



# *Aikido in Australia*

Aiki Kai Australia National Newsletter

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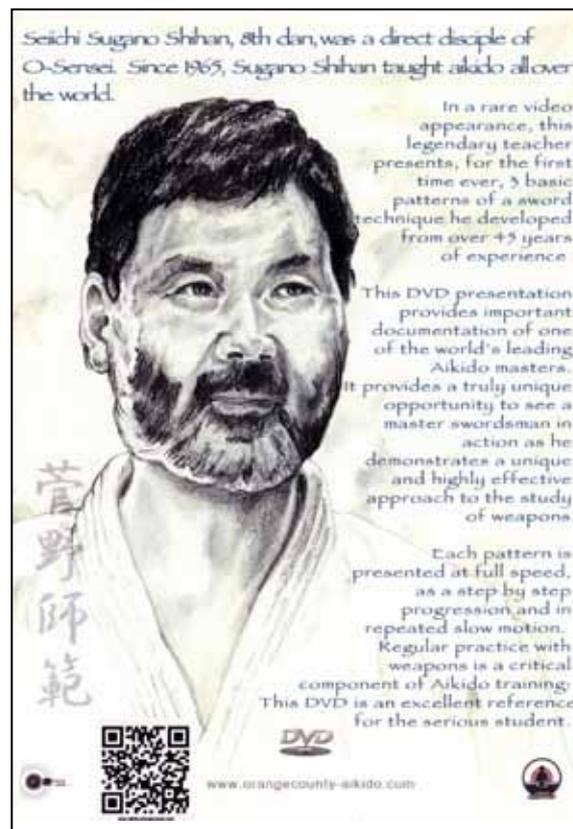
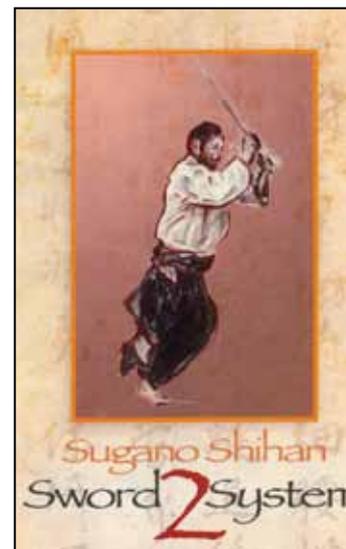
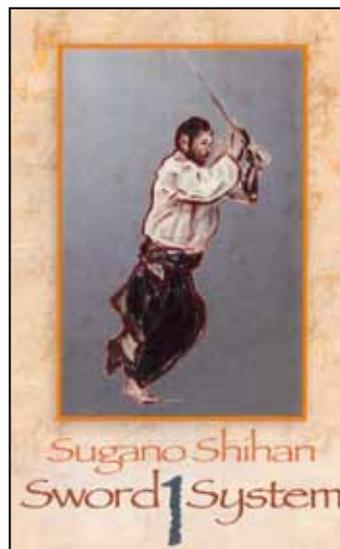
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All members are advised that Aiki Kai (Australia) is a signatory to the anti-doping policy developed by the Australian  
Coaching Council and consequently all students are bound by the rules of the policy. A copy of this policy is available  
on Coaching Council website.

**NEW EQUAL OPPORTUNITY POLICY**

*Aiki Kai Australia has had an equal opportunity policy drawn up. The policy contains  
procedures to be followed should, for example, any person feel that they have been  
victimised or sexually harassed. This policy is posted on the website. Should anyone  
experience or have a matter of concern, they should contact Andrew Dziedzic to find  
out the appropriate officer to speak to. All enquiries will be handled with the strictest  
confidence and should discussion be needed Andrew will phone back at Aiki Kai Aus-  
tralia's expense.*



Front covers from the DVD set and back cover from DVD 1.  
Next page: Sugano Shihan Demonstrating with Robert Botterill  
Shihan at 40th Anniversary Summer School in Melbourne.

## Sugano Sword System DVDs (Sugano Shihan Sword System 1 & 2)

At the 2013 National Summer School, two DVDs explaining Sugano Sensei's sword system were available for purchase. These DVDs come from the California based Newport Beach Aikikai school and were filmed at the "Shin Do Kan" dojo run by Gentil Pennewaert.

They feature Sugano Sensei (with Gentil assisting) demonstrating and explaining his system for sword training. The DVDs include many basic sword exercises and the five sword patterns.

Sugano Sensei arranged for these DVDs to be prepared because (as he put it)

**"He had been studying under O'Sensei for several years and in that time O'Sensei had demonstrated weapon techniques, but had not provided any system to study weapons. So, after many years of studying Aikido and weapons techniques, Sugano Sensei had developed a system to study and teach weapons. He was providing this system so students would have a direction to follow, rather than having to develop one themselves."**

These DVDs are copyright 2000, and contain a snapshot of Sugano Sensei's development of his system as he first unveiled it to us in Australia. It is important to remember that he was committed to the principle of a lifelong process of study and development of Aikido and weapon forms. He did not regard these forms as "fixed" and continued to evolve personally until he died in 2010. Students who have been to our National Schools since then will be able to see this reflected in the many changes to the system since the DVDs were made.

**Students should reflect on Sensei's belief that a lifetime of "Studentship" was critical to his and their progress and the evolution of aikido itself. Note, however that Sensei said on several occasions that the sword techniques were not Aikido itself, but a separate study. Hence, please study these DVDs, but also continue with the broader study of Aikido with your peers, instructors and masters at every opportunity.**

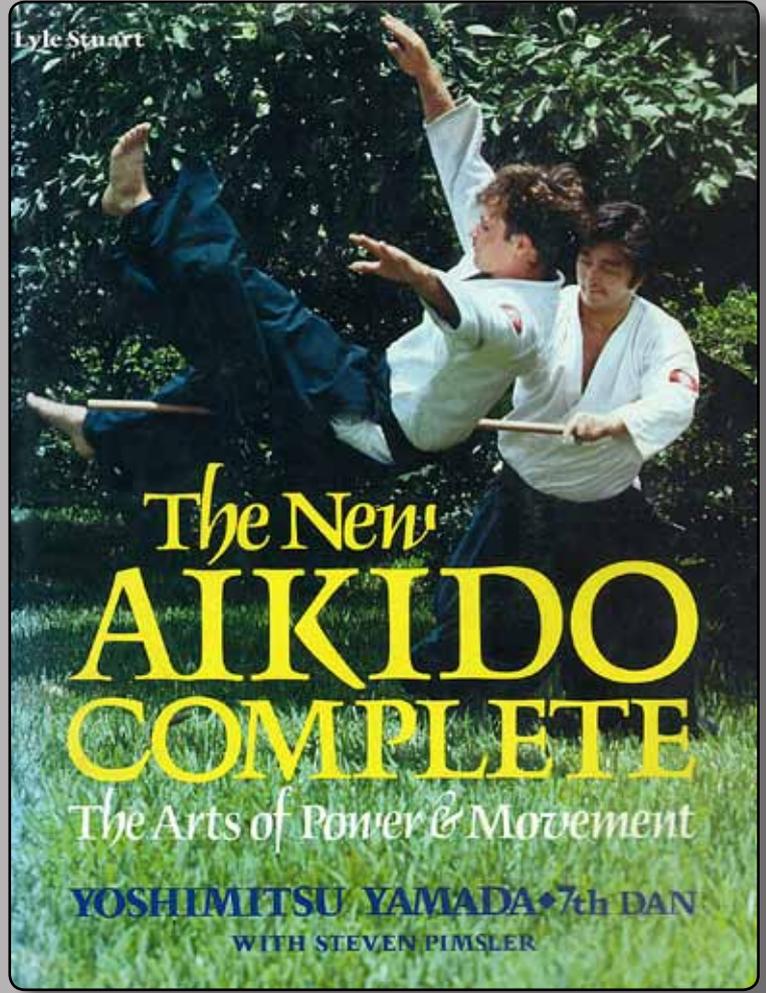
Note that there are still a few sets available for purchase and further copies may be ordered if there is a continuing demand. Gentil Pennewaert has also announced that he feels a duty to prepare a third DVD, containing new footage and illustrating the way that Sensei had continued to evolve his sword system. This new DVD could become available from late 2013.

