

# Aikido Connection

NEWSLETTER FOR MEISHIN DOJO, CHICAGO  
AND AIKIDO OF NORTHERN INDIANA

ISSUE 1  
JULY 2002

## WHAT'S THE CONNECTION?

Aikido Connection began as a non-partisan website - an information repository of Aikido-related information. No glitz, no glamour, just professional, complete, useful, non-partisan information and links to information. A connection, as it were, between the Person On The Street and the wonderful world of Aikido. A connection across organizations, styles, countries, instructors - with no purpose but to offer to the weary seeker - or to the bright-eyed newbie - information that might help them on their journey of discovery.

Now, Aikido Connection has grown. It has a street address - in fact, two of them now. One Aikido dojo each in Chicago and in Indiana. But beyond the information, beyond the physical locations, Aikido Connection represents much more.

Most fundamentally, it is an expression of the connection between my teacher and myself, and the legacy he left in our hands with his death July 4, 2001. It is a direct manifestation of his teaching to me across many aspects of life and business. It is what I have been able to do with what he gave while he was still alive - his time and energy, his Aikido, his experience.

From there, it is a connection between myself and my own students at the two Aikido Connection dojo. It is a connection between the two dojo themselves, and between us and the national headquarters. (We solidify this relationship with a seminar on July 27 at Meishin Dojo in Chicago, taught by Andrew Sato Sensei - the new chief instructor of Aikido Association of America - and attended by students from other Chicagoland dojo as well as Indiana).

On an individual level, there is a connection between how we move on the mat and how we move in our lives off the mat - how we interact with others in the dojo, and how we interact at work, at home, in the community - between inner and outer; heaven and earth; learning and teaching; entering and turning. Can we find the correlation between a *katatetori* attack (same-side wrist grab) and a crisis on the news? Between a word spoken in passing and a life-changing epiphany? And can we share these experiences, revelations, milestones? Even a description of a small slice of someone's daily life might have relevance to someone else - and so the connection continues.

This newsletter is meant to be a forum for expressing these connections. We have a lot of material in this issue that has been collected over the last two years. Contributors range from an 8-year-old former student to a senior student reflecting on a test taken several years ago to an article written by a new student. Read it, enjoy it, take part in the next issue. We hope to publish quarterly.

Thank you !

- Elisabeth Menning, Editor

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合 Ai  
 氣 Ki  
 道 Do

Dynamic Peace:  
AIKIDO CONFLICT

*Aikido: The path of blending harmoniously with the energy of nature. Often this energy takes the shape of conflict. The conflict is a thing. It is neither bad nor good until we do something with it. We can use this energy to destroy another or we can use it to construct something useful. In Aikido we learn to blend with energy and redirect it safely and with the potential for positive growth.*

At Aikido Connection we have developed a program called

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#### NEWSLETTER

PUBLISHED BY

**AIKIDO CONNECTION**

EDITED BY ELISABETH MENNING

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## FEATURE ESSAY:

## PRACTICING AIKIDO AT THE PIANO

by Anna Rich

I started studying Aikido about six months ago, and like most people developing a new skill, I have found it helpful to compare the things I practice and learn in the dojo with other, more familiar aspects of my life. I have found, not surprisingly, that Aikido relates to many different parts of my life, but the most remarkable parallels I have drawn are between Aikido and playing the piano, which I've been doing for about 16 years.

I guess it makes sense that practicing aikido and playing a musical instrument relate so easily and in so many different ways, because when you think about it, they're very similar activities. On the most basic level, both Aikido and playing the piano are physical, and they each require some sort of physical coordination. For example, in Aikido you have to understand and be able to execute the steps in shomenuchi kokyunage (i.e. step in, step back and pivot, step back and throw) before you can really work on improving that technique and making it effective and efficient. At the piano, you have to be able to play the right notes at the right time with the right fingers before you can play *The Happy Farmer* and really make it sound happy and lively. Cultivating some basic physical coordination is essential to both arts before you can work on the more complex ideas involved.

This shared emphasis on coordination also calls for similar training and practice processes. In order to gain physical control and coordination, whether on a large scale (e.g. learning to move your right hand and your right foot at the same time) or a small scale (e.g. learning to play the 3<sup>rd</sup> finger on your right hand and the 4<sup>th</sup> finger on your left hand at the same time), you have to break things down into smaller pieces, practice slowly, and repeat things hundreds of times. In Aikido, we break things down with exercises like tai sabaki and aiki taiso. In piano, we play pieces hands separately and one measure at a time.

