

THE KIAI

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Newsletter of THE AIKIDO INSTITUTE

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30 YEARS OF AIKIDO

WHY AIKIDO?

People start Aikido for all sorts of reasons. I started because the leader of my theatre group said Aikido would be a good way to learn how to tumble. I lived near the dojo and that made it an easy place for me to go to learn how to take a back roll, like the roll Buster Keaton takes while holding a tray of filled water glasses (and never spilling a drop).

People start for one reason but stay for many others. The reasons for staying vary over time. At least they did for me. At first I stayed because the people were nice and I liked the philosophy. The philosophy, as I understood it, was that aikido taught you how to overcome opponents by using their own power to overcome them. At that time we didn't study Iwama-style aikido in the dojo and it was not really too difficult to overcome any attack and pin any opponent.



"This aikido really works!" I thought.

Then I went to France where I studied theatre. While my focus was on my intensive theatre studies, my living situation (a maid's room seven-flights up, toilet down the hall, no shower) soon had me thinking of what I could do so that I could shower on a regular basis.

"Aikido!" I thought.

So I joined a dojo where I trained at least once a week and made the most of the shower.

When I returned to Oakland, I remembered how much fun it was to train and I came back to our dojo. Now Iwama-style aikido was being taught. My first time back on the mat, I was thrown in a way I had never experienced before. It was a hard throw, but I knew it was honest and



something in me started paying attention in a way I had never paid attention before. I think it was during that first class that I asked one of the senior women students why I couldn't do a technique correctly and she said "because you're too weak".

So I stayed to prove her wrong.

I remember one day during this period of my studies when I stood outside the dojo debating whether or not to go into class. My fingers were swollen and black-and-blue from some technique. I walked up and down the street in front of the dojo three times before finally making up my mind to go inside and train. It was a turning point for me.

"This aikido can hurt," I thought.

There followed a long period of staying to study fueled by my desire to:

- Get stronger
- Get a whole lot stronger
- Really get stronger

The goal of getting strong has been with me for a long time on my aikido path. As I've progressed in my studies, I've prided myself on being able to stand up to some powerful techniques. I've loved getting strong and being strong. But those days, it seems, are now gone.

The story goes that when he was young, O'Sensei wanted to be the strongest man on earth. He trained and strengthened his body, even training his head to be strong by hitting it against a concrete wall. His head became so hard that when an army drill instructor reprimanded O'Sensei by hitting him on his head, the drill instructor hurt his own hand. The story continues that O'Sensei came to realize that strength should not be one's ultimate goal since, as the body gets old, strength is lost.

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I've thought of that story often in my Aikido career. I guess I assumed I'd be the one who discovered how to maintain my strength forever.

But life happens. Things happen over which you have no control and all of a sudden it seems, you are no longer strong. You can't move fast, you can't roll, you can't hold on tight. You can no longer kokyo your way through some wicked morote-dori hold that has your arm paralyzed. You can no longer resist during a technique to show nage where their weakness is... all the stuff that was so much fun and kept me going... all that is gone.

"Aikido is over," I thought. And I stopped training.

But I was ignoring the fact that during all the years I spent training to become strong, aikido had woven its way into me. The moves had become part of my internal language. And I had made friends in aikido who missed me on the mat and who made sure that I knew that even if I thought it was all over, they didn't.

Now I see that when I was thinking aikido was over, I was really coming to terms with the idea that my time spent training to become strong was over.

I'm not sure what will keep me training now. I know how thrilling it was to step on the mat and find myself doing aikido as if I had never taken a break. I understood then how deeply aikido had made its way into my being. But am I able to leave behind the shell of strength I had forged? Will I be able to move to another level? Will I find as much joy in lightness as I did in working and sweating through resistance? Will I stay until I find my new way?

"This aikido is really challenging," I'm thinking.

DEBORAH MAIZELS



**KATSU HAYABI
OR, LOOSELY TRANSLATED, VICTORY AT
THE SPEED OF SUNLIGHT**

Aikido has been a wonderful discovery for me. Along the path there have been many illuminations, despairs, and mostly questions. Who am I? What is the root of this life? What is really going on? Always I have struggled in my skull with the conversation: was that right? How did that look? What do they think? It's like this. No, it's like this! Ad nauseum.

