

Kiai Echo

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2016 Issue 1

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Editor's Corner

It's hard to believe that I took over as editor of the Kiai Echo at the 2005 convention. I never expected that I'd still be at it over a decade later.

Over the past decade plus, the Kiai Echo has undergone a lot of changes. We've upped the quality of the artwork and writing. We embraced the Internet age and went from a physical magazine to an electronic one. We've made all manner of small and large changes to the layout, the design, and so on. It's time now to change something else: it's time to change editors.

Don't get me wrong, I've enjoyed editing the Kiai Echo. However, I've also noticed over the past few issues that it's feeling less and less enjoyable and more and more like a chore. That says to me that it's time to step aside before it gets stale and give someone else a turn. It's time to let someone else bring their ideas and their imagination to the Kiai Echo.

This, then, is my final issue as editor. For this issue, I decided to do something a little different: I went back through the old Kiai Echos and picked out articles that I felt best spoke about some aspect of Danzan Ryu, be that about training, or philosophy, or the spirit of the art, or anything else that just seemed to fit when I reread the article.

There was a lot of great material to choose from. I decided not to reprint more than one article by any given author in order to make sure there would be a variety of voices. Some articles just didn't make it in because they didn't fit the space available. I also decided not to include any articles about events since they are very much tied to one specific time and place. What is here reflects the diversity of thoughts and ideas of the many contributors to the Kiai Echo over the years. Hopefully,

it will also be an inspiration to future contributors.

The Kiai Echo is not something that can be done alone. Some of the Kiai Echo staff are listed in the sidebar in each issue. Without their help, particularly Corwin, Ed, Dan, and Seth, this magazine would be much the poorer. However, there are a great many Kiai Echo staff who never get mentioned. Since I have most of a column still to fill, I will take this opportunity to mention them now; also, this editorial is getting really depressing. Please join me in thanking the Kiai Echo's hidden staff:

Australian tourguide: Sydney Downunder;

Cruise director: Rose Dior

Housecleaner: Dustin Dawinde

Preparer of unusual foods: Everett Possum

Snacks: Tina Crumpet

Yard care: Moses Lonergan

Beatles music provider: Abby Rhodes

Bullfighting expert: Gordon Head

Black hole detection: Stella Madder

I do not know how many of the current staff will continue on with the next editor of the Kiai Echo.

See you on the mat! 🌟

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The Empty Store

Kimo Williams

(originally published in Fall 2006)

When I was a child, my friends and I would play along the banks of a little stream near my school. The water never moved very fast and it was fun to wade in up to our knees. Some days, when the water was particularly still, I could see my reflection above the little crawfish walking along the bottom. It made me a little nervous thinking about how one of them might pinch my toes with its large claw.

After school, my friends and I would always gather up and walk home together. Most of them were bigger than me. (My mother said it was because they hit their “growth spurts” faster but I felt inside that I was different.) When I was younger, my family had taken a long journey and I remember feeling very cold and coughing a lot. The doctors told my mother that I was “consumed” with something. I didn’t really understand what.

Most days, we would walk up to Tamishiro’s market, hang around a bit and then go our separate ways. A few doors down from Tamishiro’s was a little store with nothing on the window. I remember the floor being covered in beach mats and the walls being bare. I never thought about it much... most of the time I just went straight home.

One day, as I passed by Tamishiro’s, an old man was rattling his keys trying to get into the empty store. “Must be going rain” he said, “the door only sticks when going rain”. I stood there and stared at him. He got the door open and turned back to look at me. “Like come inside?” He yipped. I shrugged my shoulders. For a moment, he just looked at me like he knew what I was thinking. I gazed down at the ground and watched as my bare feet peddled me inside.

At the end of the store was a short curtain covering a doorway to a back room. Just next to it, a small desk and chair. “Go, sit”, he said as he pulled open a window shade. “What kind of store is this”, I asked. The man just smiled. He turned to look at me and said, “I hear you coughing all the time when you pass my door. You sick?” I didn’t really know what to say... “I don’t know”. I mumbled. “Hmm”, he said as he walked into the back room. I thought to myself, “do I know this guy?” He seemed to know me but from where?

A moment later he emerged from the curtain carrying a large box. It was about as big as the ice chest they used for crawfish down at the fish market. He set it down on the desk and blew the dust off the top. “Kay-den. You like see inside?” he said with a spirited smile. I coughed from the dust and nodded yes.

He unlocked the lid of the box and the four sides fell open exposing an elaborate system of drawers. It sparkled in the rays of light coming from the small side window. He looked at me and said “When I was a small kid like you, a man gave me this box. He made me promise to keep it safe and to never let the stuff inside

get dusty”. I looked at him and wondered what would require a box with so much detail. Was it candy? Candy always got my attention. “Eh...you listening?” He growled. I nodded yes. He reached down and opened the first drawer on the upper left and said “This the One”.

I stood up and looked inside the small drawer and saw an odd shaped little object. “Doesn’t look like candy” I thought. I pulled it out and held it in the light. Yup, I was right...it wasn’t candy. “Nice rock... I guess” I uttered. “What’s in the other drawers?” “No worry about that” he said as he handed me a small cloth. “Just make’ um shine”. After a moment of confusion, I began rubbing the dull rock as the old man looked on. “No, like this”. He said as he took the rock and cloth from me. “Make it go up and down same way as the lines in the rock” he criticized. I tried it again, this time paying attention to the detail. After a minute or two I looked up for his approval. The old man stood there just gazing at my hands like he was daydreaming. When he finally looked me in the eyes he said, “time to go. Come back tomorrow same time.” I put the rock back in the drawer and headed for the door. I didn’t understand what had just happened. But I noticed it was now raining.

Over the next few months, I made it a point to hang around Tamishiro’s market until I saw the old man walk to the door. Each day I would polish the rocks starting at the top left drawer and working my way down. Some got shiny. Some just sort of stayed the same. The old man would show me how the grain of each rock was a little different. He taught me how to feel it with my fingers if I couldn’t see it with my eyes. Most of the time he would just sit and watch and we would both shine rocks together. He never really said much. I figured it was because he wasn’t a local. Maybe he just needed a friend.

I remember on the last day of school, my friends asked me if I wanted to go hang out by the stream. I thought about how much fun it would be to dip my feet into the cool water and chase the crawfish. I looked at their faces and realized how different we had all become. They didn’t seem as big as they used to. I gave them a wave and said I’d stop by after I finished my rocks. As usual, they just yelled “whatever” as I headed off for the store.

When I came around the corner from Tamishiro’s that day, I noticed some men working on the empty store. As I got closer I saw the beach mats had been taken up and store shelves were already inside. The walls were covered with new paint and the little curtain to the back room was gone. Had the old man started a new business? I wondered. I stood there frozen while peering through the dirty glass. Suddenly I felt a hand touch my back. I

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Weapons Training Sharpens Your Body Arts

Dan Browning

(originally published Fall 2007)

Why should anyone study kobudo?

