

# SMAA JOURNAL



Shudokan Martial Arts Association • PO Box 6022, Ann Arbor, MI 48106-6022  
<http://smaa-hq.com/> • [shudokan@smaa-hq.com](mailto:shudokan@smaa-hq.com) • 1-734-645-6441

## ANNOUNCEMENTS

### DON'T FORGET YOUR 2013 SMAA DUES

SMAA dues should have been paid on the first of January, 2013. Please be sure to make your contribution on or before this date. You can send a check or money order directly to our headquarters, or you can pay conveniently with a credit card or PayPal at our website: <http://smaa-hq.com/payments.php>.

### A NOTE TO MEMBERS OF THE SMAA

We have recently become aware of at least one other martial arts group that uses the acronym "SMAA." Please note that the Shudokan Martial Arts Association is not affiliated with any other group or organization that uses SMAA to identify itself. Though we do not believe any careful observer would confuse our thoughtful, traditional approach with that of another organization, we suggest that you be sure to type in "Shudokan Martial Arts Association" when seeking information about our association. Our website can be found at <http://www.smaa-hq.com/> and our Facebook page at <http://www.facebook.com/ShudokanMartialArtsAssociation>.

### DONATIONS & TAX DEDUCTIONS

The SMAA is a federally tax-exempt, nonprofit corporation. As such, your donations to our association are tax deductible. Send your donations, in the form of a check or money order (made out to SMAA), to our headquarters in Michigan. We'll send you a letter back

### OBJECTIVES OF THE SMAA

1. To promote and aid in the growth of Japan's traditional arts and ways.
2. To assist the public in achieving spiritual growth and physical development through budo/bujutsu.
3. To further friendship and understanding between Asian and Western martial artists.
4. To establish goodwill and harmony among martial artists of various systems.
5. To offer Western martial artists access to legitimate budo/bujutsu organizations and teachers in Japan.
6. To give practitioners of authentic budo/bujutsu recognition for their years of devotion to these arts.

### BOARD OF DIRECTORS

- Karl Scott Sensei
- Nicklaus Suino Sensei
- H. E. Davey Sensei

**Editor:** H. E. Davey Sensei

**Assistant Editor:** Troy Swenson Sensei

**Webmaster:** Don Prior Sensei

**General Manager:** Nicklaus Suino Sensei

修道館武道会

acknowledging your contribution, which you can then use for tax purposes. We hope you'll support the SMAA in our goal to preserve and promote traditional budo and koryu bujutsu.

## E-MAIL

Please make sure we have your correct e-mail address. Without this address, we can't e-mail you the SMAA Journal.

Do you have a new e-mail address? Have you sent it to [hedavey@aol.com](mailto:hedavey@aol.com)? If not, we also won't be able to send you SMAA publications, so please be sure to let us know if your e-mail address changes.

## SMAA PATCHES

The SMAA HQ is selling official SMAA patches for your gi. They're great looking patches that embody the spirit and honor instilled in members of our group. They won't fade or bleed when you bleach them, and yet we've been able to keep the cost down. Each patch is basically a 3 ½ inch circle featuring our logo below:



Our patches were produced using state of the art digitizing and ultra-modern technology to create an accurate and attractive embroidered emblem. They feature tight stitches, sharp detail, clean lettering, and top quality craftsmanship. There's no jagged stitching, but we've still got plenty of stitches so that the background doesn't show through.

*The patch should be worn on the left side of your gi jacket near your heart. SMAA policy mandates*

*only one patch per uniform to maintain the sense of dignity associated with traditional budo.*

These new patches are a great way to show your respect and enthusiasm for our group; we hope all of our members will order at least one. *And the best part is the patches are only \$5.00 (US) each!* (E-mail [shudokan@maa-hq.com](mailto:shudokan@maa-hq.com) about special shipping for international orders.)

To order, go to the "Payments" section of [www.smaa-hq.com](http://www.smaa-hq.com) or send a check or money order made out to "SMAA" to:

**SMAA HQ**  
**PO Box 6022**  
**Ann Arbor, MI 48106-6022**  
**USA**

## FACEBOOK PAGE



Have you been to the SMAA Facebook page? If not, you're missing out on the latest SMAA news, features, videos, photos, and information. It's easy and safe to join Facebook, and all you need to do is click the "Like" button to become a follower of our Facebook page. This is the fastest way to get SMAA news and updates, and we hope you'll drop by <http://www.facebook.com/ShudokanMartialArtsAssociation> and check it out. Once you're on Facebook, we hope you'll share our page with your friends and help us promote the SMAA.

## SMAA ONLINE PAYMENTS

Did you know you can pay for your annual dues at our website using PayPal or a major credit card? You can, and you can also pay for gi patches and promotions in the same way. This is a much faster, and in some ways more secure, means of sending money to our headquarters. We hope more of our members will make use of this feature. Just drop by <http://smaa-hq.com/payments.php> for more information.

### ***THE BEST OF THE SMAA JOURNAL CD-ROM***

To celebrate its 15th anniversary in 2009, the SMAA created a special CD-ROM that contained a sampling of some of the best stories and articles to appear in the *SMAA Journal* since 1994. We mailed this free of charge to everyone in the SMAA as a way of showing our appreciation to our members.

Although our anniversary has past, it's still not too late to get a copy of this CD-ROM, which is packed with hard to find information about budo and koryu bujutsu. For \$8.95, plus \$3.00 shipping and handling (\$5.00 outside the USA), we'll send you *The Best of the SMAA Journal*.

Send your check or money order to the SMAA HQ. Supplies are limited to the number of CDs remaining.

### **2013 SMAA SEMINARS**

We're lining up some great events for 2013! *Be sure to periodically visit <http://smaa-hq.com/events.php> to find out about our latest seminar news.* This year we are planning on offering fun events, with top teachers, in Georgia, California, and England. We hope to add more seminars as the year goes on, and you can get seminar news faster at our website ([www.smaa-hq.com](http://www.smaa-hq.com)) than through this journal, which is only published four times per year. (The SMAA event mentioned below, for example, has been listed on our website and blog for some time, but it is only now making it into our journal.)

