



BODY Dialogue

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Aoki Sensei Interview

Interview by Jamie Hamilton, Linda Foss, and Peter Furtado

Interpreting by Masahiro Minagawa

Masahiro Minagawa: Just before we begin, on behalf of British Shintaido, Shintaido of America and the International Shintaido Federation, thank you very much for this interview.

Jamie Hamilton: Please tell us a little bit about this picture. [See picture on page 3. Ed.]

Aoki Sensei: Although it is quite a coincidence that this picture was brought to me today, it is a very important picture for the Shintaido movement. Now this was taken during a *keiko* I did in Nogeyama Park, (where the *Rakutenkai* people also practiced), which is right beside my house in Yokohama.

In the earlier *keiko* at this *gasshuku* [during the international meeting], we talked about *Seiritsu-tai*, and imagining that

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further thoughts from H. F. Ito

Congratulations on your very successful International Conference and Shintaido Festival!

This event could not have happened without a great deal of planning and hard work by European Shintaidoists, who made it possible for the international Shintaido community to gather again. My thanks to everyone involved with the planning and production of this event, and especially to the founders of Shintaido, Master Hiroyuki Aoki and his wonderful wife Etsuko, who kindly accepted our invitation to share their time with us.

I was honored to give *gorei* for [preside over] the upper-level examinations this year. We had many impressive exams, and it was my pleasure to see the dedication to *keiko* [practice] and the strong aspiration of everyone who participated.

The requirements are very demanding at the upper levels, so at the upper level exams we always have outstanding Shintaidoists who are not yet ready for the next level, and this happened again in 2008. It is a natural part of our strict exam system, but sometimes hard to understand (as I know myself from personal experience!). I talked a little about this when we gave exam results, but here I would like to provide some additional background.

A number of factors are considered in the process of deciding exam results. I'd like to give you a "behind-the-scenes" look at how we reach our decision. Please consider this as an "add-on" to the announcement of exam results at the event.

The results of the upper-level exams were determined by Master Aoki, founder, and three Master Instructors (Masashi Minagawa, Michael Thompson, and myself), after receiving input from the International Shintaido Federation Technical Committee (ISF/TC). Results for ESC exams were determined in a discussion by ETC examiners, and Jim Sterling and I were also invited to join in that discussion.

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A Shintaido Wedding!

On November 4th, 2008, Shintaido couple Jennifer Peringer and Martha Rodriguez Salazar married at City Hall in San Francisco. Here's wishing them a long and happy life together!



DEADLINE FOR SUBMISSIONS

The next issue of *Body Dialogue* will be in July, 2009.

Please submit articles, poems, pictures to the editor at: newsletter@shintaido.org. Deadline for submissions is May 15, 2009.

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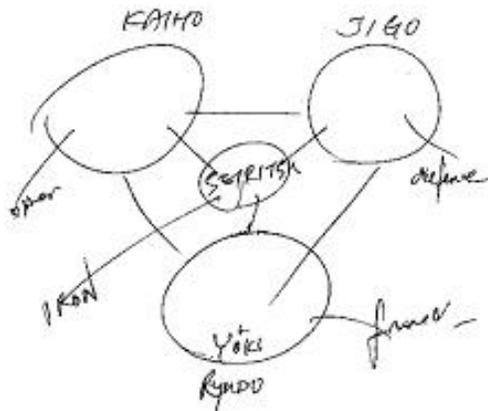
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metal rod inside your pelvis, and that from Seiritsu-tai you have *Jigo-tai* which is to protect yourself, and also you have *Kaiho-tai* which is to open out, and also *Ryudo-tai* [*Yoki-tai*] which is imagining that fluidity and flow... and it was during this shoko meditation practice that *Kaiho-tai* was created.



It is difficult to tell at this stage but it is probably *Kaiho-tai* that I created when I was about 29 (43 years ago). *Jigo-tai* is really about defending, and during this gasshuku the senior and junior instructors and general instructors studied this *Seiritsu-tai* in particular, with that metal rod.



