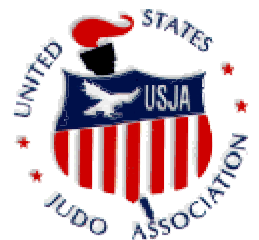
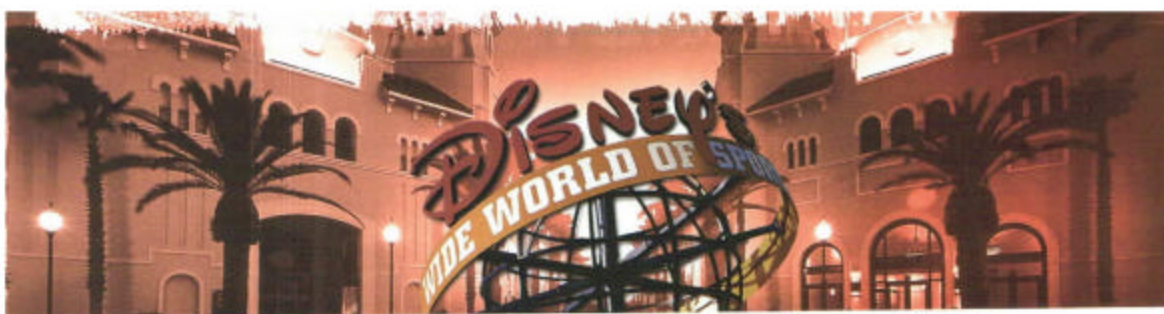


American Judo

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Fall 2003





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Message from Jim Bregman: Progress Through Outreach

Let me begin by telling you about my friend and close associate, Mr. Sid Kelly. Sid is among those in American Judo whom I consider “judo scholars” and recently has retired from his very active engineering career. Sid is now going to teach judo and provide personal training consulting services. In addition to just winning the World Masters Gold Medal (again) in Tokyo thus demonstrating that he can “dance” and “walk his talk” on the mat (all matches with full ippon), Sid is a creative judo coach and thoughtful judo proponent. He is extremely well read and well published. I value his insights and listen to what Mr. Kelly has to say so I can learn from his vast experience... all of which is success oriented.

In an article he wrote some time ago for the *USJA Coach*, Mr. Kelly asked the key question, “So what is the reason for the universal lack of interest?” He is referring to the universal lack of interest in Judo in America. He points out that it must be related to the fact that WE, the American Judo Community, are targeting ourselves (estimated generously at a maximum of 50,000 lonely souls) and not the great American market of 240,000,000 potential members less the small children and very older members of our nation! We talk to ourselves and expect judo to prosper. To compound our own problems we argue with ourselves about



“mostly unimportant issues” and are intolerant of each other, rather than focusing our efforts on developing American Judo.

To quote Mr. Kelly, “To graphically compare these two groups, the reader is asked to imagine that the (untargeted) group of 240,000,000 people is represented by a 2 inch square, and the group that is being targeted (the judo group), the 50,000 people mentioned earlier, equates to a circle with a diameter of 0.0325 inches. Please take a minute from your very busy schedule and draw this picture. I know, you can do the two-inch part but the 0.0325 diameter circle is a real problem and, you are right, it is the *real* problem.

Life rewards action! We must take action and change our collective behavior. I challenge you all to “think out of the circle”!

In the USJA Judo development group we have a motto: **“THINK OUT OF THE CIRCLE.”** The USJA Judo

development group is engaged in a wide range of activities, which follow this motto and members of the various development groups are working very hard to bring much greater success for the sport of judo and attract many more people with diverse backgrounds to the sport of judo.

Here is what we are doing.

1. USJA SUMMER MEMBERSHIP SPECIAL

Last year, 2002, for the months of June and July our membership registration numbers were 436 and 273 respectively. This represents LM annual registrations, renewal registrations, and new registrations. For the year 2003, due to the \$20 Summer Membership Special, the numbers for these registrations are 693 and 519. We should add, for July, 3 Special \$100 Life Memberships for a July total of 522. This is a 59% and a 91% improvement 2003 over 2002 for June and July. All life membership income will be placed in the USJA Endowment Fund.

Therefore, the USJA is extending the “SUMMER MEMBERSHIP SPECIALS” of \$20.00 annual fee for new members and \$100 donation for new Life Members to the end of November 2003.

The Goltz Judo Club is now number one in the nation with 153 active annual members. Congratulations to Mr. Gary Goltz for his leadership and fore-

sight, a very special thanks to Dr. James Lally for his generous support of this dojo, and to all the members of this "dojo community".

How can you help? Register all new members. Why can't the USJA have all of its top twenty clubs at 500 members or more? Well, we can, if we target and "market" to the right group. That group is **not** the little dot in that two-inch square!

Please "think out of the circle" and get booster members from outside of the "circle" to join as American Judo Supporters. The USJA target for active annual membership is 100,000. Yes, that is double the amount estimated for the entire American Judo Community! Is it a big number? Well, it might be in your mind but when you take it as a percentage of 240,000,000 potential members in our "new target" market it is very small and very reachable.

"IF YOU THINK YOU CAN OR IF YOU THINK YOU CAN'T, YOU ARE RIGHT!"

What do you think? Can ~~we~~ collectively reach that number? With hard membership enrolling effort, and with diligence, perseverance and persistence, we can indeed do just that and more. So my challenge to you and everyone involved in American Judo is "Think out of the circle!"

2. USJA ENDOWMENT FUND

The future of the USJA is in the size of its **Endowment Fund**. A fund of \$5,000,000 will secure a Judo Development program of major proportions. These resources will be built up over time and all Life Membership contributions and charitable contributions will be deposited into this account. The corpus of the account will remain unspent in perpetuity and only the interest earned will be used for Judo Development as the Board sees fit. You have seen the USJA climb back from the brink of financial disaster with good

management and strong, determined leadership. We are now poised to start building. Mr. Jim Webb is the USJA treasurer and reports that we now have \$11,405.72 in the **Endowment Fund** account. Here is just one way in which we will be building the Endowment Fund with passive income.

Melaleuca: In order to provide streams of income into the Endowment Account, the USJA has created an alliance and is a non-profit member of the Melaleuca Wellness Company out of Idaho. This corporation's motto is "Enhancing the Lives of those we touch by helping people reach their goals." To me, this sounds very similar to "Mutual Welfare and Benefit". Through judo, the USJA enhances character, physical and mental fitness, and teaches life skills to all our members, young and old alike. Melaleuca is dedicated to the same objectives. An alliance between our two groups was a natural match for both parties. Physical, psychological and financial wellness for our members, our clubs and our association will be dramatically enhanced by this relationship. Again, "Think out of the circle".

Mr. Lowell Slaven, Mr. George Weers, Mr. Marc Cohen, Mr. Heiko Rommelmann, Mr. Serge Bouyssou, Ms. Charmaine Alsagar, Mr. Gene Fodor, Mr. Gary Monto, Mr. Gary Goltz, Dr. Chris Dewey, Mr. Jason Morris, Mr. Bill Montgomery, Mr. Richard Kennedy, Ms. Joan Love are just a few of our USJA leaders who are using this program to develop general wellness for themselves, their clubs and their members. **All funds contributed to the USJA by Melaleuca by this alliance will be deposited into the USJA Endowment Fund.** This program can easily raise \$50,000 per year for our endowment account with 1,000 of our USJA members participating along with their boosters. We have made a great start.

Ms. Susan Perkins is serving as my Special Assistant to implement this program for the USJA. I would en-

courage you all to contact her at 1-877-211-0572, 703-786-7288 or via e-mail at

USJAEndowmentFund@IGLIDE.NET.

Susan is extremely knowledgeable about wellness and would be delighted to brief you on this mutually beneficial program. Please don't delay, give her a call when time permits. Life rewards action!

3. POLICE ATHLETIC LEAGUE (PAL) ALLIANCE

Mr. Marc Cohen is "thinking out of the circle" big time! As the USJA PAL Coordinator, Marc has pulled off a major miracle! Judo suffers from a total lack of resources and investment. I have chosen to reproduce the following letter to Marc in its entirety:

Hi Marc-

Thanks for your message yesterday. It was great hearing from you. Hope things are going well for you.

Per your message, National PAL has a federal grant that will be available in the fall and equipment is an allowable expense up to \$5,000. As long as the equipment is going to demonstrate capacity building, increased programming, new participants, etc. However, before submitting I would have them confirm that with our liaison in the office Tracy Belt.

Marc, I hope this helps. Enjoy the weekend!

Brad Hart
Executive Director
National PAL
(561) 844-1823 - Phone
(561) 863-6120 - Fax

What this means is that Marc has arranged with Mr. Hart to have local PAL chapters submit a request for \$5,000 toward the purchase of judo mats for the creation of PAL judo clubs. A request for proposal from

PAL headquarters will be sent to local chapters in September. Contact your local PAL program leader to start a PAL judo club and have the local PAL chapter submit a funding request for \$5,000 to purchase judo mats. Marc has conducted a competitive procurement for judo mats and the winner was Hatashita Enterprises. They will provide the mats for this program at extremely competitive pricing. Please contact Marc for details.

This alliance is “thinking out of the circle” big time. Imagine an organization willing to fund mats to start judo programs! How unusual? How amazing? How is it possible to have “investment” from non-judo sources in judo development? Marc and his PAL committee did it!

The PAL alliance is open to any Judo club leader who wants to start a program, not just USJA members. By the way, PAL programs pay martial arts instructors \$30.00 per hour at most locations. Do you want mats for your program? Do you deserve compensation for your time and effort! Contact Marc Cohen at 516-546-2155, at

marc.cohen@usja-judo.org

and/or your local PAL organization.

4. CREATING MEDIA RELATIONS

BY MS. REBECCA BARNETT

Can you get media coverage for your judo club locally? Come on are we crazy? Well, yes we are crazy about Rebecca’s ideas and all of her efforts to support American Judo Development.

Rebecca has 10 keys to get media coverage for your club, each of which she outlines below:

Create a “hook”

How much would it cost to air a commercial about your judo club on your local television affiliate? More

than your club can possibly afford? What if you could get a free commercial aired when the majority of viewers are tuning in? You can – all it takes is some creativity, a few phone calls and persistence. This summer, I’ve visited 17 cities on my national book tour. I’ve appeared on television 14 times, usually on the morning news when viewership is at its highest. I’ve also done 8 radio shows and have been featured in five newspaper articles. I’m certainly not a celebrity; I’m an unknown, a first time author struggling to sell books and get my message out to a wide audience. What we discovered, after several attempts, is that there are ten keys to attracting the media’s attention. Follow these steps and your club will benefit from free publicity.

Develop a long-term relationship based on mutual benefit to the television station and your club; not a one shot coverage to give your club free advertising. How could your story benefit their audience?

We have built long term relationships with the Bowling Green television station and newspaper by calling each time there was news: results of the Kentucky State Championship, preparation for national competitions and inviting them to cover our annual Bluegrass Championship. Sometimes we receive coverage, sometimes we don’t. But we always keep our contacts fresh, because reporters frequently move to larger markets. We always send hand written thank you notes after each TV story or newspaper article. We’ve learned that 90% of television guests never follow up with a thank you note. Just being polite will help you be remembered fondly and open the door to continued coverage.

Keep calling. Don’t get discouraged if the TV producer doesn’t return your calls. One station may not think your story is news, while another station loves it. Sometimes you may think your story belongs in sports, while the producer is pitching it as a human-interest story. If you do a good job

with the first appearance, the producer will be receptive to more stories. Be careful not to wear out your welcome. Just call the press two to three times per year, with a fresh story idea each time.

Consume the media

Become a consumer of media. Read your hometown papers, listen to the talk radio shows and watch the local news. Know the names of the local anchors and producers for each show. We built a database of our media contacts through online research, using a search engine for TV, Radio and Newspaper listings by city. We compiled a list of all newspapers (including small weeklies), television stations (including cable stations), and talk radio stations.

When pitching a story idea to newspaper, figure out if your story fits into the sports or the lifestyle section. Each month, Martial Arts Professional magazine has PR ideas. You can pitch “how to protect your child from bullies” when it is time to go back to school, or preparation for a major tournament.

Summer is a slow news period for sports. Major cities are in between seasons for professional sports and eager for footage. Figuring out the “dead spots” in professional sports can increase your chances for Judo coverage.

Once you’ve done the legwork of determining who is the right contact, follow up by email. Reporters are difficult to reach by phone; they receive dozens of phone messages pitching stories each day. Most of the reporters we contacted didn’t return phone calls, but responded within hours to email.

Know the competition

We learned to pitch our story to print first and then to television. These two media compete within a market and television is faster. If your story appears in the newspaper, television usu-

ally will still cover it. However, most newspapers won't bother with a story that has run on TV.

All reporters work on very short deadlines. Our newspaper article ran the next day; our television coverage ran two hours later. Reporters love to be first; they are always looking for a fresh approach or a unique angle to an old story. Be creative!

Speak their language

Use the right terminology for each media when pitching a story. Print media has readers and uses professional quality action photos. We offered digital photos to the smaller newspapers but learned that dailies prefer to send out a photographer.

Radio has listeners, which makes Judo stories a tough pitch. American listeners have a hard time visualizing the action. Emphasize the character building aspects of judo instead. Television has viewers and uses live action footage. We learned the phrase "live action footage of local kids" was like catnip to producers. When pitching your story, don't use an unfamiliar vocabulary. Say "coach" instead of "sensei," "throw" versus "tachi waza," and "choke" not "shime waza."

Pitching the story

The most important advice is to find a compelling hook. Why would anyone want to read your story or watch you on TV? Think of how your story can benefit their viewers or readers. We experimented with several approaches before stumbling onto the combination of applying the character building lessons from judo to corporate corruption. When we said, "live judo demo" it was like catnip to the producers. They loved that we could bring our own mats and provide our own judo partner.

What is your hook? Character is a hot topic and will continue through the trials of Enron and MCI executives. When Martha Stewart goes on trial in

January, it will be a media circus. How could Martha have benefited from the character building lessons of judo? What story are you selling? What is your news hook? Is it an exciting event? Something unusual? When writing a press release or pitching a story, think of headlines and express your idea in eight words or less.

Remember that all news is local. Each time we called a television station or newspaper, we emphasized that we would be including hometown athletes in our judo demo. Make your story idea fresh and unique. Always use a human interest angle; the youngest or oldest competitor, using Judo to overcome physical challenges, winning small personal victories in Judo.

Make their job easy

Remember that each reporter is juggling dozens of stories every day and works on hard deadlines. Give them a fact sheet, no more than one page containing who, what, when, where and why. The press loves bullet points; give them information in short pertinent bursts. It's not that reporters are lazy or ill informed; they work very hard and must cover dozens of stories each day.

Make your fact sheet a quick read containing background information and fun facts about judo. Forward by fax or email a list of frequently asked questions (FAQ). Don't expect the reporter to have the time to do a lot of research. We've learned that television reporters usually don't have time to read my book, but they scan the articles we include and have high praise as if they have read every page. Reporters almost always ask me questions from our FAQ list. Subsequently we are always well prepared and able to respond in sound bites. Remember that the normal television appearance is two to three minutes. Be crisp and short in your answers, be interesting and make "compelling television" with your stories.

Be sure your club has a professionally produced webpage and action photos. Our mailed press releases look professional and include photos, but we've learned that newspapers preferred emailed press releases and JPEG photo files to avoid retyping and scanning of photos. Television stations will go to your website to create a graphic which includes the URL, contact information and action photos.

