

An Introduction to

# Danzan Ryu Jujitsu



**Professor William G. Randle--Kudan  
Sensei**

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whispering of the wind in the pines  
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- Professor Henry S. Okazaki

WESTSIDE FAMILY YMCA

古傳館

## Foreword

The ultimate goal of *Danzan Ryu Jujitsu* is the perfection of character via the refinement of physical skills as practiced for decades. One cannot exist without the other. The Danzan system places great importance on mental attitude and strives to develop qualities such as respect, loyalty, and humility. Students must continually strive to perfect themselves and train both mind and body to act as one. As a basis for further instruction of these arts, students must always show their instructors and fellow classmates that they are worthy to receive the knowledge. The physical and moral expectations of the Jujitsu program at the WESTSIDE FAMILY YMCA are of the highest standards. All students are expected to incorporate these standards into their own personal philosophy.

## A Brief History of Jujitsu

The root of the martial art we study is thought to have originated in ancient Egypt approximately 4000 years ago. From there the art traveled the Fertile Crescent of ancient Mesopotamia through Asia Minor to India and Tibet.

Historians have credited a Buddhist monk from India, Bodhidharma, with introducing martial arts into western China. As the Chinese martial arts evolved, they split into two distinct styles: northern (or soft) and southern (or hard). The hard style (karate) eventually made its way through Indonesia and the Philippines to Okinawa where it finally progressed to Japan in the late 1800s. The soft style traveled east and north across China to Korea, where it was taken back to Japan by Shinto monks during the Japanese "War of Conquest" in 1592. The soft style brought to Japan was called Yawara.

In Japan, clans striving for supremacy embraced the knowledge the monks brought and evolved their own family (or clan) systems of techniques (ryus) for armed and unarmed combat. An individual's (more importantly, a clan's) very survival depended on mastery of these systems and the successful application thereof in battle. Good instructors were therefore quite highly regarded as keepers and transmitters of the clan's secrets of martial prowess. The generic term for these techniques was Jujitsu.

Toward the end of the Tokugawa era (1576-1876), traditional weapons fell into disuse due to the introduction of firearms and the associated new methods of fighting.

The science of Jujitsu was rapidly disappearing until Jigoro Kano, a student of many of the old masters, set out to revive, organize, and unify the sciences into a systematic course of instruction. In 1882 he established his school, the Kodokan, in Tokyo. Today's sport Judo is the direct descendant of the system Kano developed.

Judo means the "gentle way" and Kodokan "school of studying the way." Jujitsu is an older term and is translated as "gentle art." Today, the word Judo denotes the sport based on Master Kano's codification of Jujitsu techniques; Jujitsu continues to denote the entire art.

## Danzan Ryu Jujitsu



Professor Henry Seishiro Okazaki

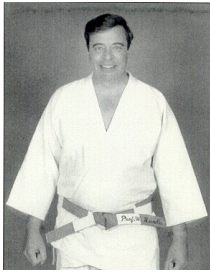
At the WESTSIDE FAMILY YMCA we practice the *Danzan Ryu* system of Jujitsu. Danzan Ryu was founded and developed by Professor Henry S. Okazaki (1890-1951) in the 1920s and was taught at his *dojo* (hall of practice), the Kodenkan (meaning “school of ancient tradition”) in Honolulu, Hawaii.

Professor Okazaki was born on January 28<sup>th</sup>, 1890 in the town of Date Fukushima Prefecture, Japan and moved to Hawaii with his family when he was sixteen. Suffering from a lung disorder (thought to be tuberculosis), Okazaki first studied Judo in an effort to regain his failing health. In addition to mastering Yoshin, Iwaga and Kosogabe Jujitsu (Yoshin Jiu Jitsu, Iwaga Jujitsu and Kosogabe Jujitsu; this is probably when the change in spelling occurred), he studied Okinawan Karate, Chinese Gung Fu, Philippine knife play and Hawaiian Lua, as well as American boxing and wrestling. In 1924, Okazaki toured Japan and visited more than 50 dojos, acquiring 675 different kinds of techniques or forms. Okazaki also visited the Kodokan and received his sandan (3<sup>rd</sup> degree blackbelt) in Judo from Professor Jigoro Kano, the founder of Judo. He also made a special study of *Kappo* (first aid), and *Seifukujitsu* (restorative massage), because he recognized the virtue and morality of healing or reversing the effects of disabling arts by restorative treatment.

