

## Pilot episode: the Art of Peace

	Characters	Places
<b>Main</b>	<b>Terry Dobson</b> Morihei Ueshiba old	Aikido Demonstration Hombu Dojo insides (+maybe outsides?)
<b>Train Story</b>	Old Man Drunk man Woman Baby Morihei Ueshiba Chibi-Style	Train/Trailer Bench on railway station  Colorful background and chalkboard
<b>Flash-backs</b>	Morihei Ueshiba young Morihei Ueshiba middle aged Morihei Ueshiba old Baby in Hatus arms Kisshomaru Soldier Two policemen	Warplace Graveyard/grave Outsides Ayabe, destroyed omotokyo building Park in Tokyo pre war/good weather Park in Tokyo post war/bad weather Bedroom/bed

Act Structure	plot
<b>1. Act: Exposition</b>  audience learns the setting (Time/Place), characters are developed, and a conflict is introduced	<b>//1954, Aikikai Hombu Dojo, Tokyo</b>  Aikido Demonstration, two Uchi-deshis training with each other The two disciples gain center stage The background gets blurry and fades into black and stays like that during the whole demonstration, while the two Uchi-deshis are being illuminated. Their movements look like dancing One can see energy flowing through their motions During their performance, they exchange energy (colored blue, glowing)  <b>Cut</b> <b>//near Tokyo in a train, 1962</b>  Terry travels on a train through the suburbs of Tokyo.  O'Sensei is interrupting him because Terry tells the story too fast

	<p><b>Cut</b>  <b>//1964, Aikikai Hombu Dojo, Tokyo</b></p> <p>Terry and O'Sensei are drinking tea with each other, sitting on the floor in the Hombu Dojo, talking.</p> <p>→ O'Sensei asks him where his love for Aikido came from, and what sparked his interest</p> <p>Terry tells him</p> <ul style="list-style-type: none"> <li>- first, it was more about the physical aspect of Aikido → like an effortless dance, but still very precise, but also flowy;</li> <li>- maybe also the sense of community at the demonstration and the fact that the martial art is not about fighting/hurting each other, but about peace.</li> <li>- Practicing Discipline and staying humble</li> </ul> <p>O'Sensei says that he knows that Terry was an ambitious young man, being eager to use his muscles and techniques in a fight, and that it must have not been easy for Terry to hold himself back.</p> <p>Terry agrees, he says he wanted to fight and use his abilities.</p> <p><b>Cut/Fade</b></p>
<p><b>2. Act: Rising Action</b></p> <p>The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles</p>	<p><b>//near Tokyo in a train, 1962</b></p> <p>Terry travels on a train through the suburbs of Tokyo.</p> <p>At one station the door opens, and the quiet was shattered by a man's curses. The man staggered into Terry's car. He was big, drunk, and dirty. He swung at a woman holding a baby. The blow sent her spinning into the laps of an elderly couple. It was a miracle that she was unharmed.</p> <p>The laborer continued to harass the old couple in his drunkenness while the passengers were frozen with fear.</p> <p>Terry stands up.</p> <p><b>Terry explained:</b> "I mean, I am young and in pretty good shape. I've been putting solid eight hours of Aikido training nearly every day for the past three years.</p> <p>Terry breaking the fourth wall: "As you can tell. I like to throw and grapple and feel like I am more of the tougher type. The problem was, my martial skills were</p>

	<p>untested in actual combat because students of Aikido were not allowed to fight.”</p> <p>Terry: “I know you said it again and again, ...”</p> <p><b>Cut</b></p> <p><b>//1964, Aikikai Hombu Dojo, Tokyo</b></p> <p>Terry: “...Aikido is the art of reconciliation. Whoever has the mind to fight has broken his connection with the universe. If you try to dominate people, you are already defeated. We study how to resolve conflict, not how to start it.”</p> <p>O’Sensei: “Yes. There are no contests in the Art of Peace. A true warrior is invincible because he or she contests with nothing. Defeat means to defeat the mind of contention that we harbor within.”</p> <p>O’Sensei: “As you know Terry, Ai, the most important Kanji, stands for harmony and the unification of the universal mind. It is through the universal mind we are all intertwined. Everything you do or think affects everyone around you. With the Power of Ai, which is established by merging forces, we keep the Balance which governs the Universe and keeps it in harmony. ”</p> <p>Visuals: Chibi-Style-O’Sensei explaining the Kanji “Ai” in Aikido with a chalkboard</p> <p>Aikido gets circled + kanji + Ai=harmony, unifying</p> <p>Terry: “And I listened to those words and tried hard to follow them. My forbearance even exalted me and I felt both tough and holy. In my heart, however, I wanted an absolutely legitimate opportunity whereby I might save the innocent by destroying the guilty.”</p> <p><b>Cut</b></p>
<p><b>3. Act: Climax</b></p> <p>This is the turning point of the play. The climax is characterized by the highest amount of suspense</p>	<p><b>//near Tokyo in a train, 1962</b></p> <p>Terry:“...The opportunity presented itself at that moment.”</p> <p>Terry stands up. Seeing Terry stand up, the drunk recognized a chance to focus his rage.</p> <p>Drunk Foreigner: “Aha!” he roared. “A foreigner. You need a lesson in Japanese manners!”</p> <p>Terry holds on lightly to the commuter strap overhead and gives him a slow look of disgust and dismissal. He waits for him to make the first move. Terry</p>

