

**Martial Arts:
A Pathway to Self-Discovery**

Lessons from the Bushidokan

**Volume 1
Techniques-Philosophy-Self Defense
Comprehensive
Instructor Guide**

Author of **STORIES FROM THE DOJO**
Martial Art Stories, Memories, Myths and Lessons

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DEDICATION

To all the people who inspired me to be a better person – which is still a work in progress. To my family and extended DanZan Ryu (DZR) family, thank you. Mental health coworkers – I do not know how you do it! Massage and martial art teachers, you are the best!

To the DanZan Ryu organizations I owe you so much. To my past lady partners who helped me fund my participation in national conventions, various Dojo openings, and exams. You understood my crazy martial arts addiction and you are wonderful.

Now... Ginny Kitzke, my first Sensei, thank you.

Professor Herb LaGue, Shodai, my adoptive Sensei who is most responsible for my martial art and healing art skills. You make the world a better place and a mysterious adventure! Most of all I owe you.

To all Bushidokan Federation Professors, Sensei's, black belts and students, thank you. Especially to Professor Bohm and Professor Steve McLaughlin. This is all your fault!

Thanks to all Golden Sage Martial Art students. Thank you, Steve and daughter Sam, for allowing the use of their images in the description of several arts found within.

Margo for all your enthusiasm and hard-won knowledge and talents, for starting on day one to become our first green belt!

My Book Editor of content and who formed this project the wonderful Kira Bee!

The brilliant and beyond smart Jill who was my Proof Editor.

Alicia Karnes, Sandan, my wife. My best friend and co-Sensei
Homeless I would be
Sad I would be without you
Lucky I am
Then you moved us to Germany!
Our journey continues!
Professor Bob Karnes June 2019

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Acknowledgements

This book is my current best effort to present the basic way that I teach DanZan Ryu and Professor LaGue's DanZan Ryu Zenyo Bujutsu. I call my style (of teaching) this path Golden Sage Martial Arts.

After 37 years of studying I continue to evaluate my assumptions and look for better ways to transmit the arts of my Sensei, Herb LaGue adding the years of my work experience in the field of mental health and the security guard work place.

In this volume (or the first volume of this series) I pass on to the current time the teachings of the martial arts journey that I started in 1981.

I followed the guidance of and was inspired by many well-qualified instructors and peers as I sought to give back what I was selflessly given freely by them. With our monthly monetary support to our home Dojo (martial art school) and later by donating time teaching we kept our Dojo open and healthy. In a small way I also had the honor of supporting our larger DanZan Ryu organizations in many ways.

I volunteered to go to out of state contests, exams, and conventions which gave me great rewards and challenges that I can never fully repay. If needed, we would fire up Sensei Herb's 1940 Oakland magic bus and we would travel to build a new sister school's Dojo mat or put our carpet-laying skills to use or provide labor to re-roof a senior instructor's home. I pass on these drills and additional training in effort so that I may follow my Professor's mandate: to serve, grow, and preserve the Ryu.



Introduction

Professor Herb LaGue founded DanZan Ryu Zenyo Bujutsu as an enhancement of the highly efficient and effective Martial Art System Professor Okazaki's DanZan Ryu Jujitsu. Together with my life experiences with martial art in the work place and the Golden Sage Martial Arts flavoring, this book will strive to present my journey on a path with heart.

First Things First

All these arts work from the ground up.

The unification of body movement with our shoulders and hips aligned is found throughout. The footwork and posture used here can be found in traditional Japanese two-handed sword work. Relaxed and centered footwork with exhalation during the Art is needed for **maximum efficiency with minimum effort** (a Judo maxim).

This is often called a soft style martial art using circular movements. In this style the attacker supplies the movement that the defender can use to their advantage.

By using the Judo maxim "Maximum efficiency with minimum effort" a smaller and physically weaker person can overcome a larger, stronger attacker. For a moment while the attacker is in the committed motion of the attack, the attacker is vulnerable to a blending defensive Art from the defender. Advanced lessons also address preemptive attacks and how to simultaneously attack and defend. These arts in this book are adaptable and blend well with many other martial art systems.

Ideally, if we are unable to avoid or to escape a physical confrontation, we seek to follow the local laws and use only what force is needed to preserve our well-being or the well-being of an innocent person.

The goal is to use skillful and appropriate action to bring the physical threat to a peaceful conclusion. It is sometimes possible to limit physical and mental damage to both the attacker and to the defender. This is worth training on a weekly basis. For the defender, the goal is to survive a life-threatening attack by using whatever is necessary to ensure their own safety. If outmatched or surprised by an attacker, surrendering your property may be the best defense. In some cases, verbal and psychological interventions are far better than a physical response.

Warning

Beginning students: Do not attempt these techniques unless your Dojo Instructor approves and supervises you! If these techniques help you it was only because my teachers were so patient with me and I choose to honor them by passing these arts forward to the best of my ability. Instructors, please only teach these techniques to students with the proper attitude. We strive to rein in the strong and aggressive student and to promote confidence in the weak or passive student. This is done with character development in mind and humanistic or societal duties taught within our Martial Art Systems to benefit society. Finding the middle path in between two extremes seems worthwhile.

CHAPTER 1

Footwork, Rolls, and Falls

Falling arts are called Sutemi or Ukemi. These words are defined (respectively) as 'self-sacrifice' or 'self-abandonment'.

The rolls and falls that I teach are mainly from Professor Herb LaGue, Professor Suki LaGue, Ginny Kitzke, Sensei and Professor Musselman, with many other higher ranking DanZan Ryu teachers adding to the mix.

We differ slightly from the other DanZan Ryu Schools in that forward rolls and straight-over flat falls are not from a shoulder roll. Our forward rolls and flat falls maintain our shoulders facing forward, rolling down the spine and tucking the chin to our chest rather than turning the head to the side and rolling across the opposite shoulder for a shoulder forward roll or a roll down the slightly curved arm, called a spear roll.

Other ways of break-falls are good. The different ways of falling or rolling in Judo or Akido will add to your arts of Sutemi. If a student is unable to do a straight-over by 3rd brown belt the rest of the DanZan Ryu arts will be challenging for this student. The ability to take (or "feel and take throws") throws as Uke will add to the student's understanding (of the art) as Tori.

If it is not proper for the student to physically perform the fall (such as in case of injury or disability) they can still progress in rank with accommodations and modifications to ensure the knowledge is passed on without harm to the student. Accommodation to the students with physical or age-related challenges have advanced the Ryu. One student earned a black belt in Yawara, coming up with thousands of variations, and this became another list taught at this Dojo. Yasu Nage was created for low-impact Nage without requiring the hard Judo falls so that people without the physical ability for Judo-type throws and falls could use this effective self-defense throwing list without harm to otherwise compromised students.

Specialized courses

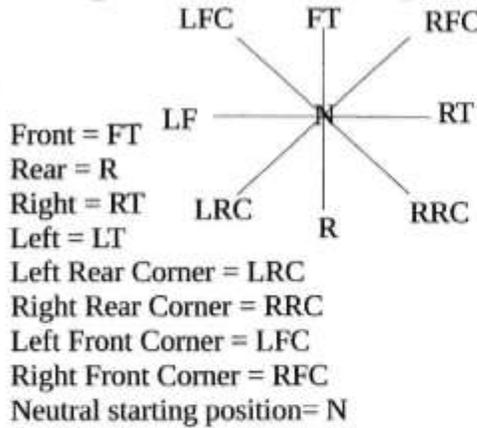
Some women and children have separate courses available to meet their specialized needs. Police, prison guards and mental health workers have other use-of-force guidelines and regulations in which throwing is not allowed or practicable.

Footwork foundations

The following page shows an unarmed defensive stance, the 8 direction movements, step-step and the shuffle step. The footwork comes from Japanese two-handed sword work. The heel-toe pivot is found in Professor LaGue's DZR Zenyo

Stances and Footwork

Eight Direction Shuffle Step Foot Work from Right Handed L Shape Stance



I use this Shuffle Step Footwork for Kata, (Basic martial art form) for offensive and defensive unarmed self-defense movements. These same movements are used for Japanese Sword and Bokken (Wooden Sword) Katas. Using this footwork allows for maximum movement with less risk to being committed to one foot. This footwork allows for both hands to be available for equal use while protecting your center line. Advanced cross step, hidden step, and with heel toe pivot drills uses this same 8 direction foundation.

Right Front Shuffle Step with a parry block



Defensive L shape stance to a right front corner shuffle step with a mirror type check of Uke's (The Attacker) right punch to your face. This is called closing the gap or "All In"

Left Rear Shuffle Step



Increasing your safety distance from a possible attacker. First glance over your left shoulder to make certain of your surroundings are safe in that direction. This is called "All Out".

Step-Step Footwork



Step-Step Footwork

This footwork is also found in Japanese weapon arts. **#1** Step forward with your left foot, pivoting on the ball of your right foot to position **#2**. From position **#2** step with your right foot behind your left foot to position **#3**. From position **#3** step forward to position **#4**. From position **#4** step behind your right foot with your left foot to position **#5** while pivoting on the ball of your right foot. The footwork is left, right, right, left or 1, 2, 3, 4. Keeping your hips and shoulders facing the same direction gives you unification of body movement.

Side roll



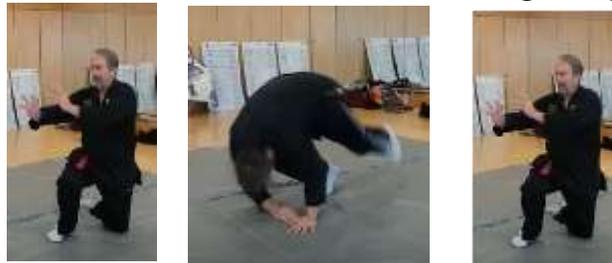
Starting on your hands and knees drop your elbows so your forearms are on the mat. Bring your right knee to your left knee. Roll across your shoulders and hips together back to the beginning position. You may spread your knees slightly at the end for a more stable hands-and-knees ending.

Right-handed Front Roll Beginning Exercise



Starting in a right-handed half-kneeling stance (Hantachi No Gami), sit back on the mat close to your back leg and roll back on your shoulders, pointing your toes to the ceiling, then bend your left leg and come back to the beginning stance. Keep your shoulders facing forward with your hands in a defensive position.

Right-handed Forward Roll from the above Beginning Exercise



Sit back and then come up to your left knee three times. The third time use your forward momentum to do a right-handed forward roll, rolling back to right-handed half-kneeling stance Hantachi No Gami. Your right hand is across from your left shoulder, your right fingers pointing to your left. Lift and kick your left foot up as you drop onto your right elbow. Your left hand forms a box with your left fingers pointing forward. Your head tucks through your right forearm with your right bicep next to your right ear, your right arm bent at the right elbow, forming a right angle. Roll down your spine. Bend your left leg while coming up to right-handed kneeling stance.

Right-handed Forward Roll from Kneeling



You can slide your right foot back or turn your right knee to the right to make room for your hands. As you raise your rear end up, drop to your right elbow and at the same time kick your left leg straight and spring off your bent right leg, touching both legs at the top. Point your toes and bend your left leg at the last second, rolling down your spine to come up to the beginning stance. The main point is not to roll with your legs behind you in a folded position.

Right-handed Forward Roll from Standing

Do the same as from kneeling but start with your left leg straight, your left toe pointing up to the ceiling behind you, as you look forward as long as possible and keep your back straight. As you drop to your right elbow, spring off your right foot into the elbow stand position and then roll down your spine to right-handed half-kneeling stance. Stand up with your right foot forward, facing the direction of the roll. For the Zenyo version, leave your feet where they are and pivot to the rear as you swing your hands down and then up into a left foot L-shape defensive stance.

Right-handed Back Roll



#3

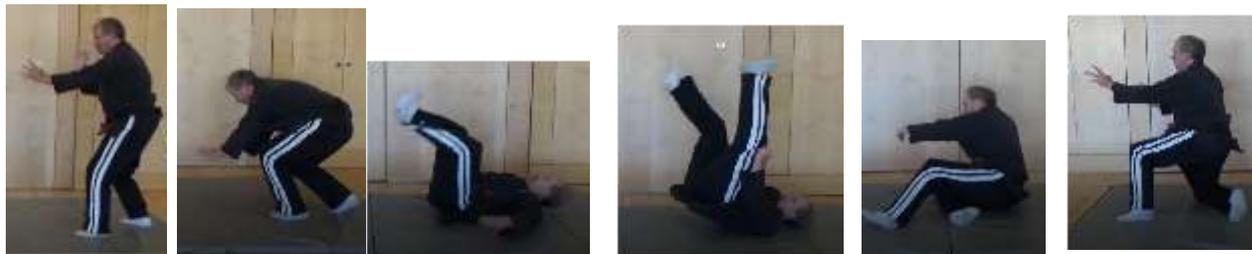
Sit back and watch your left knee touch down next to your upper left shoulder on the mat. Go to position (#3) with your hands and your left knee forming a triangle. Bring your left knee through your hands as you end the art in the beginning position.

Left-handed Standing to Standing Back Roll



Sit back on your right heel. Do a left-handed back roll. Leave your ball of your right foot on the mat #4. Your left foot steps back as you stand up in a defensive stance.