Robert Botterill (Senior member, TTC)

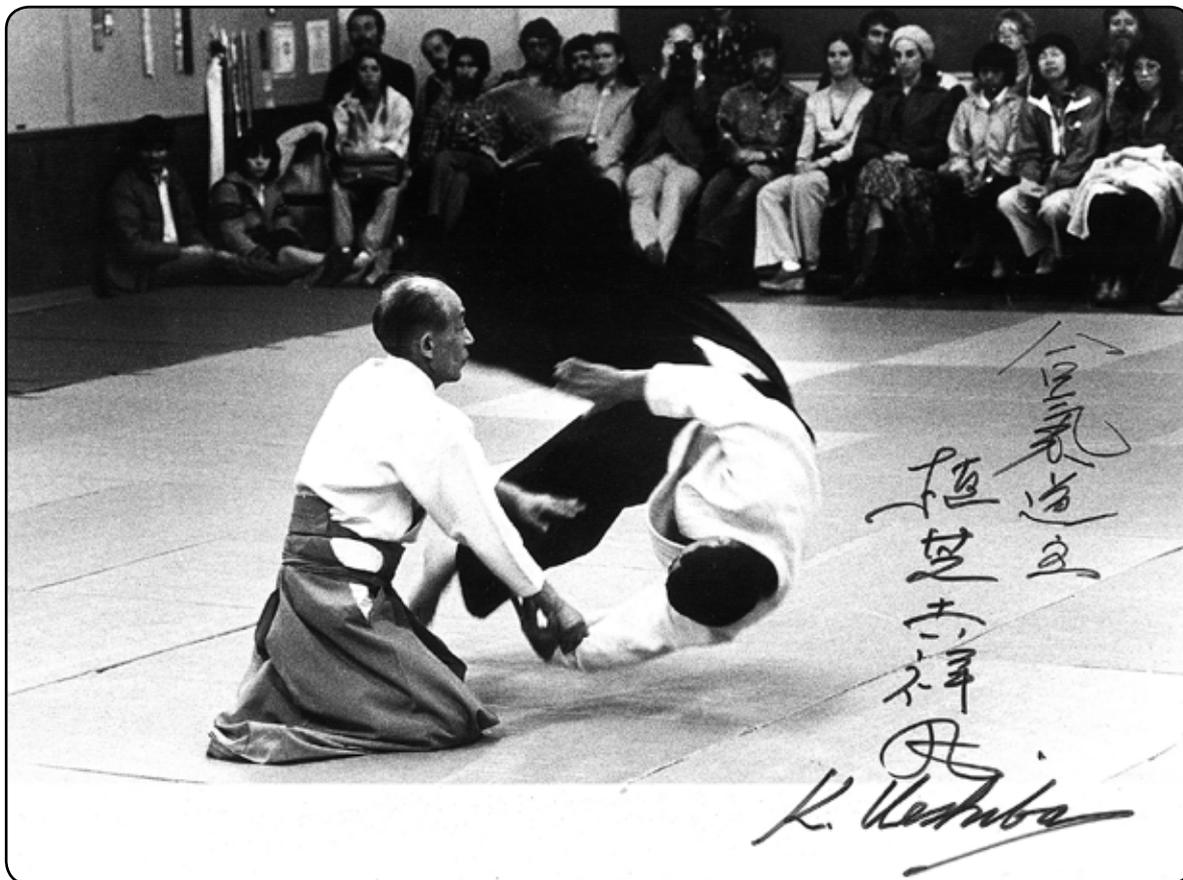




Images from Summer School 2013 by Youz Iqbal



Roland receiving his 25 year plus medal from Yamada Shihan



**Aikido comes full circle...**  
by Roland Rees

Aikido comes full circle in the shape of a 25 year commemorative medallion. My journey into the world of Aikido began some 30 years ago in the U.S.A. where I had completed college and was working as a photographer. During my college years I had tried different martial arts. All were interesting but not exactly what I was looking for. It was while looking in a bookstore I came across Yamada Shihan's latest book, "The New Aikido Complete". Leafing through the pages I quickly decided this was worth investigating and purchased the book.

I keenly read about concepts that brought together thoughts that I had on martial arts but didn't know how to achieve. In the back of the book was a directory listing U.S.A. and International dojos. In this first edition Australia had no contact listing. I found a dojo listed in Pasadena where I was living, situated in the Japanese cultural centre and began my training.

Three weeks after beginning my training Doshu came to the Pasadena dojo and gave a demonstration. As a photographer I had the opportunity to take photos and give a set for presentation to Doshu who kindly signed one for me. I placed the photo in Yamada Shihan's book where it still is today. I didn't realize what a special occasion this was to see Doshu training at the time.

My training lasted approximately twelve months before moving back to Australia in November 1982. I asked my instructor if I would be able to continue my training in

Australia and he gave me Tony Smibert Shihan's address in Eltham, Victoria. I duly added this information to the International directory in my Aikido book.

Once back in Australia we were busy finding work, a house and waiting on the arrival of the first of our three children. Training was on hold temporarily until I joined the newly opened Frankston dojo in 1985. The Frankston dojo was started by John Rockstrom Sensei and has now relocated to Mt. Eliza under his instruction. Three of us from the Mt. Eliza dojo were presented with 25 year medallions at summer school 2013.

I was contacted shortly before summer school by John Watson Sensei. My wife and I received an invitation to attend a dinner and presentation of 25 year medallions to all those who had achieved this milestone. As it turned out, we were presented with our medallions after the morning training session on the Thursday at summer school. The presentation was made by Yamada Shihan. Looking back, it is amazing to think how the reading of a book in another country could turn into a connection 30 years later through the presentation of a medallion by the author of the book.

I like to tell our new students that we can help them learn Aikido if they follow these simple instructions. Come to training – come to training- come to training, and before you know it, 30 years has passed. We are part of a great system and organization which Sugano Shihan founded here in Australia which continues under Tony Smibert Shihan's leadership.

# 吃水不忘挖井人

Don't forget who dug the well

## Stories from Mark Matcott

Here is an ancient Chinese saying: *chī shuǐ bù wàng wā jǐng rén*. It means **'when you go to the well to draw some water, don't forget the people who dug the well'**.

There are so many lessons in this saying.

Whoever worked hard to do the 'digging' – or in our case, the hard training - deserves our appreciation because they weren't just working for themselves, they had at least some desire to leave a 'well' behind for others to use after them. They were building their skills, and also an organisation that we can benefit from.

When we train at Aikido, we know that it is hard work, so we appreciate the fact that our sempai put in that effort before us. Without their diligence, we would have to dig all of the well all over again.