Be flexible and responsive to the reporter's jam-packed story schedule. Our local news reporter came rushing in just as we had dismissed the junior class. We called the kids back for randori rounds and got a great story that ran that night and the next morning. Don't be difficult or demanding. I had a sensei tell me that their competitors would not get up at 5:00 a.m. to appear on television. They missed an opportunity for two hours of coverage for their club. Other senseis don't bother to call me back when I'm appearing in their media market or say it is not convenient to appear on television and we still wonder why judo lags far behind karate.

Don't ask for editorial privileges in newspaper stories

Asking to proof read the story and approve quotes is the kiss of death for a newspaper article. This insults the reporter. If you have a good rapport, you can ask the reporter to read back your quotes at the end of the interview to clarify and expand your remarks. Remember that you are always on the record unless the reporter agrees that you are off. As an author of magazine articles, I've had interview subjects pester me to polish their quotes until I was sick of dealing with them and took their quotes out of the article altogether.

Give good footage for TV

Think in terms of visually appealing images for your live action footage—A

small person throwing a big person, tiny cute kids wrestling, a feminine looking woman doing a masculine looking sport.

We forget how spectacular and exciting judo is to someone who sees it for the first time. Use big throws and your best techniques, always throwing towards the camera. Ask if you can practice during commercial breaks so the camera operators can follow the throw. Throw gently! We set up two velcro mats (a 10 x 10 area) on concrete at most stations. Even with the cushioning, it can be painful to take falls, especially at 5:30 a.m. We've learned that arm bars look awkward on television as do most chokes. Even hold-downs can become very boring if the viewers can't see your face.

Ask if the station has action music to go behind your demo or bring your own CD of non-copyright music. Always ask for a wireless microphone to attach to your judogi to capture the "thump" of the landing. If you are very careful, you can include the anchors in your demo. Have a little competitor hold down the weatherman or ask the petite female anchor to throw one of your husky male competitors. Just be sure not to injure anyone!

Avoid the deer in the headlights look

You've done your research, story pitch and follow up. Now is your big chance, your 15 minutes of fame. How do you prepare for your TV appearance? We've found that even the most personable and verbal competitor tends to freeze in front of a camera. When being interviewed, speak in short, interesting sound bites. Project your energy and enthusiasm about Judo. Look at the person asking the questions, not at the camera. For the best interviews, ask your competitors to think of their answers in advance. Ask questions along the lines of, "How does it feel to win? Why do you like Judo? What is the coolest thing about your sport?"

Maximize and extend your coverage

If you do a good job with your first television appearance or newspaper article and send a thank you note, you'll be invited back. You can build relationships with the media that will profit your club for many years. For example, our local cable station airs a half-hour action and Olympic advice tape from the 2001 Junior Olympics competition twice a week for an entire year.

Remember that little coverage can lead to big coverage. Small, local stories are frequently picked up by the national press. The national TV shows monitor local news for story ideas. Apply these 10 keys to maximize your own club's exposure and see where it takes you.

A former executive at Home Depot and The Limited, Rebecca Barnett is the author of *Winning Without Losing Your Way, Character-Centered Leadership*. Rebecca is a black belt in the Olympic sport of Judo and a national referee. She can be reached at (270) 843-6994 or online at

www.winningyourway.com

5. USJA SYMPOSIUM

Each year the USJA throws a party for its membership, and you probably didn't even know it. This fabulous get-together is called the National Symposium, and its purpose is to get the membership together to share ideas, learn from each other, and well, PARTY! The Symposium features speakers from all walks of Judo, competitive, recreational, and everything in between. We've heard from World Champions, Olympians, and the lady who plays for fun at the local Y. We even let the lawyers and referees talk! Our participants come away with good solid information that can be used to build any club, and friendships that can last a lifetime. If you have never attended the Symposium, make it a point

to do so next year. You will not be disappointed!

The Symposium also offers USJA Level I, II, and III Coaching Certification classes, as well as technical official training. It's a great way to recertify or upgrade your certification if you're unable to attend a week-long camp.

6. USJA COACHING EDUCATION PROGRAM

The USJA Coaching Education program is off to a great start. Dr. Chris Dewey, the current chair of the committee took over from George Weers in 2000. Since then he has completely rewritten the Level I, II & III manuals. In collaboration with George, the Coaching Education Committee has developed an excellent page on the USJA website where interested parties can download the manuals and find answers to FAQs. The program is growing rapidly and now boasts more than 575 certified coaches. That's almost 10% of the total active USJA membership. We are offering our program to all interested parties regardless of their Judo affiliation. We are proud to tell you that members of all three organizations have taken the USJA Coaching Program as well as people in Ju Jitsu, Aikido, Taekwondo, Shotokan and Isshinryu. Next year the Level IV manual will be debuted and we have more benefits planned in the future to help coaches bring more Judo to more students in a way that will keep them coming back year after year.

7. USJA/NAPMA ALLIANCE

The National Association of Professional Martial Artists in collaboration with the USJA Business Committee under the chairmanship of Gary Goltz, has brokered a deal which will bring a continuing stream of passive income to the USJA. As many of you know, NAPMA sells a fine judo uniform under the brand name of "IKON".

NAPMA and USJA have an agreement in which NAPMA will give the USJA a part of every judo uniform sale in the U.S. and we will recognize the IKON gi as one of our official uniforms. NAPMA has also increased the coverage of Judo in their magazine Martial Arts Professional and is incorporating Judo teaching seminars in the NAPMA World Conference, which attracts thousands of martial artists from all over North America and abroad. Through the efforts of Hope Kennedy, NAPMA president Rob Colasanti, has given presentations at the USJA Coaching Symposium and we have all benefited from his insights and expertise.

8. BATTLE OF COLUMBUS AND BATTLE OF INDIANAPOLIS

After setting up a booth for the USJA and giving a Judo seminar at the NAPMA World Conference last year in Clearwater Beach, Florida, we met with Grandmaster Jhoon Choi and were able to get Judo tournament incorporated into the Arnold Schwarzenegger Classic, Battle of Columbus where many thousands of fitness professionals and martial artists meet for a weekend of spectacular events. Tournament directors Gene Fodor and Gary Monto spearheaded the drive to make the Judo tournament a professional, well run, spectator friendly event. They were so successful, that we were invited to include Judo at the Battle of Indianapolis. Here is an excellent case of synergy in action.

9. INSURANCE RENEWALS

Mr. Dana Rucker and Ms. Katrina Davis are working on renewing all of our insurance coverage's and the entire process should be completed by the end of August.

CONCLUSION

American Judo can grow and provide

real benefits to our society by **"THINKING OUT OF THE CIRCLE"**. Thank you, Mr. Sid Kelly, for your contributions to American Judo and enjoy your retirement. Thank you to ALL of our leaders in American Judo, who are working on your behalf to help Judo grow one program, one club and one member at a time.



Technical Note: Tani Otoshi

Steve Cunningham, Technical Director

Tani Otoshi (Valley Drop) is a throw that is probably underutilized. Beginners learn the throw as a counter to forward throws, and often do not rediscover it as an attacking technique early enough.

Even though as a counter it is often performed in a sort of "flat" fashion, directly to uke's rear, it is a mistake to limit the attack direction this way. Tani Otoshi is a bigger throw when performed to uke's rear corner.

As students first begin to learn sutemi-waza (sacrifice techniques) like Tani Otoshi, they have difficulty with properly incorporating their fall and their falling weight into the throw. In sutemi, tori shouldn't just lie down and throw. Tori should *throw by lying down*. Not only does this add power to the technique, but it makes it clearer that tori is not falling as a result of uke's actions.

Finally, there is probably too much focus on using tori's outstretched leg as a block. Focus on pinning uke's weight on his or her leg, and use extension and tori's falling weight to throw.

In this first photo, notice how I extend and use my weight to draw uke out toward his right-rear corner. I'm using my "hanging" weight to keep him pinned on his right heel.



In the second photo, I've continued to recline to the mat. Uke is airborne, and I have *not* yet put my back on the mat. This should make it easier for referees and judges to tell that I am not being thrown, but rather am the thrower.

Also, clearly uke is going to take a big fall. Because I am throwing to the rear corner, instead of directly to the rear, and because I maintain a dynamic pulling action throughout, uke doesn't have the option of just sitting down and rolling back. He is clearly flung with force, and will land directly on his back.



A videoclip of this technique is included on the AmericanJudo.com website.

Profiles in Judo: USJA 9th Dans



Ed Szrejter

by Mike Szrejter

Edward N. Szrejter is a United States Marine Corps veteran of WWII, Korea, Lebanon, Cuba and Vietnam, and was born on December 16, 1927. He began his study of Judo in January 1950 at the Naval Air Station, Miami, Florida. He also studied in Po Hang, Korea from 1953 to 1954, and studied in Japan under Minehko Nakano Sensei, Hamada and Kotani Senseis in 1951, 1954-55, and 1958-59. Ed trained under Ishikawa Sensei at the Ishikawa Judo School in Virginia. In Luxembourg, he trained under Ackermann Sensei, and, traveling to Brussels, Belgium, he trained under Abe Sensei, current head of the Foreign Division of the Kodokan.

Wherever he has traveled, if there was no Judo, he started it. If there was Judo, he joined in, and helped and

learned. In the last 53 years when many have retired from Judo, or quit and come back, Ed Szrejter has been there every day, in the trenches, practicing, helping and living Judo. From little local dojos to national organizations around the world, with Ed, it's not just name recognition—he is personally known and respected.

Ed Szrejter was Head Sensei, Marine Corps Air Station, Cherry Point, North Carolina Judo Club, 1959-1962 and 1967-1969, Head Sensei and Club Founder, American Embassy Marine Security Guard Judo Club, Luxembourg, 1962-65, Head Sensei, Marine Corps Air Station, El Toro, California, 1965-66, Head Sensei, Danang Judo Club, Vietnam, 1966-67; Head Sensei, Tarheel Judo Schools, Jacksonville, North Carolina (over 235 members), 1969-93; Head Sensei, National Judo Institute, Colorado Springs, Colorado, 1993 to 2002; Head Sensei, US Air Force Academy Judo Club, Colorado Springs, Colorado, 2002 to present. He was also Executive Director of the USJA from 1993-2002. As a well-known clinician, he is continually conducting clinics through out the U.S.

Ed Szrejter was certified as a National Referee in 1981, is a Certified Master Coach and Examiner, Certified "A" in Nage-no-kata, Certified "A" in Katame-no-kata, Certified "B" in Goshin-jitsu, and is creator of the new USJA Renraku-no-kata. He was

Head Referee for the State of North Carolina for over ten years; Judo manager for teams to the Olympic Festivals in 1985, 1986, and 1987; Judo manager in 1995 for the U.S. teams to Austria, Germany and Hungary; served as a Judo official at the 1996 Olympic games in Atlanta. He also holds the rank of 8th dan in Jujitsu, and has studied Isshinryu Karate and Aikido.

In 1959, Mr. Szrejter won the South-East Japan Judo Team Championship in Iwakuni, Japan; the North Carolina State Championship, 1960 and 1961; All-Marine Championships, 3rd Place, 1961; competed in Luxembourg, Belgium, France, Germany, and the Netherlands from 1962-1964, gaining 1st, 2nd and 3rd places on several occasions.

He taught to military and police forces in the Republic of South Africa 1991, 1992 and again in 1994; while in South Africa, he acted as Head Referee at many tournaments, also refereeing at their Junior, Senior and Team Championships.

At the 2002 Junior Nationals in Boca Raton, Florida, Edward N. Szrejter, was promoted to Kudan, 9th Degree Black Belt in Judo, by the United States Judo Association. For the many thousands of judokas that Ed Szrejter has touched over the years, congratulations and thank you, you have our undying gratitude.



George Harris

by Jim Bregman

Mr. George Harris is a member of the Board of Directors of the United States Judo Association, an Olympian, a World Championships player, a kudan, an internationally known star, a superior judo instructor, and a role model to thousands of kids, young and old.

As an eighteen year old, I met Mr. Harris at the National Championships in Tampa, Florida in 1960. I watch him very carefully, amazed by his technique and shocked at his smile. While competing, he frequently smiled! Years later, he told me in strict confidence—so don't tell anybody, okay?—that it must be a nervous habit but I can't imagine him being nervous even in international competition. Perhaps I was not supposed to tell any one that. I really can't remember. I'm getting a little older also.

I believe he won the grand championship that year—I'm not sure. We can look it up in the record books, but it was not the winning that impressed me so much, although that was terrific. It was the style and grace, both on and off that mat, that was so impressed me.

He was and is easy with people, belying a sense of self-confidence and self-assurance that comes from being a true champion. He became my hero in 1960 and I thought that, if I worked very hard, I might someday reach his

level of capability and competence. This amazing thought was put into my head after he stopped, shook my hand, and talked to me! The mere fact that he talked to me, I thought fantastic, but he had actually seen me compete also! Not that I did much that day but he encouraged me and had an extremely positive attitude.

We have been life-long friends and, on his visits during the early sixties to Japan for training, we got to know each other very well.

His contributions to the sport of Judo are legendary and the entire Judo community wishes *Gee* many, many more very happy birthdays.

Thanks, George, for being my friend and for all you have contributed to the American Judo scene.



Technical Note: Basic Choke Defense

Steve Cunningham, Technical Director

Here is an interesting but simple defense against a front finger choke. While this attack may sound innately unsound, it is still a common attack of passion, often made against women.

As with most grabbing attacks, it is preferable to begin the defense *before* the attacker actually secures his or her grip. Fortunately, this is one defense that works early or late, and that requires little strength.

In the first photo, uke has made the attack. Tori lowers his chin, puts his tongue to the roof of his mouth, and flexes his neck muscles. Tori follows immediately with a strike to a vital area. Here I am striking uke's face with my hand. This might be a punch to the

jaw, nose, or throat, or a finger stab to the eyes. It is helpful if the blow is to the opponent's upper area.



Next I duck out from under uke's choke and raise my head on the outside of one of his arms. This is nearly impossible for him to prevent.



A variant entry for Seoi Nage follows as I control his arms with mine.



To create additional lift, I am able to use my left arm to "boost" his legs over. A videoclip of this is available on the AmericanJudo.com website.



Judo—Sport for all Species

Ronald Allan Charles, Master Collector

Sometimes because we practice what we consider to be the greatest activity on the planet we think we are top dogs. Wrong! We may be the dominant species, having clawed our way to the top of the food chain, but in accordance with Judo's principle of mutual benefit and welfare, we need to know that others enjoy Judo. Lots of creatures wear Judogi, and quite a few practice other martial arts. And some of them outrank some of us.

Those who collect Judo memorabilia are aware of these non-human practitioners. Because current International Judo Federation regulations prohibit interspecies matches, you may not face one of these anytime soon, but rules change.

There are a number of fowl players. One such formidable bird is this blue flyweight competitor on the Cuban team. Expect fast footwork from a player so light on his feet, if he is on his feet at all.



The American team includes a bird of prey. This carnivore is known for aggressive play and a talon-like grip. You don't want to ruffle the feathers of this competitor.



This is a postal card commemorating the first day of Judo at the 1984 Los Angeles Olympics. It features a Judo cancellation.

This Japanese bird fights in the featherweight division. Though lacking the talon-ted grip of eagles, he has won his share of matches. His fast moves challenge referees, causing them to make wrong calls, which is why he is on a phone card. Don't try to call his bluff.