Following his return from Japan, Okazaki gradually developed and refined (from all of the systems he had studied) a single system which he named Danzan Ryu. Danzan is translated as “Sandalwood Island,” and is the Chinese name for Hawaii. Master Okazaki’s system embodies the spirit of the Hawaiian word *Kokua* (to cooperate or help one another), which means that the system’s arts are passed down from the advanced students to the beginning students. This is different from most other martial arts, where the *sensei* (head instructor) does all of the teaching. The second significant difference is that the Danzan Ryu Jujitsu system was open to ANYONE. This was unheard of in Professor Okazaki’s time, as martial arts were taught only to and in the Asian cultures. Okazaki believed in the American philosophy of equal opportunity.

Professor Okazaki’s system came to the mainland in the 1930s. Professor Raymond L. Law (1899-1969) opened Law’s Judo and Jujitsu School in Oakland, California, in 1938. He was followed shortly by Professor Bud Estes (1909-1981)-Chico Judo Academy, Professor Richard Rickerts (1906-1990) of the American Judo and Jujitsu Federation, and Professor John Cahill (1907-1962) –Cahill’s Judo School. All of

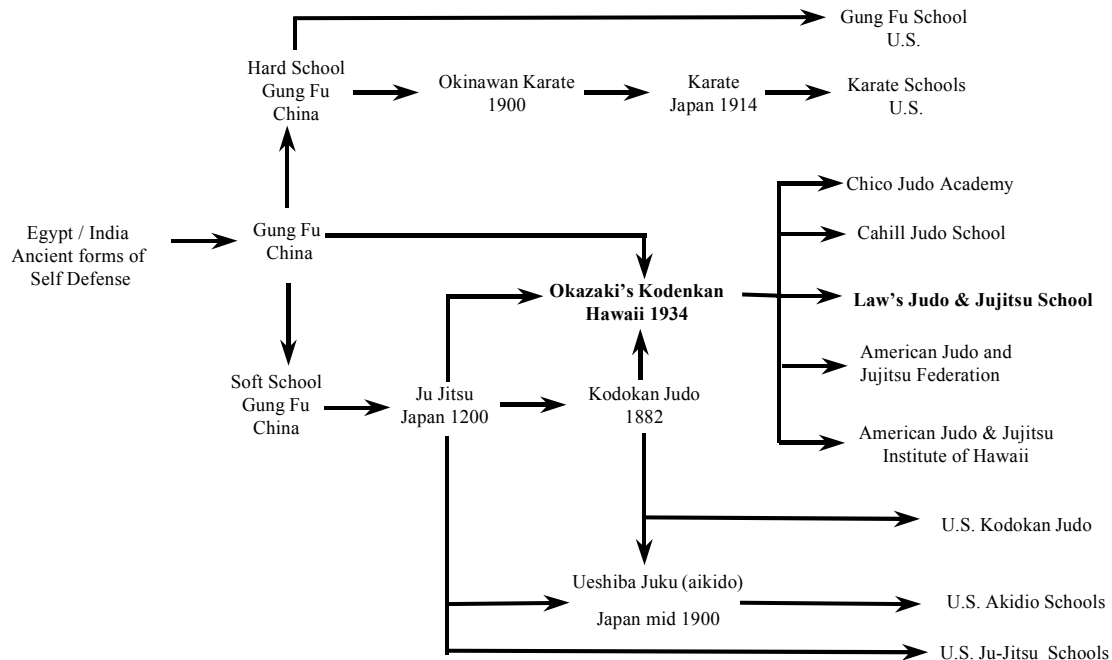
these Jujitsu pioneers are now deceased, but they have left a legacy that now reaches into most of the United States, continuing to fulfill Professor Okazaki's dream of having his system taught in every state of the Union.



William G. Randle, Kudan, a student of Professor Raymond L. Law and currently sensei at the WESTSIDE FAMILY YMCA dojo, was instrumental in bringing Danzan Ryu to Southern California. After two years of teaching a neighborhood program out of a garage, he started the Jujitsu program at the Santa Monica YMCA in 1959. Professor Randle promoted his first black belts\*, Professor Michael A. Chubb and Professor James A. Marcinkus (now deceased) in the early 1960s. In 1972, he brought Jujitsu to the newly opened WESTSIDE FAMILY YMCA, where it continues to be a cornerstone of YMCA programming.