The work ethic and energy of aikido gives me a focus that goes to the root of my inner conflict. Training is immediately beyond heady word games and paradox, and I get to

work on a few billion years of the fight or flight response. (Frank Herbert once said that "war is behavior with roots in the single cell of the primeval seas: eat whatever you touch or it will eat you.") Defensiveness and self-absorption become qualities to be aware of rather than "bad" things that I think about too much.

Instead of ambition (and conquests and looking good and being right and security) there is now peace of mind. However, I have a hard time letting go of the ego attachment to training, and I expect that it will get much harder to let go of this attachment as I advance in the years to come. It helps me to learn the lesson from children: who cares? I'm having fun.

The above is an excerpt of my writings from early 1998, a few months after I started training at the Aikido Institute. As I reflect on aikido, I'm compelled to define it: aikido is relationship. My relationship with Sensei, with the instructors, partners, the children, the parents; with the ken, the jo, the mat, the picture of O'Sensei, the shomen, the observers and other characters off the street; with the air, the sounds of the city outside, the shadows dancing on the walls of the dojo in the late afternoon. All of this and much more is aikido.

Many, many dojo practice it, and there are many different takes on the founder's teachings. It is interesting to trace the ongoing lineage of aikido. Morihei Ueshiba was this great nexus, spawning a host of styles and interpretations of martial arts. And the students of the students of his students improvise on these forms, and some of these will receive new names.

Aikido exists in relationship to the body of martial arts. It is based on jujutsu and Japanese swordsmanship, which in turn are based on mainland Asian fighting forms that I'm ignorant of. It also exists in a cultural relationship: O'Sensei's personal explorations created it, and, originally Japanese, aikido has changed as people of other cultures have made it their own.

Aikido is the person-to-person exchange on the mat. The techniques don't exist in a vacuum. They are a way to relate. Hard, soft, irimi, tenkan, leading, drawing, single-pointed, expansive... these qualities of connection, extension, and blending illustrate an understanding of what is needed at a particular place with a particular person. It's all needed in varying degree: intuition, an awareness of self, training, and personal exploration (or lack of these) all determine my response.

At this point I'm not sure if I'm talking about aikido. This relationship is a means for me to see myself clearly, and to understand life in a deeper and wider way. At some point it becomes a metaphor; applying aikido to life outside the dojo, and applying life to aikido. And then at some point

beyond that, the associations in my mind stop. We're here, now, on this mat, in this dojo, on this planet, with this vast unknown.

The depth of one's personal exploration, the relationship with the self, determines all other relationships. It is the most important element of freedom and discipline. And yet, I cannot do it alone. Isn't that great?

PADRAIC ROHAN



SEMINAR AT KAYLA SENSEI'S DOJO

On January 19th, 2001, I attended my first Aikido Seminar. This was my first foray outside of my dojo and was interesting and not as traumatic as I feared. The Senseis were nice and knowledgeable. The people were funny and normal and I liked training with them. Everyone, from people of the same rank as me who would barely throw me and ask "Are you hurt?" to high-ranked sempai who threw me around with ease and gentleness and could have hurt me just as easily. So basically it was just like training at the Aikido Institute. Except I got to train with three great senseis who were making an effort to impart three different things.

It began with Kayla Sensei introducing the senseis (Teja Bell Sensei, 4th Dan, Julio Toribio Sensei, 5th Dan, and our own Kim Sensei, 6th Dan) and telling us how long she had known them. It seemed as if she knew all the senseis since before I was born. I thought that was great and intimidating.

Teja Bell Sensei began the seminar. He was a kind of a hippyish guy with wild hair and a very young personality. His hour of the seminar was about Chi Kung and the way the Chinese Martial arts, Tai Chi Chuan, Hsing-i and Pakua, relate to Aikido. I've seen this online and in a lot of books so it was nice to see a high-ranking aikidoist who also shared my interests in the Chinese martial arts. He warmed us up with movements very similar to the Aikido warm up. Calling them by the different names found in the Chinese internal martial arts traditions. The most notable and funniest example was Dragon Turns His Head Four Ways. In other words, loosen your neck and shoulders by doing the normal rolling and turning from side-to-side of the head. Another exercise I remember him doing was one to help aikidoists with their knees. I haven't felt that yet but he had us doing exercises to stimulate the meridian on the side of the knee and followed up with stretching toward the knee. Teja Bell Sensei was interesting and knowledgeable. I felt very relaxed at the end of his seminar.

