



FROM THE DESK OF GRANDMASTER E. A. FUZY COMPILED BY SENSEI ED MATHNA



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FROM THE DESK OF GRANDMASTER E. A. FUZY COMPILED BY SENSEI ED MATHNA



INTRO

I recently came across this thumb drive when I was doing some cleaning of my computer and thumb drives. It turned out it had a lot of missing documents that Sensei Fuzy had written. I have no clue how I missed this one thumb drive. There is one document titled "Collection of Work". In this document it shows that Sensei Fuzy had the intentions to create a document/booklet to show his writings and thoughts. I have read through all of his documents it was a real treat to go back and read these documents and feel his present next to me. I took it upon myself to create a document that contains all of his writings that I could find to complete what he wanted to do. I should not be the only one to know about all of these documents.

I usually come to town at least once or twice a year. This has been ongoing since 2000 when I moved to Arizona. Some of the trips may have been for work due to my headquarters was based in Lorain. And other trips were to visit Family, friends, Sensei Fuzy, and some of the black belts.

Most may not be aware of this maybe you are. But prior to Sensei passing during one of my visits Sensei asked me to do something for him. His ask was to protect his legacy and the schools legacy. He told me that people will come out of the woodwork trying to take it. I promised him that I would do whatever is needed to protect his legacy and the school legacy. I had no idea how much work at the time this would take.

I knew this was going to be a big ASK because I have been involved in three occasion when someone has tried to take over the system or make false claims to being part of our system.

1. The first Time. Sensei Fuzy had to deal with someone in the late 1990s that took his history and removed his name and replaced it with their own name. They also took Sensei Fuzy design of the OJDK patch and change the state to represent the state they lived in. They never asked for permission. I traveled a lot and on one of my trips I happen to be in that state and Sensei Fuzy asked me to stop in the dojo and report back to him on what I saw. Later that year I heard the school website was pulled down and the school closed up.

2. The second time. Just weeks before Sensei Fuzy's passing another person decided to try taking over by saying he was just going to take it. What that person did not know was Sensei Mary Kay Fuzy had a document that showed Sensei Herrington handed over OJDK association and everything dealing with the association to Sensei Fuzy. I put a letter out to everyone that was in Sensei Fuzy's personal email accounts on black belts in the organization and outside of the organization to let people be aware of what was happening. The person backed off once he heard there was a letter put out there to say what was going on. That person did not try again.

3. The third time. This one took more work than I thought it would take. Two people one in Ohio and the other in Florida made false claims to AJDK. It took almost three years to stop their claims. I had to learn how to build a website you can only imagine how much work that took. Even then they did not back off their claims. Every claim they made to us.

On one of my trips back home. Sensei Mary Kay Fuzy was very helpful in finding the boxes and allowing access into Sensei Fuzy computer the one at the school and the one at the house. Without Sensei Mary Kay Fuzy help I would not have been able to put together the items I did on the website. I went on a mission to gather everything I could and get it out there. I had to learn how to build a website. Who knew I had skills. YouTube was very helpful with that. I am living proof you are never too old to learn things.

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When they first tried to take over our legacy I had no clue how big a task this would be. It took almost 3 years to get those guys to go away. I am very thankful for the help from black belts inside and outside of our school and Sensei Mary Kay Fuzy. I am not sure I could have done it on my own.

They used our website and photos without permission. Our website clearly states at the bottom of each page that the contents were copyrighted. I was able to have their site shut down because of copy right infringement laws. They never asked for permission as stated.

A lot of these documents did not have dates on the documents. I wish I could have put these documents in chronological order. I could not use the date that the files had on the thumb drive because when I open each file my computer automatically saved them to the date that I viewed them.

Enjoy

Sensei Mathna



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LETTER TO A FRIEND/STUDENT

DIRECTOR
E. A. FUZY
SOKE

Karate 10th Degree
Ju Jitsu 5th Degree
Judo 4th Degree
Eskrido 2nd Degree
Teacher, Tai Chi Chuan

OHIO JI DO KWAN KARATE ASSOCIATION

HEADQUARTERS
746 BROADWAY
LORAIN, OHIO 44052
(440) 240-0609



Dear Ed,

January 24th 2000

A long time ago we met, and you began to follow me along the path. A great deal of time has passed, and for a good number of years you have ceased to follow, and we have walked the path one beside the other, together. We have now arrived at a point in our journey where we have reached a fork. I continue on one side, and you turn and take a new path of your own. What life holds for each of us lies unknown ahead.

Looking back over our travels I begin to understand just how much we have experienced together. Oh, my friend, the places we have been. The things we have done and seen. The people we have met, and the impossible challenges we have faced and overcome. The tasks we have accomplished. The friendship and love we have built between us. How lucky we have been to be able to share with each other in this mystery called life.

Perhaps as I travel, I will one day look ahead to see you standing alongside the road at another fork waiting for me to arrive. Or perhaps to hear you shout to me from behind for me to wait for you. How wonderful that would be.

Now as I walk the path I will feel the emptiness that can only be filled by a friend and companion who Understands and has walked the way. Who will steady me when I slip?

Who will watch my back when there is trouble? Who will speak for me when I cannot?

Of course we both know that there are those who will step up to assist me. Yet my friend, I will always keep the space directly on my right open, just in case there ever is a time that I look ahead and see you waiting. Also, I promise to stay vigilant in hopes that someday you feel the need to shout to me from behind to wait for you.

May your journey be a good one. Continued success in all that you do. May happiness be a continued visitor in your life.

With respect to a beloved friend and student

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COLLECTION OF WORK

There exist only three respectable beings: the priest, the warrior, the poet. To know, to kill, and to create." -- Charles Baudelaire (1821-1867)

The warrior-poet trains in the arts of war, lives by a martial code, and chronicles his times and life through the use of poems, stories, accounts, and songs. They preserve the histories and legends of their cultures. They praise and lament their heroes, and relate the rhythm of the societies in which they live and die. Through their works they educate, enlighten, and entertain.

Adept in both the use of the sword and the pen they represent the fact that the true warrior is also a scholarly individual. They have chosen the arts as their path, and their means or contributing. Throughout history we find them honored for their accomplishments in battle as well as in verse.

Included within the covers of this book is a collection of writings done over a thirty-six year period of time. Some come from articles written for newsletters, magazines, or newspapers. Others are from training manuals, web sites, or just personal opinion pieces written for possible future use.

I hope that you enjoy this collection of works.

Grandmaster Al Fuzy

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SASQUATCH MY FIRST LARGE TOURNAMENT

The first really big tournament I competed in, as a Black Belt, was The 1975 United States Championships, hosted by Alan Steen in Dallas, Texas. I hadn't been a Black Belt very long, and needless to say, I was nervous. Flying all the way from Cleveland to Texas to compete made this tournament special enough for me to be "special nervous".

Texas tournaments were known to be tough. As a matter of fact, my Sensei, who came from Texas, had hosted a tournament that was written-up in Black Belt Magazine. The article was titled, "Blood Bath In Galveston". We use to think that was funny until Sensei reminded us of it while we were on the plane on our way to Texas. I then failed to see the humor in it.

As we walked into the arena I noticed that all of the spectators were seated up above, and around the entire competition floor which had 26 rings laid out. It reminded me of the Roman Coliseum. I instantly thought of the gladiator's salute; "We who are about to die, salute you", which didn't help my nerves any.

Almost every top martial artist I had ever read about was there either to compete or function in some leadership capacity. Famous people, people with well earned reputations and plenty of face time in the martial arts magazines of that time. Many were my idols, I was awe struck. Reality worked its way in when I realized that quite a few of them would be competing in my division.

I weighed in, and just made it into middle-weight division. I was on the light end of the division, and it seemed to me that everyone else in my division should have been in light heavyweight. That made me nervous.

Actually, I reasoned, how bad could it be? This foam stuff called Safety Equipment had recently been invented. Everyone was walking around with what looked like Mother's Oats cans on their hands. This foam would help control the contact. I started to feel less nervous.

Part way through the Kyu rank divisions word made it around that in Black Belt division, no matter how far behind on points you were, you could win with a knockout. I was nervous again.

Women's Black Belt division was run before men's. I saw four knockouts in five fights. That's a heck of a percentage when you're talking knockouts! I thought of those gladiators again.

Seated up with the spectators was a student who had competed earlier in the day. It was their job to capture the events of our fighting with a camera. Now this was a flash camera know as an Instamatic. There were not any video cams or digital cameras at the time.

At 11:00 am I taped my hands and began to warm-up and stretch. This gave me something to do; it kept my mind off of the new rules, and assured that I would be loose and ready when I hit the ring.

At 2:00 pm through a half sleep stupor I heard the call for my division to line-up. I found when I went to stand up that I couldn't feel my legs. Both of them had fallen asleep. I moved as fast as I could, shuffling stiff-legged across the competition floor, fighting to keep my balance all the way. I resembled a child who was at the beginning stages of learning how to walk.

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As I arrived at the ring I noticed that the competitors were tussling with each other, trying to line-up next to me so I would be their first fight. I guess they saw me walk and were looking for an easy first match.

After a few matches I stepped on deck to fight next. I looked across the ring at my opponent. His back was to me, and across that back in big, BIG letters it said "ARKANSAS". There was, what I assumed to be, a head that went directly from ears to shoulders, thus eliminating the need for a neck. In retrospect I know that there had to be a neck there somewhere, but it was more that likely hidden by all of the muscles and sinew.

I bowed into the center referee, who was Master Phillip Keoppel, a great Martial Artist and an American Martial Arts Pioneer. I bowed to my opponent, and as I lifted my head I realized that his belt knot was level with my eyes. It was then I began to understand the gravity of my situation. This had to be a Yeti, a full grown Sasquatch. This could not be a person from Arkansas. It couldn't even be truly classified as a person. Someone, in an underhanded attempt to win these championships, had put a uniform on this creature, and I was its first match.

Master Keoppel gave the signal to start, and I rushed forward. My butt was still in the air as my back and shoulders hit the floor. Before my legs came down I bounced like a basketball right back up to my feet. I had been caught with a Ridge-Hand Strike to the throat. As I stood there feeling for my Adam's apple, the ring personnel and Sasquatch just stared at me in wide-eyed amazement. No one was interested if I could breathe or not, they just wanted to know how I could bounce like that.

Sasquatch was given a point, and we began again. This time, as his reverse punch connected with my stomach I held my stance. As I held it, I slid four feet backwards from the force of the punch before I hit the ground and bounced. Luckily, I had eaten just enough that morning to cushion my spine from the blow. Master Keoppel gave Sasquatch another point, and as he did, he gave me a look of pity. Master Keoppel is a very compassionate man.

Two to nothing and we start again. As Sasquatch came in, I caught him in the mid-section with an Outside Roundhouse Kick. It was like one of those kicks you throw in a dream. You know the ones, no matter how fast you throw it, it still moves slowly and hits like a powder puff. As Master Keoppel stopped play, Sasquatch looked at me in disbelief. No one uses an Outside Roundhouse Kick in a tournament. I don't even know where it came from, but feeble as it was, it was a point for me. It looked as if the corner referee was chuckling to himself.

On the next pass I jumped straight up in the air as Sasquatch rushed me. I was attempting to get near its head. I caught him on the bridge of the nose with a totally uncontrolled Back-Fist Strike. I know I broke that nose. I didn't intend the technique to be uncontrolled; still, I took the point. The score was now two to two and Sasquatch did not look pleased.

We hit our fighting stances and the signal to start came again, we charged. I suddenly noticed that the ceiling of the arena had an unusual number of recessed lights. They began growing smaller, and I then realized it was because I was getting closer to the ground. Again I hit the floor with my back and shoulders, and bounced right back up to my feet. Nobody in the ring seemed impressed by the bounce this time, I guess they were getting use to it.

I had been nailed with a Reverse Punch to my forehead, and I felt a bit strange. As Sasquatch was awarded the match, it looked to me as if Master Keoppel was smudged and blurred all around his edges. I shook Sasquatch's index finger since his hand was too big for me to grab. He was standing at the end of a long tunnel, and was

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dressed like an Ice Cream Man. Some caring soul turned me towards the outside of the ring and directed me in which way to walk. I moved forward with a definite list to my port side.

I saw Sensei Herrington waiting for me outside of the ring. Apparently he had a twin brother I had not known about because he was standing right next to him, actually overlapping him a bit, and wearing the exact same thing. They both looked at me giggling and said; "How do you bounce like that?"

I walked around the outside of the ring trying to ignore the headache that was starting, and found Sasquatch kneeling on one knee, wiping his face with a towel. I told him; "Good Job, you're a very good fighter". He looked at me and gave me a half smile like he really didn't care to be bothered.

I should have just said; "Thank You Mr. Sasquatch for the severe thrashing and ass whipping you just gave me." "I particularly enjoyed the full force crushing blow to my trachea". "I can't even tell you how wonderful this blinding headache feels. "It was probably caused by your golf ball sized knuckles during that death blow reverse punch you delivered to my forehead."

I saw Glenn Keeney standing outside of a ring, so I walked over to him just in enough time to see Fred Wren run over Ron Shaw like he was a throw rug. Glenn was sweating as much as I was. He told me he too had just lost his fight. We both stopped talking long enough to watch Wren run over Shaw again.

Ron walked out of the ring over our way and the three of us talked for a while. Looking back I don't know if it was just the way I viewed things through my haze, or if all three of us were just a little off plumb from being hit, but I seem to remember that the three of us had three different conversations going at the same time. I enjoyed my time with them at the tournament, even if I didn't know what we were talking about.

In just a short while, I turned my attention to the ring I had been fighting in. Sasquatch was now entering for his second match. He was facing a fighter named Pat Worley. I had heard of Pat, and read about him, but had never seen him. Every year he was always ranked somewhere in the top fighters.

Master Keoppel gave the signal to start. They moved and shifted about the ring prodding and testing each other, looking for weaknesses, feeling each other out. A kick here, a punch there, Sasquatch seemed more cautious than when he had fought me. Of course, I did not have a national reputation as a rough and tumble fighter.

Seeing as how this event took place over thirty years ago, I am a bit unsure if there were any points scored up to the moment of Sasquatch's big charge. However, I do know that Sasquatch charged, and with timing that would rival an atomic clock, Worley perfectly laid in a spin turn heel kick, causing his foot to make contact with Sasquatch's face at the exact right time, and the exact right angle.

As Worley's body spun, his foot lasered, heel first, across what now seemed to be oversized rubber lips, both top and bottom split lengthwise, and there ushered forth a torrent of blood.

Sasquatch let out a grunt, grabbed his mouth, and now it was his turn to hit the floor. As Sasquatch's recent facial renovations were being administered to, Pat Worley was awarded a point, and the match. All of a sudden I felt a little better about losing. If I had won, this would have been my fight. We who are about to die..... so on, and so forth.

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FROM THE DESK OF GRANDMASTER E. A. FUZY COMPILED BY SENSEI ED MATHNA



My head was splitting, but I could not go to Dallas and not have a steak, so we left as the eliminations were finishing up, and hit a local restaurant for some dinner. We ran into Bill "Superfoot" Wallace who had just eaten and was leaving. We exchanged some small talk for a few minutes. After we ate, we went to our rooms for a shower, and a short rest before we got dressed to go back to the arena for the evening show and the finals. As I lay down, my headache was in full swing. I had hoped that dinner and a shower would help to subdue it a bit, but it didn't.

A few hours or so later we took our place among the floor seats that surrounded a large ring. I downed some aspirins we had scrounged up from one of our group on our way in. I still had a killer headache, but at least my lips were each in one piece.

The next morning we were all up and off to the airport. One the way I asked the bus driver where Deeley Plaza was. He said;"We're in it". We were right in the middle of the plaza, coming up on the grassy knoll, which was to our right. The book depository was behind us, just over our right shoulders. We were following the same route as President Kennedy's motorcade had. The place looked totally different than I thought it would, much smaller. Everyone on the bus had gotten very quiet.

I would have liked to stop the bus, and take just enough time to walk that area, a chance to get closer to a major historical event of my generation, to burn into my memory the smell of the air, the look of the grass, the feel of earth and concrete under my feet. For a short time during my life that spot held the attention of the world. As quickly as we came upon it, it was gone.

Checking in at the airport, waiting to board, then a layover in Kansas City made for a long day. Eventually we found ourselves once again in a Cleveland winter, as evening was approaching. I scanned the ground below looking for recognizable landmarks as the plane came into the airport. Snow included, it was good to be home. There is always something nice about arriving back. You seem to look at old sites with new eyes, or in fresh ways. There is a secure feeling about home that you can't find on the road.

We were all excited at the school because after a week of waiting, today was the day that we were to pick up the pictures from our trip. We had put in four rolls of film to be developed. Back then you had to wait to see your pictures, and you could be assured that, for what ever reason, a few of them never came out.

The first roll was of us at the airport waiting to board the plane in Cleveland. There were also a few shots taken through the plane window while in flight. Not a one of those in flight pictures made any sense.

Finally we got to the package that had the pictures taken during the tournament. They were great, each one a little 3 1/2" x 4 1/2" memory frozen in time. There we were shots of us posing with friends and current martial arts celebrities. We shuffled through them passing them around so everyone could inspect the action, and the facial expressions. In truth, the action pictures, shot from above the competition floor were so long distance that we looked more like stick figures. But, we knew it was us, and we were pleased to see ourselves at the United States Championships in Dallas, Texas.

As we were slowly making it to the bottom of the stack, I noticed that we had not yet come across any shots of my fight with Sasquatch. I was waiting to see if there was a picture of me doing my jump back-fist, or perhaps my rare outside roundhouse.

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As we reached the last picture, it was the only one of my fight. No others had turned out, but at least one did. I looked at it and there I was, in the air, parallel to the floor, levitating, just an instant before I was to come down on my shoulders. I couldn't even tell if it was from the ridge-hand, the reverse punch to the stomach, or the reverse punch to the head.

What a disappointment. This was all I had to show for that fight? "My students will certainly have a lot to be proud of", I thought. "Not many low ranking Black Belts have actually learned to fly so early in their careers." I know I lost, but this one picture did not reflect that fact that I lost by only one point. I made it look like I was really beaten. Then I thought,....."I guess I was."

