

Elite Self-Defense Academy

Martial arts Handbook

Adult Program



Updated August 2016

This handbook belongs to_____

HISTORY OF THE ELITE SELF-DEFENSE ACADEMY

Elite Self-defense Academy opened its doors on April 1, 1991. Its mission is to instill in our students leadership and life skills using the techniques and philosophy of Danzan Ryu as taught by Professor Henry S. Okazaki while conforming to the rules, regulations and practices of the American Judo and Jujitsu Federation. Furthermore, the teaching environment in class will promote a "family-type" atmosphere and the instructors will strive to be extraordinary and stone pillars of the community.

HISTORY OF OUR ADVANCED AFTER SCHOOL PROGRAM

The Advanced After School Success Program was started in April of 1999. It is the flagship of our school. Its purpose is to give parents a constructive alternative to babysitting and childcare. By teaching the children in the program self-confidence, leadership, discipline and respect during their stay and mixing that with academics and fun quiet and physical activities of Martial arts. Overall our goal here is to mold our students into leaders of the community.

YOUR INSTRUCTORS

SENSEI JOHN PFUND

After being assaulted by a group of older children on a school playground at the age of 10, Sensei John Pfund entered the junior program of Amador Judo and Jujitsu School in January of 1978. Initially looking for revenge, he quickly realized that Jujitsu instead taught how to lead a happy and successful life. He received his Shodan (first degree black belt) April 24, 1984, and currently holds the rank of Godan (fifth degree black belt), which he received in 2012. He now studies under Professor Carr at Redding Jujitsu Academy and is the school head of Elite Self-Defense in Livermore, California. Sensei Pfund has held numerous tournament titles including the prestigious Amateur Athletic Union (AAU) National Championship. He also studied and competed in Mixed Martial arts, Brazilian Jiu-Jitsu, Tae Kwon Do, Shotokan Karate, Wrestling, and Kodokan Judo, and he is certified in teaching impact weapons, defensive tactics, and Split Second Survival.

SENSEI TIM NIBERT

Sensei Tim Nibert began studying Danzan Ryu Jujitsu with Sensei John Pfund in 1998 at the age of 8. He received his Shodan on February 2, 2008 at age 17, and his Sandan (third degree black belt) in March 2015. In his time practicing Jujitsu, Sensei Tim has won national championships in both freestyle and sport Jujitsu. In addition to Jujitsu, he has studied Tae Kwon Do extensively at Las Positas College.

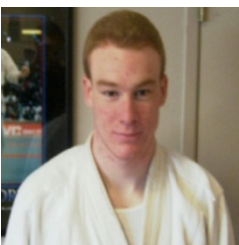
SENSEI IAN HLADUN



Ian Hladun began his Jujitsu career with Sensei John at the age of 14 in 1997. He reached black belt at age 18 in 2002, and second degree black belt at age 23 in 2007. In 2007, while studying abroad in Japan, Hladun took up an intense yearlong study of Judo, which resulted in him earning his Ikkyu (brown belt) before his return. He has also studied Tae Kwon Do, where he has earned his yellow belt. Currently, he is a proud member and instructor of Elite Self-defense where he continues to share and grow his knowledge.

SENSEI LEO VATEV

Leo started Jujitsu with Sensei Pfund in 2003, after researching lots of Martial arts systems and schools in the Bay Area, and achieved Shodan level in the AJJF in 2006. He then received his Nidan in 2011. Long before, he studied Karate for two years in his home country, Bulgaria. Besides Martial arts, Leo likes to spend a lot of time hunting and fishing.



SENSEI COLTON WHITE

Sensei Colton White started his study of Danzan Ryu Jujitsu when he was 13 years old. He received his Shodan (first degree black belt), June 28, 2002. Sensei Colton White hopes to expand his knowledge of Martial arts and study at various other schools. Present day, Colton White resides in Florida where is pursuing his goal of becoming a fire fighter.

DOJO RULES

These rules are for the safety and benefit of all our instructors and students and will make for a safe, fun practice.

1. The student must display respect for his instructor and high ranking officials.
2. Senior students will give their time and efforts to assist junior students.
3. If a student outranks you, you will follow his teaching even if you feel him to be wrong. You may have him corrected by conferring with the head instructor at a later time.
4. The student must always be careful while practicing—there is no excuse for recklessness.
5. The student must always be earnest and serious, especially in contest. The spirit of fair play—to fight fair and square, to be obedient to the referee's judgment, and to attach more importance to the attitude of the match than to the results—is of greatest importance.
6. Students must practice diligently.
7. All students should bow when entering and leaving the mat area. All students should bow to the instructor before he teaches and after he is finished teaching.
8. As a student, promotions should not be anticipated. Promotions are earned, not bought with favors. Do not ask your instructor when you will get promoted. You can generally tell how you are coming along and you will usually know when you are due for a promotion. When you are ready, you will be promoted.
9. Students must not practice any technique that has not been formally presented to them by a qualified instructor.
10. Students will maintain the highest standard of personal hygiene at all times, paying particular attention to short, smooth fingernails and toenails.
11. Gi's will be clean and in a good state of repair at all times.
12. Students must not wear rings, bracelets, neck chains, or any sharp articles while practicing.
13. Do not be a braggart. Any student, especially an experienced one, dislikes nothing more than to hear another student brag about his abilities or accomplishments. Both on and off the mat, a student who brags is a danger to himself and brings about dishonor to the Martial arts.
14. Do not use Martial arts on the street unless absolutely necessary. Retreat and avoid confrontation if possible.
15. Profanity will not be tolerated in the dojo.
16. Smoking is prohibited in the dojo.
17. Students must approach and correct others who are not following these rules or inform the head instructor.
18. Accept suggestions and criticisms. Provide constructive criticism of your own.
19. Mutual respect will be shown by all students at all times.
20. Students must obey all dojo rules at all times.

THE ELITE SELF-DEFENSE RANK ACHIEVEMENT CARD: JUNIOR AND ADULT

You will receive a card to keep track of your progress through our system. You will see that each course is listed on the card followed by squares representing the techniques in the course.

You should mark your card after each class. In each square, mark 1/4 of an X each time you practice a technique under an instructor. The first time you practice, mark a quarter of an X, the next time you will have 1/2 of an X, and the third time you will have 3/4 of an X. Before you mark the final part of the X, giving you a full X, you should have a thorough enough understanding of the technique that you could teach the technique to a new student/

Once you have a full X, you will then shade in a quarter of the X each time you teach the technique to someone else.

HOW TO GET TO YOUR FIRST RANK AWARD IN THE ADULT CLASS-YELLOW BELT

At Elite Self-Defense Academy, we strongly believe in setting goals both in our lives and in our academy. Goal setting is very important because life itself is measured in achievement. Here is a brief roadmap of how to get to your first belt—yellow belt, or gokyu, in Japanese.

Each rank achievement consists of general requirements, techniques for the rank, general knowledge of our academy, system, and organization and specific vocabulary. The requirements for each rank achievement can be found under the rank section of this handbook.

For the rank of yellow belt (gokyu):

1. You need to be at least 13 years of age.
2. You need to attend class on a regular basis. Please try to come at least two times per week.
3. You must be a seasoned white belt which means attending regularly for at least 3 months.
4. You must complete the following techniques:
 - a) Complete the Beginning Fundamental Course 1
 - b) Sutemi List 1-13
 - c) Yawara List 1-10
 - d) Nage techniques 1,4 and 8
 - e) Kime List 1-13
5. Have a notebook describing all the techniques for the Yellow belt requirements.
6. Be able to pass the written exam from the Yellow belt requirements.

TESTING FOR YOUR NEXT RANK

When you have reached a certain competency, you will be invited by the instructor to test for your next rank. There is no fee for this test. We believe that your hard work earns you the right to test for your next belt. However, completing all the techniques does not automatically mean you will test. Often, the Sensei has other items he wants you to improve on first such as gaining confidence or persistence. After all, Martial arts is about transforming yourself spiritually, emotionally, and physically. Martial arts is not a destination, it is a journey.

SETTING UP YOUR MARTIAL ARTS NOTEBOOK

REQUIRED FOR THE ADULT CLASS

The Jujitsu notebook is a vital part of your class, so vital in fact that our organization, the American Judo and Jujitsu Federation (AJJF) requires you to submit an up-to-date notebook as part of your black belt exam. We require an up-to-date notebook for each rank achievement.

Many people have different notebook creations. Some have elaborate notes, pictures, and diagrams. Some have physics explanations for the techniques, and some keep simple descriptions of arts with stick figures. The best way to structure your notebook is whatever works best for you. Your notebook will change over time and you will probably rewrite it several times.

Just remember what your notebook's purpose is—to preserve the techniques as you have learned them so you can teach them and recall them over the course of your life. Since most people spend decades in Martial arts, it is expected that you will forget things from time to time. Your notebook allows you to go back and gain some understanding for techniques or who taught it to you.

Here is how to make the basic notebook:

1. Get a 2-inch binder and put a nice cover on it. Make sure the cover includes your name.
2. Put your notebook in the binder and make sections in your notebook corresponding to the course lists. For yellow belt, these sections should be yellow belt fundamentals, submission grappling, Sutemi, Yawara, Nage and Kime.
3. Optional: copy the corresponding lists of techniques and put them in the front of the corresponding section.
4. As you learn a technique, spend 15-20 minutes after class writing down the technique as follows:
 - a) Number of the technique corresponding to the number in the list.
 - b) Name of the technique.
 - c) Who taught it to you.
 - d) Date you learned it.
 - e) A brief description of how to do it.
5. Place this in the correct section of your notebook.

THE CODE OF BUSHIDO

BY SENSEI DAVID FAIRFIELD

"The Samurai of olden days were held to a very rigid code of behavior. The reason for this code had to do with the perfection of. As a martial artist grew in age, he or she was expected to grow in wisdom—as their value as a soldier diminished with advancing age, they were expected to become wise rulers. Not only did martial artists train with weapons, they balanced their training with discussions on the correct way to behave and how to lead.

As I become a martial artist, I realize I am on a different path than others, and it is a difficult path. My goal is to perfect my character. I realize that this will be a lifelong quest. My life's journey has not yet been revealed to me, but I am learning as I walk my path. My final destination will mold how I live my daily life. My daily life will be guided by a few daily rules. These rules will help me make decisions and stay on my path.

1. Love has the power to change.
2. My life will make a difference.
3. When faced with a choice, I will choose to be kind.
4. I will work for peace and peaceful solutions.
5. I will avoid mind altering drugs, & people who use them. They are on a different path than I.
6. I will learn to listen to my "inner voice". It will guide me.
7. My education is more important to me than I can imagine at this stage of my development.
8. There are evil people in the world. Learn to recognize them and avoid them.
9. There are wonderful people in the world. Learn to recognize and associate with them.
10. Some events in the world have no explanation. I will not spend too much time looking for one.
11. Good & bad events will happen to me in my lifetime. I will learn to find a lesson in each event.
12. Great growth will occur during difficult times.
13. I will make mistakes.
14. I will grow and learn by my mistakes, and not repeat them.
15. My reputation is important to me, and once damaged, is difficult to regain.
16. I will learn to say "Sorry".
17. I will forgive others, and ask for forgiveness.
18. I will end each day in mokoso, and during this period of inner reflection, I will ask myself the following questions.
 - a) Have I been grateful for the daily blessings I have received?
 - b) Have I been good?
 - c) Have I been kind?
 - d) Have I been gentle and humble?
 - e) Have I tried my very best?
19. I bow before going to my sleeping tatami, and I will remember to thank my parents and teachers for all they do to mold my character.
20. The word *Samurai* means to serve.