We've been told time and again that weapons are just an extension of our body. So we ought to be able to practice our body arts and simply apply them to weapons if needed, right? Besides, what's the point of studying ancient weaponry? We can't carry a katana around with us. Get caught with a shuriken and you could be arrested for carrying a concealed weapon. And while we probably could get away with carrying a fan, what good would it really do in a fight unless you happen to be Prof. Tom Jenkins, an expert in the use of the tessen?



I'm no weapons expert. I'm barely a novice. But I've been working lately with a jo and a bokken and I'm beginning to see the value of weapons training for taijutsu (body arts).

Mostly, I practice the 31-count and 13-count jo katas and kumikatas (paired practice). And for my recent shodan exam in Aikido, I had to be able to demonstrate takeaways from an attacker armed with a jo or a bokken. My uke took his job seriously. Had I failed, I might not be writing this article.

A weapon focuses the mind on the martial aspects of our practice. Face off with someone with a sword – even a wooden one – and you don't feel like you're doing a hobby or competing in a sport. You pay much closer attention.

Weapons convey the importance of precision in technique. A false step can be devastating. So practice should be slow, repetitive and precise until the movements become automatic. I made the mistake recently of following a whim and crossed in front of a bokken thrust. I took a full-thrust tsuki about an inch below the solar plexus. (Thank god for kiai!) That kind of a mistake against a punch would be survivable, and one might even be tempted to try it again in the hopes of gaining some advantage over an opponent. But what if the opponent had been concealing a knife in that

thrust? Your taijutsu skills should work whether the opponent is armed or not, otherwise you're not studying a martial art, but, rather, a fighting system.

Martial arts are not about fighting. They're about war, and because so much is at stake, their study helps to perfect one's character.

Weapons practice requires great scrutiny. The hand placement, the foot placement, the timing of the strike, the blending with an opponent's strike, each component is critical. The grip on the hilt of a sword to withdraw it from the scabbard must be done just so. Do it wrong, and the sword may bite the scabbard, slowing the movement enough to cost you your life. Misplace your hands when striking with a jo and the butt end may pop up in your face. Turn your wrist the wrong way in tanto tori (knife taking) techniques and if you're ever called upon to do it for real, you could end up face down in an alley.

When studying weapons, one learns to pay strict attention to the instructor's movements, a habit that will benefit your taijutsu training as well. Did you notice the thumb placement in akushu kotemaki tori? It makes a difference.

Weapons quickly teach that good enough just isn't good enough.

The use of weapons also helps coordinate the limbs with the torso. A bokken strike made with the arms will wear you out in a hurry. The strike must be coordinated with the steps to make maximum use of gravity and the larger muscles of the legs and hips.



Tim Sheldon, a yondan in Aikido from Virginia, says the principle of combining hand-to-hand skills with weapons is called riai. According to Sheldon, the late Morihiro Saito sensei explained that the term literally means a blending of truths. Advanced students of Danzan Ryu may want to consider that concept as they ponder Shinyo no Maki.

Kata training and the accompanying rituals of kobudo help inculcate movements into the body so that the mind is free to act. Many of us have been fortunate enough to observe Prof. Tom Hill and Sensei Tom Lang demonstrate Iaido katas. Their movements are clean, deliberate and intense. Yet they are relaxed, embodying Master Henry Okazaki's commentary in the Esoteric Principles: "Whatever the trials or dangers, even 'Hell under the upraised sword,' remain calm and remember the doctrine imparted to you by your teacher."

One does not have to study weapons to obtain this state of mind. But there is value to doing so. Weapons training helps convey the importance of balance, proper distance, timing, blending, precise movements, breathing, relaxation, mental focus, ki and the fleeting nature of life itself.

In Danzan Ryu our weapons training tends to come in the later lists, through the study of Kiai no Maki. I believe this is appropriate. Premature study of weapons techniques may lead us to misunderstand their value.

Weapons in the martial arts are not for killing and maiming opponents, but rather, to perfect one's character. The highest level of the martial arts is demonstrated by redirecting conflicts to a peaceful resolution. This is the Sword of No Sword – when one realizes that there is no distinction between one's enemy and one's self – as described by master swordsman and calligrapher Yamaoka Tesshu (1836-1888).

Dan Browning, godan, is the sensei of Shinzen Kai dojo in St. Paul, Minnesota. ❀



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took a deep breath and turned quickly to find a paint-stained workman. "I was told to give you this" he said evenly. He heaved a large box into my arms and walked away. "Thanks" I muttered as I looked around. Oddly, it seemed, I was completely alone. I sat the heavy box down and opened the top. As I did the four walls fell open and I was reminded of that first day I sat in the dark store. Atop the box was a small piece of colored paper folded up like a rose. I carefully opened the delicate creases and smoothed it out in front of me.

The note read:

Please take care of this box and all its contents.

Remember to polish them daily and to pay attention to the grain.

When the time is right, show them to others who need polishing.

Although the note wasn't signed, I knew who it was from. I reached down and gently slid open the drawer at the top left. To my delight, there inside was my favorite candy. ❀

Fundamental Principles of Martial Arts

Richard Howell

(originally published Winter 2007)

While studying Danzan Ryu Jujitsu I have had the opportunity to attend classes, camps, clinics, and conventions featuring both masters of jujitsu and masters of a wide range of other martial systems.

After a while it becomes clear that there are some concepts and principles that seem to be common to all martial arts from the softest Tai Chi to the hardest Gung Fu and Karate styles. This is particularly easy to observe at mixed martial arts clinics such as those that are held in Southern California and South Carolina. To aid in my training, I started to list those principles that seemed fundamental. This was done in the spirit of attempting to make sure that I was not missing them in my own techniques. For a principle to make the list it had to be basic to at least all the martial arts styles that I happened to see taught. Other useful concepts that are “good things to do” might apply only to our system. So true and useful concepts that are specific to only jujitsu/judo systems but not karate or tai chi based systems would not be fundamental. It is fundamental when it is a part of all martial arts.

Once I started my list, I started testing my techniques against the principles. Does this technique have all the principles or is it missing some or, worse, does it violate some of them? And if I adjust my technique to include all the principles does it get better? As I tried this I found that our kata techniques became stronger as I included principles that I had ignored and I avoided violations. This probably does not surprise you. I also found that seemingly small changes in technique separated strong arts with sound principles from weaker arts that lacked them. Remember when the professor said that strong jujitsu was based on precision and detail? Well this process helped guide me to find the correct detail and the strong precision in our arts.

Using these concepts as guideposts for the details of my jujitsu has helped me improve, and so I am sharing my present understanding of these principles with you in this article. This is a work in progress. The list is probably not complete and all of the descriptions are in my words and described from my personal viewpoint. You may have a different way of expressing the same concept. This happens often in martial arts discussion and so read what is here but use the description that works for you. You may also think that the principles listed here are obvious and old hat. That is great, and your jujitsu must be strong.

It would take much too long in this article to illustrate each of the principles below with detailed examples and techniques. That is the purpose of the Danzan Ryu kata and working out on the mat. If you want to learn more about the details of these principles ask your sensei, go to classes, and do some jujitsu.

