

# KIAMI ECHO



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Sensei Delina Fuchs of  
Chico Kodokan

# Editor's Corner

Many years ago, I was taught that "shinin" meant the scroll of the dead man. This is an esoteric description and one that is no longer in common usage in the AJJF. Despite that, it appears that some people have taken the message to heart.

No, I don't mean that people are dying on the mat. Rather, dead shinin is when uke "turns off" as soon as they've launched their attack, leaving tori to do all the work. Instead of remaining engaged and committed to the attack, uke does his thing and then lets tori take over. If tori stopped, uke would be psychologically unable to seize the opening.

We talk a lot about shinin being the first list in which we are assumed to be facing a skilled opponent. Does a skilled opponent attack and then become passive? In European fencing and from what I've seen in kenjitsu, there is never a time for the attacker to "turn off" after launching their attack. Rather, the attack continues until the action is halted.

Indeed, one might argue that the major difference between shinin and nage or oku is not the techniques, but the mindset. In shinin, the attack never ends. That doesn't mean the attacker needs to be fast or use excessive power; it means that mentally the attacker never stops their attack even as tori executes their technique. Put another way, when uke approaches the art with that mindset, the technique comes alive. For uke, it's an exercise in concentration and keeping focus even as they fly through the air. For tori, it's an exercise in feeling uke's intent and redirecting it. Arguably, this is the real difference between shinin and oku

or nage. By extension, bringing the shinin spirit back into the lower boards means practicing with that same level of commitment and intensity: a punch is no longer followed by just passively hanging our arm out there for tori.

Why not start training that way from the beginning? A reasonable question. For beginners who are already trained in other martial arts, it may be possible: consider that many of Professor Okazaki's original students had already learned judo or had military training. For the true beginner, though, attacking properly is actually a very difficult skill to develop. Most beginners have trouble doing it. It may make more sense to discourage that attacking mindset rather than having beginners learn bad habits. The danger, of course, is that the bad habit they end up learning is the habit of not attacking at all.

Going back through the boards with this mindset after shinin is a fascinating experience. The arts become very different when both partners are actively engaged as opposed to letting one person do all the work. The responses from each partner are considerably more natural and real, and the art becomes easier to execute.

Understanding the intent also helps us as instructors to convey the art to our students. While the average beginner may not be able to attack with good, focused intent, one hopes that a black belt can not only do that but also modulate it according to the level of the student.

Instead of jujitsu being something that tori does to uke, it becomes something that tori and uke do together. ✨

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# *The Proclamation of Hachiro Okazaki*

*The AJJF Board of Professors*

In March 1980 Hachiro Okazaki, the son of our Founder, came to the AJJF National Convention and shared his aloha and ohana with his larger DZR/AJFF family! He demonstrated his masterful massage arts and told many stories about his family and his father. He told us over and over how very happy he was to see so many eager students practicing his father's beloved DZR system, and that he was sure his father was smiling from heaven to see his system flourishing. This was a marvelous and remarkable occasion for us all, where new friendships were forged.

Following this event an important document was created, in which Hachiro proclaimed that the AJJF was the steward and standard-bearer of the DZR system that his father had created. After this document was made public, there was some confusion as to its intent and the AJJF's purpose in having it made. In order to understand this, the whole story must be told.

Back in the 70's Prof Gene Edwards and fellow avid fishermen Bob Krull and Rich Borba nurtured a friendship with Hachiro. During their fishing trips, discussions would come up about Hachiro's father, Danzan Ryu, Seifukujitsu, and so forth. Over time it became apparent that Hachiro felt a bit sad that he had not completed his own training in DZR while his father was alive. While he certainly had learned and mastered the healing arts, he felt that his understanding of how these arts fit in with the advanced jujitsu arts contained in his father's system was somehow incomplete. During these discussions it was suggested that possibly Prof Bud Estes might be willing to teach Hachiro the advanced aspects of DZR and how the jujitsu arts are interconnected with the healing arts.

Bud Estes readily agreed to share his knowledge with Hachiro, and we know that the exchange between them was a great success and that the two men became quite close in the process. Those of us who were aware of this exchange knew that these teaching occasions were

of such import and value that we all felt goose skin just thinking about it. In our eyes the exchange was truly historic and now legendary. Prof Estes was known to say, "It completed the circle."

***We do not "own" the system, and our Senior Professor is not the only Inheritor of it. We freely share this great responsibility with the other DZR Senior Professors and their organizations.***

We presume that it was from these interactions between Hachiro and Prof Estes that the idea of a "Proclamation" came into being. It should be pointed out that Hachiro hatched this idea in concert with Senior Professor Lamar Fisher, as Prof Estes had already passed away. For Hachiro, it was the fulfillment of a long held wish for his father's dream to be preserved and realized. In the creation of this document, Hachiro and Prof Fisher had decided that the Senior Professor of the AJJF would thereafter be known as "Soke" – or "owner" of the system. Unfortunately, the use of this word in the document is where the confusion and misunderstanding began many years ago.

The current Board of Professors of the AJJF views Hachiro's Proclamation as an important part of our history, and as a testament of our commitment to the Founder's dream to preserve and propagate his martial art and healing art system in all states of the Union. We feel honored that his son felt moved to make such a Proclamation, and we have taken the responsibility it publicly declares very seriously. However, we acknowledge

how the use of the word "Soke" in the document could easily be misconstrued and cause hard feelings among all the other DZR organizations and Shihan doing their part to preserve and propagate the system. We do not "own" the system, and our Senior Professor is not the only Inheritor of it. We freely share this great responsibility with the other DZR Senior Professors and their organizations.

There is a version of this Proclamation that shows the impressions of two "chops" (a chop is a signature stamp in Japanese kanji used by the author of a document to show its authenticity). One of these chops is Professor Lamar Fisher's personal name stamp. The other one designates him as "the third Soke of Danzan Ryu." These two stamps were probably added to the document since Prof Fisher was our Senior Professor at that time, and the head of the AJJF – but no one knows for sure. The current AJJF Board of Professors does not want to make or imply an endorsement of these chopped versions of the Proclamation, and considers these documents to be inaccurate – and all such documents should be replaced with the original unchopped version.

It must be stated again that Hachiro's Proclamation came at a time in which strong friendships were being nurtured. It was a time of coming together in the spirit of kokua, and especially ohana. It was never intended to be anything more than a public statement of our undying friendship with the Okazaki family that had occurred in special times and circumstances. This Proclamation now stands as a testament to our organization's mission to preserve and promote Master Henry S. Okazaki's Danzan Ryu martial art and healing art system internationally.

**Please visit [www.ajjf.org](http://www.ajjf.org) to see a copy of the proclamation and a picture of Hachiro and Prof Fisher holding it together in Hawaii.**

*The Board of Professors of the AJJF approved this article for publication in December 2010.\**

# Finding the Light

Steve Brummé

When visiting the island of Maui I took a mountain forest road to visit the volcano.

On the way back I stopped by a water falls where a beautiful Hawaiian woman with blue eyes, honey skin, and black hair

used in the film Jurassic Park. “No,” I replied, “Not that. I mean, what do you know about this place? About the spirits that live here.”

Her ocean blue eyes became serious and

There was love in her voice. Not just the love that she had for him, but for the deep sense of connection that her father had for the wild world he walked through for a life time. Everything in his world was alive, and everything in his world was talking to him about the importance of his place in the natural world of the wild. I could hear in her voice that what she was missing was not the names, but the sense of connection her father had wherever he walked. Something she knew when she was smaller. I could feel in my heart a yearning for the world she described.

