



# BODY Dialogue

Journal of the U.S. Shintaido Movement

Issue No. 6, Spring 1997

## Seeing the Forest in the Trees

Who says you can't teach an "old dog" new tricks?

by Pierre Quettier

I am returning from Saint-Etienne, the scene of "Rencontre Shintaido 96," and retain the memory of a *gasshuku* (retreat) which was "not like others." At first glance there was nothing out of the ordinary: good lodging in a natural setting, indoor and outdoor practice facilities, participants, instructors and four scheduled *keiko* (practice sessions). The difference arises from a small detail: everyone was there on his or her own initiative.

In other words, except for "logistical" considerations (announcement of dates, housing and travel arrangements), nothing was organized in advance. Each participant was free to offer, to request and/or to choose the activities which they liked both in and out of the schedule that had been proposed (each *keiko* was divided into two 1½ hour parts).

During this period of initiation...  
I acquired, without realizing it at the  
time, a vast "stock" of elemental  
sensations and images

Accordingly, there were, as far as I could determine, exchanges of massage and other kinds of body work, groups doing *kenko taiso* (health exercises), *hakama* (traditional baggy pants) folding, wooden sword and staff play, *kumite* (partner exercises), various *kata* and applications, introductions to Shintaido and karate.



David Franklin

### Finding an Axis

I am familiar with the guiding principle of Shintaido: "Ten-Chi-Hitobito-Ware-Ittai" (Unification of Heaven, Earth and others in oneself), having seen it embodied during certain *keiko*. This weekend I had the pleasure of seeing it put into practice in the very life of a Shintaido group. I will retain from this experience unforgettable memories.

From the whole to its parts or vice versa?

I began to study Shintaido in Japan with Egami (Jr.), Minagawa and Mr. Aoki in

the company of (or perhaps I should say surrounded by) the remaining members of the original Rakutenkai group [the original group that developed Shintaido —*ed.*]. During the five years that this period of "initiation" lasted, I experienced deep personal changes and acquired, without realizing it at the time, a vast "stock" of elemental sensations and images. These

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## Facing Death, Part II

Shintaido in the life and death of a man with AIDS

by Haruyoshi F. Ito

Monday, May 13 1996, around 4:40 pm, Bill Peterson died in my arms.

It was around 4:30 pm when I arrived at his apartment in San Francisco. His mother, Catherine, his lifetime best friend, Jon, and one of his first friends in San Francisco, Ron were there. They seemed completely exhausted by giving the around the clock vigil they had been keeping at Bill's bedside over the past few days. Bill was in the final stages of AIDS and drifted in and out of consciousness. Most of his internal system had ceased to function. Jon was holding Bill in his arms and trying to help him breathe. To me, it was obvious that Bill was ready to go.

After visiting briefly with his mother, I walked into Bill's bedroom where Jon and I greeted each other *me to me de* or "eyes to eyes." I had never met Jon before, but I felt as if I had known him for a long time. It seemed to me that Jon's mind was in conflict, struggling with not wanting to lose Bill, but also not wanting him to continue to suffer. He told me that the hospice nurse was due to arrive at any moment.

A moment of struggle came to my mind, too. Should I help him? How? I am not trained as a hospice nurse. Shall I keep watching them without offering any of my knowledge? No! Bill needs me right now!! Jon needs to take a break, too. Then, it was very natural for me to take over Jon's position and I started holding Bill in my arms.

As soon as I held him in my arms, I immediately began to talk to him in my mind. "Bill," I said, "let's do a meditation together. Relax your shoulders and release the tension from your neck. I know that your 'true' self realizes that your life is infinite. I think you are ready to go back to where you came from. Do not be afraid of leaving your body. Let yourself go! Let yourself go!! Let yourself go!!!" After I repeated this the third time, I felt that Bill was doing his final "Um" of *Tenshingosō* in this life.

According to the Tibetan Book of the Dead, when a man dies, his soul is supposed to return to where he originally came from. However, he sometimes gets stopped along the way by many types of temptation caused by the karma of his past life. Sometimes it takes 49 days for his soul to make its mind up where to go, and if he makes a wrong decision and gets stuck by one of those temptations, he will never go back to where he came from.

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Detail, "Death and Life" by Gustav Klimt

新体道

Shintaido, or "new body way," is a new art of movement and life-expression. Born in Japan in the 1960s, it encompasses a range of traditional disciplines and contemporary arts. Body Dialogue is the journal of Shintaido of America, a non-profit organization.

## LETTER FROM THE PRESIDENTS, OLD &amp; NEW

# The Shintaido University

by Friedemann Schulz, outgoing President, Shintaido of America

During the preparations for the International Gasshuku last year I thought about my involvement in the up-coming meetings, and my position as the SoA president. One question especially kept nagging at me: What on earth did possess you to get entangled in all these different arenas?!

Although I see it very differently now, at the time I had the feeling that not much was happening in regards to productivity in SoA, and there didn't seem much that I could contribute to change that.

## I have been intrigued by this term since I first heard it years ago, but I had only the vaguest notion of what it might

But through my vague frustrations, it dawned on me that it is possible to look at "productivity" from different angles.

If, for instance, I am looking for a specific goal, I will evaluate the outcome in that regard. Lets say I have a goal of enrolling 15 new SoA members by the end of the year, but I only get 5. The result is obviously below expectations, and I probably end up feeling that I have failed. I might then start criticizing my own efforts, or those of the people that helped me, or try to think of new, better ways to recruit, etc.

We are a volunteer organization and I've heard the complaint that this is the reason we are not efficient enough: We need professionals to do the job. There is truth to that in this respect: volunteers usually are not picked or self-select because of their expertise, but because of the fact that the fools have said "Yes!" And if they do have expertise, it might

not mean they are very enthused about doing the job as a volunteer: If nothing else, we practice Shintaido to enter into a different world than the one we are immersed in during our daily life.

So, is this the inevitable dilemma? Because we lack the funds, we cannot get the best people for the job? And now we have to make do, and be frustrated as long as we a "just" volunteer organization?

I think not! This is a valid assessment only if seen through the narrow window of productivity in regards to our organizational system.

Enter "Shintaido University". I have been intrigued by this term since I've first heard it years ago, but I had only the vaguest notion of what it might mean. Looking at my own situation, I get a clearer picture.

As I told the membership assembly during the July '96 Gasshuku, I am not the best president that Shintaido of America could produce, by a long shot. But I will assert that I have been the "best man for the job", if we take into account what being a president has brought me! If my enjoyment of it and my learning is the measure, the result has been very good.

Now as I hand over the position, I am of course a much better president than when I started. And paradoxically it is just at that point that someone else should take over.

Of course, this perspective of creating an "independent study" for oneself, with the luxury that the bottom line is not the external result, but the internal growth of the student, is only possible in a volunteer organization!

Get it?! Now I am not saying to myself, "Damn, again I have to pay my membership dues. And what do I get in return?!" I am appreciating that with this minimal "tuition fee", I can enter a university that offers all kinds of courses in which I can stretch and challenge myself, and get support for struggling through it.

Well, maybe this is yet another way to avoid looking at "real life", but it sure has made it more fun for me! •••

## (Filler Item)- "Toate" in Action?

### Politician Stuns Moose with Voice

OSLO—Facing an angry moose, a Norwegian politician did what came naturally: He used his voice to vanquish his adversary. Svein Harald Follweraas, a village deputy mayor, was charged by a moose protecting her young, an Oslo newspaper reported yesterday. "I unleashed a tremendous shout" the politician said. "The moose instantly collapsed onto the ground, a meter from me." After a few seconds, the stunned moose staggered to its feet and wobbled quietly away. (AP)

## from the desk of Connie Borden

President-elect, Shintaido of America

I am honored to be selected by the Board of Directors to be the President of Shintaido of America. Friedemann has led us during times of transition and changes for local groups. He has succeeded in his goal to open communication with members. Thank you Friedemann for your leadership.

