

Kagami

The Newsletter of the Jikishin-Kai International



Kagami Production:

Executive Advisor:

*Masayuki Shimabukuro,
Hanshi*

Advisor:

Carl E. Long, Renshi

Editor:

Erik A. Johnstone

Assistant Editor:

Adrian Smith

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Kagami - Summer 2009

Volume 4, Issue 2

Ken I Ittai: *by Masayuki Shimabukuro, Hanshi*

Over the last few years, there has been an increasing emphasis on kenjutsu training at Jikishin-Kai International (JKI) events and seminars. We have always included a significant amount of katachi training in the study of Muso Jikiden Eishin-ryu within the JKI. However, it has been my belief that the study of an additional kenjutsu system within the JKI will result in a much deeper understanding and higher expression of swordsmanship among the students in the JKI. It is for this reason that I have pursued the study of Ono-ha Itto-ryu Kenjutsu and was able to receive permission from Sasamori Takemi, the 17th Soke of Ono-ha Itto-ryu, to establish a kenkyukai within the JKI to oversee the practice of Ono-ha Itto-ryu within our organization.

One may ask why I believe that there should be such an emphasis on kenjutsu within the JKI. The answer is actually quite simple: the sword arts are truly martial arts of the highest degree; the pinnacle of traditional Japanese budo. And the highest expression of the techniques of Japanese swordsmanship is found in the phrase "Ken I Ittai", or "kenjutsu and iaijutsu as one body or entity" or the essential unity of kenjutsu and iaijutsu.

The study of the sword is the study of face to face combat; the study of life and death. It therefore stands to reason that in order for one to truly understand the sword arts, one must engage in the regular practice of kumitachi or katachi, the paired kata of kenjutsu and iaijutsu. It should be remembered that iaijutsu may be thought of as a component, or aspect, of kenjutsu, one that trains the swordsman to respond to or defend against a sudden attack. This was a significant consideration, one that was of such importance that most schools of



kenjutsu contain at least some iaijutsu or battojutsu within their respective curriculums. However, most practitioners of the Japanese sword arts today focus only on iai, engaging in little if any paired practice. This is a mistake, one that results in an incomplete understanding of how to truly use the sword; how to really express the true depth and breadth of the iaijutsu and kenjutsu.

There are many aspects of toho that we focus on in our training, elements such as hasuji, use of the shinogi, and sayabiki, and the regulation of breathing to name just a few examples. These are critical elements of swordsmanship that, along with many others, are studied deeply in solo iai practice. However, if one truly wishes to understand how these aspects are truly applied; if one wants to truly understand how to use the sword, one has to practice kenjutsu kumitachi diligently.

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From The Editor's Desk: On Intent *by Adrian Smith, Shindokan Dojo*



Editors note:

Welcome to the Summer 2009 issue of Kagami! We are a bit late in our release, but despite a few technical glitches along the way, we are endeavoring to get back on track with our schedule. As you may (or may not) have noticed, we are experimenting with a few slight changes in layout. Among these changes is the two column per page format. Please let us know what you think!

Additionally, my good friend and Assistant Editor, Adrian Smith, had a greater hand in the overall production of this issue, including writing the article that serves as this month's "From the Editor's Desk" installment. He has been a great help in the production of Kagami, and I want to make sure to thank him here!

We also feature yet another insightful article by Shimabukuro Sensei that we are sure you will enjoy. Also, Gasshuku 2009, originally announced in the last issue of Kagami, is now only two weeks away. However, we are including a special two-page advert, prepared by Erik Tracy of Hombu Dojo, as a reminder out there for anyone needing to make last-minute arrangements to attend.

Thanks to everyone who submitted articles or provided images for use in this issue. I also want to thank those (especially the folks in Costa Rica...you know who you are) who have submitted articles that have not yet been used. Rest assured, the are queued up for use in upcoming issues! By the way, please keep the articles and submissions coming; we absolutely need then to keep this effort going! As Chuck Arnold of Hombu Dojo stated a few month's back, "Kagami belongs to all of us." He is absolutely correct in that regard, so please take a portion of that ownership by stepping up and contributing! We look forward to hearing from you.

I hope that everyone enjoys the rest of the summer!