Back Roll Fall



This is the beginning way that I teach a DZR back fall. I also use this for AkiJitsu practice and for students not flexible enough for the basic DZR back fall. You can also use the Judo version in which you keep your feet together and sit back on your right heel roll back slap the mat and come back up to half-kneeling stance.

Back Fall



Try to get your knees forward, close to the mat. Tuck your chin into your chest. Stay on the balls of your feet with your heels off the mat. As your knees go forward to the mat, lightly allow your shoulders move back as you push your one point up, as if someone is pulling you up the center of your belt. Your head does not touch the mat. Do a double arm slap and Kiai. Your shoulders should end up as close to your feet as possible. Return to standing the same as you would from a flat fall.

One foot and jumping back falls should be taught by your Sensei.

Uke Exercise



Straight Left Leg pictured in front is better than the bent left leg behind it

Right-handed Flat Fall and Straight over Exercise “The Floating World”

Ideally this exercise is taught before the new student takes their first hip throw (Ogoshi). Starting hands' position (#1). The student's hands are palms up, as if carrying two heavy balls. As you turn your hands palms down, pretend that you are throwing two heavy balls down and behind you. Look up at the ceiling with your straight left leg back while coming up off your right heel onto the ball of your right foot. This practice should cause your right foot to lighten on the mat and slide back a few inches. In picture (#4), the image of the left leg is shown in front is preferred, with the leg straight and the toes pointed. The other image of the bent left leg shown behind the straight leg is the more common and less effective method, with the bent leg kicking heel first. As you look up, keep your back straight and kick out the straight left leg with your toes pointed. This provides lift by locking the hip. If you bend the kicking leg heel first, bend at the waist, and (have) your head move [retains tense] closer to the mat, the fall will become more dangerous.

Flat Fall Practice 1



Beginning flat fall, go up to shoulder stand, then at the same time down to Kiai. Slap and fall.

Flat Fall Practice with two 2 people



Have your partner position for your support on their hands and knees. Hook your arm around their waist (from the bottom). Kick over with both legs straight. Tuck your head and take your flat fall.

Right-handed Elbow Stand Practice



#4

#3

#2

#1

In order #1, #2, #3, #4

With your right forearm on the mat, your right bicep next to your right ear, and your left hand pointing in the direction of the roll, look at the wall in front of you as much as possible. Kick your straight left leg upward with your toes pointed. The ball of your right foot is as close as possible to your forearm base. Spring up with your right leg to meet your straight left leg. Bring the ball of your left foot softly back down to the mat, close to your forearm base of support. Repeat this movement a few times until you can relax during this exercise.

Right-handed Flat Fall from Elbow Stand



#4



#3



#2



#1

In order #1, #2, #3, #4, #5

Keeping your back arched, exhale all your breath out during the fall and Kiai just before and during impact with the mat. As you land, slap the mat with your left cupped hand. Your left leg should bend, and your right knee should be bent with your right knee pointing up. The ball of your right foot briefly touches a few inches past your bent lower left leg and rebounds back.

Advanced Flat Falls from Hand Stand Flat Fall, One-handed Sutemi, One-finger Sutemi and Straight over Flat Fall should be taught by your Sensei.

Other Straight-over Exercises



Juno Kata is a Judo term for a form or Kata to demonstrate gentleness

In this picture Professor LaGue is balancing me at the top of Seoi Nage, while I keep my shoulders and legs straight, toes pointed to the ceiling. Professor then places me back down onto my feet without the throw for the art of Juno Kata, or load-up practice without a throw. Other straight-over exercises can be done with a training partner holding your right hand to allow you to take a straight-over or with your partner in kneeling position spotting you with Makikomi and Uke Otoshi and when you are ready kick over into a flat fall. These are usually done before the one-legged or other throws requiring Uke to do a straight-over.

Bridge Fall from a Hand Stand



From a hand stand, use the same kicking, springing footwork you used in the elbow stand to the final back fall position. Your fall will take longer to the mat. Clapping your hands in front of you before you slap the mat can help with your timing of the fall and slap

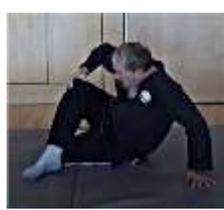
Method for getting up from a Right-handed Defensive Flat Fall Position



#1



#2



#3



#4



After you are thrown, wait until Tori (the person throwing) steps back, allowing you to pivot around feet first while keep your eyes on Tori (do not turn your back on Tori). (#2) Pivot on your hip, using your left foot and your left hand to aim your feet towards Tori (#3) Slowly sit up, put your left palm on the mat and place your right foot next to the outside of your left thigh. Keep your right hand up make sure that Tori does not attack. (#4) To get to right-handed half-kneeling stance, push down on the mat with your left hand and push on top of your right knee with your right hand. Then slide your left knee back to right-handed half kneeling stance. Stand up into an L-shape defensive stance. If you are attacked before you can stand, go back to flat fall defensive position and repeat the process to return to standing.

Front Fall



(From left to right) Circle your forearms out and around to beside your head. Turn your head to the side as you slap the mat with your cupped hands and forearms. Exhale and Kiai. Push the top of your feet into the mat. Standing and jumping front falls should be taught by your Sensei.

Jujitsu Roll or Spear Roll



Keeping your shoulders square to the wall ahead of you, lift your straight left leg with your left toes pointed up to the ceiling, then place the knife-edge of your right hand (little finger down) on the mat pointing towards where your left foot was. Your right arm is slightly bent, forming one half of a non-collapsible hoop shape. Turn your head to the left. Your right hand is on the mat pointing in the direction of the roll. As in the right-handed forward roll, come up on your left knee. Using the momentum of the roll, as you stand pivot on the ball of your right foot as you allow your left foot to swing around behind you, so you are now standing facing the wall that was directly behind you. This roll is used to gain distance. It is also used for falling in Judo and Aikido.

CHAPTER 2

Zenyo Bujutsu Footwork

Professor LaGue added more “meat to the bone” of the comprehensive Kata structure of Professor Okazaki’s. DanZan Ryu (DZR) to create DanZan Ryu Zenyo Bujutsu. By adding Professor LaGue’s first instructor’s (his father’s) Tibetan-style footwork of the wave, heel-toe pivot and the step-step movement, he discovered a new flavor of DZR. Many other advanced Zenyo techniques are available at Bushidokan Federation Dojos. With permission from my Sensei, I will add more Zenyo arts in volume 2 of this series.

Zenyo Heel-toe Pivot “Opening the Door”



Pick up the toe in the direction that you want to go (pivoting on the heel). Shoulders and hips move together as you look straight ahead. I am looking down a little in this photo and this will adversely alter the pivot on my north-south axis. Zenyo footwork that uses the heel-toe footwork includes the 8-direction, cross-step, and the heel-toe movement (open door and close door). The heel-toe movement is used in many DZR arts with the Zenyo flavor.

Zenyo Heel-toe Pivot to the Left



While looking forward in the same that direction as your hips and shoulders face, pick up the toes on your left foot (#1) and turn all the way to the left (#2) until you get locked up. Unlock the movement by lifting your right heel and pivoting on the ball of your right foot until your right knee ends up in your calf muscle as you corkscrew down to your left, facing 180 degrees to your rear (#3). To return, pick up the toe in the direction you want to go (#4). Pivot on the heel of your left foot and the ball of your right foot to middle position (#5). Do the same to “open the door” to your right side.

Zenyo Heel-toe Pivot to the Right



Zenyo Footwork “The Wave”



#1

#3

#5

#6

Shift your weight back and down to your left foot (**arrow #1**). Pick up your right knee and step back to the same spot (**arrow #3**). Your left knee moves up and forward like you are doing a knee strike (**arrow #5**). Circle your left foot up, back and down to pull you back away from Uke (**arrow #6**) as you shuffle-step back with your right foot to the L-shape defensive stance.

Hidden Step



Cross Step



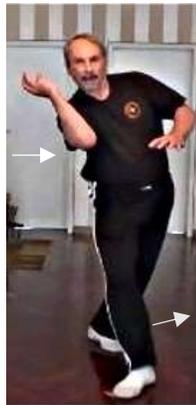
CHAPTER 3

DanZan Ryu and DZR Zenyo Bujutsu Arts

DZR Basic Kata for 3 Yawara Arts (Hand Arts) Escape from an Inside Wrist Grab from Opposite Hand-Grab with Cross-step and two Shuffle-steps



#1



#2



#3



#4

Solo practice as shown above is helpful. Two-person kata is shown in following chapters.

This example could be applied for the street or for basic DZR kata. You are using a cross-step and using two shuffle-steps back to the left rear corner. With a quick glance over your left shoulder before the shuffle-steps back makes this safer. Uke grabs the inside of your right wrist with their right hand. Turn your right-hand palm-up and cross-step to your left front corner (**arrow #1**) while pushing your right elbow to the outside of Ukes right forearm (**arrow #2**). After escaping slide your right foot back to your left rear corner (**arrow #2**). Shuffle-step your right foot back to your left foot (**arrow #3**). Take another shuffle-step back if needed.

Outside Wrist Escape from Same-side Hand Grab with Shuffle-Step



#1



#2



#3



#4



#5

This is an example of a basic DZR kata for a slide-in, slide back out shuffle-step outside wrist grab escape. It isolates the core or essence of this technique. Turn your left palm down (**arrow #1**) and slide your left foot to Uke's right foot. As you slide your back foot to your front foot to engage your hip into the art (**arrow #2**), push your left elbow to the outside of Uke's outside right forearm (**#3**). Shuffle-step back two steps after the escape (**arrow #4**) so you are out of range of another grab or strike (**#5**).

DZR Basic Double Hand Escape with a Shuffle-step



This is an example of using the shuffle-step to enter the attacker's center of gravity (the one point) to push from the ground up to escape and then taking two shuffle steps back to a two arm's length defensive position. From a double hand grab, step to Uke's center with your right foot (**arrow #1**). At the same time, bend your knees and feign to pull your hands apart to cause Uke to pull his hands together (**#2**). Grab your hands in a C-clamp and bring your elbows together pushing up Uke's center line (**#4**) and slide your left foot to your right foot (**arrow #3**). You straighten your knees using your hips engage in the escape (**#4**). Shuffle step back (**arrow #4 and arrow #5**)

DZR Applied for Self-defense (Waza)



Basic DZR kata moves in a straight line forward and back. To do a more street defense-style art, step to the outside off the line of attack (**arrow #1**). Your left foot slides to your left front corner. Then lever the elbow to the attacker's right forearm at the same time as you slide your right foot behind your left foot (**arrows #2**). This engages your hip in the escape. Glance over either shoulder for other attackers or obstacles and take two shuffle-steps back to your left rear corner to complete the escape (**#4**).

DZR Zenyo Wave Footwork from an Outside Wrist Grab



Uke grabs the outside of your left wrist. Pull Uke slightly off balance (Kazushi) down and to your rear by stepping back with your right foot (**arrow #1**). Pick up your left knee (**arrow #2**) then place it straight down. At the same time as you lever your left elbow to Uke's right forearm your left knee circles up, forward and back down to your rear, pulling you back away from Uke (**arrows #3**) using a sliding shuffle-step with your left foot. Keep up your right hand up in the guard position as in #1 and #4 through the entire art.

Zenyo Heel-elbow Outside Wrist Escape



From a left hand outside grab, step forward to Uke's right side with your left foot heel-first. Move your heel and left elbow at the same time, your left elbow striking the outside of Uke's right forearm as you escape the grab.

From Outside wrist Grab do an Arm Break to Ushiro Goshi

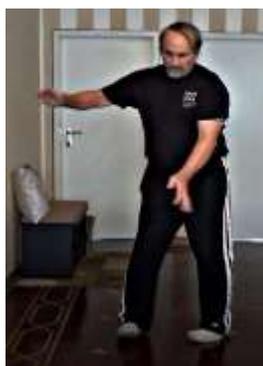


#3

#4



#5



#6



#7



#8

Zenyo heel-elbow outside wrist escape, adding a sweeping right hand to hook Uke's right forearm near the wrist (#3) and slide your right foot to close your stance. Pull out your left arm (#4). Open the door to your right by pivoting on the heel of your right foot (#5) at the same time as your hips turn, simulate breaking Uke's right elbow by pulling Uke's right arm with your right hand and straightening your left arm for the elbow break. As you pivot on your right heel to center position, your left hand goes to Uke's right rear hip (#6). As you open the door to your left bring your right hand to the front of left shoulder and straighten your right arm across Uke's chest (optional clothes line across Uke's throat) (#7) and end in a naked choke (#8).



This is the same combination of techniques with a larger series of movements. This requires more speed as the Zenyo movements are more compact, and it waits for the attacker to come to the defender. While using a mirror block, the defender closes the gap an arm break in one direction, a clothes-line strike in the opposite direction. Take an inner rear leg sweep or rear hip takedown to a scissor double-forearm naked choke.