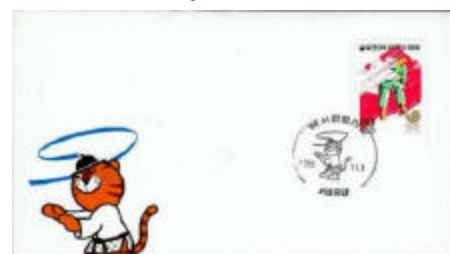
Reptiles are good at groundwork, but this gecko on the Honduran team looks ready to take on any attacker.



His tail lends balance for forward throws but interferes with execution of rear throws and sacrifice techniques, making them ineffective. Nevertheless, his throws have bite, and his ko-soto-gecko is awesome.

Some Judoka appear to be pussycats with purrfect technique but trans-

form into tigers on the tatami. This Korean tiger cancels the Judo stamp of the 1988 Seoul Olympics. He is skilled in catame-waza, especially cata-catame, and appears ready to pounce with an enveloping technique, perhaps cata-guruma. Don't even think about taking a tail grip when confronting this fearsome feline. It will result in a chewy.



Even vegetables get into the act. This rotund onion with low center of gravity and solid balance is a heavyweight who brings tears to opponents during matwork.



One of the most unusual species ever to don a Judogi is the squid. With 8 appendages and a slimy body, matwork is its specialty. Unless you are a squid yourself, off-balancing one for a throw is practically impossible.

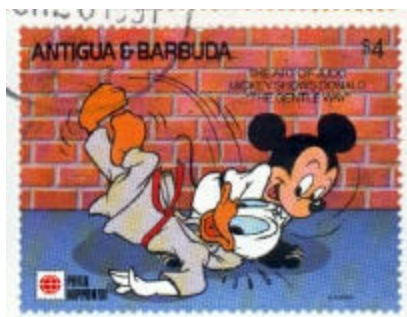


This phone card is among nearly 200 on the Stamps and Coins website.

The Cuban team includes bears, and although they appear cuddly, they are tough competitors. They improvise with takedowns, and many of their throws are bearly recognizable as such.



Ducks and rodents man the team from Antigua and Barbuda. In an interspecies workout, black belt Mickey shows orange belt Donald the Gentle Way of the Art of Judo.



Judo technicians argued long and hard about what throw Mickey used to deck his duck on this stamp. The only

point on which they agree is that it is NOT a Mickey-komi technique.

Many different life-forms train in other martial arts. Of Disney characters who do so on stamps, Goofy, Mickey Mouse, and Donald Duck practice Karate, Mickey and Donald perform Aikido, Mickey and Black Pete practice Sumo, Mickey demonstrates Kung-fu, Mickey and Donald perform Yabusame (archery on horseback), Goofy engages in Kendo and handles a Tonfa, and Donald appears as a Ninja. Mickey Mouse, proficient in six arts, is the most versatile martial artist. Donald Duck trains in five.

View <http://usja-judo.org/~judo.stamps> -- the world's most comprehensive compilation of Judo stamps, coins, and telephone cards, plus a sample of other martial arts -- and see critters from the litters and the best from the nest that you may one day face in competition. Meantime, always train for the unexpected.



Technical Note: Kote Gaeshi Variants

Steve Cunningham, Technical Director

Kote gaeshi is one of the most common techniques in Judo and Ju-jutsu self-defense. The technique's name is often translated as "wrist twist", but literally it translates as "forearm reversal". The idea is that the forearm is moving opposite to the

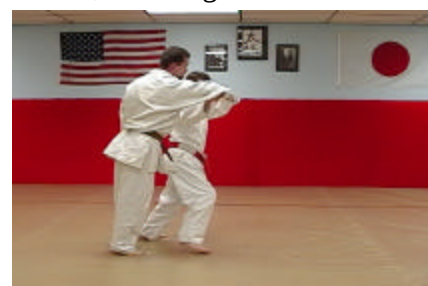
hand, putting pressure on the wrist. The action is to reverse the hand relative to the forearm. The forearm is difficult to hold and control directly, so we usually control the forearm by controlling the elbow.

Not surprisingly, one of the key components of an effective kote gaeshi throw is the application of force through the elbow of the arm that you are attacking. Applying force through uke's elbow pins his or her front foot to the floor and allows you to over-extend uke to create a big, powerful throw. These methods also highlight similarities with Judo's standing uki otoshi.

In the first example, apply the kote gaeshi with one hand while dropping your weight through uke's elbow by pressing down on it with your free arm. This pins uke's right foot strongly, allowing you to extend his upper body for kuzushi.



In this second version, lift up under uke's elbow to increase the pressure on his wrist, creating additional lift.



This increases and focuses the attack on uke's wrist. A videoclip of these is available at the website of American Judo Magazine.



Electronic Services

Tom Reiff, Chairman, Electronic Services Committee

USJA WEB SITE

The USJA Web Site (<http://usja-judo.org>) currently is hosted by OLM. This web hosting service has Email, Email Lists, FTP, SSL, MYSQL, HYPHP, Shopping cart and other services in one package.

The USJA Events Web Page is now automated, with event hosts having the ability to add and edit their event on the listing.

SHOPPING CATALOG

The USJA Shopping Catalog is up and running at on the USJA Web Site, and this has been included into the new USJA SuperMall, which contains several merchandise features in one web page. The HQ staff has been trained on how to process orders and is processing increasing numbers of orders.

The USJA SuperMall has new lines of merchandise included now, and is a distributor for several name brands of Judoji.

USJA DATA BASE

The current database has continued to be stable, and backups are done daily with weekly off-site archiving.

Mr. John Baird is continuing work on converting the USJA Database Visual FoxPro V6.0. Most of the remaining work includes generating information reports.

ON LINE MEMBERSHIP PROCESSING

The on-line membership is integrated into the USJA Shopping Catalog under Membership Services. This service includes Annual Membership, family Annual Membership, Life Membership, and Sustaining Life Membership.

CLUB REPORTING AND SEARCHING CAPABILITY

USJA Clubs can now add themselves to the USJA Club List Web Page. This service is an automated database driven list of clubs, including POC, location, class times and club web page information.

Currently, the ESC is processing electronic club rosters for the membership. These rosters are emailed to the club Coach or Secretary on record. A roster can be obtained by sending an email to roster@usja-judo.org. These rosters are effective as of Monday, each week.

Coaches and other authorized Club officials can access Club information on a real time basis online. The URL for this service is available on the USJA Web Site under the USJA Clubs Page.

USJA COMMITTEE SUPPORT

Email accounts are available to USJA Committees, as well as email

lists for the committee members.

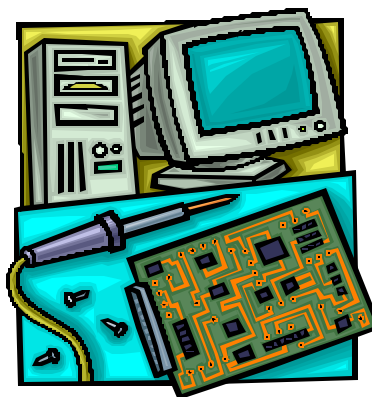
Closed Chat Room capability is available for committees or boards to discuss issues in a secure manner via the Internet and in the comfort of their homes.

USJA CHARTERED CLUB WEB PAGE ASSISTANCE

The ESC now provides Web Site development for USJA Chartered Clubs. This is a free service, and can be requested by sending an email to usja.clubs@usja-judo.org.

USJA ACTIVE MEMBERSHIP STATUS

The USJA Web Site now provides a listing of Chartered Judo Clubs ranked in order of active members. Active members are defined as the total of Annual Members and Sustaining Life Members.





2003 USJA National Symposium

Hope Kennedy

Chairperson, Symposium Organization Committee

If you missed out on this year's National Symposium in Indianapolis, well, you missed out! This year's program was outstanding. Our speakers presented us with a wealth of Judo knowledge and insight, and we all gained valuable information that we can use in strengthening our clubs. Best of all, it was a whole lot of fun!

Thanks to the work of hosts Gary Monto and Gene Fodor, we had a wonderful venue this year. The Comfort Inn and Suites did an excellent job of meeting our needs throughout the Symposium, and the staff was a pleasure to deal with. We appreciate Gene and Gary's work on our behalf--guys, you did good!

Opening remarks were given by USJA President Mike Szejter and our hosts. Gary Goltz followed with the first presentation, "Teaching Life Skills through Judo". Gary's talk was a powerful reminder of the difference that the study of Judo can make in our lives. As coaches, we must never lose sight of the fact that we're teaching our students much more than how to throw and hold somebody down. We shape minds and hearts, as well. Gary's presentation also included a portion of Dr. Tony Scuderi's paper on Systems-Centered Judo Therapy. We all know that Judo is good therapy, and now we have Dr. Scuderi's well-written thesis to back us up on it!

Next we heard from Rob Colasanti, President of NAPMA. Rob gave a humorous and informative presentation

on marketing Judo. Based on his experience in martial arts marketing, Rob offered some concrete tips on things we can do to improve the way we sell our sport. He talked about what kinds of ads work, and why, and how to make your ad visually appealing to prospective students. He also talked about a variety of marketing mediums, from expensive all the way to absolutely free. If Judo is going to grow, we must take advantage of these marketing techniques to help us get the word out. Rob also presented each of us with a CD entitled "Sounds of Success". It features an interview with Anthony Robbins, "Leadership from the Inside Out". Mr. Robbins has written a number of best-selling books on personal development, and is the keynote speaker for NAPMA's upcoming World Conference.

Thursday's events concluded with a banquet at the Greek Islands Restaurant, where the word of the evening was "Opa!!!" We had a fabulous feast. The food just kept coming and coming, and it was all wonderful. Jim Bregman was our after-dinner speaker. He gave an inspiring talk on where our organization is headed, and what we as members can do to help achieve our goals. He reminded us of the vast untapped numbers of people in our country who need to know about Judo and what it can do for them. True to his promise, he told some great jokes!

Friday morning's presentations began with a mat session by Janet Dewey and

Dr. AnnMaria Rousey DeMars. These two women gave a rousing session using their very different approaches to teaching women Judo. The folks who put on their judogis got a tremendous workout, and everyone gained some valuable insights from Janet and AnnMaria. AnnMaria's segment dealt with five "R"s: Recreation, Respect, Recognition, Recruitment, and Retention, and how these relate to keeping (or losing) women on the mat. Janet talked about strategies that women can employ when their opponents are larger and stronger, and how to make the best use of their physical strengths on the mat.

Following the mat session, we were treated to a lively talk about current rule changes by Jim Haynes. Jim filled us in on all the latest rule interpretations, and there was the usual animated discussion on why these changes were adopted and how beneficial (or not) they are to the competitors. Jim also pointed out that our referee pool is dwindling, and he challenged us to commit to producing at least one referee from each club's ranks. This will benefit our clubs as well as the USJA—it's always good to have someone on the mat who understands the rules! We should all appreciate the job that these men and women do--after all, we can't hold a tournament without them.

After a very short lunch break, Dr. Chris Dewey gave a presentation called "Meeting Needs, Preventing

Regrets". His talk centered around telephone conferencing and the prospective student's initial visit to the dojo. As we all know, first impressions count! Chris talked about what we can do to determine the student's needs to ensure that he or she will not be disappointed. He discussed how to use the telephone as a marketing tool and the importance of professionalism with its use. He covered the fine points of conducting an enrollment interview, as well as the all-important first class. Too often, we lose students after only one class, and Chris offered some excellent suggestions to ensure that this does not happen.

Next we heard from Thom Layon, who gave a tremendous presentation entitled "Protecting Yourself and Your Athletes". This session alone was worth the entire cost of the Symposium. As a practicing attorney and National Counsel for the USJA, Thom delivered a much needed talk on our legal responsibilities as Judo coaches. He brought to our attention the very real liabilities that we face in teaching Judo, and he talked about what we can do to protect both our players and ourselves. He provided samples of a variety of forms that we should be using in our clubs, including a waiver, injury report, risk assessment, emergency plan, health history form, recommendation for participation, and more. As coaches, we owe to ourselves to be aware of these issues, and Thom's excellent handout should be mandatory reading for all of us.

Bill Horve followed Thom with "Building and Strengthening the Dojo", a presentation based on his years of experience in building the acclaimed Decatur Dojo. Bill went over all the steps that are involved in starting up a dojo, from "why do it" to the nuts and bolts of setting up the facility. He talked about the importance of good help, and how to get students and their

families involved.

He discussed what it takes to be a good coach, as well as what makes a club successful. He ended with a question and answer session.

As chairman of the newly formed Technical Official Certification Committee, Jeff Miller gave the final presentation of the Symposium. He gave an overview of their program, how it is set up, and their goal of service to the USJA. This committee will support the USJA by helping to produce trained technical officials to work at our tournaments and technical official supervisors, who in turn will train more technical officials. This program is sorely needed, and we were pleased to be allowed to offer it at the Symposium.

When the presentations were done, Jeff Miller and Terry Chambers taught the first Technical Official Certification class. We are proud to report that nine people were trained as Technical Official Supervisors, and three people were trained as Certified Technical Officials. Our hats off to Jeff and Terry for this promising start.

On Saturday, most of us attended the USJA National Championships, which were held in conjunction with the Battle of Indianapolis. This was a multiple martial arts event, and we were treated to demonstrations from many different disciplines. In turn, we were able to show them Judo! Gene and Gary ran the tournament, which was small, but very well organized. Virgil Bowles brought in his experienced and dedicated team of technical officials to run the tables. During the day, our art was showcased with a beautiful kata demonstration by Thom Layon and Dr. Chris Dewey.

Sunday we resumed our activities with Level I, II, and III Coaching Certification Classes led by Dr. Chris Dewey and Dr. Ron Conn. A total of ten people took these courses, with

four persons taking Level III, two Level II, and four Level I. Our congratulations to these folks for staying through Sunday to complete these courses.

To make a long story short, if you didn't make it to the Symposium, you missed out on something truly special. Fortunately, thanks to Rob Jackson and his generous offer to videotape, Saturday's presentations will be available on VHS. The handouts are also available, either as a hard copy or on CD-ROM. You can get the videotape for \$25.00, the handouts for \$15.00, or both for \$35.00. Shipping and handling are included, and all monies will go to support next year's Symposium.

We also have a number of copies of Rebecca Barnett's book, *Winning Without Losing Your Way*, available for purchase. These are autographed by Rebecca herself. They are missing page numbers, so we are selling them for only \$15.00 plus \$3.00 shipping and handling.

If you wish to purchase any of these items, please contact me directly at (713) 278-9395, or e-mail me at Hope@mkennedy.org.

We're already looking forward to next year's Symposium, which will be held in Chicago alongside the USJA Junior Nationals. Irwin and Steve Cohen have graciously offered to host. Next year's program will deal with children's Judo, and we're in the process of lining up speakers. If you know of any outstanding children's coaches who might be interested in participating, please let me know. It promises to be a great event, so you will want to put it on your calendar.

Dojo Stories

Jim Bregman offers a tribute to Art Broadbent: "Pay It Forward" in the mid-1950s

In 1956, I won my first international tournament! I was fifteen years old and competed in the Detroit Judo Club's International Invitational Tournament in Detroit, Michigan. Although I was a shodan at fifteen, I was placed in the Greenbelt (Yonkyu) Division. I weighed 165 lbs, but weight didn't seem to play a part in these decisions because parings were based on rank. So, I suppose, a junior shodan was somehow equivalent to a yonkyu senior rank.

