



# American Judo

A Journal of the United States Judo Association

Fall 2007



# American Judo

A Journal of the United States Judo Association

Fall 2007

**USJA Officers**  
**James Webb**  
*President*

**AnnMaria DeMars**  
*Vice President*

**George Weers**  
*Secretary*

**Lowell Slaven**  
*Treasurer*

**Gary Goltz**  
*Chief Operating Officer*

**Glen Nakawaki**  
*Corporate Counsel*

**Board of Directors**  
**Virgil Bowles**

**Michelle Holtze**

**James Bregman**

**Michael Szejter**

**James Pedro, Sr.**

**Peter Contardo**

**Robert Spraley**

**FEATURED ARTICLES**

Warm-Up Drills: Where to Start *by Gerald Lafon*..... 4

Judo's Rank System *by Virgil Bowles*..... 7

Kuzushi *by Richard Riehle*..... 11

Toshikazu Okada Remembers Master Tsunetane Oda  
*edited by Alessio Oltremari and translated by Gary Goltz* ..... 23

Cartoon Martial Artists *by Ronald Allan Charles* ..... 25

**JUDO NEWS and VIEWS**

My Thoughts on Coaching *by Gary Goltz*..... 6

Judo Brings Out the Best in Players *by Ed Carol*..... 10

Where in the World is Jim Bregman Going? ..... 21

**CLUB NEWS AND VIEWS**

John Ogden *by Doug Krikorian* ..... 18

Sensei John Ogden Remembered *by Hayward Nishioka*..... 19

Sharp and Okada Clinic..... 22

**'LETTERS'**

Letter from Charles Schweizer ..... 9

**Cover photo:**

altered photo from Warm-Up Drills: Where to Start  
 by Gerald Lafon, page 4

© 2007, United States Judo Association



*American Judo* is a technical and informational publication of the United States Judo Association, Inc. (USJA). It is published four times per year in electronic form and is available from the USJA's Web site ([www.usja-judo.org](http://www.usja-judo.org)).

United States Judo Association  
Suite 200  
21 North Union Boulevard  
Colorado Springs, Colorado 80909-5784 USA  
Telephone: USA +1 719-633-7750  
Fax: USA +1 719-633-4041  
USJA Web site: <http://www.USJA-Judo.org>

All submissions to *American Judo* are carefully reviewed by the Editor. If you wish to submit material to *American Judo* please send those articles, photos, regional, national or international tournaments/camps, or such items to the Editor. If you are submitting a photo, please send it in digital format to the Editor with a relevant caption; and please be sure that the photo is of high-quality (e.g., good contrast, some action is preferred but line-up photos are welcomed, without shadowy faces that are unrecognizable, totally black backgrounds, etc.). The copyright for all articles/photographs remains with the authors/photographers.

### ***American Judo* Editorial Board**

Constance H. Halporn  
USJA Director of Publications  
[halporn@hotmail.com](mailto:halporn@hotmail.com)

Dr. Ronald Allan Charles  
Associate Editor  
[ronaldallancharles@comcast.net](mailto:ronaldallancharles@comcast.net)

Martha Helmers  
Editor  
[americanjudomag@gmail.com](mailto:americanjudomag@gmail.com)



## Warm-Up Drills: Where to Start? by Gerald Lafon

Experts tell us that warm-ups prevent injuries and prepare the body for the more strenuous workout that follows. I like to take it a step further and kill two birds with one stone. While the warm-up period prepares athletes for the training that follows, and it also presents the coach with an opportunity to teach participants gross motor skills and kinesthetic awareness, which are so necessary in the performance of Judo. With a little creativity, the warm-up period can be the most exciting part of Judo rather than the most boring and dreaded. This article will help you understand which skills need to be developed, what formats need to be used and how to vary warm-up drills to create a relevant, dynamic, fun training environment.

### Skills to Develop

Not long ago, I ran a Judo clinic for one of my colleagues in Canada. He's been pushing hard for years to improve and modernize Judo programs in British Columbia. And like many reformers here in the U.S., he's bumped into his share of hard heads. When I asked him how the other local clubs warmed up their players, he looked me straight in the eyes and with a slight grin said, "Fifty push-ups, fifty sit-ups, fifty leg raises." Thinking he was joking, I again asked him, and again he said, "Fifty push-ups, fifty sit-ups, fifty leg raises." OK, so I shouldn't have been that surprised. After all, many clubs still use the same Japanese warm-up model that I was subjected to decades ago when I was a student. That's the model where players rotate necks, hips, knees, ankles and wrists, interspersed with a few side bends, butterflies and hamstring stretches. In either case, both models miss the boat. Boring and monotonous, they are stuck in a time warp, almost never changing from practice to practice. More importantly, neither one scores big points in improving Judo abilities because both fail to address the dynamics of Judo: basic psychomotor or gross motor skills, balance, movement, and kinesthetic awareness.

While fifty push-ups, fifty sit-ups, and fifty leg raises have a place in a conditioning session, they should not be part of a typical warm-up session in a regular class. Rather, the emphasis should be on training locomotor, non-locomotor and manipulative skills, which form the bulk of gross motor skills. These are more precisely the skills that will be needed to perform Judo techniques and to do randori:

- Hopping, jumping, running, crawling, rolling, dragging, pushing, pulling, carrying, cartwheeling, climbing
- Bending, twisting, lifting
- Grasping or manipulating objects with hands and feet

### Warm-Up Formats

Warm-up drills can be performed alone, with a partner or in a group. They can also be cooperative (non-competitive) or competitive. It makes sense to mix all formats during a single session. It's important to devote considerable time to non-competitive drills done in solo because it allows coaches to make sure that skills are being performed properly. Sloppy mechanics during warm-ups will most likely lead to sloppy mechanics in Judo practice. Partner-assisted exercises are also important for they help build teamwork, necessary in developing good training habits. Finally, competitive group drills (team games, relays) pitting one half the class against the other half are important because they tie together many of the factors we encounter in randori and shiai. Oh, and they are lots of fun, even for adults!

### Training Aids

You can greatly increase the scope of your warm-up drills by investing in a few training aids, some of which are free or inexpensive. You can get tennis balls for free by going to a tennis club and asking for flat balls no longer usable. You can make an agility ladder for under \$10 by buying web strapping and having a volunteer sew it together. Commercially available ladders run as high as \$70-80. Traffic cones make great agility and obstacle courses in conjunction with PVC piping, which can be found at your nearest Home Depot. Judo belts can be used as pulling or jump ropes, or can be cut up in smaller lengths for fun gripping drills. For substantially more money, you can pick up a climbing rope, tug of war rope or a climbing net.





## How to Vary the Drills

To assist you in keeping monotony to a minimum by making drills appear to be new or different, and to add challenge to basic drills, consider the following variations:

- Solo or partner(s) assisted
- Cooperative or competitive
- Direction of movement (i.e. forward, backward, sideways)
- Involvement of training aid (i.e. cones, ropes, balls, obstacle)
- Location of partner in relation to drill performer (i.e. in front, behind, on top, underneath, face to face)
- Starting position of the drill performer (i.e. standing, on all-fours, sitting, lying down)
- Points of contact with the ground (i.e. one foot, one foot and opposite hand, two hands and one foot)



Example: let's consider the simple drill of a player dragging or pulling his partner across the mat. Here are a few variations to change the degree of difficulty and to keep things interesting:

- Both players stand and take a grip
- Both players sit and take a grip
- Both players stand, face each other and grab the ends of a belt stretched out between them
- A stands and grabs B's collar and belt. B is on his fours or lies face down
- A sits and B lies on his back
- A is on his hands and feet with B under him lying on his back. B grabs A's belt or lapels



## Resources for Drills

For those of you who need a little more help in developing warm-up drills, find a used (cheap) edition of any book that covers physical education for elementary school children. I have *Dynamic Physical Education for Elementary School Children*, but any book on physical education for elementary school children will most likely do. I also highly recommend two very inexpensive but valuable books: *Strong Together* and *Strength, Speed and Endurance for Athletes*. Both books are translations from the sports literature of the German Democratic Republic, the former East Germany.

## Exercise in Creativity

Now that you've read the article, here comes the challenge! See how many variations you can create from the drill that follows. Feel free to email me your findings at [glafon@judoamerica.com](mailto:glafon@judoamerica.com)

## Drill

Two players stand and grab the ends of a belt stretched out between them. Your players must remain standing and must use the belt between them. Other than that, you are free to change the parameters to create new drills.





### Last Words of Wisdom

Keep the warm-up period short (10-20 minutes), make sure it's not exhausting, and stretch after you are warmed up. Ask the participants to help you devise new warm-up drills if your creativity bank account is overdrawn. And most importantly, remember to have fun, fun, fun.

### References

- Anita Harlow, *A Taxonomy of the Psychomotor Domain*, David McKay Company, New York, 1972
- Victor Dauer and Robert Pangrazi, *Dynamic Physical Education for Elementary School Children*, Burgess Publishing Company, Minneapolis, Minnesota, 1975
- Walter Gain and Jurgen Hartmann, *Strong Together*, Sports Book Publishers, Toronto, Canada, 1990
- Jurgen Hartmann, *Strength, Speed and Endurance for Athletes*, Sports Book Publishers, Toronto, Canada, 1990

Gerald Lafon  
Director, Judo America San Diego  
Coach, Mira Mesa Weightlifting Club  
<http://www.judoamerica.com>



## My Thoughts on Coaching by Gary Goltz

Please understand that when a coach goes to a tournament they are doing this on their own time and volunteering. Our coaches, including me, try to make it to many tournaments and I encourage more of our coaches to go. However it's not always possible to guarantee we will have someone at every tournament. More importantly I want to underscore that having a coach at a tournament is not a given. In fact, until the last decade or so it was not even the reality.

