

# KIAMI ECHO



<i>Editor's Corner</i>	2
<i>Thoughts on Kihon No Danzan Ryu</i>	4
<i>The Theory of Dues</i>	6
<i>Zen and the Art Of... Well, Everything</i>	8
<i>My First Brown Belt Weekend</i>	10
<i>Shodan Promotions</i>	10

<i>Nidan/Sandan Promotions</i>	11
<i>The Proclamation of Hachiro Okazaki</i>	12
<i>Dispelling the White to Black Belt Myth</i>	13
<i>Yodan/Godan Promotions</i>	14
<i>The "Boat Story"</i>	15

Sensei Katharine Jensen  
of Torayama Jujitsu

# Editor's Corner

I'm writing this editorial while high: 44,000 feet to be precise, on my way to the Convention. Eight years ago, traveling to San Ramon was a simple matter of trying to avoid getting caught in Bay Area traffic for six hours. Today, it involves a six hour flight and then trying to avoid Bay Area traffic.

As I sit here, I'm struck by how unusual an event such as Convention really is. It's easy to take it for granted: we live in a world of constant conventions and meetings, where every martial art, hobby, sport, and interest group can have its own event if they so desire. Yet consider: Convention is the occasion when AJJF Danzan Ryu practitioners from all over the country come together. Despite the fact that we all work out in different dojos and have different approaches to training, somehow we manage to train together.

When I lived in California, I heard how east coast Danzan Ryu was "different." Living now on the east coast, I hear periodically about how west coast Danzan Ryu is "different."

The differences are the ones we choose to manufacture.

Sure, there are variations from one place to another, one practitioner to another, yet somehow we do our arts far more alike than we do them differently.

Consider how difficult, how unusual that is: a hundred years go, most martial arts were still tightly held family styles. Even larger systems were tightly geographically contained. Systems that spread too far, fragmented. It wasn't easy for people to visit other dojos.

Professor Okazaki never made it to the mainland: travel was still quite expensive sixty years ago.

Today is a different story. Today, we can converge on a single spot and spend a weekend sharing our jujitsu knowledge. At the end, something very odd happens: although we each come with our different approaches, different ways of doing things, different perspectives on the arts, when we leave, we leave with a little bit of everyone's differences. Without ever moving in lockstep, we still end up moving together. Danzan Ryu grows through this process of changing and coming together, coming together and changing. Some of the changes fade away, while others become part of the system. It seems like magic. It's not.

Enabling this process is no mean feat. From an organizational perspective, it requires a constant balancing act: go too far one way, and the system stagnates, turning into meaningless ritual. Go too far the other way, and anything goes: instead of Danzan Ryu it becomes Danshaolinzanshotogoju Ryu Jukungdojitsufu.

The bad news is that finding the balance precisely is impossible. The good news is that we don't need to, and shouldn't attempt to. That balance will always be dynamic: we always need to be adjusting, experimenting, and exploring. Forgetting that is one of the best ways of destroying the system. Indeed, one might reasonably argue that the real value and the real responsibility of the Board of Professors is to manage the balance that enables us to work out together.

\*

The Kiai Echo is the newsletter of the American Judo & Jujitsu Federation (AJJF), a non-profit educational organization that promotes Danzan Ryu Jujitsu. The Kiai Echo is published to all standard annual members of the AJJF in the United States and on the Web at [www.ajjf.org](http://www.ajjf.org).

The contents of this publication may not reflect the opinion of the editors, the AJJF Board of Professors, its Board of Directors, its Operations Committee or members of the AJJF.

**SUBMISSIONS:** Articles should be sent by email in text format to [KiaiEcho@ajjf.org](mailto:KiaiEcho@ajjf.org), or on disk or hard copy. Hard copy should be typed, not handwritten. Photographs, artwork and digital images must be at least 300 dpi; JPG, PSD, or PDF formats are preferred. Original artwork may be scanned at 8.5" x 11" maximum size. Originals will be returned if accompanied by a self-addressed, stamped envelop. Please do not send WordArt or Word files containing graphics. Submissions may be edited for content, space, grammar, style, or accuracy.

**COPYRIGHT © 2011:** American Judo & Jujitsu Federation. All articles, photographs and illustrations are property of the AJJF and may not be reproduced without the written permission of the AJJF and the authors or creators. Unless otherwise stated, any submission may be published either in the printed journal, on the AJJF Web page, or both.

**SUBSCRIPTIONS:** Available to non-members for \$20 per year, or \$5 per issue.

Address all correspondence to:

Stephen Balzac  
Kiai Echo Editor  
30 Carriage Lane  
Stow MA 01775  
Email: [KiaiEcho@ajjf.org](mailto:KiaiEcho@ajjf.org)

Editor: Stephen Balzac  
Copy Editing: Corwin Coburn, Ed Shatzen  
Contributing Editors: Dan Browning  
Staff Photographer: Kyle Parker  
Spell Checking: Miriam Webster  
Courier Services: Pikov Andropov  
Snacks: Ed Amame

## Advertise in the Kiai Echo!

	<i>AJJF Member</i>	<i>Non-AJJF Member</i>	<i>Non-Profits</i>
<i>Full Page</i>	<i>\$200.00</i>	<i>\$250.00</i>	<i>\$225.00</i>
<i>Half Page</i>	<i>\$125.00</i>	<i>\$150.00</i>	<i>\$135.00</i>
<i>Quarter Page</i>	<i>\$60.00</i>	<i>\$80.00</i>	<i>\$70.00</i>

Photo Credits: Dan Browning (cover), Nerissa Freeman

# The Kiai Echo is Moving!

Beginning in Summer 2011 you will receive your KE in a password-protected email allowing you to read it on your computer, your ipad, or even your smart phone!



Beginning in Summer 2011, the AJJF will be evolving its communications to better serve its members and its mission. This will include the creation of a web-based Kiai Echo magazine and the elimination of our printed/mailed periodical.

The reasoning behind this decision is fairly simple: our ability to provide the many benefits of the Kiai Echo is greater via electronic media and the cost of printing and mailing our paper version is becoming disproportionately high.

So, beginning in July 2011, we will be sending you an Acrobat/PDF version of the Kiai Echo (the same as what has been offered on-line) to your email box. We will provide a form on our Kiai Echo page in which to register your current information including correct email address.

For those members who do not have access to the Internet or choose not to receive email, a "print on demand" service will be available to purchase a printed version of the KE at a small cost.

The decision we face, not unlike many of the hard decisions facing our local and federal government, is to either increase our membership fees to continue to operate as we have in the past or to spend what we have more wisely and thus provide the same, or better, service at a lower cost. We have chosen the latter.

## Do we have your current email address?

We will continue to update you with specifics and details regarding the new Kiai Echo format and delivery options in the weeks ahead. Stay connected by visiting [WWW.AJFF.ORG/kiaiecho.php](http://WWW.AJFF.ORG/kiaiecho.php) and our official Facebook page (American Judo & Jujitsu Federation) then make sure central office has your current email address!

Mahalo!



# Thoughts on Kihon No Danzan Ryu

Professor Don Cross

I recently had a long talk with Professor Tom Ball about Kihon No Danzan Ryu – the fundamental, or basic principles underlying our practice. He reminded me that his sensei, Professor Bud Estes, would frequently admonish his students to practice their arts “with finger-tip control”. This concept is like a Zen koan – a seemingly nonsensical thought given to a student to contemplate upon for the purpose of raising his consciousness of reality. We initially thought that Prof Estes’ koan meant that the arts are not to be performed with the application of strength. But on deeper contemplation, we see that in order to perform our arts with fingertip control we need to fully grasp a list of basic principles before we can ever begin to do our arts in that way.

In the development of our Kihon list, the Professors looked deeply at our Yawara course, the cornerstone of our system. This list teaches the fundamentals of movement, and is the basic outline of how jujitsu works. So, what then are the basic principles of Danzan Ryu – and of all martial arts for that matter?