Aoki Sensei's illustration.

Kaiho: Open. Jigo: Defense. Ryudo: Fluid. Seiritsu: Iron

I mentioned that it was created in the park and it is right by my house. There is a huge (for Japan) park with zoological gardens, and at the very edge is a cliff face, and beyond there is a primary school. And this is at the edge, beyond the fence. It looks a lot tidier now. Not many people come down that way.

At night I would come out with my bokuto and stand there and meditate. It varied for how long -- Minagawa-Sensei also did lots of this sort of practice -- but I would try to do it as often as I could, every day, and it used to be around one hour that I would be there meditating.

On this occasion, I was asked by a TV crew to photograph and record this image, and that is why it was taken in the afternoon and also in the black hakama, but the image I would have used during this practice was to look really far away and to have the image of shooting a gun from my eyes, through the very end point of the bokuto and into the distance.

The image I would have is that my eyes, the point of the *boku-*



to, and the focal point into the distance were almost like shooting a gun, and of course at this stage I hadn't yet realized the very deep *meiso*/meditation that we do in Shintaido.

During this practice I had many experiences, one of which was when I was deep in meditation, I would often feel that another "myself" would actually step out from my body and go further and I would almost see myself walking ten meters ahead -- back to reality -- realizing "what am I doing walking over there?!"

When I was in deep concentration, normally dogs and cats and animals are very sensitive to human smell, and they should have smelled me but they walked past, right alongside me, as if I wasn't even there. When I really reach that level of concentration, the tiniest rustle of leaves from very far away sounds very close up. At this stage, I didn't really know much about meditation.

It was during this practice that at one stage I started to hear sounds from the joints between my legs and my pelvis, and that part started to open. It was just the same as when you take off chicken legs; barbeque chicken! ... Following on from that I felt my stomach and my chest would open and I really felt large- obviously not in the physical sense.

There is a sculpture from the Kamakura period which is about 800 years ago, so it is a martial image of a person standing with his hands open, and at this time, when I used to look at it in a picture, I used to think "why is there such a kata, very exposed and vulnerable?" Being open, you should really be protecting yourself, and it was when I did this practice that I

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Aoki Sensei Interview

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realised that the meaning behind that particular image is that it is all about being open, to receive and suck in all the energy from around, and all the air that we breathe in all around us, all the great nature that we have got around us, and then once it is inside, to send that back out again, and that is what I realised when I was doing this practice.

This is really the very origin of the practice that we do in Shintaido now, the *Tenshingoso* and *Eiko*, that open feeling was created from this moment.

That is what I was explaining to the TV crew in this photo.

Question from Linda Foss: There are reports of precognition, extra sensory perception [ESP] and other extraordinary phenomena associated with, or amplified by, Shintaido practice. Will you please elaborate on what has been reported, and your understanding of these experiences?

Aoki Sensei: The reports about ESP are actually very normal things; it is not special in my mind. Shall I show you, now?

Aoki Sensei does a demonstration: Peter holds a pen and tries to



attack Aoki from behind. Aoki catches each movement, anticipating Peter's intention to attack.

This ability is there in everyone, the ability to defend and protect yourself, but what I did with regard to the ESP is to try to restrict it, not to consider other parts of it... like what were your ancestors, what were you in a former life? Really, I associated it with regards to being able to predict, accurately know, when someone is about to attack you in the realm of Shintaido, also if you are in a dark place, again to know when you are going to be attacked.

The Japanese Minister of Education and Science spent 300 million Yen on a project and brought together fifty people from around the world with known ESP abilities, and also, from China, *Ki Ko* [Qigong] masters, and myself, to take part in research with people several floors apart and several rooms apart in a building. Each of them was to sense when the other person was sending an attack. In this study everyone else was destroyed or failed, as it were, apart from myself and I was

able to prove that this ability existed.

This is a normal ability -- everyone can do it. When I am in the dojo I am, I think, close to 100% being able to anticipate the attacks but I think if I was to go outside and have someone, a sniper, shoot at me then I very much doubt that I would be able to dodge it, but within the dojo I am very much confident that I would be able to predict it.