To know the names of everyone in my world, be they animal, plant, or mineral. Like family. I thanked her, she welcomed me, and I wandered on. Many years later I thought to myself, what a sense of comfort such awareness brings a person. It is like being in love, not with just one person, but with many persons in the form of every living thing that comes across your path. I have come to think that this is what is meant when a person’s soul has become whole and their heart is full. I also believe that like all the rest of us, her father had his problems and obstacles. Something tells me, however, that he had far more resources and friends to assist him in solving his problems than the average city person does...

*This article is from the author’s upcoming book, and is printed with permission. For more information about Steve or to get a copy of his paintings, please visit [www.brummestudios.com](http://www.brummestudios.com) \**



was selling intricately woven hand made bark and stick baskets. I bought one and as I was chatting with her I asked if she would tell me about the place we were standing. She looked at the water falls that loomed above us and said that it was

studied me for a few seconds, then she relaxed into a smile, “Oh, I wish I knew more. My father, before he died, told me the names of the trees, the falls, the streams and the ravines in this forest. But I have forgotten many of their names.”

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## *The Kiai Echo is Going Paperless*

**Did you know that the Kiai Echo consumes 80,000 sheets of paper every year? And that most of those sheets of paper are thrown away?**

**Yes, the AJJF is going green. Starting the middle of 2011 the Kiai Echo will be distributed electronically. If you still want a printed copy, though, don’t despair! An option to order professionally printed copies will be available for a nominal fee.**

**Further details will be available in our next issue.**

# The Esoteric Principles of Cancer

George Cole

“This last biopsy was successful. We know you have prostate cancer.”

*‘Whatever the trials or dangers, even “Hell under the upraised sword,” remain calm and remember the doctrine imparted to you by your teacher.’*

Memory flashes: facing a senior black belt holding a readied katana; pivoting to evade his downward cut; snapping my legs up and over the shin-high swordcut. I focus on my present; now I face no naked blade, I only hear words. Paralyzing fear is the true dangers. I relax, breathe normally, and attend to my doctor’s report with new insight about a line from the Esoteric Principles. Like most insights, earned through a conflict.

For four years my Prostate Specific Antigen (PSA) had been tracked. Annual tests became biannual. Two years in, I saw a specialist. The third year, the first biopsy. Now one uncertainty swaps with greater ones. I keep my posture upright, breathe steadily with my diaphragm, and stay focused and calm so I can hear what my urologist tells me, and prepare for the next step.

Professor Henry Okazaki came to jujitsu when diagnosed with a deadly disease –tuberculosis. He tells us: “While I was practising judo I miraculously recovered from consumption and developed a body like iron...and I said to myself, I owe my life to Judo.” Thirty-three years ago I came to jujitsu after a cancer scare and major exploratory surgery. Needless surgery? They found only a relatively benign infection, already dead and clearing. But waiting, wrongly, would have cut my survival odds from 70% to below 30%. I then sought to regain the use of my left arm above my shoulder and full movement. I took my first fall within six weeks after that operation, months before my excised quarter-rib had regrown; but it still took months to reach ‘beginner’.

The circle comes around. Now I am a long-term sho-dan – with proven cancer. I cannot expect a miracle cure from jujitsu.

Yet nothing else has prepared me as well for what I am going to go through and must yet deal with.

*“One must be discreet in action, yet hold courage in high regard....”*

***The circle comes around.  
Now I am a long-term  
sho-dan – with proven  
cancer. I cannot expect  
a miracle cure from  
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go through and must yet  
deal with.***

Two weeks of research and more tests, before we (4 specialists and I) agree that my best option is the tongue-tangling ‘RALRP’ (‘Robot-Assisted, Laparoscopic, Radical Prostatectomy’). In simpler syllables: surgery. One week before Christmas my surgeon-to-be asks if I can commit: his lead time is 6-8 weeks. Fear tries to hold me back – doubts and alternatives assail me; is he the right surgeon, this is not a heavily aggressive cancer yet time is not on my side; two weeks – a month – should make no difference. I draw up my Shin, step aside from my fear, deal with reality, and commit to the surgery. Now I truly must find my way forward under a pending blade.

*“Every student...should realize that honesty is the foundation of all virtues.”*

Do I share this news with family? The weekend before Christmas? Risk spoiling their holidays? By chance and plans dating well before that biopsy, we will meet in San Francisco on Christmas

Eve, Christmas Day, and the day after, a cross-continental reunion with parents and siblings (blood and step) and in-laws. I always kept my wife current; now with care, with timing and with the tone of my calls, I tell the others as I can catch them, to prevent regrets and explain our unusually taut meins and jitters. My wife and I are given love and support for whatever may come. I also tell the jujitsuka I practice with, so they will neither feel exposed blindly – or be surprised when I drop out soon.

*“Strenuous effort and diligence conquer adverse circumstances.”*

In the new year I learn my operation will be on Groundhog’s Day. As a life-long asthmatic I fear anaesthesia more than the knife. I will be placed in the ‘Trendelenberg position’ where my lower organs will press on my lungs for four hours. If my connective tissues are stronger, will that put less pressure on my lungs? If my muscles are firmer and more defined will the surgeon’s task be easier? Okazaki devoted his life wholly to judo and “developed a body like iron”. I won’t manage that – my professional career is entirely cognitive and will be ruined should I summarily quit – but I strive to get into much better shape, chiefly through more intensive jujitsu practice. In particular, I take many, many falls. Dojo mates work diligently with me despite any fears they may have, and our seifukujutsu practitioners help me deal with growing stress and tension.

The last two weeks are the hardest. I am forbidden all lesser pain meds – no NSAIDs. I am left with only ice and heat and will. Even Okazaki’s time had aspirin! At 54 I neither heal nor bounce back from daily stresses or from more and more intense classwork as swiftly as I did 3 decades back. Every class, I must set aside fears of the approaching unknowns. Every class, I must commit to practicing to the edge of my capabilities while knowing that inattention or a

*Continued on page 11*

# Knife in the Woods 2010

Dominic Beltrami

August 27-29, 2010 wrapped up the 17th year and 25th Knife in the Woods (KITW) combative knife fighting training course. Sensei Bob McKean headed up a crew of 6 assistant instructors to lead 16 participants through an intense weekend of martial training. Sensei Robbin Miller and Fudo no Sei KaKu once again graciously hosted the training course in Northern California's most remote destination – Crescent City (located 41° 45' 21" north of somewhere and 124° 12' 6" west of nowhere). Crescent City has been the West Coast's home for KITW training courses since 2004.



We couldn't have asked for better weather this year. The cool coastal air kept everyone from overheating, while cloud cover looming overhead and threatening to rain battled it out with clear, sunny skies for most of Saturday. The sun eventually won and we stayed dry – at least for the time being.

All but four of this year's participants were KITW veterans, with one or more years of experience surviving the grueling course. We began the practical training with a review of cutting drills and fighting methods that are the backbone of the course, and are reviewed every year. Although the veterans were old pros at these drills, the four rookies held their own and picked up the material remarkably well.

After a full morning of training drills, we broke for lunch. Kim Osborne and Sensei Robbin Miller once again provided a feast fit for warriors (go figure). There is never a lack of sustenance at a Crescent

City KITW event, that's for sure. Thanks Kim and Robbin for sacrificing your time. Thanks to the cow for its sacrifice, as well.