Next came Toribio Sensei. He started with a story. A story about how his original martial arts training was in Karate. Then how he moved to Monterey, California and insisted to his first Aikido Sensei that he switch to Aikido. When Toribio Sensei first started training he thought he was going to be learning the "death touch". His desire to learn this "death touch" eventually led him to commute from Monterey to the Aikido Institute. At hearing this I felt very privileged to be at my dojo. Toribio Sensei spoke some more about his travels in Japan, and his training in Aiki-jutsu. Then he jumped up and began showing us some of what he learned. Toribio Sensei showed us Aikido's shomen uchi shiho-nage. With that he showed the Aiki-jutsu technique from which it sprung. In that moment, I saw the difference between the two techniques. When I grasped what Toribio Sensei was trying to show us I was appreciative. He gave me a glimpse into O'Sensei. From what I've read O'Sensei was on a journey to transform his "jutsu" art into a "do" form that had ethics and allowed a man to defend himself without completely smashing his opponent. The techniques Toribio Sensei showed us gave me a glimpse into the two different paradigms.

Toribio Sensei went on to speak of his theory about which he was writing a book called *The Third Point*. If you take a person's center toward that third point continuously through a technique, you will keep them off balance and perform the technique well. We then did some techniques to explore this third point. I liked Toribio Sensei. He was a funny guy with a good heart. He had an infectious smile that split his face in two.

Finally came my Sensei, Kim Peuser Sensei. Kim Sensei started with katate dori irimi-nage. Kim Sensei is very funny and charming, and a good public speaker. When he would demonstrate his technique he would include Toribio Sensei's third point into his explanation. J.R. was there as he is the current uchi-deshi and I remember while Sensei was performing his technique, J.R. flew over backwards in the air and everyone including myself said "easaaaaah". J.R. seemed fine though. He just pulled up into seiza and bowed to Sensei as if he hadn't been flying head first through the air.

Kim Sensei's part of the seminar was like most Monday night classes, fun and lots of hard work. A demonstration of the technique, then a lot of repetitions. Another demonstration then a lot of reps. I enjoyed it as always. Kim Sensei taught me a lot as always. In that part of the seminar I got to roll around and get sweaty. I got to be thrown around and throw others around. As always I loved it.

Overall I enjoyed the whole seminar. I learned some interesting things from different senseis and got my first experience at a different dojo. From Teja Bell I learned a

little of how Aikido can relate to internal Chinese martial arts. From Toribio Sensei I saw a special glimpse into the creation of Aikido and re-affirmed in my mind how special Aikido is. From Kim Sensei I've learned so many things but one thing I learned specially at the seminar was; Yes, you can do irimi-nage without turning completely away from Uke first.

JONATHAN NAPIR-MORALES

KIAIS

*"When waves come to strike the shore,
they crest and fall, creating a sound.
Your breath should follow the same pattern..."*

O-Sensei

Many martial arts practices don't include kiai. In fact, many Aikido schools don't kiai at all. Oh, well. Not everyone likes tea, either, but for those of us who do, it can provide a sublime experience.

In many esoteric practices, the breath is considered the actual bridge between body and mind. An otherwise automatic activity that can be easily controlled; and moreover, powerfully harnessed through concentration. Just as the best yoga practice includes pranayama, which are breathing exercises, I think the most complete Aikido includes kiai.

When you're doing a technique, say ikkyo, you want complete focus. You initiate the technique with integrity [remember: off the mat, your training partner could be your best friend, pal for life, #1 favorite person ... but on the mat he or she is uke and that means pretty soon they're going to be face down on the mat no apologies necessary]. You enter, make contact, follow through. Pin them to the mat.

Somewhere in there you stop being their #1 buddy buddy and start being nage. How do you let them know you've made that transition. Your amigo over there may still be thinking about a nice cold beer or all the fun you'll have doing your favorite best friend thing.

Kiai changes all that. It says — in fact it creates — complete presence. Uke knows it's ikkyo time now and the Stand-by-Me-skipping-stones-by-the-creek-telling-stories-until-dawn stuff waits for later.

Funny thing. If one day you're confronted by someone who isn't such a good friend, and maybe you're applying that technique in self-defense, a kiai works the same way. It says, "Dude, I'm not kidding around here and you're about to taste the sidewalk." Compassionately speaking, of course.

