

Bufu is blowing all over the World

November 29, 30 and December 1 of 1991 Daikomyosai was held at the Tokyo Budokan in Ayase, Tokyo, bringing together *Buyu* (martial arts friends) from all over the world to experience the feelings of *sesho no jutsu* and *taijutsu*. *Sesho no jutsu* means *jute jutsu*, *tessen jutsu* and *kodachi no jutsu* (short sword) In other words, using short weapons together with your *taijutsu*.

Enlightenment comes from the mastery of physical techniques together with the mastery of *kyojitsu*, the deeper mysteries of the mind. Many people limit their learning to the physical levels, forgetting that even base animals can learn to do physical things. The person who grasps and masters *kyojitsu* (natural intuition) can truly ride on the *bufu* (martial wind). Hopefully the *buyu* present realized the importance of *shin tai gan* (heart, body and spirit) of the *bufu*. A videotape of the seminar will become available from the Bujinkan Hombu Dojo in early 1992.

My 60th birthday party (Daikomyosai) was celebrated on 2 December at the *Meiji Kinen Kaikan*. During the party I made several presentations.

Peter King of Great Britain was recognized for his contributions to the World Bujinkan Community. Special awards were given to Yukio Noguchi (10th Dan), Koichi Oguri (10th Dan), Junichi Kan (10th Dan) and Doron Navon (10th Dan). A special leadership award was presented to Fumio Manaka (10th Dan).

Gold Medals were awarded to Pedro Fleitas (Spain), Dr. Edward Sones (USA), Richard Van Donk (USA) and Moshe Kastiel (Germany) for their efforts to make Tai Kais in 1991

successful for all. Jeffrey Prather (USA) also received a medal for his work in promoting Bujinkan taijutsu to the military community.

Many dignitaries paid us honor with their attendance, including Councillor Kurata, Prefectural Representative Tateno, Mr. Kawajima (Mayor of Noda City) famous artists, writers, musicians, actors and dancers. All were surprised to see the photo and letter of congratulations from President George Bush. The presence of budo martial artists from around the world and luminaries of the Japanese cultural community was very gratifying and lends great credibility to our art and our movement.

You will be pleased to know that I will accept an award from the Noda City Educational and Cultural Board in early 1992 in recognition of Bujinkan's contribution to International Relations between Noda City and many countries of the World. In further efforts to spread the word of Bujinkan I have accepted the position as Director of the Japan Literary Club, International Section.



This party was more than a recognition of my 60th birthday.

It was also a celebration of 30 happy years of marriage to my beautiful wife.

Mariko and it served to acknowledge completion of the Bujinkan Hombu Dojo in Noda City.

TAI KAI 1992

February	14•15•16	Israel
March	20•21•22	Spain, Canary Islands
April	17•18•19•20	Australia, Adelaide
May	1•2•3	Spain, Tormolinos
June	19•20•21•22	USA, Atlanta
July	10•11•12	Luxumborg
August		England, London
September		Sweden, Malmö
October		USA, Hawaii
November		Spain, Barcelona



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FROM
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A.
Place the right hand aright leg in front and position the hands in shitoken. Place rear leg a little forward of where it was for Ichimonji. You must pay attention to the difference of space and direction

JUMONJI NO KAMAE

Photos below will show a side view of each position in order that you may see and feel the posture more clearly



B.
Shift your body so that most of your weight is on your rear foot and begin to spin your right hand to the right.

Please pay good attention to the postures of Nagato Shihan in the photos on this page. The show his excellent balance and body control.



C.
The right hand changes into fudoken and smashes the attack of your opponent.

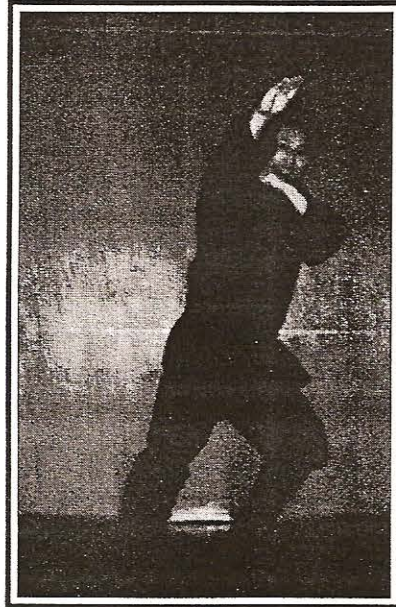
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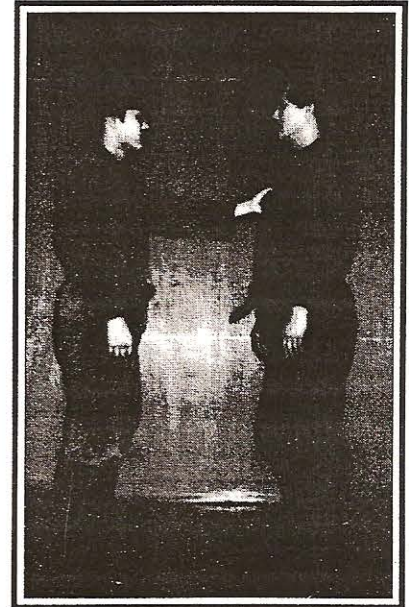
D.
Bending your knees, your right hand attacks the opponent's chest with shitoken

Note: According to the densho, movements A to E are half the attack. Continue in a mirror image of the above technique including a left shitoken and blinding technique and then your hand changes into a fist and attacks the chest of the enemy in udori.