1. Yield to force. Sir Isaac Newton, the great 17th century English physicist, mathematician and astronomer, illustrated this principle in his Third Law of Motion: “For every action there is an equal and opposite reaction.” So, if someone is pressing on you, and you feel that pressure – that simply means that you are pressing him back. However, if you yield to that pressure, that force, you would not feel it at all. This is the basic principle underlying our work in jujitsu, and it illustrates the meaning of the word Ju – to be soft and yielding; flexible and pliable; to pull when pushed; to push when pulled; in other words, to yield to force. By learning the other nine basic principles you will have learned the keys necessary to move in this way.

2. Do not rely on strength. Prof Ball asked his sensei once: “Doesn’t it take strength to do judo?” Prof Estes replied: “It takes strength even to speak.” If this sounds like another koan to contemplate – it is. In order to speak one needs to

activate the muscles of the mouth, tongue, throat, and diaphragm. The key is to use that necessary strength efficiently, with a minimum of effort. In order to learn the principle of yielding to force one must first discover a way to move without reacting to the other person’s force pressing against you by pushing back. Rather, flow with that force, or allow the movement to occur without trying to resist it. When someone grabs you with the intention of controlling you, first relax and then look for the opposite side of that force where their strength is not present. In other words, apply the principle of Ju by finding the path of least resistance, and then following it out of the hold.

***“ In fact, when we both put our attention on the same object, like a hold, the hold becomes stronger. When our attention becomes fixed in this way it can lead to mental stagnation ... ”***

3. Connect. In order to be able to interpret or assess another person’s intentions, or hidden agendas, we must first find a way to “connect” with him - physically, psychically, emotionally, and mentally. To connect means to sense, or feel another person’s life force even before they act. To master this principle you must first learn to harness your own awareness: to be calm and non-reactive. Then, you must observe everything intently: the other person, the context in which that person approached you, the circumstances surrounding that encounter, the reactions of other people, the environment, and your own feelings. It is the context – the set and the setting – that determines your response.

4. Maintain Integrity. This principle refers to the necessity of maintaining your frame: the posture you hold while in your basic self-defense stance. In DZR, the ideal posture is essentially erect with the feet a shoulder’s width apart, with one foot forward and one foot back, straddling your centerline with your weight evenly distributed 50/50. The arms are elevated so that the hand corresponding to the forward foot is open and at about chin level and is about 2 hand-spans away from your chest. Your second hand is lower than the other and is only one hand-span from the chest. Both hands are open and near your centerline, and both arms are bent. While in this position, you stand comfortably with an awareness of a line running from a point at the top of your head, down the central core of your body, thru the perineum, to the “plumb point” between your feet. This line is essentially your “axis,” around which you rotate when you move. Furthermore, keep your awareness on the itten – the one-point below the navel in the geographical center of your body. In this way you will stay grounded and centered. The purpose of this stance is to allow mobility and adaptability, as it is a way of standing that gives you the flexibility to move in any direction easily and quickly from a position of balance. We say that in martial arts we move from stance to stance, from one strong position to another. The stance described here enables you to make the transitions from stance to stance quickly and effortlessly.

5. Seek the Center. Since attacks, both defense and offense, are generally directed towards the centerline of an opponent’s body, the objective is to erect a “shield” to protect you from the inevitable course of action. While standing in your basic self-defense stance keep your leading foot and leading hand on uke’s centerline, with your lead hand pointing at a spot underneath uke’s nose – like a gun sight. In other words, you constantly seek uke’s center as you interact with him. Maintaining a line – a “bead” -- on uke’s center makes it difficult for him to attack you without

moving in some other direction to get around the barrier you have erected. As you perform a technique you will certainly alter your position as needed, but generally you do not deviate much from this basic stance as you make whatever transitions are required. The key to success is to stay aligned with uke's center while performing any art.

6. Get off the line. When someone is intent on punching you, his intention from the moment he launches the attack is to keep the course of the punch on the "railroad track" it is following to its target. So, psychically the opponent has already hit you before actual contact has been made. The principle here is simply to get off the line of the attack. The key to applying this principle is to catch the moment that uke launches his attack, then get off the line and divert the "track" – by blocking, parrying, or simply not being at the end point of the attack. Of course, the faster the attack the faster you must be to respond appropriately.

7. Lead the mind. Bruce Lee said in *Enter the Dragon*: "If you focus on the finger you will miss all the heavenly glory." We lead the mind of our opponent by creating an object that draws the "crow's" attention. Crows will pick up an object that is bright and shiny and carry it around until they see something else that is more interesting. Then they drop what's in their beak and go after the new attraction. So, the "trick" is to get the opponent to focus his attention on something else ... to "capture" his attention. We create a diversion - an illusion covering your true intention. For instance, your eyes are naturally drawn to movement that shows up in the periphery of your field of vision as a potential threat. I look to the right, and so do you. Hence, I have created a diversion - an opening that hides my attack that is coming from the upper left into the periphery that you now cannot see. In Tsurikomi Taoshi (Shinnin) – we deliberately look right to divert uke's attention, then step to the right; then quickly turn counter-clockwise and toss uke into the space that has been created.

However, the more sophisticated the opponent, the more sophisticated the diversion must be. For advanced martial artists, the suki – the hole thru which

they deliver their attack – is usually very small. So, if you create a "hole" that is too big your opponent will know you are faking and easily avoid the trap. So too, you must be ever vigilant not to get faked out and caught up by another's diversions. When you draw your attention to some object presented by an opponent you can become fixated on this object. When we both put our attention on the same object, like a hold, the hold becomes stronger. When our attention becomes fixed in this way it can lead to mental stagnation ... and to defeat. The counter to having your attention diverted is to practice discrimination between what is real and what is not, and to detach from the illusion. That is, to keep the mind free and fluid. This practice is a life-long pursuit ... day to day. The primary practice to develop this kind of mental fluidity is regular meditation.

8. Break the frame. While maintaining the integrity of your own stance – your frame – you constantly endeavor to break the frame of an opponent. In order to do this we move in such a way as to put uke into a postural configuration that does not allow him to move efficiently. He is now off-balance, and "floating" in transition to regain the integrity of his stance. It must be kept in mind that most people instinctually resist a force that is pushing them away from the place they are standing, like it is some kind of "real estate" that they have "invested" in and that they think they "own". So, in order to break uke's frame we seek the opposite side of his resistance, where there is no resistance. Simply put, we pull when pushed, and push when pulled.

9. Ma-ai. This principle refers to the concept of maintaining "appropriate distance" from an opponent. Every movement and every technique, has its optimal distance within which it is effective. For instance, an arm's length is the best distance to execute a kick. But this distance is not appropriate for punching. In order to execute an efficient punch I need to be close enough not only be able to hit my target but to drive thru the impact point. Likewise, in order to perform Ogoshi efficiently I need to be connected to uke's whole body – back to chest. And of course, I need to execute

these maneuvers without losing the integrity of my own stance.

10. Neutralize. An opponent will constantly attempt to "steal" your center, your balance, and your integrity. We must apply all the foregoing principles in order to "neutralize" the force being exerted by that opponent. So, I must yield to force, and not oppose it. I connect, and maintain my integrity. I seek their center, break their frame, lead their mind, and so forth, all in an effort to neutralize their capacity to be effective in executing another attack.

However, since we cannot truly control another person, all we can do is adapt to what they do. If you determine that the other person intends to do some harm, then one of your first options may be to simply walk away from the encounter in order to neutralize the situation. If this option is not available, then you try to talk your way out of an unpleasant encounter. If this is still not effective, then another option may be to create a situation where an aggressive person apparently relinquishes his will to you, or suffers the consequences. For instance, the other person attacks you, and your response is to put him in a shoulder lock or arm bar. You will have efficiently neutralized your opponent, and thru pain compliance they submit by apparently surrendering to your will – at least temporarily. Then, while applying the lock you have the time and space necessary to discuss the virtues of peace and harmony – and hopefully you will have created an opportunity for peaceful reconciliation.