My goal for 1997-98 is to develop and implement a strategic plan. During the summer and fall of '97 I will be working with Board members and regional representatives to review our mission statement. I will also ask for input from the regions on their needs for Shintaido development.

With this information on mission and needs I believe the Board can develop a strategic plan to guide Board decisions.

I know Shintaido offers a rich, meaningful practice and life-study, and I want others to have an opportunity to experience Shintaido. Through the combined efforts of the Board of Directors, regional leaders, and our members, we can succeed in achieving this goal and others.

I look forward to working with each of you. •••

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Shintaido of America (SOA) was established to give practitioners access to qualified instruction. It produces educational materials on the practice and teaching of Shintaido.

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## INTERVIEW

# Shintaido in the Classroom

## An Interview with Mary Coe, Social Studies Teacher and Shintaido Assistant

*In April 1995, Mary Coe invited instructors Joe Zawielski of the Worcester group and David Franklin of the Cambridge/Boston group to do a Shintaido demonstration for the 8th grade assembly at Fairgrounds Junior High in Nashua, NH. This was followed by a short class for a self-selected group of kids. They did another in May of '96 and another in May of '97. The third one had a slightly different flavor for several reasons: Mary had started teaching Shintaido to 8th-graders five days a week; and the demo, which was outdoors (the first two had been in the gym), was followed by two short classes with students who already had some exposure to Shintaido through Mary's regular class.*

**BodyDialogue:** How long have you been teaching at Fairgrounds?

**Mary Coe:** I've been at Fairgrounds for five years, I've been teaching for seven years.

**BD:** You worked in sales and marketing before that. How did you decide to become a teacher? How did you manage it?

**MC:** To become a teacher was an interesting transition. That's when I stopped doing Shintaido for a while, because I didn't have time for it. I had a moment of reckoning—we all go



through them at times. I was happy, I hadn't really chosen sales as a career; I was successful at it, which made it even worse. So I started by going to career counselors. Part of me had thought about teaching, but I had never really taken it seriously. But these tests [personality tests and interest inventories] kept coming up: you might want to consider teaching. So after I had this freak-out/moment of reckoning, I applied to graduate school, got accepted into a program.... I partly credit my doing Shintaido at the time for this.

**BD:** For the desire to shift gears? In what way?

**MC:** Here I was, prancing around in a suit and high heels, not particularly happy. They brought in this guy to decide who to move into some middle management positions and he took me aside afterwards and said, "You've got

what it takes, and we're going to make recommendations for you, but: you've got to be tougher." And I just thought: "I don't want to be tougher." I had just started practicing Shintaido, maybe I had been doing it for a year or so.

**BD:** So you said, "I don't want to be tough."

**MC:** I didn't say anything to him, but in my mind my first reaction was: "No! This is me." I had already been asked to do a lot of things in business that we not up my alley, but I did them.... Then I started Shintaido, and I'd go to class, take my high heels off, take my stockings off, and run around in the grass and all, and... not that people in high heels can't do Shintaido, I still wear them myself sometimes. But I just realized that something wasn't working.

**BD:** What fears did you have about introducing Shintaido into the Junior High School situation?

**MC:** My fear was, here I am trying to be a professional. Would Shintaido just make me appear strange, instead of professional?

**BD:** In the eyes of your colleagues or of your students?

**MC:** It was mostly the students' reactions I was thinking of. But at the same time, it was that same element that intrigued me about introducing it. Because I didn't want to be cast in this little mold of having to be exactly a certain way just because I was a teacher. I wanted to be human. I view teaching as being a growth experience for both the teacher and the student. This was a challenge to my comfort level, but at the same time, how comfortable it would be if I could mesh Shintaido into my professional work! So it was the same element that was both enticing and fearful.

**BD:** And how did it turn out?

**MC:** The kids absolutely loved the assemblies from the start. I can remember I spent a good deal of the first assembly watching the students more than I was watching Joe and David. I just stood there and I felt so... happy! Their eyes were glued, and kids talked about it afterwards. They gave so much positive feedback. And yes, they thought it was weird, yes it was strange, yes they didn't understand it, but they were glad to have seen it, whatever "it" was. And they were intrigued by it. Some of them didn't like it, but at least every kid had a reaction. That's not easy to get these days out of eighth graders, who are used to watching "Raiders of the Lost Ark." That's what gets a reaction. I can't do "Raiders of the Lost Ark" in front of the class every day. That's what they expect in terms of what they think is exciting. This was something that captured their attention.

**BD:** Has that carried over into the regular once-a-week class?

### Kids' Comments and Questions:

Shintaido is a discipline, not a martial art. Something like breath we usually ignore.

The beginning of the techniques was very different from anything I have ever seen and expected.

It looked very flowing.

How often do they have to practice to become good at this?

They meditated at the end of it and got all their energy back.

They must have been hot in those white robes.

I thought the Shintaido assembly showed me a new, almost weird art of meditation.

About the seminar in 7th period, I thought that it was good. It let me get everything out by yelling and running.

The chant sounded like an animal call and it was very long.

When the two men came at each other, I didn't know exactly what to think. I couldn't tell if they were being humorous or not until afterwards when they did those movements in synchronization, and then bowed to one another. To be truthful, they did look funny.

What aspects of Shintaido are normally overlooked by someone who does not know much about it?

Does it every get boring to do the same moves again and again?

Why did they do slow-motion fighting?

What is the point of the yelling?

Why do they act all wobbly?

Didn't your feet get hurt by walking barefoot on all the grass and small rocks?

From my point of view it looked like some strange and exotic dance. At the end of the "dance" they appeared to actually be in a real trance.

Both people looked like they were getting in touch with the earth and its surroundings. I presume that helps with the concentration and meditation involved in Shintaido.

It wasn't very interesting to watch but it looked like it could be fun to do.

I saw a man meditating, or maybe even letting out stress. He was yelling out, embracing the sky with his arms.

Everything went into slow motion. It wasn't really fighting, though. It was kind of like when one guy touched the other, he melted. They ended by separating and meditating together.

I think it was a way of cleaning your mind of everything except the awareness of your surroundings and of your body.

**MC:** I teach Shintaido *every day*, 7th period.

**BD:** So those kids are practicing more often than many "regular" Shintaidoists.

**MC:** Well granted, it's a very abbreviated class, it's about 45 minutes. By now, about 50 kids have gone through a 30-day Shintaido mini-course, out of 250 eighth graders. This latest assembly was the largest, about 125

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## BOOK REVIEW

# An Instrument of Our Awakening

Two reviews from Great Britain of Michael Thompson's *Untying Knots: a Shintaido Chronicle*

Torturous but True  
by Jeff Chambers

I'm sure I'm not the only one who's ever been in the position of gasping for breath at the end of a long *eiko dai* (a basic Shintaido form of running toward the infinite horizon) or willing my knees to move just that bit further whilst screaming internally at yet another round of jumping. At times like this it is not uncommon to curse the instructor doing the urging and groan, "I bet they never had to do this!"

It seems that the truth is, they did, and in Michael Thompson's case far more and far more intensely than my generation of Shintaido practitioners. *Untying Knots* is not only a very eye-opening account of how Shintaido was practised in the "early days of *Rakutenkai* (lit., "Optimistic Group;" the original group that developed Shintaido) and the generation immediately following, but also an honest and brave recounting of sensei Thompson's inner turmoil and the process of unravelling the mental knots which kept him from finding his "true self." It is also among others a perspective on the history of Shintaido of America, and was published in time for their 20th anniversary celebrations in 1996.

With the inner struggle as a backdrop, (heavy motif rather than *leitmotif*) we see many of Shintaido's famous and infamous characters coming onto the stage. We see them from a different perspective and in a different context. For me this allowed some insight into where people fit into Shintaido's history and what role they have played in its development. I could imagine them as they were before I first knew them— just regular practitioners learning the ropes.