A well is not just a hole in the ground. It is carefully constructed so that when you send your bucket down you don't just get mud. Building a well is about getting as clear as possible about things. If our sempai can show us a clear view of how to get maximum benefit from our Aikido, they have given us water, not just mud.

The water from a well gives life and nourishment. We are not thanking folks for creating just any old thing for us to use, we are thanking them for a well. If we get life and nourishment from our Aikido, it didn't just happen by accident.

When you think it through, this saying has so very many things to say to us today.



## Generosity good; kindness better...

**Why do so many spiritual traditions bang on endlessly about kindness? Perhaps it's because kindness is better than generosity.**

When I asked my Philosophy class at high school how they thought generosity and kindness might be different from each other, they noted that to be generous you usually had to have some extra power, some extra resource that the person you were giving things to didn't have. People also often *plan* their acts of generosity, such as publicly giving a big donation to charity or making sure everyone notices you pinned lots of \$100 notes on the dress of the bride at her wedding. But kindness, my students thought, tended to pop up spontaneously and did not seem to require you to have a whole bunch of stuff in order to give something fantastic to someone. Kindness did not seem to my students to be a way to show off.



Lots of stories about aikido that get into print tend to be about how grandly aikido performed under special and difficult circumstances — but this really means how grandly the aikidoka performed. Lots of teachers and students enjoy showing off what they can do to people who can't quite do it yet, and so are suitably impressed. This is all good. It can be inspiring and beautiful. But it's not kindness.

Instead of showing off, here is a story about a day I did *not* have kindness. I was on a train and a young man wearing a backpack suddenly realised the train had already stopped at his station and was taking off again. In a panic he tried to pull the doors open. They opened and he tried to leap out, but they closed again on his backpack. Now he was in real danger. I was tired and grumpy. He seemed like just another foolish teenager after a long day with foolish teenagers, so it did not occur to me to act. Luckily a suburban mum jumped to him, pulled the doors apart and kicked his backpack so that he sprawled onto the platform, bruised, but not mangled.

She was kind. I was the one with all the whizz-bang resources (you know ... the Action Man training that gets you a black belt!). I was not in a generous mood at that moment, but that boy did not need my generosity, he needed my kindness and I failed to give it. A woman with probably no special training or special resources just acted, *with kindness*. She is my hero.

I reckon that in every Aikido technique there is at least one moment when you recognise that kindness is going on, not just generosity. Here's a great example. Uke does a shomen. You scooch past the front of his/her body and pivot to face in the same direction as him/her. Now you raise your hand to grasp the back of his/her head and draw him/her down to be thrown forward, over your shoulder. It looks like a terrifying throw to have to receive, but actually it feels wonderful to take ukemi for this throw because nage is supporting your head, so you cannot hit it on the ground.

That's the kindness moment! You are thinking about protecting Uke at a moment that he/she needs to be thought about. And Uke was an attacker! You are protecting your attacker.

It's nice to do the big throw and show off how cool we are, but at that little moment, inside the technique, when we remember to do it kindly, *then* it is just a bit more special.



Sugano Shihan at Clifton Hill  
photo by John Litchen

## Stillness in Aikido

by John Litchen 4th Dan



### *The essence of Aikido lies in stillness.*

Sugano Sensei said this on a number of occasions.

Sometimes while practicing in groups of three with two attacking one as fast and as furiously as possible for one or two minutes he then made the group pause (while changing roles) for a few seconds, before resuming the furious activity.

In that pause he asked us to consider the moment of stillness.

That the essence of Aikido lies in stillness is a conundrum.

There is no stillness in the universe. Everything is moving, and moving at incredible speed; we are not aware of it, that is all. We may perceive stillness but it is an illusion. The moment you take a step, stand up or turn around, you are moving at a different rate and direction relative to the overall movement of everything together, so to your mind and perception, movement becomes observable and apparent.

When we sit perfectly still (as we would for a period of meditation) the ground upon which we sit is moving. The sky we contemplate above is moving. Everything around us is moving. It is all moving at the same speed because the whole planet is rotating around its axis at 17,000 miles per hour, yet we perceive it as unmoving. Along with this planetary rotation we are also moving in an orbit, a long elliptical path around the sun. Although it is also happening at incredible speed, we are not aware of it. It takes 365 and a quarter days to complete one orbit and only the changing seasons tells us this is happening. The sun is also rotating with its attendant planets, moons, asteroids, all individually rotating and moving, making up the solar system which is also moving along an enormous elliptical path around the galactic centre, a movement that although happening at mind boggling speed takes an unbelievably long time (more than 2,000,000 years) to complete one circuit. The galaxy, with its attendant satellite galaxies (the Magellenic clouds), in conjunction with its neighbour Andromeda is also rotating around a common point, and our cluster of neighbouring galaxies are no doubt rotating or following an elliptical path spinning outwards from the universal centre and have been doing so ever since the big bang. Everything is spinning and rotating, from the smallest sub atomic particles to the macroscopic universe itself.

There is no stillness, only the perception of it.

Like whirling dervishes clustered together rotating ecstatically around and around, each is an individual rotating around his own centre, yet the whole group is rotating around a common point. Everything in the universe is doing the same.

There is no stillness. There is always movement. The essence of Aikido therefore lies not in stillness but in movement.

Without movement there can be no aikido.

If Nage is not attacked, or does not invite an attack, if Uke doesn't respond to the invitation and attack, then there is nothing to work with and there is no aikido. Aikido only exists with movement and the kinetic energy that this movement has borrowed from the movement of the universe and all its parts. With energy from movement there is the possibility of blending energies together, of harmonising with another's movement and energy, of redirecting that movement and energy to control, enhance, and ultimately to negate it.

If in harmony with the way the universe exists and functions, Nage becomes the centre around which he can direct Uke's movement then we can play with the forces generated by that circular path, drawing in towards us with Centripetal force and spinning movement out away with centrifugal force. By having more than one force operating at different levels as Uke is drawn around in a circular path with a small circle for his upper body and a larger circle for his lower extremities (legs and feet), by connecting Uke's upper body to Nage's upper body with Nage making a small circle around that contact point which induces Uke to rotate in a wider circle, eventually centrifugal force will take Uke's legs out from underneath him as they spin further and further away from the centre which is the connection point between Uke and Nage. Gravity will take over and drag Uke down towards the centre of the earth as his legs fly out from underneath.

What Sensei probably wanted us to do in that moment of stillness while we paused before changing roles was to contemplate the natural forces that exist all around us to see if we could perceive them.

Can we feel the earth move? Are we aware of its orbital path around the sun?

The moment of stillness is the time to try and feel the energy flowing from the earth and the air into our bodies as we are the connection between the greater universe around us and the earth below us.

Iriminage is the perfect application to study the spinning and spiralling movements that exist in the universe. The circular form with both bodies spinning around a centre that exists within one of them (Nage) while the other spins further and further out (Uke), with Nage hardly needing to enhance the movement of Uke at all, allowing the spinning movement itself to generate the energy that takes Uke away,

is an example of the greater forces that control and balance everything in the universe. Through studying iriminage and similar concepts such as kaiten nage we can begin to see the universality of circular movement.

Sensei wanted us to contemplate the paradox of stillness within movement, and to perhaps use the limited perception we have of stillness to become aware of the flow of energy and movement all around us.

This is not easy to do, but if we make some attempt (and the lingering awareness and connection we have of each other that we have in the moment of *Zanshin* is a start) then our ability to perceive stillness within movement, and the movement within stillness, will be enhanced.