I noticed that if I turned the picture upside down I looked like Superman flying through a tunnel or something. If it turned it with my feet at the bottom I looked like a dolphin jumping out of the water. When I turned it with my hands at the bottom I looked as if I were doing my famous fingertip handstand. Yet, every time I turned it right side up, I always looked like someone who had just gone airborne from a reverse punch.

Well, it's been years since that fight, and I don't know what ever happened to that one picture. I'm sure its floating around somewhere within the thousands of pictures I've saved over my years in the martial arts.

There are times I think of Sasquatch. I wonder what happened to him. Did he stay in the martial arts? Is he still alive today? I'd like to know his name. It's been so long I don't really remember what he looked like. I do know that he's gotten bigger every time I tell the story.

If I ever do come across that picture I'm going to scan it, blow it up, and hang it in my office. It's a great picture of a wonderful time in my life. I learned something about myself, and I crossed some barriers because of that fight. Oh but for the ability to travel in time.

Years later, the best sparring matches I had were always against people who were taller, and out-weighed me, usually by quite a bit. I had a talent for being a nuisance. I use to say I was like a fly pestering a horse.

Yes sir, they were all big guys. Yet, none were ever quite as big as Sasquatch.

PROUD MOMENTS DOWN ON BROADWAY

There are so many great moments I am proud of during our time on Broadway in Lorain Oh. Not to say there was not proud moments at the school on Tower Blvd. But without the early moments there would not have been a school on Tower Blvd. I am positive some of those moments helped to create our longevity.

The School: Opening a school in 1974 meant no more garage, basement training. A real store front with wide open spaces and high ceilings. Who knew we would have a store front for over 40 plus years as of this writing.

The Beginning: In the first couple of years without the dedication of the students at the start of things the school would not have lasted very long. You can say back in the 70s the training was more hardcore and the students will to learn was unprecedented. They would train without heat in the winter. They could see the vision of the school and were proud to be part of it. The students also would help out with construction. Without their dedication the school could have easily shut down.

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Demo Team: "Kicks" a professional demo team created 1976, members who had to earn the right to be on the team, and then had to work, at least, twelve hours a week for rehearsals, besides regular classes, to stay on the team. They showed so much discipline and dedication to the arts from the Yellow belts to the Black Belts.

Kicks was the first of its kind in the martial arts. It was a professional Martial Arts Demonstration Team. This team helped put the school on the map in Ohio. We did demonstrations all over the place small and large venues. Team members would provide their own self defense routine which was their contribution to the demonstration. I created a fight scene that would be similar to what you would see in the chop sake movies in those days. We had breaking, a comedy skit using a couple of black belts dressed up as Raggedy Ann and Andy with movements like mechanical robots. Weapons routine that was choreographed to music. That was my biggest challenge because one student was tone deaf. I had to pound a bo staff to the beat of the music on the floor so he could feel the beat of the music.

We held a demo at the Northern States Karate Championships. To me it was the best show we ever put on. We ran 12 rings and put over six hundred competitors through elimination's from 10:00am to 6:00pm. Every member of the team had jobs during the tournament. Score keepers, time keeper, ring runners that would run around getting whatever was needed for the rings or announcer table. They also had to compete in the tournament. From 7:00pm to 11:00pm we provided one thousand spectators with a marvelous evening show. We had attracted people from all over the U.S., and collected a Who's Who in the Martial Arts. A special gratification for the team and me was a standing ovation from one thousand Martial Artists, our peers, for our demonstration team "Kicks".

The Special Belt: The original school on Broadway had linoleum floors. One student who was known for sweating profusely when training. During line exercise he would leave a trail a sweat on the floor. For the person that trained behind him it would be very slippery and made it hard to stay in or move in their stances? The students did not mind it they would all try to maintain their stances. During one of our Christmas parties I awarded this student with a special belt. The gag belt had a mop attached to the back of the belt so he could mop the floor up as he worked out.

The Tests: All tests are special. You just never know where some of the test will take you. The under black belt test were special because the students were achieving a goal they may have set for themselves. I always took great pride in the early stages of a student. They go from basically being a sponge tacking in everything they are being taught. Fumbling around in their stances to finally being able to put together their first combination. To see those students mature into higher ranks from where they started will always be one of my greatest highlights.

Black Belts Tests: Our testing has not changed much from the early days back in the 60s. We test two hours per day Monday – Thursday and then there is a 12 – 16 hours test on Saturday or Sunday. To see the student go through such a rigorous test and come out of it with their black belt and to see them mustard up a smile after such a grueling test is worth it. The test during the week consisted of line training moving forward and backward in different stances performing every technique that were taught to them. This would include single techniques to combination techniques. On Saturday or Sunday they would spend 3-4 hours on the heavy bag doing every technique they learned. Both from their left side and right side. They then spend about 4 hours running Katas. Each kata is run 4 times. Once slow, slow with power, as you would run it at a tournament and then the Bunki. Once you get through the Katas portion you move onto the self defense and waza portion. The waza section was full contact.

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Some example: A student testing was having problem on the heavy bag doing jump kicks and flying kicks. When asked why they are not getting up in the air. He stated "My feet do not like to be leaving the ground".

Another student was so exhausted towards the end of their test when asked a question. The answers were nothing more than incoherent statements with a lot of mumbling.

In another test I was so proud of one of the opponent for the person who was testing during the full contact waza section of the test. He spent an hour in the armor and then the second opponent would get in the armor and within a couple of minutes that person got knocked out. The first student got back in the armor for the rest of the test he was so tired from being hit. That I had to have a testing board member to stand next to him every time he hit the floor and the board member would help him to his feet only to have him knocked down again by the person testing. He could have easily just stayed down which would have made it easy on him and the person testing. He kept getting back up. When asked why he stated he did not want to short change the person testing.

If you knock out your opponent you are done. Lots of memories in those black belt tests. I am proud of every single one of those tests.

Sparring Night: Sparring in the early days was always special. You never knew who would show up for open sparring on Wednesday night. I had an open door policy for any school who wanted to spar with our students. That meant any artist and style. The sparring at the school was a chance for everyone to step up their sparring more than what they could at a tournament.

Full Contact Fighters: Had two purple belts that showed interest in fighting full contact. Their training was very rough and they stuck to the schedule. They knocked out both their opponents in very short order. Both of these fighters went on to achieve their black belts.

The Challenge: I have always had an open door policy when it came to the school. I would get a lot of people coming into the school and issue a challenge. In most cases when they see I take challenges very personal they usually will have an excuse not to follow through with their challenge. In one case I had a person come in he claimed to have trained in Hawaii when he was stationed there while in the service. He stated he liked to spar with some of my students only to see if we were real in our training. He stated this is how he sees if the school is legit or not. After talking to him a while to see what he was all about. I decided to accept the challenge. I set a date for him to come back. I asked three of my brown belt at the time to show up on that date to spar him. I did not tell them that this guy was a black belt. What I did say to the brown belts when you hit him he better be on the ground. Each one of these brown belts had their own fighting styles. One was a full contact fighter mentioned above fast, and aggressive. The second fighter was at least 15 years older than everyone else and very crafty. The third fighter was blind as a bat could not see without his glasses on never fought with his glasses on he was a defensive block and counter type of fighter.

The challenger was very fast and aggressive. When the sparring was over the challenger never hit anyone of my students with what I call with anything that I would consider to be a technique with substance. The challenger stated he never seen brown belts this good let alone three of them.

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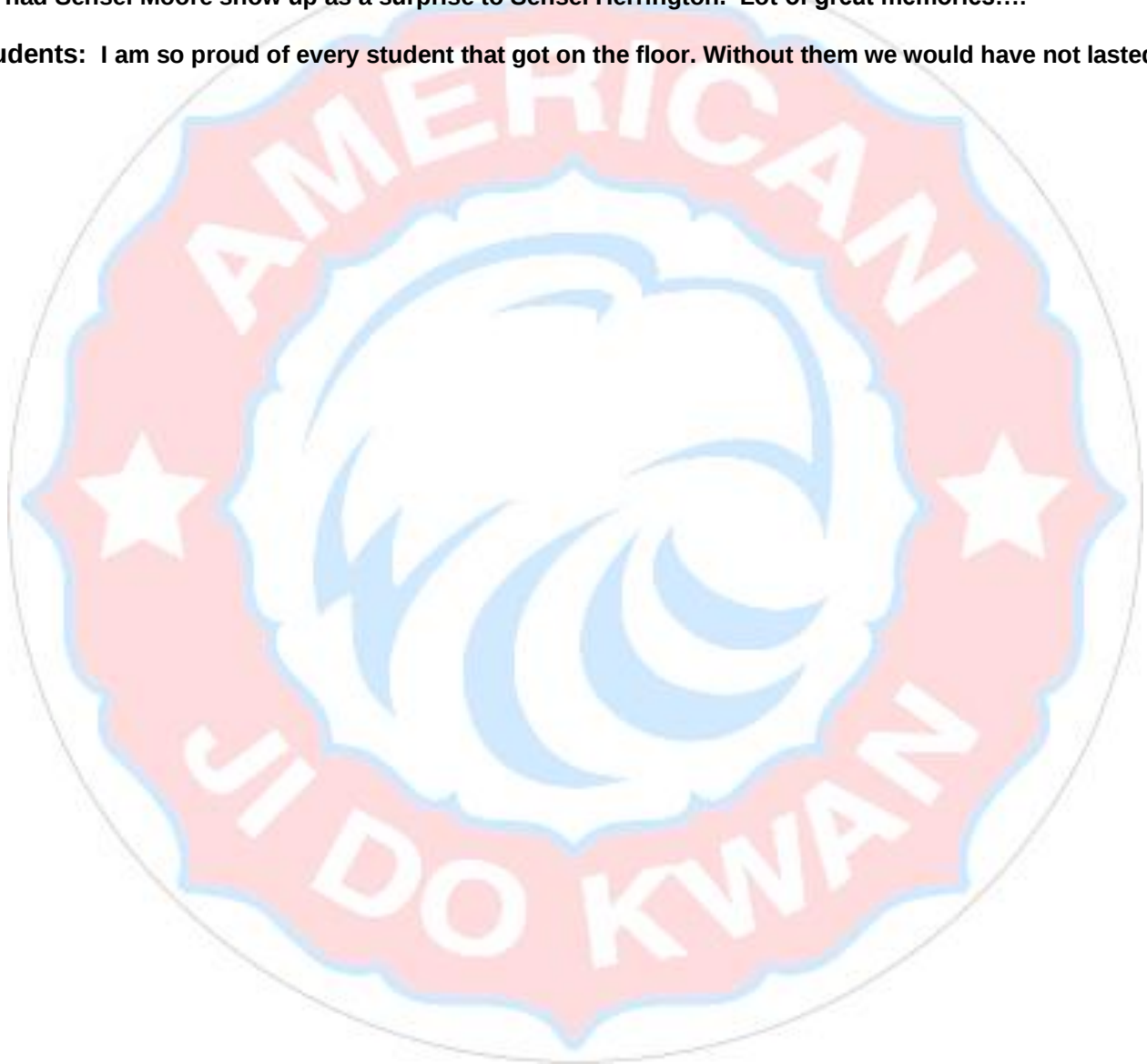


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The Christmas Parties: Our Christmas parties quickly became a tradition. Everyone would bring a covered dish of some type or another. I was famous for my chili. A towel is usually required because of the heat. In the early days I would have some type of entertainment (magician, DJ, created a movie that was a parody of the Rocky movie that came out. Another year my brother and I redubbed the voices on an old chop sake movie. One time we had Sensei Moore show up as a surprise to Sensei Herrington. Lot of great memories....

The Students: I am so proud of every student that got on the floor. Without them we would have not lasted very long.



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HISTORY OF THE BELT SYSTEM

Part 1 of this history is from the Tracy's Kenpo Karate Home Page

One of the most common myths, told and repeated by many "authorities", is that in the old days all students started by wearing white belts, which eventually turned brown from use and dirt and at some magical point it turned black. I don't know how many times I've heard this and it's not a bad story but all you need to do is look at the well-worn belt of a high-ranking Black Belt to see that this is not a true statement. In fact most are white or whatever other color the original belt was before it was dyed Black, where use has made it threadbare; and in some cases even the black dye has been reduced to white. A white belt would most likely wear out before it turned black.

Another misconception is that the belt system in the Martial Arts originated with Judo. This myth, has a grain of truth: most martial arts systems do copy their current belt systems from judo, but judo is not where the belt system originated. Professor Jigoro Kano developed Judo, The "Gentle Way", and he borrowed the ranking system in use at the Japanese public schools where belt ranks, obi in Japanese, were used by different athletic departments, most notably for ranking swimmers. The use of belt ranking for the swimmers is deeply rooted in Japan's martial arts mystique.

Belt ranking is done simply by numbering (counting). In the Kyu grades - counting is done backwards - starting with 5 then 4, with 1 being the highest grade in the Kyu! This order is reversed with the Dan Ranking. 1st Dan (Shodan) being literally the lowest rank (step) 10th Dan being the highest! However, this is a very new system, as Godan, 5th degree was originally considered to be the highest rank.

The following is the original belt system that gave the world its first official standard.

Gokyu.....5th Kyu (White Belt)
Shikyu.....4th Kyu (White Belt) (Or Yonkyu)
Sankyu.....3rd Kyu (Brown Belt)
Nikyu.....2nd Kyu (Brown Belt)
Ikkyu.....1st Kyu (Brown Belt)

Violet Belt (Purple) in the Junior division was used for all boys below the age of 18, in place of the adult Brown Belt.

BLACK BELT

Dan (step or rank) -- This is the first graded rank!

Shodan.....1st Dan (Black Belt)
Nidan.....2nd Dan (Black Belt)
Sandan.....3rd Dan (Black Belt)
Yodan.....4th Dan (Black Belt)
Godan.....5th Dan (Black Belt)

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Part 2 of this history was written by Master Pat Munk

As you can see, originally there were only three belt levels. White Belt, Brown Belt, and Black Belt levels. It wasn't until the early 60's that the White Belt ranks were divided into the different colored belt levels. Each style martial arts have their own version of how the colored belts are ranked. Therefore one needs to look at the Kyu ranking instead of the belt color, because a green belt in one system might be equal to a purple belt in another, and a blue belt might be equal to a green belt etc.. The Kyu or Gup rank of the individual will be the true gauge to compare rankings below Dan Grades from style to style.

Most martial arts systems have also increased the number of Dan ranks also. Most systems now have 10 levels of Dan grades, with the 9th and 10th Dan levels usually held by the head of the system.

The western world has a different view on the grading system of martial arts. Most set their goal at attaining that coveted BLACK BELT! They seem to have to have lots of progress checks along the way in the form of lots of different colored belts or stripe after stripe on the belts to feel like they are progressing. An example of this is one brown belt we've seen at many tournaments. He has 9 stripes on his brown belt. It makes you wonder how many he has to get before he's able to get the black belt doesn't it. Where did we loose track of training to improve ourselves and to learn to defend ourselves and not to get that next stripe of tape. The term McDojo is usually applied to those schools/studios that give lots of test and produce 4 to 10 year old black belts, or any black belts in 18 months or less. These tests are usually given every 3 months and cost start at around \$25.00 and gets higher for each higher belt. Some schools will charge up to \$1000.00 or more to take their black belt test and the cost goes up from there for higher levels of black belt.

Gichin Funakoshi, the father of Japanese karate-do, said, "The kibandachi (horse-riding stance) looks extremely easy but the fact is that no one could possibly master it even if he practiced every day for an entire year. What nonsense, then, for a man to complain after a couple of months practice that he is incapable of mastering a kata. Let alone an entire system in just 18 months." It's no wonder that so many of these, 18 month wonder, black belts get defeated in street fights.

Karate consists of a great number of kata and basic skills and techniques that no human being is capable of assimilating in a short period of time. Further, unless you understand the meaning of each technique and kata, you will never be able to remember, no matter how much you practice, all the various skills and techniques. To attain true proficiency in the art of karate, the Karateka must control his mind and conquer himself. Intuitive understanding cannot be taught, but is awakened in the karate student's mind after many years of dedicated training, discipline, and meditation.

The History of this belt comes from the Tracy's Kenpo Karate home page

This page contains a brief history of the Yellow Belt that dates to 1966, when the Tracy brothers introduced Hachikyu (8th Kyu) as the first earned rank in Kenpo.

The history of the Yellow Belt begins in 1966 when the Tracy brothers introduced the new belt to Kenpo as Hachikyu (8th Kyu). The Yellow Belt rank was quickly adopted by Ed Parker, and later by Professor William K. S. Chow. It has since become a martial arts belt rank for karate and many forms of self-defense, including Jiu-Jitsu (Jiu Jitsu, Jujitsu-Ju Jitsu) and even Tae Kwon Do, and Yellow sashes are now found in some Kung Fu (Gung Fu)

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systems. The Yellow Belt techniques are not only a facet of the beginning Kenpo karate, but are used as an exercise for physical conditioning, and some of the moves have been adopted by aerobics. But more importantly, the 10 basic self-defense techniques in Yellow Belt, are the building block for confidence and self-esteem, and a good foundation for other karate sports like boxersize and kick boxing.

DURING A TOURNAMENT

During a tournament, if everything is covered, then the powers to be would release me to spend my time walking around multi-tasking. I serve as International representative for YPAA and a good will ambassador, and at times, watch the competition rings for quality of the judging and refereeing, and also arbitrate when necessary.

It's a good job, and like my instructor before me, I feel that I have earned the position by 36 years of hard work at every tournament I attended. I always manned a ring from the time each tournament started until it ended.

One of my goals in the martial arts was to be known as a good judge and referee, fair, knowledgeable, and competent. I do believe that that during my years in the ring I achieved that reputation. At the risk of not being humble, I might add that besides fair knowledgeable, and competent, energetic, and dynamic was also part of my reputation.

Very seldom did I ever get a chance to see my students compete. I rationalized that if my students were not ready, and prepared for the competition, me standing outside of the ring was not going to improve their chances. I doubt that if any of my students need to defend themselves on the street that I will be there to coach. My job for them specifically was before the tournament. Also, I have always had upper ranks that could watch and then report to me later.

I have always felt that it was a Black belts job to get out and work a tournament. It is your way of giving to the entire martial arts community. A way of hopefully making things better for everyone

CREATING A CHAMPION

I have traveled to tournaments all over the U.S. and Canada. I have met, and become acquainted with quite a few champions. These are men and women who were consistent winners in everything from forms, to weapons, and all kinds of fighting. The majority of these people were down to earth, gracious, and personable. However, I must tell you that some of the biggest losers I have ever met, were consistent winners in the ring.