However, what really made the book very worthwhile for me is learning about the long term effect that the practice of *keiko* has on an individual's condition. I now see *sumo* (wrestling) practice in a new light and have learnt a little more about *shoko* (lit., "Witnessing Light;" meditation focussed on the infinite horizon) with the *bokuto* (wooden sword). There are some beautiful vignettes of individuals passing by during *keiko* and the profound effect their practice had on the writer— Robert Breant weeping during *Eiko*, Etsuko Aoki (Aoki sensei's wife) pushing out her energy even though her body was tired... and others. The chapter on *gorei* (conducting a class) is an encouraging reminder of another aspect of *keiko* and a must for instructors and those leading classes.

Risking a cliché, Michael Thompson's account is full of faith, hope and love. His enduring faith that Shintaido would change him and help him grow. The hope that Shintaido be accessible to everyone— beginning with himself, a *gaijin* (foreigner), non-martial artist, and following on to the rest of us, from our many different backgrounds and physical abilities.

And finally a love of the movement and the philosophy which inspired it.

In case you are hazy on Shintaido philosophy, the final chapters give an

excellent and very clear explanation of Aoki sensei's ideas of where Shintaido fits into the scheme of things. Michael also expresses and deals with some of the difficulties that we are currently facing in terms of explaining Shintaido to enquirers and the perceived current lack of interest in self-development / spiritual-development in the population at large. Teaching Shintaido and passing on its essence has never been an easy task, but as Michael Thompson's story shows, if we keep on persevering one or two individuals will come to appreciate its

meaning. If many of us persevere then many people will discover what Shintaido is about.

"The body is not viewed as a metaphor to be deciphered but rather as the instrument of our awakening. ...Along with other groups and individuals who refuse to sleep the sleep of complacency and spiritual indolence, it [Shintaido] can serve to point a way ...."

If you haven't yet obtained a copy please do. This first edition unfortunately has its share of typos and some missing copy here and there. However this didn't really detract from my enjoyment of the book and it really is worth the reading. As they say in the States "read and enjoy!"

Somewhere in the World  
by Peter Furtado

*Untying Knots*, the account of the Shintaido career of one of the most respected instructors, and Shintaido's best known humorist, begins as a conventional spiritual autobiography of the "I-once-was-a-sinner-and-now-I-am-saved" kind, though with surprisingly few lurid details about the former dissolute lifestyle.

But it proves far more interesting than that. And interesting not just to someone who has their own Shintaido path, or who has come across many of the personalities and conflicts that Thompson describes. Even someone only marginally interested in Shintaido could find much of relevance in the story he relates.

It is the very honest tale of a man who slowly, painfully acknowledges and faces up to his deep lack of self-belief, and gradually overcomes it with the help of this movement system that we have come to love, and its extraordinary founder.

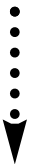
Thompson explains that he was, for Aoki sensei, an experiment, the first non-Japanese, non-martial artist to be made an instructor. This makes his *keiko* career so relevant to many of us in Britain today, few of whom have the high level experience of other martial arts that was common in the early days of Shintaido.

His struggle to find out how the Shintaido forms and his growing self-awareness could together give him the skills and strength to confidently meet even the most muscular of the "old-style" martial artists. The tales of his failures, and eventual successes, particularly in his Senior Instructor's exam, is more than a personal one, but is instructive for all of us. He is inspiring too, in his dedication and commitment. Even when things seemed infinitely depressing, he went on with his *keiko*, and fought his way through.

Further, this book is valuable for the insights it provides into Aoki sensei. Again, there are many of us in Britain today who have never been able to study in Japan, and for whom the founder of Shintaido is a somewhat awesome, distant figure; a man we have seen only occasionally at busy *gasshuku* (retreat). With little chance to spend time with him, we have to rely on the anecdotes of those who have studied in Japan to appreciate many of his complex gifts.

*continued on following page*

An Excerpt



At one juncture, Aoki decided that the *keiko* in Tokyo had become too flat and formulaic. He announced that anyone who was interested could teach anything he or she wanted for a month of Sundays. As I remember, two foreigners and two Japanese volunteered. He had asked me to do something similar during a leaders' retreat some time before. Actually, he didn't ask me, I had drawn straws with the other instructors and had lost. I decided to do the entire practice using basic Shintaido forms, but without the arm movements. I was remembering Tom Leabhart's mime teacher who wouldn't allow his students to use facial or hand movements to express their ideas; they had to use their whole bodies. I was hoping that the result would be stronger and wilder expression, especially since the *keiko* was being held outside at night. The experiment was fairly successful and Aoki later said he tried to challenge their form but couldn't. Aoki was always conscious of the fact that people naturally gravitate toward a routine, even those who think they are terribly original and creative, and that it is good to instigate a small cultural revolution from time to time to counter that tendency.

## SHAMELESS COMMERCE DEPARTMENT

Michael Thompson's book is available by mail order from Shintaido Publications for \$20 including postage.

See page 11 for details.

## Instrument, *continued*

Thompson was in Japan for several years, at the heyday of the “international set” then studying Shintaido in Tokyo, which included Tony Hammick, Geoffrey Fitch, and Pierre Quettier. He has long been close to Aoki sensei, and gives many glimpses of his personality and powers.

### The climax of the entire book is a private lesson at which Aoki suggests to him that he should meet his child-self

The climax of the entire book is a private lesson at which Aoki sensei suggests to him that he should meet his child-self. This then transpires during a long eiko while Aoki sensei himself is asleep. The shamanistic overtones of this event, during which Thompson finally comes to terms with himself, are stressed, and we wonder yet again at the power of gorei and the hidden world which Shintaido opens up.

It is fascinating and important for all future students that these stories should be written down.

The book is a sincere presentation of a difficult journey. It is also an exposition of so many of the tensions at the heart of our movement: those between Japanese and Western ways, of course, and even more between the intellect and the anti-intellectualism of our body-art. It ends with a candid analysis of the problems of the Shintaido movement in the mid-1990’s, and Thompson’s prescriptions for the way forward.

For me, Thompson’s thorough commitment to his path challenges each reader individually, and raises questions about the future of our movement. If Shintaido is to go forward into another generation, some of us must undergo keiko journeys as long, complex, and difficult as his own. For that to happen presupposes a keiko environment, somewhere in the world, where instructors welcome and make possible such commitment, and where other students gather to encourage one another through all the struggles they will face.

Such an environment obviously existed in Tokyo in the 1970’s and early 1980’s. Is it still possible, or has the time for such “heroic” keiko passed? If so, the chances of our system surviving for many decades must be diminished. ●●●

## In the Classroom

*continued from page 3*

kids. The two before that were a little smaller, about 90 to 100 kids.

BD: I understand that you had the kids clean the *dojo* [practice place]. How did that work?

MC: When we did it inside, I told students who wanted to participate in the actual Shintaido class after the assembly that one of the requirements was that they would have to help clean the *dojo*. So they went into that process having volunteered, and for some reason they loved it! One kid wrote down that was his favorite part. I don’t know why.

BD: But normally they don’t clean their own classroom.

MC: No.

BD: I understand that cleaning the classroom is a normal part of school in Japan.

MC: Yes, that’s right. I don’t think they even have hired janitors in Japanese schools—I’m not sure.

*continued on page 11*

## Trees and Forest, *continued from page 1*

have helped me since, like a kind of magnetic North Pole, to clear a path for myself through the storms of this complex existence.

In addition, having become an instructor myself, it is possible—today as in those days—to “plug in” to those sensations through a movement and thereby tap into a source of inspiration that seems almost inexhaustible.

Outside of this “reservoir,” I must admit that I was relatively uneducated about the place of the forms I was studying in the Shintaido course of study.

### Different Modes of Learning

In 1981, as I was returning to France, I stopped in San Francisco to meet Mr. Ito. He later came to France many times. Under his direction I was able to give some structure to my practice and to recognize its place in the great history and diversity of the Japanese martial arts and more specifically in Shintaido itself. As a result, my practice and way of teaching changed radically. They became, among other things, much more accessible. It is almost as if I had received from my first teachers the water, earth, sun and seeds, and from Mr. Ito the art of being a good gardener (although this metaphor should not be taken too literally).