Erik Johnstone, Editor
Kagami: The Newsletter of the Jikishin-Kai International

On Intent

In the past decade I've been lucky enough to study two martial arts in some depth: first aikido, in which I trained full-time in Japan for a number of years, and now Muso Jikiden Eishin-ryu with Erik Johnstone Sensei in Rhode Island. My aikido (a small and little-known style called Doumukai) has always involved non-contention in some form. Nage never enters uke's space unless absolutely necessary, but instead draws uke into attacking, takes kuzushi and controls uke (either by pinning or by throwing) without ever forcing a fight for space. I had seen mushin on my sensei's face and felt it in his body many times as he threw me but never considered how he projected his intent onto me, and then *through* me, until I started training in MJER. Now, after two and a half years of MJER training, coupled with a recent introduction to Ono-ha Itto-ryu, I feel as if I'm scratching the surface of an extremely deep subject, one that will take me a long time to understand fully, if ever.

Step one for me was to consider the concept of *Shin-Gi-Tai* (mind-technique-body), and the idea that shin is the most important of the three, as stated by Shimabukuro Sensei. Not just being mindful, or being determined (although those are important), but the idea that to win a contest one must know that he has already won, that his opponent is irrelevant and merely **in the way of his motion**. This is eloquently demonstrated in Ono-ha Itto-ryu in that every one of shikata's cuts is down the center, moving uchikata offline and taking kuzushi simply by cutting to the midline without regard for the opponent's blade.

After this crystallized in my mind (but not yet in my body!) I next began to contemplate *Ken-Shin Ichi-Nyo* (sword/body and mind as one). If my mind (shin) is in a state where my opponent doesn't matter, then my body should be in that same state to achieve true Ken-Shin Ichi-Nyo. If my opponent isn't important, there's no need to tense my muscles, to feel a surge of adrenalin as I move, or to tighten in anticipation as I perform techniques. All that matters is the motion of my body and sword (*Ken*) and the state of mind (*Shin*), both of which should be unified as one. All that matters is that I perform the technique to the best of my ability, since my opponent is irrelevant.

Once I understood this in my mind and in my muscles, a rapid evolution occurred in my training. I found techniques were easier to understand and complete in less time, and

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Ken I Ittai *(continued from Page 1)*

In proper solo iai practice, one uses one's imagination to "create" the opponent or opponents, drawing, cutting, blocking, and cutting again, polishing the components of one's technique. This is most certainly an excellent component of training, allowing the practitioner to develop and polish his or her technique at an often unhurried pace. However, this is a dramatically different form of training than practice with a real training partner. Obviously, in face-to-face combat, an opponent would not simply wait for a swordsman to execute his technique. This is one of the important factors in engaging in paired practice. A training partner changes the feeling, and therefore the understanding, of everything in one's swordsmanship: timing, distancing and the feeling of receiving a real attack, to name but a few. An excellent example is the correct use of the shinogi. There are many iai groups that really do not seem to know how to use the shinogi when receiving an attack from a training partner. But through paired practice using a bokken, one can learn how to deflect and kill the power of a partner's attack. In fact, the bokken itself provides excellent feedback with respect to properly executed technique. When receiving an attack, the proper use of the shinogi of the bokken will result in a sharp "clack" rather than a dull thud. Hasuji also can change dramatically from solo iai waza to paired practice. Hasuji that may seem effortless in iai waza may be greatly affected by an opponent's effort to counter one's technique. Breathing is another element in one's practice that may change dramatically when engaged the rigorous practice of kumitachi. While one can learn to regulate their breath control through iai waza, the nature of solo training allows one to do so at one's own pace. The pressure of a live "opponent" in kumitachi, however, forces one to learn to apply that control through the crucible of committed paired practice. Ashi no sabaki, footwork, is another element of swordsmanship that, through the pressures of training against a partner, is refined to a higher degree through the practice of kumitachi.

Additionally, kenjutsu training teaches the realities of the difficulty of actually initiating an attack. In kenjutsu, an attacker would actually have great difficulty in launching an attack against a prepared swordsman, and more frequently than not, it is the attacker who loses in a confrontation between two swordsmen. Indeed, the possibilities for such an attack are typically limited to opportunities that are presented at or just before the end of an opponent's attack; during a change in kamae; or in the event that an opponent loses his balance. In short, in order to attack and defeat one's opponent, one must find an opening. If such opportunities are rare, how then does one defeat an opponent? The answer is that one defeats an opponent by al-

lowing him to attack. However, this is not as simple a strategy as it may sound. As stated above, the opportunities for an attack to be successful are limited; therefore, shitachi, the defender, has to draw uchitachi into a committed attack. How does shitachi accomplish this? He does so by exerting pressure through the kissaki, thereby forcing uchitachi to attack. There are numerous ways of executing this, however a complete discussion of these methods (a series of articles in and of themselves) is beyond the scope of this article. These subtle skills are among the most important lessons in the Japanese sword arts and can only be understood through the practice of kumitachi.