	<p>wants him mad, so he purses his lips and blows him an insolent kiss.  Terry breaking the fourth wall: This is also not what aikido is about.</p> <p>Drunk Foreigner (hollers): "All right! You're gonna get a lesson."  He gathers himself for a rush at Terry.</p> <p>A split second before he could move, someone shouts "Hey!". It is ear splitting.</p> <p>Terry wheels to his left; the drunk spins to his right. They both stare down at a little old Japanese. He is well into his seventies, a tiny gentleman, sitting there immaculate in his kimono. He takes no notice of Terry, but beams delightedly at the laborer, as though he had a most important, most welcome secret to share.</p> <p>The old man beckons to the drunk and tells him to talk to him, the drunk man complies.</p> <p>Terry follows the event with a sceptical eye.</p> <p>The old man continues to smile at the laborer. He asks him what he has been drinking. The drunk says sake. The old man tells him how he enjoys drinking sake with his wife, too.</p> <p>Terry stands in the back, looking confused.</p>
<p><b>4. Falling Action</b></p> <p>The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up</p>	<p>The laborer calms down and softens up.</p> <p>When the man mentions how the laborer probably has a wonderful wife, the drunk man begins to cry and tells him about how his wife died.</p> <p>He starts opening up and begins to tell how he neither has a job nor a home and how it makes him feel ashamed.</p> <p>Terry as narrator: "Standing there in well-scrubbed youthful innocence, my make-this-world-safe-for democracy righteousness, I suddenly felt dirtier than as that drunk man was."</p> <p>Then the train arrives at his stop. As the doors open, Terry hears the old man cluck sympathetically. "My, my," he says, "that is a difficult predicament, indeed. Sit down here and tell me about it."</p> <p>Terry turns his head for one last look. The laborer is sprawled on the seat, his head in the old man's lap. The old man is softly stroking the filthy, matted hair.</p> <p>The train pulls away, Terry sits down on a bench.</p> <p>(visuals of the old man mediating the fight while we hear Terry talk)</p> <p>Terry as narrator: "What I had wanted to do with muscle had been accomplished with kind words. I had just seen Aikido tried in combat, and the</p>

essence of it was love. I would have to practice the art with an entirely different spirit. It would be a long time before I could speak about the resolution of conflict."

**Fade/Cut**

**//1964, Aikikai Hombu Dojo, Tokyo**

O'Sensei: "The old man in your story seems to be a truly wise man. In Aikido we developed the moral principle that states that if you injure an opponent it is the same as if you were to injure yourself. To control aggression without inflicting injury is the Art of Peace."

**Visual ending of the train story: THE ART OF PEACE**

<p><b>5. Act: Denouement or Resolution</b></p> <p>This is the final outcome of the drama. Here the author's tone about his or her subject matter is revealed, and sometimes a moral or lesson is learned.</p>	<p><b>//1964, Aikikai Hombu Dojo, Tokyo</b></p> <p>Terry Dobson amazed: "It sounds so easy when you say it like that."</p> <p>Ueshiba: "You will find your way."</p> <p>Terry: "Will I?"</p> <p>Ueshiba: "I have suffered great losses. I faced oblivion on the battlefield during the Russo-Japanese War. <b>Visuals: to him having to face his own moral philosophies (when he had to shoot somebody in order to serve his country)</b></p> <p>I lost two of my children <b>Visuals: of O'Sensei kneeling in front of grave</b></p> <p>I was threatened with arrest by the military government for associating with the pacifist Omoto-kyo sect <b>Visuals: of O'Sensei getting conducted</b></p> <p>Many of my friends and favorite disciples died in World War 2. I saw my country vanquished and destroyed by war despite my own efforts to prevent it; <b>Visuals: of a park in Tokyo before war and then after war being destroyed</b></p> <p>I fell deathly ill at several points in my life... <b>Visuals: of O'Sensei laying in bed, being ill (maybe at different ages)</b></p> <p>BUT</p> <p>Each day of human life contains joy and anger, pain and pleasure, darkness and light, growth and decay. Each moment is etched with nature's grand design - do not deny or oppose the cosmic order of things. Joyfully look forward to each day and accept whatever it brings." <b>Visuals: flower growing on grave, son being born</b></p>
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### **Inner / outer Conflict**

**Outer Conflict:** drunk provocative man in train

**Inner conflict:** realizing his way of resolving that conflict does not align with the philosophy of Aikido

→ realizes that Aikido is about showing love

### **Character Development**

Begins to understand Love and Empathy through the eyes of the philosophy of Aikido

### **Relationships**

Terry Dobson - Morihei Ueshiba bond over the "Train Story"

### **Influence of teachers/students**

Ueshiba tells Terry Dobson what Aikido really is about

### **About Aikido**

The story reveals the true essence of Aikido