There is no doubt that there are plenty of techniques in Danzan Ryu that will kill or maim should the circumstances require it – such as in knife attacks or multiple person attacks. But it is the context of the encounter that determines our responses. In combat we simply react and do what we feel is necessary to survive, as there is little or no time to discriminate. If we choose to maim or kill an opponent in order to stop him from attacking again, we can only hope that the automatic reactions we have developed in our training, along with the moral and ethical foundations we have established in our

*Continued on page 7*

# The Theory of Dues

Richard Howell

*This article is dedicated to Jack Lalanne who recently died. He was a shining example of what can be accomplished when one does the work and pays the dues.*

If you just get up and go work out and never feel aches the next day and then go do it again, save this article, you will need it later. However, if you have reached that state in life where you are beginning to realize “I can’t do that anymore without some price” then maybe this is for you now.

Many years ago I attended a Seminar on ageing in the martial arts. It was sponsored by the University of California Berkeley, Martial Arts Association. There were many fine presentations but one of them changed my life. The presenter was a sports physiologist from the University of Oregon and he gave us some bad news and some good news. Out of this news there evolved a theory of “dues” that has kept me on the mat, working out, taking falls and being fully active past the age when some others consider a less active life.

First he gave us the bad news: After about age forty every thing goes to pot at about 7% per decade. Strength, stamina, endurance, speed - you name it - it’s going down. This sounds terrible and when I heard it so long ago I was really depressed. There was no question

in the presenter’s mind about the general evolution of our bodies or the inevitable nature of that progression. What a bummer!

Now the good news: The next thing we were told is that this downward evolution is on your maximum peak performance! Well, who lives at that level? A few professional athletes perhaps or some highly competitive amateur looking for one more shot at the Olympics might. Maybe them but not me with my semi desk job 5 days a week. And the good news continued. Since most young people are serious couch potatoes it is entirely possible for a reasonably fit person at sixty to be as conditioned and vital as the average twenty year old. OK, before everyone jumps on me, there are many fine twenty somethings doing judo and jujitsu. If you are one of them, you are not average. You already know you are exceptional, so accept your superior nature and read on.

More good news: The best news was saved for last. There seems to be no age limit on when you can recover from your idle state and get back in shape up to your maximum. So if you are forced to let workouts go for a while due to an injury, illness or other demands on life, don’t worry, you can recover. With that new information I left the seminar in high spirits, ready to do jujitsu until I died, as long as I paid my dues.

Dues. When you are young you get a free pass. To get on the mat you do not owe any dues. Everything in your body recovers on its own and you can just go and work out. If you wanted to improve your conditioning, almost any activity would do and you ate what ever you pleased. I remember those days and they were great. However as the years go by there begin to be some dues to stay on the mat. These are paid for with your time and effort off the mat to help maintain physical condition and vitality. As you grow older, the dues continue to increase. The need to condition on and off the mat becomes more constant. Those long breaks that can happen build up a debt in the dues that must be repaid. There are no dues holidays. Also, some specific requirements and dietary restrictions start creeping in. But if you are lucky and you pay your dues you get to play. Life is not fair and you may find yourself owing more than your luckier workout partner who seems to just breeze by. There is always that skinny person who seems to eat everything and that’s how it goes. Some really unlucky people are the victims of injuries or diseases that raise their dues to unreachable levels. Be glad for your blessings, quit complaining, and give those unfortunate people your support and sympathy.

So what are some of the dues? One of the first dues contributions to become necessary is a change in the way you train off the mat. There is uniform agreement among all modern sources that after age fifty you must include some kind of resistance training. Weights, kettle bells, lifting wine barrels, whatever you like, but do it. Standard sports and aerobics just will not maintain complete body fitness after fifty. Personally I lift weights, but one of the great things about dues is you can often find something that you enjoy that makes your payment. Nonetheless, there has to be consistent resistance training. These were the first dues that I found I had to pay.

**PROF HUDSON VIDEOS**

**SHIME TE DVD NOW AVAILABLE**

The twenty-five arts of Shime Te cover a wide range of applications on the ground such pins, chokes, joint locks, arm and leg bars. This course completes the shoden and along with Yawara and Nage Te builds a comprehensive and thorough foundation for mastering the science and craft of Jujitsu.

• • •

Professor Robert Hudson, Shichidan, has traveled extensively within Danzan Ryu and has trained with many of its finest practitioners, giving him a unique insight into the methods and principles of Danzan Ryu Jujitsu. From his many years of research he has created a series of DVDs to explore the principles and concepts behind the techniques, to help you better understand your art.

**Titles Include: Yawara, Nage Te, Shime Te and Transitions**

Visit [www.profhudson.com](http://www.profhudson.com) for video trailers and ordering information.

*Continued on page 7*

*Continued from page 6*

Along with resistance training other cross training becomes more necessary. It is best to vary the kinds of workouts that you do to avoid repetitive motion damage. Research your cross training and become aware of the issues that arise from long time practice. Some activities are not intended for constant practice over decades, especially if you do not follow their rules and pay their dues. Other activities can be quite beneficial. Your body is the only one you get, so you will need it to work undamaged for a long time. It is possible to wear it out through thoughtless training. Most of us know someone who has.

The next regular dues are to receive regular massage. You don't know where to get a massage? Take the AJJF course and get to know the other students. They need a massage too. In the beginning this can be occasional. I started out at once a month. A friend and I started trading massages after we completed the massage course in Cotati. Then he moved and another friend and I started trading and so on. Now I am up to at least once every two weeks and often weekly. Here is a warning. Just any massage will not do. You need a massage that is as good at healing as is our massage. During a few periods when I had trouble finding someone to do our massage I tried many other practitioners and styles. A few may have been beneficial but my overall condition deteriorated badly and eventually this led to injuries. I did not improve until I found a new person who did our style. Your body needs help and our restorative massage supplies it.

There are also dues in your dietary choices. This is probably the single

hardest one to do, but your high youthful metabolism and ability to manage certain foods degrades just like your physical strength. At some point most of you cannot eat as much as you used to and depending on how you learned to eat you may also have to make some changes in style. Nobody wants to do this. There are libraries full of advice on how to eat so you all know which foods are healthy and which are bad. You get to make your own choice. Too much weight adds dramatically to the level of dues that you owe and some kinds of foods lead to health problems. You may look around in many activities and see dues paying people who are athletic. They do not tend to be excessively heavy.

One of the most pleasant dues is to do jujitsu. Do lots of it all the time, even when you are feeling a little tired of it. After all, jujitsu is one of the reasons for paying the dues in the first place. The physical and mental activities of jujitsu are healthy and beneficial when done correctly. This can even be a contribution to dues for other sports. Jujitsu uses all of your body without requiring overwork of any one part. This is even true for falling. Bad falls are not beneficial, but good falls actually seem to help. This is a serious motivation to continue to improve your sutemi ability in all arts. A good workout can often be a "mat massage," and helps relieve soreness and stress. But, the workouts must be consistent. Binge workouts, just like other binges, are for the crowd that does not pay dues yet. For someone with a job, a family and any other interests, this consistency can be a difficult set of dues to pay. I have tried to cheat on them but it did not work.

And work softly. Give up your old hard ways and stop working out when you

have used up your energy. You can still go play but do it for its beauty. Full on competition can charge a high price for a small pleasure. That minor injury that healed in a day when you were younger may take a week or a month now. All that time you are falling behind in your regular dues. You dig a hole that can take a long time to refill.

Sometimes life requires that you take a break. You may get seriously behind in your training due to a job change, illness or life change. If it is an injury or illness that sets you back and there are medical recommendations for the return path, do them. Many failures are due to not taking the medicines and doing the lifestyle changes that are part of the treatment. But do not despair. You can catch back up. This means that the more you owe the longer it will take. Relax and start working and you will come back.. Remember, the limitation from your age is on your maximum performance so unless you were actually working at your absolute theoretical maximum you can come back better than you started. Keep paying your dues when you have the ability. If you were there last year you can get there now.

There is magic in jujitsu and that is the core of its beauty, but there is no magic that I can find in the dues. To get to the jujitsu magic you requires that you do the practice and to do the practice you must pay the dues. And that just means putting in the time and exercising the discipline. Good luck and I will see you on the mat.