It is true that the katachi of Muso Jikiden Eishin-ryu Iaijutsu teach many of the principles, skills and understandings that are found in kenjutsu practice. However, it is my belief that iaijutsu katachi do not teach them to the degree or depth of kenjutsu kumitachi. To me, katachi such as the Tachiuchi no Kurai are somewhere in between iaijutsu waza and kenjutsu kumitachi. They teach skills that are found in iaijutsu waza such as drawing, receiving and cutting, against an opponent, but they do so in an often very stylized way that suggests combative methods rather than revealing them fully. Deai is an excellent example of this in that one is not really cutting to the leg of one's opponent. While Deai and the other katachi of the Tachiuchi no Kurai are very useful training methods, it should be clear that they are really not the same as the kumitachi of Ono-ha Itto-ryu. I liken the Tachiuchi no Kurai to the Ippon Kumite, single-point sparring, of Karate-do. Regardless of their respective levels of training intensity, neither katachi nor kumitachi should be thought of as the equivalent of real combat. Rather, they teach methods and principles that were applied and proven in real life-and-death combat.

The practice of kenjutsu kumitachi leads to a greater understanding of the riai, the deeper meaning, of sword arts, which in turn leads to a greater expression of real budo. While not impossible, this is not easily discovered through the practice of iai waza alone. Conversely, the study of kenjutsu kumitachi amplifies the value of iaijutsu training; one cannot have a deep understanding of methods that deal with a sudden attack without an understanding of iai waza. Additionally, shizan, cutting practice, is another important element in the complete study of the techniques of the Japanese sword arts. It is my belief that in order to become good swordsmen, JKI members must study all kenjutsu deeply, along with iaijutsu and shizan. These are all important and valuable aspects of the full breadth of Ken I Ittai.

On Intent *(continued from Page 2)*

that my body responded better and more intuitively than it had previously. Please understand, I'm not saying I have mastered **anything**, nor do I think I ever will. My training and learning will never end, and I'm a rank amateur compared to many of the people reading this. All I'm saying is that my body responded better to my training than it had previously, and I was better able to visualize an opponent in front of me in solo training once I was able to unify my mind and body as one.

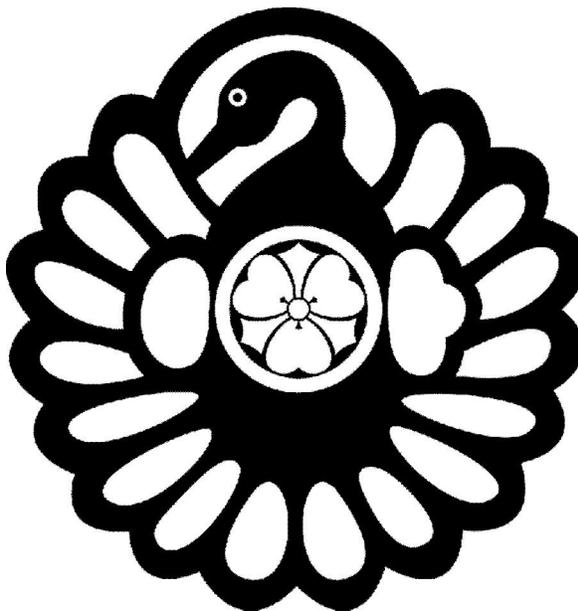
Step three in this journey has been working to develop *dairokkān*, or intuition. In order to appropriately "beat" an opponent (even one who doesn't matter!), I need to be able to intuitively anticipate that opponent's motion and intentions **before** he moves, and I have to do it in my mind *and* my body. Once this has been ingrained in both, I should be able to move before an opponent knows that he's going to do so, taking control of his space before he has an opportunity to solidify his control of it. This is the point at which the uke, uchitachi or uchikata (depending on the art!) is beaten before he can move, and it fits hand in glove with the idea of knowing I have won a confrontation before it begins. It's the "arrogant" appearance of Ono-ha Itto-ryu as shikata strides towards uchikata. It's really not arrogance at all, it is just shikata's belief and knowledge that he has already won the battle.