INSTRUCTIONS FOR COLORED BELTS

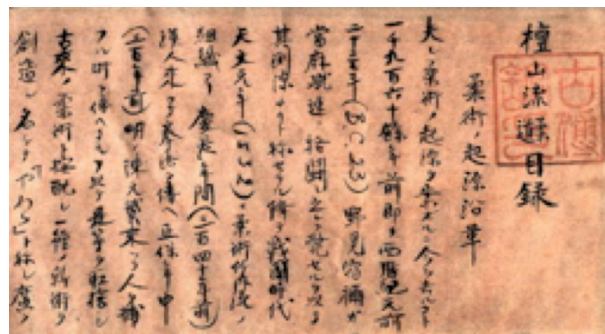
As a veteran student, and now a colored belt, you have entered a new phase of your Jujitsu career. We no longer expect to treat you, or to have you act, as a student of lower degree. You have learned techniques which enable you to fend off most attackers, but you have also started learning something more important: perfection of your character. You have started this by making your body do things that it is not used to such as rolling and falling. In addition, you have learned to relax and react positively in stressful and frightening situations. You have learned to trust your fellow students and have learned to have confidence in your abilities. From now on you are a definite part of the teaching curriculum of our organization. As such, we expect you to follow and measure up to the following requirements:

1. When teaching you must develop your own style. Remember what you have learned and how you learned it. Stress the quality of techniques not quantity.
2. To overcome problems a student has with a particular technique, remember how you learned it and try to teach it to them using your own experience. If a student seems to have real difficulty in a technique, do one of three things: talk to the student to see how he feels about the technique, skip the technique and go to the next one, or ask the head instructor for help.
3. Remember, you are the teacher and he or she is the student. Have fun but try to maintain a level of discipline.
4. Stress that the techniques taught are not for fighting but for perfection of character.
5. As an instructor, you should not endanger the student. Remember, he or she is new and does not know how to fall. He or she also does not know what to expect when you are demonstrating a new technique. If you cannot demonstrate a technique on a student without endangering them, have someone else in the class act as uke.
6. If a student resists a technique, don't push harder. Tell the student not to resist and try it again. For example, if you are teaching the wrist flex in Yawara (Katate Tori) and the student resists, don't do it harder or switch to another technique just to prove to the student that you know more than he does. Stop, take a break, and tell the student not to resist. Then try it again. You can also explain to him or her that it is safe to practice the technique in class because you both know what is going to happen.
7. Encourage students to take notes and provide paper and pencils if necessary.
8. Report any injuries sustained by you or the student in class immediately to the instructor, no matter how minor.
9. Set an example that will be inspirational and valuable to others in our organization.
10. Familiarize yourself as much as possible with the history, ethics, objectives, and policies of our organization.
11. Enthusiastically and constantly attempt to introduce new students into our school since growth and success of your future efforts depend upon such enrollments.
12. Dedicate yourself to the teaching and instruction of students of lower ranks since your own progress has been predicated upon the dedication of others in your path.
13. Instill in yourself and others the importance and dignity of the degree of your colored belt, and while wearing it, conduct yourself and your efforts to constantly enhance this importance and dignity.
14. Constantly be on the alert to take up with the head of the school any and all matters that either help or hinder the progression of the organization and its students.
15. Continuously and constantly strive to improve yourself in every way so that you may in time become a candidate for our highest recognitions and honors. Do this upon your own efforts and merits and not by the patronizing of others in a higher degree.
16. Be aware of the safety of yourself and those around you at all times, not only in the school, but in all places. In the case of emergencies, seek to provide relief to the best of your abilities. Train yourself so that you can be an intelligent and useful aid.
17. Understand, follow, and teach the history, philosophy, teachings, and Moku Roku (catalog) of Danzan Ryu.

檀山流 柔術 目録

The Origin and History of Jujitsu as told by Professor Okazaki in his handwritten teaching scroll given to Professor Ray Law. The teaching scroll signified that Professor Law was a "Master" and "Soke" (inheritor) of the system.

When I think of the origin of Jujitsu, I think of an event during the reign of the eleventh emperor, Sujin. In the month of July in the seventh year (23 BC) of his reign, Nomi-no-Sukune fought with Toma Shusoku and killed him. This is believed to be the origin of Japanese sumo wrestling. This passage mentions 'the two men standing and facing each other, lifting up their legs, and kicking each other. Whereupon the ribs of Shusoku were kicked, his waist stomped on and broke, which killed him.' Seeing this, I believe it is more appropriate to regard this to be the origin of Jujitsu.



Later at the end of the Sengoku Jidai—the warring states period—in the Gonara era, during the first year of the reign of Emperor Tenmō (1532 A.D), Take-no-uchi Ryu was organized and set up as the first formal system of Jujitsu. During the reign of Keicho (1596 A.D), Chinese men came and taught kempo (fist techniques.) During the reign of Emperor Shōhō (1638 A.D), a Chinese man, Chen Gen-bu, of the Ming Dynasty, came and taught techniques on how to capture a person. From these ancient Jujitsu techniques, a selection was made, and these were arranged into one new technique named Yawara. This name Yawara is circulated and widely taught and is the origin of present day Judo.

At the beginning of the Edo period (cir. 1600 A.D), many systems of Jujitsu suddenly rose up. These are the most important systems, and to name some of them of distinguished names: Take-no-uchi Ryu, Tsutsumi Hozan Ryu, Araki Ryu, Muso Ryu, Miura Ryu, Fukuno Ryu, Isogai Ryu, Seigo Ryu, Sekiguchi Ryu, Shibukawa Ryu, Kito Ryu, Yoshin Ryu, Kyushin Ryu, Kanshin Ryu, Yoshino Ryu, Iwaga Ryu, Shiware Ryu, Sosuishitsu Ryu, Iwaga Ryu, Nambashoshin Ryu and so forth. It is very difficult to name them all.

HISTORY OF PROFESSOR OKAZAKI (1890-1951)

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At dawn on September 10, 1906, the steamship SS China docked at Honolulu. The ten-day trip from Yokohama had been uneventful. The Pacific Commercial Advertiser Daily, commenting on the SS China's arrival, noted that the ship carried eleven cabin passengers, the lowest in history, as well as three hundred and nine Japanese and nine European immigrants in steerage.

One of the passengers in steerage was a young man named Seishiro Okazaki. Seishiro was sixteen when he arrived in Honolulu. He was the fourth son of Hanuemon Okazaki, whose family traced its roots back sixteen generations to a Samurai family. The families probably moved from Nagoya to Kakedacho sometime after 1868, after the Meiji government had

abolished Japan's feudal system and, in effect, the Samurai class.

When the family moved to Fukushima, they were wealthy; but, Hanuemon Okazaki, Seishiro's father, was not fortunate. Several of his business ventures failed and by the time Seishiro was born, on January 28, 1890, the fortune that the family had once possessed was all but gone.

As soon as age permitted, Seishiro was apprenticed to a local businessman, and by the time he was fifteen, plans were being made for him to leave Japan for Hawaii. Hawaii was seen as the land of opportunity, and the lure of new land and a new start may have been irresistible. If Okazaki's later life is any indication, it's obvious that he liked to travel as he found new people and new places stimulating. For whatever reasons, in late August of 1906 he made his way south to the port city of Yokohama, bought a ticket on the SS China, and on the morning of September 1, 1906, watched the Japanese coast disappear as the SS China steamed towards Hawaii. He would not see Japan again for eighteen years.

Okazaki arrived in Honolulu. Many of the Japanese immigrants found work in the cane fields, and Okazaki was no exception—he went to work for the Ewa plantation. He was not a particularly robust man—tall, slim, and with what was probably asthma, Okazaki did not find the hard and dusty work of the plantation appealing or healthy. He left the Ewa plantation and took a job first with a local store called Yoshimura's and then with Hoffschlaeger's, a local wholesale company, before he left and made his way to Maui. On Maui, Okazaki went to work for the Paia plantation and was married.

By 1909, Okazaki had made his way to Hilo, he had spent no more than two years on Oahu and Maui. He stayed on the big island for seventeen years, and it was here that he began his Martial arts training.

When Okazaki arrived in Hilo, he was not well—he had a cough and was run down. He was diagnosed as having a pre-tubercular condition and told to take it easy and conserve his strength. Ignoring these cautions, Okazaki went in search of a cure. He found it in an odd place—the Hilo Shinyu-Kai, a Jujitsu dojo run by a Martial arts master named Kichimatsu Tanaka. Jujitsu was probably the last thing Okazaki's doctor would have ordered because it required strenuous workouts, falls, and constant battering; however, within a year the pre-tubercular condition had disappeared and the tall, skinny kid, according to Okazaki's own words, had developed a body of iron. Okazaki's interest in the Martial arts became an all-consuming passion.

These years in Hilo were busy ones. Jujitsu workouts with Tanaka-Sensei were daily and when he wasn't at Shinyu-Kai, he was working. Although he tried a number of different jobs, Jui-Jitsu was his life. As he learned Yoshin-Ryu from Tanaka-Sensei, he began to study other forms as well including Hawaiian Lua, Okinawan Karate, Philippine knife play, and even Kung Fu from Master Wo Chong. However, his main proficiency was in Yoshin-ryu—the style taught by Tanaka-Sensei.

The recovery of his health, and his expertise in Yoshin-ryu, made Okazaki bold. In the early 1920's, he began going around the island fighting exhibition bouts whenever he could find takers. His greatest moments came in May of 1922. In April of that year, a friend of Okazaki's, a martial artist named "Speed" Takahashi, challenged a boxer named Carl "Kayo" Morris to a bout. It was to be a confrontation between a boxer and a Jujitsu expert. Takahashi

was fast and extremely proficient, but he wore glasses and couldn't see well without them. Morris took advantage of this handicap and knocked Takahashi out in the first round.

Okazaki immediately challenged Morris to a bout and trained for the next month and a half. He watched other boxers to try to find weaknesses, and a friend suggested that he should try to stay very low and out of the reach of Morris' punches. He used this advice on May 19, 1922 when the two men met. The fight was scheduled for six 3-minute rounds, but only lasted two. In the first round, Okazaki stalked his man, staying down in a low crouch. However, theory is always less hazardous than practice; Okazaki misjudged both Morris' reach and power and had his nose broken halfway through the first round.

In the next round, Okazaki watched for an opening. Morris, who had been jabbing, left his arm out too long. Okazaki moved quickly, driving under the boxer's arm and throwing him. The throw and the subsequent fall injured Morris' arm, and he was unable to continue. Okazaki's fame was immediate, and the newspapers carried the story all the way back to Japan.

After the bout, Okazaki supposedly visited Morris in the hospital to massage the boxer's arm, and the two are even said to have become friends. Regardless of what happened after the bout, the win certainly boosted Okazaki's already healthy ego.

In 1924, Okazaki returned to Japan and made a six-month tour of as many dojos as he could visit. He evidently stopped at the Kodokan, tested there for rank, and was awarded his Sandan.

In 1926, Okazaki was described as a "Jujitsu Instructor" in the Hilo directory. It was the first time he had listed his passion as his profession. In this same year, Okazaki moved from Hilo to Maui. In 1927, in the Maui directory, he was listed as "Professor Henry S. Okazaki, Restoration Massage." It is the first time that the name "Henry" appears and the first time Restoration Massage appears as his business. In actual fact, he had been studying massage along with his training in Yoshin-ryu. The move to Maui was the beginning of his life's work in both these areas.

Okazaki spent four years in Maui. During that time, he and his brother Genkitchi, who had come to Hawaii in 1917, built a massage and Jujitsu complex at Paukukalo, just north of Kahului and right on the ocean. It was an impressive complex with a large massage area, hot tubs, and a dojo. For the next four years, Okazaki began training students in what he called Danzan Ryu.

Danzan Ryu was the name Okazaki gave to the Jujitsu system that he had developed himself. It was a hybrid system, composed of what he thought was the best techniques from Yoshin-ryu, Hawaiian Lua, Okinawan Karate, and other forms of Japanese and Chinese Martial arts. There were few forms of fighting with which he was not familiar, and he used this extensive knowledge to use in the development of Danzan Ryu. Originally, the system consisted of five and possibly six lists: Yawara, Nage No Kata, Shime No Kata, Oku No Kata, Shinin No Maki, and possibly Shinyo. Other lists and techniques would be added later.