So on the most basic level, Aikido and piano share a need for physical coordination and have similar practice techniques to help develop that coordination. But we don't just practice in the same way; we also, believe it or not, practice the same things. It's true that most aikidoists don't play scales at the dojo, and

most pianists don't include mae ukemi in their warm-up regimen, but some of the most fundamental things we work on are the same. The idea of keeping weight underside and staying relaxed are at the heart of both Aikido technique and piano technique.

Sometimes in class, when practicing an unfamiliar technique, I'll be so busy trying to figure out the steps and the direction of technique, that I'll forget all about mae ukemi and staying grounded. As a result, I end up trying to use my muscles to execute and its the throw very difficult to get uke off center and up on their toes to throw them into a forward roll when I'm already up on my toes and ready to fall over myself. Keeping my weight underside and staying connected with the ground makes an incredible difference with this problem. When I try doing that, the technique actually works and feels more comfortable!

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MOST PIANISTS  
DON'T INCLUDE  
*mae ukemi* IN  
THEIR WARM-UP  
REGIMEN ...

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Similarly, relaxing and keeping weight underside is absolutely necessary for making certain things work at the piano. It used to be that I couldn't play fast passages with lots of notes to save my life. When I had the guts to even attempt such passages, I had to simply play them slower than they were meant to go because I physically couldn't do it (much to my dismay and utter frustration). I also couldn't play very loud without getting a not-very-nice tone out of the piano, which I didn't want to listen to. Finally in college, my teacher pointed out that I was trying too hard to play those fast and loud notes, and that virtually every part of my body was too tense. Whenever I had to play something difficult, my hands and arms got stiff, my back seemed to shrivel up, my shoulders crept up beside my ears, and my elbows were practically pinned to my sides. The simple solution was to relax and open up—in other words, I had to learn how to keep my weight underside instead of letting it creep up into my back and shoulders. And after spending hours in the practice rooms doing things like playing a few notes and stopping to check that my thumb muscles were still relaxed, I started to be able to play fast



passages for the first time ever. I even learned how to use my relaxed arm weight to sink into the keys and play loud music with a beautiful, singing tone instead of a wimpy, ugly sounding tone. When I could finally stop using my muscles so much, I could really start to make music.

Another similarity in physical approach lies in the split second when you are executing a munetsuki strike (or shomenuchi, or yokomenuchi, etc.). You wind up and then move, staying fairly relaxed until the last second when you snap and hit your target (or hopefully don't hit it, actually hopefully it moves), and then let your body and arm relax again. I think that this powerful little snap is probably the key to delivering really clean attacks with a really focused target point. And again, it's the same thing in piano, only with a much smaller motion. To play a note, your finger stays relaxed until you are directly over the note and exactly ready for it, and then there's one split second of explosive energy when you pluck the note out of the keyboard. Crisp, clean articulation comes from this momentary movement and it's the only way you can get your fingers to cooperate and play 7 or 8 different notes at the exact same time.

The idea of efficiency is also extremely important to both arts. In order to make Aikido really effective, as well as really beautiful and elegant, we're working towards absolute efficiency that is, expending only the energy that is needed without adding extra motions, and learning to use our control of center and direction, rather than our muscles, to create the

power in a throw. Piano is the same way. For example, you can't jump from one end of the keyboard to the other in a split second if you are wasting movement and picking your hands up away from the keys. You have to move quickly, staying millimeters from the tops of the keys, and know exactly where you are going when you move.

And although this concept of efficiency is important in physical movement, it also starts to reveal some of the similarities in mindset between Aikido and music. Clarity of mind and purpose is essential in Aikido and music. You have to practice with direction, purpose, and spirit in order for either of these arts to actually mean anything. It is wonderful to watch a great aikidoist or a great pianist to witness this incredible efficiency. The effectiveness and power of what they can accomplish with a steady mind and just a slight movement is astounding.

Playing the piano has helped me to understand aikido better, but the truth is that aikido has also helped me continue to understand the piano better. A different perspective is always useful, and although there are definite differences between these two arts, it is pretty amazing to think that there are times when I'm practicing the piano in the dojo and times when I'm practicing Aikido at the piano.