And linked to this ability, I used to go on the train a lot, and whenever there used to be pickpockets on the trains, I could sense that that's what they were going to do, and I very often used to catch these people and take them to the police station. On one occasion I was advised by the police that they could carry knives and other things, so please not to catch them for the police but merely to report them.

An extra story: When I was about 16, it was the time that Japan was burnt to the ground from World War II, and I used to live in a very old, broken-down house.

I used to sit and imagine that I could be a ninja, and on one occasion when I was doing that, as I was sitting there, I could feel a pair of eyes from behind me, above my shoulder. When I looked back quickly there was a mouse staring down at me.

There was a stage when I started primary school, I was six or seven years old, and people used to visit our house... family and friends and guests. I went through a period when I could actually anticipate what their first words were going to be.

As I said this is an ability which everyone has. In fact a lot of people would use it in everyday life without realizing. For example if a husband came home late at night saying "I've had a busy day at the office, with meetings after meetings" and so on, but actually he had been drinking with his friends at the pub, his wife would have known immediately.

And if we bring that into our Shintaido keiko and really use the keiko to strengthen our senses in terms of cutting and receiving, and there are people in Shintaido that can do that, it will really enhance that ability that is within, and we will be able to have a wonderful keiko.

Question from Linda Foss: Following on from that previous question... If one were to develop these skills, observing and examining their cause, the skills might then be supported from an early age. What value do you see in such as approach? Are there any dangers, and how might such skills enhance our progress toward peace?

Aoki Sensei: An excellent question... really excellent question.

There is the company, Sony, founded by Masaru Ibuka, and he realised that to teach mathematics to children it was too late to do so at school and what we need to do is teach them from when they are very young... from when they are babies. He actually came to me directly to ask me to help him with his studies and research in particular with children and about how much ESP they had. I went along to a nursery -- here we're talking about children aged three, four, five -- and I

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Aoki Sensei Interview *Continued from page 4*

would roll up the newspaper and tell them to look the other way and guess and dodge when I would bring the newspaper down on to their heads: "Pom!"

Three-year-olds pretty much 100% would dodge every time. When they get to be four years old they can do it 80% of the time. Five-year-olds get it right 60% of the time...so a 20% reduction every year.

When I gave a report when I published an article for a magazine I said that on reaching adulthood that ability would be about 5%, but in fact I lied, it was pretty much 0%.

Even while I was doing this I realised something quite big. When I published the results, I changed the names of the children, but I published how effective they were at dodging the attack. There was a huge outcry from the teachers of that reception group, because it came out that the more troublesome the children were in school, the less was their ability to dodge the attack.

What this means is that children from happy healthy home environments, where the parents are together and there is love in that household, there is a stronger telepathic ability. With the children from the families where the parents are splitting up and there is fighting within the home - in Japanese houses there is often tension and almost bullying between a woman and her mother-in-law - the sense to anticipate the attack is less. Of course that is only one of the factors, but it is really important to bring up your children in such a peaceful environment... but in reality it is something which is very difficult to achieve in all cases.

Within the Shintaido practice there are two movements in particular that would help us live in peace together, and they are *Hikari* and *Wakame Taiso*. *Hikari* is about drawing people out towards you, as it were towards the light, and *Wakame Taiso* is about you entering and becoming one with that person, and I think that it would be very beneficial to bring these practices into the schools and introduce them to children.

There are many children now who are quite introverted and within themselves and it could be really good to introduce the ability to open up by doing such practices as *Tenshingoso*, and really a teacher has got to lead by example: if a teacher just tells the children to do it they won't, if a teacher shows them the way by actually doing those movements themselves then I'm sure the children will follow.

Question from David Franklin: I've noticed that in the Japanese version of the Shintaido textbook, it says to do *Eiko Dai* with the sound "Ah" while doing *Tenso* and also "Ah" while cutting and running forward, but in the English version it says to do "Ah" during *Tenso* and "Eh" while running forward. Is that a mis-translation?

