

The Seidokan Communicator

Aikido for a Modern Way of Life

Balance & Perspective in Training and Teaching Aikido

By Richard Harnack

"Heaven is right where you are standing, and that is the place to train."

I would like to address briefly how the basic ideas behind this quote apply to training and teaching.

Being Taught Is Not The Same As Training. When an Aikidoka first starts their training it is important they be taught how to do certain things safely. Acquiring skillful and safe Ukémi is perhaps the most useful "technique" a new Aikidoka can learn. Ukémi allows us to survive our training and practice. It is important in your early training that you focus on what you are actually doing at the moment you are doing it. We need to be mindful of what is being taught, what we are being asked to do, and, to train the specific technique asked for. In Aikido, we stay focused by practicing the principles of: One Point, Extending Awareness, Living Calmness and Settling Down.

Rank and Title Is Not Same As Training. For all beginners Shodan seems impossibly far away and often times seems to represent a level of "perfection." For the student, the title of Sensei often times implies an achieved state of perfection. However, without continual practice, review and correction, Shodan (and all Yudansha ranks) and the title Sensei mean absolutely nothing.

"Sensei" literally means "one who has gone before", in other words, a Sensei is one who shares their experience and training with others to help them improve. A "Chief Instructor" is one who is actively cultivating the next generation of "Sensei". Rank and Title are *earned* through continual practice and application of the principles, in particular *Go Go No Shugyo, Training after Understanding*.

Training Is Training. Training is not perfection, nor is perfection the goal. As students of Aikido, all of us must train our skills over and over. Your training only ends when you quit or die; until then all is practice and training. This is easy to see when we are doing technique. We can see and feel our skill in applying a given technique. The kinesthetic feedback tells us whether we have done it properly and what we need to correct. At no point is the Aikidoka "through" with their training.

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Intention Is Important In Training. Our underlying philosophy and assumptions are reflected in how we train. In Seidokan Aikido the primary principles in this regard are Earnest/Sincere and Spirit of Loving Compassion. Earnestness in training means we are committed to learning and improving. Showing up to train regularly is part of this, as is the willingness to learn from everyone. Spirit of Loving Compassion is the quality expected in how you train with others, especially that "difficult" person. Be mindful of your intention in training at all times.

Train From Right Mindfulness. Thich Nhat Hanh, in his book *Going Home*, discusses the Five Mindfulness Trainings in his section entitled "The Concrete Path of Training". Briefly they are:

"I am committed to cultivating compassion and learning ways to protect the lives of people..."

"I am committed to cultivating loving-kindness and learning ways to work for the well-being of people..."

"I am committed to cultivate responsibility and learn ways to protect the safety and integrity of individuals, couples, families and society."

"...I am committed to learn to speak truthfully with words that inspire self-confidence, joy, and hope."

"I am committed to cultivate good health, both physical and mental, for myself, my family, and my society..."

There is nothing more to add.

"Heaven is right where you are standing" - in the midst of your life and training. *"...and that is the place to train"* - let where you are be your "dojo". The quality and manner is up to you.

Gogo No Shugyo: Training After Realization

By Ben Doubleday

Maybe Gogo No Shugyo is a long word (or words) for, "life after an epiphany." Some people have an epiphany and accept it. In Aikido, Gogo No Shugyo can be many things. What I think about is, once you learn the basics, not all the rules apply. An example of that would be; you're always taught that you have to move off the line. That's what we tell all the beginners. You have to move off the line - that is drilled into your head over and over. But (and that's a big but!), after you practice for years, you learn that you don't have to MOVE off the line, you need to GET off the line. Now by that I mean you still have to be off the line, but you can stand in one spot, and redirect the line. It is Kobayashi Sensei's "I'm on the line, I'm off the line" thing. He didn't move his body off the line; he blended and redirected the line.

Now I know some of you are reading this thinking "this guy is nuts!" (Chances are you're right.) This type of thing applies in other parts of life, not just Aikido. You all remember high school math? Remember the square root of numbers? Well, the square root of a number is the divisor of a quantity that when squared gives the quantity (i.e. the square root of 25 is 5, because 5 multiplied by 5 equals 25). Now remember back even further: a positive multiplied by a positive equals a positive, as does a negative multiplied by a negative. (This does have a point so follow me here.) All throughout high school they pounded into your head that you can't have a square root of a negative number because no number squared can equal a negative number. Over and over... there cannot be a square root to a negative number. Then you go to a higher math class... you can have a square root of a negative value with a thing called "Imaginary Numbers."