When I was growing up we never had mat side coaches. Mr. Kim (my instructor), if he was at the tournament, would be either refereeing or talking with his many friends and colleagues. I never expected him to drop what he was doing and focus 100% on me and my matches. Afterwards, sometimes he would tell me his opinion on how I did but not always. I also rarely had my parents at judo tournaments and they never came to watch me practice. I'm not saying that was necessarily a good thing but none the less it taught me to stand on my own. Even in terms of getting to the tournament!

So what is my point? Students should go these events to improve their judo, have fun, and grow. Whether a coach is present or not should be irrelevant and be viewed as a value added not an expectation. There are many clubs out there where the coach is present at all events, screams and yells at all his or her players, carries a clipboard and then obsesses on what the student did wrong, sometimes what they need to improve. I can tell you all unequivocally that's not my approach.

Once upon a time back when our club was new I was this way. In fact my daughter went on to become a Triple Crown National Champion but most of you never saw her. The reason, she got burnt out on judo! I was in a many ways responsible for this development and promised myself to learn from my mistake. I like tournaments and view them as part of the overall training in judo to develop skill and character. Learning to face your fears, to stand up after a loss and keep trying is what's important. In judo we have a saying, *fall down 7 times and get up 8*.

If you want a club where they are obsessed with winning and coaches treat all players, even the little kids, like a Pop Warner football team, I can refer you to clubs like that. Hal Sharp, my good friend and one of my mentors, calls clubs like this, *ego judo clubs*. At Goltz Judo we focus on developing good people, who are to me the real champions in life and hopefully will build a better community. This is what Jigoro Kano had in mind, I'm sure of it. Thanks.

Sincerely yours in judo,  
Sensei Gary Goltz



# JUDO'S RANK SYSTEM

## (Clarification of material in the Senior Handbook) by Virgil Bowles

Dr. Jigoro Kano divided ranks into two major categories: dan ranks for graded and kyu ranks for non-graded practitioners. He then subdivided black belt grades as described in Table 2-1 below.

Kyu ranks are named in reverse order (lowest number being highest rank) to signify how many promotions there are to the first black belt. Interestingly, the first black belt grade is called shodan rather than ichidan. Many students view shodan as the end of a quest, culminating years of practice. They think shodan rank makes them experts. Although reaching shodan rank is significant, it is but the beginning of training. The kanji (Japanese character) for "sho" in shodan means to begin or start. It does not mean numeral one. Attainment of shodan might be compared to receiving a high school diploma with the expectation of attending college.

TABLE 2-1				
BLACK BELT RANKS OF KODOKAN JUDO				
	DEGREE	NAME	CATEGORY	Belt color
Yudansha grades (Regular black belt ranks)	1	Shodan	Student grades of judo	Black
	2	Nidan		Black
	3	Sandan		Black
Kodansha grades (High black belt ranks)	4	Yodan	Teacher grades of black belt	Black or Red-and-black panel
	5	Godan		
	6	Rokudan	Expert grades of black belt	Black or Red-and-white panel
	7	Shichidan		
	8	Hachidan		
	9	Kudan	Master grades of black belt	Black or Solid red
	10	Judan		

Table 2-1 shows four subdivisions of black belt grades: student, teacher, expert, and master. Many shodan mistakenly believe they have learned everything and that subsequent promotions are based only on time in grade, accumulating promotion points, and competitive expertise.

For nidan and sandan indeed this may be the case, because these are student grades whose holders receive recognition primarily for personal growth in judo. Nidan holders are recognized for their own personal development and support to their club or team. They may be known outside their clubs for individual efforts and accomplishments.

Sandan rank holders too are recognized for their own personal development and support to their club team. They are generally known outside of their club for individual efforts and accomplishments.

Although "yudansha" describes anyone holding black belt rank, the word "kodansha" often is used to describe a person of high black grade, considered yodan or above. The grade of yodan was analogous to reaching the level of teacher. Traditionally, this is when the title of sensei was awarded, although this is not the current custom. There is a marked difference between the advanced student grade of sandan and the beginning teaching grade of yodan.

Holders of yodan rank are known regionally for their work (competitive ability, teaching, coaching, or administering of judo), personal progress, and specific accomplishments at the regional level. They are recognized not only as capable teachers of technical aspects of judo to advanced students, but also as understanding and demonstrating judo philosophy.



Holders of godan rank are known for their work (competitive ability, teaching, coaching, or administering of judo), progress, and specific accomplishments at both regional and national levels. Although not the custom in most systems, the United States Judo Association allows holders of yodan and godan rank the option of wearing a black-and-red paneled belt rather than a black belt.

At the rank of rokudan, the martial artist is considered to be a rising expert in judo, one who has excelled in many aspects of judo: competition, teaching, kata, administration, and character development. A person of this rank should have developed/mentored sandan and even yodan students. Contributions to the art as a whole are expected. Holders of rokudan rank are known nationally and sometimes internationally for their work, major accomplishments, and knowledge in certain areas or endeavors.

Those of shichidan rank are known for their accomplishments nationally and sometimes internationally. They are recognized experts in most, if not all, areas of judo.

Holders of hachidan rank clearly are national leaders in certain areas or endeavors. They are undisputed experts of judo known for major achievements nationally and in some areas internationally. Those of hachidan rank are considered important persons in judo.

Master ranks of kudan and judan represent lifetime devotion to judo. Holders of these ranks are recognized as leaders, builders, and benefactors of judo both nationally and internationally.

Those of kudan rank are undisputed national leaders in most if not all fields of judo and respected as such internationally.

Those holding the grade of judan are recognized as undisputed world leaders of judo.

Judoka should not seek promotion. Doing so reflects arrogance or pride, not humility. No matter the belt color, it is better to develop into the best well-rounded person that you can be. This is the objective of judo as defined by Dr. Kano — perfection of the human character. There is a promotion out there for everyone. Rather than chasing it, let it find you.

Virgil Bowles holds 8<sup>th</sup> dan judo rank and serves as chairman of the judo promotion board. Bowles Sensei teaches in Indiana.



***Judoka should not seek promotion. Doing so reflects arrogance or pride, not humility. No matter the belt color, it is better to develop into the best well-rounded person that you can be.***





United States Judo Association

Mr. Charles Schweizer  
Chairman USJA Technical Officials Committee  
24 Lucille Ave  
Elmont, NY 11003

[esg939603@yahoo.com](mailto:esg939603@yahoo.com)

To All Judoka,

In May I accepted the post as Chairman of the USJA Technical Officials Committee. Since then I have worked hard to organize and assimilate the vast amount of information and material that was sent to me. At long last the process is over and the committee can now move forward on projects and planning for the near and distant future.

For the near future I am working on reorganizing the committee into two distinct parts. The first part will be the Technical Officials Committee made up of myself and several Vice-Chairmen who will be responsible for overseeing the development of the program in the different regions of the country, distributing information, and formulating and interpreting procedure. I have appointed Mr. James Wall of Louisiana to serve as a Vice-Chairman for the Southern Region. James has a proven track record of providing service in tournament and clinics and certification of new technical officials.

The second part will be a Technical Officials Education Task Force Sub-Committee made up of Technical Supervisors (level 2) who will be responsible for training and certifying Technical Officials (level 1) at the local and regional levels, to this end, the Technical Officials Committee needs the aid of the Judo community.

There are many judoka out there with a great deal of experience in teaching and training table workers, scoreboard operators, time keepers, and bracket keepers, but very few people are certified. It is time to get everyone on board, it does not matter whether you are USJA, USJF, or USJI or not, everyone is welcome to join this program. Those of you who have been trained or have trained other people are great candidates to become certified officials. How many of you have trained parents or relatives of your players to work as technical officials? These people can be certified as well, and they do not need to be members of any organization. Those of you with USJA membership will receive points towards promotion. If you have trained people, then you are a candidate to become level 2 Technical Supervisors and members of the Sub-Committee or a Vice-Chairman of the Technical Officials Committee. With your help and experience we can improve the level of expertise for all technical officials so that every tournament is well run and an enjoyable experience.

Over the next few years, the committee will be working on establishing two new levels of certification. The first is a level 3 certification or Technical Advisor. This certification will consist of a procedure and curriculum for training and certifying level 2 Technical Supervisors and provide information and procedure for mediation and rules/procedure interpretation. The second is a level 4 certification or Master Technical Official. This certification will be granted to those technical officials of high ability with a consistent track record of service in tournaments as officials, supervisors, coordinators, advisors, directors, and who have provided clinics for training and certification.

Lastly, the web page will be updated over the next few months to more accurately reflect the program and those technical officials who are currently certified. It will also provide curriculum and certification, clinic, and contact information for people who are interested in becoming certified, recertifying, or improving their level of knowledge as technical officials.