Aoki Sensei: It is a very good point to notice. If you were to think of *Tenshingoso* you've got the "Ah" for the opening and "Eh" for cutting forwards, so probably Ito Sensei, to link to that movement, introduced that way but it doesn't really mat-

ter: you can use "Ah" for all of them... so you don't need to think too deeply on that particular point.

In Japanese *budo*, the *kiai* or cutting sound is quite often made by using the voice of "Ei - Ya - To"... I don't know why they say "Ei - Ya - To"... and those are really effective ways of releasing the energy forwards, but in reality when people are practicing, they make many different variations of that sound: "Eee-Chee-Un-Ya" and things like that so really it doesn't actually matter what the sounds are.

There are many different sounds associated with different cultures, for example in India, to make a holy sound it is very much associated with "Ah" and "Om", which stimulates the back of the head or the stomach area.



So like I said, you can do "Ah" for everything... if you really want to have a strong image of the cutting you can use "Ei" and really prolong the "Ei"... but in principle you can just do everything with "Ah".

Aoki sensei wanted to continue with more questions but we had run out of time.

Change in Body Dialogue Distribution

The Shintaido of America Board of Directors has made a change in the way *Body Dialogue* is being distributed. Previously we have been sending *Body Dialogue* to a wide distribution list. Starting with the next issue, we will send *Body Dialogue* only to current SoA members. This is another great reason for you to make sure you are or remain a current SoA member!

To sign up for or renew your SoA membership, please go to:

<http://www.shintaido.org/docs/membership.htm>

The *Body Dialogue* newsletter will still be available online at:

http://www.shintaido.org/docs/pubs_newsletter.htm

Ito's Closing Remarks *Continued from page 1*

In Japanese we have the expression "match and pump", which literally means "use a match to set a fire, and then use a pump to douse the fire with water", that is, to build someone up just to tear him down.

Sometimes when I would receive very sincere exam feedback from my teacher, a nihilistic part of my personality (Ito #2) would rise up and shout, "You just keep playing "match and pump" with us!" And then a third part of my personality (Ito #3) would recall the intense aspiration of Aoki-sensei and his staff when we formed *Sogo Budo Renmei* during the Rakutenkai era.

When we took exams then, we thought of our exam as an offering to heaven or the universe. Just as traditionally the early farmers and fisher people offer up the first fruits of their harvest or catch ... the best, most perfect, most delicious fish or fruit or grain ... we also strived to offer up the best of our keiko and our lives. Our performance itself became our offering. "This is the fruit of the R&D, the self-development and self-sharpening, that we have achieved from the inspiration that we received from you." In a way, it was like our report back to heaven.

So in exam results, we gave each other very strict and penetrating feedback, basically asking each other, "Would you be willing to display your exam in the Louvre Museum as an example of our martial art?" Watching Master Minagawa's demonstration this time, I felt that we finally reached this level of performance.

In the final analysis, we evaluate every examinee on the following qualities and basic principles.

* We look at *waza* (form) in terms of the five stages of keiko (*Nuke, Nobu, Kiki, Sae, and Jizae*). What level does the technique express in each of these areas?

* We look at the extent of each person's contribution to the Shintaido organization and to the world community.

* We look at whether the person presents the abilities and qualities to be an ambassador for Shintaido.

My personal impressions:

I was impressed to see that Shintaido is spreading to more countries, and that the structure for upper-level Shintaido examinations, which had become somewhat unclear, is now "back on track".

At the levels of 3rd Dan and above, we evaluate examinees very strictly. Even if someone has made a great contribution organizationally, for example, we also want to see their personal development, and the development of their form, expressed through their life and technique. This does not mean that we devalue their contribution to the organization in any way.

At *Shodan* and *Nidan* [ranks in Shintaido practice], you will sometimes see an examinee whose form is less than perfect

but has made up for it with extraordinary contributions to the organization. In the practice of the Way (*Do*), they put their whole heart into being modest, and do not pursue mastery.

