



SHINTAIDO OF AMERICA

Winter 1990 Newsletter

San Francisco, California

A Shintaido Face Lift

Examining the Public Presentation of Shintaido

by Michael Thompson

As Shintaido continues to grow in America it is important that Shintaido practitioners have a clear understanding of the goals, directions, and strategies in this country. In order to attract more people to our *keiko* we need to make some changes in the way we present Shintaido to the public.

For the past few years Aoki *sensei* has been simplifying the Shintaido *keiko*, which has become rich and somewhat forbidding, so that a more varied fellowship can be served. In other words, making a *kata* from portions of instruction for Shintaido beginners to make *keiko* more effective and more accessible. One of the ideas is to allow individuals of all ages and physical conditions to enjoy the benefits of Shintaido, remembering that for

somebody who is physically weak or infirm, even *Tenshingoso* can at first be overwhelming. I had the opportunity to observe and practice with some "semi-senior" citizens in Japan, and the joy they took in from their new-found ability to move their bodies and study a "body philosophy" was evident and infectious.

I am proposing that we look at three ways to simplify the public face of Shintaido: presentation, *keiko* structure, and instructor nomenclature. (These proposals were discussed and generally agreed to at the October Advanced Workshop in New England this past year.)

I. Presentation

Many instructors and practitioners have difficulty explaining what Shintaido is to their friends or to beginning students. The tendency is to say, "It's like a martial art which involves meditation, expressive movement, group dynamics, etc., etc." Of course it *is* all of these, but what should we be telling them? We should probably learn to be selective with our presentation, especially since new

students won't be able to experience everything at once and may feel they are somehow "failing" or not getting what they have been promised. Graphically, it might look like this:

Shintaido is

Martial Art

Art Form

Spiritual Growth/
Philosophy

Meditation/
Health Exercise

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I am suggesting we emphasize one aspect of Shintaido to beginning students— meditation and health exercises, while allowing other Shintaido elements to continue nourishing it. It might be a good idea to explain how Shintaido is different from other disciplines, why it is good for you, and how it can affect society — but mostly we should explain what new students can expect. The presentation of Shintaido might include the following:

- More explanation of the meaning and purpose of various exercises — showing that certain movements help open the chest, what it means to use the voice, etc.
- *Keiko* would be quite formal and simple. The emphasis would be on making the body soft, flexible, and “intelligent.”
- At this level we would not call Shintaido a martial art, but rather an introduction to the martial arts. (This would be the emphasis in *bojutsu* and *kenjutsu* as well.) This is not to distance ourselves from *budo*, but because the popular image of the martial arts is so superficial.
- In order for it to be as clear as possible in the student’s mind, the teacher is a Shintaido *sensei*, *keiko* is held in a *dojo*, white *keikogi* or equivalent are worn, etc. This is to give definition and roots to Shintaido (i.e. what distinguishes it from aerobics, yoga, modern dance, etc).

II. Keiko Structure:

A typical introductory or soft intermediate Shintaido *keiko* would emphasize *yoki-kei* (nurturing *ki*), with a judicious sprinkling of *kaiho-kei* (open *koshi*) movement. There are many reasons for this, though it's mostly because Americans seem to prefer *yoki-kei* at this historical moment, and because their bodies are too stiff to handle a steady diet of

kaiho-kei keiko. This is the opposite of the way we have approached beginning Shintaido up to this point when it was felt that *kaiho-kei* should be taught first. Of course, the signature of Shintaido would remain *Tenshingosho* and *Eiko*.

After this step has been completed (in some cases it might take as much as a year), the study of *kaiho-kei* with more formal *kata* (*kihon*) and *kumite* (*Tenshingosho*, *Eiko*, etc.) could begin. These two classifications might be called Shintaido I and Shintaido II, or Introduction to Shintaido and Shintaido.

Senior instructors or instructors with dan level in *bojutsu* or *karate* could offer specialized classes in those two disciplines although individual techniques could be adapted for inclusion in Shintaido I *keiko* (“soft” *bo*, *tsuki*, *mae giri*, etc.). We have found that *bojutsu* in particular is a good way to introduce young energetic types to regular Shintaido, so this should be continued.

The study of *bokuto* could begin at any time under a qualified instructor, but it would be assumed that basic *kihon* have been mastered.

Students should be encouraged to practice on their own as much as possible, especially by doing stretching exercises and meditation. Shintaido is not a studio art, nor can it be properly studied solely in a “class-room” setting.