While he was developing Danzan Ryu, Okazaki also began to develop his own method of massage. He had studied massage with Tanaka-Sensei, and he had picked up European techniques that he must have seen being used on local boxers and wrestlers. The Okazaki method of Restorative Massage, like Danzan Ryu, was a hybrid. It was a system that made use of the forearm, the point of the elbow, the feet, and the hands. Okazaki is best remembered as a martial artist, but during his lifetime he was best known as a highly skilled physical therapist.

Okazaki's Maui complex was a busy place. During the day, the brothers would massage patients and at night they would either teach at the dojo or go around to the local dojos in the area and teach. The four years that Okazaki spent there were the beginnings of both Danzan Ryu and the Okazaki method of Restorative Massage.

Okazaki left Maui between 1929-1930 for Oahu. Once in Oahu, Okazaki rented a house called *Nikko*, which was of Japanese design. *Nikko* became the center for Danzan Ryu for the next twenty-one years. However, Okazaki's first order of business was not Jujitsu—it was massage, which earned him most of his income. On Oahu, he would establish a physical therapy business first—Jujitsu would come later.

By the summer of 1931, Okazaki's massage business was established but he lacked a dojo where he could work out and train students. Behind his office was a concrete slab about twenty by forty feet, which later became the mat

where Okazaki's students practiced. Hachiro, Okazaki's oldest son, recalls just how Danzan Ryu got started in Oahu:

"I was watering the Japanese garden one day in my shorts. I was a skinny, puny kid. He was watching me and said, "take a fall. "I looked at the grass I was standing on and said, "Gee, there's not enough room." And he said, "No, on the concrete." I looked at him and said, "There's no tatami!" He got angry and said, "out on the street are you going to tell a guy, wait until I get a tatami?" So I took a sutemi because I was an obedient son and I wanted to impress him. I could feel all my bones go crunch on the concrete."

Needless to say, the classes on the concrete slab weren't very large. The initial group consisted of Hachiro, a Japanese boy named Oscar Kowashima, and a Caucasian boy named Benjamin Marks. The first year never saw more than eight or nine boys on the mat at once. Interestingly, no one was hurt on the concrete and, as Hachiro remembers it, falling on the concrete wasn't half bad after you got used to it.

Hachiro recalls:

" Finally, about a couple of years later he was able to buy a tatami and that was when the class sizes increased. But on the concrete it was a lot of fun, nobody got hurt. If it rained it didn't matter, and if you threw a guy he'd just skid on the concrete. It was a lot of fun. After he bought the mats, we got dislocated necks and pulls. As long as we were on concrete, we were fine. "

Thousands of students studied under Seishiro Okazaki. He was willing to teach anyone, including those who were not Japanese, who wanted to learn. Jujitsu had always been the domain of the Japanese, and Okazaki's generosity in sharing Jujitsu with others was not well received by the more conservative Japanese community. But he continued even during the Second World War when there was a lot of tensions with the Japanese community in Hawaii.

Okazaki completed enough work each day for two men. He would start his work day around 7am and massage clients until 10pm with breaks reserved only for Jujitsu practice. After he finished, he would go out and massage people who could not come to him. He would return home by two in the morning and get his son out of bed. Half-awake, Hachiro would massage his father's hands and feet so he could sleep.

The Nikko Restoration Sanitarium, and the Dan-Zan-Ryu dojo, became landmarks in Hawaiian history. When Franklin D. Roosevelt came to the Islands in the 1930's, Okazaki was called in to massage him. When John Burn's wife developed polio in 1935, it was Okazaki who took her on as a patient. Okazaki worked with Mrs. Burns for several years and in 1936, when she decided to have a third child against all the best advice of the local obstetricians, it was Okazaki who helped her through her pregnancy by constantly massaging her and providing encouragement.

Although Okazaki was a highly skilled physical therapist and a Jujitsu master, his greatest gift was his willingness to help others. People who knew him all praise his generosity and the time and effort he gave to those who needed it.

Okazaki died in 1951, but his work has continued. His method of massage is carried on by his son Hachiro, as well as hundreds of other men and women who learn physical therapy through him. Danzan Ryu Jujitsu, which under Okazaki's guidance grew to be a major system in the Hawaiian Islands, has an even larger following today than it did when Okazaki was alive.

THE PHILOSOPHY OF DANZAN RYU:

THE ESOTERIC PRINCIPLES OF DANZAN RYU JUJITSU

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Things to Take to Heart from the Austere Practice of Judo (From Okazaki's teaching scroll)

朕惟天之子也皇祖神孫之業弘遠ニ徳ヲ樹ツルコト深厚ナリ
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Shugyo is a Japanese word which means hard training or austere practice. Okazaki writes in his scroll that this type of training goes beyond the physical and also includes how the Jujitsu student interacts with the world at large (parents, siblings, friends, country).

Judo is the fundamental truth learned and understood by the training of Jujitsu, which is converted to moral principles, and the purpose of the training of Judo is the cultivation of the perfection of character. Therefore, in order to perfect the personality, it is first necessary to learn and understand the Imperial Prescript of Education given by Emperor Meiji (see image),

"Filial piety to the parents, friendship to the siblings, concord between husband and wife, trust between friends, it is necessary to be modest and respectful to others, and to love mankind."

This Imperial teaching should be kept in mind. Respect the gods and Buddha, do not lose discrete attitudes and behavior, set a high value on the spirit of bravery, cultivate courage, do not despise an enemy even though he is small, do not be afraid even though the enemy is big, take

rest amidst motion, have motion ready in calmness, behave with discretion, have tact and adroitness in human relationships, furthermore, do not lose a proper course and keep to the middle of the road. The above virtues are required.

This the knowledge of the austere practice of Judo.

AMERICAN JUDO AND JUJITSU FEDERATION (AJJF)



In California in 1949, several disciples whom Professor Okazaki had initiated into the highest techniques of the Danzan Ryu system banded together. Their goal was to make a reality of Professor Okazaki's dream to have a school teaching his system in every state. Professor Ray Law had established the Oakland Judo school in 1939, and had been followed shortly by Professor Bud Estes (Chico), Professor Richard Rickerts, and Professor John Cahill. These are the four founding fathers of the American Judo and Jujitsu Federation. As a result of their efforts, the American Judo and Jujitsu Federation, a Californian not-for-profit corporation, began on May 21, 1958. Since that time, many schools have been started from California to New York, and from Canada to Florida. In addition, we now have schools in Saudi Arabia, and through affiliation with the

International World Judo Federation the AJJF maintains friendly relations with schools throughout the world which adhere to the same high standards of ethics and sportsmanship.

檀山流柔術

SUCCESS IS IN THE BEGINNING

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I began practicing Danzan Ryu Jujitsu under Professor Sig Kufferath on my twelfth birthday. I had no idea that the art would become part of my life. I practice Danzan Ryu 365 days a year. During my formative years of training, I spent many, many hours after classes and on weekends in discussion with my teacher. The topics of conversation were on Danzan Ryu founder Professor Henry Seishiro Okazaki's life, deeds and accomplishments.

One important topic was the meaning of how one advanced through the technique lists and how that process pertained to the development of a human being. We spent many hours throughout my training years (and even today) discussing the esoteric principles of Jujitsu and how they apply to our students.

I'd like to reflect on what Professor Kufferath taught me about the lists. First came "Yawara," やわら which he translated as "softness." He told me that Professor Okazaki used Hiragana (a Japanese phonetic alphabet) to write "Yawara" rather than the Kanji (Chinese characters). Okazaki did not want the term to be confused with "Ju" or "Yawara" 柔 in Kanji, since they are the same character. It was also Okazaki's preference to write it this way. The ancient system of self-defense was called Yawara before it became known as Jujitsu. Professor Kufferath stressed many, many times when I was a kid that Yawara was the most important list in the entire system. He said that there is much more to Yawara than the twenty arts on the board. These twenty are just the beginning. (Note: The term "board" refers to the painted planks of wood that Okazaki used to list the techniques. It is often used as a synonym for "list" in Danzan Ryu.)

Professor Kufferath was going to see that I learned Yawara well. As he told me later, "When I finish teaching you the lists, when we reach the last, we will have returned to the first, Yawara." I never forgot what he said, and it turned out to be true.

When I started learning the next list, "Nage Te" 投手 or throwing, it was represented or written in the Kanji form, as were the rest of the lists. In Nage Te, one learns how weak a human being can be in certain positions. One learns to offset another person's balance and easily throw them using the principles of "Ju", or delicacy, gentleness. The ultimate aim in Nage is to be able to throw with a very light grip, using only the thumb and first two fingers along with internal strength (Ki). This list also teaches knowledge of the laws of movement and the body's center of gravity. As stated by Kodokan Judo founder Jigoro Kano, "Maximum efficiency, minimum effort."

With this combination comes effortless throwing. With this I was taught that in life, one must learn to relax and be delicate with all things. When one accomplishes this, life's problems pass with ease. When the mind and spirit are in a calm state, one is able to offset life's problems as easily as offsetting a person's balance in a throw. Most of the time, however, the throwing does not seem effortless at all. Through the proper description of the principles and training these traits will come to the practitioner. Time provides the rest.

Now that I had learned how to throw, it was time for "Shime Te" 絞手 or strangles. This list taught me the locations at which pressure could be applied to the body to make a person submit or lose consciousness. I was also taught proper joint locking techniques and generally how to handle myself if I was either thrown to the ground or went to the ground of my own volition after throwing someone.

Professor Kufferath explained that the list was to be done from a self-defense standpoint and not a competitive one. This was most important because our system was based on self-defense. Competition has rules but the street does not, therefore one must practice real self-defense.

During this time I was taught and could see that Jujitsu was more than just fighting techniques. It was quite a complicated system requiring much effort to master. Jujitsu is both physical and mental training. Professor Kufferath

said that one must diligently learn “Newaza” 寝技 or mat work because this is a drawback in other Martial arts. He said that some arts do not have any Newaza at all.

Professor Kufferath stressed that one should never use what they have learned without sufficient justification. The confidence gained in learning the first three lists means not having to prove anything to anyone. Thus Shime turns out to be a list about “attitudes.” Shime illustrates that one must be gentle and kind, not aggressive and mean.

When Professor Kufferath taught me “Oku Te” 奥手 the advanced or deeper arts, he said that this was a combination of what I had already learned plus a lot more. This will teach one to be fluid in movement and to combine techniques smoothly, moving from one to another with ease. It will also give the student an insight on life. Techniques in Oku are more complicated and difficult to master than in previous lists. Similarly, in life, as one grows older, things are not as easy as they once were. Being able to combine previous experience with maturity allows a person to easily carry on with even more complexities.

This was, and still is my favorite list, at first to learn, and now to teach and practice. As there is a mid-point in life, Oku is the mid-point in Jujitsu. If a person makes it past this list, they will finish Jujitsu. It will be with them all of their life and with it, their life will be very satisfying. Also, when properly taught, Oku is a very practical board for use in the street.

Professor Kufferath has always told me how important “Kiai” 氣合 or spirit shout is. He said that one should practice it from the “Hara” 腹 or lower region. Using the throat only is of no use at all. Kiai is an outpouring of a person’s positive energy (Ki). The reason for all the breathing exercises and meditation lessons he gave me were all now coming to light.

Special exercises on “Kiai” were given to me, reminding me that the stronger mind will overpower the weaker one where “Kiai” is concerned. The “Kiai” must be from a positive and good mind, not an evil one. Then the power of “Kiai” will be used for good purposes.

Learning the techniques of “Kiai No Maki,” 氣合巻 scroll of the spirit shout, was very interesting using the “Kiai” with every technique was emphasized. Professor Kufferath also taught me silent “Kiai”, for internal strength.

It is used for techniques such as Shiraha Watari 白刃渡 (Naked Sword Walk), and some of the Tessen 鉄扇 (Iron Fan) arts and Tachi 大刀 (sword). Escape from torture sticks was also an area where silent “Kiai” could be used effectively.