E.
Raise the right hand in a half open position and throw it to blind the eyes or to the face.

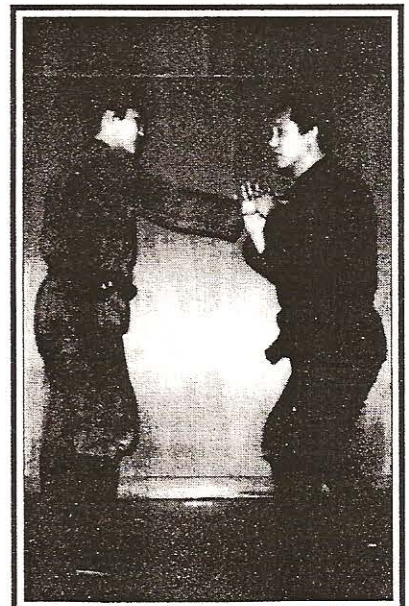
Note: In movement A the densho does not tell us a specific ken (type of fist or strike). It merely tells us to spin the right hand ken to the right and does not mention an attack to the striking limb of the opponent. In E it is not always necessary to throw your right hand up or attack the face.

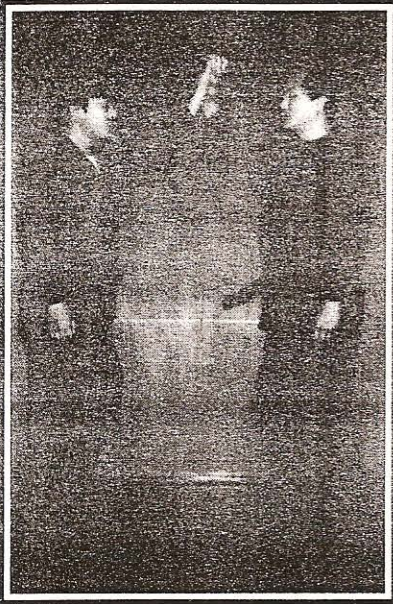


A.
The opponent grasps my right lapel with his left hand (continues below)

OMOTE KOTE GYAKU TORI

B.
I catch the opponent's hand using omote kote gyaku tori and raise it high (see next photo at top of next page)

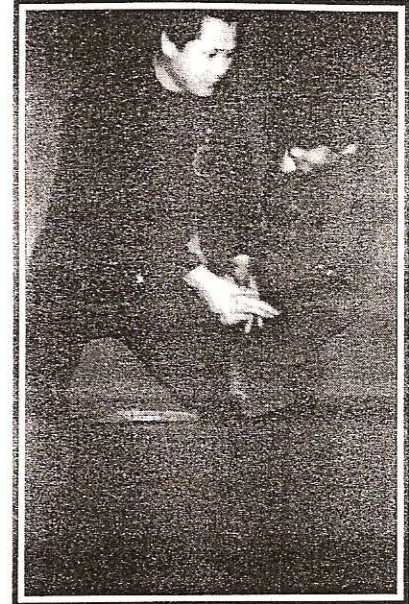




C.
Note the hand position as I grasp and raise opponent's hand.



E.
Continue to bring your weight downward forcing your opponent down. This is omote gyaku tori daisho.



G.
Variation number 2. Notice again the position of my legs.

D.
If the enemy has great physical strength, lift his hand with both of yours while dropping the weight of your body down slightly (continues above)



F.
First variation. Note leg positions.



H.
Again note my foot position. Note: You cannot defeat opponent by using just your hands. The densho tells us to use our feet especially well.

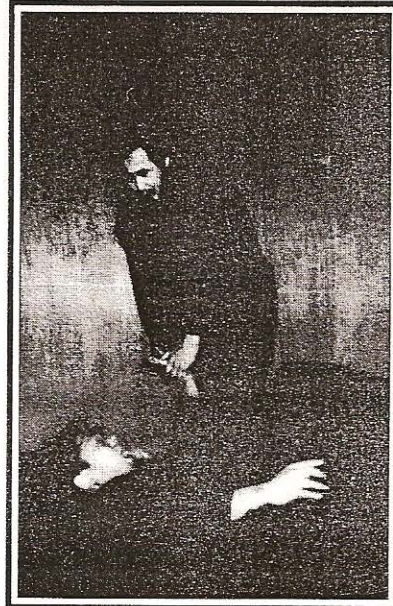




A.
Opponent grasps my lapel with his left hand and attacks with his right hand. I cover his hand and place my thumb on the back of his left hand. At the same time I block his right hand attack while simultaneously doing omote gyaku with my right.