While teaching *bojutsu* (six-foot staff technique) this weekend, it occurred to me that these two aspects of Shintaido correspond in fact to two approaches to its “truth”: from the whole to the part and from the part to the whole.

If we use the example of a *kata* (form or sequence), to go from the whole to the part would mean to teach or learn the sequence of movements by imitating the leader and learning by osmosis without trying to memorize or analyze each component. By “going with the flow” of the forms, we can gain direct access to the “heart” of the *kata*, to its deep “feeling.” Starting from the “inside” of the *kata* and through tireless repetition and observation, we can then develop an increasingly precise representation of each part of the whole.

This approach, which is valid for everyone, is indispensable for the development of seasoned practitioners and requires a high level of instruction. The type of research associated with this approach is called “basic research” and tends to favor intuition and at the same time necessarily operates in a climate of chaos.

On the other hand, to teach or learn going from the part to the whole will mean breaking the *kata* into its constituent parts while paying as much attention to detail as necessary. These elements are worked on individually before being regrouped in to increasingly greater units before arriving at the entirety of

the movement and discovering its “meaning.” If it is deemed necessary, it would be possible to create steps toward a movement or groups of movements where none existed beforehand. [This is called *wari-geiko* in Japanese —*ed.*]

This very safe method is particularly appropriate when teaching large numbers of students. At the same time, experienced practitioners also derive great benefit because this approach represents the only means of understanding the underlying structure of the practice; an understanding without which there is no real possibility of innovation. Or, if I may say, real instruction. The type of research which is related to this is “applied research.” It is based on reason and sometimes engenders rationality.

### Live with the Paradox

Although I have benefited from very distinct circumstances in order to experience these two modes of study, I personally recognized to what extent they are both integral parts of Shintaido and would be quite unwilling to limit myself to either approach. I am also aware that each has its weak points (the difficulty in receiving and transmitting with the “global method,” and the risk of becoming rigid and formulaic with the detailed approach). It is only by accommodating them both, however, that we can neutralize as much as possible their respective weaknesses.

It seems today that preferences of expression and apprenticeship among the different cultures and sub-cultures of Shintaido tend to link rather specifically one or the other of the two approaches with a particular group or individual. I believe it would be a mistake for any one person or for Shintaido in general to go too far in this direction. Therefore, regardless of the good reasons you might have to be satisfied with a simple representation of Shintaido, I would encourage you not to listen to any of these illustrious “sirens” and hone your practice as much as possible through contact with different expressions of the Shintaido “paradox.” ●●●



Kazu Yanagi

*Shintaido bojutsu*

# A Shintaido Primer.

by Roby Newman  
for Sally, Spencer, Sophia, Griffin,  
Nicholas, and Robert

- A** is for Ah, the sound we release  
when we lift up our spirit in longing and peace
- B** is for Boktoh, a sword for our time  
it shears without bleeding and sutures sublime
- C** is for Chudan, hands straight back to try  
one cut for the world — *komi* or *harai*
- D** is for Dojo, the space where we reach  
our practicing out, whether wood, grass or beach
- E** is for Eiko, a hymn that is sung  
by arms, feet and voice in a glorious run
- F** is a stance, Fudodachi by name  
our body is open, our feeling the same
- G** is for Gasshuku, a workshop retreat  
where practice is grueling but passage is sweet
- H** is for Hakama, folded with care  
a dress of achievement that sensei can wear
- I** is for Ichi, where our counting starts  
it's one from the *koshi* and one from the heart
- J** is for Jodan, a cut that's asked  
it comes at an angle then straight into view
- K** is for Keiko, each practice or class  
a place to discover, a group looking glass
- L** is for Love, what we want to let out  
with each movement and moment, each tumble  
and shout
- M** is for Musoken, softer in form  
which doesn't mean simple, so please be  
forewarned
- N** is for Nidan, no walk in the park  
in boh or karate, a highwater mark
- O** is for Oh, a clamor that comes  
when our arms circle back reaching out to the sun
- P** is Practitioner, they, you and me  
engaged on the path of the Shintaido we
- Q** is for Questions, that rise and abound  
did I really do that, have my feet left the ground?
- R** is for Rei, a ritual bow  
a greeting that harbors what grace will allow
- S** is for Sensei, our teachers who mold  
their knowledge as mirrors that others may hold
- T** is a movement, Tenshingoso the word  
five cosmic truths that are seen, felt, and heard
- U** is for Um, the vibration of birth  
the sound that we make when we're one with the  
earth
- V** is for Voice, which we have to let out  
like genie from bottles, our vessel for shout
- W** is Wakame, seaweed and tide  
a sharing of energy, in and outside
- X** is for Xerox, which none of us are  
each person unique as a snowflake or star
- Y** is for Yoki-kei, reflective in style  
to master its nuance will take quite a while
- Z** is for Zen, a calm state of mind  
Shintaido can bring you, and leave you with time. •••

a review of The Sixth International Gasshuku  
as seen through the eyes of an English guest

by Simon Neale

"Tony can do the technical report, and I'll have to do the ISF report", said Ula. "That leaves Simon to do the *gasshuku* [retreat, workshop or conference] report: you know, what it was actually like there; what we did." (Clever woman, Ula. I suppose that's partly why they made her a Senior Instructor...)

The possibility of a comprehensive review of this gasshuku was always fairly small. Sixth International combined with Shintaido of America's 20th anniversary. Jet lagged travel to a strange new city. New and half-remembered faces. Lots of new technical Shintaido. Up to three parallel *keiko* [practice sessions]. Heat. Exam stress.

However, the theme of this gasshuku was "Across Space & Time", and this holds a clue to the powerful sense of continuity and connection underneath all the disparate elements. San Francisco was therefore a significant setting: a city so familiar from films and TV that even newcomers experience a powerful sense of *deja vu*.

## The View from Outside

The U.K. contingent joined in the meeting and re-meeting ("Weren't you at Forum/Massachusetts/Aoki '90?") until we were all thoroughly blended by Jim Sterling's welcoming *keiko*.

Aoki sensei taught *keikos* two and three. Instructors were given a powerful new *kata*, an exercise in sales and showmanship, and a great deal to talk about later. *Keiko* number four took place after exams; for me, this one involved evening Eiko under Ooi sensei's *gorei*.

Numbers five and six were, for instructors, primarily technical *bo* [wooden staff] *keiko*. (Endorphin-fired translation of Japanese prologue allocating people to various groups: "Least spiritual people, go and do *bo* with Ito!") Aoki sensei rounded off with a big plenary *keiko* which combined more new technical stuff with a massive "feelgood" build-up that unified us all with the earth, the sky, and some other places that they probably only have in California!

In between, there were various workshops and meetings, and a Shintaido of America celebratory party. We discussed how to build groups (The "Superkata" project). We audited lectures on Feldenkrais method, children's *keiko* (ask Ula if you can see her giraffe's ears), and Pierre Quettier's insights into phenomenological indexicality as applied to *satori* (no, really!). I called in late to a Japanese calligraphy workshop.

Despite the informality (people talking, or sleeping, and children quietly playing) there was an amazing atmosphere there: very like a chapel in a beautiful English cathedral, which retains a sense of the numinous despite the presence of tourists.

The atmosphere during the exams (there were two large sets) was even more special. The ambitions of individual examinees, receptivity to new *keiko* partners, and the excitement of spectacle all played their part in creating something, but were also completely transcended.

The theme of this gasshuku— Across Space & Time— does not just mean that Shintaido people jet around the world in order to meet up repeatedly. The art they create is across space and time because it is also beyond them. •••



# Ki as “Creative Energy”

by David Franklin

*Although the word “ki” (chinese ch’i or qi) has filtered into Western thought, it still remains difficult to translate into English. Some attempts: vital force, universal life energy, universal energy field, finest matter influences, cosmic breath, or breath of life.*

I started thinking about ki while observing people leading warm-ups for Shintaido practice. A while back, there was no specific sequence for warm-ups; people leading warm-ups just picked up various movement and improvised. There was more emphasis on using your voice and the general feeling of getting people “energized”. But this informal style demanded that the person leading warm-ups already have a well-balanced sense of their own body. Also, people had varying degrees of success. Sometimes warm-ups weren’t effective, or they if the person wasn’t “on,” they didn’t succeed in raising the group energy level. So the International Technical Committee created a standardized warm-up sequence.