He taught me that the “Kiai” was to combine the mind and body into one. Whether silent or verbal, the reasons for “Kiai” are apparent, unification of mind and body. Professor Kufferath emphasized that it was a shout, not a yell. Even the words show this. Say “Shout”, it comes from below. Say “Yell”, it comes from the throat. “Kiai No Maki” is a very important list for development of a black belt holder. It is the intermediate and most necessary step before becoming a black belt.

Also during this phase I was taught the police arts Keisatsu Gijutsu, 警察技術 commandos’ arts, fatal blows, nerve arts, and the special ladies course Fujin Goshin No Maki 婦人護身巻. All of these are “Kiai” techniques. More and more, I could see how the study of Jujitsu was helping me to become a more mature person. I was becoming more willing to help people without thinking of myself first. It was a fantastic feeling. It left me wanting more because I felt this was all quite fascinating; the arts, philosophy, history, etc. It was great.

Professor Okazaki gave Professor Kufferath all the lists, including the higher arts, in their original Japanese. As Professor Kufferath is half-Japanese, he used to have his parents help translate the material, and then go over it with Professor Okazaki. Professor Kufferath’s mother was Japanese and his father could speak, read and write Japanese. His father had served with the German consulate in Japan for 23½ years before moving the family to

Hawaii. Japanese was spoken in the Kufferath household along with German. Everybody in the family spoke four or five languages. His father spoke seven languages.

As I was being taught the next list “Shinnin No Maki.” **神男卷** Professor Kufferath told me what the Kanji represented according to his master. The first character “Shin”, represents the gods or “Kami.” The second character “Nan” or “Otoko”, represents man or male. Later in the mid-1940’s Okazaki changed the middle character to mean person rather than man using “Nin” or “Hito” **人**. It did not change the progressive meaning, it simply took the gender out. So the list’s name became. **神人**. Okazaki was also a leader in equal rights for women. He made his art accessible to women and placed no restrictions on their training.

The character “Kami” or “Shin” **神** is actually inaccurate in this context. The character’s best translation for our purposes here would be “that which is above”, meaning above mankind, kind of in a pagan sense. The gods or kami are thought of in that sense, in that kami are on top and people are below. The people strive to work their way to the top to realize kami or perfection. In this context, it refers to a person’s spiritual development.

One must remember that Professor Okazaki followed “Shinto” **神道** “Shinto” means “way of the gods.” It worships nature, and its goal is man in harmony with nature. “Shinto” believes that life is a constant progression. So “Shin Nin” illustrates that a progression has been made to the first of the black belt lists. Thus, there is “Shin” and “Nin” representing the progression of man to “Kami” or “Shin.” This list is very important to the black belt holder. It is to be practiced to almost full effect of the techniques, barring major injury to one’s partner. This list is done with a fighting spirit, utilizing all of the previous training and experience.

Professor Kufferath says that in the old days a student would have to pay their senior black belt instructor to teach the “Shinnin.” Usually the fee was \$25.00 for the entire board. (Note: Only Professor Okazaki taught the lists following “Shinnin.”) After WWII, he discontinued the Shinnin fee and it was included at no extra charge. Professor Kufferath noted that Okazaki was always giving people a break, not charging for people who could not afford it, or working out some sort of trade.

Shinnin is the list that I liked to practice with diligence. I have done the entire list many hundreds of times, not including teaching it. One’s growth in Jujitsu at this point provides satisfaction and accomplishment. I could have ended my training there, and still would have been satisfied with my training years. As far as self-defense goes reaching Shinnin will give one a repertoire of powerful techniques that will surpass many other Martial arts.

Professor Kufferath told me that he felt I had the spirit of Jujitsu and the ability to comprehend it to the fullest. At this point, he emphasized Amma **按摩** (massage), Seifuku-jitsu and Kappo techniques more than in previous years. (Note: The term Seifukujitsu **整復術** means “restoration” and Kappo **活法** means “resuscitation.”) I was at his house almost every night after class or on weekends going over some aspect of massage, Seifukujitsu, Kappo, or other Jujitsu arts. This was also a time when he would bring out different items to show me. Pictures, notes, books, medals and other interesting items were among the things he showed me. Being very interested in history, I was loving it. I think the history behind all of this is very important, and should not be forgotten.

When he introduced me to “Shin Yo No Maki,” **神陽卷** **顧飛力** he told me that this list was for my use only and after teaching it to me it was not to be revealed to anyone. It is the step to becoming powerful, Ko Tobu Chikara, **顧飛力** are the characters or subtitle used with Shinyo. When used like this it is pronounced, “Ko Hi Ryoku.” To the Jujitsu student this means, “Reexamine what you’ve done in the past, then take your leap to strength with Shinyo.” Professor Okazaki told this to Professor Kufferath over 40 years ago. In “Shinyo”, Shin again represents the gods or can also mean “that which is above.” “Yo” in this context, denotes a positive mind. Thus, the student is progressing to “Kami” and has a positive approach to it. These arts are for instructors only and are complicated and deadly.

Some of the Shinyo arts give the student a preview of what is to come in the next phase. In order to protect oneself and the dojo, Shinyo was designed to have some knockout blows and nerve arts to equip an instructor. At this point in one's training, it would not be necessary to go on. Many students do not.

Only a person properly guided through the progression of Danzan Ryu Jujitsu should be taught these arts. Thus, there is "Shinyo Kohiryoku", a positive mind progressing to-ward becoming powerful and toward becoming "Kami." At this point, one enters a realm of new light. One can now teach others to a point of satisfaction for both student and teacher. There is also the knowledge of how to safeguard the system and the teacher's dojo 道場 or school.

We now must come back to "Shinto." "Shinto" believes that man himself is biologically descended from the "Kami" (gods). Therefore, anything that exists can realize its poten-tial, and become "Kami." At this point, Professor

Okazaki told Prof Kufferath, we have "Shin Gen No Maki." 神原巻 "Gen" can mean health, life or gaining the ultimate truth. In this case, when "Gen" is used as the second character in a proper name it means origin or source. So we are back to the origin, beginning or kami in this sense. This means that Shingen has led us to the end, which once again is the beginning. The circle is complete and now one travels a full circle in their life and art.

Mastery of this list means mastery of life and death. The student is taught the secret deadly arts and how to reverse them. The student, in their own life, has come full circle back to the beginning; back to "Yawara." Through "Shin Gen" one attains harmony with the universe and progressed to their fullest potential. Not everyone will get to "Shin Gen." I will say, however, that if one puts their heart and soul into their Jujitsu practice and if they are guided correctly through the system, it will all come to pass.

Some day you will progress and find the true meaning of Jujitsu. It was during this phase that I found out why he had me hitting a rock daily and pinching table ends and various other strange exercises for years. Professor Kufferath told me that these are all in preparation for actually being able to do Shingen arts. It all came around full circle, we were back to Yawara and applying Shingen from there.

All through my training years he was heading me in the direction of completing the circle. Many things he said and had me practice seemed strange, but it all became apparent at the end, which was the beginning too. His guidance, training, and wisdom helped me through many obstacles in my life. I owe a debt of gratitude to my teacher and of course to his teacher, because if it were not for Okazaki this story would have never happened.

I found that Jujitsu helped me as a kid, a teenager and as an adult. The teachings and philosophies given to me by my teacher were and still are invaluable. The secret to Jujitsu is not becoming a good fighter. If one trains hard, that will come automatically. The true value is in becoming a person full of character and most important a healer.

I must say that the best thing I ever learned from Professor Kufferath was the trait of humbleness, by his living example of the Japanese saying quoted in Okazaki's Makimo-no 巻物 or scroll. The following is the original quote from the orative section of the makimono Professor Kufferath received from Professor Okazaki upon graduation to in-structor grade.

みのる程頭の低稲穂かな

It reads, "Minoru hodo atama no hikuki inaho kana." The best English translation would be "The boughs that bear most, hang lowest", even though the saying actually speaks of rice stalks. It talks of being humble and my teacher is the epitome of that word.

Even before that quote Okazaki said in a previous orative section, "learn to be humble and guard against arrogance and haughtiness." So it seems Okazaki felt that being hum-ble was a very important aspect of Danzan Ryu Jujitsu. He taught my teacher this con-cept by example and it can be seen in other Okazaki students, with few exceptions. Pro-fessor Kufferath use to say things like, "The less people know about you the better." If he was carrying his gi (uniform) with the old tattered obi (belt) to a demonstration and people were around as we entered the building, he would put it in my bag before we got to them. He did this so he would not draw attention to himself.

My teacher taught many things by example, just as Okazaki did. As the old saying goes, "If you do not live what you preach, how do you expect your students to do it." Profes-sor Kufferath is of the old school, believing that you lead by example. I am very grateful for that example both in Jujitsu and in daily life.

The student must be fully dedicated to Jujitsu and its esoteric principles to attain entry into the last list. They must be of superior character and most of all, they must strive for harmony with the universe. These arts are not for everyone. Actually these arts are for healers as opposed to killers. A prerequisite for Shingen is one's ability in the Danzan Ryu healing arts.

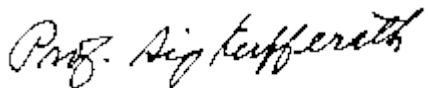
After learning Shingen it may take the student several years to really figure it all out. Some people will never get it. Many people think it is a list of killing arts, when in fact it is the ultimate healing lesson. In Japanese there is the term "Kappo Sappo" which means to cure or kill. There is a fine line between the kappo and the sappo. Anyone can cause hurt, it takes special skill to heal.

Professor Okazaki said in his makimono that a person should put public interests over private profits and selfish gains. One's daily conduct should be guided by the principles of sincerity, gentleness, modesty, respect, harmony as well as moderation. These seem to be more like traits of a healer than a killer, so we see that the purpose of all of this is character development, not learning to hurt someone.

Professor Okazaki stated in the makimono entitled "Danzan Ryu Judo Moku Roku", "Character development begins with an appreciation of the blessings of nature and the universe, which in turn ought to take the form of filial piety and obedience towards one's parents, harmony between husband and wife, as well as among brothers and sisters at home." (Note: Moku Roku 目録 means "catalog.")

Thus he has defined family relationships, which brings us back to "Shinto", a religion concerned with past generations and even more ancient generations, going back all the way to the gods or "Kami" themselves. In "Shinto", we are the progeny of the gods, hence the meanings of the last three lists according to "Shinto" ways, as given to me by my master who was taught by the founder himself.

Proofread & Signed:



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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 Rud Estes, would frequently admonish his students to practice their arts “with fingertip control”. This concept is like a Zen koun – 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’ koun means 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 koun 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 stranger. 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 act 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 IZZR, the usual 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, past 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 titen – 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 of 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 “lead” – 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 created. 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

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THE MOKU ROKU (CATALOG) OF DANZAN RYU

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DANZAN RYU SHODEN (THE FIRST PRINCIPLES)

初傳

The Shoden (beginning transmission) section opens with some explanatory words on how to practice Jujitsu. Specifically, it explains how to control a stronger opponent in the same manner as one could move a boat that is floating on water. This section originally outlined four sets of Jujitsu techniques: Yawara (softness), Nage Te (throwing techniques), Shime Te (constriction techniques), and Yonenbu no kata (children's forms). Further advancements in the Danzan Ryu system have led to the development of several new courses. These courses—Sutemi, Yellow Belt Fundamentals, Green Belt Fundamental, and Kime No Kata—are included in the Shoden section because they also give the student a strong foundation in Danzan Ryu. Pertinent words regarding the practice of Judo by the beginning student concludes this section.

At Elite Self-Defense, as with our Professor's school and his Professor's school, we substitute the words "no kata" for "te". The words "no kata" literally mean "principles of." Thus, Nage No Kata would mean the list where one learns the principles behind the techniques of Nage (throwing). After the student understands the principles he is ready to adapt the skills to his or her own needs. At this later stage the list becomes Nage Te (throwing techniques). It means the student can effectively use, and make variations of, the skills learned.