*Anna Rich, 6th kyu  
Meishin Dojo, Chicago, Illinois*

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## MEMORIES OF MY FIRST AIKIDO SEMINAR

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The seminar was very interesting. I keep thinking about the techniques over and over and try to keep them in my mind. the way you can take one technique and go into another how it feels when the instructor shows a technique and you know you know it and how sometimes the instructor shows a new technique and it looks simple to do. (But when you get up to work the technique you have difficulty working it - and get really frustrated.)

I definitely understand that when practicing Aikido you need to practice at least two to three times a week. You might be doing everything right in your mind, but you have to get your body used to doing the movement too. Also, you have to try hard all the time. Like when you get sore and then just go through the movements of stretching instead of really stretching. You are cheating yourself because you are most likely to get hurt later. So stretch to your limit anyway - try hard. So I

found the seminar to be an inspiration in my own training.

Also, it was good for me to see different people doing Aikido. I remember a couple of people that stick out in my mind. One was this little lady who wore a white belt. I remember how well she worked technique, and how smooth and quiet her breakfalls were. I remember seeing the tall sensei doing breakfalls, and how it made me want to work more on

*(Continued on page 4)*



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## Dynamic Peace, CONTINUED...

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*(Continued from page 1)*

*Dynamic Peace* to help instruct the non-Aikidoka in the art of non-violent conflict management. Using Aikido movements to give substance to the five principles of conflict management we teach children and adults that they have many options other than to fight. I thought it might be useful to us as Aikidoka to look at the 5 principles of conflict management to give substance to our Aikido technique.

### **Remain Centered (Calm)**

Are we relaxed and centered? Does our movement come confidently from the hara or are we jittery and unsure of our movement?

### **Listen Actively**

Do we listen to uke's body and adjust our technique to each individual attack or do we force one version of the technique on uke no matter what the energy or direction?

### **Getting to the Core Issue**

Do we merely move uke's arm or have we connected with their center?

### **Generate Creative Options**

Do we force one technique for any attack, no matter the situation, or do we look for other options that may work better?

### **Implement Options in a Safe and Appropriate Manner**

Do we apply technique with regard to mat space and safety of uke or do we take them down at any cost?

These five steps are inherent in the very heart of Aikido. These are also the five basic steps to conflict management. Give this some thought the next time you are on the mat. Give this some thought the next time your boss, teacher, or parent are yelling at you for what you did or did not do. We will explore these five basic steps in detail in upcoming articles. Any comments you have are always appreciated and may be submitted to Aikido Connection. For more information on *Dynamic Peace* check out the website at [www.aikidoconnection.com/chicago/CR.html](http://www.aikidoconnection.com/chicago/CR.html).

*James Landry, Director,  
Dynamic Peace™, Chicago*

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## MEMORIES, CONTINUED...

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*(Continued from page 3)*

ukemi. And the brown belt that was there, and one guy that was a white belt. He seemed to need more help to do each technique. But every time he made a mistake or had difficulty doing technique or ukemi, instead of getting frustrated he always had a smile on his face. And he kept on trying.

From watching each person I learned something. From the white belt lady, how relaxed she was when doing technique and ukemi. But still having the intensity in her eyes. The brown belt's movement was smooth, even when he was working on kumijo.

In other words, we all can learn something from each other if we keep an open mind. The smiling white belt - I saw how patient he was, and calm. Even when he made a mistake he just smiled and kept on going. He didn't get frustrated. From him you can learn patience in working technique. Even if you make a mistake, keep on trying. You may not get it that day. But sooner or later you get it. Learning Aikido shows that once you get it you can always adjust.

All of the instructors were good to work with at the seminar.

In the changing room I had mentioned to one sensei that when I got tired sometimes I got even more frustrated when doing technique. And he said that if that was the case, if he had let his frustration while learning get to him, he would have quit a long time ago. After talking with him, I realize that I'm not as bad as I was when I first started. I guess sometimes I expect to catch on as quickly as I did when I was younger. But anyway, moving on.

I definitely have to start working on weapons more. I thought that just going through suburi was hard at my dojo. Going through suburi you get tired. And like the sensei said, your mind tells you that you are tired, but with each strike you still have to make it crisp and get back fast. I also have to work on using my left hand more. And on kumijo.

