



Pacific Jujitsu Alliance

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Newsletter – September 2017

A Message from Professor Bob McKean

As summer comes to an end, many of us can reflect back on the experiences we had attending the many different clinics, seminars and conventions held by the various Danzan Ryu organizations this summer. Now is the time to start making plans to attend Ohana 2018 next summer.

With Texas underwater and Oregon on fire, let us keep those affected by these disasters in our thoughts and prayers.

Mark Your Calendar:

2017 Kilohana Brown & Black Belt Weekend

October 14 & 15, 2017

103 International Blvd. Oakland, CA 94606

(510) 452-3941 suigetsukan.org

Ohana 2018

Hosted by Jujitsu America

June 1, 2 & 3, 2018. Reno/Sparks, Nevada
at the newly renovated Nugget Hotel/Casino

Bob Krull Memorial - 25th Annual K.I.T.W.

Hosted by Sensei Robbin Miller

August 17, 18 & 19, 2018

Crescent City, California

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PJA Black Belt Promotions

Vikram Sarath & Edy De Leon were promoted to Nidan on August 20, 2017. Both are Students of Professor Barb Gessner.

New PJA Dojo

The PJA welcomes *Owyhee Jujitsu Alliance*, Caldwell, ID, to our Ohana. The school head is Sensei Kurt Sherman.

K.I.T.W. 2017

Getting Ready for our 25th Anniversary in 2018



July 21 & 22, 2017 – Crescent City, California

The 24th Annual KITW Combat Knife Fighting course was attended by 35 participants. This year we had 13 first timers. Several traveled from New Jersey to attend this year's event. For an unusual change, the weather worked for us this year. The weather and temperature made it perfect conditions for the type of outdoor training we do.

Cathleen Nicholas, Jesse Siegrist, Donovan Ely and Noah Pinaire were promoted to Basic Level Combat Knife Instructor. A big thanks goes to Robbin Miller for all her effort, time, work and help in hosting this year's event.

We are already making special plans for the 25th KITW. It will be held in Crescent City, August 17, 18 & 19, 2018. This special event will be open only to prior KITW alumni. A special curriculum is being developed and we will have a number of special gifts, tee shirts and awards to those who attend. More information will be coming soon. Mark your calendar now.

Disability didn't hamper Hawaii's former First Lady

By James S. Burns

MOM was born in 1906. Her name was Beatrice Majors Van Vleet Burns. Her parents were Mid-western Methodists who were sometimes farmers but mostly itinerate teachers. Mom was born in Oregon, but grew up in various small towns in Oregon, California, Nevada and Nebraska.

Mom often noted with disappointment that when she was ready to choose a career, she had only three choices: a housewife, teacher or nurse. Wanting to continue her travels, she chose to be a registered nurse. After training in San Jose, Mom joined the Army Nurses Corps.

Mom was on assignment at Schofield Barracks when she met my father. They married in 1931. My brother, Jack, was born in 1932. In 1934, my father became a policeman and my sister, Sheenagh, was born.

In 1935, when she was 29 years old and pregnant with my older brother, Bill, Mom was infected with polio. In her words, "I was completely paralyzed. I couldn't even sneeze. I couldn't brush my teeth or any of those things. I was a prisoner in my own body."

Bill was born on Oct. 11, 1935, but he lived only nine days. When my mother was told that Bill had died, her thought was, "If I cry, I'll die because I can't breathe, so I won't cry. And I didn't."

In my experience, people afflicted with severe disabilities either feel sorry for themselves and become a major pain to live with or they accept it, rise above it and become a pleasure to live with. Fortunately for all of us, my mother chose the latter course.

I was born in April 1937. In other words, in 1936, while my mother was paralyzed, she became pregnant with me. Now before you jump to the conclusion that father should be faulted for his inability to control his sexual urges, let me tell you their explanation.

My mother was extremely worried that she could no longer be a wife in the truest sense of that word. She was especially worried that she could no longer be my father's sexual partner. I am the result of their successful effort to prove her wrong.

While Mom was pregnant with me, no less than seven medical doctors in Hawaii refused to become involved in her case because she refused to abort me. Fortunately for both Mom and me, the impasse led to a very special man coming into our lives. His name was Professor Henry Seishiro Okazaki. As a result of his care and treatment, my

mother lived, regained the normal function of everything except her legs, and my Japanese name is Seishiro.