THE BEGINNING TEACHINGS OF DANZAN RYU

FROM THE TEACHING SCROLL OF PROFESSOR OKAZAKI

All people who train in Jujitsu should not be afraid of the strong ones nor should they despise the weak ones. One who learns Judo should not go against the power of the enemy with his techniques obtained by training. For example, if you put a ship on the water the ship can be manipulated well and freely by one person. This is because the ship is on the water. If you put this ship on the land, you cannot move it well with one or two people. This is to be understood as the theory for the weak one against the strong one.

Those who propose to pursue the art and discipline of Judo should first learn to face the strong without fear and the weak without disdain, and apply the techniques that they have learned to their opponents without resisting the opponent's strength. This principle can be compared to the strength of an individual who can control and manipulate a boat at ease and at will so long as the boat is floating on water, whereas the moment the boat finds itself on land it often defies the attempt of several strong men to move it. This is the very first principle of Yawara (softness) that a Judoist must learn while he, as an underdog, faces an opponent who is stronger and more formidable in size as well as in physical strength.

THE BEGINNING TECHNIQUES OF OUR SYSTEM

Hon Shoden - Beginning Fundamentals Course 1—This list is by Sensei John

Hon Shoden - Beginning Fundamentals Course 2—This list is by Sensei John

Jo Kyu Shoden – Advanced Fundamentals—This list is by Sensei John

Submission Grappling - This list is by Sensei John

Sutemi Course – Rolls and Falls—This list was developed by Professor Law

Yawara - Hand Arts, 20 basics –This is an original Okazaki List

Nage No Kata - Throwing Arts, 20 basics –This is an original Okazaki List

Shime No Kata - Choking/Constriction Arts, 25 basics –This is an original Okazaki List

Yonenbu No Kata - Children's Class Arts, 15 throws –This is an original Okazaki List

Those techniques mentioned above are hereby presented as comprising the Shoden (the first principles) of Danzan Ryu Judo.

HON SHODEN COURSE 1 (BEGINNING FUNDAMENTAL LIST)

1. Basics
 - a) Dojo rules (student should read this on his own.)
 - b) 2 ways of bowing and opening class commands.
 - c) 3 ways of sitting on the mat. Seiza, Anza, Yoko Seiza.
 - d) Belt ranking order.
 - e) Wearing and folding the gi and tying the belt.
2. History:
 - a) Explain how Jujitsu came about. (student should read this on his own)
 - b) Explain how Danzan Ryu Jujitsu was formed. (student should read this on his own)
3. Signaling-Tapping out:
 - a) Self
 - b) Opponent
 - c) On mat
 - d) With foot
4. Pivoting:
 - a) 90 degree pivot forwards, backwards, right, left.
 - b) 180 degree pivot, right and left. Method A (like a nage throw)
 - c) 180 degree pivot right and left. Method B (Cross stepping behind an opponent)
5. Kiai practice
 - a) How to kiai-Like yawn
 - b) 5 reasons to kiai. 1. To distract 2. To keep yourself from getting locked diaphragm 3. To focus your energy 4. For healing 5. To get judges attention in a contest.
6. Slapping exercise with arms only, right, left, and both. ***Keep fingers together***
7. Know why we do this. Protect bones.
8. Right and left slapping exercise with the use of feet.
9. Tumblers roll up.
10. Jujitsu method of rising to feet.
 - a) Start lying on back face up, basic way of getting up—hand on knee other hand on mat.
 - b) Start on Stomach and Roll to Offensive Position. **(Note C-G all starts with person on ground rolling to this offensive position.)**
 - c) Practice kicking from the ground position. Body supported by elbow. 2 hands on the mat lift hip up and kick shin. Practice with a pad.
 - d) Follow the attacker from the ground with your feet. Be able to turn from the left to the right. Use both hands on ground for added speed. Keep opponent centered between knees.
 - e) While following with feet--Get up Jujitsu Style
 - f) While following with feet begin getting up and then quickly move back to offensive position.
 - g) Pit-bull technique-Put all of this together. Start on stomach launch yourself forward to offensive position, kick him with your feet (C) while shouting and moving alternately left to right. Get up as quick as you can Jujitsu style when he retreats back.

11. Specialized throws

- a) Heel to heel trip.
- b) Heel to heel trip with scarf hold.
- c) Heel to heel trip with standing arm under hook.
- d) Heel to heel skip trip.
- e) Standing arm under hook with elbow entry to single leg pickup to takedown.
- f) Russian spin throw
- g) Go around and pull down throw
- h) Circular block into back takedown (Mawari Gaeshi)
 - i. From Punch
 - ii. From Kick
- i) Push down throw horse stance in back elbow in front of his body
- j) Push down throw horse stance in front of his body, elbow in back of his body.

12. Judo Throws

- a) Tai Otoshi
- b) Osoto Gari
- c) Tai Otoshi->Osoto Gari-----Osoto Gari to Tai Otoshi

13. Blocking and throwing practice:

- a) Block right blow throw heel to heel trip.
- b) Block right and left blow and throw heel to heel trip
- c) Block right and left blow throw thigh and foot takedown

14. Handshake breaks:

- a) Simple escape
- b) Slip escape
- c) Thumb peel off
- d) Back of hand nerve
- e) Knee blow to back of hand

15. Wing locks:

- a) Hands on hip
- b) Front neck choke
- c) Rear bear hug arms free
- d) Quick come-along

16. Reality Self-Defense

- a) Partner grabs wrist and you move in and out without telegraphing.
- b) How to get away with hand up.
- c) Neck Push from various grips.
- d) Double hand escape front and rear by crashing into.
- e) Single and double lapel escape
- f) Outside wrist escape
- g) Double wrist escape-Front and Rear
- h) Headlock escape

17. Magic touch technique:

- a) Hand on shoulder –Move with disorientation
 - i. Part A-Move person from side to side
 - ii. Part B-Lead person in a tight circle backwards
 - iii. Part C-Jump around person
 - iv. Part D-Combine it all and move around mat.
- b) Thigh and shoulder nerve strike—Move with pain compliance. Robot hands to Femoral plexus and Brachial plexus- Always start at lower level, keep back straight.
- c) Strike brachial plexus with Judo Knuckle (Teach Judo knuckle) -- Turn around push from lower back.

HON SHODEN COURSE 2 (BEGINNING FUNDAMENTAL LIST)

1. Judo Throws
 - a) Kubi Nage
 - b) Ushiro Maki Komi
2. Off Balance Takedowns:
 - a) Right and left forward
 - b) Right and left backwards
 - c) Arm Over Head
 - d) Hook Forward knee
 - e) Headlock Takedown
 - f) Cross foot sweep to forward knee
 - g) Sacrifice takedown to backward knee
3. Posture and motion of Jujitsu:
 - a) Walk normal, back straight, relax
 - b) Basic Kumikata
 - c) Push-pull
 - d) Pull-push
 - e) Rush turn
 - f) Circular moving exercise-hands clasped and locked to chest.
4. Basic Forward Throw Body Mechanics
 - a) Stepping in one foot moves behind the other, hips forward, looking up
 - b) Do A above and add hip out, body ends turned all the way to the left, feet to the left
 - c) Do A and B above add step to his right corner
5. Two step go behind:
 - a) Footwork
 - b) Arm pit duck
 - c) Knee to Knee takedown
6. Break from reverse wrist grips
 - a) Definition of outside, cross and reverse wrist grips.
 - b) One hand
 - c) Two hand
 - d) Two hand with elbow leverage striking
 - e) Two hand with elbow leverage using leverage.
 - f) Double hand escape from the rear.
7. Breaking front neck chokes:
 - a) Arms straight-Arm up and turn
 - b) Arms straight-Duck under
 - c) Arms straight coming in-Wrist push away
 - d) Arms straight against wall-Arm overhead and knee blow

8. Break from rear bear hug-Arms free:
 - a) Squat, relax and think “heavy”
 - b) Finger peel
 - c) Head butt
 - d) Wing and Roll
 - e) Hook his foot (outside)-follow with technique from above.
9. Break from rear bear hug-Arms pinned
 - a) Squat, relax and think “heavy”
 - b) Pinch
 - c) Knife hand to groin
 - d) Head butt
 - e) Hook his foot (outside)-follow with technique from above.
10. Break from front bear hug-Arms free:
 - a) Stance-one foot forwards one back-Grab his head.
 - b) Pinch under armpit in axillary nerves
 - c) Nose push
 - d) Hair grip
 - e) Heel of hand strike to chin or nose
 - f) Head and chin twist
11. Break from front bear hug-Arms pinned:
 - a) Stance-one foot forward one back
 - b) Pinch into thighs
 - c) Head bump
 - d) Leg and foot take down pushing his hips with your hands
12. Indian Forelock takedowns:
 - a) Front
 - b) Side
 - c) Rear
13. Difference between hard and soft styles of Martial arts
 - a) Mae geri-Gedan Uke
 - b) Push kick out of way

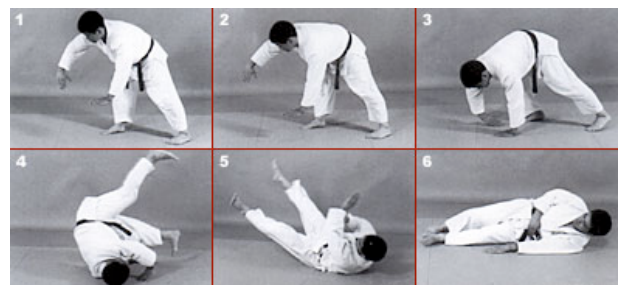
JO KYU SHODAN (ADVANCED FUNDAMENTAL LIST)

1. Right and Left Slapping exercise with the use of feet, body clearing the mat.
2. Off Balance Take Downs into Osaekomi:
3. Counter for full nelsons:
 - a) Hands on forehead
 - b) Simple with arms at sides
 - c) Body Slam
 - d) Legs Pick up
4. Escape from Side Headlock:
 - a) Basic position-Elevate shoulders, press head into armpit and push from behind.
 - b) Hand on Shoulder, chin, hair, nose and leg take down
 - c) Attempted headlock and collar drag
 - d) Attempted headlock-Step between legs method
 - e) Headlock on knees, nerve pressure
5. Shoulder and Forearm Takedown.
6. Theory of Hando Kuzushi (Mind off balance):
 - a) Fake to his right go to his left
 - b) Fake to his left go to his right
 - c) Snap forward, down and up, uke steps forward
 - d) Move him backwards
7. Self-Defense Leg Locks
 - a) Knee dislocator from thigh and foot takedown.
 - b) Standing figure 4 leg lock
 - c) Sitting figure 4 leg lock
 - d) Standing Leg split (foot on ankle and shoulder)
8. Arm locks
 - a) Sitting arm bar (waki gatame)
 - b) Short arm scissors (instep on bicep)
9. Reality Self-Defense
 - a) Stable Knife Escape
 - b) Stable Gun Escape
10. Locking and Flowing Yawara

SUTEMI COURSE

The Sutemi course teaches the beginner how to safely fall and roll inside the dojo as well as outside on the street. The falls are called “Ukemi”, the rolls are called “Zempo Kaiten”. The word “Sutemi” means self-sacrifice and is a means to perfect your character by making your body do things it is not used to doing. In other words, you are forcing your mind to realize that your body is capable of all things. Sutemi also teaches relaxation because the most efficient way to perform these techniques is to relax your body completely.