You can also find seminar information at our Facebook page: <https://www.facebook.com/ShudokanMartialArtsAssociation/events>. This is a very active page, and if you are not visiting it regularly, you are missing out on great SMAA-related news, photos, and videos.

### **SMAA AIKIDO CAMP!**

The SMAA and the Aikikai HQ (Tokyo) are co-sponsors of a great aikido camp in Georgia. The instructor will be SMAA certified teacher Max Roach Sensei (aikido sandan and iaido yondan). Here's all you need to know to participate:

#### **Where:**

Darlington School's Huffman Athletic Center  
1014 Cave Spring Road  
Rome, GA 30161 USA

#### **Who:**

Ages 10 and above

#### **When:**

June 3 – 8, 2013

#### **How much:**

\$135 – Pre-registration

\$150 – Late Registration (After May 24, 2013 )

*\$10 – Discount for SMAA members!*

Practiced in a spirit of non-competition, Aikikai aikido is fun and practical self-defense. This camp will be beneficial for new and advanced students alike. Instruction will focus on basic and intermediate defensive techniques, including



*Max Roach Sensei will lead the SMAA Aikido Camp*

unbalancing and pinning techniques, arm bars, wrist techniques, sweeps, and hip throws. Participants will cultivate balance, coordination, concentration and self-awareness.

Pre-registered participants who sign up by May 24 will receive a free uniform. Please contact Mr. Roach with your height and weight for uniform pre-orders. Teacher and group discounts also available. Housing may be available if requested in advance.

Questions? *Send e-mail to roach.max@gmail.com.* We hope to see everyone at this fun and exciting event. And don't forget to ask for your SMAA member discount.

## RICHARD YAMAMOTO SENSEI JOINS SMAA BOARD OF ADVISORS

We are happy to announce that Richard Yamamoto Sensei, one of the highest ranking Kodokan-affiliated judo teachers in the world, has joined the SMAA Board of Advisors. Yamamoto Sensei has been practicing classic Kodokan judo since he was sixteen years old. At over 90 years of age, Yamamoto Sensei is still a very active senior citizen and a seventh dan associated with the Kodokan Judo Institute in Tokyo. One of the pioneers of judo

in the Northwestern part of the US, Yamamoto Sensei was the chief instructor of Seikikan Judojo for many years. Seikikan was established in the 1930s, making it the second oldest judo dojo in Washington State, and one of the oldest in the USA. Its first home was the basement of a hotel run by Yamamoto Sensei's parents. He more or less "lived in the dojo," with judo being a constant presence in his life.

Yamamoto Sensei has practiced in the dojo, and in seminars, with a number of legendary judo teachers, including the late Kotani Sumiyuki Sensei (10<sup>th</sup> dan), the late Fukuda Keiko Sensei (10<sup>th</sup> dan), Daigo Toshiro Sensei (10<sup>th</sup> dan), and others. His first judo teacher was Horiuchi Keiji (Keigi) Sensei, a member of the Nanka Judo Yudanshakai Hall of Fame and a Kodokan eighth dan. Horiuchi Sensei was one of the highest ranking members of the United States Judo Federation (USJF) and a USJF Life Member. He passed away in 2006.

Yamamoto Sensei has held high levels of referee certification through the USJF, and he is one of the highest ranking members of this association. For many years, he also served as an official in the Northwest Judo Yudanshakai, a USJF affiliate association. He is a USJF Life Member as well.

For decades, Yamamoto Sensei devoted countless evenings each week (and quite a few weekends) to training young judoka. He did this for free, and he has never accepted money in exchange for judo instruction, believing that his teaching was a way of building a better society based on the judo principles of Seiryoku Zenyo ("Maximum Efficiency with Minimum Effort") and Jita Kyohei ("Mutual Welfare and Benefit"). Over multiple decades he has taught hundreds, if not thousands, of students at Seikikan Judojo and in public clinics. Among his students are people from all walks of life, from US national champions to people just starting judo. They all learned that classic judo is a way of developing one's character.



*Seikikan Judojo in December 1938. Yamamoto Sensei is standing in the second row from the top, fifth from the left*



Yamamoto Sensei lives in the U.S. Pacific Northwest, and he joins a number of prominent teachers of traditional budo and koryu bujutsu that make up the prestigious SMAA Board of Advisors. Among the members of this elite board are top martial arts leaders in Japan and other nations, experts in other Japanese cultural arts, and important members of Japanese society, including:

- Omi Koji Sensei (Japanese yoga expert, member of the Japanese House of Representatives, and former Finance Minister of Japan)
- Iwasaki Hisashi Sensei (Soke of Kobori Ryu suieijutsu, the ancient samurai art of swimming and water combat)
- Otsuka Yasuyuki Sensei (Soke of Meifu-Shinkage Ryu shurikenjutsu, the samurai art of throwing weapons)
- Suzuki Kunio Sensei (A direct student of the founder of Nakamura Ryu swordsmanship and Hanshi/eighth dan)
- Ohsaki Jun Sensei (A veteran teacher of Kodokan judo and traditional jujutsu with over 50 years of training)
- Herb Wong Sensei (A representative of Shimabukuro Eizo Sensei and an eighth dan in Shorin Ryu karate-do)
- Wayne Muromoto (A representative of Ono Yotaro Soke and a high-ranking teacher of Bichuden Takeuchi Ryu jujutsu)
- Dave Lowry (An internationally famous martial arts author/journalist and teacher of Yagyū Shinkage Ryu swordsmanship)
- And many others

The SMAA is active around the world and led by both Western and Japanese martial arts experts. Yamamoto Sensei joins a number of prominent martial arts teachers in Japan and the West, who actively support our association. Their presence in the SMAA speaks volumes about the legitimacy of

our group, and they are our most valuable assets.

In a video interview for Denso Digital Archive, a nonprofit association that documents the Japanese-American experience, the ever humble Yamamoto Sensei said, "I guess I was one of the good judoists, or anyway one of the judoists that liked to do judo. I wasn't very perfect, but then I enjoyed it, because I could throw some of the people some of the time."

