

Shoshin Ryu Yudanshakai Newsletter

July/August 2011

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Professor Wally Jay

(June 15, 1917 – May 29, 2011)

Professor Wally Jay, founder and grandmaster of Jujitsu America and Small Circle Jujitsu International, was a 10th Dan in Jujitsu and a 6th Dan in Judo. Professor Jay authored two books, *Small Circle Jujitsu* and *Dynamic Jujitsu*, as well as five instructional videos. His dojo, Island Judo/Jujitsu Club, was located in Alameda, California.

Born in Honolulu, Hawaii, on June 15, 1917, Wally Jay grew up a sheltered and frail child. In 1928, at the age of eleven, he entered a boxing program under the tutelage of Jimmy Mitchell in order to develop both his physical body as well as his confidence and sense of security.

In 1935, he started to learn Jujitsu under Paul Kaelemakule. In 1938, he continued his boxing studies under Oregon State College coach Jim Dixon. Upon returning to Hawaii in 1940, Jay began his study of Danzan-Ryu Jujitsu under Juan Gomez, a fifth degree and one of the top instructors under Professor Henry Seishiro Okazaki.

During his Danzan Ryu training, Jay also studied judo under Ken Kawachi. Jay credited Kawachi with teaching him how to use "two-way" wrist action, a fundamental principle of Small Circle Jujitsu™.

In 1944, Wally Jay received his shodan and a year later, his nidan and instructor's scroll. During this time, Jay also studied therapeutic massage and was a graduate of the Nikko Restoration Massage Institute in Honolulu, Hawaii. He learned Seifukujutsu from Professor Okazaki. He received his instructor's degree from Prof Okazaki after completing the requisite courses in jujitsu and restorative massage.

In 1948 both Wally Jay and Bernice, his wife, attended the Okugi class held by Professor Okazaki. They both received a Kaidensho and the title, Shihan, from Professor Okazaki.

During the early 1950's, Jay began to concentrate on coaching his Judo team on the mainland. After several embarrassing defeats by the Hokka Yudanshakai of California, Jay went back to the drawing board and figured out how to decisively beat his team's opponents. Using his strategies, Jay's team went on to gain many championships.

The Northern California Judo Black Belt Association named Wally Jay "Judo Coach of the Year" in 1960, and he was Black Belt Hall of Fame's "Man of the Year" in 1960.

Professor Jay's judo players were one of the winningest teams in the late 1950s and early 1960s, which led to him being voted as Hokka Judo Yudanshakai Judo Coach of 1960. In 1960 his team captured the Mexican Judo Championships in Mexico City, and in 1963-64 the American Jujitsu Institute awarded him Outstanding Coach of the Year.

In 1962, a young Bruce Lee sought out Wally Jay to learn how to add effective grappling techniques into the martial art he was developing. Lee and his friend James Yimm Lee spent many hours with Jay learning the Judo and Jujitsu methods he had perfected.

Professor Jay was inducted into Black Belt Magazine's hall of Fame in 1969.
(See **Professor Jay**, continued on page)

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Yudansha Notes

Get Well Soon

Word has it that Shihan Fumio Demura has been in the hospital for a medical condition. Please keep him in your thoughts.

Get Well Soon #2

On July 1, 2007, Hanshi Joe Carslake was rear ended at a traffic light by a young guy in a passion wagon and had his neck fractured in three places. Three years later, when they operated, the bones had deteriorated to the point where his carotid artery was no longer in place and they cut it. Hanshi Carslake almost bled out, but they were a good group of surgeons, and they got him all back together.

Now his neck is deteriorating again. He teaches twice a week and walks about six miles a day to get his fitness back. Hanshi Carslake is really looking forward to putting all this behind him and getting back on the mat.

Le at West Point

Phillip Le, Orange YMCA shodan, is have a great time at West Point. He's doing all the soldier stuff like soldier combatives, land navigation, clearing rooms, and essential field training this summer. He stood out recently in close combat training. He won all of his matches and earned first place in his company of twenty-five soldiers. Way to go Phillip.



West Point Cadets during combat training.