Well, being rather observant, I noticed right away that all the guys wearing green belts were very big—I mean like over two hundred pounds—some just fat and round, some lean and trim. I also saw very quickly that most of the black belts were more modestly sized and there were many around my weight. In the mid fifties, it was generally thought in Judo that weight did not matter and that it was all in the waza or technique which was reflect in belt color and dan rank. This was, in my opinion, not going to be a "good day" for Jim B. from Arlington, VA.

I was confused and disheartened. I tried to ask a few questions about the parings and got smiles and "go away kid. I'm busy." I would have preferred to be thrown cleanly by a black belt than crushed harshly by a giant yonkyu. My confidence, concentration, determination and fighting spirit were at an all-time low. I just sat there and stared at the people warming up on the mat wondering "why"? I reluctantly

got myself up and half-heartedly started warming up, stretching and exercising, doing some ukemi, and a few uchikomi.

I went to the sideline and just sat down on the floor in anza and stared off into space through all the people on the mats. I "woke up" and saw a man doing randori to warm up. He was tall and thin, had a black belt and was smooth as silk in his techniques. He did many different throws, many in combination, right and left side and took very graceful falls. He really was



a wazashi, a technician. He warmed up with two or three different partners and then, the next thing I know, he sat down right next to me!

"Hi, I'm Art Broadbent. If you are going to compete today you really bet-

ter get warmed up a lot more than you are. This is a tough crowd. Come on out and we'll do some throw for throw. Let's go!" Wow, I did get up and we did "throw for throw" and it was really smooth and flowing give and take, one for one. This was the judo I loved to do. This gentleman was flowing silk, sharp as a samurai sword, swift and "cutting" in his execution. It was like a randori no kata.

We sat down, both sweating and smiling, and Art said, "Now, that's better. You're smiling. What's your name and where are you from? I see you're a black belt. That's very good. You move very well."

So, I told him my name and where I was from, how long I had been doing Judo and the conversation just went on naturally for a long time. He was a sandan, worked high steel construction, and, as I remember, loved judo and loved competition. He knew all the competitors, and, now—get this—he offered to tell me everything he knew about my opponents and offered to "give me suggestions" on how to fight these big guys. He, also was confused about why I was fighting these *huge* yonkyu guys but said, "Look we can't change that. You are skilled, a black belt, and you can beat them all. Let's just take them out one guy at a time." We discussed my techniques and suddenly I wasn't thinking "poor me" but I was back to my fighting spirit mode and thinking about how to win. He gave me my "posture" back by talking

to me and being my friend. He treated me as an individual and talked to me about judo as a “peer”. We talked the talk, he knew I knew what judo was all about. Even when I didn’t know I knew. He saw something.

The call came to all line up for the start of the tournament. Everybody lined up by belt rank. In the line, I found Art standing next to me. I said, “Art, you’re a sandan, you should be way down at the other end.” He smiled and simply said, “I’m a black belt, you’re a black belt, and I would prefer standing here with you. We make a good team.” “*We make a good team!*” “Alright!”, I thought. You know, I thought, “*We really do make a good team.*” Psychologically, I was pumped. I was ready for the competition. He leaned over and told me to tighten my belt and patted me on the shoulder.

As the Green Belt Division gathered for the competition in that group, Art was “briefing” me on each of the players. Then it started, my name was called. I held back so we could see who the opponent was. As the guy got up and walked to the mat, Art gave me my final instructions. Hajime, and, before I knew it, I had thrown the guy for an *ippon*! I knew what they all did and before each match, Art provided a strategy, a brief reminder of their “big technique” and encouragement. He said nothing while I was competing. When I came off, his arm went around my shoulder and we went and sat down and discussed what just occurred and got ready for the next match. Art had gotten me out of myself and into the contest. I had no fear. Just steel determination to beat these GIANTS.

Art and I beat them all! Most by *ippon*. I had about ten to twelve matches and threw them through the air effortlessly. I got them moving, or took advantage of their attack, stayed off the mat for mat work, got my grip quickly and started the “assault”. They were mostly shocked and surprised. They were also good humored about it all afterward and congratulated me.

My name was called as the winner of the Green Belt Division, and I was given a trophy which sits in my den to this day. It has a green base, a gold plaque with inscriptions, and a figure throwing on the top. It is perhaps eight inches high and the square base is four inches on a side. The gold plating is flaking off due to age.

I came off the mat and went over to Art and offered the trophy to him in thanks for his friendship, encouragement, and guidance. He suggested that I earned it and I should keep it and from time to time, he said, I should think about the fun day we had toppling the giants together.

I watched his every match with amazement and wonder. This gentle man was exquisite in his execution of technique. He did a wide variety of combinations standing and was an expert in *newaza*. He made it all look so very easy. When he finished each match, he would come over and say, “Well, how did I do?” “What did you see that I could have done better?” “That guy was tough to hold down. Should I have choked him out?” We discussed each of his matches in detail, action by action. We were judo “peers” helping each other get better.

Over the years I, unfortunately, saw Art infrequently but always asked about him and thought about him. When we did show up at tournaments together we “hung out” together and talked Judo up one side and down the other.

At odd times in my life, Art “talks” to me. In my darkest moments, he reminds me of what is important. He provides confidence, focus, direction, faith, kindness, determination, perseverance, and optimism.

I was sitting in the back of a Congressional hearing on the budget request in 1981. Chairman Sydney Yates, who was in Congress for 22 terms and who knew more about budgets than anybody, called my name to come up and answer some pointed and difficult questions. Congressman Yates

was the Chairman of the House Interior and Insular Affairs Appropriations Committee.

I was not supposed to testify. I had no prepared remarks. I was shocked. I had never testified before Congress before and I was scared and nervous. The issues were hot political issues that meant lots of dollars—and the good Congressman had called my name! What to do? What to do? As I stood up slowly and walked to the center of the packed hearing room, Art “talked” to me that day once again as he did years ago. He got me out of my fear, told me to “just do it”, and I simply went into the material for the moment. I took my seat in front of the microphone facing the Chairman, looked him straight in the eyes and, extemporaneously, I responded to each question directly, succinctly and honestly. My voice was steady, clear and my thoughts were logical and well-presented.

When the appropriations process was concluded, my program got most of the funding requested. The sport of Judo has tremendous carry over values to daily life. Art, once again, supported my effort with his warm, friendly, calm demeanor and professional advice. This has happened many times over the years in “tight” spots.

Art Broadbent was killed in mid life, perhaps in the early sixties, in a construction accident. I heard the news and cried uncontrollably. This gentle and kind Judo technician was taken from our community too soon, much too soon. All who knew Art were befriended by him, were blessed with a sense of peace and accomplishment, not in having won every battle but in having tried to be the best Judo technician they could be... or the best of any endeavor they could be.

Art “passed it forward” and greatly impacted my life and others for the overall good. He “talked” to me when I was a boy. I miss him to this day. He “talks” to me now that I’m an older man.

The Kata of Judo

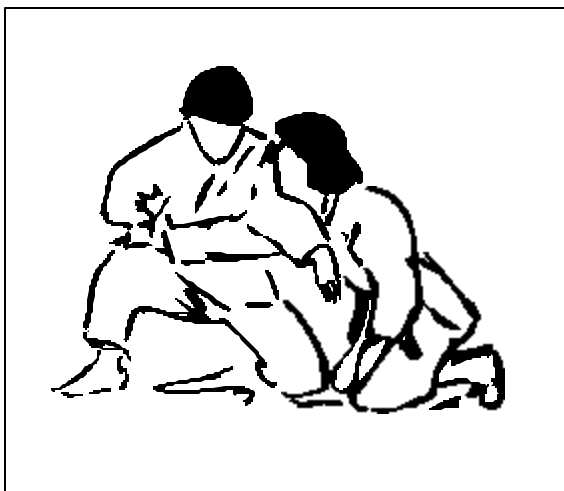
Part II of a Series

Linda Yiannakis in an interview with Steve Cunningham

There are other kata which are not currently recognized by the Kodokan, such as Go no Kata, Ippon Yo Goshin Jutsu no Kata, Gonosen no Kata, and others. What are the origins and nature of these so-called “lost kata” and why do you think they are no longer widely known?

There are various reasons why these kata are “lost”. The Go no Kata, for example, was the kata of hardness, which is the counterpart of the Ju no Kata, which is the kata of softness. Go and ju are the opposites of one another in the Japanese thinking. Kano was rather insistent that the central principle of judo was not ju. This is a big misconception. He thought that we tend to characterize the martial art jujutsu by ju because it is the apparent mode of operation that one gives way to strength. Ju has also the meaning, though, that one is supple, one is agile, and one uses suppleness and agility to win ; not just overpowering people. Ju also has the sense that the body is responsive to the will. The body yields to the will, so whatever I want to do I can do. That implies a kind of mental-physical coordination and a very special kind of agility that is probably a better way to identify jujutsu as a martial art. And so there is strength used in judo. There is hardness used in judo as well, and this is why Kano did not make the principle of ju the controlling principle of judo. Rather, he identified seiryoku zenyo as the controlling principle because it had the more general application. He said that there are times when it’s appropriate to not yield and there are times when it is appropriate to yield. The point of it is that in every occasion you use

the most appropriate means, the most efficient means, the most just means, to get the job done. And that’s what’s expressed in seiryoku zenyo. It’s obvious that he didn’t want that misconception to continue, because in his lectures he often talked about this problem, so he wanted to have a Go no Kata to counterbalance the Ju no Kata. And so he constructed one. The kata was constructed right around the turn of the century. That’s an important thing to rec-



ognize, because some people argue that he constructed the Go no Kata with a mind to incorporating Okinawan karate into Japanese judo and that he got the idea after becoming a close friend of Gichin Funakoshi, the founder of Shotokan karate. It is true that Kano and Funakoshi were good friends. Kano was instrumental in bringing Funakoshi to Japan. He took him under his wing; he showed him the ropes. They talked a lot about the future of martial art. The modern karate-do, as opposed to karate jutsu , is a result of Funakoshi recognizing that Kano’s idea of taking jujutsu

and making it judo was a good idea. In the modern era, with modern weapons and so on, it might not be as critically important to the military feudal state, which also no longer existed, to continue martial art training. But that the value of martial art training had never changed. So karate ought to be continued to be practiced, but with a view to developing the individual. So Kano and Funakoshi were good friends; Shotokan was traditionally taught at the

Kodokan, and Kano and Funakoshi discussed techniques and methods together. Kano even learned some of the karate kata. But all of this happened in the late nineteen teens and after. It did not happen before 1900. One has to realize that Funakoshi was quite a bit younger than Kano and that he would not be old enough to be instructing Kano at the time that Kano designed Go no Kata. The fact that there are a lot of atemi, as well as throws and other things in Go no Kata is not an indication that it comes from karate, but rather that there are a lot of karate-like elements in jujutsu. In fact, when Funakoshi saw an exhibition of jujutsu by Hyonori Otsuka, who was

menkyo kaiden of Shinyo Shindo Ryu under Nakamura, Funakoshi supposedly ran out on the floor and said to Otsuka, “You’ve studied Tode [the old name for karate] in Okinawa, haven’t you!” And Otsuka said that no, he only practiced the jujutsu. And so Funakoshi discovered that there were a lot of very common elements in the two arts. Otsuka became a student of Funakoshi and ultimately became the founder of Wado Ryu karate. Wado is the harmonizing way, and he was harmonizing or blending jujutsu with karate. The atemi was very strong in jujutsu, and in fact Ten-

shin Shinyo Ryu was one of the pre-eminent atemi schools. Kano had learned this since youth and it was appropriate to put it into the kata. The kata like Go no Kata were hidden away, though, in the pre-WWII years, I'm told, because of the fears that Kano had about the Kodokan being used as a training ground for soldiers. By the 1920s the nationalistic fervor had gotten quite strong in Japan. Kano was quite concerned about it all. He began his All-Japan Cultural Movement in the 1920s trying to turn the tide and get people to take a more cosmopolitan view. He did not feel he was successful. He made some inroads, but he was not successful. He also made the mistake of making himself a target of the nationalists. They felt that he was a Western sympathizer and did not recognize the true strength and destiny of Japan. Some argue that that resulted in Kano's death. So, with all that in mind, Kano and the others sort of tucked away the Go no Kata and essentially "obsoleted" it. They said there were problems with it and they would just no longer teach it. They stopped discussing it publicly. As for the other kata, for example, there were earlier Goshin Jutsu. There was Ippon Yo Goshin Jutsu no Kata and Fujoshi Goshinjutsu no Kata. Ippon Yo Goshin Jutsu no Kata - ippon yo means "general"; it's the general self defense art that was taught to everybody. There had to be some place to learn all the goshin waza, which was the other half of judo. You have randori waza and goshin waza, and if you're going to teach the full syllabus, you have to teach both.

There was also Fujoshi Goshin Jutsu no Kata, which was the women's version. What it really meant was that it was the techniques which are special to women's attacks. It focused on those specifically. These two kata, like the Go no Kata, were sort of lost before WWII, quite deliberately I think, and the loss of them gave rise to the Joshi Goshinjo and Kime Shiki that appeared in the Women's Division during WWII, and the new Goshin Jutsu which appeared in the 1950s as a result of the

research group that I mentioned earlier. There were also several Renkoho no Kata. Renkoho are arrest methods. The old Renkoho (there were several of them) involved torenawa or hojo jutsu, which means rope tying. In the old days, the police didn't carry handcuffs; they carried a piece of rope, or several pieces of rope in their belt. And so they would take down to the ground the person they wanted to arrest, and in a few quick motions tie them right up and then take them off to jail. The kata did not typically involve doing the actual rope tying. Rather, it took the opponent to the ground and set him up for the tying. But the kata were focused on the concept of rope tying. So they were thought to be kind of out of date in the modern era where people use handcuffs. It also became sort of problematic because the other thing that you would have to learn were the kata involving actual torenawa - rope tying. So if you want to teach the Renkoho the old way, you have to teach the rope tying. That was thought to



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be less interesting by later judoists, so they sort of let that go away.

There's also Gonosen no Kata, which is a good example of a kata created by someone other than Kano. There are others, but this is a good example. Gonosen was constructed by Kyuzo Mifune, tenth dan, and it's practiced at some universities in Japan. At Waseda, I think, they practice Gonosen. It's also popular in Europe. Gonosen no Kata is the kata of go no sen.

Go no sen is a strategy, one of the three basic strategies, which can be loosely translated as 'counter technique'. It's a little more complicated than that, but it involves counters and so it is a kata of counter throws. There were other kata that were brought in by the entering ryu to the Kodokan, and those were preserved there as well. But those are no longer practiced. I think that the intention was that there would be a general syllabus of the kata that we've mentioned, and then after one studied and mastered all that, then you might go off and start learning the central kata of the various ryu. So that you would have at the Kodokan essentially an archive of all the old ryu. Those were kept, and Kano had a collection of scrolls and what have you.

What are the purposes and ends of kata as originally intended by Kano?

The idea of kata that Kano would embrace would naturally be the concept of kata which exists in the koryu, the old schools. Kata forms the centerpiece of the old ryu. In fact, many of the old ryu had no randori of any kind. Some did have something that we might loosely call randori, that is, something that's a little more unstructured, but they were very limited in how much of that they allowed. This was largely because the techniques were very dangerous and it was thought that going at that in a wholly unrehearsed fashion could prove to be fatal. So they used kata as a centerpiece. These are prearranged reenactments of battles or prearranged mock exchanges. They also provided a means for sustaining the ryu, for sustaining all the detailed information that needed to be passed on from generation to generation. It's hard to take something as complex in movement as fighting and make some notation on paper or something which allows you to reconstruct that later. All the ryu depended upon these kata to allow them to carry forward the exact information from generation to generation.