If you are interested in becoming a member of the Technical Officials Committee or the Technical Officials Education Task Force Sub-Committee and a member of the USJA, feel free to contact me at my e-mail address [esg939603@yahoo.com](mailto:esg939603@yahoo.com). Within the next five years, the USJA Technical Officials program has the potential to grow and better serve the Judo community, improving the ability of technical officials all over the country.

Sincerely,

Charles Schweizer  
Chairman: USJA Technical Officials Committee



## Judo Brings Out the Best in Players by Ed Carol

Recently I participated in a well-attended three-day workout session. The attitude and skills of the black belts impressed me. These guys were 19–25 years old. One had just returned from playing judo all over Europe. They were training for the Nationals. I would venture to say that they would be a challenge to our Olympic team athletes. At least they'd keep them honest!

Conditioned and focused, they stayed on the mat until each session ended. I overheard one mention need for a bathroom break. His partner suggested that because the session was informal, he go. His response: "I'm not leaving as long as I have players to fight."

A phenomenon I'd noticed before in judo was occurring with regularity: teaching by elite competitors. Not sit-down-and-explain-and-demonstrate teaching, but the kind whereby the lower rank attacks and the higher rank takes a fall if the attack is good; teaching in which the higher rank blasts a stalling, stiff-arming lower rank; teaching that only high-quality attacks count and that ego doesn't. Lower ranks randoried with higher ranks and then, with improved timing, speed, imagination, and confidence, returned to play within and dominate their own rank levels.

I'd seen this before and often wondered if this is something judo teaches or if people like this are drawn to judo. Judo seems to bring out the very best in those I teach. I used to think it was because of me, though I am no longer sure unless someone cloned multiples of me without my knowledge.

Professor Kano developed judo to promote physical fitness and perfect the character of judoka. I believe that what I have described is a practical application of his concept of "Mutual Welfare and Benefit." From all indications Dr. Kano has succeeded in Texas.



Ed Carol, on left, holds yodan rank and has taught for 30 years at the Tamura Judo Institute. Now retired after 31 years with the Dallas Police Department, Carol Sensei teaches at his Ichi Ni San Judo and Jujitsu Club in Kaufman, Texas. With him is Bert Beccerra, former Cuban national team member, who hosted this annual session.



## Kuzushi by Richard Riehle

Naval Postgraduate School Judo Club

[laoxiaohai@juno.com](mailto:laoxiaohai@juno.com)

[rdriehle@nps.edu](mailto:rdriehle@nps.edu)

*Kuzushi is the principle of breaking an opponent's balance. It was one of the key differences of early Judo from much of Jiu Jitsu. It is now understood to be an important part of all martial arts. Kuzushi is one of the most important and least understood aspects of Judo. This paper describes some of the issues and concerns related to kuzushi.*

One of the things that originally distinguished Judo from many other martial arts was the emphasis on principles instead of tricks. One of these is the principle of kuzushi. Recently, other martial arts, including Aikido and Jiu Jitsu are discovering and applying kuzushi in a variety of ways.

Many of the early schools of Jiu-Jitsu were focused on a particular set of techniques that they practiced over and over. A major contribution of young Jigoro Kano (in his early 20s) was to recognize that some Jiu Jitsu techniques were more effective than others. This piqued his curiosity about what made the difference between an effective technique and one that was less effective. In addition to noticing the role of physical positioning and potential for economy of movement in certain techniques, he discovered the principle of kuzushi. It was this principle that made the difference between Judo as a martial art based on principles and other martial arts that were often based on a set of techniques. Many early judoka did not understand it any better than many modern judoka. Even now, kuzushi is one of the more elusive concepts for both advanced and beginner students in Judo. Many sensei still focus their training on the techniques without introducing their students to the many variations of kuzushi. Further, kuzushi must be understood in the context of the other aspects of Judo waza.

The fundamental idea of kuzushi is simple. It is the principle of disturbing an attacker's (uke's) equilibrium. As with many simple ideas, a deeper investigation of the principle reveals that the execution of it, along with its variations can be expanded into a whole course of study of its own.

There are three dimensions of kuzushi: two are physical, one is not purely physical. Most people think of it simply in terms of physically upsetting uke's balance. The first dimension is that of exploiting an opponent's self-kuzushi (uke disturbs own balance), and exploiting the moment when kuzushi can be applied by tori. The second is where tori takes advantage of a moment of opportunity to disturb (break) uke's balance. The third dimension, not often discussed, is the where tori exploits the person's mental attitude. The beginning martial arts practitioner will easily understand the two physical dimensions.

Kuzushi is usually applied using the hands to disturb uke's balance. Later in this article, we describe some different kinds of kuzushi. Here, we begin with a general discussion.

In the literature of Judo, one often sees a list of three steps to describe what is required for a successful nage-waza. These are:

- Kuzushi** — breaking of balance
- Tsukuri** — positioning one's self with respect to uke
- Kake** — the actual execution of the technique

This list is incomplete. It should actually begin with debana, and end with Tori's having full control of Uke. So the new list would be:

- Debana** — the moment of opportunity
- Kuzushi** — exploiting the moment of opportunity by altering uke's body position
- Tsukuri** — positioning one's body with respect to uke
- Kake** — execution of the technique
- Control** — on completion of kake, maintaining control of one's own position.

### Debana

Debana was a term used by early Judo masters such as Kyuzo Mifune. It has sometimes been described as the "moment of opportunity." It refers to the combination of circumstances that make it appropriate to apply a particular kuzushi. This might be uke's attack. In a Judo tournament is often a slight alteration of the opponents posture or foot movement. For example, when uke slides a left foot to the front, followed by his right foot to the rear, there is a moment of opportunity (debana). What is the appropriate kuzushi? Clearly, this is not enough information. We need to know whether the upper torso is tilted in some direction, where uke and tori have their hands positioned, and many more things about posture and movement.



Although most judoka intuitively understand debana, instructors rarely speak of it as a separate topic that determines whether a particular kuzushi is appropriate or not. Dehana is where an opponent invites us to attempt a particular kuzushi. Sometimes that invitation is a trap, and the experienced judoka is aware of the risks — especially when the debana is all too simple and obvious. That is one of the things that makes randori and tournament interesting and exciting. In time, the experienced Judoka is watching, not for the spectacular event of kake (the actual throw), but how the kake was developed from the debana.

The great Aikido sensei, Koichi Tohei, used to speak of “leading the mind.” This is the ultimate secret of real success in any of the martial arts. When we can lead the attacker’s mind (or the opponent in a tournament), we can predict the debana. For example, when doing randori with a beginner, an experienced judoka can simply put a foot forward as an invitation to attack. The beginner will almost always “take the bait.” This creates the “moment of opportunity,” which needs to be followed by the appropriate kuzushi.

Leading the mind with a more experienced Judo player will require more subtle ploys than simply putting a foot forward. In time, that player learns a vocabulary of body movements that is as subtle and sophisticated as the moves in a chess game or the strategies of a game of Go.

In combat, debana can be thought of as uke’s attack. In this case, uke is the attacker, not simply the partner being thrown. Uke’s attack is the “fitting moment.” Usually, s/he is in motion, balanced in a particular way, and vulnerable. It is that exact moment (dehana) that kuzushi can be applied. This is seamlessly followed by the tsukuri, kake, and control.

Another example, common in tournaments, even at the Kuro-obi level, is where one of the participants sweeps a foot toward the opponent’s leg, then withdraws it. Some instructors say, “If he does it twice, he’ll do it a third time,” with the implication that a technique can be developed for that third time. However, someone who is “leading the mind” might use that advice to let the opponent think that the third time is another serious attack when it is really just another set-up. At this level of competition, leading the mind is as important as the technique itself. However, few competitors ever reach this level. Tohei-sensei was able to do it. Mifune-sensei was good at it. Some of the other high-ranking Judo have been able to do it. Those who rely on athleticism alone will never get to this level.

The serious student of throwing techniques will pay attention to, and work out strategies and tactics, that can respond to the many varieties of debana. This will include tricking the opponent into doing things. We might include setting up combinations where the opponent reacts to your own movement in some way. In an earlier sentence, we alluded to the elements of debana. Some of these are:

- Direction of Movement
- Velocity of Movement
- Posture
- Angle of the body relative to the floor
- Placement of feet

The variations and combinations on these elements is nearly endless. One of the values of randori is that it allows many of these combinations to manifest themselves naturally, rather than as formulaic training rituals.

Kuzushi exploits debana. Tsukuri augments kuzushi. Kake (the actual throw) . Control of Uke. If the final element, control, is missing, a combative uke will simply rise to his feet and initiate the encounter again. Every new encounter involves a slightly greater risk, even when Tori is an experienced defender. This is, in part, due to the infinite variety of debana available to uke. And debana is a principle that works best when leading the opponent’s mind.

### **Self-kuzushi**

From time to time uke simply becomes so off balance that simple techniques work with little or no effort. In these circumstances, they practically throw themselves. Often, we need do nothing but step aside and let them fall.