\*Other Professor Randle's blackbelt promotions include: Steve Owen, David Coyle, Homer Richer, Professor Randy Ora, Pamela Porter, James Case, Ray Scheideman, George Seegan, Louis Mann, Alan Lethers, Shep Clyman, Professor Michael Salter, Mark Stroh, Ed Shatzen, Barry Posner, Jack Mauck, Randall Katz, Todd Katz, Van Hohman, Jason Scheideman, Scott Flacks, Lew Stroh, Harry Hamme, Joseph Ksyniak III, Hillary Kaplowitz, Kevin Frand, Justin Kocher, Matt Rogers, Rudy Harkens, Steve Smith, Thabiti Sabahive, Pat Hale, Alyssa Clark, and David Cherkes.

### Brief History of Martial Arts





## The Arts

Three phases of training in the Danzan Ryu system constitute the body of each class. These include the calisthenics (warm-ups), the rolls and falls (*sutemi*), and the arts of the system.

Calisthenics are done before every class. These exercises are designed to limber and warm you by stretching the tendons and muscles so that injuries are less likely to occur during a workout.

The second phase of your training is that of *sutemi* (rolls and falls). Correct rolling and falling techniques are crucial and required for your safety and that of your partner before you can learn the arts of the system. The *sutemi* involve slapping the *tatami* (workout mat) in an effort to evenly distribute the force of your body landing after being thrown. With the force evenly distributed throughout your body, you can fall many times in a workout. The *sutemi* also help develop timing and coordination. As a result of this phase of your training, you will always be aware of your relative position in relation to the mat and are always in control of your movements while tumbling or being thrown. This is to help prevent injury to you or your partner.

The third phase of your training includes the arts of the system. Professor Okazaki arranged and divided the techniques into lists according to their type and extent of danger. Lists consist of 20 to 35 techniques and each list is built upon the preceding list. These courses of arts constitute the most exhaustive and difficult part of your training. To progress you must prove yourself worthy each step of the way.

The first course taught is YAWARA, which is a list of 20 hand and wrist techniques including both escapes and submission arts. This course usually coincides with your training in rolling and falling. The second course is NAGE NO KATA, consisting of 20 basic throwing techniques. This course is primarily built upon the preceding course and is cumulative, as are the rest of the courses in the system. Third is SHIME NO KATA, a course of 25 techniques involving choking and grappling with an opponent after they have been thrown. Beyond that are more advanced courses including OKU NO KATA, KIAI NO MAKI, SHINNIN NO MAKI, and others that are taught to black belts. KAPPO and SEIFUKUJITSU (first aid and restorative massage) techniques are introduced at the *kyu* (non-black belt) level and are a major focus of the *dan* (black belt) study.

## Promotions and Rankings

*“When the student is ready, the master will appear.”* This saying implies that it is improper for a student to ask for either a promotion or a test. The sensei knows when a student is ready and to ask for promotion is considered in poor taste.

Each rank has a course list that encompasses techniques, principles, and attitudes to be absorbed by the student. The time it takes to pass from one rank to the next does not depend on competition or comparison against other students but rather on the dedication, skill, and character development of the individual.

The main thing students are concerned about when they do get promoted is that they are not ready for their new rank. Remember, the sensei knows when the student is ready, not always vice-versa. In many cases the sensei promotes a student and gives him or her time to grow into the new rank. The theory behind this practice is that if you expect something of someone, they usually come through.

Each martial art system has its own particular set of ranks. In general, a white belt usually indicates the beginner, and a black belt a more advanced student or instructor. Other belt ranks are steps to show progress along the way and indicate an intermediate level. Most ancient martial arts only had white and black belts. The ranks listed below are utilized by the WESTSIDE FAMILY YMCA dojo:

<u>Rank (Japanese)</u>	<u>Degree</u>	<u>Color</u>
Gokyu	5th kyu	White
Yonkyu	4th kyu	Green
Sankyu	3rd kyu	Brown
Nikyu	2nd kyu	Brown
Ikkyu	1st kyu	Brown
Shodan	1st dan	Black
Nidan	2nd dan	Black
Sandan	3rd dan	Black
Yodan	4th dan	Black
Godan	5th dan	Black
Rokudan	6th dan	Red & White
Shichidan	7th dan	Red & White
Hachidan	8th dan	Red & White
Kudan	9th dan	Red
Judan	10th dan	Red