Everyone appreciated the Soei Kumibo that Shin Aoki and Pierre Quettier performed at the end of the morning session of upper-level exams. And the free kumibo demonstration that afternoon by Master Masashi Minagawa against two attackers (open-hand receiving) was truly a once-in-a-lifetime experience to watch.

There was the richness of the *bo kata* [sequence of movements with six-foot staff] demonstrated by Alain Chevet, with roots reaching back to his early days in Shotokai, and the depth of *Taimyo no Kata* ["Great Mystery" meditative form] by Loys Leclerc, who triumphed over illness to take the Instructor examination.



Ito in exams at International 2008

Because the qualifications are so demanding at the upper levels, we had many outstanding Shintaidoists who did not pass this time. Some of you are even now planning for a "repeat match", and I look forward to seeing you on the exam floor again at your next opportunity. My particular thanks go to the women who took upper-level exams, both because we appreciate your personal practice and because of your contribution in making a path for those who come behind you. And to all of you, thank you for your courage and aspiration, and for making your practice such an important part of your lives. It is through you that Shintaido changes our world.

On a personal note, I would like to thank Nicole Beauvois and everyone who purchased keiko equipment from her at the Festival. The profits from those sales will go to support the Taimyo Network for World Peace, and are greatly appreciated.

Thank you to everyone for your cooperation in making this event such a success!

Fugaku Ito

Shintaido in Australia

(Editor's note: During the Shintaido festival in Italy, the board of the International Shintaido Federation (ISF) decided to move Australia's organization (Vera Costello and Michael De-Campo) under the umbrella of Shintaido of America (SoA). The following is Vera Costello's introduction to the history of Shintaido in Australia. Welcome, Australia!)

Shintaido Australia (SA) began when Alex Pope (with Vera Costello as assistant) started teaching keiko in Sydney at the Paddington Police & Citizens Club in 1983. About a month later, they started another class in Surry Hills, near Central Station, and Shintaido in Australia was on its way.

Before that, the ground had been laid by Alfred Kaufmann who had met Chuck Jones' dog in Golden Gate Park in the US during a keiko some time in 1982. A subsequent meeting with Ito, Michael Thompson (MT), and others led Alfred to set about finding an instructor to teach Shintaido in Australia. He had made a connection with Michael De-Campo at his Aikido dojo in Sydney and ascertaining that there was an interest, set off to meet Aoki in Japan.



Vera Costello and Michael De -Campo

Long story short, Alex, who had just been made instructor in Japan, and Vera responded to the call and first classes began in October, 1983, and a group grew. Lots of gasshuku and workshops were held over the years and no doubt Shintaido has enhanced many people's lives. Vera became a provisional instructor in 1987, taking an exam by video, one of the first to do so. Michael De-Campo and Vera moved to the Blue Mountains one and a half hours west of Sydney in 1989 and in 1992 did a government program to make a business out of Shintaido. Michael got his instructorship at the 2000 International and continued teaching until a few years ago. Our first year stalwart member,

Dom, who lives in the same town, Katoomba, has three grown up kids who practiced with Michael's three in their early teens.

Every effort was made to popularize Shintaido and it's hard to define why things didn't continue to grow after the core group dispersed. Affiliating with Japan wasn't an easy fit and the lack of connection with any group may have been detrimental. Sadly, Alex Pope is about to return to the UK, and one of our original members is dying of cancer.

But now, we're starting up again. The Shintaido Festival in Italy was a wonderful line in the sand to make fresh beginnings, and we move forward with our hearts, wiser and better equipped. Although we start from scratch, it feels like there is a wealth of experience that we can build on. And being affiliated with SoA makes us feel less isolated somehow.