The last step to date in this exploration has been working to learn to project my intent **beyond** uchitachi or uke, to the space behind him. There's an odd juxtaposition to this. If my attacker doesn't matter and is merely in the way of my motion why am I busy contemplating putting my intent beyond him? If he's not important, why does it matter where my intent is focused? The answer to this is simple: I'm really not thinking about moving beyond my **attacker**, I'm only thinking about moving my sword (or my hand) to a certain point in **space**. If my attacker happens to be inside that space, it's a shame that he was in the way as I moved through him! The change in my aikido caused by modifying my thoughts like this was nothing short of amazing. Suddenly my aikido partners started to fall down as soon as they moved to within my striking distance. I wasn't hitting them, I was moving **past** them and they had to move or be struck. To be honest, other than being mindful of their wellbeing (and making sure they didn't get injured from the strikes), I wasn't even thinking about them! They were just in the way of the motion of my body as I moved through space; space that belongs to me. They're just unlucky enough to be in it while I move.

So, the oddity in all of this is that while I may be getting

attacked by someone carrying a bokken or attacking free-handed, they really don't matter. All that counts is that I move with unified mind and body, using my physical and mental intuition to move before they do, and that I move through space that they're unfortunate enough to be trying to inhabit as I move. It's that easy! Well, not really easy. In fact it's not easy at all, but I'm finding that my Muso Jikiden Eishin-ryu and Ono Ha Itto Ryu training have made this far easier to accomplish, even if only occasionally.

I hope you find these ideas helpful. As I said, I make no claim to understanding anything. I'm just making my way through the dark, looking for light. Now, if only I could get my *engan no metsuke* fixed so I don't keep staring at the dead guy after I've killed him...



Membership, Leadership and Ownership *by Robin Ramirez, Bakersfield Budo*

A few weeks ago we were preparing for an upcoming test and we had guests from our Sacramento study group in town for the evening. Everyone was working hard and the dojo was full of good spirit. At the end of class I overheard one of our senior students fielding questions from the newer students:

What is testing for?

Is testing mandatory?

Can I skip a test and just test for the next Kyu grade next time? What is Jikishin-Kai International (JKI) and Kokusai Nippon Budo Kai (KNBK) and do I have to join?

What does being a member do for me?

All of these questions are valid and have equally valid answers. As I joined in this conversation I wondered why my student hesitated in answering them; I found the fault was my own in not conveying what I believe to be the correct answers.

What is testing for?

I explain testing in the early kyusha ranks to be a test for the dojo. As teachers or group leaders it is our responsibility to convey the etiquette, waza and spirit to the best of our ability, as taught to us by our teachers. When I see gaps in performance during a test I see it as a gap in our ability as a dojo to properly transmit our lessons. We as teachers or group leaders are now faced with the challenge of closing those gaps.

Is testing mandatory?

Yes, testing is part of the process. As mentioned previously it is not just about the student being tested for a rank and getting a nice certificate. It is simply the next step in the lessons of the dojo, the same as learning the next waza in our Shoden series. It is simply time to test.

Can I skip a test and just test for the next Kyu grade next time?

I use a case by case decision process for this question. Is the student going to be absent for this testing? Are they financially unable to participate? Have they been missing a lot of classes recently? Try and use good judgment in your decision. I schedule grading during a regular class time in order to avoid having people take extra time off for the test. For people who have had poor attendance the best answer is to have them wait and test for their next grade at the next test. Each of us progress at different rates, and each student is unique, so this means during that moment our ability is unique to us. With more practice our ability will increase. By skipping grades we miss opportunities to see developments in ourselves and our students. In the past



I skipped students up a grade here and there, due to natural ability, but later in their upper grades I found they had to be passed over for grading, as they were missing fundamental skills. I attribute this to my bad decisions in the early tests. By taking things one grade at a time, we avoid having to play catch-up in the end.

Secondly, is it fair to ask more of one student monetarily then another student? Say a student never wanted to test for kyu grades and 5 years later decides he or she would now like to test for shodan. Is this his fault or that of his teacher or group leader? This is understandable in certain ways, but looking at it from an organizational perspective it is not. A student who met each grading requirement in both time and technique contributed a great deal more monetarily to the organization than the new Shodan. So when we recommend our students for grading we should keep these things in mind.

What is the JKI and KNBK and do I have to join?