Remember, one cannot learn in a few months the techniques others have been studying for years. *“Bite small and chew well.”*



## Dojo Etiquette

The customs we follow in the dojo are very important to the practice of martial arts. They reinforce the fact that you are doing a serious activity which requires you to part with your outside life and come humbly to be taught. *“Always keep an empty cup.”*

Dojo etiquette facilitates ceremonial and contest events as well as normal training sessions. Instructors and students alike are able to perform their intended functions in an efficient and effective manner. Dojo etiquette is a positive part of the Judo and Jujitsu experience and, as such, should take a prominent place in the development of true Judo and Jujitsu proponents.

## Bows

The salutations (bows) are a sign of mutual recognition and respect. Like the handshake of opponents in boxing, wrestling, fencing, etc., Jujitsu makes use of the bow. The bow is a display of respect and courtesy for an opponent, fellow student, or instructor. In being returned, it becomes a mutual sign of respect.

Standing Bow (Ritsurei) - The standing bow is done by facing your opponent, standing straight, feet and heels touching each other slightly, and placing your hands on the front of your thighs. With your eyes always on your opponent, bend forward and slide your hands down your thighs until your fingertips just touch your knee caps. The motion should be slow and deliberate with the lowest position held for about two seconds before you return to an erect position.

Kneeling (Seiza) position. - Always begin a kneel by stepping forward with the right foot and kneeling on your left knee, then your right. Sit on your haunches with your big toes just touching. Your knees should be about 6 inches apart. In rising, bring your right leg forward first. Keep your back straight and hold your body erect. When not at attention, your hands should be on your thighs, fingers together and facing in.

Kneeling Bow (Zarei) - From Seiza slide your hands forward (left, then right) down your thighs and onto the mat. Place your hands (palms down) about one foot beyond your knees, then slowly and deliberately lower your head to about six inches from the mat. Keep your back and neck straight as you bow. Traditionally, it is considered rude to show the back part of your neck. Hold this position until sensei rises, then return to Seiza position.

## When to Bow

Entering the dojo - Just before you cross the threshold of the dojo, you should bow (standing). We do this as a sign of respect for the place that we will be working out in and for the tradition and knowledge that it represents. It is customary to bow at the edge of the mat before stepping onto it for the same reasons.

Beginning and ending of class - At the beginning of class, students line up in rank order on the opposite side of the mat from the sensei and *yudansha* (black belts) assuming Seiza position. “*Kyotsuke*” is the call to attention. Students should be in proper position with eyes focused straight ahead. “*Rei*” is the command to bow. Class will end in the same manner. **If for some reason you are late to class, make sure that the sensei bows you onto the mat before you join class.** This is done because you missed the traditional kneeling bow at the beginning of class. It also allows the sensei to recognize that you are participating in class.

Working with a partner - Bowing to each new partner takes the place of a handshake. Before and after training with a partner, do a standing bow. It is customary to find the people you have worked with during a workout and bow to them in thanks as well.

Leaving the dojo - Finally, it is customary to do a standing bow as you leave the mat and then exit the dojo. **Should you find it necessary to leave the mat while class is in progress, always ask the sensei for permission. For your safety, the sensei must know that you are leaving and are not hurt. The reverse of the above applies when re-entering the mats; wait quietly at the edge of the mat until the sensei bows you back on.**

## Decorum

- Be **aware** and **alert** at all times. Always make certain that the mat is clear when you practice techniques. “*Look before you throw*” and “*Watch where you will fall.*”
- Sitting on the mat is done a certain way for purposes of safety. The first and preferred way for ceremonies and show of attention is seiza. The safety feature of seiza is if someone were to fall on you, the faller will slide off and both of you are less likely to be hurt. Although the Seiza position is difficult for most at first, with practice you will increase the time you can sit in this position without discomfort. Students may also sit *Anza* (cross legged). This is done with the permission of the sensei and is never done while bowing. This position allows you to roll away or stand up quickly if necessary.
- Students should remain **quiet** and **attentive** when not exercising and while being instructed.
- Students should always be courteous and helpful to each other and should seek to know all the other students in their dojo “family.”