I really enjoyed the seminar. And I enjoyed the teaching of each sensei. And I liked watching and working with all the people.

I thank God that my instructor came to teach Aikido in my town. It is a wonderful art.

*John Light Jr., 6<sup>th</sup> Kyu  
Onshinkan Dojo,  
Merrillville, Indiana*



## TESTING FOR 5TH KYU AT TENSHINKAN DOJO FEB. 24, 2001

Before the test, I saw and greeted a lot of acquaintances from previous tests and classes. During the 7th and 6th kyu tests, Toyoda Shihan chided several of the yudansha for their ki testing and for their manner of conducting ki and technique demonstrations. He also suggested that one of the test committee still had some things to learn.

From my extreme eminence as a 6th kyu, I thought I spied many errors in some of the 7th and 6th kyu candidates' techniques. However, Angela, a 6th kyu candidate whom I remembered from the winter training, looked strong and centered. I got a chance to tell her that afterwards. I rushed out for the call for yellow belt ukes, and got to attack a 6th kyu candidate. I made myself fairly stiff, but he had good posture and moved me well, and I received stronger forces on my joints for my resistance. I also tried to spring up and attack quickly. We both warmed to the work thoroughly.

The exertion calmed my butterflies. During the break, I enjoyed telling my nage that I had not given him any of the moves and that he had moved me around well. I like very much the spirit at Tenshinkan that moves ukes to leap in front of one another when called. It so aptly expresses their interest in contributing to the energy in the dojo.

During testing of yonkyu candidates, I carefully visualized all the techniques which would comprise my 5th kyu test. It reassured me to imagine all the individual movements. As a result, however, I missed seeing the 4th kyu test, which I would have benefitted in preparing for my next test.

Because my sensei had stayed late after several classes to help with my

weapons technique, I very much enjoyed demonstrating the bokken and jo suburi. I did receive two corrections: to keep my knuckles more atop the sword, and to space my hands farther apart on the sword. I even enjoyed the sliding tsuki, and did not pull a groin muscle in doing it as I had in practice. I had to moderately exert myself to complete the tests, and felt the usual slight burning in my deltoids.

I felt very lucky to watch the first batch of gokyu candidates before I had to do my own test. Their demonstrations gave me a very good preview, especially the solid moves of one of the candidates in particular. After the tests, I told him that I had profited from watching his strong technique.

Suddenly it was my turn. I bowed to shomen, then turned to bow to my uke, one of the larger yudansha. This guy stands about average height, but somehow gives an impression of mass. In some of my classes students have said that I grip hard, and I sometimes twist a joint to the point of pain to suddenly. (At my first test, 7th kyu, I nearly dumped my uke into the laps of the seated yudansha. During my 6th kyu test I was worried because my uke did not look physically robust). However, I felt it very unlikely that I would hurt this particular uke. I knew also that I would have to maintain my center and posture and hit the timing to work techniques on him. I resolved to try to show a little fierce joy in my test. I remember the test mostly as vivid mental snapshots. I may not have done the techniques in this order.

Shomenuchi Kotegaeshi: I enjoyed this move. I felt good throughout, and showed the seated pin. The test committee called out for the standing pin as well, which I was able

to show them. My uke did one breakfall, but for most of the attacks, I concentrated hard on extending his center out from his feet so that he could only sit back when I reversed direction for the throw.

Shomenuchi Ikkyo: I did not move aside, but stood still to block the attack. Asked afterward for the most important correction I could make, my uke advised me to move before the attack made contact. I had visualized ikkyo ura most thoroughly, and got a real charge out of spinning uke down to the mat quickly in this variation.

Katatetori Sankyo: The entry to the ura variation of this pleases me as well as any Aikido technique I can think of. And in the omote variation, once into the sankyo lock, to move uke into a bow with just a cut of the arms and wrists feels really magical. I showed both pins with no difficulty, but got confused over seated/standing pin in omote/ura version. I showed both the front and back throws with no prompting and both felt smooth.

Yokomenuchi Sokumen Iriminage: I moved into one attack, and clashed forearms with uke. I felt clumsy and off balance, especially on the ura variation. But I always feel somewhat clumsy. (If I ever do perfect Aikido moves, I also expect to have a perfect golf swing.) Uke jumped up quickly after each throw or pin and attacked strongly. He managed to catch me once with the quickness of an attack. I worked hard and fast and ran out of breath. It entered my mind to pause, but I wanted to do an energetic test to reward my teacher for the extra time she had spent working with me on my techniques.