Some principles:

You are stronger while exhaling.

This is the basic issue of kiai. Kiai and control of breathing is common to all martial arts, weight lifting, general sports, and even yoga and meditative practices. Consequently this is a broad and complicated topic that is unified by the concept that you are more powerful during your exhale. There are many breathing techniques that recommend exhaling to enhance your strength and power. There are none that recommend inhaling for that purpose. So exhale for strength, power and control. The quality of your exhalation can have a profound effect on the results you obtain. The details of speed, duration, intent, and technique of your breathing are all important and significant study is required to master all the possibilities. Since breathing is so basic there is a great sensitivity to someone else's breathing. Consequently the quality of your kiai and breathing can be used to establish a connection and establish control between yourself and others. A common example is exhaling in order to speak. Martial artists often use kiai to manipulate both their own and uke's strength and balance through the qualities of a kiai yell.

The posture of strongest equilibrium occurs when all joints are free.

Sometimes a strong equilibrium is described as being “in your center” or grounded or rooted or having strong balance or good kamei. I like to use equilibrium since it has the same meaning on the mat as it does in a physics book. It is also a dynamic concept. You can describe equilibrium and dynamic motion together. A scale can be in static balance but a top will fall over if it is not spinning. The spinning top has a stable equilibrium.

The best, most stable, equilibrium is found when all joints are free to move. This means that muscles are relaxed and that the skeleton is aligned so that all joints are near the center of their range of motion. This posture is described as the “anatomically efficient position” on the skeletal charts, shizen hontai by judoka, as the “central post” by some of our instructors, and the yiquan basic stance in Chinese martial arts.

A strong, stable equilibrium is found when a system restores itself to its central position after some action displaces it. Think of a marble in a bowl: It always returns to the bottom of the bowl after being pushed up the side. It is in a stable equilibrium. Human bodies are much more complex and move in multiple directions but still have this same property. Humans are in their strongest equilibrium when each joint is free to move and near the center between the limits on its motion. In that stance you are more difficult to displace and can re-establish your posture most efficiently. You may choose to modify this posture for some purpose such as taking a more covered defensive stance or making a motion to push or strike an opponent. The posture that leaves

you most relaxed and your joints most free will be your best equilibrium for that stance. The stability of your equilibrium will be weakened if you move into more awkward positions and can even become unstable in the worst cases.

This principle may be more familiar when stated in the contrary view. Any time you lock any of uke's joints you have made some reduction in the strength of uke's equilibrium and balance. When someone's frame has been broken they are in a posture that has moved their joints off-center and closer to the limit of their range of motion. If all the joints are locked then uke no longer has a stable equilibrium; any displacement will cause him to fall. Think of a marble on the bottom of a bowl but the bowl is upside down. Now the marble is in an unstable equilibrium and any bump to displace it results in the marble rolling onto the floor.

When uke's equilibrium is made less stable by locking his joints he is limited in launching attacks, absorbing blows, or resisting being thrown. Yawara, nage kazushi, and many strikes serve to lock joints and diminish uke's equilibrium to the point that it becomes unstable (see the "bicycle chain" discussion below). As one of its many benefits, massage opens the joints and allows uke better physical equilibrium.

There is only one sequence that locks all joints between your initial point of attack and uke's support by the earth and all of those joints must be locked to control uke: i.e. like a bicycle chain.

The joints of the body can be thought of as being like the links in a bicycle chain. Each link can move freely in some directions and has limited movement in other directions. Picking up a bicycle chain sideways will lock all of the links into some pattern. Once all the links are locked, a bicycle chain is set in that pattern and under control. However full control of the position of the bicycle chain is not achieved until all of the links are locked. The same is true for the human body. Each joint of the body has directions of free, natural motion and directions that are limited or locked. Most of the joints of the body have much more complicated ranges of motion than the simple hinge of the bicycle chain but every joint has limits and directions of free motion. If all the joints are locked then uke is under your full control.

When you lift a bicycle chain sideways each link will lock in order. This starts with the link you grab and goes on until the last link of the chain is locked. The sequence cannot be altered and there is no way to completely control the chain if one of the links is loose. There is no technique that locks a central link before locking the link nearest your grip. It must always happen in sequence. This is also true for the human body. Problems in techniques often come from failing to take each step in its proper sequence.

There are two ways to lock the bicycle chain links; you can lift up until the last link is lifted off the table (so you have them up on their toes as in moro yubi tori or a floating kazushi in nage) or you can press the chain into the table to put pressure on the last link as is done to uke in ryote tori or ryo eri tori. This means that all yawara techniques go through a **necessary** sequence if they are taken so that all of uke's joints are locked and uke is fully controlled. Control starts at your grasp and progresses joint by joint. The line of attack is defined by the motions of each joint in order and will vary from the beginning to the end of an art in

order to lock all joints. When all of the joints (links) are locked between your contact and the uke's (the chain's) support on the ground full control is achieved. There are many closely related sequences that lock related joints or lock the same joint but against a different limit of motion. It takes some practice to fully lock all joints. Nevertheless, each line has its special necessary sequence.

Yawara is not the only joint locking technique. The shock of a strike or a loud, sharp kiai can create tension in the surrounding muscles that effectively immobilizes uke's joints for a short time. Also any internal tension in your body serves to partially lock your joints, weaken your equilibrium, and give tori assistance in attacking you. Remember all those times when sensei said relax?

Hands/fingers push (not pull) to get power and balance.

When you push, the force between the ground and the object being pushed is generally along the length of your bones. At the joints the force partially compresses the cartilage but puts little stress on your tendons and ligaments. When you push you are in an alignment that has the object being pushed at one end, your center of equilibrium at an intermediate spot and your contact with the earth at the other end. Thus, pushing requires minimum strength for a strong result and also protects your center of balance.

When you pull, the alignment between the object being pulled, your center, and your contact with the earth is changed. Strength is limited by the tension that you can produce in your ligaments and tendons since at least some joints will be opened by pulling. In the extreme case of pulling, your center is behind your contact with the earth so that your equilibrium is substantially weakened in comparison to pushing with the same force. Also a pull actually invites uke into your center rather than protecting your center from uke.

The human body has inherently strong and weak lines in any stance

Human physiology has a large number of related strong and weak lines of motion. Some of these lines can be found by observing the details of uke's stance. Their direction is modified if the stance changes but there is no stance that does not include them. An important, commonly known strong line is along the direction set by a line between the balls of your feet. Another is from the heel over the big toe. Weak lines are over the little toe, over the outside to the back of the heel, and to the two sweet spots found in front of you and behind you. These sweet spots are found by locating the tip of a triangle that has equal sides and a base that connects the balls of your feet. Another weak direction comes off of the shoulder and hip as points where you can warp uke's frame and make him twist. The shoulder and hip can be thought of as the unsupported corners of a square frame that is the torso of the body. The directions just described are just a sample, there are many other weak and strong lines of motion determined by the physiology of our joints and muscles.

The strongest yawara attacks at the joints not on bones or muscles.