- When lining up for sutemi, students should stand at attention with their toes on the edge of the mat.
- Jewelry of any kind that may get caught or tangled is dangerous and should be removed before working out. Finger and toenails should be short and well groomed as well.
- It is considered impolite and unsafe to lean against the wall at any time during class. Always maintain a defensive awareness while in the dojo.
- Shoes are never allowed on the mat.
- Changing clothes should be done in the restroom or locker-room (as appropriate). It is improper to change in the dojo. Please don't.
- Students should maintain the highest degree of personal cleanliness. Be considerate of your partners.
- Refrain from practicing techniques outside the dojo. At the dojo, do not practice unless supervised by a black belt.
- Students must be punctual to all scheduled meetings. Remember, "*Attendance is the price of membership.*"
- Horse play and rough-housing is neither accepted nor respected in the dojo.

### Safety

- Before attempting any art or technique, remember **safety always comes first**.
- In Judo and Jujitsu, it has been found that when one wants to show submission, it is easier, faster, and safer to repeatedly (2 to 3 times) slap the mat or tap the person applying the technique than to say something. Remember, these techniques DO work when applied; tap-slap before you are injured.
- Students will **immediately** report all injuries to the sensei.
- **Students should never attempt any technique or sutemi not previously explained and practiced.** Techniques applied without previous experience can lead to serious injury.
- **Always** be safety conscious and "GO EASY." Students should never substitute strength for skill and technique. Forcing an art or resisting an art is a main cause of injury.
- NEVER, NEVER try to break a fall with hand outstretched or elbow locked. This will lead to a serious and possibly disabling injury.



## Notebooks

All students are required to put together a notebook to keep all materials and notes in an orderly manner. The notebook is used to record (in the student's own words) the exact method our school teaches for each art, variation, or concept, as taught by the instructors. Additional arts and variations from outside sources may also be included. This notebook will be very useful in martial arts study. For starters, a new student should have sections in their note book for: the basic lists (Yawara, Nage, Shime), History, Philophosy / Inspriation and, Charatcer Development. It is recommended for students to bring their notebooks to each class and to make appropriate notations for future reference. If you have any questions regarding your notebook, or obtaining information / lists, please ask a higher ranking student or an instructor.

## Example of Class

Class begins with the ceremonial kneeling bow, with the sensei and black belts sitting facing the class. After the opening bow, the class spreads out for warm-up exercises. Exercises should be done to each individual's capacity (an honest effort should be made). Following exercises, students line up on each side of the mat for rolling and falling exercises. Beginning students should only participate in exercises in which they have been instructed. Following rolling and falling, the head instructor will make assignments. At the end of class, there are often demonstrations by students from all levels of the class. Participation in these demonstrations gives the student an opportunity to work under pressure and is an important learning tool. Class is then closed with another ceremonial kneeling bow.

## Basic Vocabulary

Sensei	Teacher; applicable to any black belt on the mat.
Jujitsuka	Jujitsu player
Dojo	Practice hall
Gi	Jujitsuka uniform
Obi	Belt
Tatami	Dojo Mat
Seiza	Formal Sitting
Kiai	Spirit yell
Sutemi	Literally, "self sacrifice;" refers to rolling and falling
Judo	Gentle way
Jujitsu	Gentle art
Kodokan	School of studying the way
Kodenkan	School of the ancient tradition
Yawara	Soft, Gentle
Nage no Kata	Forms of throwing
Shime no Kata	Forms of constriction
Oku no Kata	Deep or hidden forms
Shinnin no Maki	Scroll of confidence

## Kanji

檀 山 流	古 傳 館	柔 術	柔 道	西 面
Danzan Ryu	Kodenkan	Jujitsu	Judo	Westside
	や わ ら	投 手	絞 手	
	Yawara	NageTe	ShimeTe	

## Where to Shop

K.I. International  
10938 Pico Boulevard  
Los Angeles, CA 90025  
(310) 475-4691

Ken's Trading Co Inc  
200 S. Western Ave.  
Los Angeles, Ca. 90004  
(213) 382-9859

I&I Sports Supply Co.  
2957 S. Sepulveda Blvd.  
Los Angeles, CA 90064  
(310) 444-9988