It says no ambiguity. No indecision. It reels your mind, spirit, and body into a unified force. A strong kiai corrals

the entire energy of the universe, or at least whatever little part of it we can access, and turns it into ikkyo. Or whatever. I play a little softball, and I've found hitting with kiai sends the ball into right field. No kiai duffs it into the pitcher's glove.

Okay, so let's say we all agree that kiai is a good practice. How do you get up the courage to start the practice, and how, for the sake of all that's dignified, do you come up with what kind of noise to make?

When I first started at the dojo, the de facto official kiai was sort of a "HOP!" or "HEP!" That's pretty good, you know. Very diaphragmatic, a little dramatic. And it was an easy place to start; everyone did it. But I wanted individuality. I wanted a kiai I could own. Like Bruce Lee's whoops and chirps. Wow, if I were ever confronted in a dark alley and all I heard were whoops and chirps like that, I'd be backpedaling faster than a vegetarian at a steak house.

But I digress.

How do you choose. I say keep it simple. Single syllable. I mean, when have you ever heard a kiai that goes "mama-howaheep." I don't think so. Why not start with a classic: Hi-Ya. You have the breathy "huh" sound and a powerful follow through: "ya." Personally, I prefer "ya" and several variations including "yop" and "yup." Don't laugh, you don't always choose, these things can just happen.

Maybe we should make an availability list. Like, "Here are the sounds available, sign up for one when you sign up to bring flowers to the shomen."

Consonants make the best kiais. All those nice, brief sounds. Although I did hear one woman in Japan whose kiai was "EEEEEEEEEE," personally, I don't recommend it. Traditionally, it's the softer consonants, "H," "Y," "W" are favorites.

"HA!"

"YAH!"

"WAH!"

And avoid little, silly ones like "J," "B" and "N." I mean, really. Who ever heard of a self-respecting martial artist saying, "BEEP!" or "NAP!"

So here's the deal: just do it. Even if it starts out a whisper. Truth be told, that's how your technique starts. Then it develops into something stronger, more powerful. So will your kiai.

Have fun.

RICHARD LEVITT





KANGEIKO

When I told my girlfriend that I thought I might try a 4 week Aikido winter intensive which meant getting up at 5am, 3 days a week, she laughed. Before Kangeiko, I had never attended a 6 am class at the dojo. This was due in part to the fact I work the swing shift at Alta Bates Hospital, but mostly because my resolve to get up before dawn for keiko was weak. I had heard from many sempai that Kim Sensei's morning classes were wonderful and set my alarm a few times in anticipation of going, but each time I awoke to darkness and quiet I shrugged and went back to sleep.

I believed the commitment to Kangeiko would stimulate my growth in Aikido and also rouse me from my slumber, so I added my name to the list of participants. On the first day I was surprised to find the dojo door open to the pre-dawn cold. I remembered reading that O Sensei's dojo was basically open to the elements, hot and humid in summer and bone cold in winter, so I consented to this austerity.

In the dressing room I was reprimanded by the uchideshi for turning on the light. I was bemused and assumed he must be hung over or just grumpy. On the mat I discovered the reason: we would be training in near dark, lit only by the ambient light of the street and a dimmed light near the shomen. It was strange at first to train this way, but as Sensei pointed out, practicing in the dark teaches you to feel yourself and your surroundings better.

Kangeiko, I am told, usually focuses on certain practices and this year we worked on the 31 jo kata. I had some familiarity with this and looked forward to becoming more familiar. One of the special challenges of Kangeiko for me was having to not only learn the moves but also count them out in Japanese. I practiced counting while running with my dog and while performing menial tasks at work and eventually the numbers stuck.

Apparently, each year Kangeiko is commemorated with a t-shirt emblazoned with an inspiring image and/or text. Richard Levitt designed this year's shirt, choosing a cartoon by the sword and calligraphy master Yamaoka Tesshu. The cartoon can be found in the wonderful biography of Tesshu, by John Stevens, *The Sword of No-Sword*, and shows the Zen priest Nantembo, famous for his wrath, grimacing and threatening many comically disturbed heads with his nandina staff. "Can you wake up?" the appended text reads, "or not? Regardless, you get a taste of my staff—Sorry about that!"

The message sounds harsh and absurd, but points to the need for perseverance in training. Whether we experience breakthroughs or not we must continue training as before. Just as Peter Sempai says that we should train with the same diligence after a test as we do before it.