This is both a mechanical and a physiological effect. One common object of yawara is to lock the joints between your point of contact and uke's contact with the earth (as when you grab their fingers and get them on their toes). The longest lever is the strongest tool

to use. So the best leverage to control the joint you are attacking is on the other end of the bone connected to it. And what is at the end of that bone? Another joint – so the best advantage is always at a joint. Also joints are well supplied with nerves capable of feeding back pain and other sensations more effectively than soft tissue or bones. Attacking the joints benefits from the body's natural reaction to protect the joints when pressure is introduced.

Control the elbow and you control the body - The \$5000 Secret

Since the elbow joint is the first break in the arm after it connects to the body, any push on the elbow will translate directly into a force on the central frame of the body. For instance, nage kazushi is more easily done at the elbow where the best control of the body is achieved.

Said in the opposite, you can express the energy of the core of your body very powerfully through the elbow. An example is our massage where the elbow is the contact of choice to transmit energy from the basic posture to the massage uke.

About the "\$5000 secret" - Years ago, Don Angier taught a clinic focusing on techniques that emphasized control of the elbow. Afterwards one of the students approached him and said "I paid \$5000 to learn what you have just given away." The student had studied jujitsu in Japan and was offered the ultimate secret of the system if he would pay \$5000. He agreed and was taken into a special room and with some ceremony told that the control of the elbow gave control of the body. He wrote the check. Ever since then in my dojo this principle has been the \$5000 secret.

Tense muscles are fixed - relaxed muscles can move/respond

Muscles can only contract to cause motion. If your muscles are already contracted or if muscle groups are contracting in opposition to each other then you will be frozen static until some muscles relax.

Every attachment is always two ways

"Once uke grabs you, never let him go," Prof. Ray Law. Attachments are two way for both physical and psychological contact. This appears to be part of the basic human condition. Mastery of all aspects of both your's and uke's role in attachments is an extremely complex subject that can be studied for a lifetime.

For every action there is an opposing reaction

Stimulation by some forceful action can generate involuntary counter reactions in uke. Many of these are reflexive, like when the doctor hits your knee with the rubber hammer. In addition human beings have an intuitive reaction to oppose any motion that you make. For example if you push uke, uke will momentarily push back as a natural reaction. A second example occurs when if you shock uke with a sharp slap: uke will momentarily stop or freeze. Also uke will often have an involuntary reaction to withdraw from pain. These effects are often used to get uke to make a motion that you desire.

Some of these reactions can be trained away by making them familiar and learning to remain relaxed. Others do not use your conscious thought and are permanent, unguarded gateways into your personal defense.

Physics cannot be denied

The human body has a wonderfully complicated set of bones, joints, and physiology. It is possible to get the impression that physical laws can be bent a little, if not broken, when doing some of our techniques. This is not true. Unsupported bodies always fall. Some force must be applied to get a body to move. Also freely falling bodies will tumble according to how they were launched. The laws for falling are a little complicated but we can understand their effects by a simple experiment. Take a hard back book and hold it in the center at the bottom. Now let the book tip to the front and fall for a few feet. If you held it well it will summersault and fall with the spine of the book on the same side as you started. Now do the same thing but hold the book at the spine. Let it tip forward and watch as it twists in mid air as it falls. Now the landing can be in any position. People fall square or tumble the same way. Acrobats and divers use this principle to decide what kind of airborne twists they will do. Remember how sensei has you do your straight-over starting with your shoulders square?

Sequence in rotations matters

This can also be seen in a simple example: find a book and lay it on a table. Do two 90 degree rotations to the front of the book, one along the bottom and one along the spine. Start over and do them again in the opposite order. At the end the book is in two different positions. There are many rotations used in joint locks and there is one correct sequence of rotations for any progression. Failure results if you do things out of order. An example is katate tori: the first rotation is along the direction of uke's fingers to get an initial bend of the wrist back into uke and the second rotation is around the axis defined by the radius and ulna which locks the wrist and elbow. Doing it out of sequence results in a more easily resisted art

I would like to thank the many jujitsuka who have discussed these ideas with me for their insight and guidance, especially Prof. Tom Ryan who was kind enough to offer several valuable suggestions about this article, and the yudansha of Yoshin Jitsu Kai, Dan Howell and Dave Klaus.

Renshi Richard Howell is an AJJF Yodan and the sensei of Yoshin Jitsu Kai in Livermore, California. ❁

Mnemonojitsu – The Art of Memorization

Using Memory Strategies to Learn Jujitsu Technique Names

Hillary Kaplowitz

(originally published Summer 2008)

Most fields of endeavor require practitioners to learn the vocabulary of the discipline, which then becomes the common language for communication about the subject. The same is true for our study of Danzan Ryu Jujitsu. The added complication for most jujitsu students is that Japanese is not our native language. So, on top of learning the technique names, we need to learn them in another language.

For some jujitsuka, learning the technique names comes rather easily. They pick them up as they learn and practice the art. For others it is a daunting task and one that can cause problems on black belt examinations. What can we offer our students to assist them with this difficult task? In most cases, we suggest rote memorization. It turns out that rehearsal alone is not the most effective memory technique.

Organization

When we learn new information we try to connect it to something we already know so it has a place in our semantic network. Finding ways to group and categorize new information can help with recall. Organize techniques by common names or motions to make associations between them. A good exercise is to make a copy of all the lists and go through them crossing out the words you already know. If there is a word that occurs often you don't know, then you should look it up and make it a point to remember it. After completing this exercise you will likely find that you know more terms than you thought you did and that you have some focus on what you need to work on.

Elaboration

The more time you spend on something the more likely you are to remember it. By developing connections between new information and a familiar image or phrase the connection becomes stronger. Many of the techniques in Danzan Ryu are imagery based. Techniques like Yama Arashi (Mountain Storm), Hagai Shime (Wing Pinion) and Mizu Kaguri (Diving Under Water) all evoke an image that can be associated with the motions

of the technique. Any kind of elaboration can be useful whether it be examples, stories, visuals, etymology or physical actions. For example, after hearing the story of how Okazaki defeated the boxer KO Morris using Genkotsu Ude Tori, it was a lot easier for me to remember that technique because I had spent more time hearing and thinking about it.

Mnemonics

Mnemonics are one of the most commonly used memory assists and are extremely effective. They combine qualities of both organization and elaboration. Probably the most widely used mnemonic is the keyword technique, especially when learning foreign language vocabulary or in our case Japanese technique names. To use the keyword method you associate the to-be-remembered word with another word that sounds similar. Then you associate that word to an image. For example the word Eri means collar and appears in a few techniques. Eri sounds like airy. Imagine a collared shirt hanging on the clothesline flapping in the airy breeze. It is kind of stretch but if you take the time to actually picture the shirt and make the connection, you won't likely forget that Eri means collar. Turns out the more ridiculous the mnemonic, the more likely you are to remember it. The ones you make up yourself tend to be the ones that work best for you.