Some of the aiki-jutsu (e.g., Aikido) practitioners have become good at this. A technique can be applied simply because uke is moving as part of an attack, and tori need not apply much additional kuzushi because of uke’s inherent vulnerability. A young



*The great Aikido sensei, Koichi Tohei, used to speak of “leading the mind.” This is the ultimate secret of real success in any of the martial arts. When we can lead the attacker’s mind (or the opponent in a tournament), we can predict the debana.*



woman in an Aikido dojo, when I was still a beginner at that art, showed me how well this worked. She invited me to grab her in any way I wanted, and with no effort at all she had me describing an arc similar to the fall in uki otoshi. Later, Tohei-sensei tossed me around the tatami as if I had never studied martial arts at all. My Judo was no match for his Aikido.

The fact that tori has not deliberately applied kuzushi does not mean it is absent. Rather, it means that an alert tori is able to see how uke has created his/her own precarious circumstances, and goes directly to tsukuri or kake, ending with control.

One of the multiple-uke attack demonstrations sometimes seen in Aikido is where three or four people attack with near simultaneity. The Aikido-ka, rather than directly encountering each attacker, resorts to a series of circular movements, some of which involve dropping to the knees, spinning in place, and stepping aside, so the attackers will seem to throw themselves. In this situation, tori must rely on, and exploit, the self-generated kuzushi of each attacker. Should one of those attackers stop attacking vigorously, i.e., simply walk up to tori and try to grab him/her, the defense would need to be quite different.

A favorite technique of one of my old sensei, one that I have since adopted for my own, is to apply ko uchi gari on an attacker while simultaneously pushing him down with one hand, never gripping the Judogi at all. The timing is essential in this move since tori must pull uke's foot forward in the direction of his toes, while leaning in to effect the push. When done well, this move gives the impression that uke was simply pushed into the air before falling. It can be applied on a person of any size. In this example, the missing element is post-kake control, and a real attacker will almost always rise again to renew the attack.

The fundamental idea is that, often uke is already so off-balance during an attack that no additional kuzushi is required.

### **Tori-applied Kuzushi**

In most cases, tori must be prepared to respond to debana with some kind of kuzushi. This is almost always true in a martial arts contest, especially a Judo tournament.

It is often thought that kuzushi is restricted to tachi waza (standing throwing techniques). When understood well, it also applies to ne waza (grappling techniques). For example, it is not uncommon to see novices, when pinned in osaekomi, fail to use both their arms and legs together to exploit a weakness in the person who is pinning them. In ne-waza, kuzushi involves both arms and legs, working together.

There are 67 throwing techniques (67 nage waza) in the contemporary canon of Kodokan Judo. Some people think that they can be good at Judo by learning all 67. Judoka must learn that Judo is not simply about knowing and being able to do the techniques, but about the principles behind the techniques. Rote repetition of Ippon Seoi Nage is no better than rote memory of a passage from a textbook. One must know the passage from that book, but to get the full benefit of knowing, one must also understand the content. One can memorize a particular equation in mathematics, but not understand the meaning of that equation. This means that application of it in a variety of problems will be difficult – perhaps impossible.

Judo, at its best, is both a mental and physical sport. Techniques must be practiced over and over so they become second nature. A musician will play scales for three hours a day to improve the “body memory” in the fingers. Still, playing scales is only part of the training of a great musician. Being able to sight-read is also important. Being able to interpret great music is essential. Understanding the principles of music goes beyond simply playing fast melodies. Those principles include dynamics, harmony, tempo, and many more.

Judo waza is like playing the scales. They must be practiced in uchi-komi and nage-komi regularly and vigorously. Body memory must be developed so each technique is a natural movement and easy extension of the principles and preparation. However, kuzushi must also be practiced in the same way. Every technique has its own kuzushi, and the successful Judoka will practice the waza accordingly, as derived from the correct kuzushi. Even the ashi-waza work best with kuzushi. For example, de ashi harai is often taught as a debana exercise where the moment of opportunity is the instant a person's foot is about to commit to the transfer of weight. A better de ashi harai is where tori actually engages a strong kuzushi to take the initiative for that transfer. That is, tori can effect a downward pull to force that foot to transfer, not when uke expected it to be complete, but an instant earlier.

There is a kuzushi randori exercise that works well for students training in Judo. It involves throwing with the hands only using variants of sumi otoshi, uki otoshi, and some of the big throws (e.g., uchi mata) without the leg action. I like my own Judo students to learn the hand throws so they will improve their own kuzushi.

For this kuzushi exercise, students start in shizen hontai. They are allowed to use jigotai during the exercise, but are encouraged to avoid stooping, bending at the waist, or otherwise falling into bad posture. They are not allowed to use their legs to effect a throw,



except as their legs are used to help with one of the lifting actions. Legs may not be used for sweeping the feet, sweeping the inner or outer thigh, or propping type throws, or for reaping the ankles. Also, sutemi waza is forbidden.

In this kuzushi-only exercise, any throw must be accomplished with the hands only. It is a difficult exercise when two beginners are doing it. When a black-belt level player is with a white belt level player, the black-belt holder is expected to prevail. Unfortunately, a lot of people with a black-belt have also failed to learn the many variations of kuzushi. They are surprised at how hard it is when they don't have their big Uchi Mata or O Soto Gari to help them.

There is a Federal Government service that has come to recognize kuzushi as part of its training. This is a kind of law enforcement agency, which we will leave unnamed. The training involves learning how to interpret the movement of a person-of-interest and quickly, but quietly, keep them off-balance as they are escorted to a secure area before being more rigorously bound (handcuffs, etc.). This agency has discovered how to train its special agents so that, no matter which way the person-of-interest steps or moves, that person is kept off-balance and kept moving with the lightest touch. This level of skill requires a lot of training, a lot of practice, and a only works when exercised by someone with a high level of confidence in their own ability. The agents are black-belt level kuzushi experts, but they are not in direct world of Judo competition.

We, as teachers of Judo, do not have our students for the eight hours a day, seven days a week of training necessary to achieve such finesse in kuzushi. Most Judoka, even those with many years of experience, are unaware of the possibilities of kuzushi when it is taken to its highest form of expression. The fact is that we spend so much time training in the individual waza, that we often overlook the need for separate training in kuzushi. And, when we overlook the separate training for kuzushi, we pay little attention to the more subtle issues of debana and "leading the mind," leaving that for our students to discover on their own.

### **Mental Kuzushi**

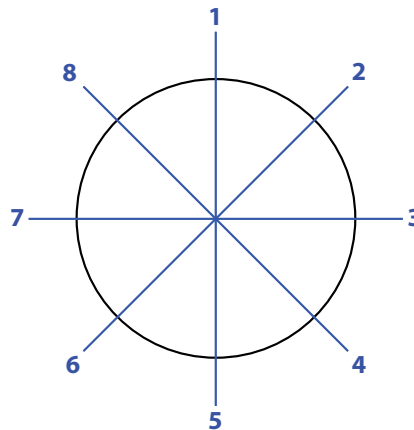
As mentioned earlier, Tohei-sensei had a maxim he would share often with his students regarding uke: "Lead the mind." This meant, lead uke's mind. Later, I heard another important phrase from Sensei Bob Frager, "Uke is always right."

Modern Judo is often seen in terms of its athleticism. We want our students to win tournaments, earn medals and trophies, and reflect well on us for the training we have been able to provide them. They pump iron, run the equivalent of many miles on treadmills, do a thousand repetitions of a tokui waza (favorite technique), and work at perfecting several other techniques that are known for their statistical probability of winning matches. Judo has become an international sport. That is a good thing. It is also a problem. Without kuzushi it is simply "jacket wrestling," using Judo waza, not Judo as Judo.

It is a good thing that Judo is a sport. As a sport, it is accessible to men and women from any walk of life equally. It is an opportunity for athletes who train in that sport to become famous, make their families and culture proud of them, and bring new fans to Judo. The sport of Judo has been my personal favorite since 1952, when I first discovered and began learning it.

Some of us, for a variety of reasons, continue to enjoy training in Judo even though we have never been champions – not even athletes. Most of us in Judo will never be championship athletes. However, even with our limitations, we can still enjoy Judo, benefit from Judo, and make a contribution to the sport of Judo. In my own case, a leg slightly deformed from childhood polio has proven to be a liability in achieving championship level judo.