Other moments of stillness are when we enter the dojo and step onto the mat, dropping into *seiza* to take a formal bow, after which we sit quietly as we clear our minds of the day's clutter, of random thoughts and emotions, and begin to focus on the reason we are in the dojo. This quiet moment varies for each person. Some sit and breathe with a focussed intent; others very quickly begin stretching to loosen muscles. Each of us has our own way of appreciating stillness.

In some classes once we have lined up the instructor will call out the command; *Mokusō!* This is a command to meditate as a group; a command for us to deliberately clear our minds so we can begin the training with no distractions. When the instructor thinks we are ready he will clap and we then take our formal bows to begin the class. This is not always a common occurrence but I think it helps sharpen focus on what we are about to study and it does remind us that we are studying a Budo; we are not there to do exercises.

Another instance is at national schools or seminars when everyone on the mat is stretching or doing some warming up and limbering exercises a senior instructor claps to announce the imminent arrival of Sensei. Instantly everyone lines up and sits silently. It could be another five minutes before Sensei walks to the edge of the mat but no



*Photo of Yamada Shihan in Melbourne  
courtesy of Valeriu Campan*

*Photo of Sugano Shihan at Gold Coast  
Winter School 2007 by Justin Cogley.*

one moves. They sit quietly, creating a stillness that is full of the anticipation of the training to come. It is a moment in which they can sharpen focus, eliminate problems involved in getting to the venue, and to begin opening the mind and body for reception of new information on a physical and mental level.

There are many moments of stillness in Aikido, and we should savour them all.



## Themes at National Summer Schools

by Robert Botterill 7th Dan Shihan

For over forty years Aikikai Australia has been running National Schools. Their character has evolved tremendously from the early period (late 1960s to middle 1970s) when they were simply weekends of intensive training for maybe forty students (mainly kyu grades!), under the guidance of Sugano Sensei, to current schools of up to 200 kyu and dan grade students (or more if someone like the Doshu is attending) for six days and with many high graded instructors from our own ranks and overseas groups.

National schools, in the face of the massive changes that have occurred over the last thirty years, have certainly been phenomenally successful, in keeping our organization together and allowing all our students to progress. For many senior students they became their main chance to advance, in one week of focused study. Sensei saw this clearly when he stipulated attendance as an essential pre-requisite for dan gradings.

It is worth asking “What did Sugano Sensei do to ensure the long term success of such a vital project”. The most important contribution has been Sugano Sensei himself, continuing to attend and lead the training despite the effort it cost him. He provided both an inspirational model of an aikido master and an intensive teaching regime that used interrelated sets of aikido themes. Over time that regime has changed. Initially it was a simple diet of hard training focused on basic aikido forms, perfectly suited to young novices. However, it became apparent in later years that Sensei was continuing to develop all levels of student by providing lesson themes that taught at several levels. He was aware that ceaseless study of “Aikido Basics” was absolutely essential, but that the more senior a student became, the more aikido themes that student could relate to and process simultaneously.

This idea of a theme is that a subset of aikido techniques, movement patterns and training styles will be chosen to illustrate some central concept. Examples of themes include the study of vacuums or gravitation, maai and initiating techniques, principles that separate technical forms, use of waves, protection of partners, development of Ukes, etc. Study of a theme, as distinct from the individual techniques, can awaken the student to more subtle forces and actions that are common across techniques. Studying several themes concurrently is crucial to development of aikido at its highest levels.

The practice of running a school by intertwining several themes is one way of understanding the process that Sugano Sensei was going through himself. One of his central beliefs was the need for practitioners to “evolve” their art through the process of study and research, which he was still doing right up to his own death. He was heard to say only weeks before he died, that it (dying) was a pity because he still had so much he needed to do.

For example, the sword training system that he introduced ten years previously was a classic case. Each year he would bring his latest ideas and test them against our abilities to understand. He had gotten the movements from O’ Sensei who was a master of Ken, Jo and Tai-Jutsu before inventing Aikido. Sugano Sensei was aware that the sword system was not a subset of Aikido, yet he nevertheless pursued this study because of the chance it gave him to evolve and possibly improve his understanding of Aikido. In case you feel he failed, you should reflect on his introduction of the “Oshiete / Manabite” concept, which provides a practical way to learn the ideas of trust and responsibility between students and emphasizes the need for harmony between them. This is another way of seeing the simple truths Sensei gave us in his Moral Code.



Photos of Martin Bratzel at Tenchi farm dojo by Diana Hope.....



**Tasmania: change of Area Representative**

Very sadly, late last year Kaye Jenkins had to relinquish the position of Area Representative for Tasmania.

During her time in the role, she worked tirelessly and succeeded in consolidating the state's legal standing, the way in which the committee worked and the way classes were structured and run around the state, and led by example by starting a new dojo of her own, amongst many other achievements. We are grateful that Kaye continues to teach in Hobart and we look forward to many years of her contribution to Aikido in Tasmania and in Australia.

Martin Bratzel, who came to Australia more than 25 years ago, and made the area near Deloraine his home, enthusiastically adopted Aiki Kai Australia and studied under Sugano Sensei, and locally under Tony Smibert Sensei. He was graded to Sandan, Yondan and Godan by Sugano Sensei, and with Bodhi McSweeney has now been running Tenchi Farm near Meander for many years. It is only a short drive from the Deloraine dojo.

Their deep commitment to Aikido is seen in the spectacular 42 mat dojo which they have built and which sits next to a magical forest with a lovely outlook to the plain from its wide windows which let in loads of light.

Everyone who trains under its high roof feels the special energy of the place, and so the training there is somehow different. Everyone who trains there wants to come back!

As Bodhi was already a formidable Assistant Area Representative in Tasmania, we coincidentally have now created a wonderful team to take the state forward. Martin has thrown himself into the task with his usual enthusiasm and energy.

We look forward to seeing how Tasmania will move forward into the future.



# One Explanation of Shugyo

by John Rockstrom 6th Dan



## The why of shugyo

Shugyo is often translated as 'austere training' meaning a deep, concentrated study period and, in an Aikido sense, continuous intensive training of the techniques. The term Shugyo perhaps began in a Buddhist context, describing a sincere, intense level of study of Buddhist scriptures. Highly skilled samurai would undertake 'musho shugyo', where they left the comfort and safety of their home dojo and would wander Japan perfecting their technique against all comers. If they were bested they would often join the dojo and learn everything they could from that person. Again, a period in their lives of really intense, continuous study of their form... Sensei didn't use the term 'shugyo' very often but he often included this style of training as part of his early dojo regime.

He explained it as the 'forging' process where you moved from conscious, analytical or basic training to a more natural, instinctive understanding of movement. In the early days, when he was a dojo instructor, he said this process (shugyo) was necessary to truly understand the nature of Aikido.

How does shugyo vary from normal class training? Answer: It shouldn't! Having said that you need to be aware of what the shugyo mindset is and how it can often differ from what the average student thinks and reacts to training. This may also reflect western and eastern (specifically martial training) views on education.

## The how of shugyo

In the west we receive education like hungry baby birds, our beaks wide open, chirping for someone to throw something down our gullet. It is, to a large extent, a passive style of learning, we turn up and expect someone to teach us something, be mentally fed.

In eastern philosophy and in particular shugyo, imagine yourself with a catcher's glove and the balls of information/understanding are rapidly flying through the air in all directions. You need heightened concentration, to focus and catch a ball before it whizzes past you. By the time you see it, it may have already flashed past, so you must know to instinctively grab it in flight and then be instantly prepared for the next one. This level of alertness cannot diminish during the whole class; otherwise what gems of information might pass you by?