When my father ran as a delegate to Congress and for governor, many people were of the opinion that Mom would not be able to perform her role and would handicap my father's efforts. Yet for three years, this very special lady was the wife of Hawaii's delegate to Congress. For more than 10 years, she was the first lady of the state. In both positions, she quietly excelled.

Contrary to popular belief, Washington Place was not altered for her. When she arrived, there already was an elevator to the second floor. The problem was that the elevator was too small for Mom's wheelchair. As was typical of her, rather than change the elevator, Mom found a better solution. With the help of an expert at the rehab center, her wheelchair was modified so she could temporarily adjust it to fit into the elevator.

In spite of the physical disability she endured for 53 years, Mom lived a long, interesting, productive and rewarding life. She died of cancer in 1988 at the age of 82.

During our lives together, I saw my mother in all kinds of situations and with all kinds of people. Whether in the presence of those who were the salt of the earth or national and international dignitaries, Mom was always the same -- a person of grace, charm, wit, spirit and class, who happened to be in a wheelchair but who never, ever let it bother her or the people around her.

James S. Burns is chief judge of Hawaii's Intermediate Court of Appeals and son of the late Gov. and Mrs. John Burns. These are excerpts from his speech at a recent dinner to benefit the March of Dimes.

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About Your Breath

By
Sensei Bruce Anders



There are “secrets” to be found in kiai studies. The secrets become obvious when we identify the fine points and make them explicit. The gross point is easy enough. The fine points require close study and can make huge differences in our Jujitsu abilities. Prof. Henry S. Okazaki is reputed to have had a kiai jitsu instructor. No one seems to know what he learned or what he could have learned in the short time they were together. Prof. Okazaki's own feats of kiai are the stuff of legend. Also likely they aren't true. Nonetheless legends can highlight that some idea is important. Prof. Okazaki thought something significant enough about kiai that he formally included it in his ryu. It's in several places, the most obvious being Kiai No Maki. Like much of Danzan Ryu, we are left to look beyond the surface. It's our job to identify the principles in the kata and go beyond the surface technique.

From day one we have been taught that kiai is important. The entry point to practice is to think of the kiai as a shout from deep in the abdomen. Sometimes we do it loud, and sometimes it's soft. There's more to it than the sound. Kiai can make use of sound, but it's not about sound in itself. Sometimes, a shout is not practical. It can draw unnecessary attention and let other opponents know where you are. But even without sound, kiai should be present in all our techniques.

We make ki and kiai unnecessarily difficult. Useful clues can be found in examining kanji and basic meaning. We often hear kiai described as “harmonizing with spirit.” That's one way of describing it. How do you know you are doing it successfully? Spirit can be a tough concept to work with. There are too many personal definitions. We've all heard great lectures about kiai and its uses that usually end up sending the message: *you are lacking in something*. That's not encouraging and gives us nowhere to go. So if we want to develop something useful, we have to look at the practice of kiai and break it down into smaller steps. A more fundamental way to work with kiai is to consider it as “breath harmony.” There exist several kanji of ki that are simply translated as **breath**. If you dig deeper, you will find that concepts of breath, energy, and spirit are interrelated.

Breath is easier and more reliable to work with than something as intangible as spirit. If thinking of it as spirit works for you, that's great, but it's tough to transmit that idea without becoming preachy and getting a lot of blank looks from your students. We can become confused about spirit. Breath is easier to deal with. We know when we are breathing. It's as simple as that. Coordinating breath is something we can all understand.

Consider the techniques of Kiai No Maki. On the one hand, they are stunts. They look unusual, but there's no magic. Frankly you have the laws of physics on your side. So you can break the chopstick or can have the rock broken on your abdomen. Neither proves anything in itself. Yet we practice these things. They can serve as good ways to practice aligning breath and movement.

You can do the stunts successfully by accident, but that's the hard way. The person who has trouble breaking the chopstick is usually holding his breath and automatically restricting his flow of movement. If you time your breath and muscular contraction with the swing of the hammer, the rock breaks with no danger to you. The surface expression of the stunt isn't the point. Control of breathing is. Making the breath control a tool to accomplish a seemingly challenging task has useful implications for all our Jujitsu. The surface stunt becomes a simple way to see if our breath and movements are supporting each other and perhaps give a few clues about how we can train ourselves. They give us something obvious to work with and can serve as preparatory training for more subtle skills.

Detailed and directed study of breath harmonized with movement is something we don't typically see in Jujitsu. Mostly we develop the coordination through trial and error. Unfortunately the techniques of DZR are often taught separately instead of aspects of an integrated whole. Skilled black belts have nonetheless picked up a sense of breath control by osmosis through the years. They don't necessarily realize they are making adjustments, sometimes subtle ones, depending on task, or how they do it. That makes teaching kiai a problem and innocently perpetuates mystery instead of making it an accessible skill.