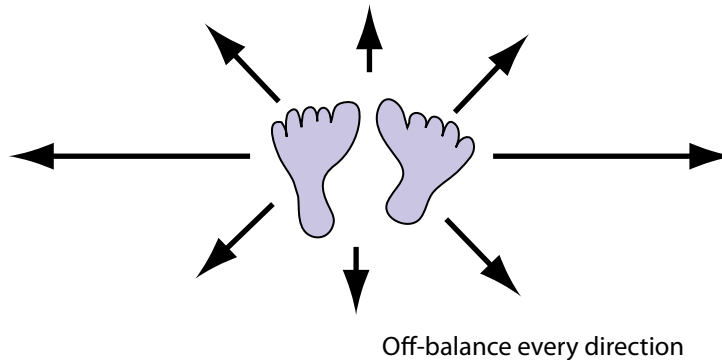
### **Eight Directions**



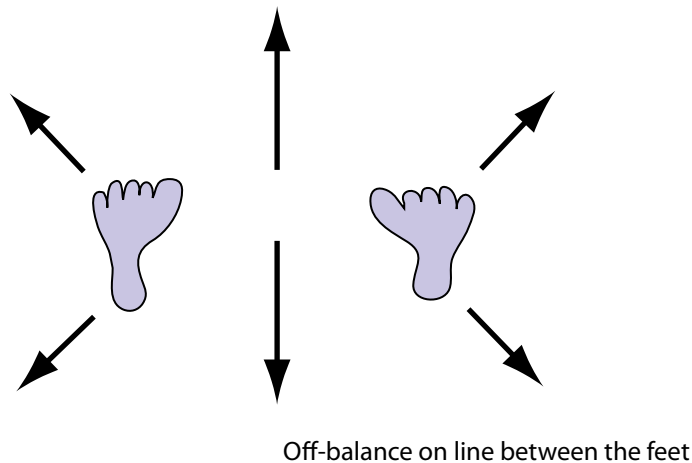


### Uke's Foot Position

Every stance of a moving person is always off-balance in some direction. This is because most humans only have two feet. The line that runs between the feet is not supported. The line that runs *through* both feet is a bit stronger. Consider



Versus



Any movement of the feet will present a “moment of opportunity,” the *dehana*. The difficulty is how to exploit that movement, and “lead the mind” with sufficient speed and agility to effect the *kuzushi*-*tsukuri*-*kake*-control sequence. Also, there is no “one *kuzushi* fits all” variation. Too many Judoka have only one kind of *kuzushi* such as pull forward and up. Often, when doing a technique such as *O Uchi Gari*, even advanced Judoka pull their right hand one direction while pushing their left in the opposite, thereby propping uke up even while trying to execute a throw. We must, as instructors, put as much emphasis on correct *kuzushi* for each technique as we do for the technique itself.

### Uke's Posture

The diagram above is an obvious oversimplification. If uke is leaning a little more one direction than another, the off-balance position will be a bit different. Position of the feet will be important, but so will posture. When uke leans forward at the waist, s/he will be more off-balance directly to the rear. The *kuzushi* may combine a short tug forward and a powerful push to the left or right rear corner followed by a technique such as *O Uchi Gari*.

One of the most difficult things to learn in Judo is when to apply *kuzushi* for uke's different postures. It is not always clear just where the true line of off-balance lies. Also, it often remains in that position for only a fraction of a second. One purpose of *randori* is to learn how to sense this. In fact, this is better learned in light *randori* than in *shiai* level *randori*.

A common *dehana*-*kuzushi* error is to think that an uke leaning forward at the waist can be easily thrown forward. Most forward throws such as *harai goshi*, *tai otoshi*, and *sasai tsurikomi ashi*, are difficult to effect when uke is bending at the waist. On the other hand, when uke combines a bending at the waist with stiff arms, it is often effective to move his/her stiff arms to the left or right from the shoulder and execute a technique such as *ko uchi mata* (spinning *uchi mata*) a *ko soto gake* or a *nidan ko soto gari*. The straighter and stiffer the arms are at the elbows, the weaker they are at the shoulder joint. One's *kuzushi* should exploit that fact.



### **Tori's Posture and Presence**

In any Judo tournament, tori is uke to the opponent. However, tori must be aware of the importance of own her/his own posture to effectively apply kuzushi. The ideal posture is still a variant of shizen hon tai (shizentai).

It is quite difficult to apply good kuzushi when bent over at the waist. And, when one changes posture suddenly to get the advantage, that change immediately telegraphs a message to the opponent: something is about to be tried.

Posture and grip are both important. The grip should be strong, but not heavy. That is, even though the grip is firm, tori should not lean heavily on uke, should not let uke even know s/he is there until the moment of attack. This more easily said than done in the heat of contest. Two contestants are grabbing each other ferociously, each trying to drag the other one into a vulnerable position, each trying to prevent being thrown.

Once a year I have the opportunity to do randori with some of the high-dan members of the Kodokan. Usually they are in the rokudan to hachidan level. One of the things I have noticed about most of them (with a couple of notable exceptions who I will not name), I can barely notice their grip on my judogi until they are ready to apply their kuzushi/tsukuri/kake/control action on me. I never notice that they have changed the direction of their hand movement because they have not been hanging heavily on my Judogi at any time during the randori.

This lightness of their kumikata is a significant difference between the combative, and athletic style that characterizes so much tournament Judo. In my view, it is this gentleness that should be a goal in our Judo training. Even so, when two opponents of equal skill, athleticism will usually be an important factor in achieving victory. The challenge, for those who are more skilled, when doing randori with someone less skilled, is to rely less on athleticism and strength and more on the gentler possibilities of their sport. I sometimes hear of championship level Judoka who complain that they cannot find someone to really challenge them in their nearby dojos. This is a frivolous complaint. They can always cultivate the gentleness in their Judo, their understanding of kuzushi, and their ability to achieve powerful results with a light touch. That is a lifelong for every practitioner of Judo.

There is a former Olympian from one of the European countries I sometimes get to train with. He is extraordinarily fit, has enormous strength, and has achieved some standing in his home country. I usually prefer not to do randori with him. Every technique is performed as if it is an actual contest. He needs to learn the possibilities of gentleness. He needs to learn that Judo is much more than winning medals. He needs to learn how to apply the deeper principles of Judo, especially the opportunities he has of learning when sparring with less muscular, less athletic randori partners. He has so much to learn about Judo, even though he is admired for his performance in tournament.

### **Uke's Motion**

It is well-known that uke's motion makes most techniques easier to perform. What is not as well understood is the subtleties of movement that make all the difference. We so often think in terms of the macro movements that we overlook those tiny concerns that can make our techniques ever more powerful.

I attended a clinic that was being taught by one of the most effective sensei in the world. He is an excellent teacher, largely because he continues to focus on fundamentals rather than trying to introduce complicated combinations. However, he understands those combinations better than many others in his class of teachers.

Even the best of teachers sometimes overlook an important fine point. In this case, the fine point was the debana that opened the door for a particular kuzushi. He was so focused on the movement of the tori's feet that he did not get into the vulnerability that uke had presented. In this case, the vulnerability was a common movement of the right foot that opened up an opportunity for tori to pull ever so slightly (apply kuzushi) at just the right moment. The sensei understood this concept intuitively, but never explained it during the clinic. As a consequence, many of the participants missed this important point.

The ability to see these small movements and exploit them in a tournament is one of the most difficult things a competitor can do. Being able to react to an opponent's vulnerability and carry through the attack from debana to control is a beautiful thing to watch, when it is done well.

### **Using the Hands**

For both nage-waza and ne-waza, the hands are essential in effecting kuzushi. In ne-waza, the feet have an important role. For some reason, many instructors overlook the role of the feet in effecting kuzushi in ne-waza.

I sometimes visit a dojo where the instructor has taught a variation of O Uchi Gari where the kuzushi is counter-productive. The students fit in for the O Uchi Gari by spreading the partner's arms apart and leaning him/her over the right leg while sweeping the





left leg. The effect is that of holding the partner up while trying to throw him down. Sadly, this same problem appears in all too many textbooks on Judo. In O Uchi Gari, when done correctly, sweeping the supporting leg will force both legs into the air. The leg that is now being swept should never be touching the tatami when O Uchi Gari is done properly.

The foot of the leg that is being swept should be supported only on its heel when the kuzushi is right. Then, the reaping is tori's calf to uke's calf. In the dojo I've referenced, tori is told to sweep high behind uke's knee. This almost always results in a kind of Ken Ken O Uchi Gari.

The point of the above paragraph is that many people study Judo for a long time before they begin to learn how to use their hands. In a throw such as Uchi Mata, many Judoka never get it right because they always exercise a downward kuzushi with their pulling hand instead of pulling their opponent's arm parallel to the floor. It simply seems right to them that, since they are throwing someone down and to the front, they should pull that direction. In a technique such as Taka Uchi Mata, a forward kuzushi is essential to its success, unless one is able to compensate with sheer strength.

The hands must work together. So many techniques require a pull with one hand and lift with another. Consequently, the lift often occurs at the wrong moment. The kuzushi might suggest a simultaneous lifting and pulling motion before the tai sabaki that results in pulling with one hand while continuing to lift with the other. A good example of this is Tsurikomi Goshi. This is highly undervalued technique that, when done right, is quintessential judo. More often than not, it is done incorrectly. The kuzushi is usually wrong, the body mechanics are usually wrong, and the successful execution only happens because of the tori's strength and excessive use of force.

One of my favorite examples of poor kuzushi is the drop-knee variants of seoi nage (all variants). In nearly every case where I see this attempted, tori has completely ignored the requisite kuzushi. Instead, tori seems to think that simply dropping below uke's center of gravity is sufficient. It rarely is.

When I watch my own students attempting a technique I try to watch their hands to see whether they are working together or against each other. It is not always obvious. Sometimes they are working together at the moment when the throw should occur, but were working against each other during kuzushi. This happens so fast that we cannot always see it on direct observation.

Another case of hands working against each other is when tori tangles himself/herself in uke's gi or chest area. This is the principle of opening up one's opponent for maximum contact. In attempting a technique such as tai otoshi, harai goshi, uchi mata, or tsurikomi goshi, we often see tori putting his own arm or elbow into uke's chest and trying to lift. In this situation, tori is blocking his own technique without realizing why. The hands are working against each other.