For myself, "Can you wake up?" had a literal resonance as well. I have the dubious distinction of sleeping through 2 Kangeiko sessions. The first time, unwilling to get up right away, I hit the snooze button on my alarm. It was apparently broken and I awoke to morning light, frustrated and angry at my own self-indulgence. The second time, after a late night at work, I awoke only briefly to shut off the alarm and then again at dawn, amazed that I hadn't even noticed falling asleep again. With great embarrassment I phoned the dojo to apologize. Sensei laughed and compassionately added, "that's happened to me before. You dreamed you woke up."

The best thing to come out of Kangeiko for me was not learning the 31 jo kata, which is great, but discovering my own capacity for discipline and growth as well as the immense pleasure of dawn keiko. As Richard Levitt pointed out, after waking up to Sensei coming at you with a staff, you're ready for anything the day might bring!

JOSHUA HAYES

*Seeing me before him
the enemy attacks
but by that time
I am already
standing behind him.
Moribei Ueshiba*

MASAKATSU AGATSU KATSU HAYABI

I crouched down swinging the stick back and forth in slow methodical strokes, and then I struck. The shot ricocheted off the corner pocket and I sighed with dissatisfaction. I lost...the battle with myself.

"It's all vector analysis," my Dad used to say, "calculate the angle into the pocket and then factor in that the balls are round to determine the angle to hit the cue ball. Move your body's orientation to the ball, but always use the same basic strike, straight back and straight through." Despite all the physics, math and such we use in this world to calculate and deterministically analyze the probable outcome of world events, like pool shots and such, I cannot help but think there is something more in what we do. In college, I read

about a philosopher named MacIntyre who said that we do not know anything, we can just assert probability. Just because the light switch worked 1001 times before, we still do not know it will work in the future. We can just say that it will probably work. In pool, this angle on that ball will probably work.

So what am I saying?

When I miss a shot in pool, I feel like my body knows how to make the shot, but something just went wrong. Maybe my energy is too high. Maybe I jerk up at the last moment and do not follow through. The feeling is not unlike flubbing the second kumitachi as Kim Sensei starts the pressure. I know to keep my energy low, footwork clean, to take the center line, extend into my partner's zones and to maintain the M'ai, among other things. So if I know that, what's keeping me from doing it correctly? Rationally and scientifically, I can assert that I should just lower my center, etc., but the reality is so different. Something's lost or misunderstood or confused in the process. Kim Sensei says I need more practice. It's not like I don't believe him either, otherwise I would not do Aikido at all let alone be uchi deshi. I take his words very seriously and believe in practice. But I cannot help but think the thing keeping me back is myself.

I have done the bokken and jo suburi many times. I have watched both of our sensei do the suburi a bunch of times. Despite all of this practice and dedication and serious analysis, I still do them with affectation, imperfectly. I keep trying, but I'm still imperfect.

Another more famous philosopher named Descartes said, "I think therefore I am." This assertion that the only thing that we really know is that we ourselves exist is the foundation of modern thought. "Me, me, me." Wow, it's so 80's. So if I only know I exist and all these problematic pool balls and bokkens and such are just manifestations of myself? Hmm, maybe I'm getting somewhere. On the martial side of things, Morihei Ueshiba stated, "MASAKATSU AGATSU KATSU HAYABI."

John Stevens in *The Secrets of Aikido*, explicates it this way:

"Masakatsu Agastu Katsuhayabi is the motto of Aikido. Masa means 'true, correct, straight'. Katsu is 'victory, triumph, success.' A is 'oneself,' so the first half of the phrase may be literally translated as 'True victory is victory over oneself.'"

"Haya is "swift, quick, dynamic," which bi (hi) is "sun, day, light." A literal translation of katsuhayabi would be "Day (time) of Swift Victory!"

Everyday you walk in this dojo. Every time you bow in, you look and orient yourself towards the shomen. Up there the scroll written by the founder says, "Katsu Hayabi."

"Moment of Swift Victory!" Yeehaw, that sounds really exciting to some kid from Ohio like myself. If I could have



KATSU

Victory



HAYAI

Quickly



HI

**Day, Time,
Moment**



**Signature of
the Founder,
Morihei
Ueshiba**

read that in passing, I would have joined the dojo much sooner. Yet, it took me 2 ½ years to inquire what that scroll meant, and now that I think about the statement it makes me think that the battle against the self is anything but a swift victory. Bank machines and remote controls and central heating and 911, that's swift. When did O'Sensei write that scroll? They probably didn't have bullet trains back then.