To his many students, Yamamoto Sensei has always been much more than just "one of the good judoists," having devoted a lifetime to this form of budo. For decades, he has positively influenced a huge number of judoka, while helping them to improve their health and strengthen their spirit. We are honored to welcome Richard Yamamoto Sensei as our newest SMAA Senior Advisor.

## PAUL AND LEE MASTERS SENSEI JOIN THE SMAA

The SMAA is happy to welcome Paul and Lee Masters to our nonprofit association. Specializing in Tenjin Shinyo Ryu, they are two of the highest ranking traditional jujutsu experts in the world.

Tenjin Shinyo Ryu, meaning "Divine True Willow School," can be classified as an ancient system of



*Paul Masters and Lee Masters at a kobudo demonstration in Kyoto*

jujutsu. It was founded by Iso Mataemon Ryukansai Minamoto no Masatari in the 1830s. Among the famous students who studied the art were Kano Jigoro Sensei, whose Kodokan judo was inspired by Tenjin Shinyo Ryu, and Ueshiba Morihei Sensei, founder of aikido.

The training methodology, as with most ancient (koryu) systems, is kata based, a form of prearranged training. Students learn the specific principles, or the hidden meaning of the kata, through continuous repetition of these predetermined techniques. There are over 130 kata in this classical form of jujutsu, which includes unarmed combat from seated positions, standing positions, weapons defense, healing methods, and resuscitation (kappo). Certain kata are secret, due to their lethal effects and martial tradition. The kappo, or resuscitation techniques, were also once secret; however Kubota Toshihiro Sensei now teaches them at the Kodokan Judo Institute to leading judo teachers. The high level kata not only relate to physical movements, but also have a deeper inner meaning, seeking to provide a link between Tenjin Shinyo Ryu philosophy and the mindset of the practitioner. They are taught only to students with many years of experience.

The fifth headmaster of the art died without leaving a successor, but the system was passed onto to four senior students. However, just one of



*Paul and Lee Masters teaching Tenjin Shinyo Ryu in Europe*

these Shihan received instruction in the complete system. He, in turn, handed down the full teachings to only one student, who in turn exclusively passed on the complete Tenjin Shinyo Ryu system to Kubota Toshihiro Sensei. Kubota Sensei, head of the Tenyokai association, is widely acknowledged in Japan as the leader of the ryu ("school" or "style"), and he is the teacher of Paul Masters Sensei and his son.

Currently there are two Tenyokai branch dojo outside Japan. One is in Australia and Masters Sensei has a dojo in England. Masters Sensei was recently given menkyo kaiden certification by Kubota Sensei. Menkyo means "license." It refers to a system used by practitioners of many classical martial arts for licensing skilled students, and it is essentially a teaching license (as opposed to a dan grade, which is a more modern development). The menkyo system may date back to the eighth century, and a menkyo kaiden is typically the highest level of certification in this classical ranking format. It indicates a complete transmission of all techniques and principles associated with a given ryu.

After his promotion, Masters Sensei was asked to head the international division of the Tenyokai, and his dojo became the headquarters of Tenyokai International. Besides Kubota Sensei, Mr. Masters is the only living practitioner to be in possession of the complete syllabus of Tenjin Shinyo Ryu jujutsu, and he has full authority to promote students in the system as the leader of Tenyokai International. Lee, Masters Sensei's son, was recently awarded his menkyo licence after nearly thirty years of training under his father's supervision.

Masters Sensei is thought to be the only non-Japanese menkyo kaiden holder in the over 200 year old history of Tenjin Shinyo Ryu. It is, in fact, extremely unusual to find any non-Japanese menkyo kaiden in any traditional Japanese cultural art (not just martial arts). Paul Masters Sensei's promotion is of major significance in the koryu

bujutsu world, and we're looking forward to working with Paul and Lee Masters in the SMAA.

## CYNA KHALILY SENSEI JOINS THE SMAA



*Cyna Khalily Sensei*

We are happy to welcome Cyna Khalily Sensei to the SMAA! With a sixth-degree black belt and Shihan teaching certification, Khalily Sensei is now one of the highest ranking members of the SMAA Karate-do Division. He specializes in Chito Ryu, one of the rarer forms of karate-do.

Chito Ryu karate-do was founded by Chitose Tsuyoshi Sensei (1898-1984). Chitose Sensei studied under some of the greatest Okinawan practitioners of his time, including Aragaki Seisho Sensei, Chotoku Kyan Sensei, Motobu Choyu Sensei, Hanashiro Chomo Sensei, and Matsamura Sokon Sensei. He also practiced Okinawan kobudo weapons with Chinen Sanra Sensei.



*Chitose Sensei*

William J. Dometrich Sensei (1935-2012) studied under Chitose Sensei while in Japan in the 1950s. He was appointed to lead the United States Chito Ryu Karate Federation (also called U.S. Chito-kai) in 1967. His rank and title were ninth dan and Hanshi, which he received from Kyoto's Dai Nippon Butokukai. He was the highest ranking Westerner in the Dai Nippon Butokukai.

Lawrence C. Hawkins, Jr. Sensei is a student of Dometrich Sensei, who started his study of karate-do in 1960. He currently holds the rank of eighth dan and the teaching title of Kyoshi in Chito Ryu karate-do, ranks also recognized by the Dai Nippon Butokukai.



*Khalily Sensei training with the roku-shaku bo*

Khalily Sensei began training under Hawkins Sensei in Cincinnati, Ohio in 1981. He is the founder and Chief Instructor of Takanoko Dojo in Kentucky (USA). He started Takanoko Dojo in Louisville in 2004. His dojo has hosted seminars with SMAA Senior Advisor Dave Lowry and Steve Fabian Sensei, Co-director of the SMAA Jujutsu Division.

Khalily Sensei regularly visits Japan and Okinawa to train with top karate-do experts like Inomoto Masaru Sensei. He believes, "Karate-do is a way of life, it is as much about self-discipline and respect as it is physical. That being said, the origins and



practice are martial in nature and violent at the core. In time, you will learn to defend yourself both physically and mentally, but it takes many years. This is not a crash course in rape defense or street fighting. We hope the best self defense you learn is to avoid confrontation.”