### **Summary**

There is a moment of opportunity (dehana) that occurs just prior to applying kuzushi. That moment of opportunity can be created by a skillful tori who knows how to "lead the mind" of uke. Once kuzushi, tsukuri, and kake have been completed, as a seamless sequence of steps, the final stage is control. In any combat or martial art, there is no point in having to continue to execute the same steps over and over. When the final step is control, the match is over. Kuzushi continues to be misunderstood, and too often gives way to an emphasis on learning a plethora of techniques. Once a person is truly competent with kuzushi, few techniques are required to achieve maximum effect with minimum effort.



## John Ogden (from the Press Telegram, August 2, 2007) by Doug Krikorian

He taught judo in Long Beach for 56 years, 19 at his first dojo at Anaheim and Cherry and then 37 at the second one on South Street near Atlantic. He was a seventh-degree black belt in the sport himself, and old Long Beach cops will tell you that he was the scourge of drunken sailors during those long ago days when he did security work at the Pike.

He held the distinction of being the first judo teacher of the famous movie stuntman and former professional wrestler, Gene LeBell, and he also taught the ancient martial art to many local policemen and several generations of youngsters.

He was inducted into the Century Club's Hall of Fame a few years back for his impressive body of work—many of his pupils went on to become judo champions—in a sport in which he became a well-known figure, especially around Southern California.

I first met John Ogden, who passed away last Friday at age 85 from congestive heart failure and pneumonia at his home in San Jacinto, in 1968 when he also owned a weightlifting gym at Seventh and Junipero. In those days, he was a feisty fellow who never strayed away from an argument, but he mellowed as the years elapsed.

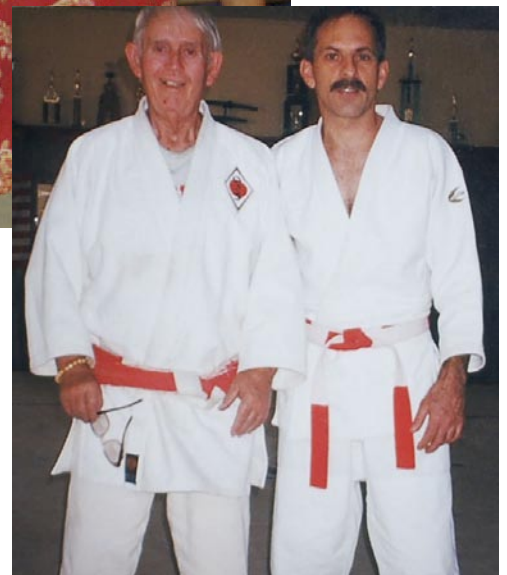
In the past decade, I'd often see him at 24-Hour Fitness on Bellflower, and he liked reminiscing about those days when he trained many of the Los Angeles Ram players who lived in town like Tommy Mason and Myron Pottios and Joe Carollo.

The heart began failing this nice man in recent years, and last November he and his wife, Charmaine, moved from Long Beach to San Jacinto. According to Charmaine Ogden, a memorial service will be held for her husband at 1 p.m. on Aug. 11 in Little Tokyo at the Centenary United Methodist Church. and on Aug. 18 between 3-6 p.m. at Boyer Park on Del Amo between Studebaker and Palo Verde, there will be a get-together for family members, old friends and students to honor a man who dedicated his life to judo and trained so many kids without charge.

The United States Judo Association plans to present Sensei Ogden with his 8th degree Black Belt at his service on August 11th.



*The late Gene Maruo, Dr. James Wooley, John Ogden, Jin Iizumi, & Gary Goltz, USJA, COO*



*Sensei Ogden with Coach Gerald Lafon*



## Sensei John Ogden Remembered by Hayward Nishioka

August 9, 2007

Time flits incessantly from moment to moment, stopping in our minds eye only when we decide to take a look backwards. A wedding, a birthday, a victory celebration, an illness, a death, an important moment, these are instances that we remember and somehow in our mind we stop and bring back the past, all the while time really is continuing on. It all goes by so fast. In one moment we are young, vibrant and full of life, the next infirm, spiraling to stillness. Between our first inspiration and our final expiration, however, if we are lucky, we will have led a full and happy life and have others happy that we were here, sad that we have left.

To his family he was a husband and a father, full of love, but as with most judo-men, peppered with hard headedness and eccentricities. To this fact I'm sure his wife Charmaine can attest. To Nanka Judo Yudanshakai (The Southern California Black Belt Association), his club was one of the pillars that held up the roof and made us one of the best organizations for judo in the United States. Not only did Sensei Ogden provide one of the largest private clubs in the area, he provided a quality program founded on his many years of dedication and hard practice in a tough sport.

To his many students over the many years, he provided a positive role model, and still for others he acted as a surrogate father for absentee dads. Gruff and interrogating as he first appeared to be, his students were quick to read him. He was disciplined but caring and, in an unwieldy neighborhood as North Long Beach, his orders for the day were a welcome relief. You had to learn etiquette, discipline, to take orders, and do well not only physically at the dojo but also in school. He made you reach higher than you thought you could reach. Many of his students reached successful positions in judo, but more importantly in life. Even for those who did not fare as well, all learned to deal with set backs and knew how to rebound and be tough.

From the moment you walked into his dojo, you heard these short bursts of inquiries, "Where've you been?" "You know you can't win unless you practice?" Young Latinos hoping to escape the questioning would play dumb,—It was no use, Sensei Ogden would blurt out orders in both Spanish and Spanglish. For me, being Japanese it was pigeon Japanese, "Dame desu ne, (That's not good) Gene was here. Where were you?"

If you were one of his old friends or former student, it was a "B-line" to the walls. Two walls of the dojo were filled with photo-memories of bygone days. "Ahh, here you are when you were young. There's Terry Mealer and his sister. Look, that's Rick Perry. He became a doctor. Do you remember Kessmen? That's him doing a footsweep. He even surprised Tommy Martin with it. That's Steve Rudy and his son. Oh, and here's a young Gene LeBell. He'd come down here every chance he'd get from his Coast Guard duty and practice. Oh, and I'm in that picture," John would say pointing. "Can you find me?"



"Yep!" I said to myself, how could you miss him? Even if the photo was old, brown and fading, there was no mistaking him. It was a photo of a group of serious looking Japanese guys in front of the Buddhist church in Bakersfield in their judogis. Most likely the photo was taken after a tournament or a tough practice. The picture wasn't exactly a "Where's Waldo puzzle?" He was the only peeled banana in the bunch.



In a faceless shot of someone doing an uchimata, (inner thigh throw) executed going away from us, John boasted, "That's me." Uchimata was John's favorite throw. More than any other shot of John I remember one of him in his youth, probably in his twenties or early thirties, smooth faced, barrel chested, handsome, with waves in his hair, staring out past us in the present. I thought to my self at that time, what must it have been like for him back then? He must have been doing judo around the time of the 2<sup>nd</sup> World War. A white man, of which there were very few, practicing the tough Japanese art of judo that could potentially kill, and in an era of animosity and distrust. What was he thinking? Did he have a death wish? I could only equate the situation to a black man taking a nap in the park and waking up in the evening in the midst of a Klan meeting and saying "Can't we all just get along?"

My first recollection of John Ogden goes back to the mid 1950s were he was hosting a small tournament. It was my 2<sup>nd</sup> tournament but it was my very first trophy in judo. Compared to today's monster trophies it was small. Ahh, but it was all metal. It sat heavy in my hand, shiny gold, and I could see my reflection, smiling. Like all the metal trophies you seldom find now, John Ogden was a different breed; hardy, tough minded, tempered in fire and tested on the battle ground. He was excellent at judo and he loved it. It was his life. In Japanese a person like John is termed "Judo-kichigai" or simply put, judo crazy.

It's difficult for outsiders and even for those who are judo-kichigai to understand just why they are addicted as they are. I think it starts first with an effortless throw on an unwilling opponent. Now you know you have been empowered with the ability to throw a person as if he were a crumpled piece of paper tossed away into a wastebasket. You see an opening and your body just moves into position. The leg now lifts the opponent and you can both see and feel the opponent's toes peel away from the mat and pop into the air. Continuing, your twist the opponent is driven earthbound and is slammed to the mat. The whole thing lasts but a second but the memory can last a lifetime. Accumulate enough of these throws at the right time and your peers and your seniors recognize you with promotions in rank.

John won his promotions the hard way. You can be promoted through competition or by what you do for the sport administratively. John received his through competition for the most part. What is different about John's ranks is that he grew up in judo in an era when very few ranks were given. To even receive a shodan, first degree black belt back in his day was like getting blood out of a beet. Eventually he received a 7<sup>th</sup> degree black belt.

Ultimately the measure of a sensei is in what he does for his students. Sensei John Ogden provided sanity in an insane environment, gave guidance where there would have been none, and shared his life with his students.

Ogden dojo is now gone. Sensei Ogden is gone. There are no more uchimatas, no more walks to the photo-walls. You will no longer be treated as a kid as you were when you came back for a visit to show sensei you were now an adult. Now what are left are the eccentric thoughts of him that masked the care and values he taught and left in all his students. While some of you newer students will have only a memory of a frail fading figure retiring to San Jacinto, I'll always remember that young, handsome, barrel chested, man who created great judo-men, great citizens, and great human beings.

John, you've left a spot that will be impossible to fill.