So, something that was said to not be possible just became possible with a little thing called imaginary numbers. So, let's talk about "Imaginary Aikido" shall we? Imaginary Aikido does not happen with your body, it happens with your mind. Much like the numbers, a negative multiplied by a negative equals a positive, so we imagine

that it does not. On the mat imaginary Aikido begins with moving the line, and ends with doing nothing. That sounds funny but how many people seen one of our Sensei throw someone without moving more than an inch? I have! They didn't move physically, it is all in thought.

Outside of the dojo, (and I think this is most important) imaginary Aikido still takes place. My epiphany took place in a parking lot between Radio Shack and Taco Bell. I was working for Radio Shack and got transferred to a really small store. The store was so small I could work a Saturday or Sunday and see six customers at the most. The manager there was an older woman, she was the type that had been married three or four times and divorced each time, but it was always "their fault." That store was called the "Roads End" store because they couldn't keep people there. Everyone that got transferred there quit. Well, to keep to the point, we had to do inventory one night. No one was looking forward to this inventory, mainly because no one wanted to spend till 4am with this manager. Working for the company for a while, I had done inventory many times before. We would put on music and order a pizza during the first break, you know, to make it a little fun (or at least not so boring). This manager would not allow any music, talking, or smiling go on. She was starting to really, really get irritating. Everything she said seemed to strangle my last nerve.

Finally, I just said "I'm taking a break and grabbing some food at Taco Bell." I put down the scanner gun and left. As I walked across the parking lot I kept saying to myself, "She is really making me mad! I can't believe she is acting like this!" About halfway through the parking lot, I realized what I was saying. How is she making me mad? I am making me mad by letting her bother me. Why do I care what she says or does? It turned out that the night was not nearly as bad as it could have been. Since she wouldn't let us turn on music, I sang. And anyone that knows me knows I sing like a lawn mower! Now the hard part is applying that to other parts of your life. Why worry about something you can't change? That's Imaginary Aikido. Pretending to step off the line, pretending to do a hara drop, pretending to enter in, pretending to care. Start physical, step off the line, don't go around someone that annoys you, use positive numbers. Go Imaginary!



More on Gogo No Shugyo

By Bronson Diffin

First off I'd like to give a big thanks to Dr. Crapo Sensei for taking the time to do this. It was a great experience for me. I won't bore you with a detailed hour by hour breakdown of what we did...besides I don't think I can. Instead I'd like to give my impressions of the entire thing.

For those who don't know the Gogo No Shugyo seminar is about examining the details in our practice, the small things that added together turn into the large things. The seminar focuses on the aiki-taiso which are the building blocks of every single technique we do. This may sound weird but to be honest I didn't really learn anything "new" at the seminar. This may be due to the fact that I study with Crapo Sensei on a regular basis so I've been exposed the ideas he presented before. Now don't take that to mean I didn't learn anything, that's far from the case. The experience I had was that the seminar helped to clarify and organize a lot of random ideas about aikido that I had floating in my head. It was kind of like taking what I've learned in the nearly eight years I've been training and shaking it up to get it to settle into it's correct place.

Through my aikido practice I learn stuff. I learn about connection, relaxing, body movement, intention, etc. The problem is the lessons are learned in a haphazard random way and I often don't make the connection between the lesson just learned and the bigger picture of my training. That's where the seminar helped me the most. It helped me to see and feel those connections. I was able to see and feel the connection between doing funakogi undo correctly and ushirotori zenpo nage. This is where the seminar really shines for me. The aiki-taiso are the basis, the building blocks of the techniques that we use to learn the principles behind aikido. If the base is unstable the whole structure is unstable. Each aiki-taiso was broken down and examined. We only had so much time so they may not have been broken down as deeply as they could have been but it was hopefully enough to push everyone to keep examining their form and training and to always keep looking for the "right" way.