Akushu Kotemaki Tori

(Thumb lock from a handshake to a wrist-winding hold)

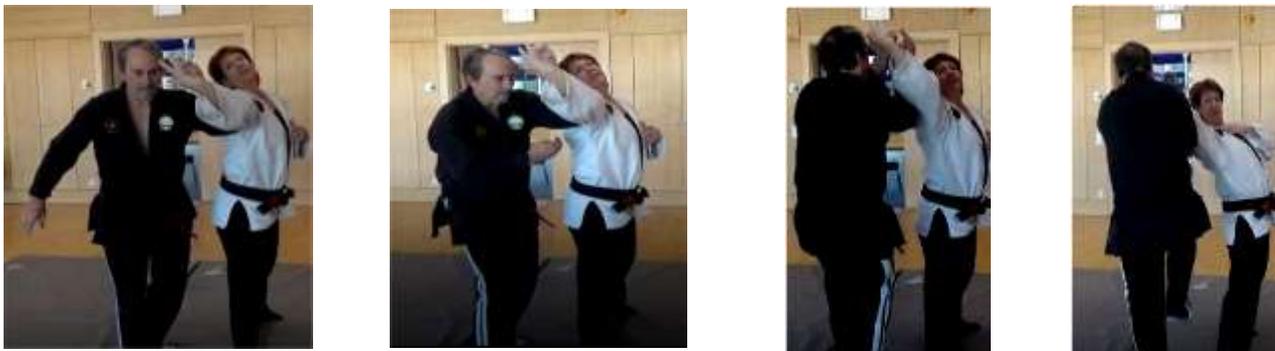
This is an example of a Dan Zan Ryu Kata version of this art
The details of the art should be taught by a qualified instructor.



This shows the basic footwork to go off the line of attack, pushing down and stepping back to cause the rebound back towards the attacker while remaining on their outside. The attacker's elbow should be in the defender's right armpit for the safety of your partner's right arm. The defender can turn to their left or place their left hand on the right side of the attacker's chin for added control.



This is an example of a Zenyo DanZan Ryu non-possessive version of
Akushu Kotemaki Tori



This is very dangerous, and it must be practiced slowly with an instructor present for the beginning ranks!
The footwork is open and close door footwork without grabbing.



Zenyo Tibetan cross-step to the disappearing art



This approximates the Zenyo and Professor John Shipley version. In this example the attacker does a lunge punch or a snap punch. The defender does a mirror block at or slightly past the attacker's outside right elbow. The defender's right hand gently touches the attacker's upper right shoulder as the defender's right cross-steps with his right foot, toes pointing to the right just behind the attacker's right heel. These movements somewhat maintain the attacker's forward momentum in the direction of the attack. The defender's left-hand rests on the attacker's left shoulder. The defender steps past the attacker's left foot with his left foot. The defender pushes down, then back to the attacker's rear as the defender pushes himself forward. The attacker does a back-roll fall.

Katate Hazushi Ichi and Ni (Single wrist outside escape #1, #2), the 1st and 2nd art on the Yawara DZR List



Above is a basic shuffle-step to go all in to the attacker's outside and use leverage to escape, then all out to a safe distance. Below, a cross-step to close the gap for leverage then a shuffle-step to gain distance.

CHAPTER 4 Long Staff

Rokushaku Bo Furi – Six-foot staff swing (Bo or 6-foot wooden staff)

The Twirling Art is found on the Bo no Maki is one of Professor Okazaki's arts. The goal is to allow the weapon to become an extension of your body, mind and intent. This figure 8 motion ideally protects from attack, 360 degrees around you using the foot work from the first chapter. In the beginning, covering your front and both sides is enough.

Starting position
Right hand palm up (active hand)
Left hand palm down (passive hand)

Draw a circle up with
the right end of the bo

Circle the right end
in front to your left and down
to your left side



Continue to lead with the right end of the Bo in a figure 8 circle, left side, right side



After chambering the stick under your armpit, reverse figure 8 spin leading with the left end of the Bo and redirect the direction back to chambered.



This is a Bo Kata my first Sensei, Ginny Kitzke, taught me when I was a blue belt. Beginning position, right palm up, left palm down. Slide your bottom hand down, step forward and slide your top hand to a downward strike, bending your knees slightly. Slide your top hand up, step forward and slide your bottom hand with an upward strike to the groin.



Slide your right hand up, step with the back foot, slide your bottom hand to a side strike.
Do the same movement to strike the other side.

Strikes



Blocks



Step back to block an upper strike with a snap at the end of the block.
Step back to block a lower strike. Step back block right side strike.
Step back, block a left side strike.

CHAPTER 5

Self-Defense Arts

This is an example of a Self- Defense course that we put together
(2 parts, one 4-hour class)

Disclaimer

Comprehensive Self - defense skills takes several years of dedicated 2 or 3 weekly classes!

We make no exaggerated claims of instant self- defense skills for the beginning level of class participant. We present an outline of strategies of some verbal, physical exercises, and some drills to provide a needed higher level of self-defense along with conflict resolution-based skill options. Ethical Self-Defense for our youth and for adults is 90 percent mental attitude. Along with and conflict resolution-based skills and situational awareness we have a better chance to lead a more peaceful life.

To avoid or escape is usually to best strategy to survive an attack.

To engage in mutual combat is not Self- Defense.

As a last resort to use only what force is needed to escape is Self-Defense.

Weekly classes of our comprehensive DanZan Ryu Golden Sage Martial Arts will both provide Self- Defense including many types of martial art study. Over time you will be entrusted to safely practice and teach others who want to become more confident people in the study of Martial Arts.

For easily angered young men you may be tested by aggressive, frightened or angry peers and strangers. Will you take the bait? Will you become part of the problem in our society or will you take the higher road to tolerance to acquire true strength? If you practice with calm and balanced movements this can positively affect the outcome of a potentially violent situation.

Due to cultural and physical size tendency's, the girls and non-martial women will require an advanced type of Self-Defense called Woman's Assault Prevention Course found in DZR. Thanks goes to Hawaii's Professor McLaughlin's Woman's Assault Prevention Course www.kupalehawaii.com for his many years of committed service, research, and development in this course.

The following applies to everyone

Be street smart

Beware of criminal set-ups in public. Someone may try to appear innocent and get very physically close to you. They may request your help, such as asking you to break up a fight. Unless you are certain of the risk to yourself or you know the person involved, offer to call the police and move away if you are unsure.

Sometimes you pick the battle, sometimes the battle picks you. Who really wins a fight?

Do you want to fight a robber over your money, your phone or your car? Do you draw the line if you are being dragged into a van to be taken somewhere else? If someone is disrespectful to you or to your spouse, is that worth a fight and possibly losing your job or going to jail?

Unintended Life-changing Consequences

If a minor disagreement escalates what do you have to lose in your day-to-day life? If someone is severely injured or killed from a simple hit to the jaw or from a double leg tackle, is it worth it? Will the defeated attacker follow you home or target your family? Physical intervention is a last resort.

3 Ways of Presenting Different Attitudes in Public: The 3 Animals - the Tiger, the Sheep, and the Goat.

Tiger or aggressive posture consists of chest forward, clenched fists, it looks like someone looking for a fight. This projects an invitation to other aggressive people or threatened smaller people to fight. Intimidation works sometimes, but it can cause problems where there were previously none present. You may be perceived as the aggressor starting a fight.

Sheep or weak posture is meek, head down, unaware of your surroundings. This presents an easy target for bad people looking to take advantage of a lone, unaware, easy victim.

Goat or calm and aware posture is neither aggressive nor weak. This posture is not a threat to the tiger, and the goat does not present themselves as an easy target. The goat has a neutral attitude. But if you mess with the goat you get the horns! The goat is less predictable, making for a less-desirable target.

Be Safe: AVOID Conflict

Have a **safety plan** in place before you leave the house. Examples of a safety plan:

1. Tell friends where you are going and when you will be back to check in with them.
2. Thinking about the types of shoes you are wearing.
3. Only go places with friends. Safety in numbers.

L- stance foot placement

A non-threatening defensive L-shaped foot placement places the center of your body off-center to the potential threat with greater mobility to move.

A. Scan your blind spot: Be aware of your surroundings

360-degree awareness is required to spot obstacles, exits, or other possible attackers.

B. Calm breathing

Centering is a calm relaxed posture with calm breathing.

A front natural hand position

A frontal natural hand position is any resting position were your hands are in front of you so that you can block or use a non-fist strike in an instant.

D. Bad posture habits in public

Standing with your feet crossed or with your hands in your pockets, arms interlocked across your chest, or with your fingers interlocked is a habit to break. Poor postures impair your reaction time. If you are off-balance and unaware, you can be assaulted by a surprised attack. Keeping your back to the wall will help you to maintain awareness.

Situational Awareness

Be aware of physical distance from strangers and who or what is behind you. Listen to your “spidey sense” or visceral feelings. It is a way we can naturally sense imminent danger, a kind of 'sixth sense'. If the hairs on the back of your neck or arms stand up or you feel uncomfortable about your surroundings listen to what your body is telling you. This is why a calm and relaxed body is important. Meditation, Tai Chi, yoga and martial arts train this principle.

Self-Defense Distance

All Out or proper defensive distance

Create neutral space or a buffer two arm's length Distance

Maintain your defensive distance from an attack so you can scan your surroundings and you have time to respond to an attack. This is called "All Out". Distance is your friend! This self-defense strategy is non-aggressive and defensive in nature. Keep a distance of two arm's length from the potential threat. Maintain a calm and maintain a non-threatening mobile stance.

In your calm defensive stance, you want it to be apparent to all that you are a good citizen who doesn't want to fight. At the same time, you are aware of your surroundings, your breathing, and your posture to allow you to move efficiently. This will allow you to do what needs to be done. Using a calm confident presence, you can create the opportunity to get home safe to your friends and loved ones.

Non-engagement if possible, Escape is the goal

Defensive stance, effective foot work to maintain balance, avoidance using distance, using verbal and physical cues for de-escalation

When you are caught on the Inside



If you are trapped in the center of the attacker and you may receive strikes to the face, cover up helmet on with your hands covering your temples with two hands or fists, Stomp, yell and duck down and strike your shoulder up into the attacker's diaphragm. Bringing your back foot up to you forward foot will be more effective.

Ground defense as a last resort except when there is no choice

Smaller people are sometimes not as physically able to physically confront a strong larger attacker. If you are on the ground the ground can be an advantage. The smaller person can use their entire body, especially their legs, to better strike and escape in order to get to their feet and get away from the attacker. While on the ground or while standing protecting your vital areas from strikes is very important. Channeling your primal verbal and physical energy (your inner mother grizzly bear protecting her cubs) to protect yourself and effect an escape can be a powerful tool. Think of a 4-year-old child throwing a public tantrum on the ground. This type of defense achieves the two goals of attracting attention and making it difficult for your attacker to move you to a secluded place.

Ground Defense

for one-time Woman's or Girls Assault Prevention Course



If you get pushed backwards you can still stomp. If you can lower on one knee to the ground you can get up again. If you are pushed back hard, sit on your heels and roll back with your chin tucked to your chest. Be ready to use all parts of your body to attack the attacker, keeping your feet between you and the attacker. Multiple knee and groin strikes to the attacker as you yell will help get you back to your feet as soon as possible. Hooking the attacker's heel and striking at or above the knee sideways, front or back of the knee is an effective technique.

Alligator roll



This can be used if the hands or legs are grabbed. Spin one direction then the other direction bending and kicking the attacker's knees or groin with your feet or heels when possible. The goal is to back off the attacker and to get back to your feet.

Escape from arm grabs



By stomping on the attacker's foot, yelling, and using large inside or outside arm swings you may escape. This can be used from arm grabs on both hands and two on one arm.

Escape from two-hand choke



Using the same movements as seen above use large arm swings, stomp and yell. This can be effective single front arm choke or from a rear choke.

Escape from a Rear Arm Choke #1



This escape is called answering the phone because as you tuck your chin in this hold bring your left hand to your left ear. This creates a space to temporarily counter the choke so you can foot stomp. Hook your right hand on top of his right elbow and turn using both hands on his wrist pull his bent elbow to you and push his wrist down for dislocating lock to the ground.

When your life is threatened use head butts, foot stomps and fingers or thumbs to the eyes, ripping flesh or groin and biting the attacker.

Escape from a Rear Arm Choke #2



Tuck your chin, bend your knees, and push your hips back. Do not let yourself be pulled back and down. Turn to the right, bend at the waist, head down and sweep his leg if possible.

Escape from full nelson



Lock your hands against your forehead pushing your head back to protect your neck. Foot stomp and push your right arm to the ground, causing your attacker's right hand to release. Bend your right arm and grab the attacker's right fingers. Turn to your right, bending the attacker's fingers back

Dropping full nelson escape



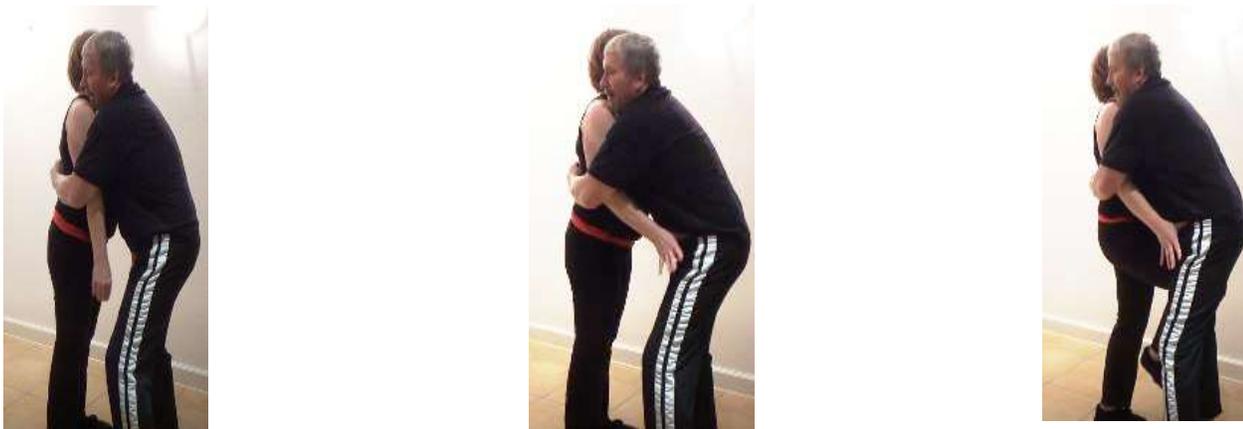
This works better for small and flexible defenders. Bring your arms straight up above your head and sit straight down, turn to face the attacker and move quickly away to avoid kicks, grabs or knee strikes.