*Presentation of 8<sup>th</sup> Dan to Sensei Ogden's students at his memorial service*



**LA ASOCIACIÓN INTERNACIONAL JUKEN-KA  
JUKENSA KAJUKENBO**

**INVITA A SU SEMINARIO DE**

**JUDO**

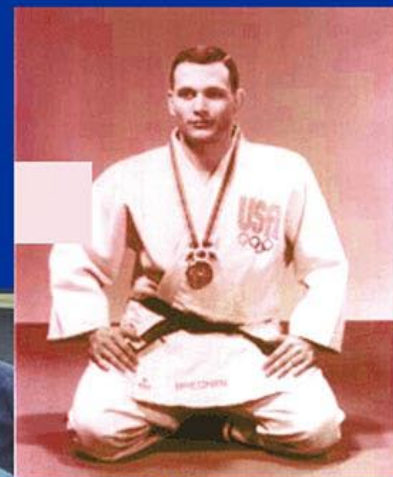
*Con*

**SENSEI JIM BREGMAN**

**28 DE OCTUBRE 2007**

**ESTUDIO CUAUTILÁN IZCALLI**

**CONSIDERADO EL MEJOR TÉCNICO  
DE EEUU DE TODOS LOS TIEMPOS!!!**



Medalla de bronce en las Olimpiadas de Tokio en 1965  
Medalla de bronce en el Campeonato Mundial en 1965  
Medalla de oro en el Campeonato Nacional de Estados Unidos  
Medalla de oro en Juegos Panamericanos  
Medalla de oro en los Juegos de Maccabiah

INFORMES E INSCRIPCIONES:

Sadoc sierra Studios

Tel. (0155) 53 97 88 79

[sierra\\_martialarts@hotmail.com](mailto:sierra_martialarts@hotmail.com)

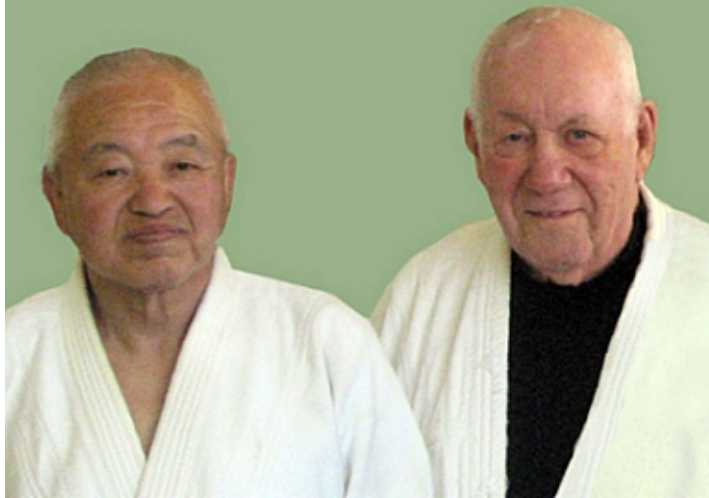
[www.kajukenbo.info](http://www.kajukenbo.info)



# **USJA/USJF – SATURDAY MORNING**

## grassroots clinic series

**Saturday October 27, 2007**  
**9:00AM to 11:00AM on the Mat**  
**(11:30AM to 12:30PM Video Review)**



### **FEATURING HAL SHARP & TOSHIKAZU OKADA**

**Sensei Sharp is a Respected Judo Historian and Author**  
**Sensei Okada is one of the Kodokan's Top Katame Waza Experts**

#### **Hosted By**

**GOLTZ JUDO CLUB**  
Alexander Hughes Community Center  
1700 Danbury Road  
Claremont, CA 91711  
909-399-5490

**Fee: USJA /USJF Members – Free, Non USJA /USJF Members - \$10**

[Download a Registration Form](#)

Sanctioned by the USJA

For More Information Contact:

Gary Goltz  
909-985-0486  
[gary@goltzjudo.com](mailto:gary@goltzjudo.com)  
[www.goltzjudo.com](http://www.goltzjudo.com)

***Proceeds go towards the USJA/USJF Grassroots Funding efforts***



# Toshikazu Okada Remembers Master Tsunetane Oda

Edited by Alessio Oltremari and translated by Gary Goltz using Google


## Introduction

If one thing has characterized my life it has to be my love of Judo. I have lived many years outside of Japan because of my job, but even when it was difficult, I always found a way to practice. Judo has given me the will to overcome hardships and to bring out the best in me. I have had many senseis and still to this day try to study the how make the most of every day at the Kodokan. But there was a sensei that had been particularly important to me and who has deeply influenced the way I feel about and practice Judo. That was Master Tsunetane Oda.

It has given me much happiness to discover that Master Oda is well remembered and that many people still question me on his life. My friends have asked to me to write something, therefore I am happy to relate some of my memories. It should be noted that while Tsunetane is his proper name, his preferred name in Japan is Joine but the Kanji is the same.

## Early History

Master Oda was born in 1892 in the area near the center of the island of Honshu. The exact place of his birth was Yamanashi Ken, a relatively small prefecture. It is in one of the forests near Mt. Fuji. At the age of 17 in 1909, Master Oda began to practice Judo while attending the Advanced School in Numazu. The next year he entered the Kodokan, where his extraordinary abilities in the Judo were revealed. In 1911 he had already obtained the rank 1<sup>st</sup> Dan.



*Judo for me is a practical approach for all the life. A dedicated Judoka should strive to practice Randori and Kata their whole life. This is the true Way of the Judo.*

In those days the Kodokan practice of Katame Waza, the techniques of controlling a fight on the ground was not emphasized. Many Katame Waza techniques were considered minor and of less importance. The love of scoring an Ippon (full point victory) by a Nage Waza, a throwing technique, has always been at the core of Judo. Generally it was impractical to practice Katame Waza because most Dojos were small and crowded. More often today Ne Waza is the common term used to describe grappling techniques or groundwork.

Master Oda clearly took a contrary approach. Although his Nage Waza was of the highest level, it was his concentration on Katame Waza for which he became known. As one of the more promising students of Jigoro Kano, Master Oda gradually changed Kano's view of the importance of Katame Waza. Master Oda felt that Katame Waza should be fifty-percent of judo since all fighting starts standing and ends on the ground.

Kano granted him permission to carry on his research on this subject, which subsequently became what today is the Katame Waza of Judo as we know it today. Kano, who held Master Oda in high esteem, sent him to teach at several schools and universities in Japan. What Master Oda taught his students has endured in terms of the effectiveness of his techniques.

One memorable incident happened around 1930. Master Oda was sent to teach at the Advanced School in Tokyo which is today Tokyo University. After his arrival at the school, his students soon excelled at Katame Waza. At a team competition against another university, his students, who were not black belts, defeated the other team who were all black belts. This showed the value of Katame Waza to the judo community. Oda's system was nicknamed "Joine-Ryu Ne Waza".

## Ko Sen Judo's Formation

Master Oda then teamed up with Isogai Hajime, the famous 10<sup>th</sup> Dan who formed the foundation of the Ko Sen Judo. Unfortunately for reasons mentioned earlier Ko Sen Judo with its focus on Ne Waza was not politically well thought of by the Kodokan as well as the Japanese Ministry of Education. Following its reorganization in 1943, the Japanese scholastic system definitively stopped the practice of Ko Sen Judo in the school system. This resulted in Ko Sen Judo moving out of the main stream of Judo in Japan.

Master Oda took 25 years to publish his first book, "Koshita Judo Wa Sushume" ("You Progress This Way in Judo"), which is focused on Katame Waza. Ten years after it was published, a draft of his more complete work "Judo Taikan" consisting of over 1400 pages in two volumes, one on Nage Waza and one on the Katame Waza, was completed. Many years later in 1948, on the occasion of his promotion to 9<sup>th</sup> Dan, Master Oda published his third edition of "Koshita Judo Wa Sushume".

## My Experiences

I began to practice with Master Oda at Rikkyo University in Tokyo during the early 1950s and still remain fascinated by his bravado.



Master Oda was a relatively small man with a normal physique. He was a person of gentility, generosity and exceptional sensibility. I tried to understand his techniques by engaging myself to the maximum. Perhaps he understood my passion which is why Master Oda invited me to practice at his Dojo. At the end of each day at the university I would go to Master Oda's Dojo where many Judokas would join us. The mat was so crowded that we had to do randori in rotations. When the practice would end it was usually late at night and would be very cold outside and snowing. Sometimes we would stay at the Dojo to have supper and then read Master Oda's book "Judo Taikan" and sleep on the tatamis.

Master Oda continued to teach at the Kodokan and several universities in Tokyo. I remained under Master Oda's tutelage for many years, practicing 3 times a day. Often I would accompany Master Oda to the Kodokan as well as the Dojo at Sugamo Prison. The prison was not far away from Kodokan in a secluded area. It housed many high officials of the Japanese armed forces held by the Americans after World War II. The policemen inside had organized the Dojo of the prison so that Master Oda could teach them daily. Sensei Takamura, 9<sup>th</sup> Dan and expert in Ashi Waza, worked out there where he would display his strong skills in Randori. He was an intimate friend of Sensei Oda's along with Yoshimi Osawa and Nakano Shozo, also 9<sup>th</sup> Dans, who were regulars at the Sugamo Prison Dojo as well. When the Judo practice was finished, various groups would arrive in order to participate in the Aikido class taught by its founder, Shihan, Morihei Ueshiba. He too was a good friend of Master Oda.