Danzan Ryu Hall of Fame

Sensei Carl Dudoit Inducted 2005

Carl Dudoit was born on June 6, 1933, in Hawaii. He started studying jujitsu while a teenager. His sensei, Michael K. Nizo of the Wailupe Judo Club promoted Sensei Dudoit to Shodan on May 31, 1953.

He worked as a territorial policeman in Hawaii and was assigned to Honolulu's Diamond Head District. He patrolled at night, alone, with only a baton. He would break up bar fights with no backup available. It was in these situations where he honed his jujitsu skills.

On July 3, 1954, he married Johanna Piimauna in Clark County, Nevada. The couple stayed in Las Vegas, and he opened the Las Vegas School of Judo and Jujitsu in the mid 1950s. He also started training in judo and Shotokan Karate. He earned a judo shodan and a brown belt in Shotokan in the early 1960s. The American Jujitsu Institute promoted Sensei Dudoit to nidan in the mid 1960s and he earned a nidan in judo around the same time.



In the late 1960s, Sensei Dudoit was diagnosed with throat cancer and decided to move back to Hawaii. He left Las Vegas in 1969, leaving the Las Vegas School of Judo and Jujitsu with then ikkyu Roy Center. Sensei Dudoit died from cancer in Hawaii on September 11, 1972. He was buried on September 18, 1972, in the National Memorial Cemetery of the Pacific, Honolulu, Oahu, Hawaii.

Among Sensei Dudoit's students are Professor Roy Center, Professor Rawlin Blake, Sensei Bill Richardson, and Sensei Dan Zook.

(Professor Wally Jay, continued from Page One)

In 1977 Professor Jay and a group of others found Jujitsu America. He was listed in *Who's Who in Martial Arts* in 1977 and 1985.

He served as Team Captain of the U.S. Martial Arts Team that traveled to China in 1985, demonstrated at the First International Wu Shu Championships in Xian, China, and had the honor of demonstrating at the Dai Nippon Butokukai Festival on Emperor's Day in Kyoto, Japan.

1990 he was honored at the First Ohana by Shoshin Ryu Yudanshakai for his contributions to Danzan Ryu Jujitsu.

In June of 1991 Professor Jay received an award from Professor Moses Powell for outstanding dedication and achievement in martial arts throughout the Bay Area. Later that year he was selected black Belt Magazine's "Man of the Year."



May 4, 1991, received "Doctor of Science" external degree in the academic field of Physical Education by the College of Martial Arts. The College of Martial Arts is an academic program backed by Great Plains Baptist College of Sioux Falls, South Dakota.

He appeared on CNN when he demonstrated in South Africa for the Bophuthatswana Government in 1992.

Shoshin Ryu Yudanshakai inducted Professor Jay into the Danzan Ryu Hall of Fame in September 1993.

1996 Professor Jay and Jujitsu America serve as hosts for the fourth Ohana celebration in Santa Clara, California.

Professor Wally Jay retired in August 2002 at the age of 85. In August 2002, Jay held a ceremony officially handing the title of Grandmaster over to his son Leon Jay in their hometown of Alameda, California, near San Francisco. Family, friends, several martial arts masters, and the media witnessed the occasion.

Professor Jay experienced a stroke on Tuesday, May 24, 2011, and on Saturday, as were his wishes, was removed from life support. He survived another twelve hours. With family and friends at his bedside, Professor Wally Jay, one of the last great martial artists, passed away peacefully on May 29, 2011, at 2:20 a.m. at Kaiser Hospital in Redwood City.

Professor Jay was a good friend to Shoshin Ryu over the years. He appeared at many of our banquets in the early '90s. He was helpful to everyone and spread a feeling of Ohana wherever he went. If you never got to see him execute the dance of pain, you missed it. We will miss Professor Jay very much. Aloha, Professor.

** Special thanks to judoinfo.com, the Danzan Ryu Homepage, and a myriad of other websites.*

Jujitsu as a Classical Combat Art Form (Part One)

By Hanshi Joe Carslake

We must set the ground straight in regards to the difference between the modern jujitsu and traditional jujitsu. Jujitsu is a bit of a Frankenstein really, which is not really anything to do with jujitsu, no matter how they dress it up in fake traditions and ceremonies.