Aside from his dojo activity, Khalily Sensei is a medical doctor. More specifically, he is an orthopaedic surgeon, who specializes in the hip and knee. Dr. Khalily serves as medical director of orthopaedics at Norton Hospital in Louisville. We're happy to have him in the SMAA.

### SMAA JUDOKA WIN BIG!

Over the weekend of April 13th and 14th, 2013, Stephen Morris Sensei and Daniel Holland Sensei competed in the USA Judo Senior National Championships in Virginia Beach, Virginia. They both won gold medals in the Nage no Kata competition. Nage no Kata, the “Forms of Throwing,” was created by Kano Jigoro Sensei as a way of practicing and demonstrating the principles behind throwing techniques. It consists of 15 techniques, including hand throws, hip throws, foot throws, and sacrifice throws.

Holland Sensei and Morris Sensei also both won silver medals in Kodokan Goshinjutsu kata (the “Kodokan Arts of Self-Defense”). Kodokan Goshinjutsu, a set of prearranged self-defence forms, is the most recent kata of judo, having been created in 1956. Along with classic judo, it incorporates techniques from aikido through the influence of Tomiki Kenji Sensei. (The late Walter Todd Sensei, former Director of the SMAA Judo Division, was a direct judo and aikido student of Tomiki Sensei.) It consists of 21 techniques to defend oneself from unarmed attack, attack with a dagger, with a stick, and with a gun.

What's more, Morris Sensei scored a bronze medal in shiai competition. This gave Morris Sensei a total of three medals, won at perhaps the most



*Dan Holland Sensei (left) and Stephen Morris Sensei (right)*

important judo tournament in the USA. While many judo organizations do little to promote the effective study of kata, the SMAA is known for its emphasis on the kata, self-defense, and personal development aspects of judo. Despite this emphasis, classic Kodokan judo as promoted by the SMAA is also effective in shiai, a point driven home by Morris Sensei. In short, he won using traditional Japanese judo techniques, something fairly uncommon these days in competition.

Morris Sensei is a fourth dan in the SMAA Judo Division, and he teaches middle school. Aside from his involvement in the SMAA, he is certified to teach and referee judo by the United States Judo Federation. The former teaching committee chairman for the USJF Konan Judo Yudanshakai, Morris Sensei is also the former leader of the Ann Arbor YMCA Judo Club. He has been involved in budo for over 25 years.

Holland Sensei is a sandan in the SMAA Judo Division, a sandan in the SMAA Jujutsu Division, and a yondan in the SMAA Iaido Division. A former wrestling champion, Holland Sensei has been studying Asian martial arts since 1988. From 2004 to 2009, he was the owner of the Institute of Traditional Asian Martial Arts.



Both gentlemen are students of SMAA Judo Division Director Nicklaus Suino. They live in Michigan, and they are assistant instructors at the Japanese Martial Arts Center. Congratulations to Holland Sensei and Morris Sensei!

## 2012 SMAA IAIDO SEMINAR

In December of 2012, the Mountain Wind Dojo of Salt Lake City, Utah hosted an SMAA Iaido Seminar with Max Roach Sensei. He covered basic Muso Jikiden Eishin Ryu Iaido, along with sword cleaning etiquette. He also displayed a several hundred year old sword, which was given to him by one of his Iaido teachers.

Roach Sensei is the author of *Japanese Swords: Cultural Icons of a Nation* and a fourth dan in the SMAA Iaido Division. A student of Nicklaus Suino Sensei, SMAA Iaido Division Co-director and seventh dan, he lives in Georgia. Roach Sensei has studied Iaido in the USA and Japan under top teachers, and his seminar in Salt Lake City was well attended by SMAA members and the public.

The dojo in Salt Lake City is headed by Peter Choles Sensei, a third dan in the SMAA Iaido Division. It is located in the Salt Lake Institute of



*Roach Sensei teaching at the 2012 SMAA Iaido Seminar In Utah*



*Max Roach Sensei and Peter Choles Sensei*

Movement facility. Choles Sensei has been involved in Asian martial arts since 1972, and he is a student of Mr. Roach.

Thanks to everyone that participated in this event, and thanks to Choles Sensei for his years of devotion to the SMAA. We're looking forward to offering more great seminars in 2013, so be sure to check the Events section of [www.smaa-hq.com](http://www.smaa-hq.com) from time to time.

## 2012 SMAA AIKIDO SEMINAR REVIEW

*By Steven Zollinger*

The Mountain Wind Dojo of Ephraim, Utah, was very proud to host Max Roach Sensei for an SMAA Aikido seminar in December 2012. As a third dan in the SMAA Aikido Division and the chief instructor of the Mountain Wind Dojo Group, Roach Sensei tapped into a wealth of aikido knowledge and experience as he focused on the beauty of basic aikido from the ground up. Combining strong, grounded footwork with deliberate, flowing movement, Roach Sensei captured the attention of all in attendance. His dedication and enthusiasm for the art of aikido was contagious. From the tai no henko (body turning exercise) and kihon waza (“basic technique”) practice to randori and weapons training, everyone left the seminar with a more developed understanding of the harmonious foundations upon which aikido was built and with an eagerness to apply their learning in and out of the dojo.

In order to better convey the highlights of this seminar with Roach Sensei, I asked several of those in attendance to share their impressions, and below are some of their responses.

“I really loved how [Roach Sensei] focused on practical use. If we are attacked, they aren't going to just stand there, or leave themselves vulnerable to maintain their hold. I appreciated seeing how aikido could work with a real attack. He was fun, engaging, and obviously cared a lot about what he taught.” ~Rachel B.

“What stood out most for me was when Roach Sensei spoke of his own personal experience in “aikido in everyday living” – that it forces you to think about conflict resolution and change your strategies for dealing with people in your life, and that mere technique is nothing without the philosophy behind it.” ~Kirt W.