After lunch, we headed into the woods to train underneath the cover of large, coniferous trees. This is where we ran the infamous gauntlet. This year we ran the gauntlet leapfrog style, with the line continuously cycling through itself until the participants were basically exhausted. This is where the real training occurs. Reliance upon speed and strength is out the window. Technique must be precise. Motions must be efficient and with purpose, with no wasted movement. Intention must be direct and unwavering. This is ultimate training of the warrior spirit.

Another great meal followed, and then rest - in preparation for day two.



Sunday morning brought more training drills, military sentry takeout techniques, and another run through the gauntlet. After a short break, it was time to put the participant's skills to the test and pit them

against one another with the paint knives. There is no denying the effectiveness of the training curriculum here - the dye doesn't lie.

We started with a double elimination competition, held out in the open training field. Once the winners and mortally wounded were fully established, we resurrected the dead and moved the participants back deeper into the woods. Here we repeated the paint knife competition, only this time a mud pit (iced mud, that is) was involved. Throughout the weekend, mutual "kills" are discouraged. The point of the training is to survive. If mutual kills occurred in the mud pit, the participants were to start over – this time face down in the ice cold, slippery, muddy pit on the forest floor. Think of it as motivational incentive.



At the day's end, and for the second year in a row, the top dog was a rookie. Congrats this year go to first-timer Kameron Barnes of Renkiohen Budokai for earning the 2010 KITW Top Dog trophy as well as the all-too-fitting nickname "Reach."

Congratulations also go to Bob Farrell of Jobu Shin Kan, a 5-year veteran who earned the title of Basic Combat Knife Instructor, and the respect of all his fellow survivors and co-instructors. Outstanding work, Bob!

Keep your eyes open for upcoming 2011 KITW training courses, likely to be offered once again in New York and Northern California (really, really, really far north – really). I hope to see some of you there! ✨

# Hanbo Workshop at Yama Naka

Anna Derey-Wilson

I'm in the changing room of the Yama Naka Jujitsu Dojo in Missoula, Montana, putting on my gi, when it occurs to me that I'm nervous. I'm about as white belt as it is possible to be in Dan Zan Ryu Jujitsu. I'm not even technically a jujitsuka, I am a guest of Yama Naka Jujitsu and I'm about to go into a workshop with a Professor. I've been in one Dan Zan Ryu workshop prior to this, and some of the jujitsuka here train with the Judo club I'm a member of, but there's still something imposing about the idea of meeting the sensei's sensei.



I'm alone in this feeling; every other person in the dojo has already trained with Professor Dennis Estes. He is in Missoula for a three-session workshop and I am only able to make it to the last part, a class on hanbo techniques. The other students have already had lessons on Kiai no maki and combat Jujitsu.

I approach the mat in my white belt, and my gi, which very prominently states that I'm from the University of Montana Judo club. It's a full class. Several members of the Ternion Academy Martial Arts have come from Bozeman to train with the Yama Naka students.

Sensei Jeanette McGrath, of Yama Naka and Sensei Nate Clevidence, of Ternion Academy are already on the mat, and Professor Estes enters shortly. It is the first time I've seen a professor, and I'm immediately perplexed. Why is he wearing a black gi? I wonder. It's the only thing about his appearance that confuses me. Other than that, he's about six feet

tall, with graying hair, a red and white belt and a focused expression. This makes sense.

Actually, aside from the black gi, which, I find out later is a symbol of rank; everything about the class makes sense. We do some warm up drills. Professor Estes bows us in. Each pair of students receives a hanbo to practice with. Before we begin, we are told that the first thing we should do with it is familiarize ourselves with the weapon. Examine it, fill it with our energy. But, Professor Estes points out, throwing his hanbo to the ground, no matter how well we know it, the weapon isn't going to get up and fight for us. We have to practice technique.

Professor Estes leads us through several kata: defenses from round-house punches, from straight punches, from front snap kicks. He teaches us how to respond if an attacker grabs the hanbo. I find myself more relaxed throughout the class. It is always nerve wracking to meet a good sensei; the same cannot be said for learning from one. Professor Estes' instructions are clear and he demonstrates each technique so we can watch and ask questions. While we are practicing, he walks around the mat and corrects us.

After each technique has been demonstrated and we've been given a chance to practice several times, we are instructed to write what we've learned in our jujitsu notebooks. I have no notebook, but I write the techniques on a piece of blank paper. Notebook keeping is one of the things I have heard about from the jujitsuka, but never seen in progress. It strikes me as both an excellent idea and a difficult one to put



in to practice. How do you explain the motions involved in something like Oni kaduki, which involves a block, a strike, a nerve technique and an arm-bar, and which takes Uke from throwing a punch to being face down on the ground? This is, I realize, the point. Writing makes you think about the technique. It helps you remember and it gives you something to go back to, if you forget.

Professor Estes carries out the kata with grace, but there's more than grace at play. He knows what he is going to do. Not just what he should do, the way I know what I should do, but occasionally fail to accomplish. No. He knows what he will do and he knows what his partner will do. Well, of course. It's a drill.

Even so, I am left with the sense that if it weren't, if someone forgot what they were doing and threw a kick instead of a punch, if it wasn't practice, but an attack, it would not change this knowledge. It isn't much of an assumption. I've heard that Professor Estes used jujitsu in confrontations while working as a police officer. Watching him instruct, I can see how that is possible.

Professor Estes bows the class out when it's time to go, but before we leave, he gives us one more lesson. This one is on Chinese liniments and also fits in well with what I know of Jujitsu. Balance. Professor Estes is concerned about the bruises the hanbo might leave on our wrists and ankles. Since we injured ourselves, we have to make sure we take time to help ourselves heal. He instructs us in the use of Dit Da Jow, and lets us use some of his to keep any bruises from forming. Then he tells us about Zheng Gu Shui, which is good for healing bone and tendon injuries.

While we are applying the liniment, Professor Estes gives us another example of balance. He has all of his aspiring black-belts train in iron palm, something I've never heard of in relation to jujitsu.

*Continued on page 8*

# Black Belt Promotions

## Shodan:

Michael Benner, a student of Sensei Steve Huegel from Sho Fu Kan Dojo

Francesca Cavagnaro, a student of Sensei Jose Ortiz from Mountain Storm Jujitsu

Jeremiah Curtis, a student of Sensei Rich Howell from Yoshin Jitsu Kai

Matthew Fried, a student of Professor Tom Hill from Shum Pu Kan Dojo

Zachary Kauffman, a student of Sensei Greg Poretz from Kenschokan MAA

Brandon Hamlet, a student of Professor Larry Nolte from Medford Judo Academy

Ryan Kihara, a student of Sensei Steve Rodal from Hawaii Jujitsu Kodenkai

Anton Muller, a student of Sensei Delina Fuchs from Chico Kodankan

Ryan Neuman, a student of Sensei Jeff Penner from HonshinKan

John Noland, a student of Sensei Jeff Penner from HonshinKan

Abel Oviedo, a student of Sensei Martin Brzykcy from Quest Jujitsu

Tucker Plunk, a student of Professor Larry Nolte from Medford Judo Academy

David Salisbury, a student of Sensei Robert Korody from Kodankan Jujitsu of New York City