Modern jujitsu is bits and pieces of judo, which is a martial sport, not a martial art, also bits of Aikido, Karate and lots of western style boxing.

Jujitsu is geared toward presentation in a nice glitzy package, with the emphasis on teaching (See **Classical Combat Form** on page six)

Professor Wally Jay

A Master of his Art and of his Life

By Wm. M. Fischer, Prof.

The 1988 10th Anniversary weekend of Jujitsu America in San Jose was, ironically, one of the most important events in the history of Shoshin Ryu. Introductions made and relationships begun at that one weekend have had a significant impact on the next 20+ years of our organization. Certainly, one of the most important was my introduction to Professor Wally Jay, an original student of Prof. Okazaki and the creator of Small Circle Jujitsu.

By 1988, Prof. Jay was known throughout the world as one of the premier jujitsu instructors, and the opportunity to just meet the man was huge. Yet, from that first meeting, I found Prof. Jay to be eminently approachable, always congenial and almost generous to a fault in sharing his time and his talent with others. Countless instances thereafter, he would arrange his schedule to attend both Shoshin Ryu weekends and Ohana celebrations throughout the country, without thought of compensation or even reimbursement of expenses.

Somehow, the presence of Prof. Jay would take a function--any function--to a higher level. It was through Prof. Jay that Shoshin Ryu was able to meet and eventually recognize his sensei, Prof. Juan Gomez, as the first inductee of the Danzan Ryu Jujitsu Hall of Fame in 1991. It was Prof. Jay who reunited with his lifelong friend, Prof. Carl Beaver, and together they would raise the skill levels of hundreds of martial artists, young and old, at seminars and clinics over the next decade. It was Prof. Jay who graciously chose the 1994 Ohana in Las Vegas as the opportunity for elevating Prof. Willy Cahill to the rank of 10th Degree Black Belt, a first for the Ohana weekends and one that signaled that such an important event should be conducted before "family." And it was Prof. Jay, through his words and actions, who indeed concretized the notion of a Danzan Ryu family by endorsing inter-organizational efforts such as the Ohana.

As much as I respected Prof. Jay as a martial artist, the esteem to which I held him as a person, a "gentle man," was so far beyond.

On June 26, 2011, the community bade 'aloha' to Prof. Jay for the final time in Alameda, California. Family, friends, and martial artists numbering over a thousand came from around the world to pay their final respects at a memorial service held at the Kofman Auditorium. It was indeed "a celebration of life." Representatives from every major Danzan Ryu organization in the country were in present in numbers too great to enumerate here. Shoshin Ryu was represented by Prof. Rory Rebmann, Judan and his wife, Pat, along with this writer.

A number of speakers recounted the life of Prof. Jay, who was 94 at the time of his death. The first, Prof. Leon Jay, gave a chronology of his father, sharing with the congregation the fullness of his life. Friends such as Ernie Reyes, Willy Cahill, Dave Castoldi and Linda Lee Cadwell (widow of the late Bruce Lee) came to the podium and shared with all the life of the man who shared himself so willingly and fully with them. A montage of photos of Prof. Jay and his family, prepared by Prof. Ron Ogi, was presented to the gathering. Speaking about their father, Albert and Alberta Jay provided their personal remembrances of their father's life. Afterwards, the attendees met for a luncheon and an opportunity to speak to Prof. Jay's wife, Bernice, and the rest of the Jay family.

I believe that those who came together at the service came away with the realization that this truly was a celebration of life. Typical of Wally's character and spirit, we left his presence this final time as we always did--better and richer than before.

"Aloha, Professor."

A Further Conversation with Professor Mike Chubb

By Myron Dickson, Yodan

(The following was a discussion I recently had with Professor Chubb concerning various aspects of the Shoshin-ryu syllabus. As I mentioned previously, I will continue to explore both the techniques of Shoshin-ryu bujutsu and the man behind them. – MD)