*Richard Howell, Yodan, is the sensei of Yoshin Jitsu Kai \**

*Continued from page 5*

lives, will cause us to react appropriately in moments of crisis.

Conclusions: These fundamental principles are applied throughout our system, and are interrelated. During their daily practice in the dojo, the students consciously practice each principle until they are well established within them and have become automatic responses. The degree to which a student has learned

to apply them is self-evident as they demonstrate their arts. What is most interesting is how a student's application of these principles, both externally and internally, illustrates his proximity to the ultimate goal of our training – which is "completion of character". These principles offer us a yardstick to measure our progress towards self-mastery, as they can be applied in all parts of our life even in the most mundane of daily activities. When we are stressed, and push comes

to shove, do we yield to force, maintain integrity, get off the line, and so forth? Advanced practitioners of DZR live their lives with these principles in mind at all times.

*Prof Cross teaches Danzan Ryu in Eugene, Oregon. You can visit his website at [www.jujitsu-do.com](http://www.jujitsu-do.com) for information about his classes and his instructional DVDs. \**

# *Zen and the Art Of... Well, Everything*

*Hillary Kaplowitz*

Who is your Sensei? What do they do when they are not teaching Danzan Ryu Jujitsu? Do they have another life? A vocation? At a recent dojo get-together my boyfriend was telling one of my students that I might be a good professional connection for her in higher education. That really surprised her since it had not crossed her mind that her Sensei had a life outside of teaching Jujitsu to her.

But all Sensei have something else, don't they? Even those that do Jujitsu as their full-time profession spend some time doing something off the mat. Maybe it is not far off from Jujitsu. Maybe it is collecting books or watching movies related to martial arts. But maybe it is something not as closely related. Maybe it is fishing, or cooking, or writing stories, or painting or any number of things.

Or maybe they have a "day job."

Professor Estes was an officer in the Salvation Army when he arrived in Hawaii, and a clerk/office manager in Chico. He also was a deacon in his church. Professor Fisher did gymnastics, served in the military and was integral in the US Swimming organization. Professor Ball taught high school science, free-heel skis, rides motorcycles and is an avid reader, among many other things. The Sensei of our Ryu are a diverse group of individuals and the range of professions exemplify this. They are physicists, educators, doctors, military professionals, scientists, civil servants, artists, computer programmers, engineers, financial professionals, journalists, electricians, police officers, salesman, business owners, project managers, writers, psychologists, and on and on.

How many times have you heard your Sensei bring in an example from something outside of Jujitsu to explain a principle? My Sensei refers to many, many sources. He employs everything from classic texts to modern movies. The role of the Sensei is to help the student understand. To show them the way. To guide and suggest. Metaphors, analogies, stories, anecdotes, all of these

things are vehicles a good teacher uses to help their students learn. Connecting new knowledge to prior knowledge is an important way to help us learn and remember new information. In other words, in order to learn something new, you need to find a place for it to fit into what you already know.

***"My mind could not catch up enough to get me to move. I was frozen. Who knew that mushin was a part of badminton?"***

Which brings me to my own teaching experiences. I use physics examples when I teach some arts, but my understanding of physics is very rudimentary. In fact I would say that most of what I know about physics comes from learning Danzan Ryu (probably from classes taught by Warrior-Engineers). And that is the frame of reference and scope I employ when I use physics to teach my students about the key motions in our art. I talk about fulcrums and levers, about counter balance and momentum, and about torque and torsion. The extent of my understanding is very limited and very narrow, but it is effective in getting the point across in most cases.

However, I do have some insecurity when it comes to the subject matter I use for my teaching analogies. It took me years to realize the motorcycle "revving" motion that I was describing in joint locks was actually the exact opposite direction of how a motorcycle throttle actually functioned. But it did get the point across and got the student to make the correct motion. And that is the goal. It is not to teach how motorcycles work.

I worry sometimes that my brand new students are going to be experts in the field that I am cannibalizing for a clever analogy. I had one new student who seemed to really understand my explanations of momentum in the forward roll so I off-handedly asked him what he did for a living. He said he was an engineer. The alarm bells started to go off in my head. I asked him what kind of engineering and the answer was aerospace. Yes, I was explaining 8th grade physics to a rocket scientist. But it worked. My examples helped him understand what he needed to do for that technique.

I get a lot more comfortable when I am discussing my field which is education and pulling information from that arena. The problem is, maybe I get a bit too comfortable. I have to remind myself that when I talk about prior knowledge, meta-cognition or being a self-regulator and other education topics that I am bringing in my own perspective and my own sensibilities. I am no longer transmitting Danzan Ryu Jujitsu in its pure form. I am adding some color and insight from my own experiences. I think it fits very well, but nevertheless I do my best to make this very clear to my students. I do not tell them that Prof Okazaki discussed learning styles and gave his students multiple opportunities to learn via different modalities. Instead I show them how seeing a technique, hearing it described, feeling it done to you, doing it yourself, writing a description and then teaching it to others is in line with this idea of learning styles that comes from learning theory. I show them the similarities and I make sure to emphasize the source - especially when it is outside of Jujitsu.

The sources we use for teaching our students can, and do, come from many aspects of our lives. I recently learned to play badminton and play each week with a group of co-workers. To me, this is just more Jujitsu practice. I was reminded again of the joy of the beginners mind. I had no experience so everything was



a learning moment for me as I figured out how to play this game. But there was more to it than the physical skill of playing and the strategy involved in winning. There was kuzushi. I found myself twisted, contorted and completely off-balance. I was double-weighted and out of position and unable to function. Sounds familiar. Then I started to experience the mental side of the game. There was mental kuzushi. My mind was not flowing but had stopped, either to consider how great my shot was about to be or how amazing it was that I pulled off that last one. And then I watched as I swung and missed an easy shot. Or as the other side returned my amazing save and then the birdie fell to the ground five feet in front of me. My mind could not catch up enough to get me to move. I was frozen. Who knew that mushin was a part of badminton?

Some instructors have experience in other martial art disciplines. A master teacher can use examples from other systems to illustrate and highlight aspects of our own system in a clear manner - where the goal is still to master Danzan Ryu. It is tempting to try to fit everything we want to do under the umbrella of Danzan Ryu Jujitsu. But bringing in outside resources and renaming them to fit our needs does not serve our art, in my opinion. Some people have the desire to acquire more techniques or learn other systems and that is a pursuit unto its own. Those who wish to learn the art of Danzan Ryu can reap a valuable benefit from practicing other techniques, but I believe that if one wants to truly master our style they should learn under the guidance of an experienced Danzan Ryu Sensei. Someone who can pull in techniques and arts that are relevant to our style and most importantly relevant to the students' understanding and growth in this art. And they are clear and implicit in telling their students what is part of Danzan Ryu and what is not and why they are teaching it to them.

Where does kata fit into this whole schema? Kata is the central core of our practice. It is where our fundamental motions and values are embedded and transmitted. Kata is the vehicle. On one level, Kata presents questions that students work to answer through practice, study, investigation, etc. I believe in preserving that conduit and that

everything else we add to our teaching shouldn't tamper with our core. The goal should not be to change or improve but rather to help the student unravel the mysteries. To shine some light on an aspect that is in darkness for that student. Each Sensei learned the kata of our system and those experiences transformed them. The experience itself was what allowed them to unlock and discover the art and, in doing so, discover something about themselves. It makes perfect sense to see ways to change the arts as we ourselves evolve in our practice. But those arts, the kata the way it was taught to us, were the keys that helped us to unlock our own understanding of the art. I feel that we as teachers should bring in all the resources we can to help our students learn and discover, but in order for them to be able to have transformative experiences we need to leave the tradition of our art intact for them to uncover. We owe them the opportunity to realize what this art has to offer for them.