Aiki Poetry

Munetsuki Kotegaeshi

By Arik Martin

*Here it comes
Right in front of me
Oops, better get off the line
Bring the world back into harmony*

*Things look more promising from this perspective
Actually it feels like integrity can be kept
A calamity has been averted
And nature's laws still prevail*

*My deep hand floats above the Other
And takes the garden hose off the reel
There is water being wasted
Time to direct it down to where it is needed*

*With my back hand helping to stem the tide
I watch as the water reverses course
And flows to the ground once again
Giving all things a needed drink*

Yokomenuchi Hijiotoshi

By Arik Martin

*The world is spinning
And I seem to have run into the center of it
Everything is moving around me
Things have been set in motion and there is no
stopping it now*

*My forearms are moved upward
By the centripetal forces
They frame a picture of uke sliding off the face of the
earth
That could be me, so I had better put out a safety net*

*Ah, things have settled down again
The leaves of the tree have fluttered about and are
now resting on the ground
Thank goodness I didn't try to grab one
It could have been crushed*

Technical Corner

Kokyu Dosa

By Dan Kawakami

Kokyu dosa is a basic *hara* or *ki* development exercise. It is training in the proper use of your *hara* or one point in controlling the push or resistance of your partner. There are a number of ways to do this exercise. Other instructors may teach it in a way that is different from what is described in the following, but the critical factor is that the exercise is done according to the four principles of mind-body unification. These principles are well known and need not be repeated here except to remind the reader that they are different aspects of the same experience. If you have one, you have them all; if you lack one, you lack them all. It is also important to keep in mind that these principles are formless and can be expressed in different situations and different ways.

To begin, *nage* and *uke* sit in *seiza*, facing each other. Both are centered and balanced with *ki* extended. Using the minimum amount of muscular energy, *nage* raises his arms to offer his wrists to the *uke*. It is best to think of raising the elbows so that the whole arm rises as one. There is a natural bend at the elbows, and except for the effort in holding up the arms, the upper body is relaxed. There is no change in the *nage*'s upper body when *uke* grabs his wrists. (See *fig. 1*) He remains centered and relaxed. *Nage*'s response will depend on how he is being held.

If the *uke* holds tightly and/or pushes, the *nage* keeps his arms unbendable, absorbs the force and moves his center forward by initially bowing at the waist and continuing the movement by rising to his knees. Because of the tension in holding tightly, the *uke* has lost his center and will take the force in his shoulders and be easily toppled. (See *fig. 2*) If the *nage* tenses and begins pushing with his arms and shoulders, he has given the *uke* something to resist and turned this exercise into a contest of muscular strength.

The most effective way to hold the *nage*'s wrist is to hold with a light but firm touch. (See *fig 3*) The *uke* maintains his center (*ki* extended) and resists any effort by the *nage* to move the point of contact or to execute a throw. The correct approach entails the *nage* giving up the intention of moving or throwing the *uke* and focusing totally on his own movement and finding the space where he can move freely while still being in contact with the *uke*. *Nage* again begins his movement by bowing at the waist but rather than keeping his arms unbendable, he unlocks his elbows and allows them to drop to accommodate his forward movement. (See *fig 4*) To accomplish this movement, it is helpful to think in terms of placing your elbows under your hands. Again, there is no thought or intention of winning or losing or throwing the *uke*, but the *nage*'s focus is on the process of placing himself in a position where the *uke*'s center is taken and his balance disrupted. As the *uke*'s balance is broken, the *nage* continues his forward movement by sliding his knees to the side, executes the throw (See *fig 5*), and ends up sitting *seiza* right next to the *uke*. *Nage* then lightly places his right hand on the *uke*'s left shoulder and his left hand on *uke*'s right wrist. To test the *nage*'s centeredness, *uke* grabs a hold of *nage*'s forearm and pushes toward his shoulder as he tries to get up. (See *fig 6*) If the *uke* is able to break *nage*'s balance, *nage* must re-establish his centeredness by checking his posture, breath, and the right distribution of tension and relaxation in his body.

The final phase of the exercise involves returning to the original position. *Nage* offers his wrist to the *uke* and pivots on his knees to the right, pulling the *uke* up, not with his arms and shoulders but with the movement of his whole body. (See *fig. 7*) The *uke* pushes on the *nage* as he comes up. This is an excellent exercise in experiencing the effects of *ki* extension and flow. If the *uke* is able to push the *nage* over, it is an indication that the *nage* has lost his center and his *ki* has stopped flowing.



Fig. 1: *Nage* raises his arms with no extra muscular effort. *Uke* is holding tightly or pushing.