- Q.** Good afternoon, Professor. I appreciate your seeing me on such short notice.
- A.** I'm always happy to see you, Myron.
- Q.** Sensei, I couldn't help but notice the significant amount of time you spend emphasizing *tai-sabaki* (body management) during class and especially while executing techniques. I know it plays an important part in virtually every martial art. Would you explain to our readers this importance?
- A.** Sure. The notion, by some well-meaning instructors, that *tai-sabaki* is something that can be picked up in a day and has relatively little importance in the allocation of time is a big problem. I was reintroduced to its importance shortly after enrolling at the Dahan School of Therapeutic Massage. There, the staff stressed the importance of proper posture for maintaining a healthy body and good technique. Some of the younger teachers had already experienced the results of bad posture and their careers were cut short because of it. That really drove the point home and I became very aware of how many of my students were guilty of bad posture, both in executing techniques and immediately afterward.
- Q.** Could you explain that further, please?
- A.** *Tai-sabaki*, as a body of knowledge, is comprised of stances, linear and circular movement, and pivots. All techniques have this in common. Taken separately each has a unique contribution to the successful application of a technique. For instance, *kamae* (stance) is the beginning and ending for all techniques, regardless of discipline. I would define a stance as 'posture with purpose'. Proper posture affects your balance, your ability to move in a timely fashion, turning, blending with your opponent and your ability to generate power. Movement, both *tsugi-ashi* (shuffle-step) and *ayumi-ashi* (consecutive step), is essential for both offense and defense. The use of *ma-ai* (proper distancing) allows us to execute our techniques with precision, power, and with minimal effort and would be impossible otherwise. And, of course, pivoting, whether to avoid, blend, or execute techniques must be done with balance, precision and timing. Timing affects movement, distancing, execution and, ultimately, success. All of these facets are interconnected and truly affect one another. A perfect example of a master of *tai-sabaki* was O-sensei Morihei Uesheba, founder of Aikido, who had honed his skills to such a degree that he could literally 'read' an opponent's intentions and thus defeat him before the attack began. This 'intuitive' aspect is acquired, I'm convinced, over years of study and practice of *tai-sabaki*.
- Q.** Do you think everyone is capable of developing this intuition?
- A.** I believe so. I don't believe, however, many students will push themselves to do so. Outstanding budoka such as Uesheba, Takeda (of Daito-ryu Aikijutsu), Funakoshi (of Shotokan karate-do), and Demura (of Shito-ryu karate-do) are rare, indeed. That is not to say that there aren't extremely talented practitioners training today. But, with the complexity of today's world, it would be difficult to devote the time to such a pursuit.

(See **Conversation** on page **six**)

SHOSHIN RYU



2011

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SEPTEMBER 2ND - SEPTEMBER 4TH

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Promotions

Jukyu:

Joshua Hogan Boulder City Jujitsu Club

Hachikyu:

Matt Gayle Boulder City Jujitsu Club

Peyton Pearson Boulder City Jujitsu Club

Shichikyu:

Yael Fernandez Boulder City Jujitsu Club

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Christopher Chubb Boulder City Jujitsu Club

(continued, **Converstation** from page **four**)

- Q.** Getting back to the syllabus of Shoshin-ryu, I noted that your course on tai-sabaki includes *suburi* (exercises) using the *bokken* (wooden sword). Would you explain the rationale for that?
- A.** The techniques of Shoshin-ryu are derived from sword techniques. To understand and appreciate them fully you must work with the sword.
- Q.** Are you suggesting that we carry swords?
- A.** No, but the need for correct posture, poise while moving, balance, timing, distancing, and the mental discipline necessary to ‘face your fears’ is universal to all martial disciplines. And, there is no finer example of this than the legendary samurai, who faced death at every engagement and trained themselves accordingly. Every aspect of their training was studied, analyzed, and improved upon to give them an ‘edge’ against their enemy. We don’t have to reinvent the ‘wheel,’ we just need to consider the origins of our individual art and ask ourselves: What makes this art work? Later, we should be asking ourselves: Can this art be improved upon? But, that is for another time.
- Q.** You have given me ‘food for thought,’ Professor. Thank you for the time and I look forward to another conversation with you in the near future.
-

(continued, **Classical Combat Form** from page **three**)

basic self-defense routines. Some people are pushing hard for recognition as an Olympic sport and if that is what people want from jujitsu, there is nothing at all wrong with it.

But Olympic status is not martial arts.