Always winning can do strange things to people who do not have the support system in place to keep them grounded in reality. They become like the obnoxious rock star that begins to believe his own press clippings, and thinks that his specific talent automatically qualifies him as being very, very special.

To those of us who have done this for years there is probably only one thing more disturbing than a competitor whose wins have gone to their head. That is a parent who treats their child like a show dog, an object, or a means to live vicariously.

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Now, before the lynch mob forms outside of my dojo, let me point out that the vast majority of parents that we come in contact with through the Martial Arts are approaching the very difficult task of raising children with a true commitment to creating the well adjusted, and successful adult of the future. There are times that we marvel at the sacrifice that some parents make for their kids. But, let's be honest.

We have all seen the child being yelled at for winning third place instead of first, in some cases with language that would make a sailor blush. How about the individual chastising their kid, loudly enough for everyone to hear, about the poor quality of their weapons form? More than once I've wanted to ask the parent to go onto the floor and demonstrate the way the form should be done.

If you want to look to the other side of the spectrum, then there is the child who has been convinced that every time they lose it's because they have been cheated, or that the officials are incompetent. I find it amazing that anyone would saddle a kid with such a twisted outlook, and lack of trust and respect. What sense does it make for an authority figure to teach a child not to trust an authority figure?

Now don't get me wrong. A parent is supposed to take interest, and part, in the activities of their children. They are the major motivating force in their child's life. It is the parent that the child seeks to please, and desires praise from. Still, there are ways to accomplish this without throwing it in the kids face about the money that is being spent, giving them an attitude, or making them paranoid.

Read the newspaper, people are actually dying from fights at Little League baseball games, and adult coaches at kid's football games are attacking children on the field. I'm not even going to start on the problems with Soccer. What has happened to us as human beings that we would even stand by and allow a few misguided people to act-up in that fashion?

In all honesty, I would imagine that we in the Martial Arts see less of this type of parent than in most other activities. I don't know if it's because we are founded on military arts and the tradition of discipline that goes along with that, or if it's the fact that most tournaments are run and populated by experienced fighters who will tolerate a bad attitude for only so long.

We Black Belts do pay attention to what goes on at tournaments. Anyone can accept winning. That's easy. The true quality of personality is shown by how people react when faced with disappointment or adversity. In some cases it is not just the character of the kids that is being tested and put on display for all to see.

CHILDREN IN THE MARTIAL ARTS

A recent conversation with a man whose friendship and opinion I highly respect, has given me cause to reflect upon my feelings regarding children in the Martial Arts. I am now more confident in the fact that my opinion is correct for the way that I teach the Martial Arts, and the meaning that they have for me within my Martial Life.

During the conversation, which centered on his daughter, my friend made a statement that stuck with me. He said; "She has so many irons in the fire, and she is always under the gun in class, it is no longer fun for her."

My answer was something along the lines of; "The reason we have such accomplished students is because we keep them under the gun." "Over the years we have noticed that some children, especially girls around her age,

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begin to lose interest. They are being exposed to so many new things in life, such as volleyball, cheerleading, boys, that Martial Arts begins to take a back seat. "He could only nod his head in agreement.

The Martial Arts are "Arts of Warfare", "Military Arts". They were developed and used for the purpose of winning upon a field of battle where there usually was no second best. How do you take something that serious, teach it correctly, and for real so that it can be applied when needed, and at the same time, make it always fun without watering it down to the point that it is useless and without discipline?

Now, I'm not saying that battle is the only purpose, but it is the origin of what we do, and that includes the battle within ourselves. All of the other positive benefits that we derive from our practice are enabled because Military Arts are, when taught correctly, taught with strict discipline. Should we change things because the student is a child? Should we thin our teaching out to keep students having fun, paying dues, and functioning mentally and physically on a lesser level than they can achieve?

I have said over and over again that I would rather have someone leave my school because it was too hard, than to stay because it was too easy. Should this include children also?

I am not oblivious to the fact that everyone who trains should find enjoyment and gratification from their efforts. It is the teacher's job to provide encouragement, and curriculum situations that are stimulating and rewarding. And, as teachers we also have an obligation to the arts, our students, and ourselves to do this in an atmosphere of continual challenge. In this way we also provide an atmosphere of continual growth.

Children are constantly being bombarded with, "All you have to do is try ". Or, "Just do your best ". Well, what happens when your best isn't good enough? Do you push the envelope and really accomplish something, really raise the bar, or just take solace in the fact that you tried? This decision is where character and growth can develop, or can be lost. The easier we make it for them, the lower expectations they have for themselves.

How do you explain to a child, and expect them to understand, that there are times that you do things because those things are good for you, and because they will make a positive difference later in life? Later in life for them is the spelling test next week.

At what age does it sink in that it is not necessary that everything they do be fun in order to have value within their existence? Oh, they may have a superficial understanding, but they do not possess the life experience to comprehend on an adult level. That is why their parents legally make decisions.

Speaking of parents, they can be a great help to us in bridging these gaps of understanding if they realize our focus. Plus, if they are involved with, and most importantly, in charge of, their children. Sadly, some parents never even venture into the school to watch class, or have the determination of will that their own offspring possess. However, there are those that take the time to be real parents, and these gems have all used the phrase; "Because I said so ". This in essence means that the child doesn't have to fully understand the greater picture. All they have to understand is who is in charge.

Of course I believe that certain technique, some Ju-Jitsu technique in particular, need to be held back until specific ages are reached. This is simply because it's just not good to twist little bones that are developing. But as for the discipline and most requirements, they should apply to all. Our arts are set up to automatically weed themselves of those who are not ready to venture further at any point.

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Having said that I will also say that even though we specialize in teaching group classes, each student is an individual, with individual needs and problems. Thus, a good teacher realizes this, knows their students, and dispenses everything around the group format but with the individual in mind. And, despite the fact that a student, adult or child, might feel it necessary to leave at the moment, it does not automatically eliminate them from coming back when the desire and maturity level moves them to do so.

The Japanese Martial Arts Documentary " Budo " contained, what I consider to be, the most realistic description of how the Martial Arts should be trained. Though it was describing Karate, it could apply to any Martial Art, and should apply to any practitioner as well.

" The term Karate literally means Empty Hands. In reality, it is the body which has been converted into a lethal weapon. Through cruel physical training, and with it, the cultivation of a dauntless spirit so that one can stand any pain, the entire body is converted into a steel weapon. One who has mastered Karate can knock down any opponent with but a single blow. The process to attain this mastery is long and tedious. There is no other means but patients and superhuman effort. No amount of training can be said to be enough. It must continue without end, with greater endeavor ". - BUDO

BREAKING DOWN THE BARRIERS

As I write this, one of my Black Belts has a class going on the training floor. I can't help but notice how much my students have benefited by attending YPAA tournaments on a regular basis. The improvement goes far beyond technique.

Granted, the quality of the YPAA events has helped to sharpen the technical quality of my students, but it is the sharpening of their attitudes that has caused results that carry over into all facets of their training, and their lives.

It is their exposure to, and their resulting relationships with, students from other schools, along with their observance of my relationships with other Black Belts, that has helped to open their eyes, open their minds, and broaden their scope of understanding.

We come to the YPAA tournaments to be in competition "with" other schools, not "against" other schools. The focus of the YPAA has always been the growth of the martial arts. We want to see martial artists do well. What could be better for teachers and students alike than growing, successful martial arts schools?

In today's world, a professional martial artist must also be business oriented. A school that fails provides no training, offers no guidance, and can enlighten no one. A martial arts school that is successful has a stabilizing effect and helps to create a market that other schools can tap into to help with their own growth. This, in return, provides better training facilities, better instruction, and a bigger and better martial arts community for all to be part of, and benefit from.

In the YPAA our key has been to recognize people for their hard work and efforts in the martial arts. School, style, or association affiliation has no bearing; everyone is important and plays a part in making the YPAA events successful.

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Be it a Black Belt or their students, we want people to know about them, and appreciate them. This recognition will hopefully help to bring students to their schools, and thus help their schools to prosper. And, if it's good for them, it's good for all of us.

The atmosphere at an YPAA tournament is marvelous. Everyone sure seems to be enjoying themselves. All of my Black Belts have said the same thing. The friendship and camaraderie that permeates the YPAA events is unusual from what we have seen at other tournaments. Everyone is respectful, and courteous of each other, no big egos bouncing around the place.

Besides the fact that the YPAA has helped to improve my students, it has also helped to improve me, as well as my school. The tournaments have been a great help to me as far as networking. I have been able to share and collect ideas on training and business that have helped my school and association to grow over the past year at a faster rate than it has grown at any time over the last thirty seven years. When you are comfortable with the people you are around, the ideas have a tendency to just flow.

There are so many things that go into making our YPAA events as worthwhile and successful as they are, that I just do not have enough space to list all of them. Let's just generalize and say; it is good people, involved in a traditional undertaking, led by unselfish leaders that are the caretakers of their students and their arts, who are providing a platform for the growth and improvement of all involved.

When you come to these tournaments perhaps you will now know that there is more than just competition going on. There are relationships and growth of the highest order. We are doing everything we can to leave our martial arts community better than we found it. We are breaking down the barriers of the past and allowing the future to come through, and it looks to be a good future at that!

ANOTHER STEP FORWARD FOR YPAA

The tournament in Oberlin this past June 21st marked another step forward for the YPAA. There were so many positive points and accomplishments, that unless you were an YPAA representative you would never have known all of them.

First, the tournament was a real success as far as the number of competitors goes. There were plenty of new faces, including Black Belts, among our welcomed regulars. We certainly hope that these new faces become regulars also.

Second, we introduced a new competitive division, "Mixed Padded Weapons Sparring". The action was fast, exciting, and proved to be a hit with everyone. Using our own rules, point structure, and refereeing methods kept everything smooth, comprehensive, and understandable to competitor and spectator alike.

Third, a new group of Ju-Jitsu sparring Referees received certification, and a second group advanced one tournament closer to their own certification, while judges and referees already certified became involved in positions of more authority.

Even the concession stand was outstanding. The current group that is running it pays attention to variety and quality of their products. Clear coffee and leather hot dogs are a thing of the past. Along with the items you

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might expect to find at a concession stand, they also try to have a main product geared to kids, and a main product geared for adults. Even if you didn't notice, it still contributes to the quality of an YPAA event.

High Ranking Black Belts were a rule, rather than exception at this tournament. From all over Ohio, and even Arizona they came to support our efforts, and be part of the YPAA experience.

Three new faces to Oberlin showed up with Master Charles Brown of Painesville. They were Master Chuck Chirdon, and Sensei Anita Chirdon of Newark, Ohio, along with Master Craig Clinton of Painesville. During the tournament, Master Chirdon completed his certification to be an YPAA Referee. He has made himself an important part of YPAA in a very short time.

On a local level, Grandmaster Gary Yano, who had visited one of our events in the past, brought a contingent from his school in Westlake for their first appearance. They made a good showing, and according to reports, really enjoyed themselves, and intend to return. It's another positive group of martial artists. We appreciated having them attend.

Grandmaster Mike Hickson of Columbus breezed through his duties as tournament Deputy Director, keeping ring assignments for referees and judges perfectly up with the flow of the tournament. He, in no small part, contributed to the ease, and speed at which our many divisions moved.

This certainly gives us high expectations for Grandmaster Hickson's "Midwest Open Martial Arts Championships" which he and YPAA will be hosting Saturday August 9th at Westland Recreation Center in Galloway, Ohio.

Our YPAA Mid-Ohio Regional Representative Brian Dickerson was another to make the trip from Columbus to join us, as always. Grandmaster Rick Moore, and Sensei J. T. Bell rounded out the mid-Ohio Black Belt participants.

Master Ed Mathna of Arizona had to make a business trip to the area, so he timed it in order to be able to attend the tournament, and lend his help. Now that's dedication to the arts, and YPAA!

It is really exciting being behind the scenes with YPAA during this time of growth. A new procedure for running our divisions, and a new method of keeping track of points in Mixed Padded Weapons Sparring will be instituted this August 9th, both designed to make things move smoother, faster, and easier. Combine that with new certified referees manning positions in the rings, giving us a larger pool to draw from, plus allowing some of our journeymen certified referees to be elevated into tournament organizational positions. This can only mean less pressure for everyone working at the tournaments, and a more entertaining and enjoyable afternoon for staff, competitors, and spectators alike.

This has always been part of the vision we have worked towards this since day one. Nothing happens over night, it has taken us three years to get to this point. But we kept our goal in sight, and now things are starting to come together.

Our desire to produce quality tournaments, our ingenuity, and our ability to realistically self-critique our efforts, have created a momentum that is gradually gaining power. This is the foundation that our expansion will be built on. The YPAA is, and will be our contribution to quality martial arts.

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FROM THE DESK OF GRANDMASTER E. A. FUZY COMPILED BY SENSEI ED MATHNA



FORMS, THE FINGERPRINT OF A STYLE

Forms are the essence of what we, as martial artists, do. Forms reflect the style that they represent by mirroring that style's particular execution of technique and theory.

Forms allow the student to practice defensive and offensive techniques, and combinations, absent the pressure of actual or competitive combat, and without breaking balance, flow, or mental focus.

Forms are the aesthetic beauty of the dynamics of the body, representing the art, and thus the self-discipline of the practitioner, and the quality of the teacher.

Forms are a doorway to the mind, a channel to the spirit, and a vehicle to greater understanding. Without forms, our study would be limited to simply learning how to inflict injury and cause pain to another human being.

With experience and exposure to other styles of empty hand martial arts at tournaments, the student one day begins to realize that many styles may share forms, but not all styles execute techniques the same. Kicks and punches are delivered differently, blocks might have different starting and ending points, and even stances vary. No one way is correct. It is simply that style's way of doing things.

The difference between hard and soft styles can appear dramatic to the novice. However, the effectiveness of technique is not diminished because it is circular in execution rather than straight line, or more supple in body dynamics as opposed to angular. Two roads to the same place.

In competition, it is doubtful that you will find a judge who knows all of the variation in technique from one style to another in both hard and soft styles or intermediate styles that employ both hard and soft technique. Instead, there are eleven points that are consistent within martial arts that are considered when giving a competitor a score. They are balance, coordination, timing, rhythm (flow), appropriate speed, focus, power, eye level, correct breathing, and spirit.

Regardless if your style is hard, soft, or intermediate, if you pay attention to the forms in competition, along with our differences, you will notice how much we all actually have in common. As a martial artist you are part of a tapestry that has been woven over centuries and influenced millions of people all over the world. Colored and continued by every culture they have touched. Begun the first time man clenched his fist in preparation to defend himself, and evolved and nurtured by every adaptation and every tradition that has been instituted.

All along the way, forms have displayed these adaptations, cultural, and traditional nuances as a record in movement. They are a painting of their origins, and practitioners. Forms are truly a fingerprint of the styles that employ them.

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AMERICAN MARTIAL ARTS TRAINING CENTERS

Was originally founded as the Ohio Ji Do Kwan Karate Assn. in August of 1970 by Curtis Herrington, (the 1st Director), and Al Fuzy, (the 2nd and current Director). The Lorain school, (our headquarters), was opened October 1, 1974 and has been in continual operation since then. There are also associated schools in Norwalk, Wellington, Newark, and Painsville.

The martial arts taught at this school by our certified instructors:

KARATE.....striking, kicking, punching
JU-JITSU..... joint and bone locking, restraining and submission
JUDO..... take-downs, choke-outs, grappling, throwing
GRAPPLING..... tournament style ground fighting
KOBUDO..... the use and application of traditional weapons
ARNIS.....stick and knife fighting
TAI CHI CHUAN..... long life and good health exercise, self-defense
MIXED PADDED WEAPON SPARRING.....combat with padded traditional weapons

Additional Training: Clinics and seminars are held throughout the year covering special topics such as Defensive Tactics, Women's Self-Defense, Weapons, and Chi Kung.

Our ranking system (progression of belts for Lorain, Wellington, Norwalk):

WHITE BELT.....8th class: beginning student
YELLOW BELT.....7th class: beginning student
BLUE BELT.....6th class: beginning student
GREEN BELT.....5th class: intermediate student
PURPLE BELT.....4th class: intermediate student
BROWN BELT.....3rd, 2nd, and 1st class: advanced student
BLACK BELT.....1st through 10th Degree
BLACK, RED & WHITE BELT....Junior Master Rank: 5th degree Black Belt
RED & WHITE BELT....Masters Rank: 6th degree Black Belt and above
RED BELT.....Grandmaster rank: 9th and 10th degree Black Belt

We feature: both male and female Black Belts on our staff of professionals. Rank of our teachers ranges from 1st degree to 10th degree Black Belt.

We specialize in: Self-Defense and Traditional Art. However, we teach all the many facets of the Martial Arts from "Personal Development", "Conditioning", "Sport", "History and Research", right on to "Cross Training" of systems and styles to augment and enhance performance and ability. Grandmaster Fuzy's 40 years of experience in arts from all over the world provides a unique insight into "Real" Martial Arts.

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ETIQUETTE OF THE SCHOOL

1. Black Belts are called " SENSEI ", (sen-say), which means " TEACHER ".
2. All rank below Black Belt should be referred to as " Mr. ", " Mrs. ", " Miss ", or " Ms.".
3. Black Belts are "TEACHERS ". Brown Belts are "INSTRUCTORS ". Purple and Green Belts are "ASSISTANT INSTRUCTORS ".
4. Always bow to your Senseis. Hands at your sides shows friendship, eyes to the floor shows trust.
5. Never take your eyes from the person to whom you are bowing, with the exception of your Senseis.
6. Bow before entering and leaving the school.
7. Bow before entering and leaving the training area.
8. No shoes are to be worn on the training area, except training shoes used by Black Belts and Tai Chi students.
9. Shoes must always be worn when not on the training area.
10. Stand, sit, or kneel only, with the exception of exercises.
11. When adjusting your uniform or belt, turn you back to your Teacher or Instructor.
12. White, Yellow, and Blue Belts do not signify credentials to teach. Direct all questions to Brown Belts and above.
13. Un-sportsman like or disrespectful conduct in the school or at Martial Arts functions will not be tolerated.
14. Defacing or destruction of school property will result in dismissal.
15. Stealing will result in QUICK and DECISIVE disciplinary action.