Fig 2: While *uke* holds tightly and/or pushes, *nage* bows with his *hara* and continues his forward movement by rising to his knees



Fig 3: Nage raises his arms with no extra muscular effort. Uke holds with ki.



Fig 4: Nage places his elbows under his wrists without moving the point of contact at the wrists.



Fig 5: Nage continues his forward movement, slides his knee to the side and executes the throw.



Fig 6: Nage sits seiza next to uke. Uke tests nage by pushing up from nage's wrists.

Nage makes the necessary adjustments to re-establish his center, and with repeated practice, develops his ability to move with his center and his *ki* constantly flowing. Practice at this stage becomes a continuous flow of *ki* and movement.

Kokyu dosa is essentially *seiza* in motion with the added constraint of someone holding on to your wrists. Because *seiza* provides a stable foundation upon which to be centered, it is an effective means of exploring the effects of mind body unification. Done correctly, the *nage* experiences the exercise as a flowing and near effortless movement. There is no push or pull, and the pressure at the point of contact remains relatively constant. The *uke* feels carried along in the movement by an irresistible force. It is irresistible because there is nothing to resist. This is an example of *nage* and *uke* becoming one. *Kokyu dosa* is training in *ki* or *hara* development which leads to becoming one within oneself and one with others. Gains from this exercise can be directly applied to standing techniques with the same effects of relatively free and irresistible movement.



Fig 7: Nage offers his wrist to uke to pull back up to seiza with *ki* extended.

Which Came First?

By Steve Bessonny

Which came first the chicken or the egg? When I thought about writing a short anecdote for the *Communicator*, that was the first thing that came to my mind. I had just participated in the Gogo No Shugyo seminar and wanted to share some thoughts.

When I began practicing Aikido four years ago, I couldn't wait to learn the techniques. I had watched several classes and it looked really easy. I didn't understand the purpose of the warm up exercises. The stretching was logical, but the aiki taiso didn't seem important. Boy was I wrong.

As I began to learn techniques, I still didn't focus on the Aiki Taiso or their relevance to what we learned or practiced in class. I went through the warm ups and hoped they would go quickly so we could move on to learning real Aikido. While preparing for my first kyu test, I didn't understand why I had to demonstrate a warm up exercise and explain its role in a technique.

As the number of hours I practiced increased, I started to see some of the aiki taiso in our techniques. If I didn't see the aiki taiso, someone was usually there to help me to see it. About this same time, I started to really focus on the principles to unify mind and body. Sure, I had memorized them for my kyu tests, but had I really incorporated them into my practice? I realized that I had not and this opened a new plane of learning for me.

Participating in the seminar taught by Dr. Crapo brought together the importance of both the aiki taiso and the principles. I can't put my finger on any one thing I learned at during the seminar, but I feel as if my understandings have expanded. This leads me back to my original question. Which came first the chicken or the egg?

Another Dojo, Another Style, Still At Home

By Jim Brazell

How would it feel to enter a Ki Society dojo, which is also the oldest Aikido dojo in the United States? When O-Sensei sent Koichi Tohei to bring Aikido to the United States, he came to Hawaii and began to teach at what became Shunshinkan Dojo. Years later, O-Sensei himself visited the dojo. The picture of O-Sensei standing in prayer on a mountain was taken in Hawaii during this visit.

One early student was a police officer, S. Suzuki. He was greatly impressed by the art, for himself and his fellow peace officers. Fifty years later, Police Major S. Suzuki (ret.) and current Chief Instructor Chris Curtis Sensei, 7th Dan, continue to train students from the academy.

I planned to be in Maui, Hawaii for vacation with my wife, Westi. I contacted Mark Crapo Sensei for suggestions on where I might train. He suggested Maui-Ki Federation so several months before my trip, I emailed Chris Curtis Sensei/Chief Instructor and he welcomed me to train as much as my schedule allowed. With a mat fee of \$10/week, those classes were the best value of the vacation.

I entered their dojo and faced the mat. In a wall's upper corner, I spotted the sign with the four ways to unify mind and body. I knew that sign from Seiwa dojo, and began to feel at home.

The classes were formal and friendly; Curtis Sensei introduced me to the class, and several dan students took it upon themselves so that I always had a partner.

What stays in mind now that I am back on the mainland?