Munetsuki Kotegaeshi: My sweaty

(Continued on page 6)



## TESTING FOR 5TH KYU, CONTINUED...

(Continued from page 5)

hands would nearly slip off uke's thick and blocky hand as I twisted his arm to turn him face down for the pin.

Katatetori Kaitenage: I thought the test committee would call out for other variations, so I did only the tenkan version. I very much regret not showing the three other variations, which I felt I had learned equally well and which would have made for a much better demonstration.

Wringing wet, I breathed hard for minutes after the test.

The sankyu test followed mine. I had trained with one of the candidates at Kangeiko (winter seminar) a couple weeks previously. Both of them

flowed smoothly through their bokken kata.

I personally very much enjoyed the free techniques of both sankyu candidates, in which they showed techniques for any grasping attack. However, the time they spent between each technique displeased Toyoda Shihan, and the length of his explanation implied a serious deficiency. I think it also displeased him that nage presented either one or both hands to encourage a specific attack. Most of the comments fell on the heads of the candidates' instructors rather on the candidates themselves. Both of them flowed smoothly through their bokken kata.

I got a kick out of today's test. I currently think of aikido as inducing the human body into the movements

it makes most easily. As my techniques seem less a clash with uke and more a flow into and with uke's attack, I have begun to enjoy the smooth motion and also the phenomenon of inducing large motions in uke with very little physical effort.

Many of the comments I remember pointed out errors. I like it that mistakes get called out. This applies discipline, without which no one grows. I still must concentrate quite hard, and after today's test I feel an impulse to commit to practice, so that my next test shows the natural flow of the techniques of this very beautiful art.

*Patrick Tibbits, 3rd Kyu,  
Onshinkan Dojo, Merrillville, Indiana*

## ONSHINKAN DOJO FINDS A NEW HOME!

**C**ongratulations! With your energy, support, and dedication over the last three years, we have been able to take the next step in dojo growth: We have just signed a two-year lease on our own dojo facility at 9152 Louisiana Street in Merrillville, Indiana.

This location is five minutes west of our current location at Gold's Gym in Hobart, and 20 minutes west of our location in Valparaiso. Louisiana is just north of 93rd Avenue, south of Highway 30, and is accessible from Mississippi Ave. Maps will be provided as the time gets closer.

We take occupancy in mid-September. Until we move in there, we will continue to hold classes at Gold's Gym. In August, we may move the Monday evening and Friday youth classes from Azato's to Gold's Gym; stay tuned for these announcements.

This is a major step and a major commitment. It will be even more important for every student to pay their dues on time, without being asked. Please make every effort to attend on a regular basis. If you know you will be taking two or more weeks off due to work, vacation, or illness, let us know in advance so we can put you on leave of absence. Otherwise, we will expect you to pay monthly. We are fortunate in that we don't have to have 12-month contracts; your cooperation will ensure that we can continue our month-to-month policy.

Second, please show up early for class you should be dressed and ready to go at least 15 minutes before class starts. The dojo will be open at least from ½ hour before to ½ hour after class.

As mid-September gets closer, we will be asking for help in building up the floor for under the mats, moving, cleaning, painting, etc

Another important aspect is in getting more students. We need everybody's help for this now more than ever. Currently new students come to us from the yellow pages and the internet. We need other ideas and contacts (newspaper advertising, signs, public demonstrations, radio ads, etc ), as well as weekly help with brochure and flyer distribution.

To help with your outreach efforts, please take a look through our informational brochure (black/yellow four-fold). We offer several types of children's classes (ages 4-15); adults classes, weapons training, corporate-sponsored programs, conflict management programs, non-falling-down Aikido classes ( Aikido as Movement Art ), etc We also hope to offer kyudo, iaido, tai chi, and Japanese language as time goes on. Talk it up, give us names and contact information, share your ideas!

This has only been possible because of your efforts. Thank you for your past and continued support.



REGULAR COLUMN:

James Landry, 1st Kyu, Meishin Dojo, Chicago, Illinois

## THOUGHTS FROM THE ART OF PEACE

**W**e, the followers of the Way, the path of Aikido, have chosen to take the more difficult journey. We practice to attain a higher goal, a higher good. Day in and day out we practice technique to move our partner, to throw them to the mat and control them with a pin. The attack comes in, we think, how can I affect and change the direction of this attack? The attack is not the problem it is the path we choose to take that is important.