Rehearsal

No strategy will be effective without practice and this is when rehearsal techniques are best employed. You cannot expect to master a new throw after practicing only a few times. The same goes for memorization. Just like anything it takes time and effort. Flash cards can be effective tools for drill and practice. The process of creating the cards is elaboration since you are putting your attention on each word as you write it on the card. Add your memory strategies to the cards as well. Then if you cannot remember the answer, look first

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First Impressions

Eric Atienza

(Originally published in Spring 2010)

“Since the fundamental principle acquired through the practice of Jujitsu has been elevated to a finer moral concept called Judo, ‘the way of gentleness,’ it may well be said that the primary objective of practicing Judo is perfection of character.”

-Professor Henry Seishiro Okazaki

Ever wonder if there was an intentional design to Danzan Ryu Jujutsu? Is it simply a modern reorganization of traditional techniques in a “systematic” or “progressive” manner? How is it a “synthesis” of “the best ancient jujitsu?”

Good questions, I think. Okazaki’s mastery of technique and understanding of transmission was evidently very profound. He designed Danzan Ryu with specific intentions in mind and organized it in an explicit order with deliberation and intention. In that regard, my sensei often said, “make no motion which has no meaning.”

As a beginner it conceptually made sense. Of course I wanted to be efficient in my art. Of course I wanted to make sure I did not waste a motion. I wanted economy, fluidity. As I began to deepen my study and refine my skills, I realized that everything we did was indeed very deliberate. Every motion, every technique, everything—it all had meaning. This was, as my sensei said, “no minor thing.”

I began to pay particular attention to how and why techniques were taught in a specific manner. To that end, I submit some of my thoughts, observations, and impressions of the introductory techniques of the Shoden: Yawara, Nage, Shime. These are my personal thoughts on the matter and in no way make any dogmatic statements or grand declaration of a hidden esoteric secret. The contents of this article reflect my own personal views and are not necessarily endorsed by my sensei or the AJJF. Disregard as necessary. I surely will.

Yawara. How many clinics or conventions have you attended and heard Katate Hazushi Ichi was the most important technique of not only the Yawara board but of all of Danzan Ryu? Some of you may have even heard some professors and senior instructors allude to how Katate Hazushi Ichi can be found throughout the system. At first it seems like a stretch but upon closer examination, it starts to make more sense. You begin to physically experience the principles of leverage, breath, distance, posture, focus, and angle. Then comes the “kicker.” Go around the power.

You don’t have to fight force with force whether it is a grab, push, punch, or any attack. Does that mean you don’t use any force or strength? No. You learn to apply just enough force, enough

strength to effectively apply the technique. This principle is commonly known as (精力善用) Seiryoku Zenyou, or “maximum efficiency.” The hallmark technique of Yawara, Danzan Ryu, and jujutsu in general, Katate Hazushi Ichi sets the strategic and tactical stage for training and application. Efficient mechanics, non-resistance, and maximum offensive and defensive potential. Katate Hazushi Ichi.

Nage Te. Deashi Harai being first may just be a product of Okazaki’s desire to classify the body from the feet up as you learn to throw. After all, Danzan Ryu is considered a “progressive system.” If you take a step back you may see there is a pattern to this list as there are in all of them. Let’s take a look.

The first three techniques focus on the lower portions of the foot. The next two focus on the lower leg, inside and out. The next two focus on the thigh, inside and out. The next few focus on the hip, then the shoulder. It introduces a couple of counters and some hip/shoulder combinations. It adds two more one-legged throws; sacrifice throws; and concludes with self-defense. The “kicker” here—Nage is about kazushi. Nage is about timing. Nage is about integration.

Deashi Harai focuses on all the elements of nage, as all nage do. What stands out is Deashi Harai is probably one of the more challenging arts to learn and apply, as it embodies nage in an almost esoteric way. When you throw with your hip or shoulder or even commit to a sacrifice throw, you can almost always get away with less timing or more strength. Try that with Deashi Harai. Not so easy. What a statement about throwing! In order to do it right—you have to do it right. Kazushi. Timing. Integration. Deashi Harai.

Shime Te. Eri Gatame. Similarly, one could argue that Eri Gatame’s position on the Shime board is a result of Okazaki’s predisposition for systematic organization. But let’s take a closer look.

It is the perfect pin. A pin that doesn’t just pin but submits the opponent. It is difficult to execute, undoubtedly. And in other martial arts, it may have evolved into other techniques because of its difficulty.

For example, in Kodokan Judo the closest art to Eri Gatame is Kesa Gatame. Although the two arts are similar, Kesa Gatame is certainly easier to execute, especially when the uke is very active and fighting back. Eri Gatame on the other hand can seem almost useless and impractical, especially if uke is flat on their back.

Let’s examine further. Kesa Gatame is strictly done from a ground position and within the framework of competition grappling is very viable and quite applicable. Eri Gatame within the same

context is very difficult and virtually unworkable. Now imagine yourself throwing someone on the pavement, or on a tabletop, or a platform. Assuming your throw did what it was designed to do (even against someone trained to take a fall) it will distress them long enough (assuming you didn't throw them on their head) to apply Eri Gatame. Eri Gatame isolates uke on their side (not back) and attacks the neck, back, and head, not just pin your uke to the ground (not necessarily a bad thing).

When you apply Kesa Gatame in a Kodokan Judo match, after 25 seconds the opponent loses (there's a ref and rules). If you apply Kesa Gatame anywhere else (competition or the street) you would



have to submit them by other means. You probably wouldn't stay down pinning them. Eri Gatame done properly is a submission hold. A pin that submits. Thus the perfect pin. Eri Gatame.

These are my observations. At least for now. Some points to think about with the other boards—Oku Te: Deashi Hayanada. Timing. Combination. Sutemi; Shinnin No Maki: Isami Tasuki Nage. “Brace up” and rise above; Sutemi: Forward Roll. Truly,

Continued from page 9

at your hint and see if that can jog your memory. It also helps to study with your fellow jujutsuka. They may have different mnemonics that they can share with you.

Conclusion

I have used these methods in my own training and in working with my students. The interesting thing is that my students differ in what memory strategies they feel are the most effective. This is significant since it points to the fact that each of us has our own preferences and strengths when it comes to memorization. Be sure to try a number of techniques and then concentrate on what works best for you. We all have different preferences on how we like to learn.

Remember that many people have trouble learning the names of the techniques and it is especially difficult to recall the correct art when you are in the pressure situation on your exam. Take the time to learn the names as you go through the ranks. Don't always rely on the boards on the wall or the lists in your notebook. Say

the first technique you learn. Abandonment. Sacrifice. Surrender. Strength, both internal and external. As the master said, “Only by cultivating a receptive state of mind, without preconceived ideas or thoughts, can one master the secret art of reacting spontaneously and naturally without hesitation and without purposeless resistance.”

When we abandon or surrender what we think the arts are, we may see the arts for what they are. We may see what the point of training is. Professor Okazaki starts by saying, “the primary objective of practicing Judo [Danzan Ryu Jujutsu] is perfection of character [and second self-defense].”