This metaphor may give you a clue as to the physical and mental agility required when in a shugyo mindset. Your mind is really alert, your eyes searching for every visual clue, where are the instructor's feet and hands positioned, where is the body placed, what was the demeanour of the instructor when the technique was performed, is your body prepared to copy it all as exactly as you can, moving and following naturally. Copy every aspect of the instructor's movements, even to the facial expression.

During a 'normal' class you may turn up and (uninten-

tionally but mindlessly) perform the rote movements you did last week or a year ago. It may be hard physical training but are you really learning all the lessons that are flying past you with every second of the instructor's demonstration and during your own and your partner's movements?

Originally, O Sensei conducted his classes without specific instruction, just demonstrating what he wanted the students to do. The techniques didn't even have names back then! The student had to use his/her eyes, watch everything, copy exactly and concentrate very hard to learn what it all meant. There were no lengthy explanations. When reviewing any texts on martial training by old masters they usually finish a written point with something like..."you must study this intently!" The explanation given was just the starting point for your training, to truly understand it you have to train hard, and constantly look for the real meaning in the movement. During training Sensei would punctuate a movement with the same admonition - 'study this hard!' There are many points to study hard.

Smibert Shihan often says in classes, you don't study Aikido in order to learn it, you learn Aikido in order to be in a position to study it!

## Physical shugyo

In Aikido you could easily confuse 'hard' training with just intense physical effort. The physical nature of shugyo is to be sure your body is obeying the mind. Is it adopting the correct posture and position? Are the body parts where they should be? Or, is your body doing a vague approximation of what you'd like it to do? Are you really making sure you have the right distance, the hands focussed where they should be, the whole body moving in the correct direction? This is the 'physicalness' of shugyo and Aikido training.

Sensei never used physical strength to throw people, although he was very strong, it was always a natural consequence of movement and his energy leading yours. Like a wave picking you up and taking you further towards the beach. When that wave broke on the beach things could get quite exciting. The wave is following a natural course, it is not specifically throwing you on the beach, you are simply caught up in the movement.

## Mental shugyo

The 'power' of the technique is in your understanding of the dynamic of the energy flow between yourself and your partner.

If you have to use strong physical force you know you've missed the point! Study harder! Look to see where the ener-



## Shadow Training by John Rockstrom Sensei

gies work together so that one leads and directs, not pushes, the other.

There should be no effort. This has to happen at a sub-conscious level, much faster than the conscious mind can step through the process. It has to be instant, reflexive and natural.

To gain this level of understanding you need to perform the techniques over and over in a continuous method until the two persons training become one movement, the light and dark, the yin and yang of each other.

Munen, mushin (No thought, no mind). Shugyo.

### Shugyo and ukemi

To do all of the above requires good ukes. It is only because uke completely gives of herself/himself that nage can learn to move in this fashion. Once the lessons are internalised, nage will be able to perform the movements regardless of uke's abilities. But, in the early days we all need to be really good ukes. We have to give of ourselves to create movement, follow nage's directions (not ahead or behind them) and be able to fall well and safely. Good ukemi is essential for shugyo training, it allows you to maintain continuous contact between the two partners. Uke receives the movement, falls and in one flowing motion is back up on the feet attacking again, there is no pause, no loss of connection, between the two partners.

Shugyo training should produce excellent ukes. Light and dark, yin and yang.

John Rockstrom Sensei adds that: *At the request of the TTC, Victoria began a pilot **shugyo specific** class aimed at 18 to 35 years old students. The idea was to replicate the high intensity training that Sugano Shihan often did as part of his early instruction in Sydney. During this training he would wear everyone out to almost complete exhaustion, to empty them of their physical strength and then what was left at the bottom of the well, was Aikido. It was in this space that many of us first began to get a glimmer of what Aikido was really about.*

I have a daughter who is a flautist and aspires to be good enough to someday play in a quality orchestra, somewhere in the world. She is often required to do auditions for orchestras all over the place and when they listen to her audition they accept as a given she can play her instrument with a certain level of technical competency. That she can at least play the required notes but beyond this, though, they are looking for 'musicality', amongst other things. What is this musicality, this unquantifiable, totally subjective thing? It is the interpretation of the sound and the feel of the music, more than just a competent ability to play the notes, in more or less the order they appear on the page. Does the musician feel the music, what the composer was trying to engender in the notes and can that musician bring out the richness of the sound that is collectively more than a note or combination of notes? More often than not she is auditioning for people who she doesn't know particularly well and doesn't know what they personally would want from a particular musical excerpt. In these cases she has to own the excerpt and convince them that the way she plays it at that point in time is the correct and perfect way to perform it.

Musicality exists within Aikido training as well. Anyone who ever watched Sugano Shihan perform a technique would immediately start to comprehend what I'm referring to. Certainly, there was a level of technical competency, the feet and hands were always in the right place etc. but there was also a sensation of movement, a style of moving that indicated more was happening than a few obvious, physical steps. He owned the movement totally. It was perfect for that moment in time.

One couldn't help but see that his uke was drawn inexorably into the technique, and if it was someone who hadn't been his uke before you could often discern a surprised look on their face as they were sucked into something quite powerful, yet at the same time (most of the time) seemed quite benign in appearance.

How, then, do we learn the musicality of Aikido? Where does this extra feeling come from? Is it just something from within us, purely our own interpretation of the Aikido? There can be no doubt that whatever we do will come from within ourselves, but like the musician can we do anything we like with the music and still remain faithful to the score? Sensei often supplied us with the answer during training sessions. If you were lucky he would tell you about the time of his own training with O Sensei, how they had no verbal instruction, they were shown the movement and then had to repeat it as faithfully as they could. In these circumstances with nothing to guide you but your eyes, every nuance of the demonstrated movement gave you a clue as to what the

composer, O Sensei in this case, wanted. The technicality and the musicality ran hand in hand.

I have referred in another article about Sensei saying that he finally understood something that O Sensei had been trying to teach him, thirty years after O Sensei died! Sugano Sensei had been replicating the movement in his daily training he had seen thirty years ago and still saw O Sensei, in his mind's eye doing the movement, until he had unravelled its true meaning. To my recollection Sensei never talked about specific technicalities of O Sensei's movement but the whole event, the feeling it engendered and the consequence of the action of the movement. You could see he was still training with O Sensei, long after his passing.

A very kind person gave me the compliment of my Aikido life a little while ago, she said something along the lines of "I'm not sure if you want to hear this, but watching you train is just like watching Sensei do the movements." Perhaps she was concerned I would feel I was only a poor copy of the original (which is true) and not a person in my own right, I'm not sure. But the fact that she could discern a smattering of Sensei's movement in me filled me with joy.

When I train in someone else's class I try as hard as I can to follow their specific movement and instruction, but when I take a class I train with Sensei as closely as I can. I see Sensei in front of me, doing whatever it is that I'm trying to do and I try and mould my body to his shadow, adopt his timing and feeling. Even during warm-ups, the students may be facing me but I see myself still facing him and copying whatever it is he is doing, even down to the position of his hand and fingers. He is training with the shadow of O Sensei and I'm training with his shadow.

Why a shadow and not a spirit? Sensei tried as hard as he could to give us unadulterated lessons from O Sensei. We all know this is impossible! Who we are and our collective experiences will always come out in our training, however, he tried not to let this influence his transmission of what he was shown by O Sensei. A shadow repeats exactly what the original does, neither adds nor subtracts, captures the essence of whatever is there.