Michael De-Campo in exam at International 2008

Many SoA members are known to us, starting with Lee and John Seaman who introduced Vera to Shintaido in Japan in 1976. MT was also living in Japan in the late '70s. Vera attended the 1990 summer gasshuku in California and both Michael De-Campo and Vera attended the 20-year anniversary event in 1996 at Sonoma. Many of you are known to us and we hope we will have opportunities to work together and get to know each other more over the coming years. Meanwhile, we open our doors to whoever might venture to this scenic corner of the planet. Our Shintaido Australia website is: www.shintaido-australia.com

Please drop us an email if you would like to introduce yourself: vera@netcall.com.au

Taimyo project

by

Linda Foss

In September 2008, a proposal for a project called Taimyo for Taimyo was posted on the French website (<http://www.taimyo-f.net/>). It acknowledged that people can become bogged down by nostalgia for times past, or become overwhelmed by the challenges of the future. The idea was to encourage practitioners to do "one or more Taimyo meditations to 'dissipate the shadows of the past,'" and, if they felt inclined, to report on their experiences.

Body Dialogue would like to extend this proposal to readers in a broader context (meaning that discussion about Taimyo beyond this proposal would be welcome as well). A starting point might be the description of Taimyo published on the English website (<http://taimyo-e.net/modules/message0/>) If there are responses, they can be published in the July, 2009 issue. Please submit by the May 15, 2009 deadline.

The French project motivated me to do Taimyo Kata this past fall. Because I don't have the sequence down on my own, I relied on DVDs for help. Here are some of my thoughts:

I did Taimyo this morning. I don't practice Taimyo very often, especially physically alone, because it's challenging for me, unnerving. My body doesn't flow with the movement. I feel agitation and tension above the navel where I expect peace.

I'd been confused about Taimyo. Because I knew it as a practice associated with the Taimyo Network for World Peace, I assumed the Taimyo Kata was a peace meditation. Instead, as Ito states, Taimyo means Great Mystery, and it is a "distillation of the creative experience of Shintaido founder Hiroyuki Aoki".

This summer, attending the International Shintaido Festival in Italy, I had the opportunity to observe Aoki-sensei, as he worked with others, as well as during the interview that is being published in this January 2009 issue of *Body Dialogue*. I learned that Aoki is a complex man. He communicates in complex ways. He has many complex skills. I suspect all of his senses are well-honed and put to good use. I wondered at first if there was a culture barrier I didn't understand. But, no. In fact, he is communicating--sending and receiving, prodding and testing--on multiple levels and directions.

I can see where Taimyo Kata might be used as a direct cut, a surgery, toward inner growth and peace. In the healing of others, especially with a surgeon who is genuinely loving and able to disengage or use in helpful ways his own personal history, such surgery can be effective in helping one find inner truth and peace.

This is the connection between the Taimyo Kata tool, and Taimyo Network for World Peace. The more we are at peace with ourselves, the more peace extends to the world around us.

This is my experience of Taimyo Kata: Have you ever used a combination lock? One whose numbers perhaps you don't quite remember, or maybe it's a cheap lock, and it doesn't work at the exact locations of the numbers. At first you go left this number, right that number, left, and it doesn't open. You try again, a little more carefully, left-right-left, and it still won't open. Now you're running late for class or a meeting, so you take a breath in, breathe out, and you gently go left--slowly, slowly--and wait to feel the inner falling into place, the click of the tumbler, before you carefully wind right, sensing, sensing until the quiet little plunk! happens, and you go left again and there it is, the lock is open, you can access your bicycle or the books in your locker, whatever you need to move forward.

I never feel very peaceful during Taimyo Kata. This turn feels good, then that, then, with the opening of the lock, something breaks within. The kata is over and I'm a little rattled and out of sorts unlike other meditations where I feel Aaah! at the end.

Sometimes, I cry. Truth flows from me. But within hours, a day perhaps, there is some opening, some new window within or outside in my life. I'm a student with a lot to learn when it comes to Taimyo. Great Mystery is an excellent name for this meditation.



Ito in Taimyo

VIDEOS

Kenko Taiso II & III: (\$20)

Demonstrates a series of more advanced health exercises and stretches that two people can do together, and introduction to group warm-up movements. Also includes sections on self-massage and seiza meditation with the diamond mudra. Excellent for instructors or group leaders who are leading group warm-up exercises.