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TRADITION, HONOR, AND RESPONSIBILITY IN MARTIAL ARTS

The foundation of the development of the Martial Arts in the United States was done primarily by people in our armed forces. When they returned from World War 2, and the Korean War, they brought with them fighting arts that they had picked up in the Far East and the Pacific.

If you look at Martial Arts publications and articles from the late 50's and early 60's, most of the individuals you see teaching are military types. Older, tough looking men, sporting tattoos usually associated with sailors and soldiers that had visited many ports of call, and seen their share of action. They look hard core military.

It's easy to understand how they could find interest in the Martial Arts. They already had a respect and pride for military ways. They had experience with the discipline, chain of command, fighting, and "Esprit de Corps". Training and teaching the Martial Arts was a natural next step for these individuals.

Robert Trias opened the first karate school in the United States in 1946 in Phoenix Arizona. He is also credited with starting the first U.S. karate association, and holding the first karate tournament in the states. Still, Judo seems to have been the most popular art until the early 60's.

The school I attended was a pretty good example of what training the Martial Arts in the U. S. was like at the time. Karateka were primarily adults and young adults, while children were the majority at Saturday morning Judo classes. If I remember correctly, when I started, the youngest student in karate was 14. When he competed in forms, he was in "Adult Division". Looking back at tournament programs from that time period, the only children's division was "Junior Division", which was in fighting. That was for people under 15, and under 5'5". Over 5'5", you were in "Adult".

Marketing was focused mainly towards the self-defense aspect of the arts. The famous comic book and magazine advertisements of "Fear No Man!", featuring "Tiger Rough" Joe Weider selling 12 lesson courses in "Destructive Self-Defense". The other most remembered self-defense sales pitch of the time was pushed by "Count Dante... Deadliest Man Alive!".

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FROM THE DESK OF GRANDMASTER E. A. FUZY COMPILED BY SENSEI ED MATHNA



IT'S NOT FAIR PART I

"But Sensei", he said, "I got ripped off!" "That guy won because they gave him a point that he didn't really score." "Well", I replied, "I seem to remember that last time you won with a point that you didn't really deserve, and I didn't hear any complaints then." His face reflected a good dose of reality. My student had just learned a lesson about human nature, and himself

You know, it's amazing. Let someone win that way, and I have yet to see him or her return a trophy. But let them lose that way, and some people act as if they had been purposely singled out, and irreversibly damaged. Get a grip.

I have seen people who are qualified, fair, honest, and above reproach, make a complaint about calls made by an individual who is considered just as qualified, just as fair, just as honest, and just as above reproach. So which one is incompetent, incorrect, or cheating? At least one of those choices is the assertion that is being made, isn't it?

It is my experience that when an individual is outside of the ring, their perspective of a call is influenced by where they are standing, who is around them, how intently they are watching, and if the competitor they are interested in is winning or losing. It's not that anyone is trying to be unfair. But it is the reason the root word of "Fan" is "Fanatic".

Ask ten people who had just seen an accident or a robbery what they saw, and you will get ten different stories, similar but different. Even people experienced in observation have a tendency to differ in their reports. Are they lying?

I understand that when most people are being critical of judges or referees it is only because they want the competition to be as fair as possible. Well..... who doesn't? Seriously, who doesn't? Of course there are those few who make it a habit to continually find something wrong with officiating. These people will never be pleased because it is either their nature to be contrary, or their concept of the realities of open competition were developed while watching Sesame Street or Barney.

Let's break this all down a bit. Forms competition is more open to interpretation of the judges. The first three competitors are run to establish an average from which to score. Judges may be points apart, however, as long as their scoring is relative from competitor to competitor everything is considered acceptable. When five judges are scoring, the high and the low points are dropped in order to average out the score, and to eliminate the perception of the manipulation of points in one direction or another.

In Ju-Jitsu sparring, most of the action happens down on the mat with the contestants locked and attempting to establish a superior position. One referee is used because with the action as close as it is, it is necessary to be right on top of the competitors. Any more than one referee and they would be getting in each other's way.

In karate sparring the job gets tougher. The techniques are multiple, and the action is fast and in a constant state of flux. That is why there is always a center referee, and two or four corner referees to cover the action. Remember, the referees are not only sorting out points from techniques, good and bad, being thrown by two people at once, but also they are looking for fouls and ring violations.

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Good referees understand that you must see a technique completed at the target in order to call it a point. They might have seen the technique travel all the way until it was inches from the target before the competitor's body obscured their view. They might have even seen the receiving competitor lurch, or heard a thud, or the spectators yell. It makes no difference. If they did not actually see the technique to point of completion, they should not assume it was a point. That is one of the reasons you often see a referee give the "hands covering the eyes" signal when a point is called for.

In the final analysis, nothing can be awarded in the sparring ring without verification from a majority of officials. This alone gives credence to the validity of the calls. And, since out of all the tournaments I have ever been to, I have never once been asked to a meeting to discuss whom we were going to cheat, we can forget about any conspiracy theories. There is something sad about someone who feels that they are so good that in order to lose they have to be conspired against.

Lastly, we have the arbitrators as quality control. It is not only their job to arbitrate disputes on calls and interpret the rules, but to also watch for, and replace, referees who do not follow the rules, consistently make bad calls, are not committed to their position, are not in keeping with the spirit of the event, or more interested in watching their student two rings over.

The Martial Arts does not stand alone. Disagreeing with officials is an age old, honored pastime at all sporting events. It's a chance for spectators, competitors, and coaches alike to complain. It allows everyone to become involved, and let's face it people love to complain.

The world is becoming overloaded with all kinds of groups trying to make all kinds of competitions "fair" for everyone, even to the point of eliminating having anyone lose. We need to face the fact that they are also watering down the drive and motivation of the competitors. If you do not have winners and losers, you do not have a competition; you have an exercise in mediocrity.

This is the real world. There are winners and losers. At competitions the people who keep the rules and judge the events do their best but at times are fallible like any other normal human being. This is the unknown factor, the wild card that truly reflects real life.

As we hone our abilities and streamline our competitions we are doing everything possible to keep the officiating at a high and responsible level. Personally, I'm proud of the quality, and an unusually infrequent number of complaints justify my feelings.

No one will never be able to "idiot proof" any sporting event that is actually conducted as competitive. However, finding a way to eliminate the complainers, whiners, moaners, and self-proclaimed infallible experts would be a great start.

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IT'S NOT FAIR..... PART II

Those of you who follow the articles in the YPAA Ohio Martial Arts News Magazine might remember back to the June 2006 issue, the article that I wrote entitled, "It's Not Fair". That first article dealt with the aspect of calling points and scores, and how even the most fair minded, and non-biased individuals see the same happening differently. In this article, I will deal with rules and their fairness.

What is fair is usually based on the perspective of the individual viewing it. Most people have the opinion that what they feel is fair, is truly fair. The only thing wrong with that thinking is that they are assuming that their opinion is the benchmark by which fairness is judged. That is human nature, but it is based on some pretty one-dimensional thinking, and understanding that is just short of naïve.

We in the YPAA have strived to compile the most logical set of rules we can in order to achieve the results that we expect from our competitions. After every tournament we hold a meeting to discuss how things went, what we encountered, what suggestions we got, and how we can make things better. We are always willing to tweak our rules in order to provide a better competition experience for all who attend our events.

We are not basing our opinions only on our Thirty or Forty years of experience attending, competing, and taking students to tournaments, but also on our experience of promoting dozens of YPAA tournaments, and interacting with hundreds even thousands of people, competitors, and spectators alike, over what is soon to be a three year period.

We host tournaments more often than some people compete, and as a result we have grown to develop insight into what people want, and what they feel, on average, is fair. We do not only see it from the competitor's point of view, but also the spectator's, the judges and referees, the teacher and coach, the promoter, the director, the ring personnel, and the guy that sweeps-up after we're done. In short, we see this issue from many, many sides.

All of these experiences, and our daily contact with tournament matters have also gone into our understanding of what works and what doesn't. That is why we in the YPAA try so hard to educate Black Belts about our rules, and then certify them as referees and judges. That is why we have arbitrators walking the floor at YPAA events watching to make sure that our judges and referees understand, and use our rules correctly. Who wants fairness? You can be sure that the Black Belts who put forth the effort to be competent officials for you want fairness.

In the final analysis, to truly know what makes a set of rules fair is determined by having the understanding, and the realization necessary. You need to discount the habitual complainer. You need to see beyond the individuals who are motivated strictly by their feelings, or inflated ego, and learn how to deal in reality.

First, you must understand that you will never get a room full of people to agree exactly on what is fair, or every rule. You can however, get a room full of people cooperating to establish a criteria that will best benefit all competitors in general. This means that everyone involved in the decision making process must have a willingness to compromise on various points for a greater good. That is just being mature, and realistic in thought and attitude.

Second, you need to come to the realization of how to make the established set rules fair for all who compete under them. It's really quite simple. The rules are made available so that all competitors can know what the rules are. It is then the consistent enforcement of rules, as published, that makes the rules being used, fair.

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Even with all of this effort, there is bound to be disputes. During disputes the rules are interpreted by Black Belts trained, and certified to do so. This is not a position that is taken lightly, or handed out to just anyone.

End the end, you can never satisfy everyone, try as you might. As I stated, it isn't the rules that make a competition fair, but the enforcement of the rules under which you compete that determines fairness. Perhaps there is a better way, but we have yet to see anyone using something different, have the results, or become successful enough to make us believe it.

WHAT IS A GRANDMASTER?

Grandmaster in the martial arts is a title applied to an individual who has mastered a single style or has created an original, functional style. A Grandmaster can be the head of a martial arts system, and also the head of an association. In regards to the latter, the Grandmaster can be the actual, titular, or representative head of the association.

The usual prerequisites for being a Grandmaster are:

1. Creating or inheriting a style
2. In most cases, functioning on a full time basis within the martial arts, usually for 30 years or more
3. Having students who have achieved master rank.

The function of the Grandmaster is:

1. To lead the school or association and protect it's traditions.
2. To function as the figurehead of the school or association by providing enlightenment, and being a focal point for tradition.
3. To be the final authority on matters concerning the style and school
4. To issue and approve licenses, certificates, and promotions

In some cases, to teach the most advanced practitioners

A Grandmaster is not only a practitioner of the martial arts, but has chosen to live them as a lifestyle and vocation to the exclusion of all else. A daily, total emersion in the arts, over a period of many years, is the foundation of an overall understanding that eventually surpasses technique.

Even with advanced age, and through the changes that time and life may make upon an individual, the Grandmaster continues to progress, because the martial arts do not happen in the body, they happen in the spirit.

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FROM THE DESK OF GRANDMASTER E. A. FUZY COMPILED BY SENSEI ED MATHNA



THE MARTIAL MIND

“To fall seven times, to rise eight times, life starts from now”.

I remember the exact day, time and place that I decided to live. However bazaar that may sound, it's true. I can look back, and visualize the entire situation when I made a conscious decision to live, and not to die.

We are faced with all types of decisions every day. And, unlike water whose strength lies in the fact that it follows the path of least resistance, the result can be disastrous when people choose to do the same.

Sometimes doing what is right, or what is best, is not necessarily what is easy. When standing at that fork in the road, debating in which direction to proceed, it is the individual who has self-confidence and lives by a solid code of ethics who will choose the correct path to follow, regardless of how dark the way may appear, or how unsure the footing is.

Adversity and struggle help us to grow as human beings. In this world there is plenty enough of it to go around, and only a fool would look for it. Yet, only a fool would let adversity stop them from doing what should be done.

We create our own reality. Simply put, what you think and believe, is. For a child that is afraid of the dark, the unknown terrors that lurk in the unlit room truly exist. Their fears are brought into measurable physical reactions because of those terrors real or not. If this is the case, then why not believe that life is good, enjoyable, fun, and that we as individuals have a higher purpose to the world that we occupy, and those that live here with us?

The strength of our outlook lies in our character and discipline. Our character is established by the values that we live by, our code. Our discipline, and our values are established through the teachings and the expectations of those who mentor us throughout our life.

You'll notice I included the word, “expectations”. You can have values and moral teachings thrown at you constantly, but it will not do any good unless someone places high expectations upon you to achieve these principles.

As television, video games, and music videos have assumed a major role in the rearing of the young, and institutions of learning are becoming more and more involved in emotions rather than substance, where better to be mentored than in a legitimate martial arts school?

Qualities of character such as Courteousness, Truthfulness, Consistency, Helpfulness, Reliability, Responsibility, Compassion, and Understanding are concepts taught every day in the dojo. The Sensei realizes the importance of these qualities in developing a well-adjusted individual who can continue on through life, relating to others without the self-centered and selfish attitude that always leads to problems.

Inner Strengths such as Humility, Bravery, Purpose, Tenacity, Dedication, Loyalty, Honor, and Wisdom are necessary for anyone who expects to be able to stand on their own throughout life, overcome their failures, and achieve their goals.

A Martial Arts school addresses, and teaches, the requirements of life. They are truths that have remained unchanged throughout the ages. These simple realities weed out the unworthy, uninformed, unprepared,

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and the undisciplined. They are the difference between living life, and living a fulfilled life.

In the final analysis every decision you make might not be about if you live, but every decision you make will definitely contribute to how you live. Are you worthy enough to have a happy life?

THE MARTIAL ARTS AND HUMILITY

When speaking of the qualities of a Martial Artist, humility is usually brought up. It shows maturity within the artist and the art. It also shows that the Martial Artist who possesses it has gained control over a need that most people never master. That is the need to feed their ego.

Gitchen Funakoshi, father of modern day karate, made a statement regarding humility within the Martial Arts. In essence he said, when you get your 1st degree Black Belt you ride down the street yelling and proclaiming to everyone who you are and your accomplishment. When you get your 4th degree Black Belt, you walk down the street and turn your face to the wall so no one will notice you. It's obvious what he was pointing out.

We all strive for acceptance. We are all proud of the goals we reach and the hurdles we overcome. However, the need to brag or boast, even to those who do not know us, could be a sign that we believe that the center of everything is us. Basically saying that we feel we are so great, others should know about us. How arrogant it is to think that anyone outside of your circle of Martial Artists and family would even care.

Just as bad is the possibility that the Karateka is driven by a lack of confidence. The need to make one feel better about themselves by posturing and puffing up their chest. They figure if they look like a Martial Artist, and sound like a Martial Artist, then they must be a Martial Artist. I'm sorry, they have missed the point. If you are good at what you do, people will find out about you without your help.

Of course, at first, the Martial Arts are like a new love. We want everyone to know all about it, how happy we are, how wonderful it is. But after a while we begin to become more focused and more spiritual within our martial endeavors. We begin to lose our vanity and need to say; "Look at me". If not, then regardless of rank, regardless of quality of technique, that individual's Martial Arts are lacking.

Humility reflects confidence, discipline, and real grasp of the "Way". A truly confident Martial Artist does not need the ego boost that apparently comes from showing off, or always putting their name, rank and accomplishments out in front of anyone who can see or hear.

We are a contradiction unto ourselves. We practice the arts of war but are meant to be non-violent. We spend years striving to achieve beyond the average person on the levels of body, mind, and spirit. Yet we do not bully others with our capabilities. Let's not bore them either.

Remember you are a representative of the Martial Arts to the non practitioner. It's one thing to inform people who are interested. It's another to be a side show act. Don't leave them thinking we are all arrogant, self centered, ego maniacs.

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A METHOD FOR INCREASING CH'I

This is an ancient Chinese exercise with yoga overtones for developing an awareness of CH'I. Originally, it was performed only at dawn, before the chores and distractions of the day had begun. But if you perform it in the morning soon after you rise, without worrying about all the things you have to do that day, you will still be able to feel noticeable differences within about two weeks.

Find a quiet place to perform the exercise; somewhere you know you will not be disturbed. At first, you will need a clock or watch nearby; later on, the timing should become internalized.

1. Sit on the floor, rug, or pillow in a comfortable position. It doesn't really matter what form your legs take, as long as you are comfortable enough to remain in the same position for 15 minutes.
2. Now, relax your body. Keep your backbone straight but let all your other muscles hang. If you still feel tense, do a little stretching and return to the sitting position.
3. Start breathing in through the nose and out the mouth. To be sure you're doing this correctly; plug your nose before exhaling. If you're not releasing all your air through your mouth, you'll know it. Your breathing should be done inaudible, with your tongue resting lightly on the roof of your mouth. Now you're ready to start the timing.
4. With a second-hand in sight, time your inhalation and exhalation cycles so that they don't exceed 10 a minute. You may take a breath less than once every six seconds, but you shouldn't breathe more often than that.
5. Continue breathing at the same relaxed pace. Take your left arm, cross it over your chest, and gently cover your right ear with your left hand. Hold this position for five minutes. Think only of relaxation.
6. Now, reverse hands so that your right hand lightly covers your left ear while your left hand returns to your lap. For another five minutes, concentrate on your uninterrupted breathing and on how relaxed you feel.
7. For the last five minutes, yep, you guessed it!!! Arms are crossed and both ears are covered at the same time. Place your right arm on the outside of your left. Keep your breathing slow and regular. Try to visualize each breath as it extends out into all parts of the body.

That's it! If you perform this exercise daily, within 14 days you should notice some difference. Your tongue should become semi-rigid during the exercise without your deliberately making it that way. Your palms will become cool when they're in contact with your ears; when not in contact, they form small beads of sweat. Overall, your entire body will feel sort of light and airy, as if you could levitate.

The most important progress won't show up quite so dramatically and it will take longer to develop. But if these exercises are done consistently and correctly, your body will become more integrated with your mind. And when your body and mind act in unison, you'll find that you are healthier and stronger than before. Your reflexes will sharpen remarkably and your body will become more pliable. Just remember that the key is relaxation and concentration.

GOOD LUCK!!!

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KID KARATE

Overview: Age range- 4-9 years old
45 minute class (15 mins. warm-ups-30 mins class time)
1 class per week at an after school or early evening time
No Gi
No Kata
No Sparring
No combinations

Objective: To prepare and entice younger children into becoming full time "regular students"

Techniques: Kiai
Guard Arm
Fore-fist punch
Heel of palm strike / Four knuckle punch

Downward block
Outside forearm block / Middle block

Front snap kick
Crescent Kick / Front thrust kick

Stances: Open Leg stance
Attention stance
Saddle-leg stance
Forward Stance

Possible Additions:
Self Defense techniques: Escapes from wrist grabs
Knuckle into sternum

Emphasis placed on; Balance
Body awareness
Paying attention
Following directions
Being quite
Staying still
Politeness
Following School rules and courtesies

Note: These are young children and absolute beginners. To make it easier to allow additional new students to enter the class, it may be necessary to remove any stances or techniques from a warm-up routine.