Escape from a Rear Bear Hug



Stomp the attacker's foot step back between the attacker's feet or squat as you push your elbows and hips back into him to create space. Roll your shoulders and point your arms straight forward rotating your arms so your little are fingers up. Then quickly grab one of the attacker's arms and pivot away to the outside or duck your head under and outside his arm.

Escape from a Front bear hug



Dig your thumbs into the attacker's hip flexors to create space, then strike with your knee to the groin, push away.

CHAPTER 6

Yasu Nage – Low Impact Throws

Caution: ANY THROW USED IN REAL SELF-DEFENSE CAN CAUSE DEATH AND UNINTENDED CONSEQUENCES!

Yasu Nage

This is a gentler self-defense list than Judo or Nage for both partners. Yasu is often defined as **peaceful** and Nage is defined as **throw**. I believe Yasu Nage together is often referred to as low-impact Nage or **Low Impact Throws**. Yasu Nage is a list of 20 self-defense arts that do not require the wearing of a traditional Judo Gi so self-defense applications for a real attack is practiced. Yasu Nage does not require the students to take high Sutemi or straight over Judo falls. All these arts are from DanZan Ryu or DanZan Ryu Zenyo Bujutsu Kata lists, from other traditional martial arts and maybe from a few wrestling takedowns.

Who Created this List?

Professor John Shipley created this list of Yasu Nage. John is the Sensei of the Koshinkan Dojo located in Fallon, Nevada USA created this list and offered his permission for this author to share it in this book. John is a member for the Bushidokan Martial Art Temple Dojo, and he is a member of the Bushidokan International Federation. With the encouragement of Professor Herb LaGue, Sensei of the Bushidokan Martial Art Temple and Shodai / 10th Degree Black Belt founder of the Bushidokan International Federation we have the privilege to share it to all like-minded Dojos. A video of a class demonstrating this list is on the Bushidokan Federation web site for members. www.bushidokan.us

The need for less violent throws and take-downs During class and in real Self-Defense

As our DanZan Ryu Jujitsu was formed back in the 1920's it has been refined and adapted to meet the cultural and legal liability changes. Generally, we are using less brute force and more finesse. Not every altercation is life or death. Our self-defense side of Zenyo Bujutsu is called conflict resolution with unlimited variety of techniques and gentler throws included in our schools teaching.

Older students and students with specialized needs can learn self-defense and attain rank.

I will use Yasu Nage and any other self-defense techniques to fit the needs of any student. We have a long history of teaching girls and women a specialized Self-Defense course as Women and children who are not current Martial Arts students are often smaller and physically weaker than a larger stronger attacker. We have taught people with other specialized needs like people in wheel chairs and the developmentally disabled. One of Prof. Musselman's students did not have the physical ability to do most of DanZan Ryu but he excelled in the Yawara or hand arts. This student was tasked to come up with a 1,000 or so variations of Yawara arts and teach them to the regular DanZan Ryu students. He was awarded a Black Belt in Yawara. This provided a very dedicated student a path to elevate himself and the Dojo at the same time.

Professor Okazaki the founder of DanZan Ryu pulled arts from all his DanZan Ryu lists for his Girls and Women self-defense course. We also add lists and use other non-original DanZan Ryu lists to adapt our martial art to fit the needs of our students while also preserving the tradition of the arts, our Sensei and of the founders of our Ryu. The Science of Self Defense for Girls and Women Paperback – written 1929 **by H.S.**

Okazaki (Author) Bob's notes

Yasu Nage List - Low Impact Throws

Professor John Shipley - Koshinkan Dojo Fallon Nevada USA

At our Golden Sage Martial Arts School, I teach a few easy falls that go well with this list as shown in the first chapter. A sitting-on-heel back-roll fall, a forward jujitsu roll, and a front fall from kneeling. I also use Yasu Nage arts to teach different types of wrist locks and armbars for release holds when possible.

These notes are from my Golden Sage Kata Manual (written by Prof. Bob Karnes).

#1 Deashi Harai

Advancing foot sweep/Sweep the Forward Foot



From uke's right punch, block with a right hand clockwise outside parry and grip ukes arm with both hands like a baseball bat with uke's little finger up. At the same time, slide your left foot to your left rear corner your right foot slides in front of your left pointing to uke. Push ukes straight arm towards ukes shoulder to shift the weight to ukes left foot. Sweep uke's right foot with your left foot then step back bringing uke with you. You are now in a closed judo stance. You can apply Katate Tori San while your right knee presses into uke's right shoulder blade for a controlled release or disengage without a release as above.

#2 Soto Gama

Outside sickle / Outside Ankle Hook Throw



From uke's right punch the defender does a left foot shuffle step as shown (or a right cross step to your left front corner with your toes are pointed to the right). At the time do an outside mirror block, your left hand is on uke's right shoulder your right hand is on uke's forearm (if you do cross step you pivot on the ball of your right foot to face the same direction as uke). You are at the right rear corner of uke. Shift uke's weight to his left foot and do a rear ankle hook to ukes right rear heel, do football kick forward then step back. Uke is on his left side. Optional, use a left knee press on ukes right side of his neck wrap your right arm around to do non possessive Zenyo arm bar.

Yasu Nage #3 Uchi Gama

Inside Sickle / Inside Ankle Hook Throw “Banana Peel Art”



Parry uke’s right punch (step to the left) from the outside control ukes right wrist do a right knee strike then hook the inside of uke’s right heel and reap it back.

#4 Ushiro Ashikubi Kake Nage

Rear Ankle Hook Throw / Zenyo Knee Press



Shuffle step to your forward left corner. Use an outside parry form Uke’s right handed. Hook ukes right heel from the inside with your right foot toes pointing the same direction as Uke’s right foot. Push Uke’s right knee to outside with your right knee. Uke protects his knee by bending it forward and sitting on the mat. Tori takes a deep step to your left foot as you kneel not the mat. With your right knee. Take care to stay on the ball of your right foot to protect Uke’s right shin.

#5 Maki Soku Nage

Rolling up leg Throw / Take down to Front Fall



Parry Uke’s right punch, drop to a left handed half-kneeling stance. Your left-hand palm up on front of Uke’s right ankle wrap your right arm around the outside grabbing through the inside of Uke’s right leg. Sit back pressing the back of ukes right knee with the rear of your right shoulder causing uke into easy front fall, roll to left strike with left elbow to back.

Yasu Nage

#6 Soku Tamaki Nage

Circling Leg Throw / Take Down to Back Fall



Parry Uke's right punch. Drop into a left handed half kneeling stance. With your left- hand grab palm up on front of ukes right ankle, wrap your right-arm around the inside of Uke's right leg. Swing around the outside with your head around in between Uke's legs causing uke to sit down swing around heel kick to face to keep Uke from sitting up. You can apply a leg stretch technique following through with your left foot on the inside of Uke's left knee.

#7 Shitsuka Geri Nage

Knee Cave Kick Throw / Bent Knee Takedown to Front Fall



Uke throws a right-hand punch. You do a mirror block step to left go to Tibetan one-legged stance your right foot resting on your inside left knee bottom of foot up. Hook Uke's front right shoulder right your right hand. Kick to the back of ukes right knee causing him to kneel (do so gently in practice). You step off ukes knee to the outside with your right foot and step to the inside of ukes feet with your left foot. Pivot to your right simulate palm strike to back of ukes neck at C1/as you pivot into strike uke does front fall your left knee is over ukes right calf as you kneel on your left knee.

#8 Ushiro Goshi Nage

Rear Hip Throw



Do a soft parry from Uke's right punch as you shuffle step to your left front corner. Put your right hand under Uke's right arm to the front of Uke's left shoulder. Put your left hand on ukes right rear hip. Step forward with your right foot throw uke to rear sitting fall. Push hip and shoulder in a scissoring movement.

Yasu Nage

#9 Ushiro Uke Otoshi

Rear Floating Drop / Knee Bracing Throw to Rear



Uke does a right punch. You use a soft parry with your left hand as you step to your left front corner. Your right arm goes under uke's right arm with your right hand to his chest. Your left-hand checks Uke's upper right arm to prevent an elbow strike to your head. Slide your right foot close to the rear of Uke's left foot in a right-handed half kneeling stance. With your right-hand push uke over your right knee to throw Uke into a gentle back fall. Optional Ashi Nada Jime to turn over to Japanese leg bar.

#10 Ushiro Gata Nage

Rear Shoulder Throw / Tibetan cross Step Disappearing Art



Uke does a right punch you do an outside mirror block. You do a right foot Tibetan cross in between Uke's feet your toes pointed to the right. You hook both shoulders from rear with both of your hands. Quickly step back with two back shuffle steps as you bend knees dropping uke back and down (gently) to sitting back fall. Do not drop your partner on his tailbone and do not do so quickly as to cause a whiplash to the neck.

Yasu Nage #11 Hana Appaku Nage Nose Pressure Throw



Uke does a right-hand punch. You parry outside with mirror block. Use Tibetan cross step to left toes to right to disappearing art. Both of your feet are behind Uke. Place your right index finger under Uke's nose. Kazushi Uke up then down as you back up throwing uke to sitting back fall.

#12 Ude Otoshi Nage Arm Drop Throw



Uke does a right-hand punch. You do a right hand outside parry. Sliding down to Uke's wrist feed Ukes right arm to your left hand. Step forward with your right foot past ukes right side, pull down Uke's right arm to Uke's rear opposite heel to sit down fall.

#13 Ude Korebi Arm Roll Over / Kotemaki to Roll



Uke does a right punch. You block with a soft left inside shuto. Grabbing ukes arm like a baseball bat, let Uke's arm slide within the grip. Raise arm up in front of Uke, duck under Uke's arm, and pivot to the left facing to your rear. Place ukes little finger on mat in front of uke on the mat (the last picture is from another angle). Drop down on your left knee to lead uke into right-handed jujitsu roll.

Yasu Nage

14 Kote Mawashi Nage

Forearm Winding Throw / Kotemaki to Sit Down



Uke does a right punch. Parry with soft left inside shuto. You hold Uke's right arm is with your right palm to palm of Uke's hand your left hand is on the back of Uke's wrist. As you step forward with your left foot pass under Uke's arm. Keep contact right palm to right palm and pivot to right into kotemaki arm hold to gentle sit-down fall. Then place your right knee across Uke's right shoulder. Hold Uke's right wrist with your right-hand palm to palm. Your left hand is on top of Uke's right elbow.

#15 Ushiro Gata Oshi Nage

Rear shoulder push throw / Step behind to Take Down to Face



Uke does a right punch. You parry with an outside mirror block as you do a Tibetan cross step to right to get behind uke. Both of your feet are in between Uke's feet. You then grab ankles push uke into kneeling front fall with your right shoulder.

#16 Shi Sotogari

Threading outside hip throw / O Soto Gari



Uke does a right punch. You do a left outside parry as you step to the left. You bring your right arm under ukes right arm to Uke's left shoulder Uke's right arm is against your right shoulder you can check Uke's right upper arm with your left hand or do a standing Kata Gatame. Your right leg does an O Soto Gari sweep as uke sits down or takes a flat fall. Take care to sweep the back of Uke's leg and not the outside of Uke's knee.

Yasu Nage
#17 Tessen Yubi Nage
Fanning Finger Throw / Reverse Clothesline Throw



Uke does a right punch. You do an outside right hand parry as you step to your left outside corner with your left foot. As you press Uke down you “load the spring”. With your left arm over top across ukes chest your right bent elbow is under Uke’s chin. Suddenly raise up and with the back of your hand flip your right open hand up towards Uke’s eyes causing Uke to do a sit-down fall off the back of his heels.

18 Ashige Ushiro Soku Haku
Kicking Rear Leg Sweep / Front Kick Defense



Uke does a right front kick. Shuffle step off the line of the kick to the left while you remain on Uke’s inside. Use a downward then upward clockwise sweep with your left arm capturing Uke’s right leg at the bend of Uke’s right knee. Your right-hand blocks any punch coming then you hook Uke’s left shoulder. Step with your right leg around behind uke’s left leg. Look to left uke falls gently to his back. Spread ukes knees with your knees on the inside punch to groin.

Yasu Nage

#19 Kanisute

Crab Throw / Leg Scissors Throw



Prof. Bob Karnes notes:

Many people have had injuries from a sideways Kane Sute.