Patricia Starmack, a student of Sensei Nancy Bigham from Kodai no Bushido

Tom Thiel, a student of Sensei Dan Browning from Shinzen Kai

Jan Erik Waight, a student of Sensei Jose Ortiz from Mountain Storm Jujitsu

## Nidan:

John Fiore, a student of Sensei Joseph Pisano from Green Dragon Jujitsu

Faye Garan, a student of Sensei Steve Rodal from Hawaii Jujitsu Kodenkai

Greg Henesian, a student of Sensei Rich Howell from Yoshin Jitsu Kai

Tim Nibert, a student of Sensei John Pfund from Elite Self Defense Academy

James Savage, a student of Sensei Robbin Miller from Fudo no Sei KaKu

## Yodan:

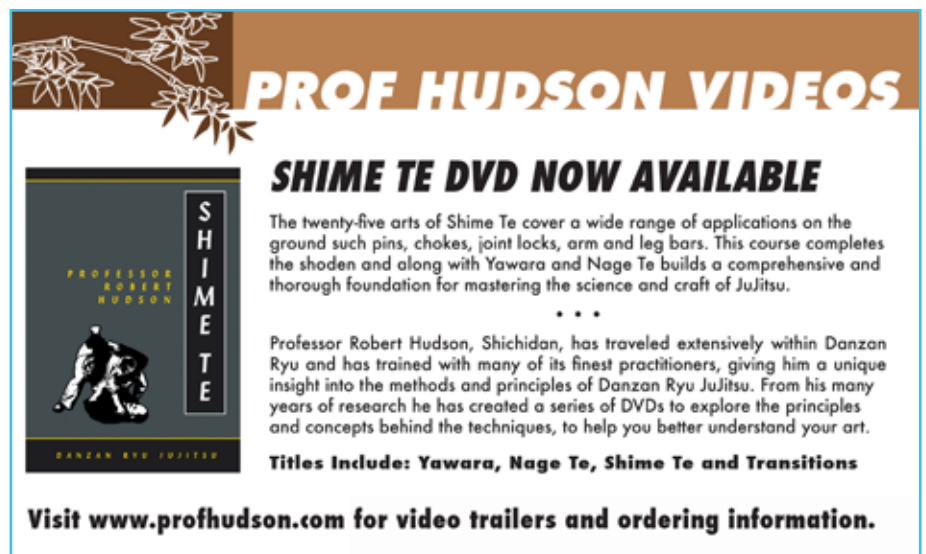
Dan Browning, a student of Sensei Ward Melenich and Schoolhead of Shinzen Kai

Jess Green, a student of Senior Professor Tom Ball and schoolhead of Asobikan Calistoga Jujitsu Institute

*Continued from page 7*

He teaches them to do develop the iron palm slowly, carefully, and using the proper liniments and techniques to prevent the student from deforming their hands. You also need to be able to do calligraphy he says. A warrior has to be an artist too. You can't train in a way that makes you unfit for anything else.

I am left wishing that there was more time, that I had not missed the first two lessons. I have an opportunity to learn things I haven't been introduced to in judo. I'm training with dedicated, interested students. We've got a tremendously knowledgeable instructor. I see no reason to leave the dojo now. But it's not up to me. I thank Professor Estes and go back into the dressing room to return to my street clothes. I fold up my gi and put it in my bag, placing the white belt I wear for jujitsu next to the green one I wear for judo.\*



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• • •

Professor Robert Hudson, Shichidan, has traveled extensively within Danzan Ryu and has trained with many of its finest practitioners, giving him a unique insight into the methods and principles of Danzan Ryu Jujitsu. From his many years of research he has created a series of DVDs to explore the principles and concepts behind the techniques, to help you better understand your art.

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# The Greatest Camp on Earth

Serena Finley

Kiais and falls echo through the gym of Butler High School in Matthews, North Carolina. Competitors from all over the world are together in the same room, offering their priceless techniques and styles to willing students. This makes experiencing the "Greatest Camp on Earth" martial art camp one of 2010's most unforgettable events. All ages and ranks are subject to five star training in three concentrated days of martial arts.

My personal experience was one that heightened my understanding as well as love of the art of jujitsu. I was given the opportunity to listen to the insight of many people who are passionate about what they do and what martial arts mean to them, allowing me to benefit greatly from their views. I also saw that I had barely begun to understand what those martial arts are about. As a recently promoted Yonkyu, I am the equivalent of a newborn in the vast world of martial arts and its spiritual awakening.

The first day of training began with last minute registration and bow in. I took classes on ground fighting, taught by Sensei Nicolas Gill and ground combinations taught by Sensei Nick Lowe, after which I came to realize that

there were a wide variety of styles of the same move, because each move was changed to fit the fighters' technique in order to create their own unique way of fighting.



The next two days I began looking at the techniques differently, and after taking "seeing the bones" taught by my own sensei, Professor Tom Ryan, I was even looking at my opponent differently. I was looking at the movements of the body, not just externally, but internally as well. This changed my whole view of fighting or even practicing. I was learning which parts of my body to use in different situations, like using the outside parts of my hands and arms to block a knife while protecting the insides and vitals of my body. It became a view that turned from external components to inner anatomy and allowed me to fight with their bones. And this was only the first day.

The second day of training moved from groundwork to throwing. I took classes taught by a wide variety of Sensei, including Sensei Ken Nazemetz, Sensei Aaron Blackwell, Prof Tom Ryan, and Sensei Tony Zimkowski. On this day of training, the pace began to slow down and focus more on the details of each technique. This allowed me to refine my throws and positioning, and allowed me to make my motions cleaner and smoother. Although the

second day was enjoyable, it did not make as much of an impact on how I viewed the art because the material was not new to me, it just showed ways of refining the skills.

The third and final day of the camp was the greatest day, in my opinion. It was on this day that I explored with multiple sensei the concept of morals within the art of jujitsu. While taking a class about healing with Prof Ryan, he described martial arts moves as each having two sides, just as there is a yin and a yang. It is this principle that is controlled by our intention and mindset when practicing jujitsu. A move could be used either to disable someone, or by changing the intent, the same move could be used to heal someone. This concept has not only helped me with my technique, but it has made me aware of my intentions on the mat and in my life. It has also helped me practice in controlling my emotions so that I may practice safer jujitsu. It was with this point of view in mind that I finished the year's camp.

The Greatest Camp on Earth of 2010 was filled with excitement and fun, and lacked nothing when it came to information. It was a wonderful learning experience for me on a personal level, and inspired a greater love and respect in me for martial arts. In only three days my technique, intentions, and outlook were totally improved. It truly was The Greatest Camp on Earth.

*Serena Finley is a 13 year old student at Palmetto Jujitsu Academy and Healing Arts Center in Lexington, South Carolina.*

✱



# Redding Jujitsu 38th Annual Kata Contest

John Pfund

After attending the 38th annual Redding Jujitsu Academy Kata contest, all I can say is wow! The talent that we have in the AJJF is just amazing. From the juniors performing throws that would rival any adults to the black belts putting on a great show where you could actually feel their spirit from 20 feet away... I was in admiration.

The competition started with the tiny children in the pee-wee division. These children got out there and you could sense their confidence. They weren't nervous at all performing in front of the large group of spectators. Actually they were oblivious to the audience, giving their full concentration to the techniques they had to perform. They concluded each set with a sumo match which was fun to watch and looked so fun for the kids.



After the pee-wees were the older children. What was cool about the majority of the competitors in the junior 5-12 division was that there were so many complete families in the competition. The Sedillos family is a great example. Their three girls have all been in jujitsu for many years and they are so young. Also the children that were in the junior division started very young. I would say that most of the 5-12 year olds had been studying continuously for 2 to 3 years. David Martinez also did what I consider the standout throw of the the entire competition-a perfect makikomi (winding throw).



These children are definitely on the road to a successful life.