We practice these techniques not to perfect how we affect our partner but how we affect ourselves. Aikido is about improving our own being. About blinding our own internal enemies with the brilliance of clarity. If indeed we all come from the same cosmic stuff then we should be able to look into each other and see a little bit of ourselves. This is where compassion begins. Where there is compassion there is the ability to positively contribute to the lives of others. By seeing and striking down our own evil enemies within we can then see these same enemies within others and

*The penetrating brilliance of swords  
Wielded by followers of the Way  
Strikes at the evil enemy  
Lurking deep within  
Their own souls and bodies.*

- Morihei Ueshiba

compassionately embrace our partners bringing them into our universe, giving them the gifts that we strive so hard to forge.

Something to think about the next time someone on the freeway cuts you off and you prepare to give the all too familiar audio and visual retort. Indeed, the darkness that

led the other driver to cut you off may be the same darkness lurking in you that did not allow you to see clearly the path that would have allowed a clear and safe passage.

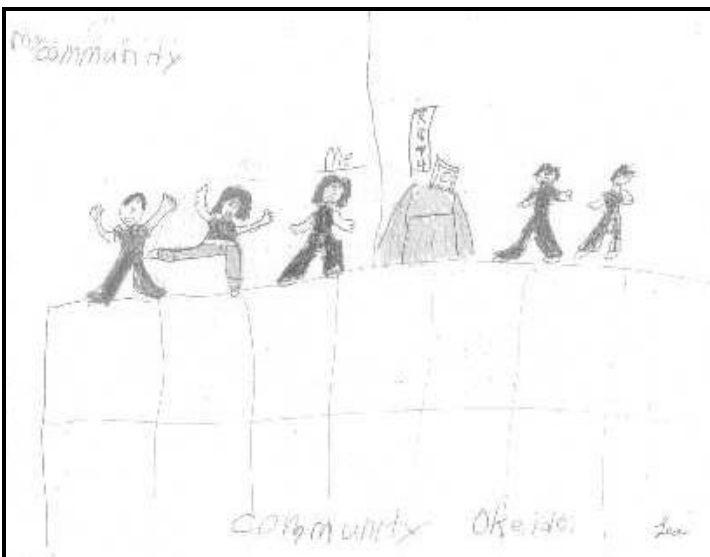
Aikido is not about throwing our partners at all costs but about improving our own technique, the technique of living life with compassion. Hiroshi Tajiri Sensei at the recent Instructor Seminar said it well, You move, uke will follow. This is true if we move with the clarity and brilliant light that emanates from our center when we choose the path of Aikido.

*Do you have a favorite teaching from The Art of Peace? Write your thoughts down and send them in for the next edition of the Aikido Connection Newsletter.*

### STUDENT NEWS

Send us your family or community news for the next newsletter.

Alex Newton and his wife, Liesl, just had their second child, Charles DeSales Newton. Charles was born on May 21, weighed 8 lbs, 0 oz, and was 21 inches long. Congratulations!



My Community by Lea Weber, age 8, former student of Onshinkan Dojo, Merrillville, Indiana

### RECENT KYU PROMOTIONS

March 3, 2002:  
Patrick Tibbits, IN, 3rd kyu  
Anna Rich, IL, 7th kyu  
Adam Rice, IN, 7th kyu

March 16:  
Don Honeycutt, IN, 5th Kyu  
Shannon Crawford-Taylor, IN, 5th kyu  
Annalise Garritano, IN, 8th kyu  
Hirut Crawford-Taylor, IN, 8th

March 20:  
Nic Brasavan, IN, 5th kyu  
Tom Rea, IN, 6th kyu

May 25:  
Anna Rich, IL, 6th kyu

June 19:  
Tom Rea, IN, 5th kyu  
Adam Rice, IN, 6th kyu

**GOOD WORK !**

**EACH OF US  
MUST WORK  
FOR HIS OWN  
IMPROVEMENT,  
AND AT THE  
SAME TIME  
SHARE A  
GENERAL  
RESPONSIBILITY  
FOR ALL  
HUMANITY**

- MARIE CURIE

- Quote submitted by  
Shannon Crawford-Taylor,  
5th Kyu, Onshinkan Dojo



# INTRODUCTORY AND ONGOING CLASS SCHEDULES: NORTHWEST INDIANA AND CHICAGO

New introductory and ongoing Aikido classes in the Chicago and Northern Indiana area are listed below. These classes are open to everyone, regardless of previous experience. If you do not see a class listed in your area or at a time convenient for you, please contact us. If you have a location at which you would like to have an Aikido program offered, or would like to schedule an Aikido demonstration or Aikido seminar or workshop, please also contact us.