The idea was to free people from the need to improvise. Since they didn’t have to think about the sequence, they could concentrate on other elements of *gorei* (conducting the class) such as rhythm, use of voice, arrangement of space, etc. They could learn more about the deeper complexities of *gorei*.

But while the codified sequence gives people more support when they are starting out, this support can become a crutch. Sticking to the sequence can cause people’s warm-ups to become flat or stale. They feel that once they have learned the sequence competently, now what? Although improvising or “being creative” sometimes makes people nervous, we all want to be creative. Too much reliance on the kata can make people feel deprived of the chance to be creative. They feel they are just repeating a known course and start to lose enthusiasm.

They have the urge to start experimenting. They want to stir things up a little. I think this can be a good urge. But often I have seen people start to experiment just with the sequence, without really changing their tone of voice, tempo, etc. In this situation, the trick is: to express creative energy without necessarily trying to “be creative.”

So, what is this “creative energy” and how do you express it? If we think about “life” as meaning biological reproduction, giving birth, the activity of generating new bodies, new organisms, new cells, then life is creative. If we think of “life” as all the biological activity on the planet and look at the history of evolution, then life is very inventive: always

generating new varieties of animals and plants, new variations, new solutions to difficult engineering problems... very creative solutions. So maybe creative energy = life energy.

Life energy: in another language, Ki.

But wait! you say. I thought ki was just some kind of biological sort of “energy-juice” that helps my body function. It’s sort of automatic, like digestive secretions. When I eat food, the smells and tastes stimulate my stomach to start making more digestive juices, but that is an automatic process, almost mechanical. I don’t have to think about it. I don’t need “creative” ideas to digest my food, it happens by itself. That’s life. I figure Ki is the same. As long as I’m alive, it’s there, doing whatever it has to do to keep my body working. I don’t have to be “creative.” If I do some breathing exercises, I can

“cultivate my ki” and improve my health, but it’s just stand this way, move that arm, breathe in, breathe out...where’s the creativity in that?

It’s time to talk about Art. Art and life. Art imitating life. Art being creative, and art being original. Being original, which is important in art, and being creative, which is important in life. Being alive, which means being the product of biological reproduction. Biological reproduction, which is accomplished by DNA. Life, which uses DNA to reproduce itself, because DNA can be copied exactly the same, and passed to the next generation.

In other words, although we can’t say exactly what Life is, it strives to keep living. It strives to maintain its self-organizing principle. The tool it uses to do this is DNA, a molecule that usually can be copied exactly. Life strives to pass its DNA along to the next generation intact. Life is creative, but it does not “try” to be original.

Let’s go back for a moment to the warm-up sequence, or any Shintaido kata for that matter. The goal, expressing creative energy without needing to be original, is typical of many Asian art forms such as painting, calligraphy, or other martial arts that are more traditional than Shintaido. They are based on the tradition of study through kata. “Creativity” in the Western sense (something like originality) is not important, at least for the first ten-to-twenty years. This may not be so different from the Western classical music tradition. The musicians normally play the notes written by Mozart, Bach or whoever, and don’t start improvising in the middle of the performance.

*continued on page 10*

Jennifer Hicks



## Questions, No Answers

*Mr. Haruyoshi F. Ito, Master Instructor of Shintaido and coordinator of the International Technical Committee, is seeking your answers to the following questions, regardless of your level of experience in Shintaido. (Of course, if you don’t feel comfortable answering a question, you can skip it and answer the others).*

1. Master Shigeru Egami greatly advanced the evolution of traditional Karate. What were the two most important innovations he promoted?
2. What is “Ki” in Shintaido?
3. How do you compare Shintaido with: a) T’ai Chi, b) Aikido, c) Yoga?
4. How can you make your martial arts technique more effective? List at least four conditions.
5. What is “Toate” [striking at a distance]? Describe its philosophy.
6. In Shintaido, there is a recommended process for designing a program to lead a class or for your own practice. What should you do at the beginning, at the middle, and at the end? Describe a format for both group and individual practice.

*You may send your answers to Mr. Ito care of Shintaido Publications, PO Box 22622, San Francisco CA 94122  
Fax: (415) 668-2846  
e-mail: EIKOdai@aol.com*

# Adventures in Shadowland

by Bill Peterson

reprinted from the Shintaido of America Newsletter, Fall 1989

First introduced to the idea of sensei care as a bystander, I watched as my car was filled to its limit with every possible shred of personal life. I watched in disbelief as box after box of towels, tea, tapers, vases, pictures, snacks, and blankets were stuffed into every square inch. Finally drawing the line when an ironing board was tied onto the roof, I was given a gentle lecture and explanation of what sensei care tried to do. Words about respect, about living the sensei's life so s/he could be left to greater things, about leaving oneself behind in the interest of a greater good. Quite new to Shintaido and ideas such as these, I could only think, "how quaint, how naive, how anachronistic, how feudal!" It surprised me to see otherwise autonomous and independent people accommodating one another in such a subservient way.

As my practice progressed so did my faith in Shintaido to the point that when asked to take a turn at sensei care, I felt that maybe this was something that I needed to learn. I found myself thinking, "Sure, I'll play the game and perform this strange undemocratic hierarchical *kata* [form]. I'll do the bidding of another just for the experience of it."

I soon realized, as I asked around for direction on how to begin, that sensei care is not a formalized *kata*. No one was able to verbalize what was expected of me. Words like "usually... sometimes... sensei X likes... sensei Y doesn't like... but you'll know..." I was off and adrift in a shadow world trying to provide care invisibly and discreetly without casting a shadow of my own.

With no codified *kata* to follow I found myself following the Golden Rule—to do for another what I would wish for myself at that moment. Do I feel thirsty? Serve tea. Am I warm or chilled? Offer respite. Do I feel alone in the crowd? Move a little closer. And by providing for another, I found my own needs met as well. Perhaps by removing my mind from self I was able to move into a larger world. It was at this point that I began to realize I was part of a larger process—that my needs were not central to the motion of the spheres.

Quite new to Shintaido, I could only think, "how quaint, how naive, how anachronistic, how feudal!" It surprised me to see otherwise autonomous and independent people accommodating one another in such a subservient way.

Over a period of months there was room to add to the original provision for face cloth, tea and snack. It became mine to decide which would be the best tea for this *keiko*, [practice session] the most fitting snack, and other refinements to what was becoming my own *kata*. Besides the nominal requirements, can I expand what is done to really provide care? May I offer transportation? Would conversation or comment be appropriate now or silence? With practice and growing confidence in intuition, larger gestures were allowed to flow into a graceful accompaniment to *gorei* [conducting a Shintaido class].

My most profound lesson about service occurred recently during a one-week retreat. Midpoint during the week of sensei care, standing at midnight before the sink in a kitchen I barely recognized for the layers of sand, wet towels, dirty *gi* [traditional white garb], torn and empty paper bags and other detritus from days of preparation and execution (a word looming large in my mind at that moment), a tear of self pity began to well up in my eye. "Why am I doing this? How have I come to feel this fatigue, so tired, so empty, for a task that seems so thankless, so little recognized by anyone?" Like a bag of bricks the answer arrived from far outside myself: "THIS IS NOT FOR YOU! What you are doing is larger than yourself, your understanding, your sensei." And with those words resonating in my body, a lightness began to move upward through layers of fatigue, resistance, and resentment beyond where I had begun and into an area of life I had never experienced before.