Also, one thing that young children have is an abundance of energy. Drills and exercises that keep them moving and busy will be very important. One idea I had was to have them Kiai when they drop into stance, kiai when they do techniques, kids like to make noise so let them kiai their little hearts out.

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NUNCHAKU CLINIC / SEMINAR

OUTLINE Basic Level 1

I. Foundation

A. Cannot specialize in all weapons, yet they are all similar in technique.

B. Perhaps you wish to continue "Empty Handed".

1. I do not wish to push weapons. However, an understanding of weapons and their use is necessary to be a well-rounded Martial Artist.

- Example: If you know how to use a knife, you know how a knife can be used against you.
- Use of weapons extends and improves your control.
- Assists in extension of Chi flow.
- Hand and eye coordination.

C. Training

1. Repetition, Repetition, Repetition

- The more you repeat, the smoother, stronger, more effective your technique becomes, the more likely it is to work.
- It should be assumed that you will not have advanced notice of an attack. Repetition is the only way to achieve the technique "Without Thought".

2. The Correct Partner

- Someone who:
 - a. Assists you in working through the techniques and combinations.
 - b. Lets you develop the defense applications and your confidence in them and yourself.
 - c. Increases the forcefulness of the attacks as your ability increases
- Weapons and their application cannot be learned:
 - a. By working with someone who wants to show you how "Tough" they are.
 - b. If they are going to attack for real, you must hurt for real.

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c. Most Self-Defense is helped by the variable of surprise. These individuals are ready for a counter.

D. It is important to remember:

- WEAPONS, EVEN TRAINING WEAPONS, CAN HURT AND DAMAGE FOR REAL, FOREVER.
- YOU MUST BE FOCUSED, CENTERED, AND SERIOUS WHEN YOU TRAIN WITH ANY WEAPON.

E. History of the Nunchaku / Cudgel:

- Used all over the world:
 1. Beat grain to separate the husk from the grain / kernel
 2. Employed by farming cultures as a weapon of Self-Defense
- Vary in size.
 1. Wood Block Prints from the middle ages show European serfs using cudgels with one handle six foot or so, and the other a foot and a half to two feet long.
 - a. this same style cudgel was, and more than likely is still, used in many "3rd World Countries".
 - b. The style cudgel called the "nunchaku", is / was, popular through Okinawa China and the Indonesian Archipelago. This is the style most closely associated with the Martial Arts of the Far East.
- Nunchaku Family of Weapons / Weapons related through *Use, Design and Technique*.
 1. Jointed Weapons:
 - a. Three Section Nunchaku and Staff - Steel Whips – all Cudgels - Manrikigusari - Cord - Coin And Cord
 2. Non-Jointed Weapons
 - a. Arnis / Kali / Ecsrima Sticks - various Swords – Knives Temple Daggers.

F. Terminology / The Anatomy of the Nunchaku

- The Nunchaku, (not *Numchuck*), is usually constructed of wood, and is round or eight sided (octagonal). There are variations on these basic designs, some tapered, some split, some with more than two handles or sections.

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1. We will be dealing with the 2 handle Nunchaku. 12 to 14 inches long, cord or chain strung.

○ The handles are divided approximately into three equal sections called:

1. The Lower Area (used for swinging strikes, and trapping)

2. The Middle Area (used for blocking and trapping)

3. The Upper Area (used for strikes closed)

○ The ends of the handles are called the top (used for jabs, strikes, and spearing)

1. There is a hole in the top through which the cord passes.

a. Keep this hole waxed to reduce cord wear

○ The Bottom / Butt (used for jabs, strikes and spearing)

1. The area approximately, 1" at the bottom of the lower end handle is the area to strike with. The edge between the lower area and the bottom is the Prime Area to strike with.

a. Fastest moving part of the striking handle.

b. Power is greater when focused from a smaller area

c. Reduces chances of "Kick Back" because of hitting with too much of the handle.

○ The handles are connected by cord or chain.

1. Cord, was originally braided horse or human hair.

a. Today the cord is *woven or braided nylon*.

b. Should be checked regularly for wear and kept waxed

2. Chain, became extremely popular in the 70's, and has been used in China for centuries.

a. Chain is attached with everything from eye screws to fancy *swivel contraptions*.

II. Use of the Nunchaku

A. In a Closed Position

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- **Blocks (basic)**
 - a. Hold both handles in one hand, top out, bottom extending about 1" from bottom of fist.
 - b. Allow Nunchaku to extend out from hand in a line extending from your arm.
 - c. Execute your *white belt / yellow belt* blocks using the Nunchaku as an extension of your hand and arm.
- **Blocks (basic) (reverse grip)**
 - a. Hold both handles in one hand, top up, extending about 1" above the top of the fist. Almost the entire length of the handles are below the bottom of the fist.
 - b. Push the fist down towards the little finger to lock the handles against your forearm, creating a surface, in line with your arm, with which to execute your blocks.
 - c. Execute your white belt / yellow belt blocks using the nunchaku as a shield against your forearm.
- **Strikes (basic)**
 - a. Hold both handles in one hand, top out, bottom extending about 1" from bottom of fist.
 - b. Strike with the nunchaku as if slashing with a knife.
 - 1. Starting at shoulder; strike at a 45 degree angle up, out and away from body ending in front of the body at center line.
 - 2. Starting from opposite shoulder; strike from across body at a 45 degree angle up, out, away from body coming back to center line in front of body.
 - 3. A simple downward block will serve as a low strike from the inside out.
 - Mirror the action and repeat the strike from *outside into* low strike from the other side.
 - Jab with the *top* as if thrusting with a knife.
 - Stamp with the *bottom* as if striking with a bottom fist strike.

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- Trapping (*basic*)
 - a. Hold the nunchaku in a *reverse grip* as described above in: "Blocks (*basic*) (*reverse grip*)".
 - b. When trapping the *wrist / forearm* of your opponent, " *unlock* " the nunchaku from your forearm by bending your wrist towards the thumb.
 - c. Strike down with the bottom of the nunchaku so that it is on one side of the opponent's *wrist / forearm*, and your forearm, is on the other side.
 - d. " *Lock* " the nunchaku back against your forearm
 - e. Slide the nunchaku towards the opponent's hand in order to "*wedge* " the trap into place
 - f. Be careful not to try to trap an area that is too large to "*close on* " or "*control* ".
 - g. The best and safest area from which to perform a trap is from *outside* of the attack. At *basic* level, this is the *only* area to work from.

B. Open (*basic spinning* ,)

- Grip
 - a. Hold the handle about half way down, closing the fist around it, Most will tell you; thumb in and locked. I find it to be personal preference and feel that the thumb along the handle will assist you in moving the hand up and down the handle while swinging, spinning and striking.
 - 1. do not *choke-up* on nunchaku by grabbing it up by the top. This method of gripping is used by the inexperienced because they cannot control the nunchaku.
- Ready Position (*basic*)
 - a. Your stance is up to you, Open Leg, Forward, Back, whatever suits your fighting style.
 - b. Basic Position: Hold both handles anywhere from horizontally, to 45 degrees down off of center line (an upside down V) in front of you.
 - c. Cocked Position: The nunchaku hand holds the handle vertically at the side, while the swinging handle " *bottom* " rests " *locked* " into the corresponding arm pit.
- Three Basic Spins
 - a. Figure " 8 " Forward

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- b. Figure " 8 " Reverse
- c. Figure " 8 " Horizontal

C. Catches (Basic)

- Catches are used to:
 - a. Stop swing
 - b. Continue swing
 - c. Redirect swing
 - d. As a block *only* at intermediate and advanced levels
- Basic Catches are:
 - a. Under Arm Pit
 - 1. Catch by closing the arm on the nunchaku " Lower Area ".
 - b. Under Arm
 - 1. Catching Hand is across front of body to opposite side, grasping lower end of swinging handle, below shoulder
 - c. Across Back
 - 1. From shoulder to opposite hip
 - 2. Catching Hand is just above hip at kidney
 - d. Under Opposite Leg
 - 1. Top of nunchaku comes down near inside thigh of opposite leg.
 - 2. Back of Catching Hand is up against the back of the thigh ready to receive the swinging handle.
 - e. Around Neck
 - 1. Catching Hand travels across front of body, *inside* of the Nunchaku Hand, and is placed, *back* of hand, against side of neck to receive the swinging handle.
 - f. Nunchaku Hand swings across front of body, *outside* of the Catching Hand and is placed, *back* of hand, against neck to direct the swinging handle safely around head.

D. Swinging Strike (basic)

- Breaking / Checking Swing

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- a. You will not always be able to catch or redirect and must know how to "Break" or "Check" your swing.
- Basic Practice (*Breaking / Checking Swing*)
 - a. Assume a Saddle- Leg Stance (modified or otherwise)
 - b. Strike from the shoulder down between the legs
 - 1. At the last foot to foot and a half, allow the nunchaku hand to " travel " with the nunchaku, slow down and stop the swing
 - c. Not Breaking / Checking the swing enough, or soon enough, will cause the swinging handle to arc up and hit you.
 - d. Repeat practice swinging the nunchaku across the body as if striking, and Break / Check the swing.
- Swinging Strikes: Standard / Cross Body Strike (Basic)
 - a. Use a heavy bag or a 2" x 4" held vertical as your target
 - b. Strike with the bottom 1" of the " Lower Area " of the swinging handle . Do not strike to far " into " your target.
 - c. " Follow Through " the target area with your strike,bringing your nunchaku hand a cross your body to "almost " rest on your opposite hip. This keeps the nunchaku away from your head if the swing has not been Broken / Checked correctly, and allows that unchecked swing to "wrap" around the lower back area harmlessly
- E. Spinning Strike (Basic)
 - Using a " Figure 8 Forward " spin only.
 - Learn to Strike with the Bottom 1" of the " Lower Area", of the swinging handle, and also with the " edge " between the " Lower Area " and the " Bottom " (Prime Area).
 - While spinning the nunchaku, the striking area of the spinning handle should " chip " at the target area.
 - a. To hit with to much of the swinging handle would stop the spin, and kick the nunchaku back at you, since you are you are not following through on a Spinning Strike as you would on a Swinging Strike.
 - b. The spins can also be used as a block or parry, by changing the plane of the spin, and striking more with the " Lower Area ", and " Middle Area ". This is not basic and is covered in Intermediate and Advanced clinics.

III. In Closing

A. Practice: an over all view.

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- Practice is directly related to " *progress* ", " *understanding* ", and " *ability* ". In short, the more you practice, the faster your ability and understanding progresses.
- You must not only understand the nunchaku for what it is, you must also understand how the nunchaku and it's use relates to your art and you.
- PRACTICE EVERYTHING, WITH BOTH HANDS, OFF BOTH SIDES, IN ALL DIRECTIONS, STATIONARY, ALSO MOVING FORWARD AND BACKWARDS.
- Practice all open and closed techniques by running your " *Basic* " forms and substituting these techniques for the blocks and punches.
- Be sure of your practice area, who's in it, where they are, and practice Safely.

I hope that you enjoyed the clinic and find this outline helpful.

Master E. A. Fuzy

SERIOUS SELF DEFENSE

THE BASICS

I first began teaching self-defense classes in 1968. At that time I was teaching non-Martial Artists. The courses were six weeks, two one-hour classes per week. In the 1970's and early 1980's I traveled on a regular basis with my Sensei to various Martial Arts schools and assisted him in teaching three-hour clinics on self-defense to students of those schools. From time to time we would also teach security personnel and police.

I opened my school October 1st, 1974. In no time self-defense instruction became part of the regular curriculum. I developed and taught "outside" programs for hospital or department store security, and an average of three "women's self-defense" clinics a year. Recently there has been a growing need for children's self-defense, so we have worked those clinics in also.

Now, looking back over all of those years, all of those classes and clinics, and thousands of techniques, I take into account what I have observed and learned about self-defense and the people who train it. I look at how the world has changed, and the changing attitude that people have about each other. There are two things that truly stand out. One is; how rotten and savage a portion of our society is. Two is; how little Martial Artists and non-Martial Artists alike actually know about real self-defense.

I'll say that again. Two is; HOW LITTLE MARTIAL ARTISTS AND NON-MARTIAL ARTISTS ALIKE ACTUALLY KNOW ABOUT REAL SELF-DEFENSE. That includes security and police forces.

I know that some of you will think that I am painting this picture with a very broad brush. Please, I'm not including everyone. There are some people in the Martial Arts and some in security forces and police

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departments who are quite knowledgeable about self-defense, and superb in the application of self-defense technique. However, as a general rule, for the majority of people, I stand by my statement.

SELF-DEFENSE VARIATIONS

Usually a self-defense class or clinic is designed for a specific type of individual or need. Every class or clinic brings with it; it's own set of requirements and problems.

Police and Security Personnel are at a distinct disadvantage because they are restricted in what they can do. Their job is to restrain and control. This eliminates a number of things that I feel is necessary in real self-defense. In the past I found that police were surprisingly unprepared when it came to self-defense. As a general rule, the people I worked with knew little, if anything, about body mechanics or coordination, generation of power, or even the correct way to strike or punch without breaking their hand.

I always thought to myself that If I were involved in a vocation as dangerous as theirs, you can bet I would make it my business to be in better shape, and get all of the extra training, and knowledge possible in order to insure my safety on the job. That's just good common sense.

Having said that, I will also say that over the past ten or so years I have seen a change in what I call "the modern police". These are new, young men and women that have a different outlook on their situation. They are in better shape because they work out regularly. They have a desire to learn more about things that relate to their job, even if they have to pay for classes themselves. They show a particular interest in Martial Arts. They simply have a more professional attitude.

Classes for Martial Artists almost always employ techniques that are advanced compared to what a non-Martial Artist would learn. This is because you expect to be working with someone who is use to training in some type of fighting art. They should have a better grasp of the necessary basics, be more serious, and more focused.

The problem with Martial Artists is that is that quality of instruction and the philosophy upon which that instruction is based often varies greatly from school to school. Thus, ability of the students can also very greatly from school to school.

Some instructors demand a lot out of their students. Some instructors think they demand a lot but actually keep the bars of requirements and achievement quite low. There are also those who don't know any better and then those who just don't care.

There are an ever-increasing number of instructors who base their requirements on seeing to it that they retain students. Thus everything is watered down in order not to lose those monthly dues. I guess that's business. Yet, as a result, a lot of Martial Artists do not look at self- defense in a real perspective. They hand down, from instructor to student, techniques or defense combinations that function beautifully in the school, but do not have a high probability of success in the street. Or, they have never trained with anyone who actually had to use their techniques to really defend themselves.

The Average Adult not involved in law enforcement, security, or Martial Arts require techniques that are simple to do. They are frequently out of shape. They lack the ability to generate focused power. They never want to invest a long time into their training, so they grow impatient quickly and totally miss the importance of repetition. They

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are leery of being hurt, and of hurting others. During class they have a tendency to feel foolish about “letting go” and thus restrict themselves, their learning, and their progress.

Children usually have the necessary enthusiasm, and usually have no problem “letting go” or focusing in a class because of embarrassment. However, in spite of the fact they may be the ones who need real self-defense training the most, the techniques they learn are usually not as damaging as one would like. There is always worry that either because of a lack of discipline or a lack of understanding, they will use dangerous technique on each other at home and in school.

ATTITUDE

Attitude is probably the single most important factor in self-defense. The attitude is the premise upon which you build your training and design your lessons. This will determine your techniques and how you use them. It is your attitude towards an attacker and your own personal defense.

The attitude or mindset that I employ, teach and fully believe in is as follows:

You are not a punching bag. No one has a right to hurt you or to force you into doing something you do not want to do. No one has a right to prey upon you or take what is yours. You are under no obligation to hold back your technique, show mercy or to attempt to passively restrain your attacker in any way. Everything you do should be an attempt to severely hurt and permanently damage those who attack you. You get only one chance, use it wisely.

With few exceptions the majority of people that I have taught self-defense to were non-violent people. People who were raised to be respectful of others. People who were taught it was wrong to hurt another human being. People who didn't want to have to fight, or settle disagreements with violence. I consider this type of individual normal.

The problem is preparing them to deal with abnormal people. People who see force and violence as a means to getting their way. People who are deficient or unadjusted to functioning in a civilized society. Those who, for whatever reason, have no compunction or remorse when it comes to hurting others.

Creating a mindset that motivates the average person to focus upon the seriousness of what they are training for is difficult. For some reason, regardless of the endless supply of newspaper articles, television programs, and news spots that show the results of those preyed upon by street trash, thugs, bullies and criminals, PEOPLE JUST DON'T GET IT.

TECHNIQUE

From an “Empty Hand” point of view, there are many techniques you can choose from to defend yourself. The following is my list of choices and how they are broken down by category.

Blocks: Any technique designed to protect an area of the body from attack. This includes forceful blocks, deflecting blocks, parries, and body checks.

Punching: All punches; straight, reverse, hooks, uppercuts, employing various fist positions.

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Striking: This category is all striking hand techniques such as with the heel, side, back, palm, and ridge of the hand, webbing between the index finger and thumb, and bottom of the clenched fist. Also included are all Elbow Strikes.

Kicking: All Kicks, Stomps, Stamps, and Knees, to any targets, are included in this group.

Locking and Breaking: This would include Jujitsu and Aikido technique. Anything that is designed to twist and lock joints or break bones. I have also included reverses and escapes against grabs holds, and chokes in this category.

Takedowns, Throws And Restraints: This would include Judo, Sweeps, Reaps, and any type of Unbalancing, Grappling, and Choke-outs.

Pressure Points and Pain Centers: A category that includes techniques to any nerve center that will create pain, submission, or damage. Finger Jabs, Rakes, Tears, Rips, Grabs and Biting are in this group.

Screaming, Yelling, Commotion: Techniques used to startle an attacker and bring attention to you and your situation. This is a standard method or self-defense in classes for children. I also employ it with adults. It includes, of course, screaming, yelling, and breaking storefront windows. Anything to attract attention.