*Roach Sensei in action in Utah*

“I thought that the seminar was quite impressive. Roach Sensei shared his wisdom and knowledge in a way that was easy to understand and interpret. The way he demonstrated different techniques was different from [Zollinger] Sensei's, but they were just as informative and easy to follow. Roach Sensei seemed to add a degree of calmness and friendship to the atmosphere inside of the dojo. He himself emitted a friendly welcoming aura that made him very approachable and easy to talk to and ask questions. He was a welcome face, and I would be honored and delighted to attend another seminar of his in the future.” ~John P.

“Having Roach Sensei speak of grounding and center tied it together for me. It brought the physical, which I had learned so far from

Zollinger Sensei, and added the understanding of inner aikido. The moves are no longer the most important part, and I am now not in a rush to learn it all. I no longer get frustrated because I don't get a movement or hold. That is not what I need to learn. I need to learn all of aikido.”  
~Kelly F.

As is evident from the above attendee comments, Roach Sensei certainly made a lasting impression due to his obvious enthusiasm for the art of Aikido,

## SMALL THINGS MATTER

*By Daniel Holland*

In the *Hagakure*, by Yamamoto Tsunetomo, there is a passage that reads:

Among the maxims on Lord Naoshige's wall there was this one: "Matters of great concern should be treated lightly." Master Ittei commented, "Matters of small concern should be treated seriously."

This is interesting, because we tend to behave the opposite.

For the martial artist, the dojo is the setting to pursue this wisdom. Let the dojo be a place of meticulous focus where every breath and footstep bear heavy significance, where every motion and intention dominate the mind. Our time is so limited in the confines of the training hall, restricted by countless obligations of the modern economic climate that we must aspire to make the best of every moment we have. It is a difficult task to be continuously present, without lapse of attention or admittance of distraction, and it can only be achieved with determination.

Begin with the fundamentals: Formalities and repetitions should never be mindless. Too

and his knack for applying his training to everyday life. Those of us at the Mountain Wind Dojo of Ephraim were very honored to have Roach Sensei come to our humble dojo, and we look forward to hosting him again in the near future.

**About the Author:** Steve Zollinger Sensei is an American member of the SMAA Aikido Division and SMAA Iaido Division. He lives in Utah, where he practices Aikikai aikido and Muso Jikiden Eishin Ryu iaido. This is his first article for the *SMAA Journal*.

habitually they are! It is easy to stare off into space or pick at the nails during stretches and warm-ups — not out of disrespect, but ennui. Begin by destroying that stultified detachment. Begin by occupying the body with the mind.

When stretching, seek comfort in flexibility. When



*Holland Sensei (right) practicing Muso Jikiden Eishin Ryu swordsmanship*

striking, or standing for judo uchikomi (repetitive throws stopped short of throwing), be stentorian in count. During ukemi (falling), focus on posture before, during, and after the fall; and when being uke (the receiver of a technique), remember that the ability to receive technique is equally as crucial as the ability to effect it. During demonstrations be attentive, when bowing, be sincere, and when instructed, yell “Hai!” or “Yes, sir!” and take the lesson to heart. Everything — every little thing — should be considered with serious regard.

Envision the outcome if this were always the case on the dojo floor — 100% engagement 100% of the time. Improvement would be continually notable. Skill level would skyrocket. And this, of course, is the obvious reason for such conduct. It is the reason it became a maxim on a daimyo’s wall.

Now envision the outcome were this is always the case, period. To propagate principle analyzed in the dojo to everyday life is perhaps the most valuable element of martial arts training. If we can muster the mental and physical fortitude to be

wholly engaged in the interval between bowing in and bowing out, and expand that awareness to the interval between waking and sleep, we can tap into one of the most powerful techniques for character development and personal growth.

This is the way to treat matters of great concern lightly. What is the big, but a concentrated buildup of the small? The big can be overwhelming with a backlog of minutiae trailing unattended in its wake, but when the small things are mastered, the big loses gravity. To analogize, a test is no problem when its material has been personalized through diligent study; a physical confrontation loses its edge when the mind and body are integrated through methodical practice. Most importantly, the daily challenges we face in life become surprisingly manageable when we eliminate clutter and execute matters of small concern with full attention and ambition.

Unfortunately the effort to lead a life of happiness and success is monumental in nature. But it is easy to fix the small things one at a time.

## RANDORI: FREE PRACTICE, COMPETITION, AND COMBAT

*By Daniel Holland*

Randori means “chaos taking” in Japanese, and may refer to any martial instance that involves two or more parties vying for a specific goal. A common practice in Kodokan judo, the purpose of randori is to perpetuate chaos upon the opposition in order to perplex, deceive, overcome, or overwhelm, so that victory may be taken decisively. Randori itself may be trisected into three distinct genres relevant to a respective setting: free practice in the dojo, competition in martial sport, and combat in battle. Every martial artist should keep in mind that these three genres are entirely different in character and impertinent outside their respective setting.

### FREE PRACTICE IN THE DOJO

In time of practice, without distraction,  
 Light in heart and light in limb, Let us endeavor  
 with full attention,  
 To concentrate our mind within.  
 -- Excerpt from *The Song of Judo* by Mifune  
 Kyuzo Sensei, Kodokan judo judan

The characters that compose the word dojo literally mean “the place for finding the way.” So despite its militaristic influence, the martial arts dojo is above all an educational institution. The motivation for training the martial arts is different for every





*Nicklaus Suino Sensei, sixth dan, demonstrates a judo technique that can be used in randori*

person, but essentially, the entire dojo population — both student and sensei — are there to learn.

This holds predominately true in the practice of randori. Never forget it!

Though every person in the dojo should participate in free practice with the intention of winning, they must do so under the pretext of study. Dojo randori is a time to explore safely in the company of trustworthy peers. Because taking a fall or a hit in the dojo is no ruinous defeat, one should make good use of the opportunity to test and chart unfamiliar territory. Clinging to a habitual technique merely narrows the perspective and encourages tunnel vision in the training process: Instead, one should experiment with alternative tactics, play outside the comfort zone, and remain unperturbed if a ploy is unsuccessful. The tai chi chuan adage, "Invest in loss," rules high here, and correlates with the Western anecdote of Thomas Edison whose light bulb failed 1000 times before it functioned properly.