The development of traditional jujitsu was a direct result of pressure from the West. Traditional jujitsu is a blending of the hand techniques from Karate and boxing, combined with the older throwing methods of some of the classical ryu of jujitsu and some effort made at maintaining the Kata, although for the most part, these have been “adjusted” so that they are more acceptable in the modern tense.

Where knowledge of classical kata was missing, some modern masters created their own. Some of these masters did not do such a bad job.

Others turned the whole idea of kata on its ear, and created some modern version of what used to be martial dance. Mixing karate kata, Kung-Fu forms, and a little kobujitsu technique, all done to modern rock music, or whatever, is not traditional, I don’t think.

Modern jujitsu owes more to boxing, aerobics, and judo than to any classical form of jujitsu, and the traditional forms a bridge between the present and the past. With some efforts being made to preserve the traditions and philosophies of the older ryu.

Even as far back as the 1890’s there was very strong objection to the introduction of Western style punching techniques and footwork associated with boxing instead of the traditional and classical emphasis from the arts of kenjitsu and jujitsu. These were put there forcefully by H. Irving Hancock, in his book *Jiu-Jitsu Combat Tricks* printed in 1904.

“The Japanese did not strike with the clenched fist but with the inner, or little finger edge of the palm, stressing the need for proper conditioning of the body weapons, and the body by methods specific to the ryu of Ju-Jutsu practised.” He goes on to write, “The Japanese discovered centuries ago, that the edge of the hand is not only more effective in warding off a blow, but that the impact from such a blow will leave the adversary’s muscles and bones aching.”

The fist strike is not considered to be “scientific” by the older arts because the strike with the fist distributes the shock over too wide an area. Whereas the strike with the finger tips or edge of the hand is devastatingly effective, in every instance”.

On page 54 to 58 he makes the statement that “it is noted with horror by reputable (See **Classical Combat Form** on page **eight**)

Shoshin Ryu - Reunion 2011

at *Knotts Berry Farm*

September 2 - September 4, 2011

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<i>* Required fields</i>			

Registration Options

Full Package (Clinics, Banquet, T-Shirt and Booklet)	Cost if postmarked and paid for by			
	5/31/11	7/15/11	8/15/11	At Door
Adult	<input type="checkbox"/> \$90	<input type="checkbox"/> \$95	<input type="checkbox"/> \$100	<input type="checkbox"/> \$115
Junior (13 and under)	<input type="checkbox"/> \$70	<input type="checkbox"/> \$75	<input type="checkbox"/> \$80	<input type="checkbox"/> \$90
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	Junior	<input type="checkbox"/> Chicken <input type="checkbox"/> Vegetarian		

Jujitsu Tournament	Adult		Junior	
	Before 8/15	At Door	Before 8/15	At Door
Per Competitor	<input type="checkbox"/> \$20	<input type="checkbox"/> \$30	<input type="checkbox"/> \$15	<input type="checkbox"/> \$20

Partial Packages and Other Items				
Clinics				
Registered before	5/31/11	7/15/11	8/15/11	At Door
Adult Clinics	<input type="checkbox"/> \$35	<input type="checkbox"/> \$40	<input type="checkbox"/> \$45	<input type="checkbox"/> \$50
Junior Clinics	<input type="checkbox"/> \$25	<input type="checkbox"/> \$30	<input type="checkbox"/> \$35	<input type="checkbox"/> \$40
Additional Banquet Meals				
Adult Banquet \$35	<input type="button" value="None"/> ▾	<input type="button" value="Chicken"/> ▾	<input type="button" value="None"/> ▾	<input type="button" value="Vegetarian"/> ▾
Junior Banquet \$25	<input type="button" value="None"/> ▾	<input type="button" value="Chicken"/> ▾	<input type="button" value="None"/> ▾	<input type="button" value="Vegetarian"/> ▾
Important Note: Adult and Junior meals may not be available after 8/15/11				
Other Items				
Extra T-Shirts (before 7/17/11) \$15	<input type="button" value="Small"/> ▾	<input type="button" value="Medium"/> ▾	<input type="button" value="Large"/> ▾	<input type="button" value="XL"/> ▾
	<input type="button" value="XXL"/> ▾	<input type="button" value="XXXL"/> ▾		

(Classical Combat Form from page six)

jujitsuans, that there are those who are in the process of introducing Western style boxing punches into the noble art of Jiu-Jitsu”.