Now in between the adults and the children was a unique event: The traditional breaking of the piñata. Now everyone reading this has had a party with a piñata. You know you swing the piñata and break it open with a stick. Not here...No... At the RJA the children have to kick the piñata to make it break, and furthermore. All the children have to demonstrate patience kick after kick because they are not allowed to grab the candy until all the candy is knocked out. So it went, kick after kick and then finally a nice round kick broke it open. It took several more kicks until all the candy fell out and then the kids jumped in and scooped up the candy.

Just a note here: The kids were all very respectful to each other even though they were frantically getting the candy.

After the piñata intermission came the adults. Again just one fine routine after the next. Each team was well prepared. They must have spent a long

time practicing to get that good. Then again, maybe it was just the day to day training provided by their instructors. Our quality of training is on such a high level that our members naturally perform everything at a superior level.

Finally to top everything off was an incredible demonstration by our black belt teams. Most of these men and women warriors have been studying continuously 10 or more years. And it shows. You could feel the family connection between them. Like tigers on the mat while they were doing their stuff and then gentle and humble while they were off the mat. Watching them present their kata techniques was inspirational. I think every person in that academy was deeply moved by the feeling of spirit that these yudansha displayed. Something you



notice is how easy they make everything look. You know that if you were to try the same thing you could never duplicate it.

Everyone had fun, everyone learned something and the spirit of ohana and kokua was definitely alive here at the 38th annual Redding Jujitsu Kata Contest. ✨

*Continued from page 5*

mistake will have far more consequence than any immediate injury. For holding back foregoes the benefits I am striving for. Each class I must constantly embrace and express sutemi, the giving up of stable security for the floating, delicate, breath of advantage from moving.

Groundhog's Day. At hospital in-processing I divest myself of every external anchor – keys, wallet, clothing – don a loose gown and gain a sealed-plastic armband with my name and date of birth. In the prep room I draw on my meditation and breathing training to remain as calm and relaxed as I can. There is as yet no imminent threat; no attacker has entered mai-ai; so I strive to remain relaxed and confident, to save my reserves. My anaesthesiologist enters. We had spoken twice before today. He is very pleased with my final pre-operative weight and condition. "There is absolutely nothing that you can do to screw this up from this point on," he assures me as he gives me the first sedative. He knows about my asthma but seeing my relative fitness is utterly delighted and confident. "There aren't going to be any problems." The gurney draws me away from my wife; I ride into the unknown.

*"Like a drawing in India ink of the whispering of wind in the pines, the secrets of Judo can only be suggested."*

Sadly, though conscious when brought into the operating room where I both greeted the surgeon and saw the daVinci machine, I lose those memories to pre-operative traumatic amnesia. I next realize I am surfacing through dreams. I cannot tell even if I am wearing my glasses; both vision and thoughts are fogged. I know time has moved yet I am mostly aware that I am again aware. That once more I have shared mahon-jihai, but not the final fall, with Death. This is victory for and at this moment.

I am moved. A corner is turned and my wife's name is called out. We see each other – acknowledge each other – and exchange smiles before I am turned past our view. Another and much greater victory; she knows I survived and I know that she knows. Now she can discard some fears which I could neither protect her from, nor deny.

*"Only by cultivating a receptive state of mind, without preconceived ideas or thoughts, can one master the secret art of reacting spontaneously and naturally without hesitation and without purposeless resistance."*

I realize that I am. That I am on a bed. Tubes, straps, wires, and clamps bind me; I grow aware of their presence. Parts of me very much do not want to be jostled or to move. I accept all this and do not struggle. My body knows and insists at a, yes, gut level, that I have been damaged and must take care. Yet I am determined to stand – soon. To begin to move, even though movement now is very hard. I rest, yes; but to heal, I must also move. I practice patience, savoring each iota of my improving awareness. Rising gradually towards full consciousness, thanks to practicing chokes like namijuji, I am familiar with and not fearful of these alterations of my perceptions and awareness. My wife visits, and later, relieved, leaves. We each must rest; a friend is with her, helping her. I meditate and focus my ki on recovery, healing; I practice relaxation.

At a later time when the nurse comes in I ask for help – just to rise. Tubes, wires, straps, and bags must be dealt with; and those actions coordinated with my limited movements. I keep my center low, use my glutes, and mostly shift and push – not pull – myself upright with slow care. I can't and don't count on muscle, nor presume I can correct any mistake. The nurse asks whether I feel faint, or dizzy, or nauseated; I think she is disconcerted by my non-caring caution. To stand I must use a support; my balance is poor, my timing both slowed and jangled, my center disrupted. How many throws, how many shime turnovers, how many yawara leverages, how many moves from Fushin Goshin No Maki (old style, learned with hobbled legs), go into my rising, turning, and then standing? Which takes minutes, not seconds, to effect? A thousand throws and moves and shifts, and more, let me, without injuring myself, get out of bed, stand, take a handful of steps, then return and lay back. Several hours later we repeat this minuet, so I may make my first ragged foray outward, pushing my stand and accompanied by the nursing

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assistant. I focus on balance, breathing, staying centered – all vital to success, to survival. I move not as I remember being able to but only as I can now. I neither have room for error nor dare hazard a fall. I move with new environments, outer and inner.

*“...nor should he act contrary to the strength of his enemy....”*

It is late. I have slept and roused several times. I have taken sips of water – suddenly liquid surges up and out of my throat – oddly green. Despite this eruptive effect I stay calm; and as I neither block it nor tense up, I keep my incisions unstressed and airway clear, and am able to ring for help. All the times my nerve-points have been struck enable me to moderate my responses, help me avoid harm by reducing futile tensions and resistances. These also help me deal with what is happening free of useless emotional labeling such as ‘shame’. Cleared and cleaned, this passes without harming me.

I sleep and rouse and sleep, still swimming back from the further shores of fuzziness. Sometimes pain assails me, rousing me; I try to measure each wave, but not fear it nor heedlessly blot it out with the morphine pump. Which I must and do use sometimes; I strive not to fight but to blend with the flows this first night. Meditation and seifukujitsu experience mesh and blend with body memories of experienced nerve-strikes, help me calibrate my responses, reduce my fears, deal with what is there.

*“One must...[strive] always to practice moderation in all things.”*

Next morning. My surgeon’s report is excellent; he’d done half the originally anticipated, unavoidable, and permanent nerve and muscle damage. They’d even fixed an unsuspected minor hernia. To leave the hospital I must reactivate my parasympathetic system; so I make myself take sips of liquid, try bites of food, and walk. Always assisted by nurse, aide, or wife; always slowly, shuffling; always soon ended and followed by more rest. I never test a limit of balance, energy, or caution; this is not the time for hazard.

That evening the junior surgeon removes the drain as my blood loss is normal and stopping. Seifukujitsu helps me distinguish both between ‘good pain’ and ‘bad pain’, and between ‘pain’ and ‘intense but unfamiliar sensation’, thus he finishes far more tense than I. Late that night, by moving cautiously into pains of both pressure and incisions to let small rumblings inside progress, I pass gas with great relief. The second noon I use a last painkiller – two Tylenol – for the strains of my wheelchair-ride out of the hospital

***I had a lifetime of learning in how to move with my prior set of muscles and nerves; now all motions and stresses are as novel as are my newly-developing and not-yet-conditioned abdominal and bladder reflexes.***

and short car-ride home. This is a huge step towards healing, recovery, normalcy.