One drawback of the so-called “Shintaido University” approach, voiced during our October discussion, is that students occasionally feel lost in the shuffle and thus prefer to study with one teacher. It is true that the *sensei*/student relationship is important in Shintaido (and all Japanese art forms), and should be recognized as such. The other side of the coin is when that relationship becomes too “sticky” and interferes with a student’s progress in *keiko*. We often say there are no gurus in Shintaido but we should, at the same time, appreciate the important relationships which form and should not put them aside lightly in an attempt to institute a Shintaido faculty system.

III. Instructor Nomenclature

I have recommended that we adopt the following internal instructional classifications:

<u>Current</u>	<u>SoA equivalent</u>
Assistant	Assistant (1) Assistant (2)
Provisional/ Junior	Shintaido Instructor
Senior/ General	Shintaido Senior Instructor
Master	Shintaido Master Instructor

Shintaido Instructor

Their training should prepare them to lead Shintaido I *keiko*; their study should not only include Shintaido, especially its *yoki-kei* system, but also some kind of bodywork — *shiatsu* or massage, either formally or with a senior Shintaido instructor (who presumably has studied some massage or *shiatsu* form).

Shintaido Senior Instructor

They will have studied all aspects of Shintaido *keiko* as well as upper level *bojutsu* and/or Shintaido *karate*. They will be the guardians of the “essence” of Shintaido which might get lost in the attempt to make it more practical and accessible.

Shintaido Master Instructor

Ito *sensei*

Within the international system itself, the old categories will continue to apply and corresponding examinations will still have to be taken in due order and time, but there will be a clear distinction between the levels of junior and senior instructor and the proposed categories would reflect this.

The current qualification system in Shintaido emphasizes progress in *keiko*, with a special focus on Shintaido *kenjutsu* (*bokuto*) at higher

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levels. A second criterion is various forms of contribution to Shintaido organizations.

There is no requirement that a student be proficient in either *bojutsu* or Shintaido *karate* although these are usually studied during the course of a Shintaido "career." It is true, however, that subjects examined become increasingly "martial" as one goes up the ladder, with an emphasis on receiving different attacks.

One further qualification might be added: teaching experience and proficiency. If an instructor has been teaching successfully for a number of years and has shown that he or she has been able to help his or her students to grow, this would carry equal weight during evaluation. No one who has not been teaching could apply to become a senior instructor (any changes in qualification standards would have to be approved by the International Shintaido Federation).

The position of assistant would remain unchanged and there would be two types:

(1) Teaching assistant: one who wishes to become a Shintaido instructor.

(2) Supporting assistant: one who is interested in studying Shintaido in greater depth and wants to help in the organization at the regional or national level.

I hope all instructors, assistants, and interested members will study these recommendations and find a way to integrate them into their teaching program and outreach efforts. I would be interested in getting any feedback from you as we gain teaching experience in this country. ■

A Pilgrimage to Poland

by Lilia Podziewska

"... It is disappointing to realize that we have to give up our expectations rather than build on the basis of our preconceptions. We must allow ourselves to be disappointed, which means the surrendering of me-ness, my achievement...."

Hogyam Trungpa
The Myth of Freedom

The month before I left Poland in September of 1981 was an intense and exciting time. The Solidarity Movement was at its peak, and every day my friends and I went to the shipyard. There, thousands of people sang together and we felt like one big family. With tears in our eyes, we said "the wind of history is blowing." Just three months later, while I traveled abroad, martial law was declared. I have spent the last eight years in the United States and have been practicing Shintaido for three years.

I received my Polish consular passport just this year, which finally enabled me to visit my family, friends and country. I planned to attend a Shintaido workshop in West Berlin led by Ito *sensei* and hoped to introduce Poland to Shintaido at that time.

When I arrived in Warsaw in August it was hot, smoggy, and everything including the people looked gray. I never thought of Poland as a poor country, but that is what I found. Did it just seem poor in contrast to the U.S., or had things deteriorated since I left? Probably both. The lines that formed outside every store struck me because inside the shelves were practically empty. I figured out later that people waited in line to buy anything because the prices would double by the following day.