The lessons of service and care have been hard-won for me. Operating a service-oriented business should have given me insight to apply to sensei care, but in fact it is what I have learned through sensei care that has been carried back to my business to better serve my clients. I see now that I have been resentful of the time required to find out the needs of those who have come to me for service. All I had really wanted to do was to create and build physical monuments to my own image.

Standing at my sink at midnight to idea of service became at once like a jewel, both brilliant and transparent. The resistance provided by my ego fell away, and the idea of service as a privilege, as an acknowledgement of trust and faith came into the space left open by the departure of my "cheap little self." And I'm awfully glad to see him go. •••



"By crossing swords we can explore sensitivity between people"

Bill Peterson

## Hospice by the Bay Offers Free Moving Meditation for Caregivers

Hospice by the Bay offered a free one-day meditation class for volunteer and professional caregivers of people with AIDS and other life-threatening illnesses in March at the Headlands Institute in the Marin Headlands.

"This is a day for them to take care of themselves," says Connie Borden, executive director of Hospice by the Bay. The moving meditation will involve stretching and limbering to get the body warmed up and will also feature breathing techniques for building chi (inner energy)....

"It comes from traditional Japanese martial arts training, arranged for people who are living in modern society," said workshop instructor Haruyoshi F. Ito. "We do a kind of sparring exercise, not for fighting, but for developing communication between Shintaido participants."

"Most caregivers don't get the proper exercise they need to take care of themselves. So we offer proper exercise so they can release the stress and tension they get from work." "It's a very fine way of releasing energy of any kind and to express energy in a safe and supportive environment," according to Roby Newman, who volunteers with Visiting Nurses and Hospice of San Francisco. "I think everyone who is a caregiver is going to experience stress— Shintaido releases stress," he said, adding Shintaido also has a spiritual quality.

He described one technique called "wakame," where one person stands grounded with their eyes closed and imitates seaweed in the ocean as "the other person is taking energy through you."

"It's a very powerful way of sharing energy and helps develop a sensitivity to your partner," he explained. "It's an important tool for a caregiver to have to be really sensitive to where your partner is at. You get a chance to work with partners in a way which underscores communication."

by Hakeem Oseni II  
Reprinted with permission from  
Bay Area Reporter Feb 22, 1996



## Facing Death Part II, *continued from page 1*

I was not sure how much Bill had studied this text when he was alive. Simply I wished that Bill's spirit should not get involved in any trouble. At that time, I was simply happy to know that Bill had enough practice of the forms of Tenshingoso and Eiko. I started whispering to him again: "Bill! You have just finished Tenshingoso Dai. OK!! It is time to do Eiko Dai. Gently start opening yourself and stretch out. Set your eye focus to far front. Do not get disturbed by any distractions around you. Keep looking at the horizon where you can find a strong, clear, bright light. Are you ready? 'Hajime!' Run and run!! Faster and faster!! Keep *kaishoken* and stretching you arms!! Your *shoko* is *tenso*, and your *tenso* is *shoko*!"

When the hospice nurse arrived around 5:00 pm, I stopped my meditation with Bill. It was obvious that my job was over. I was not sad at all. Actually I was feeling good. It was exactly like a moment right after a great *keiko*. I was happy that Bill was not suffering any more. A few minutes later, Lou Meyer, Debra Buddie and their son, Griffin arrived. Jon and Lou helped the nurse. They cleaned Bill's body and put his new clothes on him. Lou and Debra asked me to lead Tenshingoso, so I did it again, but this time with Lou and Debra. I left Bill's apartment around 5:30 pm.

Bill Peterson practiced Shintaido between 1988 and 1992. At one period, he was a major driving force in Bay Area Shintaido and managed the dojo on Dolores Street with the highest intention. The readers of the Shintaido of America newsletter may remember his article about his sensei-care experience at the Pacific '90 Retreat [reprinted on the facing page —*ed.*].

Bill was a very direct and stubborn person. When he was happy, he showed it by becoming very generous. Almost too generous. As a result, he felt that everyone was taking advantage of him and he got angry. And when he got angry, he got nasty. He could get very nasty, if he wanted. It was obvious that he was looking for some trouble in order to express his frustration. To me he was like a grown-up Dennis the Menace! In any case, I had always enjoyed his character which reminded me of an old European artist who lived in the middle ages and whose art works had never been appreciated enough.

Bill had a frame shop called the "Framing Dragon" in Mill Valley. I believe that it took quite a while for Bill to develop his business in this town of middle-class Americans. But the customers who once found his talent hidden behind his odd character stayed with him for a long time. It was very convenient for them to have a good "old" artisan in their town.

I often popped into his shop on the way back from my "power spot" on Mt. Tamalpais. It was always my pleasure to give him a surprise visit, especially when I was with my out-of-town guests. These visits kept us in good contact even after he stopped practicing Shintaido.

1995 went very fast for me. I made four trips to Japan, three trips to Canada, and two trips to Europe for Shintaido and other business. Besides teaching Shintaido, my new hobbies kept me busy too. In fact, my new hobbies, diving and golfing, kept me away from my customary meditation at Mt. Tam and visits to the Framing Dragon.

At the beginning of the year, I got the bad news that Bill Peterson had contracted AIDS and that his health was failing rapidly. In April, I received a surprise telephone call from Lee Ordeman who is presently living in Tokyo and practicing Shintaido at the Japanese HQ. At first, I thought that he was calling me from Japan. Soon I realized that he was in town and came to see Bill. He said that he was planning to come back to San Francisco for the International Gasshuku, but Bill might not be on this planet by then. Lee made a special short trip from Japan to SF.

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**For a long time, I wanted him to reach this stage through Shintaido. It was obvious that he had pain in his body but not in his heart anymore.**

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Bill had planned a garage sale of his personal things for Saturday, April 6th. Luckily, I was in the United States at the time. When I arrived at the Framing Dragon around 11:00 am, a bunch of Shintaido folks were already there surrounding Bill. I was afraid to hear his first comment to me since I had not seen him for the last 14 months. Fortunately he was in a good mood. More than a good mood, always smiling and not angry. He seemed very mild and more mature. His face looked much better than a few years before, when he was healthy! I would say that he had matured mentally and spiritually even though he was suffering physically. No more grown-up Dennis the Menace, but instead a nice looking old man who had done enough practice in his life was there. He was a new Bill.

A new "Bill" who can listen to people, but does not need to be listened to is there. He can love people, but is not desperate to be loved. He is soft and open so that he is able to forgive. For a long time, I wanted him to reach this stage through Shintaido. It was obvious that he had pain in his body but not in his heart anymore. If I were allowed, I would say I almost appreciate what infected his body. God gave him what he really needed by letting him go through this horrible sickness.

In 1992, Brighton, England, at the last *keiko* of the Shintaido Forum, we prayed for one of our favorite Shintaido friends in France who died

of cancer. When I was asked to give my *gorei* for instructors, I simply arranged Shintaido's shouting exercise in an image similar to a scene in Kurosawa's movie, *Red Beard*. I separated all instructors into two groups facing each other. I asked one group to shout "Marion!" the name of our friend, while the other group shouted "Genki!" ("Healthy!")

At that moment, we were not sure if Marion was still alive or had passed away already. In any case, I just wanted her spirit to know that we were with her beyond space and time. I also asked all instructors to imagine that this name represents anyone in the world who is suffering unreasonably. So by calling her name, I wanted them to send their encouragement to all people who were in difficult conditions.

Since we lost Marion four years ago, I started studying "death," how we die, or how to help people to die gracefully. It became my obligation since I started to teach Shintaido meditation to care-givers in California. I was anxious to come up with my own understanding of how to manage dying. I had seen off several people in my life, but I had never thought of using Tenshingoso and Eiko exactly at the moment of death. Bill! Thank you very much for giving me an opportunity to share that moment with you. From now on, to me, Tenshingoso and Eiko will be my *Sutra*. Wasn't it a nice *kumite* we had! You gave me a good hint for a Shintaido funeral: Celebration of departure to *Ten*. A nice framework, man!