You have to remember that Japan was united under the Tokugawa around 1600 and for roughly 275 years the Tokugawa ran Japan. They didn't allow much in the way of wars. And so the samurai, the warrior class, had to find some way to preserve their skills in essentially a peaceful society. It's a problem we have even today with our own military. How do you keep your military prepared in a peacetime era? The kata provided a means for refining and preserving all the information from generation to generation. They never knew when they would have to go fight again. The kata and the kuden, the spoken transmissions, became a vital component of the total package that's passed down through time.

The kata also provide a system of checks and balances to ensure that the techniques are done correctly. The thing I think of when I think of kata is my grandfather in his blacksmith shop, where he had metal frames which he used to lay over things that he built to measure them to make sure that they matched the correct size and shape. This was from before we had mass production and replaceable parts. So the blacksmith had to have certain forms of measure to ensure that the piece was made correctly according to the right specifications. That particular form that he used is called a form in English, and in fact, it is a picture of that which is written in the Japanese character which reflects the word 'form' in Japanese. The kata provides the means of checking the student to ensure that he or she is doing things in the correct way. So obviously just throwing the throw or making the punch isn't enough. Along with the kata are preserved exactly where the person should fall relative to the thrower, or which direction the punch should move and in which direction uke must respond to that, and so on. There are very careful checks there to see what's going on in the execution of the technique. Moreover, there's a system of diagnostics so that where uke ends up as a result of the movement of tori, for example, gives you information about what you're doing right or wrong. It gives you tests for each movement. It's all based upon a system of direction called the embusen [kata line].

Kata was recognized as the centerpiece of martial art. It was essentially like a plan of instruction which the founder could use to ensure that everybody got the same lessons down the line. That's not to say that the kata could not be modified in some way, but this would be done only with the utmost care and consideration. More likely, other kata would be created rather than the old kata changed, because you want to add to the knowledge, not try to change or pervert what had been developed before. So Kano would see the kata as providing the foundations, the structure, for the transmission of the principles, which is what he considered the most important to teach.

Could you expand upon the significance of the kata line (embusen) which you mentioned? What was Kano's purpose in designing a linear practice form for what we know as a largely circular movement-based art?

The 'bu' in embusen is the 'bu' in budo or bujutsu; it's 'martial'. 'Embu' is something martial or military; it reflects some sort of military action. 'Sen' is literally the line. So this is the line along which warfare is conducted. The embusen is very important. It would run 90 degrees perpendicular to the battle line on the old battlefield. On the battlefield, people were lined up across the field, maybe a dozen warriors deep or so, and they go charging at one another. Or maybe one line stands in defense and the other line comes charging forward. The idea is to move through the opponent's battle line to get to the military objective behind. So if you're trying to storm the castle, they'll have soldiers lined up maybe a dozen or more deep around the castle as you go charging in, and they're going to fight you off. But you've got to get to the castle. That's what you're there for. So you're penetrating their line, moving perpendicular to the battle line. The embusen tells that story of going through that line of soldiers. The way that you work through a battle line is not by just walking straight through it. If you meet with the person right in front of you and kill him, there's one right behind him, of course. As you move deeper into this line, there are also people on either side of you. It's likely that

as they see you moving through and moving toward the objective that they're trying to protect, that they're going to turn from either side of you and come toward you to try to stop you. So you move into the battle line, and then you have to turn and go back a little bit. You've got to address the ones who are rolling in behind you to try to catch you. So you move forward and back, forward and back on the embusen. The embusen reflects this idea of warfare in the old battlefield sense. Having the randori no kata, particularly the Nage no Kata, operate on the embusen, is very important. It reflects the combative nature of judo, and this is even more highlighted by the idea that we're using entirely randori waza but they're all being applied to a battlefield situation. It's very profound, and Kano's trying to make a point there. Even in what would appear to be the most harmless of kata, he's putting something that has very important battlefield applications.

The embusen also provides the alignment for this kata. Since you're moving up and down the kata line, all the techniques can be measured against this line. The attack is made down the kata line and then tori turns and throws. If everything was done right, if the attack was right down the kata line, tori makes the defensive movement and uke is thrown at some angle or other relative to the line. For each technique there is a prescribed angle and position for where uke should land. If uke lands in the wrong place, we know that something's wrong; either the attack or the defense, or both. But we also can look at where uke lands and determine *what* went wrong. We can actually diagnose from the landing position who went wrong and in what way. In this way, by including that diagnostic component in the kata, it makes it a complete means for preserving the art. We know how uke has to land and we know what went wrong if he didn't land where he was supposed to. We're able to correct the technique until uke and tori each do their parts correctly. Then we know that we've preserved the kata in just the way it was intended. If you ignore this diagnostic component, then you're just throwing, in Nage no Kata, 15 throws. But you're not doing kata. If you want to do the kata, you

have to have this evolution of the attack through uke and tori, and you also have to have the diagnostic and the correction so the form is preserved. Without that it's not kata.

Is there a special meaning in the fact that of all the kata, only Nage no Kata is practiced on both the right and left sides?

This is a very important fact. This is not an accident. I think some people find this to be a boring aspect to the kata, that it repeats itself on the other side. But I don't think they recognize just how profound that notion is. This isn't made clear to you unless you've practiced kata in an old jujutsu ryu. The traditional jujutsu ryu, the koryu, practiced the techniques largely on one side. Specifically, the technique is demonstrated according to the attack, and the attack is made in the usual way, which puts it on one side. For example, a Japanese swordsman using the katana always stands a certain way and his grip is always a right-handed grip. There are no left handed swordsmen. So the attack always comes in a certain way because of that. The wrist can only turn in certain ways. The responses to sword attacks entail always responding against one side. The sword is always worn on the left hip so that if you draw the sword it's always going to be with the right hand from the left hip. All the techniques operate according to that and not the other way around. Kano was revolutionary in that he said "We're going to practice the techniques on both sides. We're going to be equally adept right or left." In fact, this turns out to be a very powerful thing to have to your advantage, especially when you're fighting against people who do favor a side. We've all seen that in randori and shiai. We take this as sort of for granted, but for Kano's day, this was quite a change. So we find that the Go Kyo no Waza is practiced all 40 throws right and left. That was the traditional test for the first black belt - Go Kyo right and left, and also Nage no Kata, which also forced right and left. Not only did you learn the throwing techniques in their basic forms through the Go Kyo, right and left, but you also learned how they

were applied in the self defense setting from a strategic point of view in response to attacks from the right and left sides as well. This made Kano's people ambidextrous. In fighting against other jujutsu ryu in tournaments of the 1800s, it made them deadly. Everybody was completely surprised and overwhelmed by these people who came out and could grab and throw right or left with pretty equal ability. So Kano was saying we need to balance things out and we also need to fill out the matrix of possibilities. There shouldn't be obvious holes in our training. As I mentioned, the swordsman only holds a sword right handed, and so even in the self defense application you only have to worry about the attack being from the right hand. But Kano said let's go ahead and let's assume the guy's left handed. If I do my usual right handed defense against his right handed grip, that's one way; if I do a left handed defense against his right handed grip, that's another way. And then you practice right and left handed against a left handed grip as well. And what starts to happen is the individual moves from the idea of a rigid defense against a rigid movement and starts to work through principle and feel. That makes him or her a more devastating fighter. It also has the side effect of balancing out your physical training so that all parts of your body are equally trained. This gives you body balance and it also activates the meridians, the acupuncture channels, equally on both sides, so it has health benefits as well. This was quite a profound change, and formalizing this into the kata was quite a change for the jujutsu schools.

It's been said that kata "tells a story". Could you give an example of a story or lesson from the Kodokan kata?

The kata that people know most, probably, is the Nage no Kata. In the Nage no Kata, there's an engagement between two people. It is in a self defense situation. Uke and tori are both learning as they go. Uke is learning and adapting his or her attacks based upon the experiences of the kata, the experiences of the engagement. That's why we see uke subtly changing each attack step by step through the kata. In essence,

this makes every technique in the kata but the first one a combination technique because uke is always adapting and adjusting to tori based upon what uke learned from the previous techniques. That's pretty important.

In the second set of Nage no Kata, Kano is telling the story of his experience with Saigo.

When teaching kata, you have referred to both 'kata' and 'igata' as critical concepts in understanding the purpose of kata. Would you explain the significance of these terms?

There are actually two characters in Japanese which can be pronounced "kata" and both are used in reference to what we call kata. One of them can also be pronounced "igata" and I was always taught to differentiate the two as "kata" and "igata". "Kata" is the one we use when we say Nage no Kata. The fact that we do that is important and provides certain information. "Igata" is static; it references a static form. The form doesn't change. It doesn't adapt to the individual. It is a rigid measure. "Kata" is dynamic. It's a much more difficult concept. Some of the old ryu used just the term igata to refer to their forms and it reflects the notion that there can be no deviation from this standard method. The "kata" reflects something much more dynamic going on. One way I can explain this is to compare it to the old concept of Shu Ha Ri. Shu Ha Ri is the sort of general progression that one goes through in training, where "shu" means to imitate. In the beginning the student is told to do exactly what the teacher does. It has to be exactly the same; there can be no deviation. Any attempt at individualizing is strictly forbidden. If you deliberately try to individualize, even after being corrected, the jujutsu master will just throw you out of the dojo. There's just no room for that, not at that point. You don't know enough to be deciding how to individualize. But after the basics are mastered, and you really understand what's going on in the technique, then you move to the "ha" of Shu Ha Ri. Ha means that you start to diverge from the strict form because now you're understand-

ing the technique and it's starting to become alive in you. You're starting to become the technique. You're starting to make it yours, and you are able, with the careful guidance of your instructor, to shape that appropriately. Not only do you now know the standard form, which you should be able to teach, but you also understand how that standard form is adapted to each individual. To become an instructor, you have to understand how to adapt that to anybody's body, in any situation, not just your body in the situation that you face. So it's quite a large task to understand how the technique is modified without losing the strength of the technique. And then "ri" means that you eventually entirely separate from the teaching. There's a couple of different meanings to this. One is that the student is now ready to go on their own; they've become fully functional and the art is them and they are the art, and therefore they aren't bound any more by what they're doing. They feel a certain freedom. This is like a painter who masters the strokes and the basics and then can sort of escape from them. Because now having mastered them, they no longer have to think about them. So that form becomes not a confining thing but rather a liberating thing. It allows you to go beyond the confines of rightness and wrongness in the stroke because now all the strokes you make are correct. The same thing is true with the technique, that you are escaping the restrictions of the technique and in fact you are able to make the technique work no matter what. We start with the kata, and first we learn just the basics, the kihon. We learn how to move and how to block this and where to put our feet and things like that. This gives way to the notion of going 'into the kata'. That's the term that's often used. They say "He's in the kata; he's into the kata." And that means that you no longer are actually thinking on that functional level of block here, step there, do that; but rather, you're responding naturally to the attack, but you're doing it fully within the structure of the kata. This is like igata, this is the rigid form and you're now fully into it and you are being controlled. It's like walking in a tunnel. You can't get lost; there's nowhere else to go. You walk straight down the tunnel and you're there.

And you feel like as you move you are putting your body into a physical mold which makes your arms and legs and hands all go into the right spot, and it just happens. But you don't have to think about the individual movements of putting the arms and legs here and there. You just fall into the mold. Your body is shaped by the kata. Your technique, your mind, everything is shaped by the kata; you are into the kata. On the far end, as you approach this "kata" as opposed to "igata", you are now going back out of the kata. Now you're actually fighting and your body naturally conforms to the kata as it is appropriate to do. When the attack is made in the prescribed way, the kata presents the most efficient way to defend. But as uke and tori are real people, with all of the errors and deviations that humans are likely to make, if the attack deviates a little bit, tori naturally responds with the appropriate defense, and they move within the battle as opposed to moving within the strict confines of a rigid, static form. So you become elevated above kata. This is where the high form art starts to occur. So this is a very important stage in development.

We have heard you tell a story about Daigo and something that happened to him during a kata exhibition. You described Daigo as having been "in the kata". Would you repeat that story here?

This is Toshiro Daigo, who was an All Japan champion and highly respected, well known judoist, who is still living and at the Kodokan today, I believe. Daigo-sensei was giving an exhibition, in the 1970s I guess it would be, at a large tai kai in Japan, and he was demonstrating Nage no Kata. His uke, at some point in the latter part of the kata, made the wrong attack. They were supposed to start the ma sutemi waza. They were supposed to come back to the center and meet for tomoe nage, I guess it was, and uke instead turned and made the striking attack for uranage. And Daigo didn't miss a beat. He immediately moved perfectly into position to receive the blow, made his uranage, threw uke exactly where he should be. Perfect technique throughout; never batted an eye. And at about the

time he hit the floor, uke realized what he had done. He had done the kata out of order. But realizing that Daigo wasn't at all flustered by this, uke got back up and turned around and just did the left side attack for uranage as well, and Daigo did it. And they did the rest of the techniques in that set and filled it out. In fact, many people didn't know anything had happened. They didn't notice that they had done it out of order. Others, who did notice it, were particularly impressed, because it reflected that Daigo wasn't doing this step by step. He wasn't just looking for tomoe-nage. He wasn't just doing the rigid form, but rather he had risen to the point where he was responding to the attacks and was engaged in a real fight. And so naturally, he was responding to the attack, whatever the attack was. Nage no Kata is attack-driven based on strategies of dealing with certain kinds of attacks. So when the attack came, he was responding to the attack, and it was not confusing or difficult for him to deal with in any way. This reflects the extremely high skill and high level of training and ability of Daigo. And it's a perfect example of this idea of going into the kata and then back out of the kata. He had taken kata to the highest level, to that dynamic level, in which he responded fully to the attack, and wasn't trapped by "Oh my gosh, this should have been tomoe-nage; now what do I do?"

In the next issue, the interview continues with a discussion of omote and ura, principles and other lessons revealed by the kata, and advice for practicing kata.



Strength Training Considerations For the Junior Judoka

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Introduction

Judo is an activity that can help develop mental, spiritual, and physical health in all participants from the youngest to the oldest. Many young judoka have excellent coaches that guide them in the technical aspects of judo for success in the competitive arena. Research has shown that strength training can improve strength and help to prevent injury in children. Because of this, club coaches should consider implementing strength training programs for their child members. Coaching experts agree that participant safety is the top priority when conducting practice sessions (Dewey, 2001), and safely developing fitness, including musculoskeletal strength and endurance, should be a consideration. This article will describe common injuries to children in judo, the benefits of strength training in children, and general guidelines to consider.

Injuries

Preventing injury in sports by training the specific joints identified as frequently injured is known as *prehabilitation* (Fleck & Kraemer, 1997), and identifying injuries incurred in specific sports, and developing programs to prevent them, is a top priority of strength and coaches. It is also the judo coaches' responsibility to be knowledgeable of the most common

injuries in judo, and how the strength and conditioning program will be of benefit to their athletes.

The most common musculoskeletal injuries in college wrestling occur at the knee, shoulder, ankle, head, elbow and neck (Jarret, Orwin, & Dick, 1998). Previous studies reporting on the sport of wrestling have documented a wide range of injury rates, from 10% to 70%, depending on the definition of injury, the population being studied, and whether a tournament or a season was evaluated (Pasque & Hewett, 2000). Pasque and Hewett performed a prospective study to evaluate injury patterns in a large population of 458 high school wrestlers during one season. There were 219 injuries in 418 wrestlers followed throughout the season for an overall injury incidence of 52 injuries per 100 wrestlers per season and an injury rate of 6.0 injuries per 1000 exposures. The most commonly injured areas were the shoulder (24%) and knee (17%).