1. Mind Body Unification Rhythm – Six-minute set of elements from the aiki-taiso set to music to lead students into developing proper rhythm within their own movements. It is a joyful exercise, to be serious is be tense, and not learn the movements' rhythm.
2. Yokomenuchi Shihonage with a crossover step; similar effect, different path.
3. Shomenuchi Kokyunage that is softer than mine.
4. "Taigi Competition" – a defined set of techniques between nage and uke, to be completed in a set amount of time, again to develop proper rhythm. I saw some impressive jo-nage at dan level.
5. Large Circle techniques – Students are encouraged to project ki and to use the entire mat for the waza. I kept thinking about our "turning on a manhole cover" teaching aid as my partner stepped in a particular direction to raise an arm to achieve a similar effect.
6. The teaching of blending (rhythm), of ki training and projection, instruction toward minimal effort and the discernment of (false) attachments.
7. The subtlety of ki testing – Giving and receiving the test.
8. Show respect for the ways of this dojo. Wear a white belt to demonstrate your desire to learn from them. Wear sandals when stepping off the mat onto other areas of the dojo. Bring your gi in a bag, not loosely bundled under your arm or wearing it.

I learned to honor the O-Sensei's teachings as interpreted by Koichi Tohei's understanding, and as applied by S. Suzuki Sensei and C. Curtis Sensei. I also came to more deeply appreciate Kobayashi Sensei's efforts as he softened and reduced the waza that he had received. There is greatness in both styles as they seek to follow O-Sensei's path. I am grateful for the thorough understanding of the Aikido basics that I have learned from my teachers. Their teaching enabled me to distinguish what is particular about Seidokan from what I saw at the Ki Society dojo. I enjoy our focus on blending, on small circles and the regard for one's uke, especially the one "on the street."

If you are ever in Maui, I encourage you to visit.

Summer Camp 2004

By Catherine Parsonault

A month has passed, but Seidokan Summer Camp 2004 is so much more than just a memory! Still Point Aikido Center (Ross Robertson, Sensei) welcomed more than seventy aikidoka to Austin, Texas during the first weekend in June to train together, renew friendships, and make new friends. In harmony with the theme at AIA, "Back to basics," the theme of the camp was "Heaven is where you are standing, and that is the place to train." And train we did, attending sessions with fifteen instructors who offered a marvelous kaleidoscope of approaches to the basic principles that unite us! Between training sessions, some campers found time to explore the campus at St. Edward's University, while others wandered farther a field to sample some of the entertainment the city has to offer. The Austin Taiko lent a different kind of energy to the traditional Saturday morning misogi (ably led by Doug Wedell Sensei), and later that evening the members of Taiko hosted a hands-on workshop that seemed at times to shake the whole building as about 25 of us experimented delightedly with the sounds of the "demon drums."

For the unique training opportunities we discovered in creating this camp, we give each one of you who attended camp our sincere thanks. The members of Still Point Aikido Center found that hosting this camp was a challenge, a delight, a joy, and a reason for profound gratitude that we were given the opportunity to serve. We learned so much during the eighteen months of intensive planning that went into the camp! As a small dojo already imbued with a special closeness and sense of community, we knew "going in" that every single person would be called on. We knew we had an array of talented people ready and willing to make wonders happen. But we could not know ahead of time that the process of putting this camp together, and of offering it as our gift to Seidokan, would reveal among our members previously unknown

qualities, skills, abilities, leadership, as we worked together on the myriad of details that wove themselves into the camp.

Another benefit of hosting the camp manifested itself as our friendship with the University of Texas Aikido Club, always strong, was renewed and re-affirmed. Even with The University in hiatus between spring and summer terms, members of the UT-Austin club offered us their help and worked hard alongside us, as excited as we were to see this camp succeed. Everyone pitched in with amazing graciousness and enthusiasm, from the original members of the Still Point Summer Camp Planning Committee to all those from Still Point and UT-Austin who contributed so much time, energy, creativity, and love to the shaping of the camp.

"So as we remember all those who traveled so far to be together at camp, and as we greet those who were not able to join us but who were with us in spirit, we thank you all for coming together, for finding your own particular place to train, your own heaven, your own space on the mat and within yourselves, to make this camp a reality. The legacy of our camp, as Ross Sensei wrote in his welcome, is this: "By training side by side, we enrich ourselves and enlarge our hearts. In this way, the center is expanded, and we encompass more of our universe. As we receive a world of grace, we may then extend it toward the relief of all who suffer. Let us remember that the wisdom that arises from our coming together belongs to the whole world. Wherever we find ourselves, and whatever the circumstances, there is the opportunity to project a healing attitude, and share aikido with the millions."