Most importantly, the martial arts student should follow Mifune Sensei's advice, and engage in practice "light in heart and light in limb." The dojo is not the place to show dominance over fellow students. It is not the place lose one's temper. This

by no means implies slow, low energy practice, but only a clear mind and a relaxed body will maximize the potential to learn.

### COMPETITION IN SPORT

You have to learn the rules of the game. And then you have to play better than anyone else.

--Albert Einstein

In recent years, the fusion of sports and the martial arts have hugely popularized numerous traditional disciplines. Judo, karate-do, taekwondo, Brazilian jiu jitsu, boxing, and wrestling are probably most prevalent martial sports worldwide, and of course those and many others are hashed together in an amalgam of excitement in the Ultimate Fighting Championship (UFC).

In the Japanese martial arts, sport competition is known as shiai. In shiai, conditioning, coaching, and fluency of the game are the fastest routes to victory. Unlike in the dojo, the competitor's ring is not the place to explore. Instead, methods that are tried and true are the surest way to go. Though they certainly have backups, many champions triumph through one or two skillful techniques that can be executed swiftly and seemingly from nowhere, because in the heat of competition, experimentation becomes a risk — it could result in loss or even injury — so rules are imposed and upheld by a referee or some other authority to protect the competitors.

Rules also oblige fair play and ensure the game runs smoothly and excitingly. They are restrictions, but they are necessary ones. Competitors who learn to best play within those bounds will most likely take the prize.

### COMBAT IN BATTLE

Though a warrior may be called a dog or a beast, what is basic for him is to win.

--Asakura Soteki

Combat, to be sure, is an entirely different animal, where the safety of the opposite party is sometimes entirely ignored, and it is truly a skirmish of severe consequences. Never forget that free practice and competition are not combat — they are combat simulations for study or sport, and this distinction cannot be dismissed. In battle there is no referee to enforce the rules, and there is no agreement to sustain mutual welfare. This point is obvious, but sometimes easy to forget, after an accumulation of trophies or consistent victories in the dojo.

One must always remember that study in the dojo and competitions in martial sport are not meant to turn a person into a truly effective soldier. If that is

## MUGAO, MUSHIN

*By Wayne Muromoto*

“You’re getting a little stressed,” my sempai (“senior”) observed. “Smile, even, when you do the kata. It’s soooo easy!”

Well, actually, it was hard for me to reconfigure and fix what I was doing wrong, but my sempai was trying to get a point across: when you do iaido, it shouldn’t look mechanical or stiff. It should look like your body is flowing, easy and smooth, like it was the most natural thing in the world to be splitting someone’s head in half vertically. And in order to do that, your face had to be relaxed as well. Clenching one’s teeth, grimacing or glaring, would only translate facial tension into whole body tension.

This is a concept widely accepted in koryu circles: the notion of having what we would call a “poker face.” The enemy can’t read your emotions or deduce your intentions. It’s mugao (“no-face”) and mushin (“no spirit or mind”). But the literal translation doesn’t really mean you have NO face or

the desire, then a modern military, composed of men and women who have actually put their lives on the line and employed the most technologically advanced weapons, is the only place to go.

In any case, the mindset for sport, study, and combat must always be appropriate to the setting. On the battlefield Soteki’s dictum makes perfect sense; when the whistle blows, follow Einstein’s advice; and in the dojo, we should always sing Mifune Sensei’s song.

**About the Author:** Daniel Holland Sensei, an SMAA regular member, has been studying Asian martial arts in the USA since he was seven years old. He studies and teaches Kodokan judo, Sato Ryu Nihon jujutsu, and Muso Jikiden Eishin Ryu iaido.

no spiritual energy. It means, rather, that the surface of your external appearance, such as your body and facial posture, reflects a relaxed, flexible spirit. Your face isn’t set like a granite stone statue, teeth grinding against each other, and your spirit isn’t dead set on only one way; you’re able to react to the situation at hand quickly without mental blockage. You have a relaxed, natural, everyday expression.

As I was learning a new iaido form, I had inadvertently and unconsciously gotten a bit stressed out, tightening my wrist too much, thinking too hard about getting the movement right. While still focusing on my movement, I had to also relax my tight muscles, including those in my face.

That explains why our own iaido sensei used to almost nearly smile when they did iai. Their faces were so relaxed, and they reflected a calm, engaged spirit that allowed their bodies to move

effortlessly with the sword.

I think many of us in the West, and even modern budo practitioners in Japan, sometimes forget or are unaware of this attitude. Certainly, in modern budo tournaments, the often-seen demeanor is one of aggression, the better to scare the competition and/or the better to appear tough and gutsy, as people think martial artists should be.

You can't win a modern budo tournament, it seems, unless you strut and puff out your chest and project a manic facial expression in kata competition, or act like a supremely overconfident street punk in tourney fighting. So you glare bug-eyed, grit your teeth, lock your knees and puff out your chest. You da man! (Or you da woman!)

Some of this difference is cultural. If you look at koryu budo, they sprang out of the classical Japanese warrior culture, like Noh drama. Noh uses masks for the main actors, and this form of theater prides itself on subtlety. There is no heaving of the body and torrential sobbing as in the more plebian-class theater of Kabuki. Rather, to denote sadness, the head of the masked performer will tilt downwards only ever so slightly, and a single open palm goes in front of the face gently. The depth of sorrow is contained in that stylized gesture, recognizable instantly by a libretto-carrying observer who is following the chanting with an annotated text. You don't need overt, over-the-top wracked sobbing. One tear supposedly going down a stoic face is all you need to convey terrible sadness.

Again, there are cultures where "let it all hang out" is the way to go. That's fine for those cultures. But for the classical Japanese warriors, it was more like "still waters run deep;" bombastic extroverted expressions are not as truly deep as restrained displays. Think of it like the British upper class restraint of ages past, the "stiff upper lip" that controlled waves of feeling. It's not that they didn't

have strong feelings. It's that in that stratified society, before tell-all expose gossip newspapers and reality shows, it wasn't considered in good taste to put it all out in front of the public.