*Shin Shin Datsu Raku, Ten Ga Ichi Nyo!*  
*Shin Shin Datsu Raku, Ten Ga Ichi Nyo!*

As body and mind are completely relaxed and released, you are in Ten (God) and Ten (God) is in you!

Dear Bill! You did good *shugyo* on this planet. Sleep well! Or are you in trouble again, doing sensei-care for Jesus and Buddha? Which one are you going to serve first?

### Epilogue

On June 30, 1996, the 49th day after Bill Peterson passed from this planet, a small party of friends gathered to scatter Bill's ashes on Mt. Tamalpais. It was the day of a full moon and a blue moon. I began the ceremony by ringing a Tibetan bell and reading Panaparamita-sutra. Then I led the group in Tenshingoso. We scattered Bill's ashes into the wind and said our good-byes. •••

Glossary of terms used in "Facing Death Part II," in the order in which they appear

Um: vocalization for the beginning and ending of the cyclical form of Tenshingoso  
Tenshingoso (dai): [lit.] "5 manifestations of cosmic truth;" a basic Shintaido form indicating the cycle of life

Eiko (dai): [lit.] "glory;" a basic Shintaido form indicating running to the infinite horizon

Hajime: begin

Kaishoken: Shintaido's completely open-hand position

Kumite: partner exercise based on the Shintaido philosophy of "life-exchange"

Shoko: [lit.] "witnessing light;" a form indicating focus on an infinite horizon

Tenso: [lit.] "heavenly phenomenon;" a form indicating focus on the highest point

Keiko: Shintaido practice

Gorei: conducting or leading a Shintaido practice

Genki: health, healthy

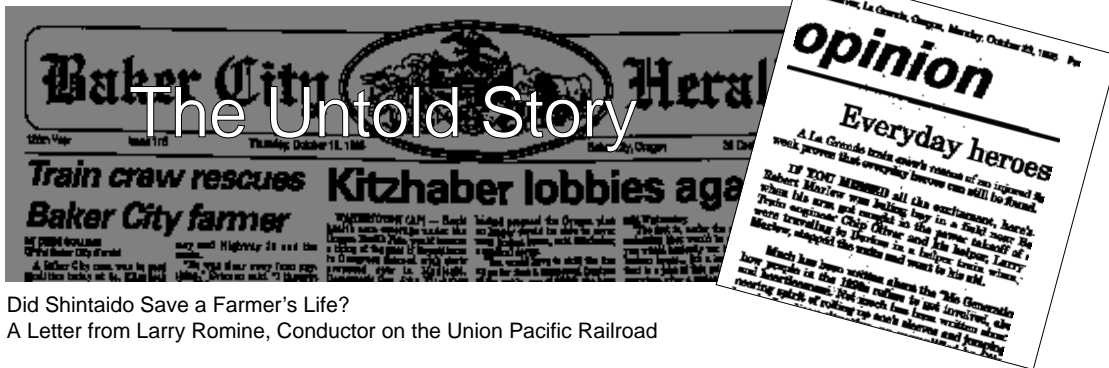
Sutra: [lit.] "thread;" a sacred Buddhist texts

Ten: heaven, cosmos, God

Shugyo: self-improvement, self-study



Eiko



## The Untold Story

Did Shintaido Save a Farmer's Life?  
A Letter from Larry Romine, Conductor on the Union Pacific Railroad

Dear Ito-sensei:

Enclosed are several newspaper articles, awards, letters and a magazine article that paint a heroic picture of me. As is usual, there is a much larger untold story. In my opinion many people deserve a piece of the responsibility for the rescue that I performed on that October day.

The one question that was not asked of me was why did I see the farmer caught in his power takeoff some 700 yards away down in his field? To you I would like to answer that question!

**It is difficult to explain to you how I cheerfully ran down the embankment and across the fields knowing that I was going to help this farmer.**

About half way through my 12-hour shift of riding helper power up and down the Union Pacific mainline, I had a chance to take a half hour of free time to do with as I pleased. I chose to do a quick Shintaido stretching program with some breathing exercises and meditation techniques. This included the ten-point meditation that I learned in your meditation workshops. I continued with some meditation exercises as we started down the railroad tracks. I decided to open myself up with a beginner's mind to really experience all of the incredible autumn colors. Nearly all the leaves had changed and our route was down a small stream bed. The reds, purples, crimsons and yellows were incredible. I wanted to experience it to the fullest.

I felt like I was aware of everything as we travelled down the tracks at 30 miles per hour. Suddenly I saw a red ball moving around the inside of a tractor tire some 700 yards distant. I was turning to tell my engineer to stop the units we were riding on when I saw in my mind a person trapped between his tractor and bale wagon. I don't know if you would call it a vision or what but

**Ki**, *continued from page 7*

In Western visual art of the 20th century, which is another stream of influence on Shintaido, there is a great emphasis on what we more commonly call creativity. Originality is highly valued, and key ideas are that "there are no masterpieces, only good expression" and "beauty is not as important as directness of expression." Self-expression and

for me it was rather unsettling because I had no doubt that it was true. I collected myself and told my engineer to stop and back up.

When we had backed up about half a mile I showed my engineer what I had seen. He couldn't decide what it was. Meanwhile I was putting on my coat and putting on my portable FM radio. I told my engineer that I was going to investigate.

The tractor was some 700 yards distant and about 150 yards lower in elevation than the tracks. The embankment was steep. As soon as I was 20 yards away from the units I could hear the farmer screaming for help. I screamed back at him and radioed my engineer that indeed someone was in need of help.

The rest of the story can be read in the newspaper articles and in the back page of *Info Magazine*. It is difficult to explain to you how I cheerfully ran down the embankment and across the fields knowing that I was going to help this farmer. I knew without a doubt that what I was doing was the right thing to do. Yet the whole scene was unreal because I could observe my body reacting with shock to the farmer's injuries. I tried to explain it to my engineer later but he didn't get it.

The red ball that I recognized from 700 yards away turned out to be a red beanie about 7 inches across that the farmer waved with his good arm. I had approximately 2 seconds at 30 miles per hour to see this. Several trains had gone by and had not seen the farmer. So why did I notice the farmer? The answer is Shintaido!

There are many people that I want to thank for the Shintaido that is in my life. To begin with I want to thank you for sharing and for the meditation workshops that you held in Bellingham (WA). My thanks continues to John and Lee Seaman for all of their instruction and generous giving of time, John Hines and Bev Penz our group leaders that provided me with 3 years of continuous instruction, and all of the people that I had the pleasure of practicing with.

originality are the main vehicles for expressing creativity. "Being creative" and "being original" mean almost the same thing in our culture.

In Western art education there is an emphasis on discovering or inventing your own personal images and techniques. This sometimes puts teachers in a difficult position, because without definite rights and wrongs,

*continued on following page*

This experience has shown me many things. I wanted to share this and say thank you. I know I am continuously amazed at the places where my Shintaido experience pops up in my everyday life.

Larry J. Romine •••

### 'It Was a One-in-a-Million Shot'

Reprinted with permission from Union Pacific Railroad's Info Magazine, November/December 1995.

Conductor Larry Romine couldn't believe what he was seeing during a routine run October 18. It was 4:40 pm, and he and Engineer Chip Oliver had been on duty seven hours. They had just finished helping a train to the top of the hill between Pritchard Creek and Encina, near La Grande, Oregon.

"We were on our way to get another train," Romine recalls. "It was a beautiful afternoon, and I was looking out the train when I spotted something about 300 yards away.

"First, I saw a tractor with a bale wagon behind it. Then, I saw what appeared to be a little red ball, bouncing up and down by the tractor wheel. I thought, 'This can't be happening.'"

Romine yelled at Oliver to stop the helper units. The two dismounted, and Romine started down the embankment. As he neared the tractor, he heard a man screaming for help. He ran toward him and surveyed a ghastly sight.