As the pictures above illustrates, this is the way I was taught in the 1980's and how I taught Kanesute into the 1990's. Coming in sideways puts Uke's knee at risk for dislocation and if you do this art by putting your left palm on the mat to support your weight you can dislocate your fingers.

The left punch that Prof. Shipley teaches makes this art flow for a great self-defense application.

I will describe what Prof. LaGue taught us as the **front approach** that addresses all these issues and makes the art smooth, low impact and safe to practice.

The following is how I teach my Blue Belts as a beginning version low impact version of this art.

While you are facing Uke, Uke does a left punch. As you parry the punch with your left hand from the outside, you step to your right front corner with your right foot. Your right arm goes over Uke's left shoulder. For safety grab the left Gi lapel with your right hand. You take a left foot hidden step your right. While staying very close to Uke, your right leg strikes up into Uke's upper abdomen (**Uke Holds your Right Leg for safety**) at the same time your left hand, little finger side, pointing in the direction of Uke's feet is placed on the mat next to your left foot. With a reverse Jujitsu unbendable arm roll, point your straight left leg back at right angle to the wall behind Uke. Your left leg will automatically sweep like a pendulum at Uke's lower legs as you look over your left shoulder your lower leg raises as your upper leg circles down, causing uke to take a gentle back fall. If this is done close to Uke with your thighs like a slow motion, controlled cradling, it will be light impact without a slamming whiplash of Uke's head into the mat.

#20 Yama Arashi

Mountain Storm / Block and shoulder Strike -Throw to Rear with Armbar Finish



Uke does a right hook punch. You do a left hand inside shuto at the same time do a simulated right collar bone break with your right hand, (for safety do a cupped hand strike to front Uke's front right shoulder), while stepping to your left front corner. Open the door to the left a little turning uke close with you. Then sweep the back of uke's right leg from the rear with your right leg. When Uke is on his back pull him up on his left side kneel down behind his shoulder blade near his head in a lefthanded hantachi no gami stance bar ukes right elbow across your one point (or across your bent right knee as shown above). your right-hand grabs ukes right lapel fist into the side of ukes neck to finish the armbar.

CHAPTER 7

Lessons for a New Martial Art Student

After some beginning rolls and falls, we learned some important hand escapes and joint lock techniques, some throws and a few constriction holds. Our introduction to Dan Zan Ryu had begun. While we were learning how to work safely together doing Kata (the fundamental movements), the self-defense applications of Kata were introduced.

Where to look at Uke (the attacker)

Gaze at the attacker's chest and use your peripheral vision. The streetwise attacker may attempt to intimidate you with his eyes. Another reason not to make eye contact is that it may trap you in fear or tunnel vision and your 360-degrees situational awareness may be compromised. Do not allow your eyes to lock on to your opponent's eyes or their weapon. Many martial art masters teach that you should gaze at the attacker as if you are looking at a distant mountain.

There is a story about a samurai which illustrates this point: The swordsman was preparing to defend against multiple sword wielding attackers, and as he drew his sword all of his opponents watched the arching, strobe-like glint of the swordsman's Katana in awe. These opponents' mind were captured, and they did not pose a true threat. They had already lost. Only one attacker was focused but remained unmoved. The samurai knew that this man was the only real threat to be dealt with.

Exercise for learning the advantage of peripheral vision

While standing, hold your arms straight out across from your ears with your hands in a thumbs-up position. While looking forward move your arms back to your rear at head level until you can see both thumbs moving slightly in your peripheral vision. Drop your chin slightly, gaze and move your arms back to your rear a little more. Because of the space between your eyebrow and your cheekbone, you should gain an inch or two of peripheral vision.

Another reason to use peripheral vision is that the rods and the cones of the eyes work differently. Rods are responsible for vision at low light levels (scotopic vision). They do not mediate color vision and have a low spatial acuity (I was taught that this acuity is not as focused, but it still detects motion quicker than the cones). This is the peripheral vision, where we still see color but not as much. It takes less time for the brain to detect motion, which is what you want in a self-defense situation.

Cones are active at higher light levels (photopic vision), are capable of color vision and are responsible for high spatial acuity. This was taught to me as focus or tunnel vision in which your attention and eyesight is more concentrated, good for reading and study but not as good for spatial or situational awareness. Cones take longer to process information.

Beginning Meditations

The inner journey can be challenging

It is a very good idea to have a Sensei oversee your progress and to be there to advise you if past mental or emotional events are triggered. Your teacher will help you by teaching the next levels when you are ready.

Appreciating cultural diversity and understanding the warrior concepts of Zen are necessary for learning a predominantly Japanese martial art. We use the American flag and pictures of our founder and teachers at the head of the mat out of gratitude and respect, not for ancestor worship.

Meditation can have the same positive effects as massage, Taijiquan and Qigong, or a walk on the beach or a walk in the forest. Even listening to calming music or just taking a few deep breaths in the city park can make you more centered and healthier. You can benefit by calming the incessant chatter in your head through many different paths.

The first meditations

My first introduction to meditation was breathing. Sit in a chair with your back away from the back of the chair, feet on the floor and hands on your thighs. Keep your back straight as if someone is pulling the hair on the top of your head like a marionette on a string pulling straight up. Tuck your chin slightly and place the tip of your tongue on the roof of your mouth. The breathing pattern is as follows: in through the nose filling up the belly then out of your mouth as the belly flattens. At the end of your exhalation press your diaphragm up to push out the last of breath. The exhalation is twice as long as the inhalation.

Counting backwards from 100 is a good way to go “no mind” during this breathing and meditation exercise. The goal is to quiet the thoughts until you are only aware of your breathing and posture. While breathing in say to yourself a word like “Ju” and while breathing out think of the word “Do”.

You can also meditate on your back in bed (on top of the blankets) or on the floor with a rolled-up towel under your neck and another under your knees. Meditating on a mat sitting in Seiza (with your buttocks on your heels) or Anza (cross-legged with a small pillow under your buttocks) is often used.

Using these meditations has helped me to survive the violent and hostile conditions of working in several locked psychiatric hospitals where I needed to remain calm and ready to act while patients or inmates were threatening myself and others for hours at a time. Meditation has served me well in dealing with PTSD, the side effects of 15 years in this job and many like it.

Many other advanced meditations are taught after several years of doing these basic ones, including using light and sound variations to achieve a state called Mushin. This is a place of no preconceived ideas, of an acceptance of what is. The goal is to be calm and centered, with a detached compassion flowing and with more awareness of how all things are one. Facing one’s death is the ultimate fear to overcome and it is one way the Samurai prepared for battle. I will go into this about this in volume 2 of this series.

To be open, to be alone with yourself, puts what is important in perspective and gives arrogance less of a foothold to rule your choices.

Moving Meditations

The Walk

To calm the internal chatter, we walked the width of the Bushidokan Mat, which is about 30 feet, taking as slow of steps as we possibly could. It would take about 30 minutes or more to walk across the mat area.

Katas

We would do slow motion Shotokan blocks and strikes with crescent steps to achieve a calm mind and maximum body awareness.

Other moving meditations

Yoga, Tai Chi, and Chi Gung were other methods to practice being in the moment.

“Within constant motion and change there is tranquility; and within tranquility, there is motion and change”.

--The Esoteric Principles by Professor Okazaki, Dan Zan Ryu of the Kodokan

CHAPTER 8

Kiai and Ki - Energy

Focused Intention Exercises/Kiai no maki

Kiai no maki:

The list where the mental surpasses the physical

What is Kiai?

A Kiai or outward spirit shout is taught as a way of using relaxed concentrated intent for blocks, strikes and falls. It is used during the execution of most techniques. Teachers have different ways of teaching the Kiai. One is an audible yawn like “Awwwww”. Another teacher may teach a sound from the gut like “Doe!” All of these Kiai come at the end of the exhalation as in the mediation breathing art. “Uncork” the throat area so the exhalation is unrestricted. At the end of the exhalation push out the last of the breath by internally pushing up on your diaphragm. This compresses your internal organs and enables you to focus your Ki-energy. A similar technique is found in sports like tennis and weightlifting, as proper exhalation focuses the performance more efficiently. Kiai is also a grounding with a denser type of being. Inhalation makes the body more vulnerable and raises the center of gravity. This is why a swordsman will look for the in-breath as the Suki or opening for a preemptive attack on the opponent. A Kiai from the throat is usually incorrect. the Kiai should come from your Hara or belly.

My first Kiai exercises

While standing or laying on your back do the breathing exercise described in the previous section. At the end of the exhalation tighten your abdominal muscles, then strike both sides of your abdominal muscles with your palms with your fingers clinched and Kiai at the same time. Do this several times without striking so hard that it causes pain.

Window Kiai

Stand with your nose a few inches away from a window and Kiai. You should feel a fuzzy feeling as the Kiai bounces back to your face.

Basic Ki, Balance and Imagination Exercises

Hooking and Pushing the Wall

Professor Herb taught an important visualization projection exercise from a one-legged stance. Stand facing a wall five feet away with one foot resting on the inside of the knee of the leg that you are standing on. Using your imagination, reach toward the wall as if you intend grab the wall and pull yourself forward. To keep from falling you will need to place your foot down on the mat. Do the same and push yourself backwards.

Grabbing Ropes one Foot Balancing Exercise

Standing with your feet together, reach both arms up and imagine you are grabbing two ropes attached to the corner of the ceiling connecting your right and to your left, pulling on one or another to keep your balance while standing on one foot.

You can lean away from the extended leg doing a slow front snap kick, a side kick and then a mule or rear heel kick. While standing on your right leg with your knee slightly bent, pick up your left foot and place it against the inside of your right knee. Next, extend your left leg out straight forward with your toes hip height. Bring your left toe back to the inside of your right leg. Now, as if you are doing a side kick towards your left side, extend your left leg to the left and then return your left foot to the inside of your right knee without placing your left foot on the ground. Next, your left heel goes back to the rear and back to the inside of your right knee. Bring your left foot to the ground to standing. Repeat the exercise with the right foot.

Guitar Kiai

Lean an acoustic guitar up against a wall and from 5 feet away Kiai at the guitar. The strings should resonate back at you.

Ki in Hands

Clap your hands together and rub your palms together, then hold put your palms one inch away from your cheek to feel the heat of your Ki.

Break the Beam

Do the Ki in Hands exercise while sitting Seiza, then hold your hands about 10 inches apart and push your hands back and forth as if squeezing a ball. It should feel like pushing energy to each palm until you feel something pushing your hands back apart. Close your eyes. Your partner slides one hand in between your hands. Try to capture your partner's hand between our hands when you feel it breaking the beam of Ki.

Advanced Ki Awareness Drills

Sensei may have students of different ranks practice these exercises during special classes.

The Light Mill

This exercise uses the small science toy that looks like a light bulb with small flags inside, dark on one side and light on the other. The toy's flags spin in response to sunlight (heat on black side of flag). Place it in a dim area where the flags are still. Focus your Ki on the flags to move them.

Tennis Balls

Sit Seiza facing your partner 10 feet apart while wearing a blindfold. Your partner lobs tennis balls at you and you (hopefully) block them. Nowadays we would probably use Nerf balls.

Bang

Sitting with your back to your partner from a few feet away, your partner points their finger to a part of your body like your hip, shoulder, or head and project their Ki at the selected spot as if "shooting". You tell your partner what spot was "shot at".

Breaking Chopsticks with Rice Paper

Chopstick with a folded piece of notebook paper. Your partner holds the chopstick between their palms, and you use the iron palm or Yubi Tori Hazushi movement to break the chopstick with the paper using your Kiai.

Splitting Bamboo Between Two Glasses of Water or into Hara

One way is to place a piece of split bamboo (like that found on a Kendo sword) resting on two pieces of tofu resting on two glasses of water two feet apart. Using a wooden sword (Bokken), break the bamboo without disturbing the tofu or the glasses of water. Another version is to break a chopstick one side in your front belly and press the chopstick with both hands on the other end. Kiai to break the chopstick.

Ball of Energy Movement Exercise

With a volleyball-sized ball of energy starting at your center, move it up in front of your right shoulder and as you take a left deep hidden step move the ball down towards your right knee. As the ball raises up in front of you, pivot on your right heel and the ball of your left foot so you are facing 180 degrees to your rear in a horse stance. Continue moving the ball of energy down to your left knee, circle up to your chest and down to your center as you bend your knees.

Sitting Seiza- Kiai Down the Tube

Uke sits Seiza and their partner puts their cupped hands over the crown of Uke's head to make a hole or megaphone. The partner surprises themselves and Kiai's through the hole in their cupped hands with the goal of your Ki traveling through Uke's head, down their spine and through the floor. Uke will gesture to show how far down their body the Kiai traveled.

Sword stop, sword walk, staircase sword walk, stone break on ground or while suspended between two chairs, torture stick escapes are dangerous and should only be done under qualified supervision.

These are on our DZR Kiai no Maki list and they are object lessons best transmitted to you by your instructor for safety and to get the most benefit. Some arts are no longer practiced as they are too dangerous.