The Polish currency, *zloty* (which literally means gold), had become meaningless. The dollar is the number one means of exchange and in the last

few months, it has become legal to buy and sell them. By contrast, in the nearby Soviet Union, dollars remain illegal for their citizens to possess. Any serious purchase in Poland—cars, land, houses—is negotiated in dollars. In every town there is always a government store called the *Pewex* where one can buy desirable items by paying in western currency. White Polish vodka, the most popular drink in a country with the highest per capita alcohol consumption in the world, is sold mainly at the *Pewex*—guaranteeing the government a river of dollars. The monetary troubles reflected an uncertain economic and political situation at the end of the communist era.

At the time of my visit a Solidarity movement figure, Tadeusz Mazowiecki, had become the first non-communist prime minister in eastern Europe, thereby initiating changes in the political map of Europe. Yet it seemed that most people did not care. They were preoccupied with basic day-to-day survival in an economy where the average citizen makes under \$10 per month. The new government talked about economic reforms and a new way of managing the country; however, Poland has been occupied for the last 200 years, and bribery and breaking the law have been a way of life—a matter of survival.

A strong myth exists in Poland about the West, especially about the "Gold America," a dreamland. We all saw the amount of money that Americans made yet we never realized that their cost of living was comparable to their income. I had to confront these misconceptions in the first few years that I lived in the U.S. From the other side of the "dream fence," I could see that capitalism is not the perfect system, although it is certainly better than communism. Also from that distance, I could get a better sense of my identity.

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In spite of the fact that until recently expatriates created the majority of Polish literature and most Polish books were published in Paris, one Polish writer remains a source of inspiration for me. A popular and controversial writer, Witold Gombrowicz, lived and wrote in France, Germany, Argentina and America. I was attracted to his pursuit, going beyond his national identity as a Pole. A theme which runs throughout Polish literature is that the hero sacrifices himself to his country, yet Gombrowicz resisted this obligation. His concern was not to become known as a famous writer but rather to find out who he was as a person. I found a similar subject while studying Shintaido.

Although Gombrowicz was rooted in Poland, he broke through and became an international person. Shintaido is rooted in Japan but goes beyond its borders. When I was introduced to it I immediately recognized the importance of it in my life. It is a very powerful tool for me in dealing with myself and working through my hang-ups. Faced with political and economic struggle, I wonder whether or not the declaration of new reforms will change the situation in Poland much. Declaring new laws is one thing but changing old habits is another. Since practicing Shintaido I have experienced the necessity of external changes beginning within.

I thought that Shintaido could help Poland as much as the new reform and I had always dreamed of introducing Shintaido there. My plan was to bring some of my friends to West Berlin and get them excited enough that they would find a way of studying Shintaido in Europe. Eventually, perhaps, they could organize a workshop in Poland and invite some of the main instructors. I thought that I could be a catalyst to get them started and then my duty would be over.

The first person I had in mind to convert was my younger sister Grazyna. She is a great athlete. I missed her a lot and looked forward to spending time with her in Berlin. I was very disappointed to find out that she would be traveling in Russia

during my stay. I also know some actors and thought that this group of people would be good to approach since they speak either German or English and travel occasionally in Western Europe.

The day I arrived in Poland I contacted my friend Zbyszek, a theater director who works and lives in West Germany as well as in Poland. I had hoped that he would help in generating interest in Shintaido in Poland, especially with his contacts and experience in cultural exchange programs. But after I explained Shintaido to him, he told me I had lived too many years in

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California and had been brainwashed into trendy, eastern-oriented, esoteric philosophies. However, he did introduce me to some of his actors who were interested in the workshop. He also warned me about the difficulty in trying to get a ticket to West Berlin since that is the only "western" place that Poles can go without a visa. He explained that everybody went there to smuggle and that a person could make one month's salary in a good trip. When I started to criticize this he said, "No, no you don't understand. It just shows that Poles are smart people and that they adapt to circumstances well. It is the system that is at fault." I spent only two days in Warsaw but planned to return after visiting Goldap, where my extended family lives, two miles from the Russian border. I spent five hours in one of the many Polish lines to get the last ticket.

From Warsaw we slowly moved eastward in the overcrowded bus. I saw that the countryside where I spent my childhood had not changed much. Many farmers were still using horses, ploughs and scythes.

I saw so many absurdities. The sign on the information window in Warsaw said, "We only give information about the hours of the train. Don't ask us if the tickets are still available." They were not! But it cost me five hours in line to find that out. I finally obtained tickets to and from West Berlin using my friends' connections and a lot of patience. The phone system was primitive to say the least. An operator answers and gives a choice of regular, fast, express and immediate — all with different prices. I called the next day using the fastest possible and waited a day and a half for the connection!