The majority of injuries occurred in

practice (63%), although the injury rate was higher in match competitions. Sixty-eight percent of practice injuries occurred during hard wrestling, 23% during drills, and 9% during conditioning. Of importance to note is the trend in when the injuries occurred that the researchers identified. Sixty-seven percent of all practice injuries occurred during the last half of practice. Similar findings were seen in match competi-



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tion, in which 42% and 36% of injuries occurred in the second and third periods, respectively, versus only 22% in the first period (Pasque & Hewett,

2000).

It is logical to think the injuries in judo would be similar as those found in wrestling since judo is a jacketed form of wrestling. Finnish researchers used national insurance records to analyze the types of injuries sustained by athletes participating in soccer, ice hockey, volleyball, basketball, judo and karate over a five year period of time (1987-1991), and karate and judo had the highest rates of injury reported during this time. Approximately 70% of the injuries reported occurred during practice, and upper limb injuries were most common in judo compared to the other sports. The researches also reported that dislocations were relatively more frequent in karate and judo than in the other sports followed (Kujala, Taimela, Antti-Poika, Orava, Tuominen, Myllynen, 1995). Backx and associates followed over 1800 Dutch children aged 8-17 years to determine the type and severity of injuries occurring in different sports. They also found that the incidence of injury in martial arts was higher during training than in competition (Backx, Beijer, Bol, Erich, 1991)

Another study assessed the injury profile of 417 junior male and 270 female judoka competing at the UK National Individual Judo Championships in 1996 (James & Pieter, 2002). Check-off forms were used to collect the injury data, including injury type, location, and mechanism. Non-parametric statistical procedures were used to determine the differences in injury rates between boys and girls as well as between body region within gender. The girls (52.1/1,000 athlete-exposures) sustained more injuries than the boys (39.8/1,000 athlete-exposures). The boys incurred most injuries to the head and neck region (16.2/1,000 athlete-exposures) and the girls to the upper extremities (19.7/1,000 athlete-exposures). The

most common injury types in boys were strains (9.6/1,000 athlete-exposures) and in girls, contusions (18.5/1,000 athlete-exposures). The major injury mechanism in the boys was receiving a throw (13.3/1,000 athlete-exposures) and in the girls, groundwork (12.7/1,000 athlete-exposures) (2002).

Sterkowicz (2002) distinguished between the age of the judo athlete and the type of injury reported to the national insurance agency in Poland during a four year period. The top five skeletal injuries for judoka (judo athlete) aged 10-15 were:

1. Fracture of clavicle
2. Fracture of forearm bones
3. Fracture of humerus
4. Fracture of digital bones in foot
5. Fracture of digital bones in hand

No reference was made as to the cause of the injury, but it is logical to assume many of the injuries occurred while executing a throw or being thrown. In conclusion, athletes in grappling sports may suffer injuries at many locations on the body. Most of the injuries occur during practice, and there may be a trend in these injuries occurring in the second half of practice. The implications for coaches are:

Create a strength training program that is comprehensive in nature, but safe for children.

Conduct hard randori sessions in the first half of practice, or make sure the conditioning level of the athletes is high before conducting hard randori in the second half of practice.

Focus on technical mastery in the areas of throwing, falling, hold-downs, and arm-locks.

Benefits of Strength Training

Musculoskeletal fitness is an important component of the health-related fitness components, and can be catego-

rized into muscular strength, muscular endurance, and flexibility. The National Strength and Conditioning Association, the American Orthopaedic Society for Sports Medicine, and the American Academy of Pediatrics all recommend a properly designed and supervised strength training program (Fleck & Kraemer, 1997). The major benefits of include (Brzycki, 1995; Faigenbaum, 2000A):

- Increased muscular strength
- Increased muscular endurance.
- Decreased injuries in sports and recreational activities
- Improved performance capacity in sports and recreational activities.
- Facilitates normal growth and development of bones and connective tissue.

Important to keep in mind, however, is that children should not engage in the same practices as some of the older elite level judokas. They are not mature enough to be able to safely perform some of the exercises used by adult judoka.

General Guidelines

It is recommended that children with any known or suspected health problems obtain permission from a physician prior to beginning a strength training program. There is no established minimum age requirement to safely engage in resistance training, however, most experts agree on the following considerations:

1. The child must be mature enough to accept coaching and instruction.
2. There must be supervision by qualified coaches.
3. Strength training should be preceded by a proper warm-up and followed by a proper cool-down.

4. The child should perform all exercises through a full range of motion.

The specific strength program may change according to the physical maturity of the child. The chief concern regarding physical maturity is the potential for injuring the growth plates at the end of the long bones. Excessive loading on immature bones may predispose an individual to injury (Brzycki, 1995; Fleck & Kraemer, 1997;). Young individuals must avoid movements that place an unreasonable amount of stress on the growth plates. The injuries that occur in children are usually the result intense repetitive activities and are more likely to occur in children who train for and compete in high level competitive sports (Bar-Or & Molina, 1995).

Brzycki (1995) believes competitive lifting movements should not be included in a strength training program for children. The competitive movements include the Olympic lifts (power clean, snatch, jerk), and their supplements (hang clean, push-press, push-jerk, high pulls). Another recommendation for injury prevention is to avoid low repetition ranges. Children should perform at least eight repetitions of each exercise, and should avoid attempts to "max out" on any lift.

The Program

A simple and practical program can be designed using the following specific guidelines:

Strength train two to three times per week on non-consecutive days for no more than 30 minutes.

Perform one to two exercises for each major muscle group (See Table 1).

Perform one to two sets for each exercise.

Perform at least 8 repetitions for each set. Initially no weight should be

used until the child can demonstrate appropriate form.

Every repetition should be performed in a slow and controlled fashion through a complete range of motion.

Using these guidelines, a wide range of programs can be developed in a safe manner. It is important to balance the program so that opposing muscle groups be trained in a balanced manner. For example, if two exercises are performed for the chest, then two exercises should be performed for the upper back to maintain balance. Muscular imbalances can lead to injury (Baechle, Earle & Wathen, 2000). For three examples of strength training programs, see Table 2. Important to note is the 3rd program, this program would be effective in training the whole body, and would only take about 15 minutes. It could be implemented almost anywhere during the judo practice session.

Conclusion

The coach is responsible for the safety and well-being of the athletes, and implementing a safe and effective strength training program may help a coach in this respect. This article has outlined a practical approach to developing a program. It is important to re-emphasize the importance of qualified supervision. The purpose is to prevent injuries, not to cause them, and supervising the athletes will help in this regard.

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Table 1. Muscle Groups and Exercises

<u>Major Muscle Group</u>	<u>Exercises</u>
Lower Leg	Calf Raise
	Toe Raise
Upper Leg	Leg Extension
	Leg Curl
Hips	Leg Press
	Lunge Walking
	Stationary Lunges
	Free Squats
Chest	Dumbbell Bench Press
	Push-up
	Dumbbell Fly
	Dip
Upper Back	Seated Row
	Lat Pull Down
	Pull-up
	Chin-up
Shoulders	Lateral Raise
	Shoulder Shrug
Arms	Bicep curl
	Tricep Extension
Forearms	Wrist Curl
	Wrist Extension
Abdominals	Knee-ups
	Bent knee sit-ups
	Abdominal curl
Lower Back	Back extension
	Reverse back extension
Neck	Lateral flexion
	Extension
	Flexion

Table 2. Example Programs**Program #1**

<u>Exercise</u>	<u>Sets</u>	<u>Reps</u>
Leg Extension	1	15
Leg Curl	1	15
Free Squats	2	25
Abdominal Curl	1	20
Back Extension	1	20
Pull-ups	1	10
Push-ups	1	25

Program #2

<u>Exercise</u>	<u>Sets</u>	<u>Reps</u>
Free Squats	2	25
Walking Lunges	2	25
Reverse Back Extension	1	15
Bent Knee Sit Up	1	25
Lat Pull Down or Chins	1	15
Lateral Raise	1	15
Dumbbell Bench Press	1	15
Bicep Curl	1	10
Tricep Extension	1	10

Program #3 (body weight only)

<u>Exercise</u>	<u>Sets</u>	<u>Reps</u>
Chins	1	AMAP*
Push-ups	1	AMAP
Bent Knee Sit-Up	1	AMAP
Back Extension	1	AMAP
Free Squats	1	AMAP
Calf-Raise	1	AMAP

*As many as possible (AMAP)

The Health Benefits of Ukemi According to Traditional Chinese and Japanese Medicine

Edwin Brown, Doctor of Oriental Medicine

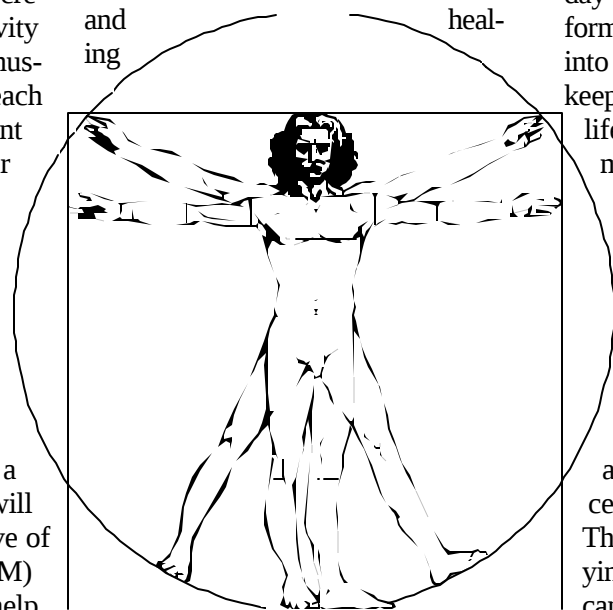
For judoka all over the world the metaphoric climb up the judo mountain must inevitably begin at the same place—the bottom. For most, this means studying and practicing breakfalls. Once the body has been properly warmed up, the progression from seated break falls to squatting to standing break falls prepares the body for the remainder of the class. This triad of break fall positions helps foster movement along multiple planes (upper, middle and lower), while creating tiny spirals of muscular activity as specific groups of abdominal muscles are used at the beginning of each break fall. This spiraling movement is, of course, very important in our judo training.

Beyond the obvious benefit of teaching us how to control our bodies as we fall through the air and how to best protect ourselves from the impact of being thrown time and time again, ukemi waza provides additional benefits that we will look at from a couple of perspectives. First, we will discuss ukemi from the perspective of traditional Chinese medicine (TCM) and the system of meridians that help distribute the flow of qi (sometimes seen written as “chi”, and pronounced “ki” in Japanese) throughout the body. Secondly, we will discuss how ukemi waza helps to stimulate the immune system. Lastly, we will look at the anatomy of what is involved with breakfalls and how this helps us

move in a more efficient manner. Regardless of how you interpret the impact that ukemi waza has on our bodies, there is no doubt that when done properly there are some real health benefits to such practice.

Ki and the System of Meridians

As we begin our discussion on meridians, we need to first take a minute to discuss the concept that lies at the heart of both traditional martial arts and healing



arts—yin and yang. Simply put, yin and yang are opposites that depend on one another for their existence. Examples of yang are day, up, outside (soto), and heaven. Examples of yin are night, down, inside (uchi) and earth. The idea that they depend on

one another is same as the idea that without darkness there can be no light. In the same way, without yin there can be no yang. We can apply this concept to uke and tori. One cannot excel without the other, and each relies on the other to play his/her part. They are opposites, yet inter-dependent. In addition to being opposites, both yin and yang constantly transform into one another due to their cyclical nature. This is akin to day turning into night, winter transforming into spring and ultimately into summer then back again. It is in keeping with the natural rhythms of life. Coincidentally, one of the many martial arts in which Kano shihan, the founder of Judo, excelled was Kito Ryu. This translates as rise/fall—yet another variation of yin and yang.

To backtrack a bit let's discuss the ancient Chinese myth of how the universe was created. According to the myth, there was a void of nothingness that preceded the universe as we know it. This nothingness then gave rise to yin and yang. Since yin and yang came into being from this nothingness, they are inextricably tied to it, and will ultimately return to it. Interestingly enough, during randori there is a constant volley of yin and yang within a vortex of activity as each person either “pulls” or “pushes” — ideally in a centered and relaxed man-

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ner. In addition, the two people involved in the randori session are yin and/or yang relative to each other. They continuously struggle to maintain their balance until one of them loses the battle and is thrown into a void, where all balance and sense of duality cease to exist. Given that the skills developed in judo were once used on the battlefield, being thrown into a void meant being returned to *the* void that existed before life began. It was, therefore, all the more important to learn the subtleties of yin and yang and how they pertained to survival. Today we have the opportunity to learn these lessons throughout our training without the threat of the ultimate “void” hanging over our heads. Understanding these subtleties begins with proper ukemi waza.

As noted earlier, the system of meridians allows for the distribution of ki throughout the body. Ki is what is known as the vital energy of life, or life force, without which all living things would not be able to exist. Ki can be experienced as a warming or tingling sensation that spreads throughout the body along specific pathways known as meridians. The center of all of the body’s ki is located in the tanden (dan tien in Mandarin). This is an area that is located just below the navel in the very center of the body—side-to-side and front to back. The energy stored in this location is said to be the energy that was passed onto us by our parents. As such, it is the purest and most treasured form of energy that exists within our bodies. In Japan this particular form of energy is known as *sei*. It is the same word that is used in Kano’s famous maxim *Sei Ryoku Zen Yo*. Translated it means, “best use of life force”, although it is better known as the phrase “maximum efficiency”. As we shall see, ukemi waza actually allows this life force to flow more smoothly

Traditional Chinese Medicine (TCM): A Brief History

Given the rich history of traditional Chinese medicine, it would be impossible to try and relate it with any serious depth in just a few paragraphs. We can, however, attempt a very brief overview of its starting point and a snapshot of what it evolved into in its heyday.

As far back as 4000 B.C. archaeological records show that people had begun using stone “needles,” known as *bian*, to puncture abscesses, drain pus and blood-let. It is believed that in the process of using the *bian* on one part of the body, they began noticing its effect on other areas of the body. The emerging picture of the human body was one in which a network of inter-connected pathways distributed vital energy, known as qi, to all areas of the body. Over the course of the ensuing 5000 years, the medical model of acupuncture points and meridians evolved. During this period of time a variety of different scrolls and descriptive texts were used to illustrate the location and relationship of meridians, as well as to discuss different therapeutic approaches. Perhaps the most famous illustrative tool of meridians was a pair of bronze statues created during the Song Dynasty (A.D. 906-1279). Similar statues were not only used as a teaching tool for medical students, but they were also used during a series of “board” exams that students had to pass before being granted the title of physician.

In addition to the advances made in understanding illnesses and therapies throughout history, Traditional Chinese medicine was also greatly influenced by the technological advances of the Bronze and Iron Ages. Specifically, the use of metal needles helped to advance the proliferation of acupuncture as a viable treatment modality throughout China. Throughout its evolution, Chinese medicine combined the use of needles, employing a variety of needling techniques, and herbal medicine to best influence the outcome of medical intervention. Since much of this intervention was benefiting the nobility of Chinese civilization, physicians had the enormous responsibility of providing the best medical care possible. It was not uncommon for the physicians’ very existence to be contingent upon the outcome of their treatment. Needless to say, techniques and herbal remedies that were not effective were generally discarded.