PERSONAL DEFENSE WEAPONS

This is a category of defensive weapons that are everyday items that most people use or carry. They are usually close at hand and require very little training as opposed to a knife or a gun.

Key Rings, Chains, And Keys: Used to flail and stab the eyes and face.

Credit Cards: Used to slash and cut the eyes and face.

Umbrella: For blocking, thrusting, and stabbing.

SERIOUS SELF-DEFENSE

“Defense Against Slaps, and Punches” Outline of Instruction

A. TALK

- Why you are here
 - a. You feel / or recognize a need for personal protection.
- Self-Defense is best learned:
 - a. By the K.I.S.S. method (Keep It Simple Stupid)
 - b. With an Attitude that is:
 - 1. Serious

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2. Focused
3. Centered

- Repetition, Repetition, Repetition
 - a. The more you repeat, the smoother, stronger, more effective your technique becomes. The more likely it is to work.
 - b. It should be assumed that you will not have advanced notice of an attack. Repetition is the only way to achieve the technique "Without Thought".
- By training with the correct partner
 - a. Someone who:
 1. Assists you in working through the techniques and combinations.
 2. Lets you develop the defense applications and your confidence in them and yourself.
 3. Increases the forcefulness of the attacks as your ability increases.
- Self-Defense cannot be learned:
 - a. By working with someone who wants to show you how "Tough" they are.
 1. If they are going to attack / hold for real, you must hurt for real.
 2. Most Self-Defense is helped by the variable of surprise. These individuals are ready for a counter.
- It is important to remember one fact:
 - a. EVERYTHING DOES NOT WORK ON EVERYBODY
- Adrenalin Dump
 - a. The three brains
 1. Reptilian - Basic functions: survival, sex, flight or fight
 2. Mammalian- More complex functions: Family, society, nurturing
 3. Cerebral Cortex - Controls and balances the functions of the other two
- Stressful situation dumps large amount adrenalin into the system
 - a. Eliminates control for the Cerebral Cortex
 - b. Restricts trained functions to basic motor responses.

B. Our method

- Why we use the techniques and targets we do
 - a. Techniques
 1. Simple to learn for the inexperienced, yet effective.

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2. Natural motion to function during adrenalin dump

b. Targets

1. very high probability of damage
2. very high probability of desired reaction from assailant

C. Targets / Quick Reaction Areas (Close up demonstration)

- Eyes
 - a. Jab (finger tips together)
 - b. Rake (finger tips and nails)
 - c. Gouge (one or two fingers directly into the eye)
- Ears
 - a. Grab and tear only
- Throat
 - a. Jab (with web of hand created by thumb and index finger)
- Groin
 - a. Grab and crush only
- Legs (knees down shins to ankles and instep)
 - a. Kick (with any part of the foot)
 - b. Stomp (with heel)

D. Clinic

- Stance; The Forward Stance
 - a. stance description
 1. feet a little wider than shoulder width, Short and evenly balanced
 2. weight evenly distributed between front and rear leg
 3. front knee bent until you cannot see your front foot
 - helps to protect front knee which is most vulnerable to damage
 4. hips centered,
 5. body over hips
- step inside attack
 - a. To the Left with the Left
 - b. To the Right with the Right

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- **Blocking / Posting (Explanation)**
 - a. Posting is based on a natural defensive motion using two blocks
 - b. normally directed to area at / above primary joint.
 - c. against slapping or roundhouse punching motion
 - d. stops attack before completion
 - e. major block of post at shoulder
 - f. minor block of post just below elbow
- **Demonstrate Posting Against Attack From Outside**
- **Practice Posting Against Attack From Outside**
- **Posting With An Attacking Block (Explanation)**
 - a. For purposes of defense, change primary block of post to a block that also attacks. Attacking throat serves same purpose of primary block plus it attacks.
- **Practice Posting With An Attacking Block**
- **Follow-up Technique (Explanation)**
 - a. Directing your counter technique to one or more of the 5 targets
 - b. pick target most open and easiest to reach
- **Demonstrate Counter Attack To Each Of The 5 Target Areas**
- **Practice Posting and Counter Attack**
- **Blocking / Posting Against Attack From Inside (Straight Line) (Explanation)**
 - a. stepping to the outside of the attack
 - b. attack reaches completion but is re-directed so arm is between you and attacker
- **Demonstrate Posting Against Attack From Outside**
- **Practice Posting Against Attack From Outside**
- **No Posting With An Attacking Block (Explanation)**
 - a. because post is from outside, attack is not as easily controlled.
 - 1. both hands needed to deflect attack
- **Practice Posting With An Attacking Block**
- **Follow-up Technique (Already Explained)**
 - a. Works same as previous

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- Practice Posting and Counter Attack

E. Conclusion; Explanation of basics and foundation to build on. What you have learned and where you go from here.

SELF DEFENSE SECTION

SELF DEFENSE FORWARD

The more you have of something, the lower it's value goes in relation to how much you have. We see this all the time with wheat, petroleum, milk, or any commodity you care to name. The world has an abundance of people that is continuing to grow at an alarming rate. And, just like with commodities, as our numbers multiply, people are losing their worth to an ever increasing, segment of the population.

For whatever reasons, there are those who prey upon others. Some as a lifestyle, some because of a lack of emotional control, and some because of mental problems that happen naturally or are drug induced.

When you have become the target, or when you or your family has been hurt, when your property has been destroyed or taken, or you have been physically damaged. It makes no difference if it was by a piece of trash from a long line of trash, or someone with a mental or emotional problem. The end results are the same.

Our police forces, as hard as they may try, at best are "after the fact". They rush into danger when needed, collect the "garbage", investigate and do whatever follow up is required. Unless you can assign a peace officer to every individual, the nature of the work will never change. With a few exceptions they do not come until they are called, and they are not called unless something has happened or is about to happen. Then, it's too late.

If you are to live and function in this world you need to see its realities both good and bad. You can't reason with an unreasonable individual. When you are standing across from someone who intends to hurt you, ignoring the problem or wishing it away will not work. They do not care what a wonderful person you are. It's none of their concern that you have a family to feed, or people who rely upon you. They are empowered by your fear and panic.

You are responsible for your own safety. You can't rely on someone being there to protect you. It is up to you to get some kind of preparation, some kind of background in what is necessary to defend yourself. Even with today's conceal carry laws a gun is of no use if you do not have the time or ability to get it out. A very ignorant person once said; "It won't happen to me".

SELF DEFENSE - FIND A NEED AND FILL IT THE FACETS OF THE METHOD

Self-Defense training for the average individual, male and female, was the need. The program had to be kept simple so it would be quick and easy to learn. Yet, it had to be effective, and have a high probability of success in real situations on the street. I started with my perspective of self-defense and went from there.

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ATTITUDE

With few exceptions the majority of people that I have taught self-defense to were non-violent people. People who were raised to be respectful of others. People who were taught that it was wrong to hurt another human being. People who didn't want to have to fight, or settle disagreements with violence. I consider this type of individual normal.

The problem is preparing them to deal with abnormal people. People who see force and violence as a means to getting their way. People who are deficient or unadjusted to functioning in a civilized society. Those who, for whatever reason, have no compunction or remorse when it comes to hurting others.

Creating a mindset that motivates the average person to focus upon the seriousness of what they are training for is difficult. For some reason, regardless of the endless supply of newspaper articles, television programs, and news spots that show the results of those preyed upon by street trash, thugs, bullies and criminals, PEOPLE JUST DON'T GET IT.

The attitude or mindset that I employ, teach and fully believe in is as follows:

You are not a punching bag. No one has a right to hurt you or to force you into doing something you do not want to do. No one has a right to prey upon you, or to take from you what is yours. You are under no obligation to hold back your technique, show mercy, or to attempt to passively restrain your attacker in any way. Everything you do in a self-defense situation should be an attempt to severely hurt and damage those who attack you. You'll get only one chance; use it wisely.

Now, there will be those who find this entire statement to be a bit drastic. I do not think it is. It reflects your rights as a human. It is not saying anything that is not true or prudent. Lets take the statement thought by thought.

You are not a punching bag: Yes or No ?

No one has a right to hurt you: Yes or No ?

or to force you into doing something you do not want to do: Yes or No ?

No one has a right to prey upon you: Yes or No ?

or take from you what is yours: Yes or No ?

You are under no obligation to hold back your technique: Holding back your technique will not stop an attacker.

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show mercy: You can only bestow mercy upon another when you are in charge of the situation. If you wish to stick around that long, and that is your decision, then so be it. However, you are not under any obligation.

or to attempt to passively restrain your attacker in any way: Attempting to passively restrain someone during an attack could easily get you hurt. Once you have a hold of someone, now what? When and how do you let them go? Restraint is a job for trained professionals.

Everything you do in a self-defense situation should be an attempt to severely hurt and damage those who attack you: As a non professional you cannot defend yourself by trying to lightly hurt, or not to damage your attacker. You won't stop them; you'll just get them mad.

You'll get only one chance: Yes or No ?
use it wisely: Yes or No ?

FORM

Long ago I had learned the foolishness of wasting time working on technical form with non-martial artists in a self-defense clinic. A solid stance to work from is necessary, and that is comparatively easy to teach.

Because of the limited targets I teach, the techniques the student learns as weapons are simple, to the point, and have a very high rate of effectiveness. The techniques I teach as blocks and escapes or counters are uncomplicated, natural, and as non-technical as I can make them.

All of this has stripped everything to the bare essentials. No wasted motion, No wasted time. As a result, this method can all be learned quickly, and requires a minimum of time commitment from the student. Self defense does not have to be pretty, it just needs to work.

TARGETS

I deal with five targets only. Each target prompts immediate pain reaction. In the event that the attacker cannot feel pain, the targets also produce as high a possibility of incapacitation as could be expected for an untrained individual to induce. In my order of importance the targets are:

1. Eyes
2. Throat
3. Ears
4. Groin
5. Leg (Knee down to Instep)

WEAPONS

The time of a self-defense event can range from a few seconds to many minutes. Personal experience and conversations with people who have had to defend themselves lead me to believe that the time frame is split right down the middle between the long and the short events.

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The longer an event goes on, the higher the probability is that the individual defending them self will be injured. Any injury will impair the defender's ability to be effective. This being understood, one can see that there is no sense in using techniques as defensive weapons that can injure the person using them. The idea is to hurt the other guy!

The more technical the technique, the more expertise it requires employing it correctly. Punches break more hands than they do jaws. Strikes with the heel, bottom, or back of the hand, when used by the inexperienced, can lack the focus of power needed to stop an attacker. Also, they can injure the person using them. To keep things simple yet effective as possible, I use weapons that have actions that should already be known by the student. Perhaps even used in other ways. These weapons are:

Fingers: Fingers are used to the Eyes only. They are used to Jab, Poke, Gouge, Rake, and Rip.

Grabs: Grabs are used to the Ears to grab and Tear them down and off. Also, Grabs are used to the Groin to Crush, Twist, Pull, and Lift

Strike: Using the Webbing Between the Thumb and Index Finger. This is used to the Throat only. The Strike is directed straightforward into the Throat to impair breathing, or damage the Trachea.

Kick / Stomp: Using the foot in any manner possible to Kick / Stomp anywhere from the Knee down to the instep.

Note: I do touch on Biting as a self-defense weapon. No training needed here. Because of the array of blood transmitted diseases I understand that one is taking a chance when they bite another individual. Still, if the situation is drastic, you must quickly decide if you want to chance dyeing now, or later. For myself, later is coming no matter what. Now is just to soon. So, if it passes in front of my mouth..... It's getting bitten.

ESCAPES AND COUNTERS

The list of these techniques is endless. For every way you can find to grab, hold, lock or restrain, you can find many more corresponding escapes and counters. A lot depends upon the size and strength of the individual who has attacked you. Also, the natural variation of what you have been attacked with. As an example; a wrist grab. The natural variations would be what direction is the attack coming from? Is the grab thumb up or thumb down? Is your arm in front of you, to the side of you, or behind you? These are all natural variations and affect how you respond.

I have chosen a group of primary attacks, along with variations to teach defenses against. These attacks have a high probability they are:

Defense against

1. A two handed Choke from the front
2. A two handed Choke from the rear
3. A Bear Hung from behind
4. A Wrist Grab
5. A Head Lock
6. A Hair Grab from behind

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The defenses against these holds / grabs provide an understanding and foundation of escapes and counters that carry over to other attacks. A student who knows defenses against a Bear Hung from behind, and a Hair Grab from behind has various tools at their disposal to defend successfully against a Single Arm Choke from behind although they might not have trained for it specifically.

STRATEGY

The strategy that I employ for self-defense is straightforward and to the point. Stop the situation enough to get away. Don't hang around. Don't stop whatever means you are using to leave the area until you are safe. No rocket science here.

Other than that, there are a few points that I stress. They are:

1. The element of surprise is on your side. It will only work once.
2. Do not get into a vehicle with the attacker under any circumstances.
3. Everything does not work on everyone.

SERIOUS SELF DEFENSE THE GROUNDWORK FOR THE METHOD

Recently I was given a DVD to watch. It was put out by a group who has a school and teach people how to fight. I couldn't surmise if anything else was taught, but it was evident that everything they spoke about, and practiced, was directed in some way to the final result of hurting another human being.

I have seen promotional videos of this type before. As expected, during the interviews every one took their turn bashing traditional Martial Arts. I had to laugh to myself because the majority of reasons they gave for not training traditional Martial Arts, were reasons I do train traditional Martial Arts.

Of course no mention was given that with the marketing of the fighting arts in today's society, it was a real possibility that the "Martial Artists" they talked about were sub standard practitioners, taught by inept instructors. Or that the schools they refer to were someone's hobby or part time job like so many places that specialize in sports and recess.

As long as these fighters are happy, it is not really my place to say what is right or wrong for them. However, for myself, I would like to think that as I look back over the last 41 years, and forward to however many years are left to me, that I would have more to show for my constant involvement in the Martial Arts than being able to say I was a tough guy. I just expect more out of myself and feel that humans were meant rise to a higher level.

On the other hand, when you talk just about self-defense, I agree whole-heartedly with the attitude of these people on the DVD. They look at combat in a realistic manner. Self-defense is a serious business not to be taken lightly. You are preparing for the event that you must defend your life. You do not show your attacker any mercy, or hold back in any way until you have diffused the situation and are safe. It's not being tough, it's being smart.

IN THE BEGINNING

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I first began teaching self-defense classes in 1968. At that time I was teaching non-Martial Artists. The courses were six weeks, two one-hour classes per week. In the 1970's and early 1980's I traveled on a regular basis with my Sensei to various Martial Arts schools and assisted him in teaching three-hour clinics on self-defense to students of those schools. From time to time we would also teach security personnel and police.

I opened my school October 1st, 1974. In no time self-defense instruction became part of the regular curriculum. I developed and taught "outside" programs for hospital or department store security, and an average of three "women's self-defense" clinics a year. Recently there has been a growing need for children's self-defense, so we have worked those clinics in also.

After all of those years, all of those classes and clinics, and thousands of techniques, I take into account what I have observed and learned about self-defense and the people who train it. I look at how the world has changed, and the changing attitude that people have about each other. There are two things that truly stand out. One is; how rotten and savage a portion of our society is. Two is; how little Martial Artists and non-Martial Artists alike actually know about real self-defense.

I'll say that again. Two is; **HOW LITTLE MARTIAL ARTISTS AND NON-MARTIAL ARTISTS ALIKE ACTUALLY KNOW ABOUT REAL SELF-DEFENSE.** That includes security and police forces.

I know that some of you will think that I am painting this picture with a very broad brush. Please, I'm not including everyone. There are some people in the Martial Arts and some in security forces and police departments who are quite knowledgeable about self-defense, and superb in the application of self-defense technique. However, as a general rule, for the majority of people, I stand by my statement.

PERHAPS VS. IMMEDIATE

In the early 1990's I developed a series of Women's Self-Defense Seminars. I gleaned through the many techniques I had taught over the years and arranged them into two sections. They were; Defense against slaps, punches, and strikes, and Defense against Grabs, Holds, and Chokes. I further broke those down into divisions of basic, intermediate, and advanced. In the advanced section I added defense against edged weapons, and use of household weapons.

The idea was to attend two three hour basic seminars, move up to two three hour intermediate seminars, and finish with two three hour advanced seminars. All of this was spaced out over the course of a year and a half. As these seminars progressed, I continually refined and modified technique until I felt that I had a reasonable program that approached self-defense in a realistic manner.

Over the years the seminars went very well. However, there was only one hitch. I couldn't find enough women to stay committed long enough to attend all six seminars. It really wasn't taking that much of their time. One three-hour seminar every three months. I felt that it all boiled down to one simple fact. Even though they enjoyed themselves in class, and even though they saw plenty of information about crime in the streets, the need for self-defense knowledge was not immediate enough for them.

Fixing dinner, taking the kids to soccer and baseball, going to work, now these were all immediate concerns. A rape, an attack, a mugging, these were "perhaps" things. Things that were not as concrete and demanding in

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their urgency and reality. I realized that I needed to again modify my self-defense program. Besides the techniques, I also had to address the factor of limited time and commitment.

SELF-DEFENSE VARIATIONS

Usually a self-defense class or clinic is designed for a specific type of individual or need. Every class or clinic brings with it; it's own set of requirements and problems.

Police and Security Personnel are at a distinct disadvantage because they are restricted in what they can do. Their job is usually to restrain and control. This eliminates a number of things that I feel is necessary in real self-defense. In the past I found that police were surprisingly unprepared when it came to self-defense. As a general rule, the people I worked with knew little, if anything, about body mechanics or coordination, generation of power, or even the correct way to strike or punch without breaking their hand.

I always thought to myself that if I were involved in a vocation as dangerous as theirs, you could bet I would make it my business to be in better shape, and get all of the extra training, and knowledge possible in order to insure my safety on the job. That's just common sense.

Having said that, I will also say that over the past fifteen or so years I have seen a change in what I call "the modern police". These are young men and women that have a different outlook on their situation. They are in better shape because they workout regularly. They have a desire to learn more about things that relate to their job, even if they have to pay for classes themselves. They show a particular interest in Martial Arts. They simply have a more professional attitude.

Just as a note, I do not include professional bodyguards in with security personal. I have found professional bodyguards to usually be well trained in multiple facets of their profession.