Wow. I believe each board is deliberately organized along with the whole art of Danzan Ryu, but not solely from an esoteric vantage. If you have undertaken the venture to study Danzan Ryu, you may discover from the beginning that our study is first a study of ourselves (both inside and out) as much as it is a martial art. How's that for some intention! Was it deliberate? You decide.

*Eric Atienza is a student of Professor Hudson and holds the rank of Sandan. He is co-School Head of Ka Hale Na Ikaika Dojo in San Diego, California. He can be contacted at dzrsd@me.com. **

the technique name in your head each time you do the art. Take time off the mat to review your notebook and study the names. Find ways to categorize and organize the technique names. Do research, ask questions, study with your peers, just take the time to work with the names and they will be a lot easier for you to master. Maybe you will become someone who just picks it up naturally over time.

Prof. Cross said something to a class at a convention many years back that really struck me. He said that when you want to do Ogoshi you don't translate it first to hip throw and then do it. You just do it. You don't need to translate it first. That's because you know that technique. You know Ogoshi. It isn't until the name and the technique become one that you really know the technique.

So learn your names!

*Hillary Kaplowitz is Sensei of Pacific Jujitsu Kai in Santa Monica, California. **



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Seeing the Similarities: The Fractal Nature of Danzan Ryu

Jeremy Cornish, L.Ac.

(Originally published Summer 2011)

What is a fractal? A fractal is a self repeating pattern that manifests at multiple levels. What does this mean? The pieces resemble the whole. Break off a piece of broccoli, and it looks like a miniature broccoli. Break a piece off of that, zoom in, and it still looks like broccoli. These self repeating patterns are ubiquitous in nature. The limbs of trees look like the tree itself. The veins of the leaves have the same shape as the tree. The center of the snail shell looks just like the entire shell. A quick internet search will turn up all sorts of interesting fractals. Geometrically, they tend to be shaped like either spirals or branches

Chinese Medicine makes great use of fractals. On a reflexology chart, the map of the whole body is placed on a part of it (the foot). The piece resembles the whole. Fractals are also the driving force behind a lot of the advanced computer graphics we take for granted today. Botany, biology, astronomy, in fact any serious study of nature can benefit from understanding fractals. Isn't that jujitsu? The study of nature?

The Danzan Ryu system is built in a way that allows us to notice progressions of techniques. They build on each other. For example, we can see that Morote Hazushi is not all that different from Katate Hazushi Ichi and Ni. It can be seen as a combination of the two. This is a linear, or possibly algorithmic, understanding. It's possible to understand the progression of the Scrolls (Yawara, Nage, Shime, etc) the same way.

The individual Scrolls tend to emphasize particular principles or themes, and the individual techniques can be seen as illustrations or manifestations of those principles. For example, one of the themes of Nage is continuous motion, and that theme is well demonstrated in Tomoe Nage, even at the beginner level.

To say the beginning techniques are the building blocks of the higher techniques is only half of the story. The higher techniques give us a context, and allow us to refine what we thought we "knew" already. As we progress, we can go back and weave the "new" principles into the earlier arts. For example, after being exposed to Katate Tori Shi, we can revisit Kubi Nuki Shime with a new appreciation of the subtlety involved in escaping. We can find the Katate Tori Shi inside Kubi Nuki Shime, the same way we can find Katate Hazushi Ichi inside Morote Hazushi.

Ideally, as we advance, our techniques become more refined, more true to the principles. The differences between the techniques become very minor, and all that's left are the common principles, and the connections between the technical details. This really dawned on me during a class with Professor Ryan. The receiving end of his Seoi Goshi feels the same as his Isami Tasuki Nage. These were two throws that I had previously considered separate, unrelated techniques.

We can do the same thing with entire Scrolls. When we bring a Nage mentality to Yawara, our movements become more continuous. Kazushi becomes more evident, and important. Our understanding of Yawara evolves. When we bring a Shime mentality to Nage, we eliminate the space, and the throws become easier, and more graceful. We think ahead. Our understanding of Nage evolves. We bring that back to Yawara again.

Two Scrolls that seem separate become more and more similar as we refine our art.

We learn the techniques to understand the Scrolls. We learn the Scrolls to understand the system. We learn the system to understand the principles. All constrictions are various expressions of Shime, all throws are various expressions of Nage. All Scrolls are various expressions of the principles of jujitsu.

We can see the general system divided into Scrolls. Zoom in on the scrolls and we see they are divided into techniques. Zoom in on the techniques and they are divided into a series of physical movements (open your hand, rotate palm down, etc). The principles express themselves through the physical movements, the techniques, the scrolls, and the entire system. For this reason, the pieces resemble the whole. The entire system is contained in every technique.

How do we use this fractal understanding to improve our particular study of nature? In other words, how do we use this knowledge to enhance our training on a tangible level? Try this exercise. Pick any technique. Now pick any other technique. Try them both, and notice the differences in the way they feel to you as Tori. Ask your Uke the same question. If they are both expressing the same principles to the same degree, shouldn't they feel the same?

We are looking for the commonalities between the techniques. This isn't an exercise in transitioning, the point here is to dissect and merge two separate techniques until the separation dissolves.

How do the two techniques express the principles? What can we take from one to improve the other? For example, are you finding it easy to create Kazushi in Yama Arashi, but not in Hagai Shime? Don't reinvent the wheel. Use what you already know to improve the weaker technique.

If you're stuck, go back to the principles. Run down the Kihon like a checklist for every technique you've learned, including the Sutemis. How's your posture? Are you muscling your way through? Did you get off the line? Where's his center?

If you're still having trouble finding the entire system in each technique, raise your hand the next time your Sensei asks if there are any questions! ✨

Spiritual Training and The Warrior – Part I

Mark Manuiwa Saito, Jr.

(Originally published Summer 2008)

A very close training partner shared with me many of the important things that happened for him throughout his life, especially in the martial arts. After being released from his second tour of duty in Vietnam back in 1971, he decided to stay in the Orient and went on to Hong Kong. He established connections that eventually led him to train in a monastery called the “Temple of the Full Autumn Moon.” While there he saw that there were a few teachers or Sifu, and he started with the Mantis style, but eventually because of his body type ended up learning the Dai Lao Fu or Grand Tiger System. He studied under his teacher Wen Shih until it was time for him to leave. The amazing thing about this style was that the practice included stomping their feet on the earth like beating on a drum. It was believed that the spirit that guarded the earth was that of an ancient tiger, and by doing this type of stomping, they could actually conjure up this spirit. The next goal was to have this ancient tiger spirit come and enter into one of the students. Once this union occurred, the now possessed student was no longer a man imitating a tiger, but more like an ancient wild tiger in the skin of a man. The training was considered successful if this union occurred. For the time that the tiger’s spirit stayed in the man, he was said to be “walking the night of the tiger.”

What this did for the man and his physical body was what it felt like to be the tiger. This spiritual presence permeated the muscles and bones and ligaments. It helped the body to become prepared for the added strength. Continued rounds of this kind of training led to superior strength of both mind and body, and it came from this union of mind, body, and spirit.