I bottomed out when I went to the public restroom in a crowded place. Fifteen minutes in line seemed like forever and when I closed the door I saw the awful sign: "Urinating only! Flusher doesn't work!" I noticed that in 75 percent of the apartments I went to the toilets were stuck. The whole country was stuck! This was my vacation time, but for the people living in Poland it was their everyday reality.

By the time I arrived in Berlin not only had I failed to convince a single person to come with me to study Shintaido but I was sick with a fever and a cough. Nothing mattered to me at that point. I was exhausted and felt just like a sand bag. In spite of my condition I loved Berlin. It was a decadent and beautiful city.

The workshop seemed to go well and I was very impressed with Amras Boeltcher-Weber and her husband Joey who, in spite of their short Shintaido experience, put the whole workshop together. While enjoying food in the stylish Berlin restaurants, I realized how unrealistic it would be for my friends from Poland to come when the price of lunch equalled their average monthly salaries.

After Ito *sensei* had left I went to the *keiko* taught by Amras — it was the highlight of my Berlin experience. I was really inspired by her sincerity.

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A Pilgrimage *continued*

Even though she didn't know the form very well she truly taught straight from her heart.

I arrived early the next day in Gdansk feeling fresh and confident in my own abilities. It was a gorgeous, sunny summer day. I went to the beach, two blocks from my apartment screaming *Tenshingosō Dai*. I was happy, just like a little bird and with no special reason. Although most of my old friends were living abroad I fell in that day with a group of people who were studying Tibetan Buddhism. That evening after their meditation I gave a short demonstration of Shintaido and invited them to join me every morning on the beach. The next day eight people showed up and there were at least four people every day for the next three weeks! It wasn't as big a deal as I always had thought it would be, or as impossible—although it certainly was tiring; it inspired me to study more carefully. People's enthusiasm and the big breakfasts afterwards were rewarding. I also led a couple of simple massage workshops which gathered three times more people than Shintaido. The Poles were hungry and they absorbed everything like a sponge. It was a real joy to be with all of them and we quickly became very close. The day of my departure we had a wild party. We danced, laughed and had a great time. I did a short video presentation including a summary of Ito sensei's talk in Berlin, warming up, opening up and basic *toitsukihon* for the people practicing. I had always dreamed of bringing Shintaido to Poland from the beginning of my practice.

After practicing with my new friends in Poland and seeing their bright exuberant faces I realized their gift to me. I returned with a new fresh feeling, a freedom that wasn't dependent on my geographical location. Before my Poland trip I never could imagine leaving my Shintaido family in San Francisco, all of the people that I love there, my business partner — my whole life it seems. And now I feel free to move with my husband Joe to New Jersey. I look forward to a new beginning there. ■