1. Simple side fall from a squat (Hon Yoko Ukemi)
2. Straight over fall from knees (Ichimonji Ukemi)
3. Spear fall from Judo roll (Yari Ukemi)
4. Wrestlers bridge from knees (Hashi Waza)
5. Judo roll from knees (Yari Kaiten)
6. Backward roll up to standing (Ushiro Kaiten)
7. Back fall from squat (Ushiro Ukemi)
8. Front fall from knees (Mae Ukemi)
9. Simple side fall from standing (Hon Yoko Ukemi)
10. Judo roll from standing (Yari Kaiten)
11. Spear fall from a standing Judo roll (Yari Ukemi)
12. Backward roll up into back fall (Ushiro Kaiten-Ushiro Ukemi)
13. Wrestlers bridge from standing (Hashi Waza)
14. Safety fall (Hogo Suru Ukemi)
15. Judo roll into back roll (Yari Kaiten-Ushiro Kaiten)
16. Straight over fall from standing with arms straight (Ichimonji Ukemi)
17. Back fall from squat (Ushiro Ukemi)
18. Front fall from standing (Mae Ukemi)
19. Spear fall from standing with arm straight (Yari Ukemi)
20. Bayonet roll-forward (Yari Kaiten)
21. Bayonet roll- Backward (Ushiro Kaiten)
22. Kneeling defense from kicks. Side roll, Judo roll, tumblers roll (Ne Waza)
23. Twisting fall (Utsuri Ukemi)
24. Delayed fall (Ichimonji Ukemi)
25. Relaxing Break falls (Sutemi Waza)
26. Straight over fall without hands (Ichimonji Ukemi)
27. Spear fall without hands (Yari Ukemi)
28. Back fall from standing (Ushiro Ukemi)
29. Judo Roll Dive (Yari Kaiten)
30. Running front fall (Mae Ukemi)
31. Running front fall with 180 degree twist (Jo Kyu Mae Ukemi)



YAWARA

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Yawara is the first kata of Danzan Ryu Jujitsu and is translated as gentle or pliant. The kanji for Yawara is and is usually read as Ju. This is the same character in Jujitsu, Okazaki chose to use the hiragana (phonetic syllable characters), so that the name of this list would be read as Yawara instead of Ju. In addition, Yawara is one of the earliest names used for Japanese unarmed combat.



Yawara as a concept means soft, pliable, and dynamic. Yawara consists of hand techniques that utilize physics principles such as leverage that enable the smaller or weaker person to overcome the strong attacker. Learn to relax when working on Yawara. Each technique should be performed slowly so that each part of the technique can be mastered. Proper stances and balance as learned in the fundamental course should be applied. This is the most important list of techniques in the entire system. After one learns the last list of the Danzan Ryu Jujitsu techniques, they will return back to Yawara. It is the most important list in the entire system.

An Interesting Note: All techniques from the Hawaiian art of Lua that are incorporated into Danzan Ryu are found in five of the Yawara arts.

When practicing each technique, tori should:

- a) Keep your free hand up for defense.
- b) Step back into a defensive stance.
- c) Turn your knee in and your body to an angle for defense.
- d) Focus and kiai toward the point between uke's eyes and on his forehead.

Uke: Provide some resistance but let tori learn the technique.

YAWARA

1. Katate Hazushi Ichi	2. Momiji Hazushi	3. Katate Tori	4. Imon Tori
5. Katate Hazushi Ni	6. Ryoeri Hazushi	7. Ryote Tori	8. Ryoeri Tori
9. Ryote Hazushi	10. Yubi Tori	11. Tekubi Tori Ichi	12. Akushu Kote Tori
13. Morote Hazushi	14. Moro Yubi Tori	15. Tekubi Tori Ni	16. Deashi Harai
17. Yubi Tori Hazushi	18. Akushu Ude Tori	19. Akushu Kotemaki Tori	20. Kubi Nuki Shime
21. Hagai Shime			

NAGE NO KATA

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Nage Te is the second kata of Danzan Ryu Jujitsu and deals with methods of throwing an opponent to the ground. These techniques are similar to those found in the Nage no Kata from Kodokan Judo.

Nage No Kata means the forms (kata) of (no) throwing (nage). This course teaches the student balance and coordination by learning to perform 20 throwing techniques that resemble techniques of Judo. When performing these techniques practice slowly and carefully. Safety of those around you, your uke and you are of the utmost importance. The person doing the throw (tori) is responsible for where uke lands. Uke is responsible for how he lands.

Each nage technique contains three parts. The first kuzushi means off balancing of your opponent. The second tsukuri means to get your body into position for the throw. This includes footwork, handwork, and placement of the hips. The third part is called kake and means “to finish”. This includes the turning of the head, hip and shoulders and the bending or moving of the legs or arms depending on the throw. If all three parts work together in a fluid manner several physics principles will allow a smaller weaker person to easily throw somebody much heavier and stronger. This course appears limited because of just the 20 techniques. However once these 20 basic techniques are mastered the course expands and there is no limit on the amount of variations to each technique as well as the freestyle/randori applications which involve movement and deceiving your opponent in order to set up the throws.



Professor Henry Seishiro Okazaki made the following analogy: “This principle can be compared to the strength of an individual who can control and manipulate a boat at ease and at will so long as the boat is floating on water, whereas the moment the boat finds itself on land it often defies the attempt of several strong men to move it.”

Practicing Nage: Again, safety is the utmost importance. Practice slowly and make sure to practice not only on the right side but on the left side.

NAGE NO KATA LIST

1. Deashi Harai	2. Soto Momo Harai	3. Ushiro Goshi	4. Uki Otoshi
5. Sasae Ashi	6. Uchi Momo Harai	7. Seoi Goshi	8. Makikomi
9. Okuri Harai	10. Ogoshi	11. Tsurikomi Goshi	12. Kani Sute
13. Soto Gama	14. Utsuri Goshi	15. Harai Goshi	16. Tomoe Nage
17. Uchi Gama	18. Seoi Nage	19. Hane Goshi	20. Yama Arashi

YONENBU NO KATA

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This is a list of fifteen Nage arts that formed the core of Okazaki's children's class. The more dangerous techniques from the Nage Te (Utsuri Goshi, Ushiro Goshi, Uki Otoshi, Kani Sute, and Yama Arashi) have not been included in this list.

YONENBU NO KATA LIST

1. Deashi Harai	2. Uchi Gama	3. Seoi Nage	4. Hane Goshi
5. Sasae Ashi	6. Soto Momo Harai	7. Seoi Goshi	8. Makikomi
9. Okuri Harai	10. Uchi Momo Harai	11. Tsurikomi Goshi	12. Tomoe Nage
13. Soto Gama	14. Ogoshi	15. Harai Goshi	

SHIME NO KATA

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Shime No Kata (forms of constriction) contain techniques that allow you to subdue an opponent without causing fatal injury upon him (punishing techniques). Each of these techniques are traditionally preceded by a throw (preferably a hip throw). There are three parts to these techniques: The throw, the actual technique, and then the escape.

The escape should allow you to disengage your opponent without putting yourself in further danger from him. From the Martial arts point of view, this list should teach you to be subtle in your movements and stay tight with your opponent at all times.

Alluding to the main goal of Danzan Ryu, perfection of your character, this course will teach you control of yourself as well as

your opponent. These techniques can cause serious injury to both you and your opponent so practice safely and slowly.

Remember: These techniques, as with all others, do not require strength to make them effective. Don't force techniques—instead, relax and go with the flow!

Note: The term 'shime', meaning 'to choke' is represented by the kanji. Another kanji is also pronounced, 'shime', but means 'to tighten'. Professor Okazaki used this latter term in another Danzan Ryu technique list.

SHIME NO KATA LIST

1. Eri Gatame	2. Gyakujuji Shime	3. Osaegami Shime	4. Momo Shime
5. Kata Gatame	6. Ichimonji Shime	7. Kote Shime	8. Shika no Issoku Shime
9. Juji Gatame	10. Tsukkomi Shime	11. Tenada Shime	12. Shidare Fuji Shime
13. Shiho Gatame	14. Hadaka Shime Ichi	15. Do Shime	16. Tatsumaki Shime
17. Sankaku Gatame	18. Hadaka Shime Ni	19. Ashi Karami Shime	20. Ushiro Gatame
21. Hadaka Shime San	22. Ashi Nada Shime	23. Namijuji Shime	24. Dakikubi Shime
25. Ashi Yubi Shime			

KIME NO KATA

Kime No Kata translates into (forms of intercepting). This is a basic Karate list and includes Stances, Blocks, Kicks, and Punches. The course was developed by Professor Rory Rebmann to give the Danzan Ryu student a foundation in Karate.

KIME NO KATA LIST

1. Zenkutsu Dachi	2. Juji Uke	3. Ago Shuto Uchi	4. Kobushi Uchi
5. Okutsu Dachi	6. Osae Uke	7. Kasumi Shuto Uchi	8. Soto Shuto Uke Geri
9. Kiba Dachi	10. Mae Geri	11. Nukite Uchi	12. Ni Yoko Geri
13. Neko Ashi Dachi	14. Yoko Geri	15. Do Nukite Uchi	16. Ni Kobushi Uchi
17. Jodan Uke	18. Ushiro Geri	19. Teisho Uchi	20. Ryo Uke Hiza Geri
21. Shuto Uke	22. Mawari Geri	23. Mae Hiji Uchi	24. Yoko Geri Gaeshi
25. Gedan Uke	26. Tonbo Geri	27. Ushiro Hiji Uchi	28. Ipponken Uchi
29. Nagashi Uke	30. Kubi Shuto Uchi		

SHODEN CONCLUDING REMARKS FROM THE TEACHING SCROLLS OF OKAZAKI

The above mentioned techniques are taught as beginning teachings. You must not beat up people for no reason. Do not make light of a small enemy. In general, one should guard against arrogance. Honesty is the root of all good, and kindness is the secret of your prosperity. Your personal charm and courtesy are the elements of success. To work diligently is the mother of your health and fighting spirit. Hard work will overcome and conquer difficulty. Simplicity and strength in spirit is the key to your joy. Service and giving is your source of mutual existence and mutual prosperity.”

DANZAN RYU CHUDEN (MIDDLE TRANSMISSION)

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The Chuden (Middle Transmission) section contains the outline of the following list of techniques:

1. Oku No Kata - Deep Arts, 25 basics
2. Kiai No Maki - Scroll of the Kiai, 27 basics
3. Fujin Goshin No Maki - Women's Self-Defense Scroll, 35 basics
4. Keisatsu Gijutsu - Police Arts, 120 basics

Remember the proverb, “Minoru hodo, Atama no hikuki, Inaho kana” (The boughs that bear most hang lowest).

Do not forget that the greater and the more mature a man or woman is, the humbler and the more modest he or she becomes. It is said also that you can conquer yourself only after ten years of training in Jujitsu, and you can conquer others and be a master of others only after twenty years of training in Jujitsu. The secret and quintessence of Judo can be gained only after you empty yourself and rid your mind of all ideas and thoughts, and attain a state of complete freedom and nothingness. Learn the essence of our system, and the secret to the mysteries.

OKU NO KATA

Oku No Kata means (forms of in depth study). In this list you will learn how to combine Techniques that you have learned previously into new techniques. This list is the first of the intermediate techniques.

1. Deashi Hayanada	2. Komi Iri	3. Gyakute Shigarami	4. Kine Katsugi
5. Ogoshi Hayanada	6. Kote Gaeshi	7. Kote Shigarami	8. Kin Katsugi
9. Seoi Hayanada	10. Saka Nuki	11. Ko Guruma	12. Kaza Guruma
13. Norimi	14. Gyakute Nage	15. Tora Nage	16. Jigoku Otoshi
17. Sumigaeshi	18. Hon Tomoe	19. Tora Katsugi	20. Mae Yama Kage
21. Mizukuguri	22. Katate Tomoe	23. Arashi Otoshi	24. Shigarami
25. Hiki Otoshi			

KIAI NO MAKI

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The techniques of the Kiai no Maki, the scroll of ki energy development, enable the student to raise themselves to a higher level of confidence and abilities. This list also contains the principles to integrate weapons into the previously learned Martial arts.

The Kiai is most commonly known to martial artists as the loud shout that is done when a technique is performed. This is only part of the story. The Kiai should be thought of as focusing of one's entire breath, body, mind, spirit, concentration, and energy into one point in space and one instant in time. It is an ultimate commitment of one's whole being upon a given objective. The physical manifestation of this inner process is often the earlier mentioned shout, but sometimes not. The Kiai originates from the body's center, the abdomen or hara in Japanese. It does not come from the throat. It is necessary to practice proper breathing in order to master this. In addition, a strong and positive mental attitude is required to perform the Kiai. The Kiai no Maki list is divided into a series of six smaller lists totaling 27 techniques. The first four techniques are demonstrations of internal strength, while the rest involve weapons defense and offense. All of these techniques, however, are still centered on the Kiai.