As time went on his understanding of what he was transmitting grew and his body movements altered to accommodate the new understanding. Aikido is a living art form - it is not fixed. To know the physical form is essential, we begin with static positions just so you can see where everything should be. After a while though the training needs to pick up pace, move beyond just the physicality and absorb the musicality.

This would seem an appropriate place to make a pun that I'm only a shadow of my former teacher! This is not so with many other teachers and instructors that we have in Australia. We are so fortunate to be endowed with an amazing array of quality people who have faithfully followed Sugano Shihan for many, many years. I encourage you to pay more attention to their movements, the whole movement not just the notes. Mould yourself to them, as a shadow would to a living entity, in every nuance and flicker, in demeanour and facial expression, to their fingertips. Capture it all and repeat it faithfully. Don't let yourself down by half doing a technique - pay very close attention. Always.

Train with your instructor's shadow in mind, who trains with Sugano Shihan's shadow, who trains with O Sensei's shadow - fasten to them!

My article was to end here but to be sure I understood the term 'musicality' I asked my daughter to critique this piece for any music related errors. It would seem I am reasonably close to a musician's understanding of the word but she also included this tale as part of her reply:

"The Shakuhachi player, Riley Lee, told a story in a master class which really hit a chord with me and every musician I've ever told the story to. When he was studying in Japan he was doing exactly what your Sensei was doing with O Sensei. Limited to no words spoken and a repetition of musical phrases back and forth between them, with Lee trying to emulate his Sensei, he was having particular difficulty with one phrase. After a month he still wasn't even close to mastering the musicality (the notes were fine) so being inventive he took a tape recorder to the next lesson and recorded his Sensei performing the phrase. Over the next week he had it on repeat until he could match Sensei, inflection for inflection. When Lee arrived at his next lesson he performed the phrase to his Sensei, whose only response was "not right". At this point Lee just about blew his top and told Sensei what he'd done and played the tape back to Sensei of himself. Sensei's response was "not right" about his own performance! It was because it wasn't right for this new moment, it was right for the moment a week ago, but it didn't work for the following week as everything that they had done within the week had changed them as people and therefore changed their interpretation of the music.

So yes, in music we have to shadow our teachers but only to a certain point where we must grow and fill the shoes that they put in front of us. Good music teachers never force students to do exactly as they would, as it would only sound like a shadow of the teacher and not whole musicians in their own right."

Isn't this a classic story!?! Sugano Sensei always said Aikido is not fixed and every technique, every time it was performed had to be right for that precise moment, which is why we don't have katas only patterns. So how does this relate to fastening to someone's shadow, aren't we fixing ourselves? Distance and timing are physical aspects that manifest each time Uke attacks; the way in which we react, receive their energy and become one with them is the music — the time when the shadows guide your training. You need to think about this.



## Silvano

by Geoff Dugan in Hobart



### CONGRATULATIONS!

Among the many fine people around the world admitted to the highest levels of dan rankings this time were a number of Australians.

To 6th Dan we warmly welcomed:

Machiko Hirata (NSW)

Brian Johns (Vic)

John Karas (Tas)

Leon Metzling (Vic)

Wayne Sheils (NSW)

and to 5th Dan: Margaret Dinan (ACT) and Michael Nagle (Vic).

All of these people were recommended to Doshu by our own national dan grading committee and success announced during the Kagami Biraki ceremony at Hombu in January.

Among those elsewhere also graded to high ranks were a number of friends of Aikikai Australia - including Sugano Sensei's student in Belgium, Michael Ameye (5th Dan) and Paul de Beer in South Africa (6th Dan). See the thankyou letter from Paul page 19.

Of particular interest here was Hombu's grading of Robert Hill from Trowbridge Dojo in the UK to 6th Dan. Bob started training in Australia early in 1965 and, like me, David Brown and Robert Botterill, initially under Arthur Morsehead Sensei at Caulfield Judo School in Melbourne. He then moved to Sydney to train daily with Sugano Sensei and finally to live in the UK with his family. But he remained a dedicated student of Sugano Shihan through it all, attending most of Sensei's seminars in Europe over the years and returning to Australia for Summer or Winter school whenever possible.

I'm sure that Bob's many friends here will join with his students and friends in the UK to warmly congratulate him along with Machiko, Wayne, John, Brian, Leon, Margaret and Michael (and of course Paul and Michael overseas).

Tony Smiber.

**Aiki Kai Australia President**

"Silvano arrived in Australia in 2007 at the age of 5 with his mother and younger sister and brother. They had fled the never-ending conflict of their war-torn homeland, Burundi and lived for some years in a United Nations camp in Tanzania. Seeking asylum, they were accepted as refugees in Australia. The safety and opportunity the family found here supported their journey from trauma into hope and a future so different than what they faced in Africa.

Recently, the whole family became very proud Australian citizens; continuing their journey of healing the trauma of a conflicted past while fully engaging with all that their new home has to offer. They wholeheartedly share the richness of their own culture with their school, local and church communities.

Silvano began Aikido classes at the Hobart PCYC in 2012 with the support and sponsorship of both Aiki-Kai Australia (Tasmania) and the Hobart PCYC. Silvano has taken to Aikido with an enthusiasm and diligence. He particularly likes the robust nature of the movement, the chance to develop his skills and he also like the fact that he can pay attention to his sensei, listen and watch carefully and has the opportunity to care for and assist more junior members of his class. He also thinks that it's a good thing that harmony can be so active and so much fun!

He takes the lessons he has learnt in the dojo and translates them into his everyday living. He faces many continuing challenges and is finding the strength and resilience to not only cope with those challenges, but to master his approach to and participation in his living.

Silvano is a brave and endearing young boy who knows more than most about the need for harmony in life and the living of it. He will give back so much more than he has been given."



Editor's note:

*The information relating to Insurance, kindly put together by Andrew Dziedzic Sensei, National Area Representative and TTC coordinator, is essential knowledge that every member training or instructing should have, be aware of, and put into practice. Please read this article carefully...*

***Insurance: do we have any? ...yes, but probably not as much as you might have thought!***

What happens if you get injured? What's the insurance situation? Not something we want to think about, but if an injury requires ongoing treatment and/or even an operation; it immediately becomes something of vital interest.

When you joined up, you were hopefully told that we have some insurance – but most members do not understand that *the insurance cover we have as regards reimbursement of expenses is only very minimal*. Read on to find out what you should consider.

Aiki Kai Australia has 2 types of insurance:

(a) *Public Liability insurance.*

We have coverage for up to \$20m, but this coverage generally only comes into operation if someone is sued for an injury - and so would usually only be relevant to the most serious or catastrophic injuries. It usually requires the issuing of legal proceedings, and the establishment of legal fault in relation to an accident. We are proud that no claim has ever been made under this cover – and we of course hope that no injury ever occurs that activates this policy!

(b) *Personal Accident Insurance.*

This insurance does not require any establishment of fault, but it **provides only minimal, token coverage.** (For a PDF summary of personal insurance coverage, see the Aiki Kai Australia website [www.aikido.org.au](http://www.aikido.org.au), under the Forms – Official Forms – Accidents.) Aiki Kai Australia is considering the expansion of this cover, but while it may be marginally improved in the future, it will still not provide maximum coverage.