In Aikido, we do hundreds of thousands of rolls, knee walking for miles, many many many many suburi cubed, falls, tai no endo, suwari waza!. On a personal note, I'd like to add overcoming injury as another obstacle. Feel free to add your own. The point is that Aikido has shown me how much dedication, perseverance and plain old grit it takes to move forward in the process of self-improvement or victory over the self. It's arduous and hard. So what is this

“Moment of Swift Victory,” false advertising? Do people who understand the writing stroll by and chuckle?

I thought maybe so, until I asked Hoa Sensei what he thought of the scroll. I’ll paraphrase:

“O’Sensei wrote that saying in his personal writings and like many things, I believe it (“Masakatsu Agatsu Katsu Hayabi”) is taken out of context. It was one thing he said among many and this in many degrees has been over analyzed. But it means that in doing Aikido, one has become one with the universe, in harmony with it. This person has overcome the personal barrier with the universe. When someone attacks such an individual, it becomes “a moment of swift victory.” Because when someone attacks a person who is at-one with the Universe, the attacker loses immediately.”

After taking that to heart, I would propose that achieving unity with the universe is our goal in doing Aikido. Initially, I guess I misunderstood what the sign meant. It’s not saying, “Join our dojo, we promise you’ll be able to achieve victory swiftly.” To get into harmony with the universe takes a lot of arduous practice or as Kim Sensei has pointed out “A LOT more” practice. Once one has gained this oneness with the universe, when faced with opposition, one will have a “Moment of Swift Victory!” The moment, I will also contend, will be a moment of non-violent resolution. Basically, we are doing all of this work, so nothing will happen and everything will remain in harmony.

JR RICHARDS

LETTER FROM THE BOARD OF DIRECTORS

From: Aiki Integrated Arts Board of Directors
 To: All Aikido Institute Members
 Re: Current events and developments

Incorporation

Hoa Sensei’s decision in 1999 to relocate his family to Davis, CA, set in motion an effort to transform Aikido Institute from our historical structure of a single proprietor business owned and operated by a dojo cho, or leader, to an organization led by a group of senior students. We are pleased to report the formation of Aiki Integrated Arts, Inc., a California nonprofit corporation with federal non-profit status pending. Ownership of Aikido Institute was transferred from Hoa Sensei to A.I.A. earlier this month. We are honored that Hoa Sensei remains a vital part of our dojo as

a board member and teacher. Aiki Integrated Arts aspires to be a durable organization that will ensure the growth and well-being of our dojo. The members of the current board of directors are:

- Kim Peuser Sensei, President of Aiki Integrated Arts, Dojo Chief Instructor
- Hoa Newens Sensei
- Deborah Maizels, Secretary and Treasurer of Aiki Integrated Arts
- Alberta Hankenson
- Peter Slote, Dojo Manager

This board represents over 120 years of membership at Aikido Institute.

Affiliation

Aikido Institute’s long time affiliation with the Aikido Association of Northern California ended this year when the AANC disbanded. The AIA board of directors voted unanimously to affiliate with a new association led by Bill Witt Sensei, the Takemusu Aikido Association. The Takemusu Aikido Association is endorsed by Saito Sensei and received direct recognition from Aikido Hombu Dojo (World Headquarters), Tokyo, Japan. Dan, or black belt ranks earned by Aikido Institute members will continue to be issued from Hombu Dojo just as they have been for the past 25 years. Aikido Institute will enjoy the affiliation with an association organized around Saito Sensei’s tradition of training, while retaining our traditional values of welcoming visitors of all association, encouraging members to visit other dojo, and participating in events with our friends from all parts of the local and international aikido communities. Go to for more information about the Takemusu Aikido Association.

These changes off the mat do not in any way affect our primary activity at Aikido Institute – keiko, or daily training. The board of directors is committed to ensuring the quality, safety and value of keiko for all members. We will also organize special events and seminars, invite guest instructors, and improve our facility (a new mat cover is on our agenda!). Please contact any board member if you have questions about the board, Aikido Institute, or the Takemusu Aikido Association. Our mail slots are open to everyone. Our phone numbers and e-mail addresses are available from the uchi-deshi. Better yet, talk to us before or after keiko at your convenience.

Onegai shimasu!