Golf-Do (\$20)

Master Shintaido Instructor H.F. Ito teaches the Way of Golf, exercises designed to help golfers: (1) stretch and limber up; (2) relax; (3) focus and concentrate; and (4) enjoy. Using a golf club instead of the traditional six-foot oak staff, Ito demonstrates how to stretch, relax the body, and prepare the mind for a pleasurable round of golf. Golf-Do provides insights into the unification of mind and body that produces the best of golf.

Life Burn (\$20)

Document of the live painting / Shintaido / music performance collaborations at the Theater Yugen in San Francisco in August 1992. Featuring painting by Kazu Yanagi; music by Henry Kaiser and others; and Shintaido movement led by H.F. Ito.

Roots of Shintaido (\$20)

Footage from the 2001 West Coast winter retreat in Juarez Springs New Mexico. Two lectures by Master Instructor H. F. Ito on the history, lineage, and philosophy of Shintaido in relation to Japanese karate and sword traditions, footage showing the relation of fundamental open-hand techniques to closed-fist techniques, and bokuto movements 1-9.

Set of all 4 videos above: \$70

DVDS

Kata and Kumite (\$15)

H.F. Ito gives instruction for kaiho-kei (opening and challenging) exercises with Michael Thompson and Robert Breant. 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).

Kenko Taiso Instruction (\$20)

Produced by On-Site Enterprises, presents the classic Shintaido *kenko-taiso* warm-up sequence with detailed explanation. The 15-minute warm-up sequence is an easy-to-follow routine that is excellent for those who are relatively new to body movement.

Taimyo/Tenshingoso (15)

Master Instructor Masashi Minagawa performs Taimyo Kata, then leads a group of students through Tenshingoso. This beautiful DVD, set in an English park, provides a step by step illustration of the Taimyo Kata form, as well as basic Tenshingoso technique.

Self Care Program for Hospice Caregivers (\$15)

Master Instructor H.F. Ito leads hospice caregivers in a Shintaido program designed to relieve the stress of their emotionally demanding jobs. Master Ito uses the Shintaido techniques of Kenko Taiso, Wakame, and Tenshingoso to teach caregivers how to relax

BOOKS

Cutting the Blue Sky

various authors (\$20)

An anthology of the best articles from the Shintaido of America newsletter over the past 25 years. There are 32 articles by students and instructors, 33 photos, 162 pages, grouped by topics: the roots of Shintaido, cultural clashes, spiritual development, using Shintaido in the world, and musings on timing, facing death, the invisible world of the 4th dimension, and passive resistance.

Untying Knots: a Shintaido Chronicle

by Michael Thompson (\$20 / 15*)

This autobiographical memoir by one of the co-founders of Shintaido of America tells of the author's cross-cultural adventures in France, Japan, and California in the course of his 25-year Shintaido career.

Shintaido: the Body is a Message of the Universe

by Hiroyuki Aoki (\$20 / \$15*)

For 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.

MINI-BOOKS

Tenshingoso 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. *Tenshingoso* and *Eiko* are two of the fundamental movements of Shintaido, which embody philosophies and prescriptions for human growth.

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 his unique understanding of *ki* energy (life force).

Origins, a History of Shintaido

by Shiko Hokari (\$7)

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Improvisation and the Body (\$3.50)

Japanese jazz musician Toshinori Kondo discusses Shintaido, performance, and music. Illustrates how one artist benefitted from Shintaido by going beyond his limits.

Student Handbook

by Faith Ingulsrud (\$3)

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BODY Dialogue

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*Shintaido International Festival July 2008 Photos by:
Christine Christophe, Vera Costello, Philippe Douty, Bertrand Marignac, Charlotte Stace, and Jim Sterling*

新
体
道

"Shintaido" means "new body way." It is an art form, a health exercise and meditation through movement developed in Japan in the 1960s. Shintaido grows out of the roots of ancient martial arts and meditation traditions, but the aim is to help modern people rediscover the original wisdom known by the body and realized through movement.