***If you want coverage for ongoing treatment and any operation/s you might need, you are urged to carefully consider whether you need personal health insurance cover. Public hospital waiting lists for operations are very long; Medicare may not, or may only partially cover the incurred costs; so you still might find yourself seriously out of pocket even in the public system. In addition you should also consider whether you need a personal income protection insurance policy to cover mortgage payments or other ongoing expenses during any extended period without income. Please ensure that any such policy does not have a clause that avoids any pay-out in the event of injury due to martial arts.***

Overall, Aiki Kai Australia is very proud of its record as regards safety. However accidents of various levels of seriousness occur from time to time in any physical activity. There is the possibility of an accident that might involve major expense with treatment or operations which stops you from working for a considerable amount of time. The best recovery of your health and your livelihood might be at stake in the event of an accident!

**Very important notes for instructors and fee collectors etc**

1. Our insurance cover only applies to *current financial* members, to those in the normal process of member registration and to official visitors to whom a Visitor's Pass is already issued. *It is not permissible to allow anyone on the mat to train without being a current financial member, or first registering as a member or having a Visitor's Pass issued to them.* Taster or other free lessons, whether in the course of or after demonstrations or in any other circumstance, are not insured. So that insurance protection is provided at all times please contact Andrew Dziedzic, the National Area Representative,



well in advance, so he can arrange coverage for such special events and provide written authorization from the national organization. You should also ensure the currency of the membership of all students training. To do otherwise could put you personally, the office-holders and the organisation at possible jeopardy.

2. An Accident Report should be completed in all cases but the least serious category of accident. Always have an Accident Report Package available in the dojo or in the bag you take to training. Copies of the Accident Report Package can be downloaded from the Aiki Kai Australia web-site at [www.aikido.org.au](http://www.aikido.org.au) at News & Forms – Official Forms – Accidents. You will find guidance as to whether an Accident Report needs to be completed in the guidelines at the beginning of the Package.

In the event of an accident, the Accident Reporting Package should be completed on the day of the accident or as soon as possible thereafter – and the more serious the accident, the sooner it should be completed. The complete report should then be dispatched to the National Area Representative in accordance with the instructions in the Package.

3. Note that there are time limits applicable to claims. For notification of a possible claim for personal insurance coverage it is 30 days from the date of the accident and for lodgement of the claim forms it is 120 days from the date of the accident.

All instructors and fee collectors should;

- make any injured students aware of these time limits;
- immediately advise the National Area Representative of the occurrence of any for which an Accident Report is to be provided.

If you fail to notify the injured student of these time limits, this might result in your incurring personal liability for yourself or for the organisation.

Any queries relating to the above should be referred to Andrew Dzedzic, the National Area Representative, at [dzedzic@bigpond.net.au](mailto:dzedzic@bigpond.net.au) or by telephone on 0419 218875



Dzedzic Sensei at Mudgeeraba. Lam Nguyen Uke. Top of page, Dave Robinson Uke. Photos: John Litchen

## Something to think about...

**Editor's note:** *Going through some old issues of 'The Aikido' the official magazine once produced by Hombu Dojo in Japan, looking for something interesting to fill a blank page, I came across the following which I thought may be of interest to students and which may also generate some discussion amongst them...*

**Hiroshi Tada Shihan, 9th Dan, recalls some unforgettable moments with O Sensei.**

**The Founder always gave instruction using polite language. I suspect this is probably because he was accustomed to teaching the leading members of Japanese Society at the time, such as Royal Princes, Admirals of the Army and Navy and others. But of course this is not the only reason, because words are, in fact, energy. This polite manner and the discipline of maintaining such a mental attitude under all circumstances gives birth to a refined personality which, in fact, became directly linked to the techniques of the martial art he founded.**

**One thing that the Founder frequently corrected us for was "Don't make the technique." This referred to those cases where the Uke would take a fall on his own even when his balance had not really been broken, or let go on his own, move on his own etc. Why did the Founder refer to this as "making the technique"? I believe this is because being used to particular techniques; we would proceed ahead with them in our own mind rather than simply following the technique being executed, or take the fall without really concentrating or otherwise take ukemi without making ourselves blank like a white sheet of paper. When one thinks about it this way, for the Founder to yell at us "Don't make the technique" was no different than cautioning us that we were "open to attack."**

(See *The Aikido* Vol. 35 #3. 1998.)

My question is how often does this happen? And the answer would be far too often.

Is this a fault because of the way senior students often help newer or beginning students by making the shape expected to be produced and falling or receiving ukemi to show them how it should look if done properly?

Or is this a result of teachers and instructors emphasizing the importance of ukemi and actually teaching students how to do it?

My answer to both of those questions would once again be yes.

In earlier days student coming to Aikido often had experience in other martial arts such as Judo, Jujitsu, Karate, and so on, so it was unnecessary to teach them how to receive an attack or defensive technique. It came naturally to them as they tried to avoid being hurt. But once Aikido expanded into the general population students arrived without any prior knowledge of martial techniques or defences and so had to be taught how to receive for their own self-protection. That this teaching of ukemi has become over-emphasised is probably an understatement, and has led to accusations of Aikido not being a martial art, and that everything seen by someone watching is simply choreographed. And the trouble is that much of that opinion is actually true.

Gestures of atemi during an application of technique really do nothing.

Falling over at the mere sight of such a gesture is not learning anything.

The atemi must be genuine and Uke must feel the need to react or be injured. This reaction is a subconscious immediate reaction which then creates the shape that allows a technique to proceed. After all a hand suddenly appearing in front of your face and feeling very much like it is going to hit you will make you automatically pull your head back. Most people do it instinctively. No one likes to be hit. But pulling your head back throws you off balance and in that instant Nage applies a technique to make you fall. Then Uke doesn't have a choice and must take ukemi.

This interaction allows for an understanding of better timing and proper combative distance or Maai. This makes a better Nage and a better Uke, who can't then be accused of "making the technique" or of falling over because it is something expected. Uke falls because in reality if everything is done properly, there is no choice and taking ukemi is the only safe thing to do.

John Litchen: Editor.

Pretoria

2013-01-27

To my Family, Teachers (some deceased) and to all my Students, Colleagues and dear Friends in the Aikido and Martial Arts World.

**This is a general letter to share my sincere appreciation to all of you, especially my family and those of you who congratulated me in the public domain or via 3<sup>rd</sup> parties on achieving Rokudan and to whom I could unfortunately not respond in a more personal way.... Thank you for your appreciated well wishes. I feel privileged to be part of such an extensive community of warm and hearty friends.**

On receiving my grade I involuntarily reflected on the journey that brought me to this place and the people in my life that made it possible. Please allow me to name those most apparent in my mind. -- A divergent group that all contributed in important, but different ways!!

- My Parents, my Wife and Family. They were drawn into a culture and lifestyle that they did not choose, but which they became part of, day after day, for more than 45 years and for which they had to make regular financial sacrifices!
- My Teachers (ultimately the Founder and the Hombu). They also did not choose me, but nevertheless embraced me with abundant kindness and their wealth of knowledge and experience – some later to become my friends.
- My close friends Fritz Zöllner and Corrie Human. For our journey and discoveries together -- every step of the way!!
- AFSA and our successive generations of students. For their love of Aikido, their trust and devoted support, diligent practice day after day, their respect and friendship.
- The University of Pretoria and TuksSport. The institution that supported me in so many ways and, most importantly, who made facilities available where we could train in comfort.
- The greater Aikido family. All those who share, work together and support one another throughout the world in order to realize their ultimate dream.
- The crowd and bystanders. The general public who casually cheer us along, who pass criticism, confuse us with karate, give momentum and support, but who never really understand...