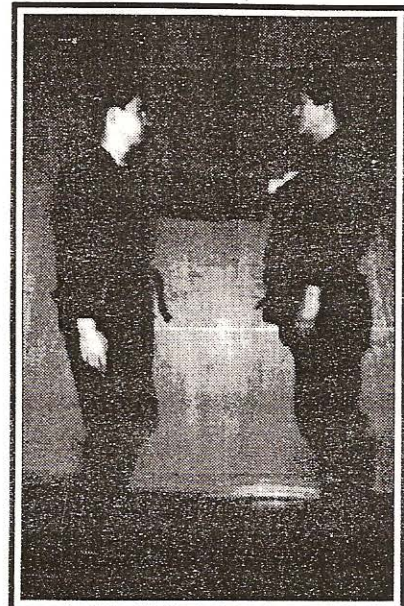
THE SECOND WAY

B.
Lift your hands high with omote gyaku tori.



C.
Omote gyaku tori daoshi. This is the take down.

D.
Lock opponent's wrist with the sequence of the movement. The important thing here is to make your body respond to the opponent's attack. Center your movement around the working hand. Have a feeling of hiding b his hand.

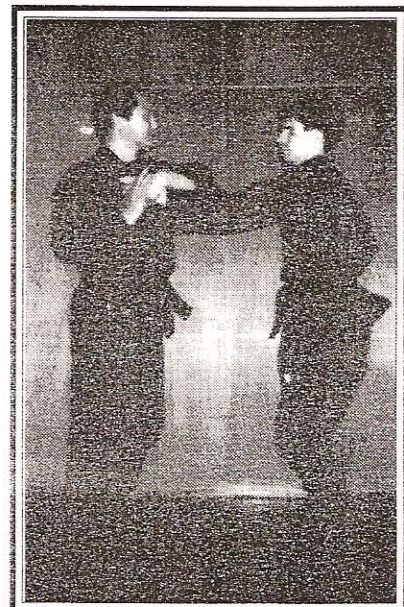


A.
Opponent reaches out and grasps your clothing with his left hand.

**URA GYAKU
OMOTE GYAKU**

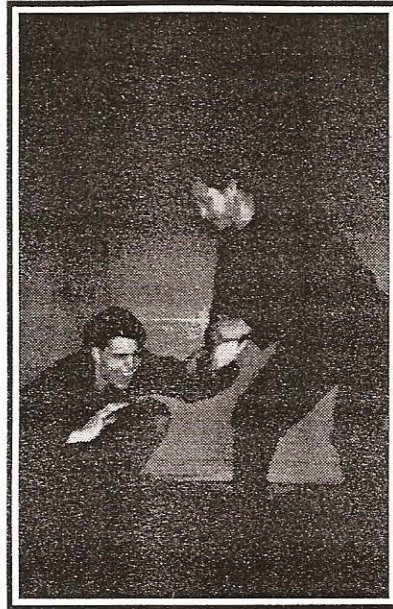
THE THIRD WAY

B.
I attack with my left hand to his left hand and execute hidarite (left hand) ura gyaku tori.

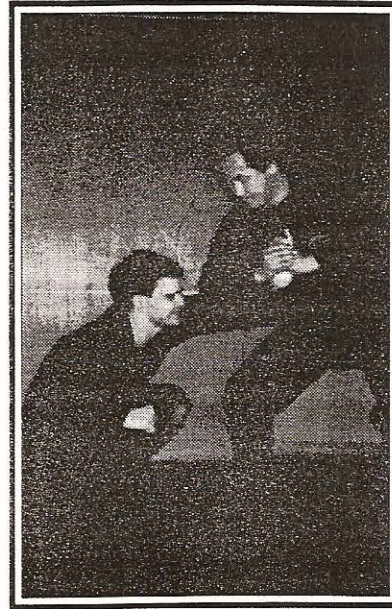




C.
Here I pull my left foot back while applying ura gyaku at the same time.



E.
A slight variation. While forcing his hand back at the wrist by grasping the fingers I use the right hand to press down at the opponent's elbow, thus forcing him down.



G.
Change the attack into migite (right hand) omote gyaku.

We will complete the Kihon Happpo of Nagato Shihan in the next issue. Please know that although he is a quite large man Nagato san is one of extreme grace. His movements are always very flowing and un-hurried. You will do well to be like him.

THIRD WAY - CONTINUED

D.
I grasp his left hand with both hands pushing it backwards and apply extra pressure by pressing my body against his hand

F.
Another variation. While using a two hand grip on the wrist to force it back, apply downward pressure at the elbow with the right forearm

H.
Finish the technique with omote ura gyaku tori daisho. This is the take down and forces the opponent helplessly onto his back with the extreme pain of the wrist hold.