As my sempai remarked, that attitude of restraint is actually hard to do. Based on individual habits and cultural breeding, students of koryu will often carry their emotions on their sleeves because they are, after all, fallible human beings. The bad thing about that is that in a real fight, so the classical warrior attitude goes, if you show all your emotions, the enemy can "read" your mind and beat you. This may not matter much in a battle using longer range weapons, such as rifles, RPGs, cannon, helicopter gun ships, or ICBMs, but it meant a lot in close quarter combat when you are up and close in sword-fighting distance, and you can literally look into the enemy's eyes.

As one example, there is a set of kata in my jujutsu school in which you are using a short sword against a long sword. It's a last ditch effort because most of the advantage belongs to the swordsman with the longer-reach weapon. You close the gap and deliberately appear small and intimidated in order to lull the swordsman. Some of us students



*Ohmori Masao Sensei, the author's late iaido teacher, demonstrating mugao, mushin*

were having a problem stepping into the low, unassuming stance.

My sensei remarked, “You are trying to lure the enemy in. So you have to deliberately appear weaker than you are. And that’s a hard thing for many budoka to do. All their lives they train to appear tough and strong. So it’s not easy for bugeisha to look weak.” He was right. The hardest thing to do, and the most deceptive, is to appear unassuming, especially if you’d been training for decades to NOT be weak or defenseless.

And for me, the most vexing opponent would have to be someone whose face and posture I can’t decipher. Pugnacity and aggressive attitude, I can see and adjust for. Fear in an opponent is something that dogs can literally smell, and many human predators can somehow innately sense. But a face that remains the same even if you thought you whacked him a good one? Unnerving. Especially when that opponent comes back with a powerful retort, all with that same unwavering (fudoshin) face.

While I needed a reminder myself to relax my tight jaw, I remember trying to work with a short-term student on relaxing his body. He had previously done some work with a former karate-do teacher, who had cobbled together his own modern iaido

system, he said. Okay, fine. But whenever he drew his sword over his head, his left hand would flare open, fingers splayed apart, like a kabuki actor’s pose, before theatrically grasping the sword hilt. He would also grit and bare his teeth, and bug his eyes out. I told him that was good for kabuki woodblock prints, and I don’t know what he was taught in his modern iaido school, but in koryu those displays of exaggerated facial expressions and gestures were counterproductive. They also stiffened the rest of his body too much. Sadly, he either never quite seemed to get the concept of relaxing, or he thought I was feeding him a line of bull, and he soon enough dropped out, unable or unwilling to transition to my way of thinking.

Showing focus and eye-strength (metsuke) are different things, of course, from exhibiting false bravado. It’s not about aggression; it’s about concentrating on the job at hand. One teacher of koryu remarked that a classical warrior’s expression was much like the dedicated and focused expression of a sushi chef or traditional woodworker. The chef wouldn’t glare or grit his teeth at having to cut a slice of raw fish to slap on some rice or plane the surface of a piece of wood. He just concentrated and did it. So too, the classical warrior wouldn’t expend precious energy on bombastic expressions. He just went and did it.

## DAMASARE: HIDDEN IN PLAIN SIGHT

*By Wayne Muromoto*

“All war is based on deception.”

–Sun Tzu

My friend was eager to show me the latest book in his collection. The book focused on one koryu, but also had sample kata from other koryu schools, including our own.

“But look at these photographs,” he said, smiling

like a Cheshire cat about to spring something on me.

The pages he showed me had sequential photos of several kata from our martial arts school. But they were odd. They were so odd; I couldn’t chalk them up to regional or instructors’ personal differences. There was something just wrong about them, as if the people demonstrating didn’t truly understand



the meaning of the kata, like they learned it by looking through a cracked prism at the actual techniques.

The demonstrators, who claimed to have master's licenses in several koryu, also wrote that they had studied directly under one of the headmasters of our school. How could that be, I asked rhetorically, when their techniques were just . . . odd. "Ah", my friend said, "maybe it was damasare."

Deception.

There might have been something unsavory about the writers that the headmaster didn't like, but he couldn't get rid of them. Maybe they kept coming around pestering the teacher, so finally the teacher taught them something just to get them out of his hair. Something wrong. And then he sent them off. They were secure and smug in their knowledge, but anyone who knows anything about the ryu would know immediately that they had learned a flawed, mistaken, and incomplete version of the kata he was taught. Good enough for general consumption, perhaps, but the "keys to the kingdom" were missing. Those who know could tell they didn't get it right.

Deception is not just a technique used in warfare. It is an integral part of martial arts education, particularly the koryu, since they are closer to combative methods than pure sport competition. And I don't mean just deceptive fighting techniques, like a feint to one side to set up an attack to the other side. Damasare, deceiving those who you don't want to learn your methods, is a technique used to keep your school's techniques within the school.

Deceptive methods to protect your methods from being co-opted by unscrupulous outsiders, or even students of your own who you don't trust, go back a long way. One teacher of my school has

suggested that he has found in records and documented examples that go back to at least the Edo Period (1600–1868 CE), back when our ryu had quite a number of dojo and several thousand students. You couldn't trust all the students to have the ryu's best interest in mind. The ones you can't kick out, but don't trust entirely, may be taught incomplete or wrong methods.

There were already some folk back then, he said, who were known to be "kata collectors." They would train only long enough to learn enough upper level kata for their own purposes, and then leave for another school without permission, train awhile there, and then set up their own schools, with no allegiance to their former teachers and without permission. The teacher, if he suspected someone to be like that, would deliberately teach him wrong methods, or give wrong or incomplete explanations. After all, back then you never knew if that guy from another fief, who displayed a selfish, self-seeking personality, might face you in battle in a civil war. Why teach him stuff that could get you killed?

Not all ryu do this overtly, but I think some kind of damasare, of trying to retain methods or meanings only within the ryu, is in nearly all traditional koryu arts, and can perhaps be found in more "modern" budo too.