SoA Exam Results

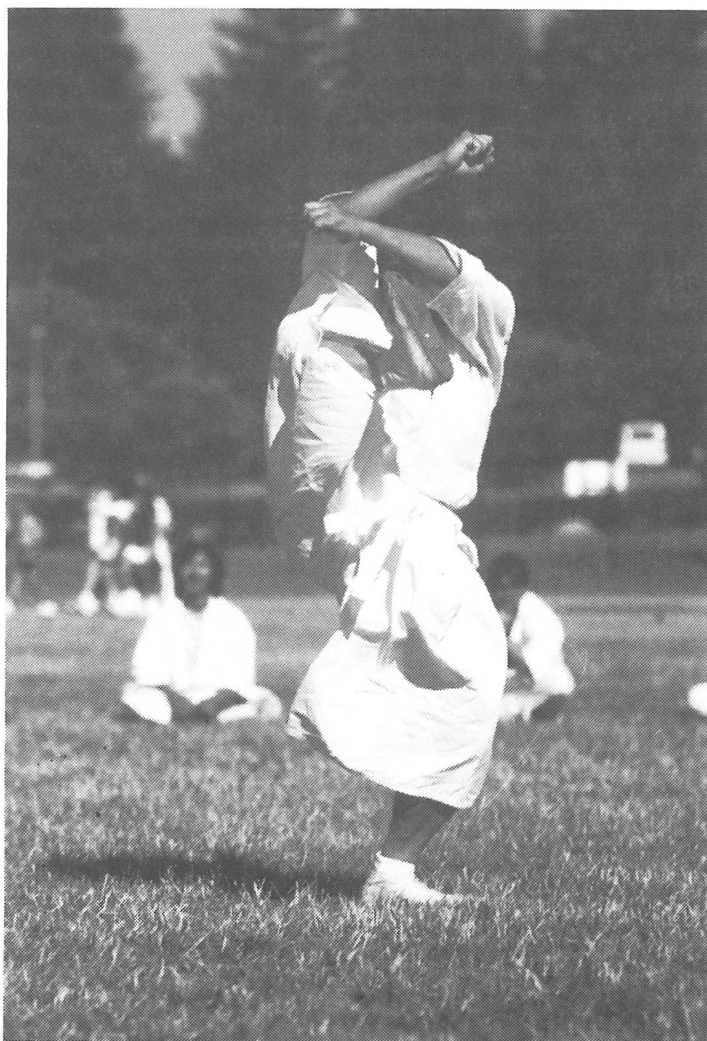
Provisional Instructor Margaret Guay

Shintaido Assistant Instructor

John Buczek
Raphaelle Goethals
Brad Larson
Laurence Mourey
Lee Ordeman
Ghislaine Yver

Bojutsu

Joe Zawielski	1 kyu
Connie Borden	2 kyu
David Franklin	2 kyu
Kathy Mulica	2 kyu
Kesh Narayanan	2 kyu
Robert Gaston	5 kyu
Chris Nash	5 kyu
Eric Avildsen	7 kyu
Raphaelle Goethals	7 kyu
Juliette Farkouh	7 kyu
Linda Leroux	7 kyu
Bill Peterson	7 kyu
John Buczek	8 kyu
Eva Thaddeus	8 kyu
Michael Bogenschutz	9 kyu
Mary Helm	9 kyu
John Hines	9 kyu
Brad Larson	9 kyu
Lee Ordeman	9 kyu
Roger Solomon	9 kyu
Annelie Wilde	9 kyu



The October Gasshuku — New England

by Jennifer Hicks

People had a pretty darn good time at the October *gasshuku*, situated at lovely Camp Burgess in Osterville MA. High points included: having Tony Hammick *sensei* as our special guest, *kumite* with John Seaman, the presence of all the west coast people, sounds made during *keiko*, the kids, and *Eiko kumite* with Margaret during her exam.

In addition to all of the *keiko* the entertainment was wonderful. Bill Peterson not only made a big hit with the kids as the Playdoh King, but also led the *gasshuku* polar bear club's brave souls into the icy waters of Lake Camp Burgess. Sunday night we all hoed down to Nathan Thompson's fantastic band, Frog Hollow, which included a cameo appearance by Michael Thompson *sensei* on guitar singing "Dark as a Dungeon." (Later someone said they spotted Michael dancing, but that could be just a nasty rumor.)

A few comments on things people had problems with: no Earl Grey tea, no small sweatpants at equipment sales, and not enough *gorei* from Tony *sensei*.

For me one of the highlights was the panel discussion on the subject "How does losing help?" Our recommended reading was *The Nobility of Failure* by Ivan Morris. The panel consisted of H.F. Ito *sensei*, Bill Burtis and guest instructor, Tony Hammick *sensei*. It was moderated by Kesh Narayanan.

Ito *sensei* began the discussion by pointing out that although Shintaido was not created to express the nobility of failure or how losing helps, there are areas where Shintaido overlaps these concepts. Most martial arts seem to focus on the importance of winning or losing. In Shintaido we are more concerned with "purity of motive propelled by unquestioning spontaneity," as Morris said in his book. If we abide by this in our thoughts and actions, and fail for whatever reason, we have failed with noble intent or perhaps have transcended the concept

itself. Morris goes on to say that even if we "succeed" we should keep this "failing" in mind so as not to become closed from over confidence and/or a stagnant view of what we are doing.

Bill used an anecdote of a "poet's poet" to illustrate how our muses can become stagnant if we do not remain open and connected to what we are doing. In the story a "poet's poet" becomes removed from the world about which he originally wrote. He has become too comfortable in what he is doing and is padded by the safety of success. Removed from the world of failure, he has in turn lost the ability for compassion. Although this can be a very painful place it is also alive and growing.

Tony Hammick *sensei* had a similar experience as a painter. He had the technical skills to make a painting which people found exciting but as an artist he no longer felt any heart for it. He did not feel he could express what he wanted in that medium, so the act of painting had become empty. He considered this his failing as a fine artist.