If we view our world through a Jujitsu lens, I think we can find many places where we can practice our art and learn by using our art as the frame of reference. I was able to apply my Jujitsu to my badminton game and vice versa, gaining a deeper understanding of kuzushi and the mind through playing a game that had nothing to do with Jujitsu. My students do have to suffer some badminton stories but they are never under the impression that Prof Okazaki played badminton or that they need to play badminton to gain these insights. The lessons are everywhere and in everything if we know how to see them. Maybe that is the Zen and the Art of Everything.

*Hillary Kaplowitz is Sensei of Pacific Jujitsu Kai in Santa Monica, CA and holds the rank of Godan in Danzan Ryu Jujitsu under Professor Robert Hudson, Shihan. In addition, she has a Masters of Science in Instructional Design and Technology. \**

# JUJITSU On DVD

**Professor Don Cross, M.Ed.**

7th Degree Inheritor of

## DANZAN RYU

**FUNDAMENTALS** (60 minutes)  
Detailed instruction of over 84 techniques, including escapes, joint locks, grappling, throws, and break falls. **\$39**

**YAWARA** (84 minutes)  
Over 65 effective methods of joint immobilization and escapes from holds. **\$39**

**NAGE TE** (78 minutes)  
Over 20 essential throwing techniques and self-defense applications of the Okazaki system. **\$39**

**SHIME TE** (111 minutes)  
Over 25 grappling and choking arts are demonstrated. **\$39**

**GOSHIN JITSU** (119 minutes)  
28-technique course employing advanced self-defense applications of Yawara, Nage, and Shime. **\$39**

**YAWARA STICK** (71 minutes)  
Over 40 uses of the deadly Yawara Stick showing nerve points, escapes, and joint holds. **\$39**

**OKU NO TE** (123 minutes)  
25 Brown Belt level combination techniques involving highly sophisticated throws, take-downs, grappling, and joint locking arts. **\$59**

## HEALING ARTS

**KAPPO** (74 minutes)  
The essential resuscitation techniques of Danzan Ryu to reverse the adverse effects of martial art combat. **\$39**

**RESTORATIVE MASSAGE** (159 minutes)  
Prof. Cross presents detailed instruction on his version of the H.S. Okazaki Long Life Massage Kata. This is a beautifully choreographed whole body massage sequence of highly effective techniques based on the Oriental Medical model. **\$59**

**CHI GONG** (60 minutes)  
Eight Pieces of Silk, the oldest recorded form of Chi Gong, consisting of 8 profound energy cultivation exercises which bring mental peace, internal strength, and better health. **\$39**

### EASY TO ORDER

We accept Visa, Mastercard, and AmEx  
Order on the Net! [www.jujitsu-do.com](http://www.jujitsu-do.com)

**Save 10%**

by ordering more than one DVD!

**Jujitsu-Do Productions**

Call 1-800-906-4660

# *My First Brown Belt Weekend*

*Jeffrey Morgan*

*Your work is to discover your world and then with all your heart give yourself to it. – Buddha*

I remember hating several classes in high school for the sole reason that nobody wanted to learn from the teacher. Every seat in the class was filled, as required by law, but no one was really there; no one wanted what the teacher had to give. It was the stark contrast to those experiences, I think, that made my first Brown Belt Weekend so unforgettable.

I came up to Chico having never been there before and having just been promoted to sankyu. I thought “Well I might as well, now that I can.” I had no idea what I had to look forward to. So there I was in Chico without any plan of where I was to stay or what kind of experience I had signed up for. Professor Lane opened his door to me immediately. I think that is one of the most beautiful qualities of the AJJF community: the doors are open if one is willing to show up. I arrived thinking that a safe patch of grass sounded nice and found myself

in Professor Lane’s safe and welcoming home.

The next morning, I woke up to find other stowaways who slept at Professor Lane’s house beginning to make breakfast. Without a second thought, I pitched in to finish preparing the food, ate with everyone else who stayed there, and cleaned up. Before long, it was time to walk down to the park and get ready to open the weekend.

*Continued on page 11*

## *Shodan Promotions*

Gentry Boswell, a student of Jeremy Estes from Yama no Shin Kan

George Browning, a student of Pete Sweeny and Eric Atienza from Ka Hale Na Ikaika

Cyrus Chi, a student of Sensei Nancy Bigham from Kodai no Bushido

Eddie Farnias, a student of Pete Sweeny and Eric Atienza from Ka Hale Na Ikaika

Elliott Ferguson, a student of Sensei Richard Howell from Yoshin Jitsu Kai

Jose Gonzalez, a student of Filiberto Gutierrez from Danzan Ryu Chicago

Roberto Gonzalez, a student of Filiberto Gutierrez from Danzan Ryu Chicago

Alfred Harris, a student of Sensei Robert Kunkle Jr. from Quiet Storm Jujitsu

Nate Hill, a student of Sensei Dan Browning from Shinzen Kai

Greg Jones, a student of Professor Tom Ryan from Palmetto Jujitsu Academy

Kendrick Kingery, a student of Monica Villanueva from Kodenkan Academy of Martial Arts

Lauren Loftley, a student of Professor Tom Ryan from Palmetto Jujitsu Academy

Aromalyn Magtira, a student of Sensei Hillary Kaplowitz from Pacific Jujitsu Kai

Hoang Mai, a student of Robert Rainey from Lawndale Jujitsu Kai

Thomas Meade, a student of Sensei Pete Sweeny and Eric Atienza from Ka Hale Na Ikaika and Professor Bob Hudson of Halau O Ho’Omana

Michael Monsen, a student of Professor Robert Hodgkin from Bushido Jujitsu Kan

John Morris, a student of Jeremy Estes from Yama no Shin Kan

James Mudd, a student of Professor Tom Ryan from Palmetto Jujitsu Academy

Melissa Ranum, a student of Sensei Dan Browning from Shinzen Kai

Justin Robertson, a student of Jay Kalisek from Santa Barbara Jujitsu Kai

Aaron Siegel, a student of Professor Tom Ryan from Palmetto Jujitsu Academy

Wilfrido Tapia, a student of Professor Robert Hodgkin from Bushido Jujitsu Kan

Zach Thomas, a student of Professor Geoff Lane and Sensei Jeff Meyers from Nibukikan

Noah Vissher, a student of Jeanette McGrath from Yama Naka Jujitsu

*Continued from page 10*

My first Brown Belt Weekend began with an Oku class taught by Sensei Fuches. It is a tradition, she told us, since this event first began 34 years ago, to have the head of Chico Kodenkan teach the first Oku class of the weekend. She read from Professor's Estes' comments on Oku in a previous version of the kata manual and began class. There was this wonderful marriage of conceptual knowledge and physical demonstration in her teaching. There was Sensei Fuches with the ferocity she always seems to bring to the table in her technique, making me hope to capture some semblance of that when I practice; yet there was also Sensei Fuches asking us to look deeper. That was a theme that appeared throughout the weekend.

The main problem I had during the weekend was choosing between classes, almost all of which I wanted to take. Each class I took gave me food for thought that I knew would take me a while to digest: nage classes that challenged me to better utilize gravity, a knife class that explored applications for techniques that would likely come from experienced knife fighters, classes that shed a little bit of light on the complexities beneath even the most "basic" techniques that I, as a brown belt, can only imagine but do not

understand. The list goes on and on and after the first day was over it all felt like it had gone by so fast.

***"My fellow brown belts were hungry for knowledge. Everyone was there to learn something new and everyone was willing to share what he or she knew."***

That evening there was a barbecue at Professor Lane's house: blackberry wine, ravioli, beer, tri-trip, and a limbo competition. Need I say more? I would say that I challenge anyone to find an organization where people of such diverse ages and backgrounds can sit together and laugh, learn, and grow together; can tell jokes together and speak openly and candidly with each other.

But perhaps the most profound aspect of the weekend came from my experiences with other participants. Everyone I

worked with was so supportive and talented. It was never a chore and it was always a learning experience. While I certainly learned from the yudansha I had the honor of working with, the brown belts I worked with profoundly affected me as well. My fellow brown belts were hungry for knowledge. Everyone was there to learn something new and everyone was willing to share what he or she knew. It was as if that hunger was contagious. From the brown belts I met, there was a constant stream of relevant and useful questions directed at our various instructors.