In that spirit, thank you for welcoming each other, and for providing the energy that gave the camp its life. Remember, heaven is where you're standing (right now!) and THAT is the place to train! We wish you all good training, and hope to see you again at camp next year!



Summer Camp 2004

Note: Be the first on your block to see photos from this summer's Seidokan Aikido camp! Just point your web browser at <http://www.stillpointaikido.com> and follow the link from there. You can also contribute pictures to the summer camp gallery by emailing Katie at Catrin@Texas.net or Frank at FrankB@bighead.com.

Heart And Soul of Aikido

By Melissa Crapo

Aikido has always been a part of my life. For as long as I can remember, there has always been a dojo to attend and classes to go to. I have been practicing off and on for about fifteen years now, and have been told I was even a participant as a little baby asleep in my father's arms. However, up until a year ago when I moved in with my father and stepmother, I had been taking this art form for granted.

In the past year I have been able to participate in classes more frequently, went to my first summer camp, and attended the Gogo No Shugyo seminar in Michigan. After being involved in all of these experiences, I have been able to understand Aikido better, and have seen things in ways in which I have never seen them before. I find myself practicing Aikido everyday outside of the mat. I have discovered that I have always done this, just never been conscious of it. I see this in everything from simply dropping my shoulders and relaxing while I'm driving (or doing anything), to realizing that I am doing funakogi undo while folding shirts at work.

One of my most eye-opening incidents occurred right after the seminar while talking with some people I worked with. I was telling them about the seminar, trying to convey to them the feeling and the atmosphere of the event. All the while they kept asking me what rank I was, what rank other people attending were, how hard I could throw someone (if I could), if I had learned any neat ways to beat people up, etc. I began to get frustrated that this was all they wanted to know because that wasn't what the seminar was about at all, when I realized what the true meaning of Aikido was for me. It's not rank and techniques. These are merely the surface, the appearance of the art. To me, the heart and soul of Aikido is the experience. It's the atmosphere, the aura that is present on the mat. It's getting together with a group of close friends; no, an extended family. It's having fun and getting to know everyone a little better. If you can do this, you can bring something

away from class, or camp, or a seminar, that you couldn't otherwise. To me, this is the most important aspect of Aikido in my life.

At this time, I would like to thank everyone for the experiences. My dad, Dr. Mark Crapo, and step mom, Janean. Everyone from the Aikido Institute of Michigan and Southside dojo. Everyone from every other dojo who attended camp last year and the Gogo No Shugyo seminar in Michigan this past spring. And of course, thank you to Mrs. Kobayashi and Michiyo. I know that even if someday I become successful and move far away and no longer have time to practice Aikido, it will still be a part of my life forever, thanks to all the memorable experiences.



Melissa Crapo at the Gogo No Shugyo seminar.

PROMOTIONS

Nidan

Oleg Raskin	Seidokan Aikido Heisei Dojo	11/07/03
Yaakov Shimshi	Aikido Institute of Jerusalem	11/07/03
Gal Cohen	Aikido Institute of Jerusalem	11/07/03
Christy Rose	Aikido Institute of Michigan, Seiwa Dojo	02/28/04
Suzanne Burgess	Seidokan Aikido of South Carolina	04/17/04

Shodan

Shehdeh M. Abu Remeileh	Aikido Institute of Jerusalem	0/13/02
Shane Lewis	Northern Lights Aikido	2/16/02
Jessa Madosky	Aikido Institute of Mid-America	08/01/03
Jarrod Whitaker	University of Texas Aikido Club	03/28/04
Russell Robinson	Victory Dojo	05/02/04

Congratulations!

Spring Seminar in South Carolina

The members of Seidokan Aikido of South Carolina very much enjoyed Joe Crotty Sensei's visit and role as co-instructor at their latest seminar. Among other things, Crotty Sensei led the class in Enkei nage with a hanky, demonstrated the relationship between ken-ken awase and basic techniques, and showed some very useful techniques for tanju tori (gun take-away). The weekend was full of good ki, good food, good feelings and plenty of good falls.