Other Kiai Arts

Gun and knife defense was added by some DZR federations to Kiai no Maki as these are very serious life and death arts that require both physical and mental Ki-focused technique to do. These arts are now taught earlier, to ranks below brown belt and sometimes with the first arts of Yawara. Without all the foot work, the spirit, years of weekly practice and self-control, you may have great difficulty surviving these serious attacks, but sometimes a little knowledge is better than none at all.

Light and Heavy

As a beginning student I was shown the light and heavy demonstration. I was asked to pick up Herb, Sensei while facing him with my hands in his arm pits and guess his weight. I guessed his weight to be about 160 lbs. Sensei told me to pick him up again. This time I was unable to pick him up. I call this an object lesson that teaches the power of conscience and sub conscience intent. If you try to pick up a child or a big dog who does want to go with you, they feel very heavy. We call this dead weight. If the child or dog wants to be held, they somehow become much lighter. There may be several non-metaphysical reasons that this appears to work. It may be physiological and psychological that causes this effect.

There is another martial art way or far eastern Ki (intent) way of explaining this and using the light and heavy principle. If you put your "mind" or intent into your Hara (belly) and bend your knees slightly your imagination "feels" you growing roots through the bottom of your feet into the center of the earth. You can simply say if you think with the bottom of your feet you become centered. In our martial arts you sink your one point (an inch below your navel) relax your shoulders and extend your Ki out through your hands. The same feeling of extending energy through your hands is as if you are holding an infant. Someone takes the infant and you still feel it in your arms. Without slackness and without rigidness you flow like water and settle like a stone.

Using your imagination think with the bottom of your feet you are difficult to be thrown. Think with the top of your head, as if you are being pulled up by the hair on top of your head, you are in the floating world and you are light and ready to take a good fall.

Unbendable Arm

By placing your straight arm with a solid clinched fist palm up on the top of your partners shoulder, your partner can place their hands on the bend of your extended arm and using strength they can bend your arm. If you slightly bend and relax your extended arm, with your hand on their shoulder, with your hand open something different happens. The more force that your partner applies you feel their force shooting out your hand hitting the far wall. It feels like a firehose that is impossible to bend. We protect our elbows from roughly applied armbars with this art. We use this feeling to project while we throw our partner to the wall for a light fall and in self-defense project them through the floor to harm or stun the attacker, if needed.

CHAPTER 9

Common Questions and Possible Answers

Do you teach weapon arts?

We teach a few non-bladed weapon arts to white, blue and green belt ranks. They are taught the basic footwork and intent with some of the wooden traditional weapons as extensions of our body. Our footwork for DZR is based in the Japanese traditional weapon arts. These arts also teach focused and relaxed intent. Without the previous footwork fundamentals from the first chapter, the weapon arts will show the student to be lacking in ability and understanding of these arts. We also teach defense against weapon arts.

What kind of martial art do you teach?

I describe the martial art system that I study and teach as a hybrid of traditional and modern self-defense systems with character-development at its core. It is a soft style, where the attacker's brute force and unchecked aggression is subdued and redirected by the defender. The defender uses the elemental power of water to flow. Using calm, focused and appropriate intention. Included is the traditional resuscitation and healing arts used to form a balanced and comprehensive martial art system.

What is character development in the martial arts?

To strive to become a better, more competent, skillful, and ethical person is positive character development. A comprehensive martial art system is taught to empower the law-abiding citizen, the soldier, police or mental health workers. There are different levels of instruction to fit their physical and professional needs. If any other martial art school strives to be a positive benefit for society then we are teaching with a similar philosophy. It is like we are climbing up the same mountain, although we may be following a different path. To be of service to others is the highest honor. On any given day we win, or we lose. To strive for worthwhile outcomes is a journey with heart. The replacement of unwarranted fear with humility and knowledge is the goal. Life is a journey not a destination. Perfection is not attainable, but it is worthwhile to work towards it.

Does your system have competitions to see if my techniques really work?

Although often worthwhile, we do not teach our martial art as a competitive sport. We use other types of contests like freestyle and kata contests to improve our techniques while working on our mental, emotional and physical reactions to a real-life attack. Our techniques have been tested in battle and for civilian use in self-defense for hundreds of years with modification to fit the needs of the modern person.

How did you find the best martial art to study?

Blind luck! I did not have time to study 90 martial art styles over 50 years to make an educated choice. I lucked into a comprehensive hybrid martial arts system in my little town. The first system that I studied worked well to help me survive in the mental health and criminal justice jobs that I had. The healing arts from this system became a second calling and led to my job as a massage therapist.

What kinds of martial art systems are there?

I will classify them into three categories: Ancient classical martial art systems, modern hybrid of the ancient and modern martial arts, and sport martial arts. Every culture has its own style and every teacher brings their own flavor and experiences to the style they teach. Today modern sport and traditional martial art hybrid systems are easier to find and to study. As modern needs for self-defense for the common citizen arise, the ancient traditional martial art schools, the hybrid martial art systems and the modern sport martial arts remain relevant and are valued by many.

CHAPTER 10

The Path to Conflict Resolution

This is how the stresses of classes, exams, public demonstrations and contests help teach lessons about winning, losing and competition. As the student practices the challenges of working out with other types of students and learning from other teachers, the student may feel frustrated and outside their comfort zone. I call these growing pains. It helps the students develop positive character growth and self-control. It also tests their ability to remain centered so they cannot be manipulated or intimidated by a real attacker. During a real attack the student needs to remain calm despite feeling stressed. The stress from rank promotion exams or doing form demonstrations like Kata contests and judged freestyle contest is used by instructors as a kind of quality control. It is useful for both the student and the teachers to find out where the student's strengths and weaknesses lie and if lessons need to be adjusted. Contests and exams will measure their progress in their mental and emotional self-control needed for future rank promotion.

“Adversity does not build character, it reveals it.” James Lane Allen

“An oyster doesn't like grit, but the grit becomes a pearl” and “No grit no pearl” Anonymous

“In winning, be humble and in a failure be gentle with yourself and learn from your mistakes”

Unknown

“Neither success nor failure is ever final” Roger Babson

“Whatever the trials or dangers, even hell under the upraised sword, remain calm.

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.”

Professor Okazaki, Esoteric Principles DZR

Positive competition where arrogance and disrespect in a contest is not tolerated

In a high-level Sumo match, you will likely see no emotion between the participants-before or after the match. The ritual of proper conduct does not allow for displays of emotion in response to a win or a loss. The way that you conduct yourself is more important than whether you win or lose a match. Bringing dishonor to yourself or your school is to be avoided. If your goal is to be feared the higher levels of your art may unmask the ego-driven aggressive attitude that a “win the contest at any cost” attitude seems to exalt and promote in us. In old Judo if your opponent was not taking the fall and insisted to sacrifice a broken arm to not lose the match the Judoka throwing him would sacrifice the winning technique to protect his opponent. Another recent example is a lower level mixed martial art match where the more highly skilled contestant continued to dominate and strike the opponent just short of the referee calling a stop to the contest. The “winning” competitor patted on the mat signaling that he submitted to end the fight. It seemed obvious that his intention was to give up the victory to protect his out-matched opponent from further physical harm.

“I want to compete against someone”

We compete against our-selves to be the best at what we do! I often hear, “I want to know how it feels when a person really resists the technique, so I know if it really works” Really? Without rules? Without time limits? Without weight or age requirements? Without gloves, groin cups, are steel-toed boots allowed? Against weapons? Against multiple attackers? Oh, then what you want is an underground and illegal fight-to-the-death blood match. This is not acceptable today.

You can find a find legal martial art sport that fights within rules so serious injury is limited to the very top fighters. Testing yourself in different competitive sports is valuable and exciting. It helps if you are young and you feel invincible. Later you can have the honor of teaching other young people the valuable lessons that you learned.

When you know what you are looking at “would it really work?” becomes obvious. If your activity is too aggressive it tends to breed arrogance and bullies. There is a more gradual, safer way to reach a level where violence is overcome by “skillful and appropriate action” (a Judo maxim). Reaction to a technique naturally and unexpectedly redirects the attack somewhere else.

CHAPTER 11

Other Martial Art Instructor Considerations

Self-defense and the reality of surviving a life and death attack

There are different types of Attacks and Attackers. If you have a friend or a relative who is out of control and you have the training, verbal and physical skills to gently redirect them away from the area of conflict you have demonstrated conflict resolution. Strikes and throws are not always required or always appropriate. This is what most civilian martial art looked like in the relatively safe neighborhood that I lived in. A soft style martial art is good for this.

If like me you lived a sheltered life, it can be hard to understand desperate drug addicts, violent gang members, professional criminals or frightened and angry mentally ill people. It is difficult to consider all of these different threats to our personal safety. I have worked as a prison guard and as a mental health technician with all these types of dangerous people in crisis, and it took years and a great deal of luck to figure out how to survive these interactions. Using situational awareness is the best way to avoid these attacks. Training for dealing with the mentally ill and the dangerous psychopathic or sociopathic personalities took many years and many classes to get a basic grip on effective strategies to therapeutically respond to the threats and the attacks.

Hard-style martial art

Hard style is usually a linear and direct way to quickly end a fight. It would seem fair and also a little extreme to say “I do not have the time or commitment to understand an attacker’s motives. If anyone lays a hand on me, I will kill them!”. This is the hammer in the tool bag self-defense. If you study a hard style of martial arts and you are in great physical shape, with a few years practice you may be able defend yourself as a last resort in many instances. A soft style takes longer to learn as it involves a sensitivity that is counter intuitive in a western mindset “the biggest and the strongest always wins”. I use the redirection of a soft style and have the hard style as back up if needed. My first priority is to survive. Next it is to stay out of jail if possible. If I cannot avoid the conflict and I need to respond to an attack I hope to use reasonable force.

No Easy Answers

Let us say you have no self-defense skills, you may decide that you need use a gun or a knife for self-defense. Is it always in your possession? If you do not have firearm retention training, your weapon may be taken away and used against you. What if while defending yourself an innocent person or persons are killed?

Do You Really Want to Test Yourself?

You can become a prison guard, a police officer, or a mental health worker and be of service to your community while studying martial arts after work. Your practice during and off work will be the highest form of martial arts, that of conflict resolution. You will have to follow rules and you will need to use creativity and detached compassion to achieve a win-win solution for staff and patients. Test yourself to avoid conflict and not to get caught up in reacting out of fear and ego gratification.

You WILL be tested!

Relying on brute force and intimidation as your main tools may be successful strategies for a while, but eventually someone younger, stronger and less concerned about anyone else may catch you off guard. The more arrogant person may not even care about their own life. These types of people are very dangerous, and they are the most harmful to society. If you mess with a gentle-appearing small person, an older man or woman, you may be surprised by martial art tricks and commitment that you have never seen before. You might get a free martial art lesson! In Japan a saying is “The nail that sticks out gets hammered down” The person who walks around like a tiger will attract bigger tigers and little wannabe tigers. In the Wild West, a gunslinger was always looking over their shoulder for a faster draw, and sometimes it was an underestimated young kid seeking revenge or looking to gain a reputation that killed the seasoned gunslinger.

Definition of Arrogance

Having or revealing an exaggerated sense of one's own importance or abilities.

The candle that burns twice as bright, burns half as long.

“With courage, you will dare to take risks, have the strength to be compassionate, and the wisdom to be humble. Courage is the foundation of integrity.”

Mark Twain

“Martial arts without morality is just so much bad wrestling”

Professor Steve McLaughlin

Is all Jujitsu or martial arts the same?

You may encounter some of the following types of questionable opinions from non-martial artists:

1. Martial arts are only for the movies and they are like big-time wrestling, they are all fake.
2. Martial arts are ineffective in real life self-defense situations.
3. Martial arts are only an after-school activity for little kids.
4. All Jujitsu is grappling because all fights end up on the ground.
5. Martial arts are useless in a “real street fight”.
6. It is useless to teach women, small or older people and kids self-defense.
7. To study defense against bladed and non-bladed weapons is a fantasy.
8. Studying defense against multiple attackers or against a gang attack is useless.
9. If you take a fall during class, you are jumping; a real attacker can always counter a throw.
(if they know it is coming)
10. In “real life” the young, strong and the most heartless will always win.
11. If there is no “real” sparring with blood spilled or aggressive combative competition, your martial art is fake and untested.

These are good questions that require consideration. Let’s work out on the mat and exchange ideas.

It is easy to have an opinion without substantial evidence or experience. It requires an investment of many years of practice and dedication to have an informed opinion. Jujitsu and martial arts are not only one thing. **There is no one best martial art. If it enriches your life, your family and your community, then it is best for you!**

Traditional martial arts training in the modern era

For a deeper interest in self-defense and philosophy of conflict resolution, the highest goal is to avoid conflict. A type of detached compassion is needed when dealing with a misguided attacker. For a few committed students, their martial arts can be a complementary part for their lifelong journey. For some martial arts the goal is to systematically replace fear with knowledge. With luck and awareness, we may never need to use our art to harm others but use it only to inspire others. The healing arts are sometimes taught as a way to teach the very highest lessons. A deeper understanding of our human strength and weaknesses is necessary to truly know what an attacker is going to do. First, we must come to know ourselves.