KIAI NO MAKI LIST

CHIKARA

STRENGTH ARTS

1. Waribashi Ori	Break chopstick with rice paper
2. Karatake Wari	Chinese bamboo split
3. Harage Ishi Wari	Abdomen lifting stone break
4. Shiraha Watari	Walk on blade of sword

TESSEN

IRON FAN ARTS

5. Katate Hazushi	Single outside hand escape
6. Mune Dori	Attack from chest hold
7. Miken Wari	Eyebrow interval split
8. Uchikomi Dome	Stop a rushing attack
9. Katate Ori	Single hand folding
10. Katsura Wari	Judas tree split

TANTO

KNIFE ARTS

11. Hibara Hazushi	Spleen Escape
12. Katate Hazushi	Overhead stab defense
13. Tsukkomi Hazushi	Thrusting escape
14. Ryote Dome	Underhand stab stop with double block

DAITO

SWORD ARTS

15. Nukimi Dome	Draw stop
16. Shiraha Dori	Overhead strike defense

17. Suso Harai	Hem sweep defense
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BO

6-FOOT STAFF

18. Hanbo Uchikomi Dori	Half stick driving in seizure
19. Rokushaku Bo Furi	6-foot staff twirling art
20. Mune Gatame	Torture stick on chest
21. Shiho Gatame	Torture sticks on chest and feet
22. Futari Shime	Two person standing torture stick escape
23. Furo Shime	Standing 4 torture stick escape
24. Shichinin Shime	7 person transport

TANJU

PISTOL ARTS

25. Gan Hazushi	Pistol to face
26. Mune Hazushi	Pistol to chest
27. Hibara Hazushi	Pistol to side 4 corners
28. Ushiro Hazushi	Pistol to back high and low

GOSHIN JUTSU

Goshin Jutsu means "arts of self-defense." These thirty techniques are a continuation of the Yawara board. Originally Professor Okazaki designed a course known as Fujin Goshin No Maki (the scroll of women's self-defense). This was a special course consisting of Yawara techniques that could be used by women for self-defense.

He taught this list to teachers and girl scouts in Hawaii and published a book entitled *The Science of Self-defense for Girls and Women* (1929). Because this course not only contained duplicate techniques of the Yawara board but also new techniques the list was adapted by the American Judo and Jujitsu Federation. The duplicate Yawara techniques were taken out and new techniques were added. The new list was called Ladies Yawara or by some schools Advanced Yawara. Then in 1995, the list was officially changed to Goshin Jutsu by the board of Professors. This last change reflects the original name of the course.

GOSHIN JUTSU LIST

1. Kataeri Hazushi	2. Genkotsu Ude Tori	3. Tekubi Shigarami *	4. Kataguruma
5. Katate Tori Ni	6. Ude Gyaku Ichi	7. Genkotsu Otoshi	8. Hiza Garami
9. Katate Tori San	10. Uke Gyaku Ni	11. Hon Gyaku Ichi	12. Mae Osaegami Nage
13. Katate Tori Shi	14. Ninin Yubi Tori	15. Hon Gyaku Ni	16. Ushiro Osaegami Nage
17. Imon Tori Ni	18. Kataeri Tori	19. Ushiro Daki Nage	20. Kesa Nage
21. Kata Mune Tori	22. Ushiro Gyaku	23. Mae Daki Nage Ichi	24. Ashi Karami
25. Ude Tori	26. Kata Hagai	27. Mae Daki Nage Ni	28. Sannin Nage

* It is the opinion of Sensei Pfund that the techniques using the word shi as in tekubi shigarami should actually be shu garami or te garami

KEISATSU GIJUTSU

The original police course developed by Okazaki reportedly contained one hundred and eleven to one hundred and twenty techniques. This was transmitted to Steve Byzek and to Professor Kufferath. It should be noted that Professor Law also developed his own police course. This course will be made available only to advanced students.

CHUDEN CONCLUDING REMARKS

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FROM THE TEACHING SCROLL OF OKAZAKI

"The above mentioned techniques are taught as your Chuden or intermediate teachings. As one Haiku or poem says, "Alas as the head of the rice plant reaches maturity it lowers or humbles its head." As your techniques acquire skill and become popular, and reach maturity, do not forget the virtues of modesty and humility. However, literary art and martial art, or the pen and the sword are both "The Way", and they both have equal importance. There is motion within calmness and calmness within motion. Remember this old poem, "Indeed in the hell under the upraised sword, you must throw your body and your life away to conquer. Just float through the river rapids." do not forget to show kindness to your parents and to your master and teachers. You should lead your younger generation of students and give them proper guidance. What you teach properly to the younger generation makes a better teacher of yourself. Furthermore: after learning Jujitsu for ten years you may overcome and win victory over your ego, and after receiving instruction twenty years, you might be able to overcome and win victory over other people. You must abandon yourself from things and enter into the void. You must enter into a condition of "Kyoshin Tankai" (or a state of mind where you do things candidly and frankly from an open mind without reservation and preconceived ideas). Only then can you benefit yourself and win harmony with others. Learn and acquire the essence of our house, and the secret key to the secrets of the secret mysteries and these accordingly I transmit unto you."

OKUDEN: DEEP TRANSMISSIONS (SECRET TEACHINGS)

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The secret teachings of the Danzan Ryu system, complete the training of the practitioner. These lists teach the students, among other things, strategies that the student can use when implementing the preceding techniques of the system. A **kuden**, or explanation of the nature of the techniques, was also orally transmitted to the student at the time these techniques were shown. Since these are the secret techniques of the system, they were not recorded on the original scrolls. Instead, they were passed down separately by special invitation. The students that completed these techniques were given a "kaidensho". This certificate indicated that the student had completed the training and was a master of the system.

Shinnin No Maki—Spirit Man Scroll, 35 techniques

Shinyo No Maki—"Yang" Spirit Scroll, 28 techniques

Shingen No Maki—Scroll Of The Original Spirit

Kappo—List of Resuscitation Techniques

Seifukujitsu—List of Advanced Restoration Techniques

SHININ NO MAKI LIST

1. Isami Tsuki Nage	2. Kubi Shime Tomoe Gyakute	3. Ebi Shime	4. Kabe Shime
5. Obi Hane Goshi	6. Ninin Nage	7. Ushiro Ebi Shime	8. Ashi Karami Tori
9. Tsurikomi Taoshi	10. Gyakute Gaeshi	11. Ushiro Nage	12. Nidan Gaeshi
13. Momiji Nage	14. Hizaori Nage	15. Gyaku Eri Shime	16. Satsuma Shime
17. Gyaku Hayanada	18. Gyaku Hagai	19. Shigarami Shime*	20. Tataki Komi
21. Hiza Nage	22. Ushiro Kannuki	23. Ashi Kannuki	24. Ushiro Nage Tori
25. Osaekomi Gyakute Tori	26. Mae Kannuki	27. Kesa Koroshi	28. Saru Shigarami*
29. Kobushi Shime	30. Hikitate Tori Shime	31. Hando Shime	32. Sandan Gaeshi
33. Kesa Hazushi	34. Ude Garami	35. Ashi Gyaku	

* It is the opinion of Sensei Pfund that the techniques using the word shi as in tekubi shigarami should actually be shu garami or te garami

KODEN (ORAL TRANSMISSIONS)

SHINYO NO MAKI LIST (INSTRUCTORS TECHNIQUES)

This list is reserved for our high level black belts and are techniques that not only teach skills to defeat ordinary attackers but also those that have attained proficiency in other Martial arts. This list is generally thought of as techniques that could protect your family or academy from attack and hostile takeover. It also starts to introduce strategies of how to implement all the techniques in our system.

SHINGEN NO MAKI LIST

This list is specifically for the highest ranking and most trusted students of our system. It is literally a list of life and death. Not all students in our system will learn these secret arts.

HEALING ARTS OF KAPPO AND SEIFUKUJITSU

There are three main categories of healing arts in the many countries of the world. The first level is amma. Amma or massage is basic massage designed to increase blood flow/chi flow in the body. Its purpose is to soothe sore muscles by stretching and kneading the muscles, ligaments, and tendons of the body. The next level is kappo which is like first aid. Professor Okazaki formulated his massage program concurrently with his Danzan Ryu. He believed that if you had to injure a person you should also be required to heal him. He treated many famous people at his Nikko Massage Sanatorium, among them Hawaiian Governor George Burns, and the Olympic Gold Medal swimmer and Actor (The Original Tarzan) Johnny Weissmuller.

Because most of the techniques on the lists are obsolete compared to modern first aid, only a limited number of the arts are taught to students below black belt. The Seifukujitsu list is rarely taught except to those who take the AJJF Okazaki Massage course.

KAPPO LIST

This list is not an original Professor Okazaki list but a list of techniques put together by Bob Reish

1. So Katsu	Stomach pressure to diaphragm	2. Nodo Katsu	Mental depression
3. Hon Katsu	Stomach pressure to diaphragm with hip lift	4. Ishi Katsu	Hand treatment with palm to temple
5. Jinzo Katsu	Kidney pressure restoration	6. Atamani Katsu	Mastoid massage with palm at temple
7. Ura Katsu	Kidney pressure restoration hip lift	8. Me Oshimasu	Eye massage
9. Suru Katsu	Drowning restoration, not recommended	10. Ashi Oshimasu	Foot massage with knuckles
11. Tanden Katsu	Sitting locked diagram restoration	12. No Kappo	Headache restoration
13. Tachi Katsu	Standing locked diaphragm restoration	14. Hiza Oshimasu	Knee press against head
15. Dekishi Katsu	Sitting arm and wrist pull restoration	16. Se Katsu	Choke out restoration
17. Suishi Katsu	Sitting wrist and elbow pull restoration	18. Hiza Katsu	Knee method choke out restoration
19. Eri Katsu	Sitting lapel restoration	20. Nuki Katsu	Clavicle jab stimulus
21. Sasoi Katsu	Inductive method	22. Ashi Katsu	Foot slap restoration
23. Deguchi Katsu	Exit method with chest push	24. Tasume Katsu	Nail pressure stimulation
25. Keiyaku Katsu	Muscle cramp restoration holding breath	26. Yoko Komi Katsu	Side bump pull restoration
27. Mukate Kimas	Stomach sickness restoration thumb massage	28. Futo Koro Katsu	Nipple stimulus
29. Hen Naoshimas	Psychological cure	30. Mannaka Oshi	Celiac stimulus (solar plexus) groin ache

31. Hanaji Tome	To stop a nosebleed	32. Me Katsu	Eye stimulation
33. Kin Katsu	Groin blow restoration	34. Shiri Katsu	Anal stimulation
35. Inno Katsu	Groin blow restoration		

SEIFUKUJUTSU LIST

1. Gambyo Enshu	Eye massage	2. Soyoo	Spinal disorders
3. Gun Kyu Kin Niku	Inflammation eye muscle	4. Benpi	Constipation
5. Be Shetsu	Nasal massage	6. Niu Sheku	Subnormal urine
7. Shitsu	Toothache massage	8. Niu Liu	Dieresis
9. Domori	Stutter-massage	10. Kin Niku Keilin	Muscle twitching
11. Hento Sen	Tonsil massage	12. Shinke Rheumatsu	Neuritis
13. Kotoen	Vocal cord construction	14. Kin Niku	Muscular rheumatism
15. Zensoku	Asthma massage	16. Kan Setsu	Arthritis
17. Tzutsu	Headache massage	18. Kan Setsu Inshyo	Gout
19. Mimi Nali	Noise in ears	20. Kobu Ko Choku	Spine muscular congestion
21. Chicu Noshu	Abscess in nose	22. Mune Itami	Sore chest
23. Seki Tome	Cough-Bronchitis	24. Senki	Sore back, hip, thighs
25. Ichyo Byo	Stomach intestine	26. Sentsu	Abdominal cramps
27. Ikaku Chyo	Stomach ulcer	28. Chikata No Yamai	Female disorders
29. Chyu Bu	Paralysis stroke	30. Kan Setsu Dakyu	Dislocations