We can practice breath harmony easily. There are many exercises for this. One is simply to practice techniques while varying shallow and deep breathing. This can build awareness of how our breathing affects the quality of our movements and instills a self-feedback ability. Also, breath control has a great deal to do with our sensitivity to pick up subtle muscle movements in an opponent. For example, if we are finding a lock isn't working, we tend to tighten our own body and breathing and cut ourselves off from feeling the feedback the opponent is giving us through his muscular tension as to where he is weak. Keep the appropriate control over our own breathing and muscular tension, and we can more easily pick up on the opponent's weaknesses and therefore know how to adjust the lock.

Insights into the subtleties of breath work and therefore kiai are available from many sources. One is in the yogic study of *pranayama*. Yogis have spent many years detailing their insights as to what effects breath has on the body and awareness. A lot has been written on the subject that a martial artist can put to immediate use. The trick is learn to read the yogic material and not get caught up in the sometimes flowery vocabulary. It's a similar task with Chinese *chi kung*. Look at the practices, not the claims of the fantastic. A modern version of breath harmonizing called Tactical Breathing is currently taught to first responders to prepare them for high intensity encounters. It's old elements of kiai practice made modern and available.

There are practical skills to be had. Strip away the mystery and train on purpose.

New PJA Professor

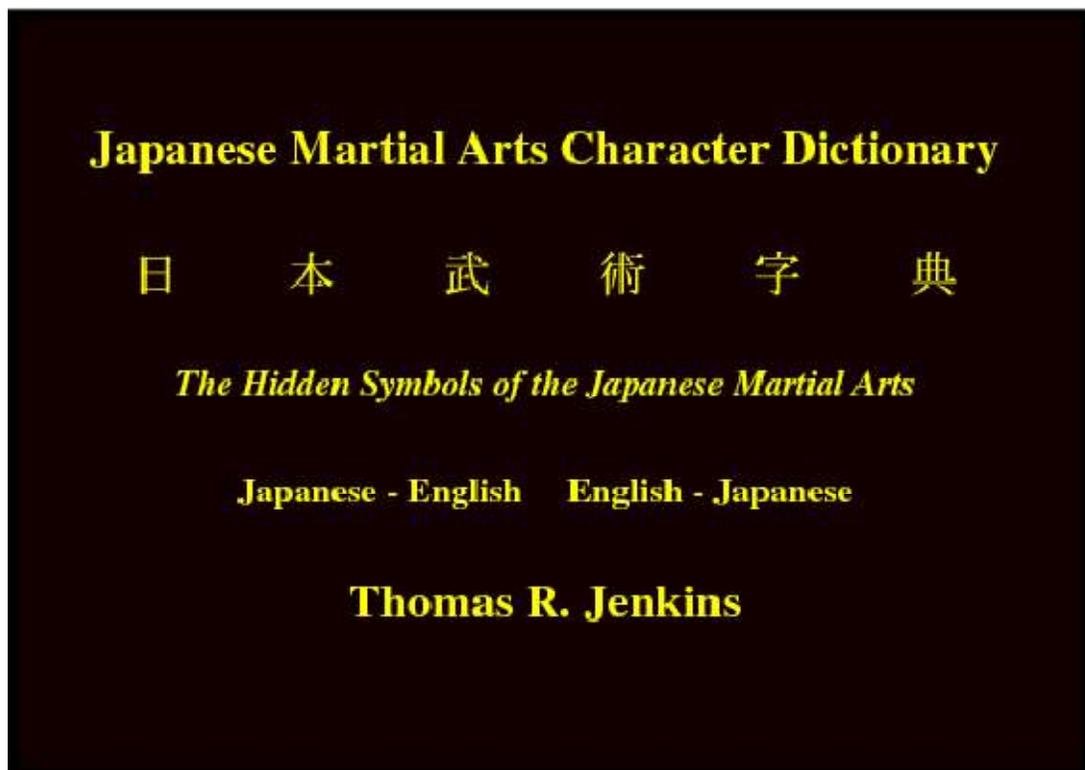


Professor Gary DeGarmo

The PJA welcomes Gary DeGarmo as our newest DZR Professor. Professor DeGarmo began his martial arts training in Kodokan Judo in 1959 while in the U.S. Army. He began studying Kodokan Jujitsu in 1962 at the Medford YMCA Judo Club. In 1968 Professor DeGarmo joined the Medford Judo Academy and became a student of Professor Larry Nolte.