Our style of martial art is DanZan Ryu, founded in Hawaii in the 1930s. Our school is called Golden Sage Martial Art. Our system is a comprehensive martial art system that incorporates and examines many if not all other martial art styles in a noncompetitive but personally challenging way. We study traditional martial arts and modern self-defense applications. Conflict resolution within oneself must be addressed so that we may use the flowing water-like movements in a relaxed and efficient manner. This art is for all ages and it is especially helpful for middle-aged and older people wanting to experience the martial arts for the first time or to reconnect and further their study.

Regulation of martial arts

Like many other martial art traditions, our DanZan Ryu has ethical guidelines in teaching and for the application of self-defense techniques while holding and transmitting the best of intentions from our teacher's past and present. We must regulate ourselves. Without this ethical intent, our government will ban or seek to license (water down and commercialize) and control martial arts if we do not act in the best interest of our community. As in yoga and massage therapy, which were forced into regulation, only a few commercial systems will be recognized as "legitimate".

I have been asked, "Does your martial art work in real life or in a street fight?"

This made me think. What is a real street fight? In my violent mental health work place the goal was to get home after work safe and sane. We were not allowed to respond to violence with violence. So, I have never been in a street fight. I used hypervigilance in the community, as an angry or violent discharged patient could show up downtown while I was on the street or having dinner in a casino.

My definition of different potential street altercations

1. Unnecessary mutual combat is defined as two numb-skull males standing toe-to-toe swinging wildly or grappling to impress themselves or a small crowd. Not being willing to ignore an insult can lead to unintended consequences. Do not take the bait to join this club. People have accidentally died from this kind of weekend violent encounter.
2. Violent drunk idiots with no self-control.
3. Professional criminal activity. The criminal may use distraction or appear as a nice guy wanting help or ask for directions to somewhere. These situations can be very dangerous, as weapons may be involved and surprise attacks may be a strategy, often to get money for their drug habit.
4. Mentally ill or highly emotionally agitated people. They sometimes do not respond to pain compliance and become more dangerous if cornered or threatened.
5. Some gang members and other organized crime groups. Do not mess with them, as they often have nothing to lose. Do not step into their world!

When in need, add a list

Some DZR purest may disagree, but as one story goes, Prof. Okazaki's daughter encouraged some DZR professors not to teach only the purest form, the "original way", of her father's techniques because if her father were alive his arts would change due to research and added experience. The Professor Okazaki list called Fujin Goshin No Maki was in response to fulfill the needs of the non-martial art women in Hawaii. This specialized list of self-defense arts for women was also the focus of Professor Okazaki's 1929 book, *The Science of Self-Defense for Girls & Women*, which is still available. Other DZR organizations did the same thing making DZR even better.

How long does it take to become a skilled and ethical martial artist?

In our martial art self-defense system, the student needs time to mature in their skill in order to gain a basic level of self-defense, usually by brown belt or two years of twice weekly classes for most students. It would take many life times to understand the complexity of the healing arts and the martial arts.

The Following is a Zen story that explains how long it takes to achieve mastery:

Time to Learn

A young but earnest Zen student approached his teacher, and asked the Zen Master:

“If I work very hard and diligently, how long will it take for me to find Zen?”

The Master thought about this, then replied, “Ten years.”

The student then said, “But what if I work very, very hard and really apply myself to learn fast, how long then?”

Replied the Master, “Well, twenty years.”

“But, if I really, really work at it, how long then?” asked the student.

“Thirty years,” replied the Master.

“But I do not understand,” said the disappointed student.

“Each time that I say I will work harder; you say it will take me longer. Why did you say that?”

Replied the Master, “When you have one eye on the goal, you only have one eye on the path.”

The casual or returning student

I have been told by some of our students that a brief introduction and a few months at one of our martial art schools have made a positive impact on their lives. Due to life circumstances some students would stop coming to class, but they would drop by every few years for a visit or to return to take more classes. No one should sacrifice their health or their family’s wellbeing to undertake a life-long study of martial arts. All students can continue to work on their notebooks, their studies in the martial arts, world history, philosophy, and the humanities without stepping on the mat. If you strive to do “more good” than harm, you are on the same path. Please keep your fellow students and your teachers in mind and please keep in touch.

The committed lifelong student

For a committed student I recommend study two or three days a week with two-hour classes for at least three years to find out if this system is the one in which you wish to commit your resources and energy. In our studies we also look at and practice other martial arts to enhance what we teach. Things the most committed student can leave due to work or family needs to return years later. The student who you think has a casual commitment may become your best long term instructor with many years of service to the Dojo.

CHAPTER 12

Restorative Healing Arts

Kappo and the Seifukujitsu list; he restorative healing arts of DZR

Open demonstrations of Kappo during public martial art demonstrations to resuscitate a choked-out student are not recommended. The availability of Western medicine, emergency rooms, CPR and basic aid certification is the accepted way to give aid or treat injuries. In the past, during peacetime the martial art instructor was the village “bone-setter”. Like many martial artists, including Professor Okazaki, their income came from treatments, massage, acupuncture and many other healing arts before commercial chiropractor schools and corporate massage schools were available. I do teach the traditional DZR restorative arts to select students as a way of transmitting this fascinating healing art into the future, while noting that its use is limited to my family, friends, my students and my therapeutic restorative massage clients today.

Healing arts, weapon arts, and meditation

The story goes when Professor Kano, the founder of Judo, attended the Tokyo Imperial University in 1877, he started looking for Jujitsu teachers. He first looked for a bonesetter, called a seifukushi. His assumption was that doctors who knew the martial art were better teachers.

Basic Restorative Massage

This class was taught by Professor Bob Karnes at the Bushidokan Dojo October 2013

Max time for complete massage 45 minunets

Client face down head turned to left

Upper right quardent

Line #1 Neck and top of right shoulder

Line #2 between spin and scapula

down to lower hip (not on spine)

Line #3 right Scapula and upper arm

Line #4 right arm and hands

Move to left side of client/Client turnes head to right

Line #5 upper left quadrent Neck top of shoulder

Line #6 between spin and scapula down to lower hip

(not on spine)

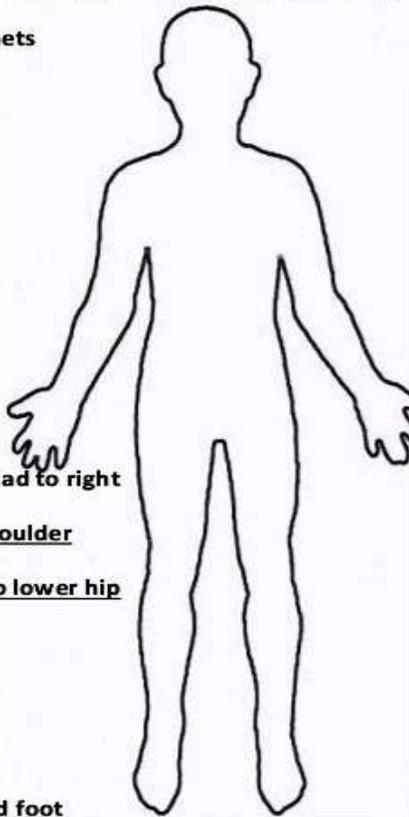
Line #7 left Scapula and upper arm

Line #8 left Arm and hands

Line#9 left Upper and lower leg / ankle and foot

Move to right side

Line # 10 Right Upper and Lower leg/ Ankle and foot



2nd half of massage

Client turns face up/Put towel roll under client's neck and knees

Line #11 top and sides of thighs left side

Move to right side

Line #12 top and sides of thighs right side as in Line#9

Move to left side

Line #13 Abdomen

Line #14 sides/sternum/pecks/neck and face

CHAPTER 13

More Things to Consider

The techniques are like spokes in a wheel

The beginning lessons in our DanZan Ryu Zenyo Bujutsu and my Golden Sage Martial Philosophy System, all the preceding DZR list of techniques, and the additional lists build on each other to form a comprehensive martial art system. As my Sensei Professor LaGue teaches, it is like the spokes of a wheel. No one spoke is a wheel, but all the spokes work together to help the wheel to roll. With additional wheels linked together they form a sphere that rolls in all directions. Along with the one-on-one guidance or oral transmission of the arts from Sensei to student, called Kuden, the student and the teacher's interaction gives the instruction a deeper meaning that we call Kodenkan.

Beginning discussions on the law and morality of self-defense

It's important to have discussions about our local legal rights and responsibilities when it comes to self-defense. Ethical and moral types of self-defense techniques for several types of attacks are introduced. Someone grabbing your wrist calls for a different response than an attacker grabbing your neck from behind.

Can student show martial art techniques to friends and family?

What you are taught at the school stays in the school, except in cases of self-defense (if such cases arise, notify your Sensei afterward). Showing what you learned to a larger spouse who is not going to class usually does not end well. Doing the arts off the mat may stop the student's progress and result in an injury. Showing off to friends or family is not allowed. If you are a higher rank and you want to teach outside the school, your Sensei needs to be included in deciding what, who, and how you teach. You are part of something larger than yourself. If you know someone of good character who wants to learn, bring her/him to class.

In the first DZR list, Yawara, the first art is an escape

The first list of arts in DZR is called Yawara. The first art on the Yawara list is an escape from an outside wrist grab. This art focuses on first getting away from the hold, then moving away from the attacker. This is most important, as it teaches students to use relaxed, concentrated power to affect an escape. In self-defense, if you cannot avoid it is best to escape.

Redirect and flow into other arts by getting close to the attacker, or “all in”

After learning the basic escapes, students learn to take advantage of the attack as an application, using closeness beside the attacker or to uproot the attacker so you may gain a leveraged advantage. The advanced or DZR Zenyo version of Yawara uses the attack to apply other arts before using a controlled release or an off-balancing technique. This is called "closing the gap" or “all in.” Other ways of describing this strategy include taking the center of the attacker or becoming the center of the storm. For the smaller, older or weaker defender it is essential to use off-balancing and leverage to achieve a positive outcome. When going with and redirecting the attacker's attack momentum, we steal units of power from the attacker. Dr. Kano, the founder of Judo, used a 1 through 10 measurement scale to describe this useful principle. <http://judokaa.ca/sensei-jigoro-kano>

Joint locks and escapes from attacks can resolve conflict

Next on the first list of Yawara we teach pain compliance holds. This teaches the student how to manipulate the attacker's joints, which can provide the opportunity to off balance (Kazushi) the attacker. This is also a way to connect with the attacker to evaluate their intentions and sense their ability to do harm to the defender. You can also encourage the attacker to be placed in a position where the attack is nullified. These arts can also be used to disarm an attacker with a weapon.

The use of joint locks requires gentleness and sensitivity on the defender's part. The defender's posture and breathing needs to be calm and centered. At times, redirection without harming the attacker is the best way to avoid other attacks. The attack may be a misunderstanding and you may help end the attack without resorting to more harm than is needed to ethically defend yourself. With enough practice, and if you have only one attacker, it may be possible to negotiate a peaceful resolution from a superior position. When you have the upper hand, you can sometimes afford to be more forgiving.

The defender is connected to the attacker like a fishing line waiting for a bite (the counterattack) from the fish (the attacker). The attacker's next move dictates the next art that the defender allows to happen. Rather than the defender imposing their will on the attacker (like backing someone into a corner), the attacker moves into a trap while they are moving away from one lock to another lock. You are now close enough to use the appropriate level of force to respond to further attacks. This may need to escalate to counter-attacks by the defender like using your knees, elbows, foot stomps, or non-fist hand strikes up to and including deadly force as a last resort to save your life.

When off-balancing is better than joint locks or strikes

If the attacker is too emotional, mentally ill, under the influence of drugs or alcohol to feel pain, they may not respond to pain compliance. In this case the defender may use off-balancing or a throw to gain the distance to escape. A non-pain compliance escort off-balancing technique is helpful. The defender may restrict the ability of the attacker to fight with an appropriate constriction hold or Shime art if escape is not needed or appropriate. This can be used to allow the attacker to regain their calm and regain emotional self-control, leading to the end of the conflict. If the attacker is much smaller, not a real threat, or a family member, we use the gentle arts as taught in our "Drunken Uncle Jujitsu" classes. I used these and developed other gentle arts working in a state locked psychiatric hospital and for other mental health jobs for over 15 years. No strikes or wrist locks were needed.

Shime or grappling can be effective in a less-than-serious single-attacker self-defense

The third DZR list consists of the constriction arts called Shime. A constriction art is a hold that is essential in Judo and sport grappling. Shime is a great course to study with endless variations to learn. Our constriction holds are designed for nonviolent use if possible, but they can be used in a more damaging way as a last resort while getting to your feet as quickly as possible. Due to the street reality of uneven ground, possible limited space, possible weapons, and multiple attackers, sport grappling for self-defense is not advised. Sport grappling does not usually address self-defense against biting attacks, eye gouging, and groin attacks that are more likely during a self-defense application. Without Yawara and Nage, Shime loses its effectiveness. You use Nage or Yawara to get into the constriction and you will need Yawara joint locks to control the attacker upon release from a Shime hold.

Kicking and striking is important in martial arts

We have a rich history of striking techniques in the martial arts. To know how to defend from a well-executed kick or strike, the student needs to know how to deliver a good strike, or kick. Studying all the lethal and less than lethal targets on the human body as well as the nerve strikes is essential for all martial art self-defense applications. Learning the blocks and flowing into the vast series of counterstrikes and counters to strikes is good self-defense practice. Like throwing arts, striking arts may cause unintended lethal damage to an attacker. Adding expert martial art striking and flowing styles to your martial art tool bag is very wise.