Explaining an organization like ours to people unfamiliar with Japanese culture and traditional martial arts is difficult. I'll explain to them the words associated with the acronym JKI, but doing this can get me a polite smile and a confused open mouth nod. Not until someone meets Shimabukuro Sensei or Long Sensei do they understand that we as students and teachers have someone senior to us who guides and governs us and these arts which we so eagerly share. Attending a regional, national or international event is a huge testimony and easily answers the question at hand. Having students in your dojo who speak of these events fondly and anticipating the next one are also a big help. Our own regard for our organization is reflected in our students and dojo mates. As our family grows so does our responsibility to maintain a united effort

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Dojo Spotlight: JKI at Gold Coast Aikikai *by Edgar Sequeira*



Edgar Sequeira Sensei, originally from San Jose, Costa Rica, has been practicing Muso Jikiden Eishin-ryu Iaijutsu since 2000. He initially began his training under Michael Chavarria Sensei, formerly of the Jikishin-Kai International Hombu Dojo in San Diego, who was at that time living in Costa Rica. After Chavarria Sensei left the country, Sequeira Sensei served as part of the teaching

staff at Bushikai Dojo, a JKI branch dojo in San Jose, providing instruction in Muso Jikiden Eishin-ryu, while continuing his own training under the guidance of Carl Long Shihan and Shimabukuro Hanshi through annual seminars held in Costa Rica. He also has worked closely with Katabami Budokan, the other branch dojo in Costa Rica.

In the fall of 2007, Sequeira Sensei moved from Costa Rica to Miami, Florida, to attend the Florida International University to continue his music studies. After taking a few months to settle down and get used to his new surroundings, he was ready to look for a good location to establish a new Muso Jikiden Eishin-ryu Iaijutsu study group. In the summer of 2008, after doing some research over the Internet, Sequeira Sensei found a dojo that caught his attention. The Gold Coast Aikikai, located on 8th Street in southwest Miami, is a non-profit organization founded in 1997 by We-Wow Dumlao Sensei, a certified instructor and member of the United States Aikido Federation under the supervision of Yoshimitsu Yamada. The dojo has been in its present location since 2000 and has a roster of approximately forty-five Aikido students.

After introducing himself and providing a brief introduction of the history and traditions of Muso Jikiden Eishin-ryu, Sequeira Sensei performed a demonstration for Dumlao Sensei and her two assistant instructors. As a result of the demonstration, Dumlao Sensei determined that Muso Jikiden Eishin-ryu would be a good fit for the dojo and agreed to add iaijutsu to the already tight schedule. She also provided public exposure through the dojo webpage and encouraged Aikido students to enroll.

When asked what made her decide to include Iaijutsu training in her dojo, Dumlao Sensei replied that "It wasn't a difficult decision to reach as I had received some training in Iaido in the past. While I was not able to pursue it further due to my instructors leaving the city, I felt that Iaijutsu / Iaido has always been a natural partner to Aikido. Because much of the movements of Aikido can be

related to swordsmanship in the way we use our bodies as a whole (as if "cutting" someone); the way we keep our hands midline; how we use our hands together during techniques; and the finality and total commitment of movement and intention is similar to Iaijutsu. Also, the attitude that we have when we are training, that of a matter of 'life and death', is, I imagine, similar to a swordsman facing an opponent who is wielding a sword or other weapon."

The iaijutsu group has grown to eight students in the year or so that they have been practicing together and Sequeira Sensei is very happy with the group's progress. Some students have expressed that iaijutsu training, despite how it may look from an outsider's perspective, is very intense and demanding; that it broadens the mind with regard to potential interactions with opponents. Additionally, they view the use of the sword as an instrument of higher purpose; that of serving to drive the development of character towards perfection. Dumlao Sensei believes that iaijutsu helps Aikido students in matters of awareness (of movement, of space, of others), perception, relaxation, precision, and commitment to movement. In addition, she says it should help train them to "stay in the present moment during practice."

Classes are offered each week on Tuesday evenings and Sundays in the afternoon. Gold Coast Aikikai extends an invitation to all JKI members and Iaijutsu practitioners to visit. Please contact Edgar Sequeira through his e-mail, edzenqueira@hotmail.com, or visit the Gold Coast Aikikai website at www.aikikai.com, for more details click on the Iaido section of the site. Sequeira Sensei looks forward to bringing Gold Coast Iaijutsu students into contact with the greater Jikishin-Kai International community and instructors through future JKI events and seminars very soon.



The Four Phases of Karate-do *by Javier A. F. Machado, Machado Budo Kai*

The study of Karate-do is a lifelong process. It is my belief that progress in learning Karate-do can be measured in four phases or “domains”, each of which will occur as the budoka becomes more experienced in the art. While the context of this presentation comes from my experience in Shito-ryu Karate-do, the principles of these four phases are applicable to many forms of budo. As such, I hope that the insights provided in this article are useful in your own practice. These four phases are outlined below.

The Body Phase:

In every technique the body is the conduit to deliver energy from the interior to the exterior. First, it is necessary to conquer all one’s internal barriers. Second, one works to find the correct physical position for the current moment. Third, the motions one uses must be fluid. Finally, every movement must be fully coordinated to express unified power.