Professor DeGarmo has been a student and valued instructor at the Medford Judo Academy for nearly 50 years. It was only fitting that he was presented with the title of Danzan Ryu Professor at a ceremony held at the Medford Judo Academy on February 28, 2017. The presentation was made by Professor Larry Nolte. PJA Professors Bob McKean and Troy Shehorn were also present for the presentation.

Check out the Pacific Jujitsu Alliance website for updates.
www.pacificjujitsualliance.com



The Japanese Martial Arts Character Dictionary is now directly available to you as an immediate INTERNET DOWNLOAD. This unique, meticulously researched Japanese Kanji Dictionary is a must have for the serious student of the Japanese martial arts and is a great gift for anyone studying the martial arts and cultures of Japan. To purchase Dictionary contact the author at: prof.tjenkins@yahoo.com

The people of the English speaking world who study traditional Japanese martial arts are confronted with the challenge of learning the terminology of Japanese martial arts. Conventional Japanese dictionaries supply words necessary for daily communication in

society as a whole, but unfortunately lack the technical words of the martial arts. The purpose of this dictionary is to provide the reader with an accurate listing of the words and phrases of Japanese martial arts, their appropriate kanji, and the English translations from a martial arts point of view. This dictionary can serve as a reliable reference regardless of the reader's skill level in the Japanese language.

The general body of the dictionary is presented in a table format of three columns for easy viewing. In the Japanese-English section, the left column has the Japanese name in roman letters. To aid the reader, the dictionary includes prefix, suffix, combining, and irregular names generally not included in conventional Japanese dictionaries. The center column has the appropriate kanji with a reference number to the well-known standard for kanji, the Nelson Japanese Character Dictionary. The right column has the English translation.

The Japanese English section has been reversed into an English-Japanese dictionary.

The Dictionary also contains the following:

- Appendix 1 - Standard and Alternate Forms of the same Character
- Appendix 2 - Irregularly Read Compound Characters
- Appendix 3 - Combining Rules of Prefixes and Suffixes
- Cross Reference Index - listing over 5000 kanji to 5 other sources
- Printable Font Index - listing over 5000 kanji for cut and paste printing

Some of the many subjects found in this dictionary: Aikido (way of harmony) Aikijujutsu (techniques of gentle accord) Amma (Japanese massage) Battojutsu (sword cutting) Bungei (literary arts) Bushido (way of the samurai) Butsudo (Buddhism) Chado (way of tea) Haiku (Japanese poetry) Heiho (military strategy) Iaido (way of sword drawing) Jodo (way of the staff) Jojutsu (staff techniques) Judo (way of suppleness) Jujutsu (techniques of suppleness) Kaibogaku (anatomical terms) Kappo (resuscitation methods) Karate (empty hand combat) Kendo (way of the sword) Kempo/Kenpo (Chinese fist method) Kyudo (way of archery) Kyusho (vital points of the body) Naginata (halberd techniques) Ninjutsu (arts of subterfuge) Reigisaho (Japanese etiquette) Ryuha (Japanese martial systems) Seifukujutsu (healing arts) Shinto (Japanese ancestral religion) Sumo (Japanese wrestling) Zen (meditation)

Minimum System Requirements: Macintosh OS 8.6 or later Windows 95 or later

Thomas R. Jenkins began his study of Kodengan Judo in 1959 with Professor Bud Estes of Chico California. Professor Estes was a student of the Founder of the Kodengan Judo School - Master Henry S. Okazaki of Honolulu Hawaii. Mr. Jenkins was eventually taught the entire Kodengan Judo system by Professor Estes. Curious about the original meaning of the Japanese teaching scrolls from Master Okazaki, Mr. Jenkins began studying Japanese kanji in 1985. During his studies, he realized the need for a comprehensive Japanese martial arts character dictionary for the martial artists, a resource that was not currently available. His research journal grew into a dictionary for Kodengan kanji, and then expanded into other styles of Japanese martial arts, and related martial arts subjects. After five years of development he completed the dictionary in July of 1999. The First Edition of the dictionary was published following a commendatory review by Dr. Kimihiko Nomura, Professor of Japanese Language and

Culture. Requests for an English to Japanese section of the Dictionary along with a directory to other works prompted the completion of the Second Edition in 2003.

For more information and purchase options about the dictionary please contact the author at: prof.tjenkins@yahoo.com