Classes for Martial Artists almost always employ techniques that are advanced compared to what a non-Martial Artist would learn. This is because you expect to be working with someone who is use to training in some type of fighting art. They should have a better grasp of the necessary basics, be more serious, and more focused.

The problem with Martial Artists is that is that quality of instruction and the philosophy upon which that instruction is based often varies greatly from school to school. Thus, ability of the students can also very greatly from school to school.

Some instructors demand a lot out of their students. Some instructors think they demand a lot but actually keep the levels of requirements and achievement quite low. There are also those instructors who don't know any better and then those who just don't care.

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There are an ever-increasing number of instructors who base their requirements on seeing to it that they retain students. Thus everything is watered down in order not to lose those monthly dues. I guess that's business. Yet, as a result, a lot of Martial Artists do not look at self-defense in a real perspective. They hand down, from instructor to student, techniques or defense combinations that function beautifully in the school, but do not have a high probability of success in the street. Or, they have never trained with anyone who actually had to use their techniques to really defend themselves.

The Average Adult not involved in law enforcement, security, or Martial Arts requires techniques that are simple to do. They are frequently out of shape. They lack the ability to generate focused power. They never want to invest a long time into their training, so they grow impatient quickly and totally miss the importance of repetition. They are leery of being hurt, and of hurting others. During class they have a tendency to feel foolish about "letting go" and thus restrict themselves, their learning, and their progress.

Children usually have the necessary enthusiasm, and usually have no problem "letting go" or focusing in a class because of embarrassment. However, in spite of the fact they may be the ones who need real self-defense training the most, the techniques they learn are usually not as damaging as one would like. There is always worry that either because of a lack of discipline or a lack of understanding, they will use dangerous technique on each other at home and in school.

TECHNIQUE / WEAPONS

From an "Empty Hand" point of view, there are many techniques you can choose from to defend yourself. The following is my list of choices and how they are broken down by category.

Blocks: Any technique designed to protect an area of the body from attack. This includes forceful blocks, deflecting blocks, parries, and body checks.

Punching: All punches; straight, reverse, hooks, uppercuts, employing various fist positions.

Striking: This category is all striking hand techniques such as with the heel, side, back, palm, and ridge of the hand, webbing between the index finger and thumb, and bottom of the clenched fist. Also included are all Elbow Strikes and Head Butts.

Kicking: All Kicks, Stomps, Stamps, and Knees, to any targets, are included in this group.

Locking and Breaking: This would include Jujitsu and Aikido technique. Anything that is designed to twist and lock joints or break bones. I have also included reverses and escapes against grabs. Holds, and chokes in this category.

Takedowns, Throws And Restraints: This would include Judo, Sweeps, Reaps, Throws, and any type of Unbalancing, Grappling, and Choke-outs.

Pressure Points and Pain Centers: A category that includes techniques to any nerve center that will create pain, submission, or damage. Finger Jabs, Rakes, Tears, Rips, Grabs and Biting are in this group.

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Screaming, Yelling, Commotion: Techniques used to startle an attacker and bring attention to you and your situation. This is a standard method or self-defense in classes for children. I also employ it with adults. It includes, of course, screaming, yelling, and breaking storefront windows. Anything to attract attention.

PERSONAL DEFENSE WEAPONS

This is a category of defensive weapons that are everyday items that most people use or carry. They are usually close at hand and require very little training. Depending upon the imagination the list can be quite long. The following are what I consider the primary ones.

Key Rings, Chains, And Keys: Used to flail and stab the eyes and face.

Credit Cards: Used to slash and cut the eyes and face.

Coins: Used to slash and cut the eyes and face. (Throwing coins is also used but requires much more training to be effective)

Umbrella: For blocking, thrusting, and stabbing.

SOKE

Soke

From MartialTalk Online Martial Arts Encyclopedia Project

Soke (??, soke) is a Japanese title that means "Headmaster" (or sometimes translated as "Head of the Family" or even "Grand Master"; the latter usage is a common Western misconception). It can mean one who is the leader of any school or the master of a style, but it is most commonly used as a highest level Japanese martial arts title, referring to the singular leader of a school or style of martial art.

The word 'soke' has several meanings:

May refer to an early Western jurisdictional concept. is also the romaji for a Japanese term meaning "head master of a style" (especially a style of martial arts) Soke is sometimes mistakenly believed to mean "Founder of a style" because many modern self-proclaimed "Soke" are the first generation headmasters of their art (Shodai soke), and are thus both Soke and founder. However, the successors to the Shodai Soke are also Soke themselves. Soke are generally considered the ultimate authority within their art, and have final discretion and authority regarding promotions, curriculum, doctrine, and disciplinary actions. A Soke has the authority to issue a menkyo kaiden certificate indicating that someone has mastered all aspects of his style.

Reference

William M. Bodiford (2002), Soke: Historical Incarnations of a Title and its Entitlements, in Skoss, Diane (editor), Keiko Shokon: Classical Warrior Traditions of Japan, vol. 3, Koryu Books. [1]

Retrieved from "http://www.martialtalk.net/wiki/index.php/Soke"

Categories: Japanese Terminology | Terminology

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WILL IT WORK ON THE STREET?

A Martial Artist who trains for any length of time will find themselves eventually asking; "Will what I am learning work?" This is a perfectly natural. Not to question yourself, and your ability, is not to be realistic.

The challenges that await you outside of the school require you to be prepared. Your teacher has the building blocks that will give you the edge in most situations. They are shared with you every class, and probably in between classes. Have you paid close enough attention?

The "Adrenaline Dump" that occurs in high stress situations can severely hamper the functioning of the neo cortex of your brain. It can leave you frozen, or able to execute only the most basic physical motions. Though you may be super cool during a tournament match, the street is a different arena.

There are ways to get around the effects of adrenaline dump. One way is repetition of the situation. However, if you are getting a high repetition of self-defense situations on the street, then you have bigger issues than just adrenaline dump. You can only have so many fights before it becomes apparent that you could very well be the cause. You need to seek help from a professional who deals with personality disorders or eventually you'll be seeing a parole officer.

WHY WE COMPETE

When I was a beginner in the Martial Arts if someone would have asked me why I went to tournaments, I imagine that my answer would have been relatively simple. Ask almost any beginner. Usually, at first they will give you an answer that they assume is a Martial Arts answer. They will tell you about wanting to improve their form, test themselves, and represent their school. Yet, sooner or later trophies work their way in.

Actually there is nothing wrong with wanting to win trophies. They show a level of accomplishment and competence. They give one pride, and help to garner praise from the people that matter most in their lives. But some people do not bring trophies up right away because instinctively they feel that there is a higher purpose to what we do.

As a young Black Belt and school owner if you would have asked me why we attend tournaments my answer would have been direct, and to the point. It would have been about building camaraderie among my students. Perhaps seeing my students perform under pressure so that I could find their strengths and weakness while developing their warrior spirit. Last but not least, to help create an image and reputation for my school, while being part of the local Martial Arts community.

As a high ranking Black Belt and director of an association of schools if one were to ask me why we attend tournaments, I would have been at a stage in my career where my answer would have reflected my concern with the personal development of my students.

We compete to learn how to function under adverse conditions, to deal with pressure and stress. We compete to learn how to adapt quickly, and persevere under changing circumstances. We compete to learn how to be humble in victory, and honorable in defeat. We compete to learn awareness and responsibility, how to be self-

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sufficient and self-directing. We compete to learn tradition and traditional values, to know respect for others and ourselves. We compete to overcome our own fears.

Ask me now, as I quickly close in on the start of my thirty-eighth year of training why we compete, and I will tell you simply..... We attend tournaments for the trophies.

Not the trophies that eventually end up dusty and broken, boxed away in someone's attic or basement. Not the trophies that become a storage and space problem, or contribute to the confusion in an already cluttered room. I mean the real trophies. The trophies called "Memories" and "Friendships". These trophies do not tarnish or fade. They become treasures and increase in value as time passes.

I understand that my perspective could be a bit different than yours. However, if you walk this path long enough you will reach a point where you understand me when I tell you; of all the things that tournament competition has given me, it is the relationships with others, and the times we have had together, that hold the most meaning in my life, and in my heart.

The stories in your future come from here. The funny, sad, and heroic happenings that you will tell others about are taking place now. Be aware of who is around you, because some of these same people will be walking the floor at competitions in your distant future, and they will not be just people, you will see them as trophies, the rewards of your life.

WHAT DOES THAT COLOR MEAN?

The subject of rank and belt color can all be quite confusing to a new student, or students with limited experience and exposure to other martial artists. I could possibly use more space than this magazine could offer explaining, so I will keep things simple, and not allow myself to be sidetracked into the associated subjects of Menkyo (certificates), Menjou (diplomas), which were used to designate rank before belts.

I will start with the legend that explains that belt color came from the practitioners white belt getting dirty over time. The longer they trained, the dirtier the belt got, slowly progressing from white, to green, to brown, and then to black.

It sounds good, and granted, one would have to train quite a lot, and for a very long time to get a white belt to turn brown, and then black. But, just what kind of bacteria would have to be crawling on someone for their belt to turn green? The legend, of course, is not true.

Judo's Dr. Jigoro Kano was the first to use a black belt to designate rank. This was at the Kodokan in 1886 or 1887. Eventually a white belt was worn to designate all Kyu (grade) ranks, with some judo schools eventually using a brown belt to designate high-level Kyu ranks. Black was used to designate Dan (degree) levels. This ranking system was adapted by Gichin Funakoshi and used at his Shotokan Karate schools. I have seen information claiming that Dr. Kano got the idea for using belts from the athletic clubs in Japan, specifically because of a belt ranking system used for swimmers.

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It is popular belief that the color belts, yellow, orange, blue, green, and purple, used by basic and intermediate kyu ranks, originated in Europe and were imported into the United States in the late 1950's. I have also found claims that the color ranking system originated in the United States, but I have doubts about both claims since I personally have colored ranking belts that I know were used in Korea in the late 50's and early 60's.

As far as order of color; at the end of World War 2, Europe and Asia developed the practice of dying the old belt the new color because dying was cheap, and material was scarce. It is believed that the color belt originally went from lighter to darker since it makes more sense to dye a belt a darker color each time you dye it. Attempting to go from, say, brown to yellow would have been impossible.

I had always heard that the original modern karate ranking was white, white with one stripe, white with two stripes, green, green with one stripe, brown with three stripes, brown with two stripes, brown with one stripe, black.

When I started the Martial Arts, yellow and blue had taken the place of the stripes at white, and purple had taken the place of the stripe at green. Brown belt ranking remained the same.

All women's belts had a white stripe, down the center of the belt from end to end. This was to designate that they were women. I understand that this was a carryover to karate from judo. This practice was discontinued in the 70's with the new attitude regarding women's rights.

In black belts ranks, all levels of black belt can wear black. A black belt that is black on one side with a red stripe and a white stripe running the length of the other side, usually designates a 5th degree. Belts with red and white sections designate a Master, someone who is a 6th to 8th degree. A pure red belt is worn by a Grandmaster, someone who is a 9th or 10th degree.

Over the years some associations, styles, and instructors have initiated changes and additions to ranking systems. Some have included more levels and colors, others have incorporated the use of various stripes, all of this to show accomplishment of the practitioner.

Identifying someone's rank by color alone can be most confusing. In karate and judo a red belt is a Grandmaster, in tae kwon do a red belt is equivalent to a karate or judo brown belt.

Now, I do not think that anyone will mistake a brown belt for a Grandmaster. The years of training and martial development create an individual of a different stature. However, blue, purple, and gold can be any rank from beginner, to intermediate, to advanced depending upon the style and school. Perhaps I can sort some of this out, and give you some history at the same time.

WHAT DOES IT ALL MEAN?

The parable of "A Man of Tao and a Little Man"

A student once asked, "What is the difference between a man of Tao (the way) and a little man?" The Sensei replies, "It is simple. When the little man receives his first dan, he can hardly wait to run home and shout at the top of his voice that he made his first dan. Upon receiving his second dan, he will climb to the rooftops and

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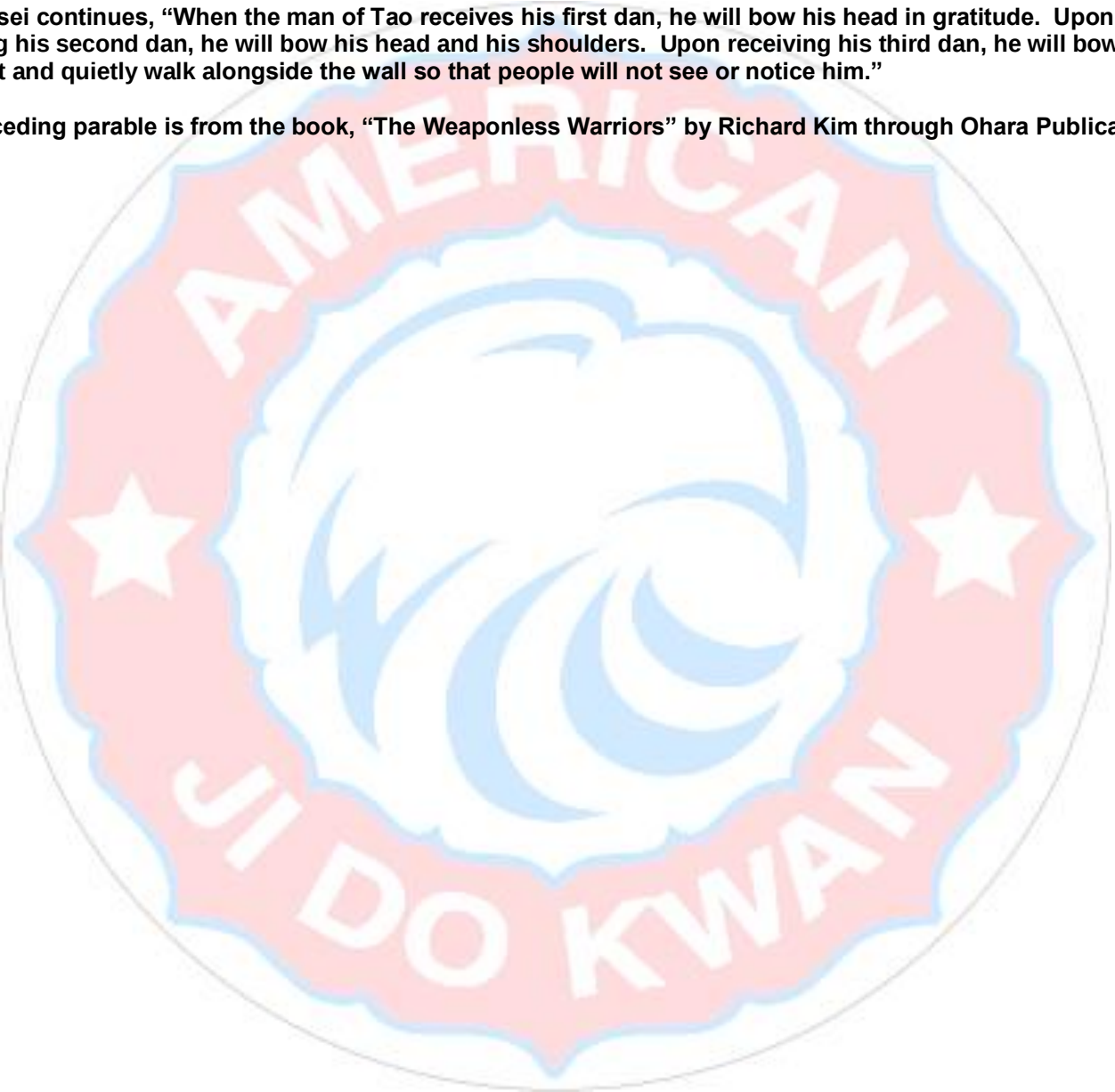
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shout to the people. Upon receiving his third dan, he will jump in his automobile and parade through town with horns blowing telling one and all about his third dan."

The Sensei continues, "When the man of Tao receives his first dan, he will bow his head in gratitude. Upon receiving his second dan, he will bow his head and his shoulders. Upon receiving his third dan, he will bow to the waist and quietly walk alongside the wall so that people will not see or notice him."

The preceding parable is from the book, "The Weaponless Warriors" by Richard Kim through Ohara Publications.



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TO GI OR NOT TO GI

I came up under people who were involved. Not only were they involved, they associated with others who were also involved. Because of these people the Martial Arts in the United States were nurtured, took shape, found direction, and grew. They were the pioneers that blazed the trail for what we have today.

If it had something to do with the Martial Arts, these people were always part of it. They made it their job to be part of it. I came up through the ranks admiring, and appreciating the commitment and apparent importance of these individuals. My Martial Arts world existed because of them.

No responsibility comes with a Black Belt, it's just another promotion. However, once an individual calls them self a teacher, they take on the responsibility of providing their students with true, correct instruction, and a link to a community of likeminded practitioners which will enable their student to grow in ways that a teacher alone cannot.

There are two ways that you can motivate people to follow an idea. You can "Herd" them like a shepherd. Under this category would fall; enticement, coercion, threats, and force. Or you could "Lead" them as a leader. Under this category would there would be only one way; by example.

A true leader leads by example because it reflects that they solidly believe in what they are teaching their students. The teacher provides the benchmarks, and the pattern of what the student is trying to accomplish and emulate. The teacher is a symbol of the goal that the student is striving towards, a constant reminder of what they are trying to become.

In my early days in the Martial Arts, image was a word that I heard my teachers mention often. Image is important because it says who you are, even if you are not. If you think about it, image is the reason that people in the entertainment industry are admired, loved, and rich. Most fans have no idea what that movie star's personality really is, they are motivated by the image.

Martial Arts students are no different. They follow the image of their teacher, and like a computer the teacher gets out of the student, the type of information that they put in. It's important that teachers remember that they are always on display. Teacher, Master, and Grandmaster are all full time, twenty-four hour a day positions.

A good tournament is an asset. It's a tool for teaching, a forum for learning, and a needed social gathering. They just do not happen by accident. They take plenty of advance planning, a concerted effort to set-up, run, and clean-up. Above all, they take sacrifice, and hard work on the part of the teachers who bring their students. It is part of the world that they are responsible to create to immerse their students in.

I am proud to be a Martial Artist. I am proud to put on my gi and belt. It is an honor and a privilege. When you consider that I already wear it at least fifty hours a week, you can better understand why I cannot understand a teacher who does not want to put on their uniform at a Martial Arts function.