All agreed that it is important to recognize these failures and accept them as a part of the learning process. In turn, we recognize that we all have failed and in so doing hope we can become more tolerant of others.

The purpose of Shintaido in this respect is to help everyone grow by using our own failures positively. If a person's focus is "purity of motive propelled by unquestioning spontaneity," then as Ito *sensei* said, "Even if a person were to lose their life in an expression of truth it cannot be considered a failure."

The discussion closed with questions such as, "Can you fail if you are not concerned with winning?" and "How does failing relate to fear of success?"

Besides having a good time at this *gasshuku*, our minds and our bodies received a good stretch and we left with plenty to work on and think about. ■

Equipment

Shintaido of America has a selection of equipment available for purchase.

Shintaido bumper stickers	\$1.00
Shintaido corduroy hats	
red or white	\$10.00
2 hats-	@\$9.00
3 or more-	@\$8.00

Keiko equipment, *bo*, *bokuto*, and *keiko gi* are also available.

We can mail any items to you — or you can come and get them!

Contact SoA equipment manager
Juliette Farkouh at 57 St. Charles Ave.,
San Francisco CA 94132-3032.
(415) 239-4132.

*Includes shipping and handling.

Booklets

<i>The Zero Point of Consciousness and the World of "Ki"</i>	\$5.00
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<i>Tenshingosho & Eiko</i>	\$10.00
<i>Shintaido: A New Art of Movement and Life Expression</i>	\$15.00
<i>History of SoA</i>	\$3.95
<i>Origins: A History of Shintaido</i>	\$7.00

To order, please send a check (including \$2 for postage and handling) to
Shintaido of America, P.O. Box 22622,
San Francisco CA 94122.

Video Texts

Two video texts are also on sale. (Thanks to our video producer, Bill Burtis!)

<i>Kenko taiso video</i>	\$35.00
<i>Kata & kumite video</i> (<i>bojutsu</i> , <i>karate</i> , <i>kenjutsu</i>)	\$70.00

(price includes postage and handling)

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Shadowland: In Care of Sensei

A Personal Study of Service

by Bill Peterson

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*. 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 thirst? 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.

Over a period of months there was room to add to the original provision for *oshibori*, tea and snack. It became mine to decide which would be the best

I was off and adrift in a shadow world trying to provide care invisibly and discreetly without casting a shadow of my own.

tea for this *keiko*, 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 grow into a graceful accompaniment to *gorei*.

My most profound lesson about service occurred recently during *Kangeiko*. 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 *keiko gi*, 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 of 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 the 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. ■

Editors' note: In Japanese we often say, *Osewa ni narimasu* ("I'm grateful for our continuing relationship.") to teachers and others whom we depend upon. This article is one look at translating this Japanese phrase into American practice.

Shintaido of America Thanks All 1989 Members !

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Shintaido in the United States

Southwest Shintaido

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For information contact:

Shintaido of West Los Angeles

2411 2nd St.

Santa Monica CA 90405

(213) 450-4577

Shintaido Northeast

With groups in Durham and Portsmouth NH, Cambridge and Worcester MA, Burlington VT, and Syracuse NY.

For information contact:

Shintaido of Central Massachusetts

46 Cherlyn Drive

Northboro MA 01532

(508) 393-3575

Bay Area Shintaido

With groups in San Francisco, Berkeley, and San Mateo CA.

For a complete schedule contact:

BASEC

630 Silver Ave.

San Francisco CA 94134

(415) 586-1177

Northwest Shintaido

With groups in Bellingham and Spokane WA, and La Grande OR.

For a complete schedule contact:

Blue Mountain Shintaido

2818 Wilson Ave.

Bellingham WA 98225

(206) 676-8543

Calendar

1990

May

26-28, Memorial Day Workshop in SF

June

2-3, Mini-gasshuku in New England

July

1-4, National Gasshuku with

Aoki *sensei* in Santa Cruz CA

October

5-8, Fall Gasshuku in New England

Announcing

Pacific '90 The Cutting Edge

**A Shintaido of America
National Gasshuku directed
by the founder of Shintaido,
Mr. Hiroyuki Aoki.**

Make your summer plans now and join us for a very special Shintaido celebration.

Date: July 1—July 4

Place: University of California
in Santa Cruz

Cost: \$400.00

You will receive detailed information in March. See you there!