taken the position of Operations Manager at the Dryden Telephone Company, the latest in a long line of communications related jobs he has held. His career in this field began in 1961 when he was employed as a technician for Bell Canada in Dryden. He left to attend the University of Waterloo and graduated in 1971. He then moved to Victoria where he worked as a regulatory engineer for the Province. He later held a series of management positions in several Provincial departments. Recently he established a private consulting firm and was pursuing this endeavor when he entered the competition for the opportunity in Dryden.

Bob has been involved in Martial Arts much of his life. He began Judo as a 13 year old in 1956 and continued to practice until 1960. He studied Karate from 1970-75 and then returned to Judo until 1979. In July of that year he began practicing Aikido at the University of Victoria. He later joined Victoria Aikikai and received his shodan in October of 1983, his nidan in November of 1986 and passed his sandan test in December of 1989.

It is difficult to put into words the contribution Bob has made to Aikido in Victoria. When instructing, his clear and concise explanations of martial principles and the fundamentals of Aikido have been most helpful to students of all levels. Perhaps his greatest gift is his ability to instruct beginners and children. He patiently dissects techniques into clear concise components which the often dismayed beginning adult or child can understand and learn. He's been most generous with his time and always ready to help any student (or peer) in need.

Bob is joined in Dryden by his wife Barbara, and their children, Christy and Diana, all of whom practice Aikido. His teaching, his wit and his spirit will be missed greatly at the dojos in Victoria. We know, however, that Bob and Barbara will be spreading the spirit and message of Aikido in Dryden, and we wish them all the best.

This article has no single author. Someone wrote it, someone edited it, but the intent is to express some part of what Aikidoists in Victoria generally feel at the leaving of a significant contributor to the spirit that we have found within our practice.

Bob has contributed numerous articles to the Forum in the past. He has one in this issue. We can't help but challenge him to respond to all these nice things we are saying about him. It is sure that if we were sitting by the fire at Sensei's place, he'd have plenty to say, all of it entertaining.

JAPANESE FOR AIKIDOISTS

BOB MOLINE

The following is an excerpt from "A Dictionary of Useful Words and Phrases for English-Speaking Aikido Students" written by Bob Moline.

1. COUNTING

ichi	one	ju	ten
ni	two	ju-ichi	eleven
san	three	ju-ni	twelve
shi	four	ni-ju	twenty
go	five	ni-ju-ichi	twenty-one
roku	six	san-ju	thirty
shichi	seven	san-ju-ichi	thirty-one
hachi	eight	etc.	
ku	nine		

2. BASIC AIKIDO TECHNIQUES

ikkyo	first technique
nikyo	second technique
sankyo	third technique
yonkyo	fourth technique
gokyo	fifth technique
irimi-nage	straight entry throw
juji-nage	arm entanglement throw
kaiten-irimi-nage	rotation-entry throw
koshi-nage	hip throw
kaiten-nage	wheel throw
koyu-nage	breath throw
tenchi-nage	heaven and earth throw
ude-kime-nage	arm lock throw
shiho-nage	four-direction throw
juji-garmi	arm entanglement technique
kote-gaeshi	palm turning technique
sumi-otoshi	corner throw
aiki-otoshi	swooping throw