When it reached its climax of development during the Ming Dynasty (A.D. 1368 – 1644), both acupuncture and herbal medicine were stressed as equally important in the resolution of illness. In the centuries following the Ming Dynasty there was a gradual turning away from acupuncture and a greater emphasis on herbal medicine as the medical system of choice. This erosion of the combined approach to health care was accelerated during the years leading up to and certainly the era following the Opium War. During this time and into the early 20th century the traditions of the preceding 5000 years began to spread into the countryside where it was used as the medical system for many of the “commoners.” In this way, the knowledge that had been cultivated since the time of the *bian*, was preserved and eventually integrated with Western medical models to form what is now known as a system of complimentary health care.

While the ancient Chinese certainly had a profound influence on modern day acupuncture and herbal medicine, it should be noted that various other countries have also contributed to its overall development. For example, today there are at least two other major systems of acupuncture that are based on the ancient texts of various Chinese dynasties. They are the Korean and Japanese styles of acupuncture. As it relates specifically to Japanese acupuncture, Chinese medicine had its most profound influence on the healing arts of Japan beginning in the 17th century. During this era Japanese physicians began employing the theories and practical knowledge of what is perhaps the most famous of the ancient texts – *The Yellow Emperor’s Internal Classic*. Today, the Japanese styles of acupuncture are almost entirely based on the teachings of this era, with a healthy dose of modern-day technological and practical influences. Incidentally, some of these Japanese physicians were also martial artists. Since the healing and martial arts are essentially two sides of the same sword, it was inevitable that there would be a certain amount of influence in both realms of arts that took place during this period of cultural exchange.

throughout the body, via the system of meridians.

As understood in traditional Chinese medicine, there are 12 primary meridians that connect to internal organs, with the exception of two of these. There are also 8 “structural” meridians that help maintain body position and assist in movement. Interestingly enough, each set of the Gokyo no Waza has eight throws in each of its five sets. All of the twelve primary meridians have a series of points along their respective pathways that have individual functions that can be accessed through needling and/or pressure. In most cases they assist their related organs achieve and/or maintain a balanced state of health. Of the 8 “structural” meridians, two have individual points with specific functions. For this reason they are often included within the group of primary meridians. The remaining 6 “structural” meridians link up to the 12 primary meridians and can help influence their state of health. It is important to mention that the 12 primary meridians and the remaining 6 structural meridians are bilateral. In other words each meridian is located on both the right and left side of the body. It is also interesting to note that the pathway of many of these meridians correspond to certain muscle bundles and muscle groups. We will see how stimulating certain meridians during ukemi will actually help relax and thereby strengthen some of the major muscle groups that are involved with proper tai sabaki.

The relationship that the meridians have to one another is also based on the yin and yang model. For example, of the twelve primary meridians, six are yin in nature and six are yang in nature. Each of the six yin meridians has a yang counterpart to ensure that we are able to maintain a balance of yin and yang within our bodies. To

further maintain this balance, the primary meridians are distributed evenly over the legs and arms—three yin and yang on the legs and three apiece on the arms. Given the cyclical nature of yin and yang, each yin meridian exerts an influence over its yang counterpart and vice versa. In this way when we stimulate any given meridian during ukemi, we are also affecting its counterpart. As we move through our drills we may not necessarily make direct contact with all of the meridians, but due to the nature of their relationship all of the meridians are ultimately stimulated.

To make more sense of the individual meridians and how they are affected during ukemi, it will help to trace a mental picture along the specific pathways of the meridians that make most contact with the mat. We will start with three of the yang meridians. First, there is the *bladder meridian*. It begins at the front of the head, works its way down the back of the neck, along either side of the spine, down the rear of the thighs (over the hamstrings) to the calf muscles and finally works its way to the outside of the lower leg and side of the foot, ending at the little toe. Next there is the *gall bladder meridian*. It also begins at the front of the head. However, it winds down the side of the head and neck, across the top of the shoulder then down through the front of the chest (by the joining of the arm and chest). It continues along the side of the torso and down the outside of the thigh and leg, finally ending at the second smallest toe. The next meridian along the back is the known as the *governing vessel*. It begins below the sacrum, continues upward over the spine and over the central part of the head. It passes along the midline of the face and ends at the upper lip.

There is an additional yang merid-

ian that we need to include in our discussion. It is known as the *triple warmer*. It starts at the ring finger on the same side as the back of our hands. It runs up the middle of the back side of the forearm, up to the shoulder, the side of the neck. It follows the contour of the ear and ends on the face, at the outer edge of the eyebrow.

There are also three yin meridians that make contact with the mat during ukemi. Each one starts at or near the chest and travels down the inside of the arm, ending at the fingers. Specifically, there is the *lung meridian*, which ends at the thumb; the *pericardium*, which ends at the middle finger; and the *heart*, which ends at the little finger. There is another yin meridian that should be mentioned here even though it does not come into direct contact with the mat. It is known as the *conception vessel* and is the yin counterpart of the *governing vessel*. It begins in the perineal region of the body and travels upward over the abdomen and chest and ends just below the lower lip. Together these two meridians form a circuit of yin and yang energy that travels up and down the anterior and posterior centers of the body. While they don't come into direct contact, we can complete the circuit by placing the tip of the tongue against the back of the teeth. This is why it is important to place the tongue in this position and keep the mouth closed while practicing Judo, Tai Chi, Qi Gong and even the during the brief period of meditation that marks the beginning of a traditional judo practice. No, it's not just to help you avoid biting your tongue!

When we take a closer look at the individual ukemi drills we can begin to understand how each of the meridians are directly affected. At the be-

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ginning of each set of ukemi drills our shoulders should be relaxed and our backs should be straight. This will help us maintain a good connection between our bodies (specifically our energetic centers) and our minds. As we start the rear back falls, the legs are extended in front of us. In this position the backs of the legs are slightly stretched. Stretching this section of the legs will stimulate the part of the *bladder meridian* that runs over the hamstrings. The bladder is in charge of urinary function and aids in the proper maintenance of fluids in the body. Furthermore, there are several points pertaining to the section of this meridian located along the spine that directly influences the internal organs. It should be mentioned that the yin counterpart of the bladder is the *kidney meridian*; therefore, it too is stimulated. According to traditional Chinese medicine the kidneys are the basis of life. About half way through the break fall, our bodies form something like a “V” shape. At this point our abdominal muscles are tensed to control the legs. In this position the *conception vessel* is stimulated, and by association so is the *governing vessel*.

Just before the small of the back makes contact with the mat, the hands and arms should slap the mat; the idea being that the arms and not the back should absorb the primary shock of impact. At the moment that the arms contact the mat, the three yin meridians are stimulated and by extension their yang counterparts are also stimulated. Just after the arms absorb the shock of impact the lower back makes contact with the mat. As the back contacts the mat, the *governing vessel* is directly stimulated, completing the cycle between it and the *conception vessel*. The *bladder meridian* is stimulated once again, since its

pathway lies along either side of the spine. This will help complete the cycle with the *kidney meridian* and the kidneys themselves, as they are located in this area. Finally, due to the momentum of the fall, we continue to roll up the back just a bit. This action will continue to stimulate the *bladder meridian* and the *governing vessel*.

It is very important that the hands make contact with the mat before the back does. In this way, our internal organs are spared the brunt of the fall. In addition, the *bladder meridian* will fully benefit from this stimulation. As mentioned many of the points along this section of the *bladder meridian* have a direct effect on all our organs. It is therefore paramount that the amount of contact be sufficient to stimulate these organs in a healthful rather than a harmful manner. Additionally, a healthy amount of stimulation along the *governing vessel* will help to strengthen the spine. The body and spirit will benefit greatly, as long as this vertical axis of existence remains healthy. During the recovery process of the break falls, the meridians are stimulated in the reverse order. Each time we recover, it is important that our shoulders be relaxed and our backs straight so that we can maintain a proper mind/body connection.

While it may seem a bit much to discuss break falls in such detail, it helps us to understand the constant back and forth between yin and yang energy in the body. In fact, the entire process of the back fall can be seen as an overall back and forth movement, which pivots around our centers. We will see that even from an anatomical point of view there are opposite muscular actions that help maintain overall stability. Before we discuss the anatomical perspective, let's look at the rest of the break falls.

The next set of breakfalls involves

right and left side ukemi. At the beginning of each set, the *bladder meridian* is stimulated in the same way as described above. As the fall progresses to either side of the body, the *gall bladder meridian* is stimulated. Once again, the arms make contact before the lower aspect of the body does. This will stimulate the three yin meridians as described above. It is said that the *gall bladder* is in charge of decision-making as well as the ability to pivot around the center of the body. More specifically, it is the movement associated with tai sabaki. The yin counterpart of the gall bladder is the liver. The liver is said to be in charge of the smooth flow of ki throughout the body. It is described as being the general on the battlefield that oversees the movement of troops and directs the flow of battle. From an emotional point of view, the Liver is associated with anger. While unchecked anger is a decidedly negative form of energy, there is a positive aspect to anger if it can be properly channeled. Proper right and left sided ukemi will therefore help to emolliate the *liver and gallbladder meridians*. This in turn will help us make decisive and focused decisions; both on and off the mat.

In addition to stimulating the *gall bladder and liver meridians*, we are also helping to activate the *triple warmer meridians*. This is one of the most important meridians in the body as it connects all centers of activity in the body. The centers of activity are located at three levels – the upper, middle and lower warmers. Each warmer is associated with specific metabolic activities. The *upper warmer* contains the lungs and heart. The *middle warmer* contains the stomach, spleen and liver. The *lower warmer* regulates all of the intestinal activity in the body as well as the reproductive functions. Since the inter-

(Continued from page 32)

nal organs are seen as a community of organs, it is important that they be able to maintain an open channel of communication. The *triple warmer meridian* helps to keep a free flow of information among the organs. Additionally, it also plays an important role in maintaining a proper connection between our minds and our body.

As we progress through the squatting and standing ukemi, the meridians are stimulated much in the same fashion as they are during the seated ukemi. The one important distinction to make is that in a squatting position we must learn to balance ourselves on the balls of our feet. As you might imagine, there is a very important energetic point located here. It is part of the *kidney meridian*, which as we noted above is the foundation of life. The name of this point is “yongquan”, or “bubbling spring.” It refers to the fact our feet contact the earth and that the yin energy of the earth bubbles up into us at this point. Not to be outdone, there is an equally important point at the top of our heads known as “Baihui”, or “hundred meetings.” The reference here is to the fact that all of the yang meridians meet up at this point. In addition, it also refers to the fact that we receive our yang energy from the heavens above us. The tanden, is where these two energies unite within each of us.

In the squatting position, we have to learn to seek the very center of our bodies so that we can execute our ukemi drills with the same efficiency and sense of relaxation as during our seated ukemi. This is all the more important when we are recovering from the break falls. To correctly maintain our centers, and therefore our balance, the mind/body connection must be solid so that yongquan and baihui are pivoting around the tanden. It is usually during the recov-

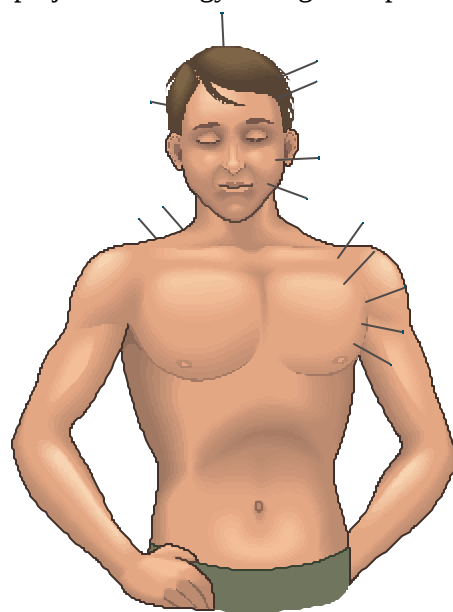
ery process that we hope to properly anticipate the instructor’s call to begin the next fall, giving the impression that we have properly recovered our balance. If we are actually able to accurately recover in a centered and balanced manner, we can then wait until the next fall begins, regardless of what the timing of the fall is.

As we move into our standing ukemi drills, the extent to which yin and yang energy flows within our bodies is at its greatest. We begin in a position of extreme yang, that is to say in an upright position, and we end up in a position of extreme yin, on our backs. Similar to the other sets of ukemi, the movement from one extreme opposite to the other in the standing set is done around the center of the body. The meridians are not only stimulated as they are during the seated ukemi, but they are activated within the full range of yin and yang energy.

Ukemi drills in our class come to a close with forward rolls—zenpo kaiten ukemi. All of the preceding drills have helped to establish an optimal flow of energy within the body. We can now take this flow of energy and apply it to forward movement, as we pivot around the tanden. As we begin to move through the air, our bodies and therefore our meridians are stretched. This has the effect of fully opening them up as we rotate around the tanden. Specifically, as the arm reaches forward to guide us toward the mat, we simultaneously stimulate the most lateral yin and yang meridians (the ones located on the pinky side of the arm). We make contact with the mat with the upper part of the back and roll diagonally down the back, over the spine. This helps to stimulate the *gall bladder*, *triple warmer* and *bladder meridians*. The opposite arm and the lateral aspect of the opposite leg, absorb the

fall. This will once again stimulate the yin meridians along the arm and the *gall bladder meridian*, along side the leg.

Another interesting aspect to ukemi is that while slapping the mat repeatedly with a slightly cupped hand, we stimulate a point known as “lao gong”. This area of the hand is directly linked to our energetic centers. In fact, according to TCM, we can access the tanden via this point for therapeutic purposes. During ukemi waza the constant stimulation this area of the hand receives, helps us to center ourselves. It is also important to note that while executing either a striking or throwing technique we project our energy through this point.



It is therefore all the more important that we take time to appreciate and experience this part of our ukemi drills.

In essence, good ukemi helps to stimulate all surfaces of the body, and in such a way that the flow of energy begins and ends at the energetic center of our bodies—the tanden. As we progress through our drills, our energy flows ever more unimpeded and sets the tone for the rest of class.

(Continued from page 33)

When we do the drills in unison with the rest of the class, this helps to create a tremendous amount of harmony and energetic awareness within the group. Since good judo demands that we be able to perceive subtle changes in our opponents energy, the more in tune we are with our classmates, the easier it will eventually become to discern the subtle discrepancies of yin and yang.

As we advance in our ability to execute a technique by maintaining proper body alignment, the flow of energy will proceed unimpeded and we will eventually follow its course from our centers out to our extremities and beyond. Since there is the tendency to lose our centers as we grow older and learn bad habits of body movement, the seemingly simple exercise of ukemi helps us to relocate this center and learn how to move from it once again.

The Lymphatic System

Let us now take a look at how good ukemi helps to stimulate our immune systems via the lymphatic system.

The lymphatic system is responsible for helping to clear out the metabolic waste from normal cell activity, as well as helping to protect the body from exterior types of attacks in the form of pathogenic factors (e.g. bacteria, viruses, fungi). The different aspects of the lymphatic system include the bone marrow, the thymus gland, the spleen and a network of capillaries, vessels and nodes located throughout the body. Given its important role in immune response and overall well-being, it is essential that it be properly stimulated to ensure optimal performance. In this section, we will focus on the vessels and nodes of the lymphatic system.

The lymphatic system is similar to the cardiovascular system in that it

has a network of vessels through which lymph fluid flows. However, unlike the cardiovascular system, it does not have a pump to help propel lymph fluid throughout this network. It relies almost entirely on body movement and breathing to help circulate lymph fluid. Specifically, it requires the contraction of the muscles that attach to the body's skeletal system. Since lymph fluid has to flow in an upward direction (against gravity) to properly drain back into the blood stream, body movement takes on a very important role in helping to protect us against illnesses.