## Danzan Ryu on the Internet

### **American Judo and Jujitsu Federation**

<http://www.ajjf.org/>

### **American Jujitsu Institute**

<http://www.dnvmarketing.com/aji/>

### **Danzan Ryu Home Page (George Arrington)**

<http://www.danzan.com/>

### **Fudo Chi Dojo (Professor Robert Hudson)**

<http://www.profhudson.com/>

### **Jujitsu America Home Page**

<http://www.jujitsuamerica.org/>

### **Pacific Jujitsu Kai (Sensei Hillary Kaplowitz)**

<http://www.pacificdojo.com>

### **Shoshin Ryu Home Page**

<http://members.aol.com/profcz/shoshin.htm>

### **Shoshin Ryu Hombu (Prof. Mike Chubb)**

<http://www.geocities.com/shoshinhombu/>

### **Small Circle Jujitsu**

<http://www.smallcirclejujitsu.com/>

### **Westside YMCA Home Page**

<http://www.westsidedojo.com/>

### **Stretching and Flexibility**

<http://www.enteract.com/~bradapp/docs/rec/stretching/>

Compiled originally in 1978 by R. Scheideman and G. Seegan  
Updated May 1996 by J. Ksyniak III & E. Shatzen  
Updated October 1999 by S. L. Smith

Resource materials:

Kiai Echo (various issues)  
The Kodengan Institute  
Professor Tom Jenkins

## The Esoteric Principles

Since the fundamental principle acquired through the practice of Jujitsu has been elevated to a finer moral concept called Judo, "The Way of Gentleness," it may well be said that the primary objective of practicing Judo is perfection of character. And to perfect one's character, one must be grateful for the abundant Blessings of heaven, Earth, and Nature, as well as for the great love of parents; one must realize his enormous debt to teachers and be ever mindful of his obligations to the general public.

As a member of a family, one's first duty is to be filial to parents, to be helpful and harmonious with one's wife or husband, and to be affectionate to brothers and sisters, so that the family may be a sound, successful and harmonious unit of the community.

As a member of a nation one must be grateful for the protection which one derives as a citizen; one must guard against self-interest and foster a spirit of social service. One must be discreet in action, yet hold courage in high regard, and strive to cultivate manliness. One must be gentle, modest, polite, and resourceful; never eccentric, but striving always to practice moderation in all things. one must realize that these qualities constitute the secret of the practice of Judo.

Anyone who practices Judo should neither be afraid of the strong nor despise the weak; nor should he act contrary to the strength of his enemy because of the art he has acquired. For example, when a boat is set afloat on water, one man's strength is sufficient to move the boat back and forth. This is only possible because the boat float, for if, on the other hand, the boat is placed on dry land, the same man's strength is scarcely sufficient to move it. It is necessary, therefore, that the weak should learn this fact with regard to the strong.

The forms and techniques should be remembered as the basic art of Judo. One should never use these arts against anyone without sufficient justification. Therefore, refrain from arrogance and do not despise a small enemy or a weak opponent.

Every Student of Judo should realize that honesty is the foundation of all virtues, Kindness is the secret of business prosperity. Amiability is the essence of success. Working pleasantly is the mother of health. Strenuous effort and diligence conquer adverse circumstances. Simplicity, fortitude, and manliness are the keys to joy and gladness; and service to humanity is the fountain of mutual existence and common prosperity.

As aptly expressed in the poem "The boughs that bear most hang lowest," one should never forget the virtue of modesty as one attains proficiency in the

art of Judo. Do not disdain or regard lightly either literary or military art; each is important and deserves equal cultivation and respect. Within constant motion and change there is tranquility; and within tranquility, there is motion and change. There is a stillness in the midst of movement, and movement in the midst of stillness.

Remember always parental love and one's enormous indebtedness to teachers. Be grateful for the protection of Heaven and Earth. Be a good leader to younger men. To lead younger men well, will in the long run, mean to attain proficiency in the skill of Judo.

Like a drawing in India ink of the whispering of wind in the pines, the secrets of Judo can only be suggested. Only through personal experience can one comprehend the mystic ecstasy of such secrets. It is said of Jujitsu that it would require ten years of practice to win victory over one's self and twenty years to win victory over others.

Whatever the trials or dangers, even "hell under the upraised sword," remain calm and remember the doctrine imparted to you by your teacher. A noted verse reads:

"For the lotus flower to fall is to rise to the surface."

Only by cultivating a receptive state of mind, without preconceived ideas or thought, can one master the secret of reacting spontaneously and naturally without hesitation and without purposeless resistance.

These are the secrets of Kodokan into which I have had the honor to initiate you.

H. Seishiro Okazaki  
Judo Master  
Director of Kodokan