This is an example of what it means to train spiritually from a more eastern, non-western point of view. In the west, the martial arts has little knowledge of this process of integration, and its benefits and/or dangers. When he left the temple, his teacher told him not to train in America. He said that “the people who teach don’t know, and the people that know don’t teach.” He also told him that one day he would find his teacher, and when he did, he would know it. I met this man in September of 1972 in Mountain View, California, as he walked into our “dungeon” basement dojo. He started training with us the next night, and has been a dear friend since that time.

So why would this be an important part of the training? This type of training can lead to the development of a supernatural strength. During the fight, you are being a channel for this kind of strength, it is more of holding back on your part as opposed to trying to hit hard. Often described by those who witness a fight or are on the receiving end of the fight, the words are similar to: “He had the strength of 10 men,” or “He had the strength of a Bear.” “It was as if he was possessed by something or someone.”

Another reason for this kind of training is to give you a deep sense of confidence, and this is something that can be felt by even the

uninitiated or those who have never trained formally in the martial arts, but have been street fighters all their lives. They can sense this inner strength, and are more inclined to back off and leave you alone. Hence, you don’t actually have to fight. Your presence alone will deter many fights this way.

Training in this way will give you the “teeth” to back up your words, so that if or when everything does turn to fighting, your abilities will be heightened and the amount of pure strength and power will fall into the realm of the unlimited. Hence, it will give you an edge over your opponents. Honestly, the best possible outcome is that there is no fight, and that a peaceful resolution can be accomplished through diplomacy. I personally will do everything to avoid a fight. And yet, I have seen myself step into perilous situations to help to bring an end to the conflict.

Here is another example of someone who has been raised in this type of spiritual training. His name was David Nuuhiwa. Many of us called him Uncle Dave, and years later I learned through accident that he really was my Uncle. I brought him to meet my grandfather, and when the two saw each other, they hugged and laughed and talked in Hawaiian and after many pats on the back they said to me that they were first cousins. Their parents were brothers and sisters. Shocked and happy at the same time, Uncle Dave has shared many things with me and a few chosen others about his special art called Lua. He learned this from his grandfather who was born in Nukuhiwa (the Marquesas) and lived most of his life here in Hawaii on Kauai. His grandfather was there at his birth (he was birthed in the Hanalei River on the north end of Kauai) and caught him under water and helped him to take his first breath. This was their understanding of how to initiate the next in the line of masters.

He grew up in Hawaii with many of the other famous names like Professor Henry Okazaki, Professor Willy Chow, Mitose, the Emperado brothers (Sony and Joe) and all of the other list of characters that were here during the 30’s, 40’s and 50’s. While he was still in Hawaii, and through his connection with Prof Okazaki, he was chosen to go to Tokyo and study in the Kodokan Judo Dojo there. While there he met and married a Japanese woman who gave him a son named David Jr. before she passed away with an illness. Like many who left Hawaii for California (Sig Kufferath, Willy Cahill, my dad and others), Uncle Dave chose to make Anaheim his home and ended up working for the Disneyland Hotel as the head of security for his regular day time job.

His biggest claim to fame is having to fight in the Orient where they fought to the death, or until the opponent could no longer fight and was unconscious. He fought in the tournaments for 12 years from 1955 to 1966 and never lost. He won every time. He used what he learned from his grandfather in Hawaii to beat his opponents.

I have seen Uncle David fight using Lua and it is not like anything I have ever seen anywhere. When he hit his attackers, within seconds they experienced convulsions like someone who is going through an epileptic seizure. They would continue their convulsions until he touched them again in the same area that he had struck them. How long did this take? Around 3 to 4 minutes. He hit three opponents and had all three of them in convulsions on the stage. All of us in the audience were stunned. We could not believe what we were witnessing. Especially after he went back and hit them in a similar way and brought them back. Their glossed over eyes were a great telling that they did not have a clue as to what just happened to them or where they went, or how long they were gone. They were clueless.

I have seen him grow in size and watch him literally change in physical stature. I have only seen that happen in one other man, my Sensei and father Mark Saito, Sr. When I asked Uncle Dave how he did these things, he said he really didn't know. He knew that he could tap into this ability anytime he chose to. It really was a great life to be visiting and learning from Uncle Dave. He passed away in January of 2007 and is still missed by many. I recently

watched the passing of my father a month ago, and am realizing that they (Uncle Dave and my Dad) were in a different generation. I realize that it is up to me and all those many friends that I have met over the years to embrace all that our teachers have tried to share with us, and embody it, and then pass it on. Hence, this is why I am sharing this with you the reader. First to let you all know that it is within our realm of martial art training to do these things, and second to encourage you to seek to be trained by those who are still alive and know how to train in spiritual development.

“O ka maluhia no mea ‘oe”

Peace be with you.

Kahuna Mark Saito is the inheritor of his family's Saito Ryu Ninjitsu system. Besides teaching martial arts and huna training, he is skilled in and teaches Lomilomi massage, Ho'oponopono, and spiritual healing. ✨



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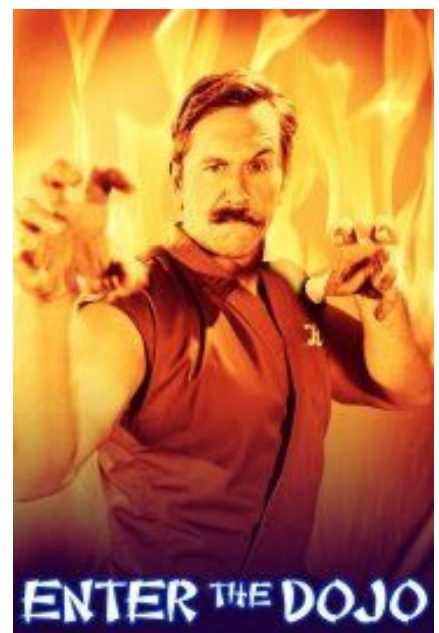
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Junior Clinics-only (13 & under) two or more days	\$ 85	\$ 85	\$ 85	\$ 85	\$	
Junior Clinics-only (13 & under) one day only	\$ 55	\$ 55	\$ 55	\$ 55	\$	
Healing Arts Clinics-only (18 & older) includes lecture classes	\$ 60	\$ 60	\$ 60	\$ 60	\$	
Extra Items						
Banquet:	ADULT @ \$55.00 each		JUNIOR @ \$30.00 each			
Enter number of additional guests under meal choice	<input type="text"/>	<input type="text"/>				\$
Number of extra t-shirts @ \$20 ea.	CHILD: S M L <input type="text"/> <input type="text"/> <input type="text"/>	MENS: S M L XL XXL <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>				\$
WOMENS: S M L XL XXL <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>						
Friday Night Social @ \$10.00 Don't miss this special performance by Master Ken. First 20 purchased receive preferred seating.						\$
Schoolheads Breakfast (Schoolhead/Sempai only) @ \$19.00 ea.						\$
The AJJF is a non-profit, tax exempt organization. \$4 of each registration is tax deductible. Your canceled check is your receipt and confirmation of registration. If you wish to make an additional tax deductible donation, please enter here.....						\$
Total payment enclosed					\$	

Hotel reservations 800-648-1177 and mention group code "GAJJF and "American Judo & Jujitsu Federation 2016"
For rates and more hotel information go to <http://www.ajjf.org/convention> and click the link for Hotel Information

Please make check or money order payable to "AJJF", put "Convention 2016" in memo field (Do not send cash)

**Mail to: AJJF Convention 2016
P.O. Box 4309
Davis, CA 95617-4309**

Banquet Information: Please seat me with the following dojo: _____

AJJF Business

AJJF Board of Professors and Executive Committee Teleconference Meeting Minutes

December 13, 2015

Kata Manual

The BOP continues to work on reviewing Shinnin no Maki and is hoping to have it available by Convention 2016. Shinyo will be the next list that will be reviewed. Also to come are the Kiai no Maki and History sections.