Each six-week introductory session provides a solid foundation for future study, and teaches the basics of posture, breathing, movement, and technique, as well as Aikido philosophy. Sessions start as students sign up. Registration covers a six-week period; students are responsible for attending classes within that period.

Ongoing classes are designed for more long-term or intensive training, and will continue year-round. Ongoing students have the option of joining the national organization, Aikido Association of America, and taking promotion testing through AAA.

Registration at one location also entitles the student to attend classes at any other location listed, with the instructor's permission.

## AIKIDO OF NORTHERN INDIANA    ONSHINKAN DOJO

### Azato s Martial Arts Academy    Schererville

- **Location:**  
Azato s, Schererville, Indiana (NW corner of Hwy 41/ Hwy 30, above Hair Cuttery, next to White Castle)
- **Six-week program or ongoing**
- **Days / Times:**

	Monday		Friday
7:30-8:30 p	Advanced Class	4-5 p	PreAikido (3-5 yr); AikiTots (6-7 yr)
8:30-9:30 p	Intro / Ongoing	5-6 p	Youth (8-15 yr) and Adult Intro
		6-7 p	Youth and Adult Ongoing

- **Cost:** Ongoing: \$50/mo (1 day/wk), \$65/mo (2 days/wk); Introductory: \$60/six weeks (1 class/wk), \$100/ six weeks (2 classes/ wk)

### Gold s Gym    Merrillville/ Hobart

- **Location:**  
Gold s Gym (Activity Room), 3420 E. 84th Place, Hobart, Indiana (east of Southlake Mall, behind SportMart)
- **Six-week program or ongoing**
- **Days / Times:**

	Wed	Fri
12:00-1:00 p	Intro / Ongoing	Intro / Ongoing
7:30-8:30 p	Ongoing	Intro/ Family
8:30-9:30 p	Intro / Ongoing	Ongoing

- **Cost:** Ongoing: \$50/mo (1 day/wk), \$65/mo (2 days/wk); Introductory: \$60/six weeks (1 class/wk), \$100/six weeks (2 classes/wk)

### Valparaiso

- **Location:** Horizon Gymnastics School, 1254 Horse Prairie Ave., Valparaiso, IN
- **Six-week program**
- **Days / Times:**

	Wed
6-7 p	Intro / Ongoing

- **Session:** Call for dates
- **Cost:** Six-week session: \$60 (1 hr/wk)

**Call (219) 613-4763  
for registration or more information, or  
email to [indiana@aikidoconnection.com](mailto:indiana@aikidoconnection.com)**

**Visit us online at  
[www.aikidoconnection.com/indiana](http://www.aikidoconnection.com/indiana)**



## COURSE DESCRIPTIONS

**Traditional Aikido** Ongoing and Introductory classes for adults

**Aikido for Youth** Traditional Aikido taught in a fun, engaging, and yet serious manner to youth (age 8-15).

**Aikido as Movement Art** low impact Aikido. This class focuses on the integrated movements found in Aikido, as a path towards more harmonious, effective movement. Heavily utilizing Aikido principles, aiki taiso (exercises), and tai sakaki (movement), this class includes minimal rolling and falling, and is ideal for anyone with more limited motion, such as from stiffness, injury, pregnancy, or age, or for those desiring to learn more centered, integrated movement (i.e. actors, dancers, others).

**Aiki-Tots / PreAikido** This class is designed for preschool-age kids (age 3.5-5) Class duration is shorter (20 minutes), and does not involve technique so much as basic concepts and movements.

**Aiki-Kids** Designed as a transition from PreAikido into Traditional Aikido, for 6-7 year olds. Classes are run more formally than the PreAikido, but are still short (30 minutes). Instruction is done through games and practice of techniques and falling.