31. Hihu Byo	Acne	32. Sekotsu	Bone setting
33. Lokan Shin Ketsu	Intercostal Neuralgia	34. Kanzo Byo	Diabetes liver
35. No Shinke Sui Jaku	Cranial Nerve disorder	36. Gintsu	Sore kidneys
37. Zakotsu Shinketsu	Sciatica	38. Kogun	Male sexual impotence
39. Kata No Koli	Muscle congestion	40. Ashi Kibisu Tsu	Swollen ankle
41. Humin Shyo	Insomnia	42. Hiza Tsu	Sore knee
43. Ko Ketsu Atsu Sho	High blood pressure	44. Sokizui Tsu	Deviated spine
45. Kata Itami	Lame shoulders	46. Yo Zui Tsu	Sore spine
47. Fuja	Chronic colds	48. Daboku Shyo	Bone bruises
49. Hatsu Netsu	High fever	50. Hanshin Futzui	Paralysis
51. Himun Shyo	Over weight	52. So Lo Byo	Shin discoloration

PROMOTION REQUIREMENTS

TABLE OF RANKS

Belt Level	Color	Japanese Name
6 degrees below black	White Belt	Rokyu
5 Degrees below black	Yellow Belt	Gokyu
4 Degrees below black	Green Belt	Yonkyu
3 Degrees below black	Brown Belt 3 stripes	Sankyu
2 Degrees below black	Brown Belt 2 stripes	Nikyu
1 Degree below black	Brown Belt 1 Stripe	Ikkyu
1 st Black	Black	Shodan
2 nd Black	Black	Nidan
3 rd Black	Black	Sandan
4 th Black	Black and Red	Yodan
5 th Black	Black and Red	Godan
6 th Black	Red and White	Rokudan
7 th Black	Red and White	Shichidan
8 th Black	Red and White	Hachidan
9 th Black	Red	Kudan
10 th Black	Red	Judan

GOKYU (YELLOW BELT)

GENERAL REQUIREMENTS

- Must be at least 13 years of age.
- Must have at least 3 months in grade as a Rokyū.
- Must be a member in good standing with the school.
- **Must have an up-to-date notebook.**

ARTS

- Beginning fundamentals Course 1
- Sutemi 1-13
- Yawara 1-10
- Kime 1-13
- Nage 1,4,8

QUESTIONNAIRE REQUIREMENTS

- Explain the founding of Danzan Ryu Jujitsu
- What are the differences between Judo, Karate, and Aikido?
- What is the name of Professor Okazaki's school and what are the translations?
- What is the A.J.J.F.?
- Who is the highest ranking Professor In the A.J.J.F.?
- What year was Danzan Ryu founded?
- Name the 3 parts of a throw

VOCABULARY REQUIREMENTS

Kioutsuke	O	Hajime	Kuzushi
Dojo	Sensei	Sutemi	Judo
Goshi	Kyu	Dachi	Hazushi
Rei	Dan	Jujitsu	Karate
Kiai	Gi	Ukemi	Soto

YONKYU (GREEN BELT)

GENERAL REQUIREMENTS

- Must be at least 13 years of age.
- Must have at least 3 months in grade as a Gokyu.
- Must be a member in good standing with the school.
- Must have an up-to-date notebook.

ARTS

- Beginning Fundamentals Course 2
- Sutemi 14-21 except 17
- Yawara 11-14
- Nage 10,11,12,13

QUESTIONNAIRE REQUIREMENTS

- Explain the founding of the AJJF...
- What are the Esoteric Principles of Danzan Ryu?
- What does Yawara, Sutemi, Nage No Kata, and Shime No Kata Mean?
- Who is Professor Rebmann?
- Who is Professor Carr?
- Who Founded:
 - Shotokan Karate
 - Judo
 - Aikido
 - What do these three have in common?

VOCABULARY REQUIREMENTS

Nage	Roku	Zempo Kaiten	Uke
Kuzushi	Hachi	Keri	Go
Ichi	Ku	Dachi	Tori
San	Shi	Hazushi	Kake
Ju	Shichi	Uki	Ni

SANKYU (3RD BROWN BELT)

GENERAL REQUIREMENTS

- Must be at least 14 years of age.
- Must have at least 6 months in grade as a Yonkyu.
- Must be a member in good standing with the school.
- Must have an up-to-date notebook.

ARTS

- Advanced fundamentals 1-5
- Sutemi 22-32 except 17 and 28
- Yawara 15-20
- Nage 5,6,14,15
- Shime 1-13
- Oku 1-5
- Goshin 1-12
- Kime 14-20

QUESTIONNAIRE REQUIREMENTS

- What is the principle upon confrontation?
- Explain Safety and Control in the Dojo...
- What are the three parts to any art?
- To what point must each art be mastered?

VOCABULARY REQUIREMENTS

Jime	Yubi	Zempo Kaiten	Goshin
Ashi	Harai	Ukemi	Kime
Katate	Akushu	Oku	Sutemi
Hayanada	Tomoe	No Kata	Te
Ju	Soku	Uki	Ni

NIKYU (2ND BROWN BELT)

GENERAL REQUIREMENTS

- Must be at least 14 years of age.
- Must have at least 7 months in grade as a Sankyū.
- Must be a member in good standing with the school.
- Must have an up-to-date notebook.

ARTS

- Advanced Fundamentals 6-10
- Sutemi 17 and 28
- Nage 2,16,18
- Shime 14-22
- Oku 6-16
- Goshin 13-21
- Kime 21-30

QUESTIONNAIRE REQUIREMENTS

- What are the three parts of a throw?
- Explain safety and control in the Dojo
- Explain the Esoteric Principles of Danzan Ryu
- Explain your method of teaching a new student

IKKYU (1ST BROWN BELT)

GENERAL REQUIREMENTS

- Must be at least 15 years of age.
- Must have at least 8 months in grade as a Nikyū.
- Must be a member in good standing with the school.
- Must have an up-to-date notebook.

ARTS

- Nage 3,7,9,17,19,20
- Shime 23-25
- Oku 17-25
- Goshin 22-30

QUESTIONNAIRE REQUIREMENTS

- What are the basic, advanced, and secret techniques of Danzan Ryu?
- Explain Safety and Control in the Dojo
- Explain the Esoteric Principles of Danzan Ryu
- Explain your method of teaching a new student

SHODAN (1ST BLACK BELT)

GENERAL REQUIREMENTS

- Must be at least 16 years of age.
- Must have at least 8 months in grade as an Ikkyu.
- Must be a member in good standing with the school.
- Must have an up-to-date notebook.
- Must be a registered member of the AJJF.

ARTS

- Beginning fundamentals
- Advanced fundamentals
- Sutemi 1-31
- Yawara 1-20
- Nage 1-20
- Shime 1-25
- Oku 1-25
- Goshin 1-30
- Kime 1-30
- Yawara Variations
- Demonstrate defenses from Knife, Gun, Ax, Club
- Demonstrate knowledge and techniques of 8 Kappo
- Shinnin No Maki 1-10

QUESTIONNAIRE REQUIREMENTS

- Who are the 4 founders of the American Judo and Jujitsu Federation
- What is the ultimate aim of Danzan Ryu?
- Explain safety and control in the dojo?
- Explain the Esoteric Principles of Danzan Ryu...
- Explain your method for teaching a new student
- In what ways does Jujitsu train the mind?
- Why do you want to be a black belt?

SPECIAL REQUIREMENTS

- Must take an exam before the board of Professors.
- Must have a recommendation letter from you instructor for this exam.
- Must have an up-to-date CPR and first aid card.
- Must have participated in 3 events within 1 calendar year of the contest with at least one event being a kata or freestyle contest.

BASIC JUDO

1. Read about Judo- <http://en.wikipedia.org/wiki/Judo>
 - a) Basic History of Judo- Research this and Give Presentation
 - b) Know Basic Rules and scoring (ippon, waza ari ect...), and basic Japanese commands used in the contest.
2. Know the differences between Judo, Jujitsu, Wrestling, Brazilian Jiu-jitsu, and Gracie Jiu-jitsu
 - a) Starting A Judo Match--Bowling onto mat, Bowing to opponent, Take one step in
3. Parts of a Judo match
 - a) Kumi Kata
 - b) Movement
 - c) Attack
 - d) Transition
4. Begin Completing Building Your Game Plan Worksheet in Appendix A—Label this one Judo
5. Standing
 - a) Practice your Standing Throws and Combinations taught by your instructor-be able to demonstrate:
 - i. To Achieve Yellow Belt
 - 1 standing forward throw in movement
 - 1 Rear throw in movement
 - A combination throw in movement
 - ii. To Achieve Green Belt
 - 2 Standing forward throws in movement
 - 2 Standing back throws in movement
 - 2 combinations throws in movement
 - Deashi Harai in Movement
6. Basic Judo Osaekomi:
 - a) To Achieve Yellow Belt:
 - i. Use of body pressure and arms
 - ii. Simple Osaekomi
 - iii. Kesa gatame (holding behind knee variation)
 - iv. Kata gatame
 - v. Reverse ebi exercise
 - vi. Forward ebi exercise
 - vii. Reverse bicycle exercise
 - viii. Hip switch exercise
 - b) To Achieve Green Belt:
 - i. Tate shiho gatame
 - ii. Kami Shiho gatame
 - iii. Yoko shiho gatame

7. Osaekomi Escapes:

a) To Achieve Yellow Belt:

- i. Off Balance theory, Creating space
- ii. Bridge and Turn from Simple Osaekomi
- iii. Arm Push counter for Kesa Gatame
- iv. Counter Kata Gatame-free arm, circle and roll.

a) To Achieve Green Belt

- i. Diagonal roll counter for Tate Shiho Gatame
- ii. Counter for Shiho Gatame
- iii. Counter for Yoko Shiho Gatame

8. Basic Judo Submissions

a) Chokes

- i. Gyaku Juji Jime
 - From mount
 - From guard
- ii. Countering Cross Chokes
 - Crush arms
 - Insert arm-hand on cheek
- iii. Sankaku Jime
 - Choke
 - Pin
 - Arm bar

a) Arm Bars

- i. Spinning Arm Bar from Mount
- ii. Ude Garami from Yoko Shiho Gatame
- iii. Ude Garami from the guard

9. Practice Sute Keiko

10. Practice Shime Randori

11. Practice Randori

BRAZILLIAN JIU-JITSU

1. Read About Brazilian Jiu-Jitsu-- http://en.wikipedia.org/wiki/Brazilian_Jiu-Jitsu
2. Read About Grappling Contest Scoring-- <http://www.usgrappling.us/rules/>
3. Begin Completing Building Your Game Plan Worksheet in Appendix A—Label this one BJJ
4. Basic Submission Grappling Positions. Demonstrate The Basic Position-Top and Bottom and at least on escape from:
 - a) To Achieve Yellow Belt:
 - i. Mount Position
 - ii. Guard Position
 - iii. Side Mount
 - b) To Achieve Green Belt
 - i. Half Guard
 - ii. Knee belly
 - iii. North South
 - iv. Open Guard
1. Basic Submission Grappling Submissions: Demonstrate The Basic Position and at least one escape from:
 - a) To Achieve Yellow Belt:
 - i. Kimura from Guard
 - ii. Triangle Choke
 - iii. Arm Bar from mount

BASIC WRESTLING FOR JUDO AND JUJITSU

1. Basic Double leg takedown
2. Basic Single leg takedown
3. Suplex
4. Ankle Pick
5. Referees Position
 - a) Escaping from Referees Position:
 - i. Top and Bottom positions
 - ii. Wing and Roll
 - iii. Stand Up
 - iv. Switch
6. The Stack
7. Whizzer
8. Gramby Roll

APPENDIX A

BUILD YOUR GRAPPLING GAME WORKSHEET