The Energy Phase:

Efficiency is the result of the unification of all the resources of the body. This can only be developed when the karateka is capable of moving without any mental barriers to hinder motion. The goal is to develop maximum energy through constant practice in order to develop one’s physical and mental concentration. While physical potential increases with training but diminishes with age, mental potential has no such limits. As such, one can continue to practice and progress well into one’s advanced years.

The Space Phase:

This is defined as the ability to control the distance to one’s adversary, or ma ai, in order to take the initiative, while eliminating one’s exposure to the possibility of attack. The budoka must be able to perceive the correct distance to the opponent. However, this distance is limited by one’s physical stature and level of technical expertise. The correct use of the space phase requires two criteria: 1) one must attain the maximum distance to take the initiative effectively and 2) one must intuitively perceive the opponent’s determination and ability to initiate the attack.



The Timing Phase:

Training in this phase enables the karateka to initiate the attack at the right moment, in a rational way and at a suitable pace. One must be attentive to the opponent, to perceive his pace and his possible movements, so that one is always ready to take advantage of an opening or momentary gap the opponent’s attention during combat. The budoka must generate a favorable situation to seize the initiative, then create a break in the pace that provokes a hesitation in the adversary. This allows the budoka to advance. The timing phase requires that the budoka has the aptitude to react instinctively in every situation from its initial perception to the responses of the adversary.

News & Announcements

Shimabukuro Sensei in California & Nevada

Shimabukuro Sensei taught a series of short seminars and workshops in Muso Jikiden Eishin-ryu Iaijutsu as well as Shito-ryu Karate-do at various locations in southern California and Nevada throughout June and July. His busy schedule included visits to Bakersfield, Glendora, Pacific Palisades, Van Nuys and Vista as well as Las Vegas. Many of these workshops, such as the Pacific Palisades seminar, are taught on a regular basis, affording many JKI students throughout California and Nevada frequent opportunities to train with Shimabukuro Sensei.

Aikijujutsu & Japanese Swords Arts Seminar at Sakura Budokan

Sakura Budokan hosted a joint seminar entitled Aikijujutsu & Japanese Sword Arts, on July 25th and 26th in Kingston, Pennsylvania. Instruction was provided in Daito-ryu Aikijujutsu by Roy Goldberg Sensei and in Muso Jikiden Eishin-ryu Iaijutsu by Carl Long Sensei. The purpose of the seminar was to explore the well documented interrelationship of Aiki and Sword arts, focusing on the interconnectedness of these arts and enabling one to see and understand the principles and concepts that make these arts Japanese treasures.

The seminar reportedly focused on the principle of controlling center through entering, with exploration of this principle expressed both through the waza of Daito-ryu as well as through the paired practice of the Japanese sword arts taught in Long Sensei's dojo.

Similar seminars have previously been held at Long Sensei's dojo in the past, and the expectation is that more of these seminars will be offered in the future. If you are interested in attending these excellent training opportunities in the future, please be sure to visit the 'Dojo Events and News' page at www.sakurabudokan.com.

Shindokan Dojo: Recent and Upcoming Events

Black Bear Traditional Martial Arts Center/Shindokan Dojo recently hosted "Warriors Weekend", a multi-day martial arts event that serves as the "summer camp" for the small but growing North American representation of the Okinawa Shorin-ryu Karate-do Reihokan Kyokai. While Shorin-ryu Karate-do and Kobudo as practiced within the Reihokan were the main focus of the event, training was also offered in a number of other arts over the course of the weekend, including Aikido, Jujutsu, Kyokushin Karate, Tai Chi and Muso Jikiden Eishin-ryu Iaijutsu. The

event drew participants from a number of dojo from Maine to New Jersey, including Muso Jikiden Eishin-ryu practitioners from the recently formed study groups in West Paterson, New Jersey and Providence, Rhode Island.

Black Bear Traditional Martial Arts Center/Shindokan Dojo provided a public demonstration on July 25th at the annual Blessing of the Fleet celebration in historic Stonington Borough, a picturesque fishing village located on the southeastern Connecticut shoreline. The embu, held on "The Green" in front of the old stone library, included demonstrations of Iaijutsu, Kenjutsu and Jujutsu, lead by Erik Johnstone, as well as Shorin-ryu Karate-do and Kobudo, lead by Mark Spear. This was the dojo's first major public demonstration since its opening in April of 2008.