*“...to perfect one’s character one must be grateful for the abundant blessings...”*

In the next several weeks I appreciate as never before so many small things. The joy of being able to stand steadily on my own. How sweet unhampered breathing and pain-free coughing both are. (Full, belly-shaking laughter must wait some good time longer.) After two weeks the catheter comes out and I revel in greater freedom, even as I face a new challenge: regaining and retraining continence. Both nerves and muscles have been cut and my interior organs changed. I restart ‘Kegel’ exercises, internal flexions to help develop and condition muscles and reflexes I now must train to replace those lost.

Improvements follow the expected ‘S’ curve, speeding up from an initial low, then slowing down as they near an upper limit. I progress from sitting without pain for only ten minutes, to sitting for an hour – then two. I progress from walking

around the house, to around the small park next door, to around a short block, to a twenty-minute circuit. I go from walking with my wife walking our dogs, to my walking one dog, to walking both. I no longer sleep most of each day; and my energy and appetite begin to rebuild. I gain more flexion of thighs, and torso past points of pain or ‘sticking’. Sun, sky, fresh air; home, spouse, dogs; being able to focus and think – all are regained in greater focus and for longer periods. My focus stays on what I regain, not what I do not have. It is surprising how much I had for so long taken for granted.

*Simplicity, fortitude, and manliness are the keys to joy and gladness....*

The pathologist’s report cannot be better. Post-operative reviews strongly suggest the tumor and cancer have been removed. Yet ‘absence of evidence is not evidence of absence’ – time alone can tell. My surgeon insists on two months’ recuperation before I restart jujitsu. With reason. Even yawara must be forbidden; my surgery has changed my hara, as I am aware with every step. During the first two weeks I made one minor mis-step and caught myself – then needed half-a-day to recover from that jolt. After three weeks I can drive again – though I am warned strongly against any accidents or sudden stops. Still, in this interim I stop by the dojo to show that I am recovering. I dare not stay – the temptations are too strong.

*Remember always...one’s enormous indebtedness to teachers.*

After the full waiting period I re-start jujitsu. Sadly, I must begin my reconditioning from as low a base as I can recall. I have neither exercised nor stretched my muscles and joints this whole interval, and I have lost all my internal connective conditioning. This is not the first time that I have had to come back after a period of no-class and no-exercise, and had to regain and recondition my physical capacities; but every class now is both a new challenge and an exercise in readaptation. I start, of course, with Yawara, and slowly stretch into the lower-impact arts of Goshin Jitsu, Nage, and Shime.

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I had a lifetime of learning in how to move with my prior set of muscles and nerves; now all motions and stresses are as novel as are my newly-developing and not-yet-conditioned abdominal and bladder reflexes. As little an action as a cough, a partial twist, even the tightening of one leg, can find a 'hole' in my still-developing new responses. Every art has several motions and relaxations whose internal effects must be relearned; for I am changed.

Mostly these differences are subtle. Every class is a learning experience mixing motions, responses, and surprises progressing from 'white belt' and up within and from my body. The senseis, black belts, and other ranks all are respectful of and helpful with my limits and my gradual progression through them. They accept with somewhat more grace than I, the truth that I must for a time abjure straightovers, full backfalls, and other more vigorous or impactful

aspects of jujitsu. (Nobody expects I can practice Sakanuki right away.) They help me to restrict myself and avoid hip throws, torso impacts and groin stretches. Each night for me is a discovery of new capacities – and new limits, too.

*"Anyone who practices Judo should neither be afraid of the strong nor despise the weak..."*

Surprisingly, my art improves – quite noticeably. I always had been compact and moderately well-muscled, – but now I cannot call upon muscle nor (to avoid internal stresses) count on using both a lower and more centered mass to effect my arts. I am as never before made conscious of uki's effect on me, particularly on my hara, and I have incentive to blend our motions and interaction as smoothly and with as little stress or impact as possible. Each separated jerk or twist or press I feel more keenly than ever before, for their effect on me is new, not lost within a lifetime's prior inattention. I have been forced to

start from weakness and move softly; yet I know I have knowledge of techniques which can yet succeed – if I but practice them well.

As never before I learn to use gravity, to effect kuzushi without force or break, and to focus on internal balancing and redistribution of motions and vectors without tension. I push on uki's heel in Deashi Harai, I twist uki's pelvis in Uchi Momo Harai, and the vector to press in Kube Nuki Shime from spine through uki's hara through their forward tipping point becomes palpably and consistently self-evident from the placement of my hand and the position of uki's shoulder and hips. When arts are practised on me, I flow instead of resisting or holding back, accept gravity and tori's imposed vector changes instead of fearing them, and learn how to make even poor or flawed arts produce good falls. I find that height and force are far less significant than smoothness, timing, and proper landing posture when it comes to making a fall 'hard' or 'good'.

In early May I ask one shodan to work with me as a third uses my digital camera to capture her performance of Ushiro Osaegami Nage. At my first post-surgery PSA test (whose results cannot be bettered) and three-month review, I take this and a bottle of Madeira to my surgeon. He says that I am the most advanced martial artist he's ever operated on; his only specific advice is, "Don't get hit where I operated on you." I decide not to mention Kin Katsugi. He'd been noticeably jolted at the apparent kick to my groin followed by my straightover; both well-done and so doing no harm; both also done for the first time post-surgery. I have yet a great deal of recovery remaining (I have yet to 'crack' both Shinin and Oku), but my progress is good.

*"It is said of Jujitsu that it would require ten years of practice to win victory over one's self...."*

Time passes. I become able to forego sanitary/incontinence pads for about half my classes. I presume I need one for arts which I have practiced no more than a handful of times since the surgery; and definitely would need one for mahon-

*Continued on page 15*

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Please Note: Many of these arts are not part of the AJFF kata.

# Musings on another step

Dan Browning

*"It's about time. What took you so long?"*  
– Senior Prof. Tom Ball's comment after overseeing my yondan exam.

I guess seven years as a sandan was enough. I finally took and passed my yondan exam on July 30 of this year at the clinic in Buffalo, N.Y. Boy, what a learning experience.

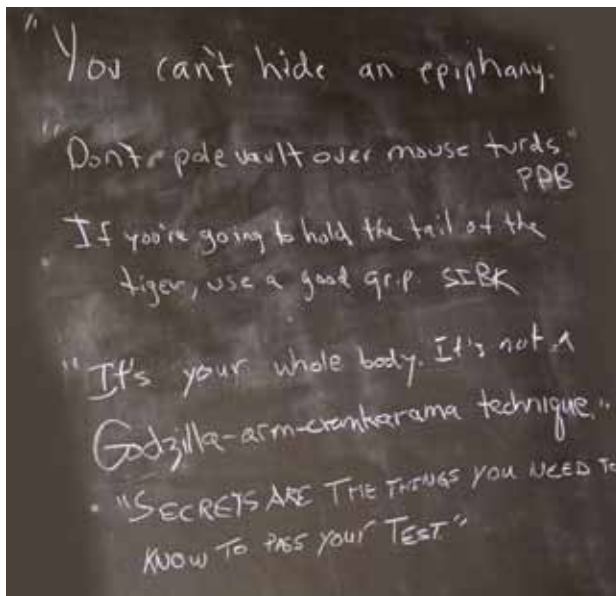
First, let me answer Prof. Ball's question. One of the requirements for the yondan exam is that you contribute significantly to the instruction of at least three shodans. I was told there were ways to count sempai, but I didn't want to do that. I wanted to wait until I had raised three shodans from scratch. After being told by Profs. Geoff Lane, Tom Jenkins and Tom Hill that I should test, however, I finally accepted the challenge. I had raised two shodans from scratch, contributed significantly to a sempai's instruction, and had another shodan candidate in the wings who would pass his test six weeks after mine.