For as long as I can remember, I have been in school. Classroom learning probably constitutes the majority of my life thus far and I have seen my fair share of learning environments. Never have I been surrounded by students who so deeply care to learn and teachers who so deeply care to teach. So, to understate the point, my first Brown Belt Weekend will certainly not be my last. \*

## *Nidan/Sandan Promotions*

### **Nidan:**

Werner Armbrust, a student of Sensei Jeff Penner from Honshin Kan

Joe Bendorf, a student of Sensei Nerissa Freeman from Makoto Kai

Juan Garcia, a student of Monica Villanueva from Kodenkan Academy of Martial Arts

Brandon Johnson, a student of Robbin Miller from Fudo no Sei Kaku

Bryan Latner, a student of Thabiti Sabahive from Osoku Waksu

Samuel Martinez, a student of Jose Duenas from Midway Kodenkan

Leo Vatev, a student of Sensei John Pfund from Elite Self Defense Academy

### **Sandan:**

Christopher Garland, a student of Professor Tom Ryan from Palmetto Jujitsu Academy

Sebastian Lee, a student of Filiberto Gutierrez from Urban Kodenkai

Robert Rainey, a student of Professor William Randle and schoolhead of Lawndale Jujitsu Kai

Jeremy Schoener, a student of Professor Tom Hill from Shum Pu Kan

# *The Proclamation of Hachiro Okazaki*

*Professor Gene Edwards, Christian Jujitsu Association*

I am writing this letter in response to the article "The Proclamation Of Hachiro Okazaki," which appeared in the Fall 2010 issue of the Kiai Echo of the AJ&JF, Page 3. The author(s) of the article are unknown with credit assigned to "The AJJF Board of Professors," so I presume they all share "credit" equally.

The story begins NOT in March 1980 but in correspondence to Hachiro prior to 1978, when I initiated the independent Okazaki Biographical Research Team (OBRT) with approval from Prof Estes. The team consisted of myself, Lora Prevette (Later Lora Edwards - July 1983), Tom and Kristine King. Using entirely our own funds we financed the trips to Hawaii and all activities, purchases, document copies, photos, etc. of the OBRT. The relationships fostered with Hachiro began with the OBRT, **not at the AJJF national convention of March 1980.** On the initial trip to Hawaii we spent over 10 days conducting extensive interviews and gathering a great deal of information. Many hours in the evenings were spent with Hachiro around his kitchen table. In most of these sessions Keith was NOT in attendance. We also went out to dinner with Hachi and Ruth and informally continued our discussions.

It was during these many meetings that Hachi gave us the Chops and many other items. We explained that we did NOT want these things as we were writing a book, not starting a museum. Despite our repeated refusals, he insisted that we take them and preserve them. I did not know Hachi's mind, but we finally relented and took them and agreed that we would honor his request, treating these items as a sacred trust.

While Bob Krull, and Rich Borba were involved in the fishing trips later on, detailed discussions of JuJitsu and arrangements to meet with Prof Estes were all arranged by me, not Bob and Rich. Hachi originally asked me to teach him Shingen, but I said that instruction in these arts would best be done by Prof Estes. Hachi asked if Bud would be willing to do this. I told him that I would

contact Prof about this. I did and Prof Estes replied enthusiastically "Yes." I notified Hachi and a date was set for him to come and meet with Prof Estes.

Hachi, by the way, was a house guest of mine and attended and guest taught at my college JuJitsu classes. Lora and I loved and respected him. As far as the OBRT team is concerned, both Tom and Kris quit early on, and left Lora and I running the program. Then Lora passed in 2004. I continue the work and have enlisted others to help.

The conceptualization, inception, construction, and production of the "Proclamation" was entirely mine. No one else had any input into it. It had nothing to do with any conversations between Prof Fisher, Prof Estes, or Hachiro. Since I was loyal to the AJJF and felt that the AJJF had done more to preserve the DZR system than any other group, I felt that a proclamation of some sort would be appropriate from the founder's son to the BOD/BOP of the AJJF.

The first step was to contact Hachi and ask if this was something he felt would be appropriate. He said it was and I explained that I would begin writing the proclamation and then send it to him for his feedback and hopefully his approval. The wording of the proclamation I typed out to Hachi is exactly as it appears on the official proclamation. They are all my words. We talked on the phone and he agreed that the proclamation was appropriate and that he would sign it. By agreement, it was NOT to have any AJJF Professors' names on it. The successor was to be the entire AJJF BOP. By this time the AJJF was recognizing Profs. from other groups. It was my hope that the Professors of the other DZR organizations would be ultimately be recognized as members of the AJJF BOP in a unified group to lead DZR into the 21st Century.

The layout, type set, borders, colors, design, etc. on the "Proclamation" were all of my choice. At this point I enlisted the help of two of my Black Belts, Jon

Falconer and Duane Wieden. They proceeded to contact a silk screener who could perform the work on high quality Japanese rice paper. Duane examined many samples of rice paper. Many were too expensive for the task. I believe we finally settled on the paper that was about \$30 a sheet. As I recall we contracted for 10 copies to be screened. We covered all the costs. Copies were sent to Hachi who signed them on June 12, 1991, and returned them to me. I gave copies to the AJJF BOD.

The most critical point in the proclamation to me was the 7th:

"Whereas the American Judo and JuJitsu Federation has committed itself to the highest standards of honesty, integrity, and service on behalf of Danzan Ryu and Kodenkan ... "

When Prof Fisher took a copy of the proclamation to Hachi with Prof Fisher's chops on it proclaiming himself to be "Soke," Hachi was humiliated. This was NOT Hachi's intent as clearly stated on the proclamation. Always the gentleman, Hachi posed for a picture with Prof Fisher holding the now "fraudulent" document copy.

In summation, the Kiai Echo article is a collection of distortions, half truths, and misinformation. Had any member of the AJJF BOP come to me and asked for my explanation of the actual events, I would have provided it for them. Let's see if they will now publish a correction with the truth.

*When the AJJF Board of Professors wrote the article "The Proclamation of Hachiro Okazaki" that appeared in the Fall 2010 issue of the Kiai Echo, the intent was to give the readers a sense of the spirit in which the document was created. We should have consulted Professor Gene Edwards for his input on this article, since he had the most knowledge of the facts, but no one thought to ask him. The Board of Professors wants to make sure that history accurately reflects the facts in the creation of the "Soke" Proclamation, and we would like to thank Professor Gene Edwards for his letter. \**

# Dispelling the White to Black Belt Myth

Bob McKean

Recently, an old Danzan Ryu friend stopped by my home for a social visit. After a filling BBQ dinner we sat down and discussed martial arts over a couple bottles of premium sake.

During our conversation, my friend told me about a recent incident involving one of his new students. His student had prior training in a different discipline and this was his first exposure to Danzan Ryu. One evening after class, he and his new student had a discussion about martial arts and the topic about belts and belt ranks came up. The student told him that he had been taught that traditionally, only a white belt was worn and that it eventually turned to black after many

years of hard work. My friend politely told his student that this was an “urban legend.” The student insisted that the story his prior teacher had told him was true. Not to offend the student’s prior teacher, my friend asked his student to research the topic and to present his findings to him. After about a week the student presented his findings to his new sensei. The student apologized to his new sensei and said, “I was wrong and you were right.” My friend told his student, “No, you are right for finding the correct information.” My friend later sent me a copy of one of the research articles his student gave him on the subject of white to black belt.

One common “Legend” concerning the tradition of belt claims that early martial artists began their training with a white belt, which eventually turned black from years of sweat, dirt, and blood. However, there is no evidence for this story, so it should be relegated to the status of myth. In fact, given the standard of cleanliness common in the traditional Judo and Karate dojo, a student arriving with a bloodied or dirty uniform would probably not have been allowed to train. In some arts and schools there is the opinion that the belt should not be washed; by doing that one would “wash one’s Ki away.” This is all related to the “dirty belt” myth.