Erik Johnstone of Shindokan Dojo will be teaching a workshop at Herten Family Martial Arts in West Paterson, New Jersey on September 12, 2009. Herten Family Martial Arts, currently celebrating its 40th year teaching Shorin-ryu Karate-do and Kobudo, is now home to a Muso Jikiden Eishin-ryu Iaijutsu study group lead by Bob Herten, Jr., one of the senior Shorin-ryu instructors at the dojo.



2009 Jikishin-Kai International Gasshuku

2009 Jikishin-Kai Gasshuku

August 14- 16 in San Diego, CA



Iaijutsu & Kenjutsu Seminars with Masayuki Shimabukuro, Hanshi

- 8th dan Muso Jikiden Eishin-ryu
- 8th dan Shito-ryu Karate-do
- 7th dan Shindo Muso-ryu
- Hanshi - Nippon Kobudo Jikishin-Kai
- Hanshi - Dai Nippon Butoku Kai
- Chairman - Jikishin-Kai International/Kokusai Nippon Budo Kai
- President - World Traditional Martial Arts Foundation
- 2006 Black Belt Magazine Hall of Fame/Weapons Instructor of the Year

2009 Jikishin-Kai International Gasshuku *(Continued from Page 9)***2009 Gasshuku Schedule****Friday, August 14:**

Location: JKI Hombu Dojo
5505 Clairemont Mesa Blvd.
San Diego, CA 92117
Time: 5-9pm

Event: Welcome to San Diego and Evening Training Seminar

Saturday, August 15

Location: Nobel Recreation Center
8810 Judicial Dr
San Diego, CA 92122
(858) 552-1626

Time: Registration 9am-9:30am, Seminars 9:30am-4:00pm

Events: Seminars will include Muso Jikiden Eishin-ryu Iaijutsu and Ono-ha Itto-ryu Kenjutsu

We will be having a banquet Saturday evening after training around 8pm - we will announce the location soon.

Sunday, August 16

Location: University of California at San Diego
9500 Gilman Dr
La Jolla, CA 92093

TRITON MAIN GYM - Building 263 MUIR Campus

Time: Registration 9am-9:30am, Seminars 9:30am-4:00pm

Events: Morning seminars in Muso Jikiden Eishin-ryu Iaijutsu , Afternoon - Tameshigiri Tai Kai

SUNDAY TAMESHIGIRI

At the conclusion of the Sunday seminars, we will be having a team cutting event, with the same format as last year.

Everyone is encouraged to participate. The spirit of this event is to mix and mingle JKI members, yudansha and kyusha, hombu and guests, and have some fun cutting together. The price for participating is included in the Gasshuku fee - there is no extra cost for this event. You are not required to participate if you do not wish to. We wish everyone to have fun and enjoy the event for team building!

Everyone attending will receive a specially designed t-shirt commemorating the event!

Upcoming Events and Seminars

2009 JKI Gasshuku

The 2009 JKI Gasshuku will be held in two weeks on the weekend of August 15th and 16th, 2009 in San Diego. Gasshuku is planned to include instruction in Muso Jikiden Eishin-ryu Iaijutsu and Ono-ha Itto-ryu Kenjutsu. As ever, Shimabukuro Sensei may have additional plans as well. Shimabukuro Sensei hopes to see as many JKI members at Gasshuku as possible; if you plan on attending please make you travel arrangements if you have not already done so.

Dates: August 15th and 16th, 2009

Instructor: Masayuki Shimabukuro, Hanshi

Host: JKI Hombu

Contact: JKI Hombu

Phone: (858) 560-4517

E-mail: hq@jikishin-kai.com

First Annual Kern River Budo Sai

The Jikishin-Kai International/Kokusai Nippon Budo Kai and Bakersfield Budo proudly present the first annual Kern River Budo Sai: Embu - Gasshuku - Taikai. Seminars will include: Shindo Muso-ryu, Ono-ha Itto-ryu, Toyama-ryu, Mugai-ryu, Nakamura-ryu, Shin Shin Sekiguchi-ryu, Zen Nihon Batto Do, Tameshigiri and special workshops in Kyudo and Shodo.

Friday Evenings Demonstration (embu):

Masayuki Shimabukuro, Hanshi

Carl Long, Renshi (tentative)

Tony Alvarez, Renshi

Dave Drawdy, Sensei

Dan Keupp, Sensei

Sand Kim, Sensei

and more...

Saturday Taikai

Divisions: Yukyusha (below shodan)

Shodan/Nidan, Sandan and above.

Events: Kneeling Kata, Standing Kata, Standing Tameshigiri, Wakizashi Tameshigiri,

Team Tameshigiri (3 person-Rokudangiri),

Kumi Tachi (Tachiuchi no Kurai),

Kneeling Tameshigiri (nidan and above)

Dates: October 23rd and 24th, 2009

Instructors: Masayuki Shimabukuro, Hanshi; Carl Long, Renshi; Tony Alvarez, Renshi; Dave Drawdy, Sensei and more.