Classical jujitsu retains its place as a form of close quarter combat - not grappling, as such - with the same emphasis today, as when the first ryu was formed.

Jujitsu as it is taught in the classical format is not really about death and destruction. It is about developing a strong character, patience, and insight.

From the modern view of things it is far easier to by pass all the "junk" like philosophy, means and methods, and stupid things like morality, and just get stuck into the meat of the matter, bloodshed, violence, and satisfying the base urges of the human ego.

Are you with me so far?

When contrasting martial arts with combat sports, artistry comes from developing as a person, with a strong and evenhanded moral view, and positive interaction with those around them.

Martial artists learn to look inward, and through their training and their interaction with fellow budoka, develop the ability to empathize with those less fortunate, people who lack development as a person.

In the jutsu it is a fact that you can learn the fundamentals of how to maim and kill, without conscience, in as little as six months. To be capable of the ultimate evolution of the soulless warrior - Mushin no Shin, the ability to act without conscious thought and the ability to kill without remorse - you can develop in less than a year. This makes the perfect military soldier who can obey any order, even to kill on command without remorse and without question, like a robot.

(See Classical Combat Form on page nine)

(Classical Combat Form from page eight)

The different jutsu became arts because through feel and fail, they discovered that if there is no balance, then all you become is a mindless killer; however, the ability to think is not a desirable one in a killing machine. Thinking leads to conscience and empathy and these are bad traits in a killer.

So to create balance, the educational process developed, by teaching grace in movement, a positive outlook on life, and in their way of life.

Traditional martial artists learned the appreciation of and creation of beauty, hence they developed the arts of Ikebana, flower arranging, which is, believe it or not, used to develop the strategic knowledge of placing troops in battle as the same skills are required to lay out effective troop placement, as to lay out a beautiful and pleasing arrangement of flowers.

Traditional martial artists learned Haiku or seven stanza poetry, which not only created an environment for teaching reading and writing, but also taught the power of the written word, to stir the imagination and the soul of the reader.

Every day Martial artists practiced Kata, Grace of movement, and discipline; Kihon Waza, physical development, fitness and personal discipline; Kobujitsu, weapons training which developed speed and precision, tactics and strategy, quick responses, and the ability to appreciate how fleeting life is, and how precious it is when it can be taken away by one stroke of the hand.

They learned to discuss and developed the ability to appreciate, while not necessarily sharing another's point of view, without anger and without aggression.

They practiced meditation by performing kata in the solo format or by performing in either Noh or Kabuki theatre.

Through all of the above, they gained the knowledge that violence is always the last resort, and not the first response, which is the sad way we live today.

There is an increasing demand for an efficient form of combat even in the modern day and classical jujitsu provides this form, with the old disciplines still intact.

Te Waza, hand techniques, not striking with the fist as in the modern styles but with the open hand and the weapon on the hand pronounced, defined for the specific strike intended.

Keri Waza, kicking techniques, twenty-three actions in number, none aimed above waist height. It takes a long time for a leg to travel from the ground to the head, time you don't have in a combat situation despite the cries of the aerial martial artists.

Hiji Ate, elbow strikes, eight in number, all delivered to cause the maximum amount of damage in attack or defense.

Hiza Waza, knee techniques, again eight in number, designed for use in close quarter battle situations.

Nage Waza, throwing techniques, 183 in number, ranging from simple breaks on balance to high power drops from great heights, with sixteen separate categories.

Katame Waza, locking techniques, 183 in number ranging from simple wrist locks to breaking techniques on the joints themselves.

Shime Waza, strangling techniques, not at all like the judo versions where the intention is to make the person "tap up," but to break and cripple by full application.

Kobujutsu, specific weapons skills designed to give a working knowledge of the weapons associated with the art of jujitsu. This includes the Koryu, or classical kata of the style.

Those who learn classical jujitsu also gain an extensive knowledge of **Atemi Waza**, Vital point strikes; the **Jintai Kyusho**, the Vital Points themselves; **Koppo Jutsu**, bone breaking; and **Kuatsu**, First Aid. *(Look for part two of this article in the next newsletter.)*