While the nodes of the lymphatic system are located along the vessels, they tend to be concentrated in specific regions of the body including the area near the armpits (axillary region), the abdominal region, and along the crease where the thigh and pelvis meet (inguinal region). These areas are specifically stimulated during ukemi waza. At various times throughout the drills our abdominal muscles, leg muscles and chest muscles (specifically the pectoralis minor) contract to help move and stabilize our bodies. These contractions help to stimulate the nodes that are located in the regions mentioned above, specifically helping to propel the lymph fluid.

Since the lymph fluid has to move against gravity to reach the area where it drains back into the blood, an additional benefit to ukemi waza is the fact that our legs and our body spend a considerable amount of time in an inverted position. In this way, we allow gravity to work for us in assisting the upward propulsion of lymph fluid. The combination of muscle contraction and gravitational assistance helps to create a pseudo lymphatic pump, thereby greatly increasing the flow of lymph fluid and strengthening our immune systems.

The Anatomy of Ukemi

Skeletal muscle allows our bodies to move. By contracting and relaxing muscles we can bend our knees, flex our biceps and take a step, to name but a few of the actions that the human body is capable of. In order for our muscles to actually move, our brains must send a message in the form of an electrical impulse along nerves that stimulate a given group of muscles. In order for our bodies to move efficiently, different groups of muscles must work together in seemingly opposing yet interconnected ways.

An example of this is when we straighten our arms. The muscle group known as the biceps must elongate and relax as the group known as the triceps contracts. These opposite actions not only help to straighten the arm; they help to stabilize the elbow and shoulder joints. This requires a lot of electrical communication between the brain and the effected body region. If we were to strain unnecessarily while performing this relatively simple action, this would require even more communication as other groups of muscles in the region become more active than needed. The required coordination of brain and muscular activity increases almost exponentially when we perform our ukemi drills. A veritable cascade of electrical impulses and responses are initiated with every movement. However, the more relaxed we remain, the more efficient this communicative process becomes. It literally allows for a more free-flowing exchange of energy.

As we illustrated in the example above, different muscle groups must work in concert with one another in order to achieve a common goal. This might be obvious when we think in terms of an isolated joint, such as the elbow. However, the various muscle

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groups throughout the body are also integrated via a network of connective tissue known as myofascia. It is a thin, web-like membrane that surrounds individual muscle bundles and is continuous from one muscle group to the next. It is very much a living and breathing part of our anatomy. With increased stress, lack of exercise, or even through traumatic injury, tiny areas of myofascia can become hardened, or knotty. This can lead to pain in the immediate area or refer pain to other areas of the body, as it is a sheath of continuous and living tissue.

In recent times, we have gained a better understanding of how exercise helps keep the myofascia healthy and reduce the amount of problem areas. Since our bodies are incredibly good at adapting by shifting the responsibility of one area to another, we may not even notice that we have an anatomical imbalance until the pain is significant enough to get our attention. Proper ukemi waza is an invaluable way of not only preventing such imbalances, but also a great way to correct them. Since ukemi drills that are performed in a relaxed manner will have the effect of massaging our muscles, the myofascia that surrounds the muscle will also be impacted in a positive way.

A closer look at specific groups of muscles, demonstrates how good ukemi helps us to move more efficiently. While we perform rear falls we are helping to massage a group of muscles known as the erector spinae group as well as a group called the transversospinalis group. The first group helps to extend the spine and to bend it sideways. The second group helps to rotate the spine to the opposite side. These groups are needed to maintain an upright position, as in shizen tai, as well as to perform tai

sabaki. Incidentally, one of the main meridians in the body runs along either side of the erector spinae group, and a series of frequently used acupuncture points are located just above the second group.

During falls to either side, we stimulate the group of leg muscles known as the quadriceps femoris (specifically the vastus lateralis as it is on the side of the leg) and the tensor fascia latae muscle. The first group straightens the leg and the second helps to rotate the hips inwardly. This is the type of motion needed to insert the hips for many of our judo throws. It also assists in tai sabaki. Part of the gall bladder meridian passes through here.

Finally, during various points in any of our ukemi drills our abdominal muscles are contracted. Two sets of muscles in this group help us to rotate the spine to either side, in addition to helping our torso contract inward. They are the internal and external obliques. The muscle fibers in this group either spiral in or away from the center of the body. As they are frequently stimulated during ukemi, their fibers and their myofascia help to enhance and foster this type of spiraling movement in us.

One of the most interesting things about our anatomy is the fact that most muscle groups and by extension the web of myofascia that integrates them either stem from or lead to an area of the body that we call the tanden. As we mentioned above, the enormous amount of energy in the form of electrical communication between our brains and muscle can be made more efficient if we relax. If we learn how to move our bodies from the tanden in such a relaxed manner, it would seem that we could actually activate a wave of electrical impulses that propagates outward from the center of our beings. Could this be why

deep abdominal breaths feel so good? With repeated practice, and improved muscle memory, moving from our centers in this way certainly help us to achieve the required level of efficient body movement needed to truly enjoy judo.

Conclusion

Regardless of whether you ascribe to the theories set forth by traditional Chinese medicine and its time-proven efficacy, or if you hold fast to the more tangible anatomical and lymphatic models, there can be no doubt as to the health benefits of ukemi waza. It should also be obvious that this triad of drills is not a random selection of movement. These drills were carefully chosen to help increase the likelihood of achieving maximum efficiency in body movement with the least amount of effort. Perhaps the hardest part is having the patience to allow the full weight of such seemingly simple movements to truly sink into our centers. The fact that improved health is a fringe benefit of ukemi is a testament to the brilliance and elegance of the legacy that we've all been fortunate enough to enjoy.

Looking Up (...from the Mat!)

Fred Spaeth

That traditional judo ukemi is special is plainly obvious—ask any first-time visitor to your judo class if they aren't impressed at how judoka can be thrown and then spring to their feet to take their turn throwing. Yet, ukemi doesn't seem to get the attention from those on the mat that it deserves, so here are some observations about ukemi that might make you give it a second thought next time you are in your judogi.

Falling skills are hardly intuitive; one of my teachers is fond of reminding us that from the time we learn to walk we spend our lives trying not to fall down. But a beginning judoka is typically looking at a group of other students who are well-practiced at making him do exactly that! Basic fairness requires that we teach the new person how to survive those inevitable falls without getting hurt. Of course, keeping the beginner intact benefits the other students, too, because today's beginners turn into tomorrow's training partners, if they stay with the program long enough. Anyway, since 'mutual welfare and benefit' is a fundamental tenet in judo, it wouldn't be right to practice throws on someone who would likely be hurt by the falls. For these practical reasons, ukemi might be the most valuable skill you

can teach a beginner.

I have heard that this way of thinking is relatively modern—that ukemi skills were known in several of the old ryuha from which judo is derived, but they were not taught to beginners. (I invite corroboration or correction on this point from those more knowledgeable than me in the history of traditional martial arts.) Those students who did not 'survive' the initial stages of training would leave not knowing how their seniors took so many falls with so little pain; those

kinds of falls and jump up unhurt to keep fighting. They would also be skills that you wouldn't want the enemy to have if you intended to pound them into the ground—maybe that was one reason for not giving out the knowledge freely. In any case, when Jigoro Kano was inspired to make judo accessible to everyone, he put falling skills at the beginning of the curriculum. Maybe he saw a world in which it was no longer so important that fighters keep their skills secret.

Before they acquire proper falling skills, beginners instinctively invent ways to minimize (they hope) their discomfort with being thrown. The most common is to reach out for the mat with a stiff arm. Any experienced judoka recognizes this as a set-up for a serious injury; this is reason enough to require that beginners learn how to fall properly. A somewhat less dangerous in invention is the 'rag-doll' defense—going limp and easing down to the floor at the first hint of an attack. This can be very effective at defeating a throw, because most throws are de-

signed to be done on a standing opponent. In any case, going limp is a meager attempt to control the descent to the mat. Another beginners' invention is the cling-to defense—they cling to your body as you turn in for, say, seoi-



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who toughed it out (and, perhaps, proved their loyalty to the ryu) would be rewarded with lessons in ukemi. Certainly, ukemi skills would have been well-regarded in the old ryu—they provide the ability to take all

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nage or ogoshi, and won't let go.

A big problem with letting beginners invent these things is that these tricks can backfire badly if Tori is experienced and makes a strong attack – if determined to do so, many people can carry a person off the floor with a sweep, and bring them down all the harder; and you can roll through a shoulder throw and land on top of someone who won't let go of your torso. But the conventional judo ukemi—taking the fall and slapping the mat—can protect uke against powerful throws without inviting tori to put a punishing finish on the technique.

So it seems best that instructors teach beginners how to take decent falls from the start, or they will eventually learn unnecessarily hard lessons, after which they may leave judo. So even if they don't like practicing their falling skills, it is worthwhile for an instructor to insist.

Judo ukemi—slapping the mat—is all about controlling where and how on the body one takes the impact of a fall. In the dojo where I received most of my training, classes began with ukemi practice: back falls, side falls, roll-outs, and I suppose that this is fairly common (there is a nice ukemi routine illustrated in chapter 4 of *Kodokan Judo*). The common denominator for most falling techniques is the slapping arm, which allows one to take the first impact of the fall laterally on the forearm. You can slap vigorously in this way—and dissipate the force of the fall—without injury to your arm. When critiquing a beginner's ukemi, watch to be sure that they slap the mat just before their torso hits the mat. This timing is easy to demonstrate when doing a slow backward fall from a sitting or squatting position—the slap is heard just before the torso settles onto the mat.

In this way, the force of the slap diminishes the impact of the torso. You probably get the same effect with a slap that is simultaneous with the impact of the body, but with this strategy, the timing of the slap becomes very critical. Slap too late, and the damage to the torso is done. Trying for a slap just before the body hits gives you the benefit of the ukemi technique and permits some leeway to be a split-second late, and still get some benefit from the slap.

A typical forward rolling-type fall (e.g., from seoi-nage) is taken on the forearm and then along the side edge of the back of the body and leg, i.e., not fully on one's side, but with the body at a slight angle off perpendicular from the mat. This angle keeps the hip bone from pounding the floor and makes it easier to keep the knees from knocking together. I tend to think that when thrown with a right side seoi-nage, I slap with both my left arm and left leg. On two-arm, straight back falls, the arms should slap before the body hits the mat. This softens the impact on the spine and the vital internal organs of the torso.

Forcing beginners to learn how to fall properly will not only keep them in judo longer, it will help their fellow students advance more quickly. The reason for this is paradoxical: it is easier to practice good technique on a partner who is confident in their falling skills and not afraid to be thrown, than it is to throw a rag-doll. You can see that this is true when you watch, say, a yellow-belt student try harai-goshi or osoto-gari on a limp partner... they can't get uke to go up in the air like Sensei did...Worse, tori doesn't get a feel for how to execute a throw against a real opponent—someone who is trying to keep their balance and counter-attack if the throw doesn't work. You can't monitor or develop your ability to draw an

opponent off-balance with a partner who isn't trying to keep their balance in the first place.

For those who think of judo as martial art, that last point makes a good argument for not teaching beginners the rag-doll defense, even if it can spoil many an attack. To do the rag-doll, a person voluntarily abandons – at least for a moment - their fighting composure. They may have avoided being thrown, but they are in no position to make an attack. They must either crumple to the floor or stumble back onto their feet. A skilled opponent can make use of the moment it takes a rag-doll to assume a fighting composure, and finish the encounter.

For these reasons, instructors should encourage beginners to practice proper ukemi. Having confidence in their falling skills will keep them in judo longer and make it easier for them to be good partners – to move like people who are engaged in the encounter and concerned about staying on their two feet.

Learning proper ukemi opens the door to a rich kind of judo practice: kata. In practicing Nage no Kata, for example, successful practice depends on uke making good attacks and being prepared to take properly executed throws in response. Practice gives tori the chance to perfect the use of throwing techniques against real attacks – but only if uke makes the attacks properly and does not rag-doll, cling or make other such non-combative gestures. With a good uke, tori can examine his or her throwing technique, by noting whether uke falls in the specified place on the mat: a correctly executed throw puts uke in the right spot; a miss indicates that tori's technique is off. You can't get this kind of feedback from the kata unless you have a partner who is a good uke—it won't happen with a

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rag-doll.

I remember going through phases in my use of ukemi. At first, the challenge is to remember to slap instead of giving in to ‘wrong’ instincts like reaching out to place a hand on the mat, and my ukemi was deliberate and mechanical. Once I learned to trust that I could avoid injury with proper ukemi, my fear of being thrown melted away. For a long time, I simply gave into the force of the throw, leaving my body pliant—neither limp nor rigid—and waiting to see how the throw was going. During the ‘air time’ before the impact, my mind was in a state of passive preparedness for the fall; and I could not concentrate on anything else and was unable to do anything but slap the mat and hope that the fall would be a good one. Since most of my partners were well-trained seniors with good technique, I usually ended up in about the right position to take a good fall. On occasion, I would work with another beginner, or with a partner whose technique was different from what I was used to, and end up taking a bad (i.e., painful) fall. The aches and pains from those bad falls seemed to be an unavoidable part of learning judo.

After a few years, slapping the mat became so familiar to me that I no longer had to focus on it, and my mind was free to study my opponent’s throw. This was a major breakthrough, because I could perceive consciously, in advance, whether the throw was clean or not, and with that, I learned that I could make adjustments in the position of my body to ‘fix’ the fall. (In practicing backward falls and side falls at the start of class, we always bring the legs together and raise them off the mat, forming a swimmer’s pike; I now realize that this teaches how to use the legs to

control the upper body, which is how one makes adjustments in ukemi to fix a bad fall.) So it was now in my power to reduce my quota of bad falls... this was a good thing! Now that I am in this ‘active’ phase of ukemi skill, I sometimes use my ‘air time’ to plan what will happen after I slap the mat, or what I will do instead of slapping—like countering the throw with a sutemi-waza. So for me, ukemi is not a purely defensive technique; it sometimes offers opportunity for offense as well.

Some coaches discourage traditional ukemi practice because in shiai, slapping the mat is a quick way to lose a match. Instead, they promote non-traditional ukemi techniques which, while riskier (especially for beginners), will keep the competitor in the game. In addition, some coaches would rather not let their competitors get comfortable taking falls; they prefer to let a strong aversion to falls motivate players to better defense and more aggressive attack. Others simply see ukemi practice as a waste of

precious training time better spent on other things - after all, you can’t win a match with ukemi. From either a recreation or self-defense perspective

(in which referee’s calls are less important than in shiai) it makes sense to choose the traditional ukemi, because slapping the mat (or the ground, if need be) is safer to the arm than trying to handspring out of a throw and so is more likely to leave you able to continue the fight. In addition, as I mentioned above, you can sometimes turn a situation around from within your ukemi and execute a powerful counter.

Finally, having good ukemi skills can make you a better instructor, because once you reach the ‘active’ phase in your ukemi skill, you can pay attention to what a throw feels like. As uke for senior and other instructors, you can learn the ‘feel’ of a technique from the receiving side. Then, when a student is having trouble and you can’t see where the problem is, you can offer to let them try the throw on you and tell them how to make it feel right. In too many judo schools, basic ukemi gets a bad rap—it’s a bad habit best not acquired, or a chore endured until that day’s class moves on to something better.

That’s a shame, because ukemi is a valuable skill for the beginning student, his or her peers and their instructor.



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