After almost forty years of tournaments, it is even harder for me to understand the mindset of a teacher who comes to a tournament and does not pitch in to help. I just can't believe that any teacher would allow his students, or peers to see him or her set an example of standing around while everyone else is working. Teachers running the rings at a tournament is not only a tradition, it's expected, and I have yet to see any of the Martial Arts greats I have associated with over the years shirk the responsibility.

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You might think that I have an agenda. Well you're correct, I do. We in the YPAA want Martial Arts to be popular. We want Martial Arts to thrive and to grow. We want Martial Arts school to be full.

TIME

My first Sensei would work us to death in class. When we were so worn out that we could hardly stand, he would then focus his teaching on what it was he wanted us to learn that day. He would say; "In order to get to the mind, you must first get the body out of the way".

This is very much like the old-push up theory. Do all of the push-ups you can. Do them until you can no longer do them, then force yourself to do one more. That last push-up does more for you than all of the others combined. Why? Because if the body is so fatigued it can no longer do them, yet you still do one more, that last one had to be done with the mind. "In order to get to the mind, you must first get the body out of the way".

I was sitting and just thinking about "things", when it suddenly struck me that this is the same process that happens when a person ages. Like it or not, time gets the body out of the way. The legs are usually the first to weaken, then other parts of the body follow suit depending upon how much they were used and abused during life. Things just wear out. Hopefully the less physically active you become, the more mentally active you become. This, of course, depends upon where your focus lies.

If you are pre-occupied with ageing, and the often limiting and disturbing changes that accompany it, then you will more than likely miss the fact that your mind is opening to you. To further this process you must use your mind more, focus on matters of growth. Learning a new activity, for example, not only enriches your life but also provides you with new direction, emotional stimulation, and slows down the ageing process in the bargain. We have all heard the old saying; "Youth is wasted on the young." Well I say; "Yearning for youth is wasting of the old."

Just sitting and thinking can be a major learning experience, especially when you think about you. We do not take the time to just sit and think about where we have been, and where we have come in life. No one should take a trip and then ignore the scenery as they travel. So it is with your life. What passes you by often passes you by unnoticed.

Unlike older, more mature individuals, children live much more completely within the physical. They have not grown fully into the mental processes, and do not possess the self-discipline or the ability to recognize the patterns of life that usually comes with time and life experience. As a result they function and act as physically anchored human beings. Their ability to reason, or to make sound decisions beyond the most basic circumstances is usually limited. That is why they need someone to provide direction, and rules by which to function.

The Martial Arts are a perfect life option for individuals of all ages. If you take the time to look, there is something for everyone, something all can benefit from.

The searching of self is a major facet in the study of the martial arts. Because of this, the young begin to mature, and the mature awaken something ageless within them.

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THE HOME DOJO

While writing our history I came to a point where a young Master in Hapkido from Australia has visited us at our dojo during the mid 90's. The situation actually held no importance for our history but, I felt, could lay some groundwork for a paper on the Basement Dojo.

There is a Chinese tournament held regularly in the Cleveland area. It was to give a demonstration at one of these events that this Hapkido Master from Australia was brought to the area. A young man appearing in his mid 30's, 6 foot, 6 foot 1, and perhaps a few too many "shrimp on the Barbie" over the previous six months, but looking perfectly capable. Along with him came two young "Fighters" from New Zealand. Both of them appeared to be in their 20's, smaller than him but physically harder. If memory serves me correctly, they were Karateka.

All three were friendly, outgoing, and easily likeable, as are most people I have met from that part of the world. It had been a long day. There were perhaps four of us left in the school. We had closed down the third and second floors and were on the verge of shutting down the first floor when these three walked through the front door. They said they had been out looking at dojos and meeting Martial Arts Teachers all day. Could they please see ours? I sent someone quickly upstairs to turn on all the lights while I began the nickel tour in the basement. The Hapkido Instructor talked as we walked. He had a big beautiful school back home and he trained directly under "The Man" in Korea. By the time we reached the back of the first floor training area I had heard, "The Man" about twenty times and that his school was a large modern chrome and glass facility, close to twenty times. I was really trying to hold the feeling that this young master was simply a good guy who was fully happy within his life and situation, and couldn't help but to want to share it.

However, he was beginning to sound like a legend in his own mind. By the time we reached the middle of the second floor training area we had stopped our slow walk. He looked around as if he were about to impart a secret to me and said; "We have found that most schools in the states are mom and pop organizations". "Little store fronts, little classes". "Very small scale". "Scale "hit with a look of almost pity on his face for us." Back home my school is modern and beautiful, lots of chrome, and glass, lots of room". He said as he again shoved the pamphlet under my nose with pictures of him, his school, and of course; "I train directly under The Man". I don't usually need a house to drop on me, but I just wasn't sure if this guy meant to be insulting.

His mannerism was not, but I felt that his words were. Did he realize how rude, perhaps arrogant he sounded? If not that, at least pompous? I remember thinking, to read this wrong and then over react would make me look petty. "Be a good representative of your country first". I have always felt that I had dropped the ball that day. From time to time it would cross my mind and bother me. I could have said something that was polite yet would have shown him that perhaps he knew less than he thought he did. If nothing else, stop him from, what I felt, was talking down United States Martial Arts and Artists. He was a guest.

While that has bounced around in my head getting ready for this paper, I recently came across an interview with an American Martial Artist in one of those Martial Arts Business Magazines. The ones where everyone smiles real big. Basically a "Cheerleader's" magazine rolled over to the Martial Arts. At one point this well-known Martial Artist mentioned that he promoted 500 Black Belts a year. I can live with that.

However, there was one statement that seemed like a cheap shot. "If you have had your school over 20 years, and have only 20 students you should close it up ". That sounds like; "If you are not as big as I am you should quit". I had met this guy and his son in the 80's and found them both to friendly and down to earth. No inflated

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egos. Over the last eight years or so, I have heard more about the father and less about the son. Still, I had not heard anything that would lead me to believe their personalities had changed. I was shocked.

Here we have two Martial Artists. One from the U.S., one from another country, both assuming that a small dojo is less than capable. Both seem to think that the "Mom & Pop Dojo" or the "Home or Basement Dojo" has less to offer than the large spacious facilities that some have today. Both acting as if they were each some kind of example all others should be judged against. Well, our people and history was fresh in my mind from having just written it for this site. How proud we had been to carve a stable school from among the furnaces and plumbing of a basement. How thankful we had been to train two weeks in a row in one spot. Even in midwinter without heat we considered ourselves fortunate.

Holy Smokes 500 Black Belts a year. That's 10 a week with two weeks off a year for vacation. I would like to know how many schools that figure is divided among. How long are these tests?

Don't get me wrong, it is OK to be that organized. Striving to become bigger is good. There must be something to be said for the individual that feels his place in life is to rise to be "The McDonalds of Martial Arts". At that point you got to be "The Man". But do not equate quality with quantity. Biggest or most is not always best.

We are a money-oriented society. The success of everything we do in the U.S. is measured by how much money we make. Yet, there are other motivations that drive certain people. There are things besides money that make life worth living.

Using money as a gauge, how do you recognize a successful individual that is participating out of love? How do you know the individual that is giving to "give back"? Why is what they have to offer so much less important that they should close their doors? Or be ridiculed?

These two individuals should have had something more positive, perhaps more mature, more prophetic to offer. One was apparently well traveled and had the chance to represent his art and country over the world. The other had a magazine give him a forum in which to speak. They were given the opportunity to show the way in which "Successful" minds worked. They, in my opinion, fell way short.

Why should teachers be considered failures unless they have so many students that they couldn't possibly know all of their names, or situations? How can you maintain such a large number of students, on a continual basis, to be able to promote 500 Black Belts a year, unless your requirements are so flattened out that they offer little challenge even to the students that shouldn't be students?

Anyone, who has operated and maintained a school for twenty years, be it large, small, public, or at someone's home, must have something to offer to someone. Any dojo that has with stood the market forces for twenty years and continues to stay in business has the credentials and the right to compete.

At one point the small schools were the only schools. Judo perhaps was more organized because of one governing body, and usually had classes at the local YMCA or a large training hall because of the need for mats and clearance for throws. But as far as the Karate and Gung -Fu related arts, classes could be held in a much smaller space, without mats or special equipment. These small schools and home schools are the places that developed these Martial Arts and Martial Artists, the incubator.

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Students were there to learn and teachers to teach. Not because it was big and spacious or chrome and glass. They kept the focus on the meaning and use of the arts. Places that concentrated on tradition and technique. Practical application. They concentrated on Martial Arts. That is Military Arts. Arts of War. Nothing else was needed to hold their interest or keep them there except the arts, unaffected, naked, no special additions.

All over the world it was the home dojo that kept training going when practice of fighting arts were outlawed. It was in the home dojo where fighting techniques were incorporated into dance moves. It was the home dojo that spread the use of everyday tools for defensive purposes. Small schools? Home dojos? It would seem to me that they would be a sign that the Martial Arts are strong and doing well within a community or country.

These are not the places that today give us so many belt ranks between White and Black Belt they can charge for a test a month. These are not the places that keep pushing the envelope on beginning students so much that soon the only requirement for the first promotion will be "to walk ". They are not the schools that have given us Saturday birthday parties for the "Baby Power Rangers", or made the dojo into a part time "Chuckie Cheese" or daycare center. Not one section in Mas Oyama's three books mentions any of that. How can you relate it to any serious "Military Arts"?

Now I am stepping over the line and I apologize.

Your requirements are your requirements. Your marketing and business practices are your business.

Have you withstood the market forces? Then you belong where you are. You offer something to someone and fulfill a need. The image of your school and its place within Martial Arts will be judged by others, but will be your doing. It is driven by what is important to you.

When my students look back at their training, and me. When my peers reflect upon the time we spent on the floor together. It would be nice if the size of the dojo mattered less than the workouts. Or if they would remember the lessons in character and self-discipline over how many students I marched through the doors. I would be very pleased if they would find at least a few of their memories of our training within the words, which to me, captures the true essence of our quest.

I go to quotes from the great documentary about Japanese Martial Arts, "Budo". I have taken a few lines about Karate and typed them onto a paper that I keep close. It inspires me, makes me proud to be a Martial Artist, but it also reminds me I still have a lot to learn. It humbles me because I know people that live up to the concept. I do not know that I ever have or ever could live up to it myself. I try.

They have nothing to do with the size of the school or where it is. They say nothing about the number of students or how spacious. They focus on what is truly important. They talk about what is real. I quote:

"The term Karate literally means Empty Hands. In reality, it is the body, which has been converted into a lethal weapon. Through cruel physical training, and with it, the cultivation of a dauntless spirit so that one can stand any pain, the entire body is converted into a steel weapon. One who has mastered Karate can knock down any opponent with but a single blow. The process to attain this mastery is long and tedious. There is no other means but patients and superhuman effort. No amount of training can be said to be enough. It must continue without end, with greater endeavor." - BUDO

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FROM THE DESK OF GRANDMASTER E. A. FUZY COMPILED BY SENSEI ED MATHNA



THE EMPTY CUP

He said to me; "I'm tired of it, people treat me like I'm an a - - hole."

I asked him; "I don't know, but did it ever cross your mind that perhaps you are?" There followed a look of bewilderment like I have not seen before or since. It's just a fact that some people with the most promise ruin it by having the biggest egos.

I would rather spend my time teaching someone who feels that they are less accomplished than they actually are, than to waste my time teaching someone who thinks they are better than they actually are.

In line with that thought, I am prone to spending more extra time working with someone who feels that there is always room for improvement, as opposed to working with someone who feels that they have it perfect. There is just no time in my busy day to deal with someone who is his or her own biggest fan.

I take comfort in knowing that there is always something about these arts that allows me to be a beginner. There is always something to learn. This keeps my training fresh, new, and alive. If I'm working on something I have done for years, it becomes new as I adapt things to fit the changes that age and time have brought, or to respond to a new understanding of an old fact.

Most people in the arts that I admire and respect feel the exact same way when it comes to training; you are always a student, and no amount of practice is ever enough. Be an "Empty Cup".

There is a magic trick where the magician pours pitcher after pitcher of water into a glass that never fills. Not one drop of water is lost or wasted by spilling it on the floor. The water continually tries to fill the empty space of the cup, and since the cup is never full, there is always room for more water.

The water is like knowledge and understanding. They too try to fill the empty space. The more you learn, the more you are capable of learning. The more you are capable of learning, the more you learn. It is self-driven, and can be an unending process. However, once your cup is full, then the process stops.

What fills the cup? What fills the empty space and leaves room for nothing else? Self. There is a phrase you might have heard; "He's full of himself". That's like saying someone is cocky, arrogant, self-centered. These negative attitudes fill the cup. Too much self does strange things to people. It makes them a chore to be around.

There is a fine line between confidence and arrogance. Most people float somewhere under that line. When an individual with natural talent feels that they are special because of that natural talent, their cup becomes full. Natural ability will only get a person so far. When they have reached the limits of that natural ability they had better have a background in hard work to carry them forward. If I am going to work with someone who has any natural talents, please let them be the talents of good study habits, and a good work ethic. These qualities help to keep the cup empty.

Humility is a stabilizing force. In a martial arts school we often use humbling experiences with the students. It brings them back to earth and keeps them grounded in the now of what they are doing. Humility and ability

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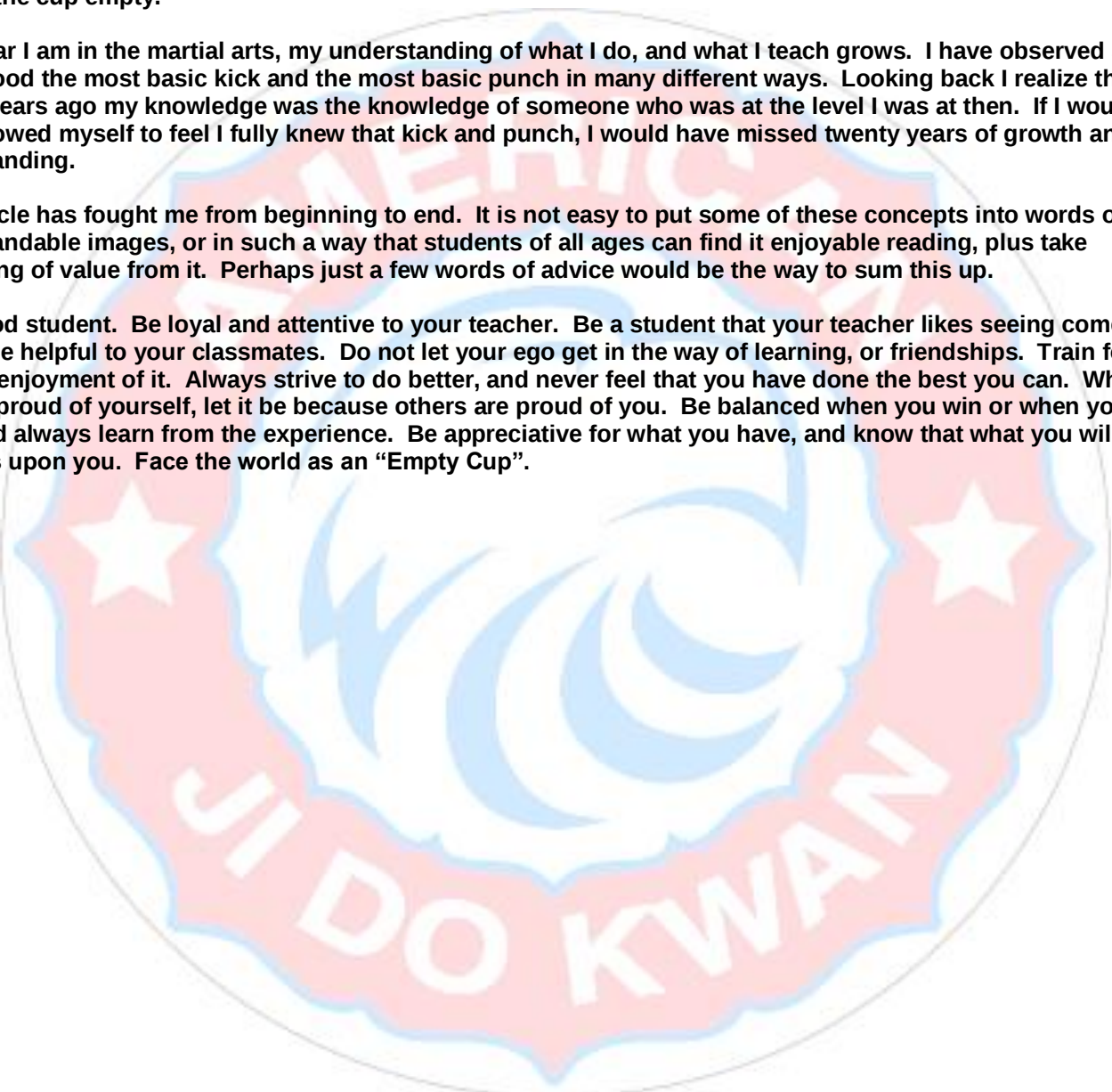


balance each other. Humility keeps you working to perfect the un-perfectible. Ability motivates you by helping you to reach short-term goals, and thus aids in the creation of long-term goals and achievements. Humility helps to keep the cup empty.

Each year I am in the martial arts, my understanding of what I do, and what I teach grows. I have observed and understood the most basic kick and the most basic punch in many different ways. Looking back I realize that twenty years ago my knowledge was the knowledge of someone who was at the level I was at then. If I would have allowed myself to feel I fully knew that kick and punch, I would have missed twenty years of growth and understanding.

This article has fought me from beginning to end. It is not easy to put some of these concepts into words or understandable images, or in such a way that students of all ages can find it enjoyable reading, plus take something of value from it. Perhaps just a few words of advice would be the way to sum this up.

Be a good student. Be loyal and attentive to your teacher. Be a student that your teacher likes seeing come to class. Be helpful to your classmates. Do not let your ego get in the way of learning, or friendships. Train for the fun and enjoyment of it. Always strive to do better, and never feel that you have done the best you can. When you are proud of yourself, let it be because others are proud of you. Be balanced when you win or when you lose, and always learn from the experience. Be appreciative for what you have, and know that what you will have depends upon you. Face the world as an "Empty Cup".



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