The white to black belt myth has been floating around the martial arts community for decades and has not yet been put to rest. Unfortunately it is still being passed on by some martial art instructors as being “traditionally accurate.” During the early 1970s, I was told the white to black belt story by my American Kenpo Karate instructor. At that time I believed the story was accurate and true. After all, why would my instructor tell me something that was not true?

In 1974 I became a student of Professor Bill Montero (1916-1992), a relationship that lasted for the next 18 years. Professor Montero had been a student of Professor Henry Seisharo Okazaki (1890-1951) for more than 13 years and he had received the rank of sandan and a Nikko Restoration diploma from Professor Okazaki in 1943. In 1953, Professor Montero became the second person to receive the title of Professor from the American Judo & Jujitsu Federation. One morning after class, I told Professor Montero about the white to black belt story that was told to me by my past Kenpo instructor. He smiled and told me that the story was nothing more than a myth. So as not to offend my Kempo instructor he went on to say that my instructor was probably incorrectly told this story by someone else. Professor

*Continued on page 14*

**DVD Series**

## The Danzan Ryu Arts as taught by Professor William L. Montero, Sr.

The arts of Danzan Ryu Jujitsu as taught by Professor Montero have now been preserved on video and are being made available for the first time on a series of DVDs.

During his 13 years as a student of Master Henry Okazaki, Professor Montero learned many arts and variations of the ryu which are not typically taught today. These DVDs serve as a historical record of these arts as transmitted through the Montero lineage. The clean, clear presentation of techniques serve as a ‘visual kata manual’ for studying these methods which Professor Okazaki taught to his early black belts.

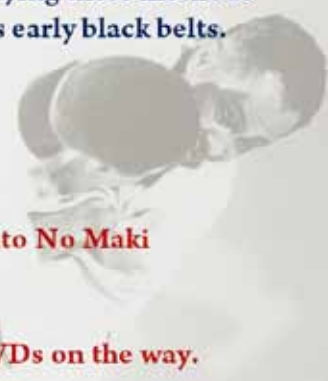
**DVDs available now include:**

- Nage No Kata II
- Shime No Kata II
- Oku No Kata II
- Fujin Goshin No Maki with Tanto No Maki
- Kodengan Atemi Waza
- Yawara

... and more, with additional DVDs on the way.

For a preview and ordering information visit:  
[www.pacificjujitsualliance.com](http://www.pacificjujitsualliance.com)

*Please Note: Many of these arts are not part of the AJFF kata.*



*Continued from page 13*

Montero also had the strong opinion that no respectable sensei would allow one of his students to wear a filthy obi in his class.

Professor Montero gave Dr. Jigoro Kano (1860-1938), the founder of Judo, credit for developing a progressive belt system that utilized different belt colors. Dr. Kano developed a standardized curriculum that divided his Judo program into organized and progressive learning lessons. Upon the successful completion of each lesson, the student was awarded a different belt color. This new belt color system accomplished three things.

- It rewarded the student with a different belt color for each course of instruction he was able to successfully complete.
- The progressive colors gave the student a guide as to where he was with his own training and where he stood among the other students in the dojo.
- It gave the instructors a visual clue as to what level of training each student had obtained and what their next course of instruction would be. This way a student could be taught in an organized and systematic manner.

Professor Montero said Professor Okazaki was heavily influenced by the teachings of Dr. Kano and that he incorporated many aspects of 1920s and 30s era Judo into his Danzan Ryu Jujitsu.

***“Montero also had the strong opinion that no respectable sensei would allow one of his students to wear a filthy obi in his class.”***

Professor Montero would jokingly tell his students that a belt and its color served two purposes.

- The belt kept your gi jacket closed.
- The color reminded you where to line up at the beginning and at the end of class.

The white to black belt story is only one of many myths that are often told in the martial arts world. Danzan Ryu has many of its own myths and I'm sure

you have heard some of them at one time or another. Many involve stories about Professor Okazaki and his students as well as the history, philosophy, translations and teaching of Danzan Ryu.

Every Danzan Ryu instructor and school head has a duty and responsibility to pass on accurate and correct information to their students. As teachers we should devote time and effort conducting accurate and professional academic research on topics concerning Danzan Ryu and the martial arts. Stories such as the white to black belt tradition should only be told for what they really are - urban legends and myths.

Professor Okazaki gave us his Danzan Ryu, which is rich in tradition, history and philosophy. In his honor, we should maintain the accuracy and integrity of Danzan Ryu and refrain from passing on urban legends and myths as being true events or martial art traditions.

*Bob McKean has been a student of Danzan Ryu for more than 42 years. If you would like to share your constructive comments, additional facts or evidence based information on this subject, please contact Bob at [cop2rn@aol.com](mailto:cop2rn@aol.com). \**

## ***Yodan/Godan Promotions***

### **Yodan:**

Sensei Chris Denz, a student of Professor Geoff Lane from Nibukikan

Sensei Filiberto Gutierrez, a student of Professor Tom Ryan and schoolhead of Danzan Ryu Chicago

Sensei Rich Howell, a student of Sensei Tim Merrill and schoolhead of Yoshin Jitsu Kai

Sensei Skip Maxfield, a student of Professor Geoff Lane from Nibukikan

Sensei Pete St. Pierre, a student of Sensei Nancy Bigham from Kodai no Bushido

Sensei Michael Wheeler, a student of Professor Tom Ryan from Palmetto Jujitsu Academy

### **Godan:**

Sensei Steve Balzac, from MIT Kodenkan

Sensei Martin Bryzkey, from Quest Jujitsu

Sensei Hillary Kaplowitz, from Pacific Jujitsu Kai

Sensei Jeff Meyers, from the Nibukikan

Sensei Scott Redden, from Redding Jujitsu Academy

Sensei Sohn Wehseler, from Kuroinukan

# The "Boat Story"

## Musings on Camp Kodenkan North

Nerissa Freeman

"It's a boat!" Now, normally this kind of observation wouldn't cause one too much alarm, but in this case, the boat was careening down the freeway, headed straight toward us. Just the boat. Nothing attached to it. Needless to say, my friend and I were a tad concerned.

This was some years ago. We were driving up to Sis-Q Ranch, the home of Prof Tom Ball and his wife, Jan, anticipating another great time at Camp Kodenkan North. The scenery along Interstate 5 going to the town of Ft. Jones from Sacramento is beautiful. Pine trees, Mt. Shasta, Lake Shasta, and lots of open space. The freeway winds through the mountains and provides a wonderful backdrop for good conversation, which we were enjoying on our way north.

I just so happened to glance across to the other side of the freeway, and was looking at oncoming traffic when I noticed the boat. It was one of those big, pointy boats that looked like it could go fast. Which it was, actually. It was moving quite fast down the hill that we were going up and had started to cross the median. It was heading straight toward us. There was a semi truck behind us, although he was a little ways back, and I quickly reacted – hitting the brakes and finally exhaling as the boat exploded right in front of us against the mountain, too close for comfort.

We decided to take the next exit. It was time for a break and a call to the highway patrol!

The boat story is just one of those fond memories that surrounds all that is good about Camp Kodenkan North. The classes I attended as a kyu rank helped sharpen my skills and the people I met fostered friendships that still persist today. I still have photographs that we took at Camp North from 15 years ago – what better

backdrop for soto momo harai than the beautiful Siskiyou mountains and clean air?



Back then, we didn't use mats, except for those in the 30 foot yurt that Prof Ball and Jan still use for classes. Tarps on the grass gave me an appreciation for the mats back home, but also helped me realize that I can fall on the ground without being hurt!

Today, we use mats on the same grass that I first trained on 15 years ago. We follow the shade around the property, putting the mats under the big, beautiful trees that are so plentiful in those mountains. At Camp North, we offer classes that encompass the entire Danzan Ryu curriculum, including the arts in kiai no maki that seem to be seldom practiced: hara age ishi wari, karatake wari, and shiraha watari. We have been fortunate enough to have guest instructors available for cross training, including those proficient in the Filipino arts, Indonesian silat, and others. All of these experiences help add to and enrich our ultimate understanding of Danzan Ryu.