Thirty-nine year-old Bob Marlow, a farmer, was butted against the tractor's power take-off. He was wedged so tightly he couldn't move, and had to balance his weight on his right hand and knees. His left hand, wrist and four inches of forearm were pinned to his back, with bones in his hand and forearm exposed. The bouncing ball Romine had spotted was actually the farmer's red knit hat, which he'd been waving in the air to attract attention.

Marlow told Romine he had been riding the tractor when his rope became tangled in the power take-off. When he jumped down to free it, he said, his left arm was pulled in. The arm and his clothes killed the engine. He had been trapped in the agonizing position for 45 minutes when Romine arrived.

"He was in a lot of pain and kept begging to be cut loose," Romine says, "but his clothes formed a perfect tourniquet and we didn't want to remove anything."

Oliver contacted the dispatcher at the Harriman Center, who summoned medical help from Baker, some 30 minutes away.

While they waited, Romine rubbed Marlow's back to ease the spasms. Eventually, Oliver cut the man's coat down the middle to free his other arm. After 10 minutes, another helper crew arrived....

Marlow underwent a 4-hour operation that day, followed by a second one the next day. Doctors say he will regain up to 80 percent use of the injured arm.

Romine calls the experience unbelievable. "If he hadn't thought to wave that red hat, chances are no one would have come. You couldn't see him from the freeway. It was a one-in-a-million shot I saw him at all

"He's remarkable," Romine adds. "One heck of a guy."

## In the Classroom

continued from page 5

BD: So have you considered having your Social Studies class clean the classroom?

MC: Well, the intrigue isn't there, and it wouldn't be voluntary. But teaching Shintaido has been very exciting. So many kids have been involved, and not everybody has liked it. But everybody has found something they liked in it. It can be confusing, because sometimes what I think will work doesn't work, and what I think won't work works. But occasionally I have had this feeling where I go in and I start the class, and I sense that something is going on. I say, forget what I was going to do, I think we need to do this now. And it clicks! It's rare, but it's exciting. It's definitely a double-edged something-or-other. ●●●

**Ki**, continued from previous page

what do you say to students to help them grow and develop? Yet this lack of definite rules doesn't mean that anything goes, and the differences in technique and expression between a mature student and a beginner are obvious.

Even in a life drawing class, the point is to see things from your own unique perspective and represent them in your own way. Near the dawn of this century, Cézanne said: "Every time I move my easel six inches, I see a completely different world," and in the art world this emphasis on one's subjective viewpoint only continued to be magnified from that point on.

All the way through western art education, the questions are: Who are you? What makes you an individual,

unique and different from anyone else? What thoughts, images, and ideas do you have that no one else has, or that no one else would express in just the same way? How many different ways can you find to cry out to the world, "I'm me, I have a unique self-identity, I'm myself and not exactly like anyone else!"

The process of exploring these questions is what we call "creativity" in our culture. Selecting from a multitude of potential thoughts, feelings and images which ones to express into the world; and choosing from a multitude of colors, materials and media the tools we will use in our own individual unique way. This is creativity in Western art.

But is it ki?

To be continued ... ●●●

## VIDEOS

### NEW Golf-Do (\$27.95)

In this extraordinary video, Master Shintaido Instructor H.F. Ito teaches Golf-Do, the Way of Golf, a series of exercises designed to help golfers: (1) stretch and limber up; (2) relax; (3) focus and concentrate; and (4) enjoy. The video leads golfers through a warming up routine based on the bo-taiso of Shintaido. Using a golf club instead of the traditional six-foot oak staff, Ito demonstrates the proper way to stretch tight muscles, relax the body, and prepare the mind for a pleasurable round of golf. These exercises have been developed through years of experimentation and practice. They carefully work every muscle group from head to toe. Mr. Ito also provides unique focusing exercises for the eyes and mind. For those golfers who have realized that the game is a mystical experience as well as a sport, Golf-Do provides unique insights into the unification of mind and body that produces the best of golf.

### Kenko Taiso Instruction Video I (\$20)

Produced by On-Site Enterprises, this 50-minute video presents the classic Shintaido *kenko-taiso* warm-up sequence with detailed explanation. The 15-minute warm-up sequence, done in a standing position, is an easy-to-follow stretching and strengthening routine that is excellent for those who are relatively new to body movement. Makes an excellent gift to introduce friends to Shintaido.

### Kenko Taiso Part II: Partner Stretches (\$10)

More than a continuation of Kenko Taiso Part I, this video demonstrates a series of more advanced health exercises and stretches that two people can do together. Includes detailed explanation of back-to-back stretching, the "egyptian chair" stretch, variations on the *wakame* or "seaweed exercise," and others.

### Kenko Taiso Part III: Stretches with a Group (\$10)

Provides a detailed introduction to group warm-up movements including the *shiatsu* train, Japanese dragon, and group *wakame*. This video also includes sections on self-massage and *seiza* meditation with the diamond mudra, and is excellent for instructors or group leaders who want to broaden and expand their techniques for leading group warm-up exercises.

### Life Burn (\$20)

If you missed the live painting / shintaido / music performance collaborations at the Theater Yugen in San Francisco in August 1992, it's not too late to see them. Featuring painting by Kazu Yanagi; music by Henry Kaiser and others; and Shintaido movement led by H.F. Ito, this one-hour video includes footage from all four nights of exciting improvisational performances.

### Kata and Kumite (\$70)

H.F. Ito gives instruction for *kaiho-kei* (opening and challenging) exercises with Michael Thompson and Robert Bréant. Includes: *kaiho-kei* group practice, *bojutsu kata* (hi no kata, kaze no kata, sho-dan, nidan), *jojutsu kata* (taishi, hojo), *karate kata* (sanchin, tensho), *kumibo* (bo vs. bo) arrangements, *kumitachi* (sword vs. sword) nos. 1-9. 120 minutes.

## PUBLICATIONS

### NEW Untying Knots: a Shintaido Chronicle

by Michael Thompson (\$20)  
More than the story of the early days of Shintaido in the U.S., this autobiography of revelation chronicles one Westerner's efforts to embody the wisdom of the East.

### Shintaido: the Body is a Message of the Universe

by Hiroyuki Aoki (\$20 / \$15\*)  
For ten years this textbook has served as a gateway and guidebook to the practice of Shintaido. Includes sections on the history and philosophy as well as detailed explanations of technique. 120 pages, illustrated with photos. This second printing features more information about the ten Shintaido meditation positions.

The following five booklets are available individually or as a set for \$25 (postpaid):

### Tenshingosho and Eiko

by Hiroyuki Aoki (\$10)  
This booklet is for Shintaido practitioners what the Diamond Sutra is for Buddhists: a concise yet thorough description of the basis of practice. Tenshingosho and eiko are two of the fundamental movements of Shintaido, which embody philosophies and prescriptions for human growth. Contains practical advice for all levels.

### The Zero Point of Consciousness and the World of Ki

(\$5)  
In this interview Mr. Aoki describes his experience of reaching the "space of *mu*" (nothingness). He also discusses the unique understanding of *ki* energy (life force) that he came to in synthesizing Shintaido body movement.

### Origins, a History of Shintaido

by Shiko Hokari (\$7)  
One of the founding members of Shintaido relates the stories of Rakutenkai (the group that developed Shintaido), and the conditions of society and consciousness in the late 1960s in Japan. Contains insights into the continuing evolution of Shintaido forms from their earliest manifestations.

### Improvisation and the Body

(\$3.50)  
Japanese jazz musician Toshinori Kondo discusses Shintaido, performance, and music in an interview with French composer Gilbert Dalmasso. Illustrates how one artist benefitted from Shintaido by going beyond his limits.

### Student Handbook

by Faith Ingulsrud (\$3)  
Written by an American Shintaidoist who grew up in Japan, this handbook helps ease the culture shock sometimes experienced by Americans encountering Japanese customs and terminology in Shintaido. Includes a glossary and description of the basic structure of a Shintaido practice.



The Shintaido Textbook is a must-have for all serious Shintaido students.

## PUBLICATIONS & VIDEO ORDER FORM (Prices include postage and sales tax)

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