No more excuses. To prepare for the test, I quit drinking on Jan. 1. I scaled way back on my Aikido classes and started doing as much Danzan Ryu as possible. I handed my classes over to my students, for the most part, so I could get the mat time in.

We like to say that it takes a dojo to raise a black belt, and my students at Shinzen Kai in St. Paul, Minn., certainly deserve credit for helping me advance. So do my instructors and the students at Kuroinukan in Duluth.

I had planned to test at the 2010 convention, but Prof. Tom Hill checked me out at the Duluth Winter Clinic last February and suggested I test in Buffalo. I didn't like the idea. The expense was an obstacle, given the economy. I didn't know many people there. And I figured

that Prof. Hill was hinting that I needed more work. So I got down to it.



Some of the outtakes from the collective wisdom doled out at this year's Camp Kodenkan Midwest in Duluth. Next year, the camp will be held in St. Paul, Minn., and will feature Prof. Robert Hudson as guest instructor.



Fun is never in short supply at Camp Kodenkan Midwest. Sensei Sohn Wehsele demonstrates the magic of juxtapositioning.

I drove up to Duluth a couple of times to work out with my sensei, Ward Melenich,

and co-sensei, Sohn Wehsele. They sent me videos to help me solve some problems. And my students stepped up to volunteer as ukes no matter how many times we ended up in a heap. Tendinitis returned in my right shoulder, but I timed a shot of cortisone perfectly, enabling me to get through the test pain free.

Sensei Melenich flew to Buffalo with me at his own expense. I didn't ask him to come because I couldn't afford to buy his ticket. But Ward didn't hesitate, and I'm grateful he came along. I'm even more grateful for the lesson he taught me in doing so. More than most of the people I know, Ward leads by example.

When my student Tom Thiel came up for his shodan test in September, I had conflicts at home, making it difficult to get to Duluth for his test. But if Ward could get to Buffalo, how could I fail to get to Duluth? I drove the 165 miles to Ward's house in the morning to observe the test (Tom did well), then drove home to be with my kids while my wife, an R&B singer of rare talent, played a gig in Wisconsin. I drove back to Duluth the next day to attend camp and help celebrate with our new shodan.

Ted and Joann DiNoto put up Ward and I in Buffalo to help us cut costs. They picked us up at the airport, fed us and drove us between the dojo and their home. And they shared insights about their personal lives that I still think about to this day.

Robert Korody Sensei was my uke. I had never worked with Rob before. My only prior exposure were tales from Ted and Joann, who shared a photo of him doing the Chinese splits suspended between two chairs. What was I in for, I wondered. The answer came soon enough. Rob is your dream uke. In short,

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jihai, much of shinin, and a scattering of direct-impact arts. Oddly, not for Sakanuki – or most arts I have a moment to ‘prepare’ for. I now work oku, the first ten of shinin, and many which even a month ago I had not dared try. My condition is nearly recovered to its pre-surgery level. Though I still tire more easily than I recall, my spirits are much recovered; I find a zest and joy which has been missing these prior months. I am regaining my ability to ‘bounce’ and to press my limits, to try myself (and my partner) beyond known-to-be-safe grounds.

Or so I think. Until one Thursday evening I find myself unable to focus. Unable to stay in the present and with the moment, aware of activity and responsive to it. This is an advanced class of brown and black belts only; we have gone through a good deal of oku and goshin jitsu, switching partners often. At the break as the brown belts are dismissed and the other black belts regather for shinin, I stop, excuse myself, and step back.

I do not have shin; I cannot commit. I am nervous, tense, irritable, and unfocused. Fears and doubts swirl through me and I am unable to master myself. I have been unable to concentrate this entire day. It has been six months now since the surgery. Two days prior was my second post-surgery PSA test, with results due ‘after a day’. Although there may always be ‘false positives’ any change from the 3-month’s test must be upwards – I had had no reading to the limit of accuracy. I have not received this test’s results and the unknowns I’d thought overcome now resurface. I do not want the cancer to return – as my options become much less pleasant and less hopeful. I cannot

shake my doubts and fears, nor keep them from interfering with my life, my profession, my jujitsu. Feeling ashamed and miserable, I explain only a part of this to my fellow jujitsuka, and remove my belt and withdraw.

My drive home is miserable. I am haunted by both my fears and by my lack of self-control. I feel overcome by my doubts and worries. For whatever reason, this test seems more ‘real’. I feel that if this test remains negative, I will more truly believe in a cure, that the cancer is gone. Even though I know testing will and must continue for years on a

***Like many lessons, like many insights, it was painful as I experienced it – yet if I use this to improve my character, my capabilities, then I make it worthwhile; it means what I can make of it. As with jujitsu. As with my life.***

declining frequency. Even though I know the impossibility of ‘proving a negative’. Even though I know nothing guarantees future immunity; that I may yet get, or even have, another cancer – perhaps a skin melanoma, or some other as-yet undetected distorted cellular lineage within me. I am nearly overwhelmed with the knowledge that there is no security, no perfect safety, but only what one can see and feel and know and experience

as of this moment. The past is done, the future is unknowable, and the present must integrate both yet stay the sole determinant of ‘reality’.

I arrive home early. Eat dinner. Walk my dogs. Talk with my wife. Share with her my worries and concerns. I have been checking all day where my test results will be posted on-line, and seen nothing. She has an early schedule, and goes to bed. Late that evening, miserable, fretting, I once more open the link – and the results are there.

I wake my wife and share the news with her. Thursday turned out to be a very special and wonderful day, even at 11:58 p.m..

Will this repeat at 9 months? 12? Three years? I remind myself that I will have failed my self-control only when I give up. I found another limit, and through that I learned another lesson. Like many lessons, like many insights, it was painful as I experienced it – yet if I use this to improve my character, my capabilities, then I make it worthwhile; it means what I can make of it. As with jujitsu. As with my life.

Only through personal experience can one comprehend the mystic ecstasy of such secrets.

Sensei Okazaki, what other wisdom will I find following your teachings? This is but the first step on a greater voyage, and it is the travelling, not the arriving, I most should heed. Ahead lie many interesting rides and rediscoveries – Utsuri Goshi, Hando Shime, and so many more – and new discoveries within and without.

*These are the secrets of Kodokan into which I have had the honor to initiate you. \**

***I, not events, have the power to make me happy or unhappy today. I can choose which it shall be. Yesterday is dead, tomorrow hasn't arrived yet. I have just one day, today, and I'm going to be happy in it.***