**Family Aikido** Classes designed for the whole family (ages 6 and up)

**Corporate-Sponsored Training** Great for employee health and welfare! Traditional Aikido with an emphasis on teamwork, cooperation, and conflict management. Programs are custom-designed for each company, and are offered to groups of 8 or more. Classes meet two times per week, at our facility or yours.

**Conflict Management** Dynamic Peace™ the Art of Conflict Management. Please contact James Landry, director of Dynamic Peace™ at 312/ 492-9466 or james@aikidoconnection.com for further information.

## AIKIDO CONNECTION MEISHIN DOJO, CHICAGO

### Nearwest Chicago 320 N. Damen Ave., Suite D200

**• Location:**

320 N. Damen Avenue, Suite D200 (on Damen, by Kinzie Industrial Corridor sign over street, just south of Grand Ave.) See web sites for maps, transportation, and parking information.

**Classes:**

- **Six-week program or ongoing; adults, kids, or families**
- **Cost:** Ongoing: \$45/mo (1 day/wk), \$65/mo (2 days/wk); Introductory: \$50 (1 hr/wk), \$90 (2 hr/wk)

Mon	Tue	Wed	Thu	Fri	Sat
	5:30 6:30 p: Early Class		5:30 6:30 p: Early Class		10:15 11:30 a: Morning Class
6:00 7:00 p: Early Class	6:45 7:45 p: Evening Class		6:45 7:45 p: Evening Class		11:45 1:00 p: Noon Class
7:30 8:30 p: Evening Class	8:00 9:00 p: Night Class		8:00 9:00 p: Night Class		

In the spirit of best meeting our students needs, we are making some changes to the Chicago class schedule :

- Canceling morning and noontime classes during the weekdays due to consistent lack of attendance
- Adding Monday evening classes (two classes: 6-7 pm, 7:30-8:30 pm)

Your comments are always welcome regarding class times this dojo is for you, after all. We will do what we can to meet the needs of the majority.

These changes will be effective July 29, 2002

Private lessons and corporate-sponsored training programs are available. Please call for details.

Call (312) 492-9466 for registration/information, or email to [chicago@aikidoconnection.com](mailto:chicago@aikidoconnection.com)



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## AIKIDO CONNECTION HEAD INSTRUCTOR

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*Elisabeth Menning*, director and head instructor, is ranked sandan (third degree blackbelt), has national instructor certification from the Aikido Association of America, and is one of the rotating members of the AAA Test Committee.

She has thirteen years experience in Aikido, which includes six years as a personal student of Fumio Toyoda *Shihan*, the late founder, president and chief instructor of Aikido Association of America and Aikido Association International.

First as uchideshi, then as professional instructor trainee, Ms. Menning lived, trained, and worked at AAA national headquarters, Tenshinkan Dojo, in Chicago, Illinois. Now as a professional instructor, she runs dojos in Chicago and Northern Indiana.

Her background also involves intensive training in Zen meditation at the International Zen Dojo Sogenkai, also in Chicago.

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## UPCOMING EVENTS

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### AAA Seminar

*Held Saturday, July 27, 2002 at Aikido Connection's Meishin Dojo, 320 N. Damen Avenue, Chicago, IL 60612. Instruction by AAA Chief Instructor Andrew Sato. 9:30-12:30; 2:30-5:30 \$50 for full day; \$30 for half day. Open to any rank or affiliation; Aikido-experienced youth (ages 8-15) also welcome. Call Meishin Dojo at (312) 492-9466; [chicago@aikidoconnection.com](mailto:chicago@aikidoconnection.com) (one-page PDF file available online).*

### AAA Promotion Testing

- (a) *Chicago (adults): Sun., July 28, 10:30 am (Ryoshinkan Dojo, Palatine, IL)*
- (b) *Kids Test: Sat., August 3, 9:30 am (Soshinkan Dojo, Burbank, IL)*
- (c) *Indiana (adults/kids): Friday, August 9, at Gold's Gym, Merrillville, IN*
- (d) *Kids Test: Sat., August 17, 11 am (Tenshinkan Dojo, Chicago, IL)*

### AAA National Youth Aikido Camp

*Held at Tenshinkan Dojo in Chicago, IL, Monday, August 12 through Saturday, August 17, 2002. Daily or weekly attendance. Promotion test Saturday 11a-12p. Contact AAA HQ for registration/details (773/ 525-3141).*