At this time, however, rather than focusing on my own accomplishments, I would like my grading to be a Special Celebration of my Teachers. Those exceptional individuals who, each in their own unique and masterly way, guided me on the road and who made such a lot of selfless and personal sacrifices to grow Aikido in South Africa! (Please refer to [www.aikidopretoria.co.za](http://www.aikidopretoria.co.za) for detailed essays in this regard.)

I carry the fondest memories of a lifetime of hard and dedicated training and study, countless courses and very special visits abroad. I treasure these valuable experiences and the time I could spend in the presence of great masters. It keeps inspiring me day after day. To my teachers: "Thank you for EVERYTHING!!"

### **The significance of a Rokudan for Africa:**

It is apparent that *Kagami-biraki* grades are not trophies for a single or noble achievement, but rather a moderated acknowledgement of the Aikido Doshu in person and by authority of the International body for continued and exceptional service within a country. It indicates those candidates who have conformed with prescribed standards, but also acknowledges them for consistent service and devotion to the cause. Needless to say it is expected that these candidates will continue to serve and improve their Aikido. That they will live up to the remarkable tradition and example of the Shihan-Kai!

Even though it is an extremely great personal achievement for me to be bestowed this rank, the accolade comes equally in subtle recognition of what our group has achieved in our short existence.

Yes, in effect AFSA and its membership have now also been recognized and encouraged by the authority of the Doshu for bringing Aikido and its structures to a desired level. We, you and I, now have the combined responsibility and expectation of the International community to grow and mature our organization to the raised standard of **Rokudan**. The mountain has been conquered and the route is mapped. It will be much easier for our next generations to get to the summit and to improve on previous achievements!

...and, more importantly, let us remind ourselves *that it is all about the journey ere the destination arrives as a vain and short lived disappointment!!*

With this, my most sincere and humble thanks to every individual who takes part in the process. It is to a large extent because of our focus on principles, steadfast *shōgyū*, allegiance to our lineage and brotherly care that we could stick together and develop as individuals. To reach the next level we have to continue to work together, combine our strengths and *Experience Harmony!!*

Good luck with your training. I am looking forward to the next time we can be together.

Sincerely

**Paul de Beer**

South Africa



**Medal Presentation for 25 Year Students  
by John Watson Sensei 6th Dan**

One of the special strengths of Aiki-Kai Australia I believe is the significant number of students who have followed Sugano Shihan continuously for long periods of time. For many of these students it has been a period covering nearly their entire time studying and training in Aikido, and for some other students their participation and connection with Sugano Shihan and Aiki-Kai Australia forms a very significant part of their many years in Aikido. The fact that so many students have been involved for such a long time, I believe is a testament to the special qualities of Sugano Shihan as a Shihan and the organization that he founded. It is also a testament to the commitment and effort of these students, as well as their loyalty and strong sense of connection with Sugano Shihan and his organization.

To recognize their achievement, Aiki-Kai Australia once again presented medals to those who have been studying and training for 25 years or more. Medals for 'long term' students were first presented in January 2008 by Sugano Shihan, and the Summer School in January 2013 saw the celebration of those students who had reached this milestone since 2008. This time the medals were presented individually to each student by our patron, Yamada Shihan.

The medals are engraved with the words "STRIVE WITH UNCEASING EFFORT" which are based on an article written by Sugano Shihan titled 'Struggle with Non-Stop Effort' which first appeared in our February 1980 Newsletter. The medal features the character 'agatsu' in the centre, which is part of an 'aphorism' from O'Sensei:

|              |                          |
|--------------|--------------------------|
| Masakatsu    | (True / Correct Victory) |
| Agatsu       | (Victory over Self)      |
| Katsu Hayabi | (Day of Swift Victory)   |

(The translation given here is a fairly literal one given the different interpretations and levels of meaning that may be construed from such a saying.)

Being involved in any activity for 25 years or more, is a wonderful achievement and all of these '25 year' students deserve our warmest congratulations. I think we should also be grateful to these individuals who, while striving with unceasing effort for 25 years or more to achieve 'self-victory', have also contributed so much to Aiki-Kai Australia from which we have all benefited and will continue to do so into the future.

Those who were awarded medals in January 2013 (in alphabetical order):  
 Elliot Beniada (Vic), Martin Bratzel (Tas), Andrew Card (WA), James Cherryh (ACT), Peter Collins (Vic), Terence Cuming (SA), Margaret Dinan (ACT), Ruedi Etter (WA), Vivienne Etter (WA), Cathy Farrer (NT), David Ford (Vic), Joseph Giovinazzo (Vic), Dennis Harbard (Vic), Peter Henley (Tas), Machiko Hirata (NSW), Paul Kung (NSW), Eino Laidsaar (NSW), Andrew Last (Vic), Denis Moffat (NSW), Michael Nagle (Vic), Nicholas Paspaley (NSW), Roland Rees (Vic), Andrew Ross (Tas), Jacques Sayers (Qld), Ian Spence (Vic), Jikou Sugano (NSW), Mark Turner (Vic), Elisabeth van Papenrecht (ACT)

*Scrolls written and signed by O Sensei -- Masakatsu Agatsu Katsu Hayabi ... see book, Philosophy of Aikido by John Stevens*



*The two kanji above appear on the medal*



special guest: Yamada Shihan 8th Dan  
Summer school photos by Youz Iqbal

below: Recipients of the special medal denoting more  
than 25 years of dedicated training



## Dan Promotions January 2013

### **1st Dan:**

Charles Addison (Vic)  
Duncan Lyall (Qld)  
Michael McHugh (Qld)  
Kei Murakami (Vic)  
Clifford Rowe (Vic)  
Norman Shum (SA)  
Ian Spence (Vic)  
Michael Thornhill (Vic)  
Wilson Wilson (Vic)

### **2nd Dan:**

Paul Borda (SA)  
Peter Collins (Vic)  
Joe Costa (Vic)  
Lachlan Fleming (Vic)  
Dirk Kemper (Vic)  
Alex Raytsin (Vic)  
Alex Rojas (Vic)  
Jose Sicurella (Vic)  
Ferenc Szabo (NT)

### **3rd Dan:**

Elliot Beniada (Vic)  
Luke Derham (WA)  
Brendon Pascoe (Vic)

### **4th Dan:**

Jacques Sayers (Qld)

### **5th Dan:**

Margaret Dinan (ACT)  
Michael Nagle (Vic)

### **5th Dan:**

Margaret Dinan (ACT)  
Michael Nagle (Vic)

### **6th Dan:**

Machiko Hirata (NSW)  
Brian Johns (NT/Vic)  
John Karas (Tas)  
Leon Metzeling (Vic)  
Wayne Sheils (NSW)

### **Other 2013 Kagami Biraki promotions of note:**

#### **6th Dan**

Robert Hill (now lives in UK, commenced with Sugano Shihan in 1967, current member of AKA)  
Overseas promotions of AKA friends  
Paul de Beer – South Africa  
Ruth Peyser – USA (NY Aikikai and just attended our 2013 Summer School)

#### **5th Dan**

Michael Amaye – Belgium (friend of Sugano Sensei and organiser of the Belgium Inner School)



## SUGANO SHIHAN'S SUMMER SCHOOL MELBOURNE, AUSTRALIA



# 2013

GUEST OF HONOUR: Y. YAMADA SHIHAN, 8TH DAN, PRESIDENT USAF



# *Aikido in Australia*

Aiki Kai Australia National Newsletter

Volume 3 Number 6