One of my karate-do friends said as much, after he began to study Okinawan karate-do in Okinawa, from teachers who were intelligentsia: professors, lawyers, and doctors. They had the acumen and ability to research the origins of various kata. They had long conversations with him about the history of karate-do kata, and he concluded that a lot of the kata transmitted to Japan from Okinawa were incomplete, insofar that some of the more esoteric meanings were deliberately withheld from some Japanese students. That, too, was a subtle implication I got when interviewing Asai Tetsuhiko

Sensei, the late Shotokan master instructor. He said that he frequently went to Okinawa to study older kata and kobudo, which were not part of the original Shotokan curriculum, in order to understand what was left out or forgotten.

That is one reason why I take askance at some karate-do bunkai (applications) demonstrations done in tournaments that take kata literally. Ostensibly, bunkai demos are performed to explain a set of moves from a kata. But many kata themselves are full of damasare. Some of the moves aren't what they literally look like. So if you take a literal interpretation of a move, it may not necessarily be what it really means.

An example: In a kata, stepping forward three times, with three alternating downward blocks, makes no sense in a combative situation. Who would step backwards, and try to punch you at the same place and fail, three times? Those aren't blocks. And not all of them are at gedan ("lower") level, I would conjecture. They are hidden techniques, hidden within plain sight. Those who don't know think they are just three gedan blocks, done one after another. Those who do know what they really mean ...well, a lot of times, they won't tell you unless you're part of their school and a trusted student at that.

It's the same with aikido. A lot of people think that it's all about grabs and wrist locks. But Ueshiba Morihei Sensei, the founder himself, once let slip that "Atemi (striking) is aikido," or attacking vital parts is a foundation of the art. So in the case of kote gaeshi ("wrist reversal") technique, maybe a pugilistic attacker won't try to grab your wrist. He'll try a straight right punch. But the same attack to the wrist works whether it's to a grab or a strike. Instead of reaching for the wrist, tori (the person applying the technique) is really striking the wrist at a nerve bundle. But you say, "Oh, but why would I want to take a fall if it's only a little wrist twist?" Yeah, but that pivot and turn of your wrist? It's

coupled with a left punch to your jaw, and then the grab of your wrist with the left, then as tori pivots, his elbow smacks the other side of uke's jaw. Those strikes to soften uke (the receiver) up really help him to go with the "flow." And that throw, by the way, is a way for uke to survive practice. Done full speed, it's really meant to dislocate wrist, elbow and shoulder if uke resists.

But if you practice that way two bad things happen. One, you lose your training partners real fast. Two, you may lose sight of learning how to "flow" with the attack, since you're so intent on causing so much wreckage to the attacker. That destroys the overall goal of aiki training: to develop a flowing, smooth body dynamic on the part of the student. So the actual "fighting" explanation of the move is hidden from most students even during training.

So those who know, know. Those who don't...they make up weird bunkai. For the koryu in the modern Internet and video age, it's a tricky way to track who really learned the art and who just picked up a book or magazine, or learned only a few techniques and ran off claiming full mastery.

A while back a friend pointed me to a web site that featured guys in black t-shirts doing what looked like our ryu's short dagger grappling techniques. However, instead of traditional weapons (kogusoku or wakizashi), they were using butterfly knives and flying around like monkeys high on caffeine. The techniques were recognizable as ours, though, although through careful scrutiny, I could tell that most of their kata were probably derived from a very good imitation of stuff they copied from books and videotapes. There were some deliberate change-ups put into the kata specifically to hide their real meaning. Anyone attempting to pilfer the techniques via videos of a demo or online videos would also copy the mistakes and omissions.

So that brings us to another kind of damasare: during embu, or formal public demonstrations, our



*The author (right) practicing Takeuchi Ryu with a student*

koryu (and I'm sure other koryu) will deliberately change some aspects of their kata compared to what is practiced in the dojo. There is "kata for the dojo" and "embu style kata." Instead of a particular strike point, for example, we attack a different point. It's still a viable attack point, just not the particular one our style wants as a primary target. Members who know will immediately recognize the difference.

Outsiders who don't will surreptitiously video it, copy it, and practice the demo kata without knowing that what they are doing is not quite the right way to do the form in a dojo. They don't know the difference. Plus, they'll be outed as superficial kata copiers.

While on the face of this, a lot of damasare may seem like unwarranted paranoia, you should remember that its origins were in a time before copyright laws protected the owners of the techniques. It was also a time when there was a real possibility that some of the methods could

possibly be used in battle or civil war against another clan. The less you shared with outsiders, who you didn't fully trust, the better. Why show potential enemies your style so that they could learn how to beat you, not in a sportive contest, but in a life or death situation?

Nowadays, the purpose of damasare has changed somewhat. It is used to mask the essence of the ryu from those who would steal the methods via printed media or videos and market it as their own.

With some of those outsiders, you can tell them to go away, and they will disappear. Others are annoyingly persistent, and so you have to figure out a way to not give them the keys to your secrets when they keep showing up to train or buying all the DVDs and studying videos on YouTube.

The more a style is a koryu, the more you will see these kinds of damasare at work; to hide the methods from outsiders, from those who would steal the methods for their own greed and selfishness, from even one's own students who do not exhibit the best of character traits, and from potential adversaries and possible future combatants. Going past these hidden veils means proving yourself worthy, not just physically, but mentally and emotionally. Are you trustworthy enough? Or are you perceived as just another jerk who wants knowledge only for narrow, selfish purposes?

**About the Author:** Wayne Muromoto lives in Hawaii, and he is the former publisher of *Furyu* budo magazine. He has decades of training in Muso Jikiden Eishin Ryu iaido and Takeuchi Ryu jujutsu. A member of the SMAA Board of Advisors, he is a frequent and valued contributor to the *SMAA Journal*. He is also the editor of *The Classical Budoka* blog: <http://classicbudoka.wordpress.com>

**Shudokan Martial Arts  
Association**

PO Box 6022  
Ann Arbor, MI 48106-6022

**Phone:**

1-734-645-6441

**E-Mail:**

shudokan@smaa-hq.com

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*We're on the Web!*

*Visit us at:*

<http://smaa-hq.com>

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Shudokan Martial Arts Association  
PO Box 6022  
Ann Arbor, MI 48106-6022