Council of Senior Instructors

The Council continues to work on a Sensei Manual that will include marketing ideas to help AJJF school heads grow their schools. They also brought up a number of other issues that the Executive Committee and the BOP will discuss further.

Convention 2016 Black Belt Exams

Candidates for all ranks of black belt will be able to examine at Convention. The application deadline will be 2 months in advance, with the number of exams allowed at Convention to be determined by the number of applicants, the Convention host, the Chair of Exams, and the Chair of Conventions.

Kappo Video

The draft is complete. It will be available for review by the BOP by the beginning of the year.

Convention 2017

The location of Ontario, California was approved to host the National Convention in 2017.

National Manager of Finance

Katie Stevens was approved to be the next National Manager of Finance, and will sit on the AJJF Board of Directors.

Next Board of Professors and Executive Committee Meetings:
March 31, 2016

Respectfully submitted,
Nerissa Freeman

AJJF Board of Professors Scribe

Black Belt Promotions

Shodan

Aaron Blake, a student of Professor Bob Hudson at Halau O Ho' Mana

Zachary Chaira, a student of Sensei Matt Moller at Mu Kan Ken Dojo

Anna Hilliard, a student of Dr. Jay Kalisek, DC at Santa Barbara Jujitsu Kai

KeAlii Johnson, a student of Professor Robert Hodgkin at Shin Budo Kai

Rick LaRue, a student of Sensei Ward Melenich and Sensei Sohn Wehseler at Kuroinukan

Matt Morgan, a student of Sensei Ward Melenich and Sensei Sohn Wehseler at Kuroinukan

C. Ryan Welles, a student of Sensei Ward Melenich and Sensei Sohn Wehseler at Kuroinukan

Nidan

Michael Monsen, a student of Professor Robert Hodgkin at Shin Budo Kai

Raymond Scholl, a student of Sensei Kimo Williams at Burbank Danzan Dojo

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& Sanction Officer

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Doug Musser

Tim Merrill

AJFF BOARD OF PROFESSORS

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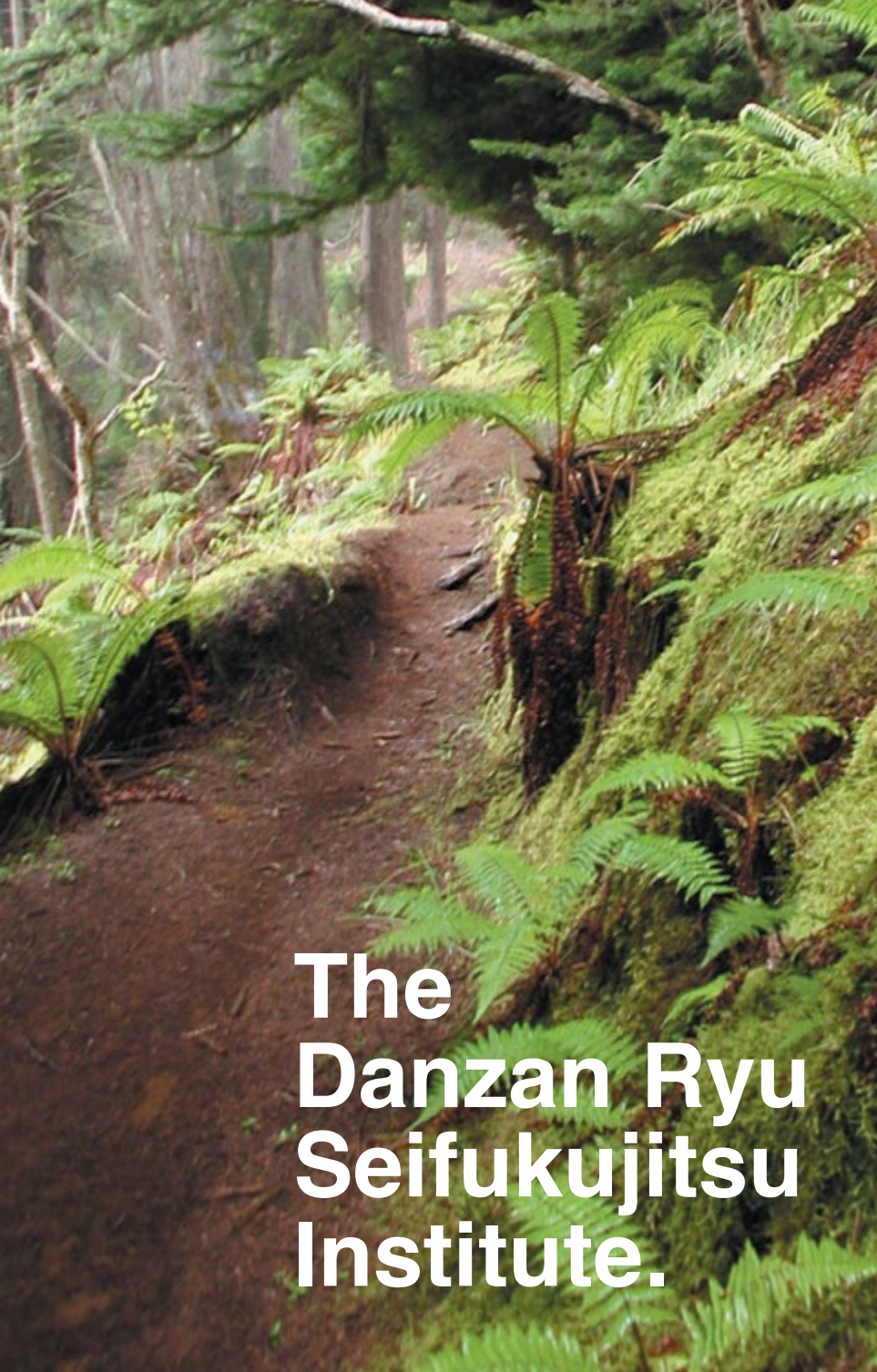
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The Danzan Ryu Seifukujitsu Institute.

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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.

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

**After 29 years,
there's still no
better place
to learn it.**