Other ways to strike, and why not to only use striking techniques

By using elbows and knees as well as non-fist-hand striking surfaces, striking can be effective for setting up non-lethal constriction holds or throws. Striking with your fist is often not a good idea, as breaking your hand from doing a punch can make it more difficult to effectively defend yourself. Most of the time the effectiveness of the strike is unknown at the time of the attack and striking should be the last choice in self-defense, if possible. Maintain the “all out” or use a block and a strike to go “all in.” Avoid trading strikes face-to-face in what is called “no man’s land”. Like DZR Zenyo Bujutsu and other martial arts you can train to be very effective in face to face fighting but getting to the outside and behind the attacker is still my preferred place for self-defense and for delivering strikes.

DZR Zenyo Bujutsu Striking

Prof. Herb LaGue uses very effective double and triple strikes. He closes the gap between long range to short range strikes very quickly using hidden steps and heel toe pivots. Before he enters, throws he delivers distracting multiple strikes hidden as parries or blocks. He will use a close in inside mirror block and rebound into jaw strikes and pivot around into more strikes then a take down with a neck break. There is a technique teaches which I call splashing Ki. He will strike with a left back hand, then strike the chest of Uke and quickly strike the palm of his hand with his right fist then follow up with a right elbow strike. The strikes are done fast enough before the Uke can recover. This is very dangerous as striking a vulnerable point two or three times rapidly causes significant damage. Pulling Ki into a punch is another way to physically and psychology set up an Uke to be vulnerable to a strike. It is as if they feel sucked into a small vortex as they anticipate a push and you replace it with a strike.

Different emphasis from different systems and different teachers

The martial art head instructor (Sensei) will add to the curriculum from any resource needed to help the students learn. After a brief time, the students will flow into variations of arts through free-style or preset series of self-defense applications or drills. The martial arts needs of larger metropolitan areas like Jacksonville, Florida or Las Vegas, Nevada are different than cities like Reno, Nevada. We usually see life and death self-defense techniques taught sooner in the larger cities with higher crime rates. If your martial arts becomes too soft-style or too hard-style, your self-defense techniques may suffer. As a martial artist, exploring the extremes in practice and at martial arts clinics is very enlightening.

Do not introduce new arts that you have learned from books or videos to your Dojo without Sensei’s permission. Without qualified instruction mixing hard style with DZR arts will sometimes cause increased injuries for students.

In practicing the martial arts, you should not be required to be injured to learn how to defend yourself

CHAPTER 14

Protocol and Possible Problems in the Dojo

Rule #1

If you have a problem with another student or teacher, talk calmly and privately with her/him and work it out. If it is not resolved, both people should go to a black belt or Sensei and talk it out. If the problem is between Sensei and a student, another Dojo Sensei may be brought in to help resolve the issue. Do not discuss the problem openly to other students or black belts, as this will lead to disharmony in the Dojo.

Aggression and ego gratification

One out of control ego-driven student or teacher will destroy the trust and safety of the other students. A student that bad mouths other students and the upper ranks could be injurious to the health of the Dojo. The Sensei may counsel the student with another senior student present. If this does not resolve the issue, the student may need to be referred to another Dojo and have an interview with that Sensei after both Sensei's discuss the student's needs. At some point the teacher or the student may decide that they need to part company and study in another system. The student is now on his/her own, as our system is not what they are looking for. If our Dojo hears that the former student is badmouthing our school or causing problems at a new school this will be discussed between schools at the highest level. We want to build bridges, not walls, between all martial art schools.

Forming a clique within the Dojo

A well-meaning student or assistant teacher may want to promote a certain teacher on a certain night, forming a clique that emphasizes a different type of teaching than the Sensei. Splitting the school into "us" and "them" can be unhealthy for a Dojo. If, however the Sensei is a part of the decision to teach a different martial art or place a different emphasis on teaching within the Dojo, and there is good communication then this may be added to the school's curriculum.

Studying more than one martial art style at a time

In a comprehensive martial art system, all the martial art styles are explored. This is done because we need to defend against different types of attacks, so we need exposure to many types of martial arts styles. If the student wants to study at more than one Dojo or school at the same time, the Sensei must be aware of the problem of technique crossover between schools. Also, stealing students from one school to another will likely cause problems between the two schools. Blending one system with another through a new student can have unintended consequences. After the student reaches third-degree black belt (about 10 years study) this becomes less of a problem, as the black belt can more easily separate the different schools' styles and cause no adverse relationships between schools.

The Sensei as the first and last word in the Dojo

There are many ways to operate a martial art school. Some schools operate like a democracy or like a business. Some Dojos are run by a benevolent dictator or a philosopher king or queen. In some modern martial art schools, you are on your own and we are all friends just having fun. In some early martial art schools, a student dared not ask about a rank promotion or why a technique was taught a certain way. Stories of students sitting outside a monastery for a year waiting for an invitation to enter to study were common in ancient China. This was a test of their commitment. In my time we were told to have faith and just practice the arts with an open mind. At our school as it is small, we have time to answer questions and we value critical thinking. We are told that the system will answer our questions and through honest practice, this seems to be true. I answer all questions in private or by email and if I do not know the answer I will say so. If I can, I will get back to the student when I find out the answer.

Political or religious discussions at a Dojo

Not at my school! I do encourage my students to study critical thinking and the humanities. All education, whether social, medical, psychological, and multicultural studies, is encouraged. However, I avoid spiritual, political or religious discussions at the school. We will bring up subjects in the context of martial art history and theory as needed to explain the healing and martial art techniques.

Rules for black belt class and other guidelines

When I was studying there was a fixed rule of no talking during upper-level black belt classes. In some ways this is still important for such classes. In my day if you were a minute late for an advanced black belt class, the door was locked. No matter how far you had traveled to get to the monthly class, we would have to turn around and go home. This rule has since been revised, and you are still welcome, but a phone call about your late arrival beforehand is proper protocol.

Asking questions in a regular class

If it is a small class, we can answer or ask questions. The “what if” during large classes questions interrupt the flow of the class. If safe, practice the art and it may answer your question.

No talking at black belt classes

During black belt classes the rule is no casual talk while on the mat. In a room with 30 or more students, too much conversation is not safe. Raising your hand to ask a question and only brief quiet talking technique related between you and your workout partner in between the technique is acceptable. As Professor Estes said about his massage classes with 40 students, “If you can converse without me hearing the conversation it is okay, as long as it does not disrupt the class.”

If you are late for regular class, our tradition states that you will do 10 pushups to “pay the piper” and then wait at the edge of the mat to be bowed on. You may also be asked to do 10 pushups for unsafe activities like “horseplay”, teaching without permission, sitting on the mat in an unsafe manner, standing or holding your hands in an unsafe posture. This helps remind students of the need to follow Dojo protocol.

Safety first!

If you ever feel unsafe, stop and let the instructor know. If it is between you and your workout partner, let the instructor know, as we can usually gently resolve the problem. See Rule #1 above. If you are injured before class, let the instructor know. If you get hurt during class, stop! Let the instructor know. If you are angry, frightened and you need a break, let the instructor know as this is part of your training. Assume responsibility for your personal safety first. Later, as you advance, you put your partner's safety first. If you are uncomfortable and you need a break it may be a good time to ask if you can move off the mat to write in your notebook. Please talk to Sensei after class and we will both learn from your discomfort.

Are there secret techniques that are not taught to all the students?

Yes. The hidden or O Kuden arts are traditionally only taught to selected students after many years of advanced instruction. The internet has made some secrets less hidden and science makes many of the martial art mysteries less mysterious. In times past the purpose of secret techniques might have been to keep the old Sensei alive, with an ace up their sleeve to use against a rival school or a younger black belt who wanted to take over the school by beating up the old Sensei. Today, there is real concern that exposing all your techniques can be used against you, or they can be used by a criminal or terrorist in order to commit a crime or terrorist attack. I think that in the past there was a lot of carrot-dangling out there as Sensei would use the hidden arts to encourage his students to continue with the demanding work in order to see what was behind the curtain. Having the advanced arts demonstrated in public or in front of non-black belt ranks (Kyu ranks) is disrespectful and not safe for the Kyu ranks or for the public.

The aggressive student

If a new student demonstrates an aggressive way of relating with others, they may see the world as a hostile place and use threats towards others as a distancing defensive coping skill. With close observation, and by pairing the student up with a student of higher rank, sometimes martial arts training may help the student become less aggressive. This student may become a valued student and, and in time, a valued and gentle teacher. On the other hand, if the teacher is not successful in helping the student modify their behavior this type of student may need to find another school in another system.

The timid student

A very timid person may need gentle encouragement to overcome past mental or physical trauma to become a confident leader in the Dojo and work through past concerns with new skills and added confidence. This type of student may need counseling with a mental health professional if the close contact with others in class brings up severe memories of past abuse. Desensitizing the attack by placing your hands on the student's shoulders first and then gradually moving them to the neck to teach a two-hand choke escape can help with this kind of trauma (always with the student's consent)! Using a gentle teacher of the same gender may be a good idea.

At their best, a Sensei strives to be a positive example, a life coach, a cheerleader, a lifeguard, and a healing art therapist all in one.

In Conclusion

Does anyone really win a fight? Not really.

At my martial school I remind students that no one really wins a fight, but we need to be prepared and to be aware, so we may avoid violence and, as a last resort, to defend ourselves. Doing security guard work taught me to use verbal de-escalation skills and, as a last resort, to use the least amount of physical force to end conflict and move to a safe resolution as the best way to survive a violent workplace or any other violent encounter. Seeing the best in others and learning from our mistakes is often the best we can do. If I have differing opinions than you, just wait, you may convince me to change my mind! Sound argument and evidence is always appreciated.

Please e-mail me about any suggestions, what you liked and what you did not like about this book.

bobasan@hotmail.com
This will influence volume #2.

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Recommended Books and Movies

Books

Zen Flesh, Zen Bones:

A Collection of Zen and Pre-Zen Writings
by Paul Reps and Nyogen
Senzaki (authors)

The Zen Way to Martial Arts:

A Japanese Master Reveals the Secrets of the Samurai
by Taosen Deshimarn (author)

Zen in the Martial Arts:

by Joe Hyams (author)

The Way of the Peaceful Warrior:

The Book That Changes Lives
by Dan Millman (author)

The Book of Five Rings:

A Classic Text on the Japanese Way of the Sword
by Miyamoto Musashi (author)

The Art of War:

by Sun Tzu (author)

The Prophet:

by Kahlil Gibran (author)

Jonathan Livingston Seagull:

by Richard Bach (author)

Illusions:

The Adventure of a Reluctant Messiah:
by Richard Bach (author)

Jujitsu: Techniques & Tactics:

Skills for Sparring and self-defense
by Doug Musser & Thomas Lang (authors)

Jujitsu:

Advanced Techniques for Redirecting an Opponent's Energy:
by George Kirby (author)

Black Belt Judo

by George R. Parulski (author)

Stories from the Dojo:

Martial Art Stories, Memories, Myth and Lessons
by Bob Karnes (author)

Movies

Seven Samurai: (1954)

Akira Kurosawa (director)

Yojimbo: (1961)

Akira Kurosawa (director)
Toshiro Mifune (Actor)

Sanjuro: (1962)

Akira Kurosawa (director)
Toshiro Mifune (Actor)

Circle of Iron: (1978)

Richard Moore (director)
David Carradine (actor)

Peaceful Warrior: (2006)

Victor Salva (director)
Scott Mechlowicz (actor)

The Razor's Edge: (1984)

John Byrum (director)
Bill Murray (actor)

Sanshiro Sugata: (1943)

Akira Kurosawa (director)

Remo Williams: (1985)

The Adventure Begins
Fred Ward (actor)

Links of Interest

Professor Steve McLaughlin's story

<http://hawaiiirl.com/blogs/nuuanu-martial-artist-shares-ales-of-sects-thugs-and-rock-nroll.html/>

<http://www.zenyokai.com/brochure.html>

Uncle Bud -- Professor Estes' life

<https://www.ajjf.org/about-the-ajjf/deceased-professors/professor-francis-merlin-bud-estes/>

A History of the Kodenkan (Prof Okazaki's history)

<http://docplayer.net/10619637-A-history-of-the-kodenkan.html>

Some DanZan Ryu Zenyo Bujutsu Schools:

Golden Sage Martial Arts

www.bob-karnes-golden-sage.com

Bushidokan Martial Arts Temple

www.bushidokan.us

Feather River Kodenkan

www.graeagle.com/feather/

Koshinkan Martial Arts School

www.graeagle.com/koshinkan/

Hawaii Zenyo Jujutsu Kai

www.zenyokai.com/

DZR and other Jujitsu Resources

Bushidokan International Federation

www.bushidokan.us

Pacific Jujitsu Alliance

www.Pacificjujitsualliance.com

Professor George Arrington

(great resource for DanZan Ryu)

www.danzan.com

American Judo and Jujitsu Federation (AJJF)

www.ajjf.org

Professor George Kirby's website

(martial arts master and author)

www.budoshin.com

American Jujitsu Institute (AJI)

www.americanjujitsuinstitute.org

Jujitsu America (JA)

www.jujitsuamerica.org