Host: Bakersfield Budo

Contact: Robin Ramirez

Phone: (661) 398-2100

E-mail: dojo@bakersfieldbudo.com

Our mission to share Koryu Budo with the world begins with relationships and friends here in the USA. More information will be available soon, please see www.bakersfieldbudo.com in late August for registration and taikai guidelines. It is our

sincere hope that you will be able to join us for this first Kern River Budo Sai.

Jikishin-Kai International Winter Gasshuku

Bakersfield Budo is proud to host the annual JKI Winter Gasshuku. Seminars will include training in: Muso Jikiden Eishin-ryu Iai Heiho, focusing on the strategy and fundamentals of chuden and okuden waza; Ono-ha Itto-ryu Kenjutsu, with a focus on building a good foundation and kihon in preparation for Takemi Sasamori Soke's visit in 2010; and Shindo Muso-ryu Jojutsu, an art that allows for a deeper understanding of koryu bujutsu.

Dates: December 4th - 6th, 2009

Instructor: Masayuki Shimabukuro, Hanshi.

Host: Bakersfield Budo

Contact: Robin Ramirez

Phone: (661) 398-2100

E-mail: dojo@bakersfieldbudo.com

More details will be provided at www.bakersfieldbudo.com in September.

Sasamori Soke to visit San Diego in 2010!

Shimabukuro Sensei has also informed us that plans are currently being made to sponsor a return visit to the United States by Sasamori, Takemi, 17th Generation Soke of Ono-ha Itto-ryu Kenjutsu, in July or August, 2010. As many know, Sasamori Soke taught, for the first time in North America, at a seminar sponsored by the JKI in New Jersey in August 2008. This seminar was very well attended and attracted practitioners of a number of Japanese sword arts, as well as those of other budo. Soke was very enthusiastic about the possibility of a return trip, and we eagerly await his return. Shimabukuro Sensei asks that we keep our calendars open and prepare ourselves for this event! More information will be provided as it becomes available!



(photograph from last summer's seminar with Sasamori, Soke)

Membership, Leadership and Ownership *(Continued from Page 5)*

to take care of our JKI and our KNBK, to take ownership of your position in our organization and simply do what we are asked to do.

I recently began to treat membership to JKI as calendar year valid. If a student is going to be graded in a calendar year then he should be registered in that year. I generally register someone at the time of their first test. If that test is in October of 2009 then that registration is good for 2009 JKI membership. January of the coming year I will re-register all current members for 2010, regardless of when they registered in 2009, making all current Dojo students valid members eligible for all grading and events that year. As new members come I repeat the process and update the roster. I encourage everyone to keep current memberships, to help our organization continue healthy growth and to assist our teachers in meeting our needs as students and group leaders. I like it best when I hear a student ask "when do I get to join the JKI?"



Photo credits in this issue:

*Page 1 - Bakersfield Budo;
Page 2 - Paul White, Newport Aikido;
Page 5 - Bakersfield Budo;
Page 6 - Edgar Sequeira/Gold Coast Aikikai;
Page 7 - Javier Machado/Machado Budo Kai;
Page 8 - Jeri Muccio/Shindokan Dojo
Page 12 - Bakersfield Budo*

What does being a member do for me?

I have had this question asked more than once. I find it very difficult to answer because it is not tangible to new students, I refrain from saying things like; free towing service or discounted movie tickets, but I explain our 450 year lineage and how fortunate we are to have our teachers. How by joining any family such as ours you become part of something much bigger than yourself, how this small monetary contribution times 500 makes a big contribution to us as a family. I explain how our historical relationships in Japan lay great weight on our shoulders to share and grow our family and to foster the spirit of budo here in America.

We have many wonderful things in our future, I hope everyone in our Jikishin-kai family is looking forward to being part of it. Our teachers sacrifice a great deal for our education and guidance, and I sincerely thank Shimabukuro Sensei and Long Sensei for providing it. I hope this helps answer some questions your students or dojo mates might present.

Jikishin-Kai Int. Hombu Dojo
Masayuki Shimabukuro,
Hanshi
5505 Clairemont Mesa Blvd.
San Diego, CA. . 92117
Phone: 858-560-4517

Kagami Contact Information:
Erik Johnstone, Editor
Phone: 401-474-2568
E-mail: eajohnstone@cox.net

Jikishin-Kai.com