***-- Groucho Marx***

# Contest Results

<b>Redding Jujitsu Academy, Inc.</b>			2nd	Sara Tran & Aimie Redden	RJA
<b>38th Annual Kata Tournament Awards</b>			3rd	Steve Yoshida & Zach Harmon	RJA
<b>PeeWee</b>			<b>Sr. Advanced-brown (3rd-2nd)</b>		
1st	Shana Strawn & Darnell Reid	RJA	1st	Meghan Gainer & Kameron Barnes RKH	
2nd	Morgan Covelli & Hannah Kirschman	RJA	2nd	Joshua Harrelson & Mike McKenzie	MK & RJA
<b>Jr. Beginner</b>			<b>Sr. Advanced-brown (1st)</b>		
1st	Sarah Jimenez	CKDK	1st	Dianna McKenzie	RJA
<b>Jr. Advanced Beginner</b>			<b>High Scoring Combat</b>		
1st	Tanner Wilhite	RJA	<b>Beginners</b>		
2nd	Natalie Thatcher & Hunter Wilhite	RJA	Tanner Wilhite - Redding JuJitsu		
3rd	Ella Brandon & Victor Jimenez	CKDK	<b>Advanced</b>		
<b>Jr. Advanced</b>			Meghan Gainer & Kameron Barnes – Renkiohen		
1st	Jacob Politi & Rachael Sedillos	RJA	<b>High Score Champs</b>		
2nd	Simon Tran & David Martinez	RJA	<b>Beginners</b>		
3rd	Temi Politi & Travis Gunari	RJA	Sarah Jimenez (singleton) – Chico Kodenkan		
<b>Sr. Beginner</b>			<b>Advanced</b>		
1st	Lizzie Keys & Musato Miyano	CKDK	Meghan Gainer & Kameron Barnes – Renkiohen		
<b>Sr. Adv Beginner</b>			<b>High Score - Black Belt</b>		
1st	Jeanette Hogan	MK	Geoff Lane – Nibukikan		
2nd	Jessica Briggs & Fred Brandon	CKDK			
3rd	Jeremy LeRoque & Joseph Hill	RJA			
<b>Sr. Advanced –green</b>					
1st	Ruthie Sedillos & Rebekah Sedillos	RJA			

*Continued from page 14*

he made the test fun, allowing me to show what I know.

So what do I know?

Not so much. At Summer Camp in Duluth, Bob Kunkel Sensei demonstrated how much one can do in the face of nearly overwhelming obstacles. And Senior Prof. John Congistre impressed us with his humility and deep understanding of Danzan Ryu.

At a clinic in October, I was speaking with my Aikido instructor, the Rev. Zenko N. Okimura Shihan, about the test.

I asked why some people say yodan, and others, yondan. He said each is correct; they are regional pronunciations. That started a conversation about the kanji used on rank certificates.

Okimura Shihan noted that the characters for sho, ni, and san in the shodan, nidan and sandan certificates are not the usual characters used for counting, ichi, ni and san.

Sho, he said, is a character that often is used in words referring to a beginning. He joked that it's a good reminder for shodans, who universally think they know everything and need to put their

egos in check. The character for ni in nidan is one that's used in words like focus, or gathering together. So when you get your nidan, you're focusing on what you've learned and making sense out of it, he said. The character for san in sandan is used in expressions meaning to explore. So you're supposed to get out of the house and find out what the world is all about.

At yondan and above the certificates use the standard kanji for numerals. By that point, Okimura Shihan said, you're teaching the system you're in, and the ranks are simply increments. \*

# *The Handshake*

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# 63rd Annual AJJF National Convention

## March 4-6, 2011

Marriott Courtyard

2600 Bishop Drive, San Ramon, CA 94583

Name:	AJJF Rank:
Street:	AJJF Number:
City / State / Zip	AJJF expiration date:
Phone:	Dojo:
Age:	E-mail:

**WAIVER AND RELEASE OF LIABILITY**

"In consideration of this membership, I agree for myself, my heirs, successors and assigns to waive and release all liability, not file any lawsuit or any other action and do indemnify and hold harmless the American Judo & Jujitsu Federation (AJJF), its directors, professors, officers, employees, committee members, instructors, members, affiliated dojos or schools for any injury, or other legal cause of action arising out of the study or practice of Danzan Ryu Jujitsu or any activity taught, practiced or conducted in connection with my membership in the AJJF. This waiver, release and indemnity includes, but is not limited to injuries or any other legal cause of action occurring in classes, demonstrations, competitions or otherwise, and I waive and release any and all claims or rights that I may have in any jurisdiction for any liability arising out of any legal cause of action, including but not limited to, any liability from negligence and agree to indemnify and hold harmless the parties listed in the prior sentence. I understand that the study and practice of martial arts in general, and Jujitsu in particular is an inherently dangerous activity and may lead to serious and permanent physical injury and/or death. Intending to be legally bound by my signature below, I acknowledge the above and for all time knowingly and voluntarily assume and all risks associated with the study and practice of Danzan Ryu Jujitsu or any martial art. The AJJF BOP reserves the right to suspend any individual or school membership at any time. I have read this waiver. I agree to adhere to the rules and standards of the AJJF. I further understand that only AJJF sanctioned classes and events are covered by the AJJF group Insurance."

I am over 18 or I am the parent or legal guardian of the above named Convention participant. I have read the release and agree accordingly.

(Signature required) X: \_\_\_\_\_ Date: \_\_\_\_\_

Registration Options for Convention 2011

AJJF MEMBERSHIP IS REQUIRED TO ATTEND CLINICS. EVENT ONLY MEMBERSHIPS (\$5). AS WELL AS NEW AND RENEWAL MEMBERSHIP WILL BE AVAILABLE ON-SITE. DO NOT ENCLOSE MEMBERSHIP APPLICATIONS, OR RENEWALS, WITH CONVENTION REGISTRATION.

	Cost if paid and postmarked by				Subtotal
	1/1/2011	1/15/2011	2/1/2011	At Door *	
<b>FULL CONVENTION PACKAGE</b>					
Adults: Clinics, T-Shirt, Banquet* (14 & older)	\$145.00	\$155.00	\$165.00	\$175.00	
Juniors: Clinics, T-Shirt, Banquet* (13 & under)	\$95.00	\$100.00	\$105.00	\$115.00	
<b>PARTIAL PACKAGES &amp; EXTRA ITEMS</b>					
Adult: Banquet dinner* (14 & older)	\$55.00	\$55.00	\$55.00	\$55.00	
Juniors: Banquet* (Attending Parents)(13 & under)	\$30.00	\$30.00	\$30.00	\$30.00	
All Clinics only	\$105.00	\$115.00	\$125.00	\$135.00	
One day of Clinics (Friday or Sunday)	\$45.00	\$50.00	\$55.00	\$60.00	
Saturday Clinics Only	\$70.00	\$75.00	\$80.00	\$85.00	
Massage Activities Only	\$55.00	\$55.00	\$55.00	\$55.00	

\*Banquet\*- Note if we have not received your registration prior to 2/15/2011, you may not receive a meal at the banquet

ENTER TOTAL QUANTITIES IN BOXES BELOW

T-SHIRT SIZES	SMALL	MED	LARGE	XL	XXL	XXXL	XXXXL
ADULT							
	6 - 8	10 - 12	14 - 16				
CHILD							

Extra T-Shirts \$15 / each

\*T-SHIRTS\*- Note if we have not received your registration prior to 2/15/2011, you may not receive a t-shirt at the event

Schoolheads Breakfast (Schoolheads/Sempai Only) @ \$21 / each

In order to participate you must fill out the top portion of this registration and waiver form.

Total Payment Enclosed

Hotel Reservations : 800-280-9574 , or go to <http://www.marriott.com/hotels/travel/oakrm-courtyard-san-ramon> Mention "AJJF" for group rate

Please make check or money order payable to "AJJF Convention 2011" (Do not send cash) Mail to:  
 AJJF Convention 2011  
 459 Greenwood Drive  
 Santa Clara, California, 95054

Banquet Information: Please seat me with the following Dojo: \_\_\_\_\_  
 Dinner Choice: chicken \_\_\_\_\_ vegetarian \_\_\_\_\_

## **AJFF CENTRAL OFFICE**

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We encourage all AJJF members to consider the many benefits of Seifukujitsu training. To learn more about the program or for classes forming near you, log on to [www.AJJF.org](http://www.AJJF.org).

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there's still no  
better art of  
balancing and  
restoring than  
Seifukujitsu.

After 26 years,  
there's still no  
better place  
to learn it.