Relationships with others promote some of the most important qualities for not only understanding the martial arts, but also learning how to be better people.

Camp Kodenkan North is particularly suited to fostering and nurturing relationships with other jujitsu due to its intimate nature. It's typically a smaller number of people, and there are ample opportunities to interact. We all eat together at each meal and there are break times for socializing, swimming, hiking, or even extra training. At how many other seminars can one eat with the same Professor that just taught your class fifteen minutes earlier? Where else can you sit around a campfire and talk about martial arts with a dozen other people into the evening? The opportunities for good conversation and building relationships are there for the taking.

So I hope you will consider joining us for Camp Kodenkan North 2011! It will be held from June 2-5, 2011. Thursday, June 2 will be focused on our brown belts and yudansha, with black belt exams being held concurrently with classes. Friday through Sunday will feature classes for all ranks. It's usually easy to adjust the schedule to fit the needs of participants, so let me know what you're looking for in your training! Our instructors this year include Prof Tom Ball, Prof Bob Hudson, Prof Don Cross, Prof Dennis Estes, Prof Sheryl Hager, and Sensei Kevin Colton. I hope your visit to Camp North will leave you with the fond memories and experiences that I know I've been fortunate enough to have. Here's to great training and good times.

*Registration information can be found at the Camp Kodenkan North website: [www.makotokaihealingarts.com/campnorth](http://www.makotokaihealingarts.com/campnorth). Registration forms and fees are accepted via postal mail with personal checks or online with payment by credit card through PayPal. Please visit the website for details.\**







## CAMP KODENKAN NORTH 2011

JUNE 2 – 5, 2011

We hope you will make Camp Kodenkan North a special part of your training in 2011. New this year is a special training day for brown and black belts on Thursday, June 2. Classes for all ranks by AJJF Professors and senior instructors will be the focus of Camp on Friday through Sunday. Visit our website for information on multiday discounts! Prices for Camp include *everything*: food, lodging, and classes. We'll be waiting for you!

[www.makotokaihealingarts.com/campnorth](http://www.makotokaihealingarts.com/campnorth)

Eat • Sleep • Jujitsu • Eat • Sleep • Jujitsu

# *The Handshake*

**30 years in Martial Arts has taught me  
the significance of relationships.**


Experience counts as much in the mortgage business as any other. As a National Lender, I have worked with hundreds of people to finance their first homes, retirement homes and investment properties. I know what to expect from the process and how to avoid complications. Nothing surprises me anymore, and that's a good thing.

**Trust and Reliance  
Our BrightPromise to You**

**\$350 donated to Danzan Ryu charity of your choice.**



Ryan Neuman  
Branch Manager  
NMLS ID: 260278  
1220 N. Dutton Avenue  
Santa Rosa, CA 95401  
Direct: (707) 578-7098  
rneuman@bghloans.com  
www.bghloans.com/ryan

 LICENSED BY THE CALIFORNIA DEPARTMENT OF CORPORATIONS UNDER THE RESIDENTIAL MORTGAGE LENDING ACT. LICENSE NUMBER 413 0033. BRIGHTGREEN HOME LOANS, INC. NMLS COMPANY ID 180068

**AJFF CENTRAL OFFICE**

Karen Lollis  
 (800) 850-AJFF (2553)  
 (541) 770-6016 (fax)  
 co@ajjf.org

**AJFF OPERATIONS COMMITTEE**Chair, Operations Committee

Pete St. Pierre  
 (408) 866-5582 (home)  
 (408) 306-0089 (mobile)  
 pete@st-pierre.net

Secretary

Ron Sekulich  
 (530) 574-1191  
 rsekulich@earthlink.net

National Manager of Communications,Chair, Marketing Committee

Kimo Williams  
 (818) 427-9919  
 kimo@danzanarts.com

Webmaster

Justin Kocher  
 ajjf-webmaster@ajjf.org

Chair, Kiai Echo

Stephen R. Balzac  
 (978) 461-4814 (home)  
 sbalzac@alum.mit.edu

National Manager of FinanceChair, Accounting Committee

Jeff Meyers  
 jeff@js99.net

Chair, Insurance Committee & Sanction Officer

Katie "Murph" Stevens  
 530-756-8256  
 insurance@ajjf.org

Chair, Travel Committee

Chris Pritchard  
 (760) 822-4480 (home)  
 cpritchard2@juno.com

National Manager of Events

Nerissa Freeman  
 (916) 331-4126  
 eqcli3z02@sneakemail.com

National Manager of Divisions

Hillary Kaplowitz  
 sensei@pacificdojo.com

Chair, Allied Committee

Prof Geoff Lane  
 (530) 895-0781  
 ProfLane@ajjf.org

Chair, Clinics and Contests Committee

John Pfund  
 (530) 357-4591  
 dreamus1@yahoo.com

Chair, Conventions Committee

Ted Himmah  
 (530) 677-0705  
 thimmah@sbcglobal.net

Chair, Examinations Committee

Dominic Beltrami  
 (707) 738-0621  
 koshindo@comcast.net

Chair, Awards Committee

Dianna McKenzie  
 dmckinzie@ncbb.net

Chair, Event Tracking Committee

Richard Howell  
 eventtracking@ajjf.org  
 (925) 371-6062

Chair, Fund Raising Committee

Richard Howell  
 (925) 371-6062

**AJFF BOARD OF DIRECTORS**President & Chairman of the Board

Prof Dennis Estes  
 ProfEstes@ajjf.org

CFO/Treasurer

Sr. Prof John Congistre  
 (408) 988-3017  
 ProfCongistre@ajjf.org

Vice President

Prof Don Cross  
 (541) 683-2912  
 ProfCross@q.com

Secretary

Prof Larry Nolte  
 (541) 772-8190 (home)  
 (541) 535-4263 (dojo)  
 ProfNolte@ajjf.org

Administrator of Curriculum (BOP)

Prof Tom Ryan  
 (803) 791-0764  
 ProfRyan@ajjf.org

Prof Geoff Lane  
 (530) 895-0781  
 ProfLane@ajjf.org

Prof Sheryl Hager  
 (530) 223-2435  
 ProfHager@ajjf.org

Prof Robert Hudson  
 (480) 686-6118  
 ProfHudson@ajjf.org

Prof Tom Ball  
 (530) 468-2305  
 ProfBall@ajjf.org

Scribe

Jessica Conover

**AJFF BOARD OF PROFESSORS**

The BOP includes all Professors in the BOD along with the following officers and additional professors:

Administrator of Internal Relations

Prof Tom Hill  
 Prof Robert Hodgkin  
 Prof Sheryl Hager

Sr. Professor Council

Sr. Prof John Congistre  
 Prof Jane Carr  
 Prof Dennis Estes

Prof Tom Hill  
 570-992-6939  
 ProfHill@ajjf.org

Prof Robert Hodgkin  
 (801) 763-0605  
 ProfHodgkin@ajjf.org

Prof Jane Carr  
 (530) 378-0280  
 Profcarr@charter.net

Prof Rory Rebmann  
 (925) 373-9647  
 ProfRebmann@ajjf.org

Prof Tom Jenkins  
 tjenkins@saber.net  
 martialartsdictionary.com



# The Danzan Ryu Seifukujitsu Institute

The path to healing begins here.

Professor Okazaki always believed that the fighting spirit should be balanced by the healing spirit. And for that reason, taught both jujitsu and restorative massage systems to his students.

Since 1983, the DZRSI has continued Master Okazaki's tradition by passing on the art of Seifukujitsu with the highest possible standards. From this tradition, many students have gone on to become highly sought after healers in their communities.

We encourage all AJJF members to consider the many benefits of Seifukujitsu training. To learn more about the program or for classes forming near you, log on to [www.AJJF.org](http://www.AJJF.org).

After 1500 years,  
there's still no  
better art of  
balancing and  
restoring than  
Seifukujitsu.

After 26 years,  
there's still no  
better place  
to learn it.