After our workouts at the prison, I would go to supper with Master Oda carrying his Judogi over my arm. It is a Japanese custom for students to carry the gi of their sensei as a sign of deep respect. Students are expected to be on time for practice, clean the Dojo, etc. One very cold night Master Oda had me sleep in a small room that was warmer. The next morning I discovered that he had slept in the cold dojo because I slept in his room.

### **Conclusion**

Judo for me is a practical approach to life. A dedicated Judoka should strive to practice Randori and Kata their whole life. This is the true Way of Judo. As young people we can Randori strong and with lots of energy. When we get older we can continue to Randori but must do it more softly. When an older Judoka gets overpowered by a younger person in Randori he can switch to using Katame Waza as developed by Master Oda and often prevail.

It is said, while young Judoka can easily move like rabbits, older Judoka move like turtles but can still survive using Katame Waza.

Master Oda died from a serious disease on February 11, 1955, however his legacy will live forever at the Kodokan and Judoka worldwide. I continued to practice Ko Sen Judo with Master Hirata, its last great exponent until his death in 1998.





## CARTOON MARTIAL ARTISTS by Ronald Allan Charles



Cartoon characters made Walt Disney famous. Several of Disney's creations discovered martial arts and adorn postage stamps. Their skills are astonishing. Because even Disney's Martial Arts Festival in Orlando allows only human competitors, you won't see or compete against cartoon characters, though you never can be certain about Mixed Martial Arts events.

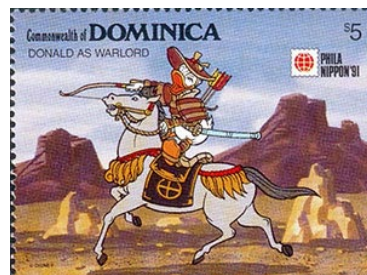
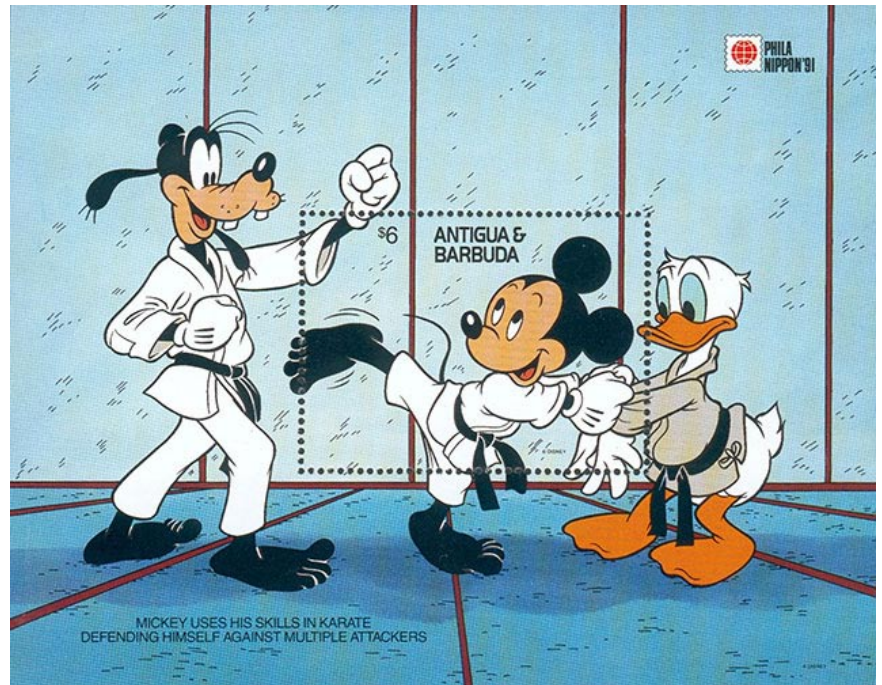
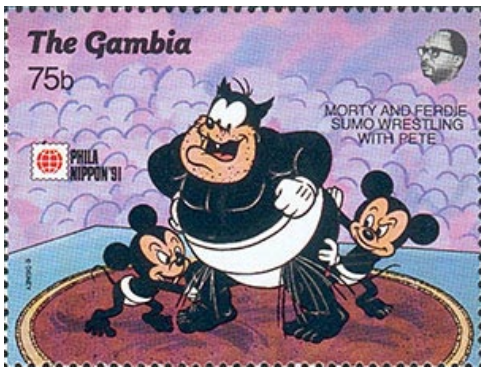
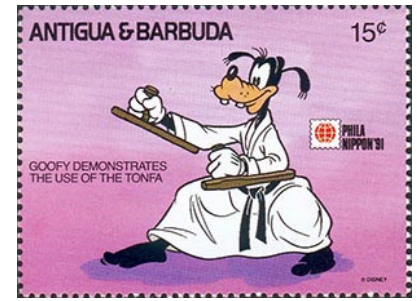
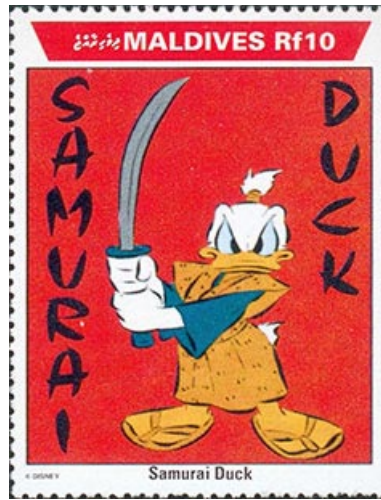
Finding on a map the countries that have issued cartoon martial arts stamps is challenging. Don't bother. Simply appreciate the colorful representations of our arts by practitioners we never will have to face.

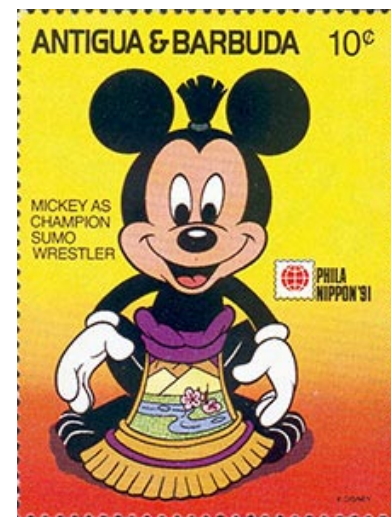
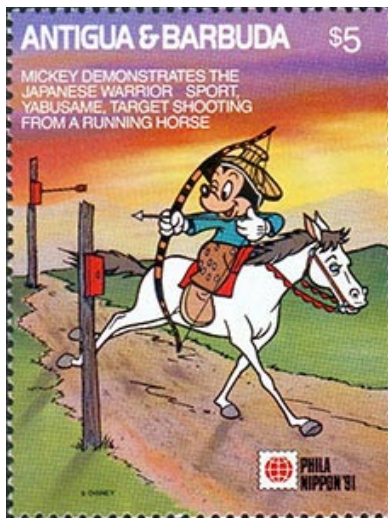
Be thankful. Who could fathom the quacky mindset of a sword-wielding duck? How could you be certain the goofy-looking hound clutching a tonfa in each paw doesn't hold another by his tail? What secret techniques might a judo duck have up its sleeve, er, feathers? Perhaps wing chun? And what karateka is prepared for a webbed foot in the face? Martial mice don't drag tail. Who could match rodent-rapid moves of a mouse sumotori? Human martial artists' "kiais" don't measure up to the hearty quacks, growls, barks, and squeaks of cartoon martial artists.

Antigua & Barbuda issued a series of Disney martial arts stamps for Phila Nippon '81. The Gambia and the Maldives each issued a stamp. Grenada and Dominica each issued three. The following table illustrates the adeptness of these martial artists, many of whom have achieved proficiency in more than one art or weapon.

MARTIAL ART	PRACTITIONER	RANK	ISSUING NATION
Judo	Mickey Mouse Donald Duck	Black Orange	Antigua & Barbuda
Karate	Mickey Mouse Goofy Donald Duck	Black Black Black	Antigua & Barbuda
Tamashiwara (powerbreaking)	Mickey Mouse Donald Duck	Black Black	Antigua & Barbuda
Aikido	Mickey Mouse Donald Duck	Wearing hakama Wearing hakama	Antigua & Barbuda
Sumo	Black Pete Mickey Mouse's nephews (Mortie and Ferdie)	Not clear Not clear	Gambia
Sumo, second stamp	Mickey Mouse	Described as champion	Antigua & Barbuda
Yabusame (archery from horseback)	Mickey Mouse	Not clear	Antigua & Barbuda
Yabusame, second stamp	Donald Duck	Not clear	Dominica
Tai-chi	Mickey Mouse Minnie Mouse	Red sash Purple sash	Grenada
Kung-fu	Mickey Mouse	Not clear	Antigua & Barbuda
Samurai sword	Donald Duck	Not clear	Maldives
Samurai sword, second stamp	Donald Duck	Not clear	Dominica
Samurai sword, third stamp	Mickey Mouse	Courtier, high government official	Antigua & Barbuda
Kendo	Goofy	Not clear	Antigua & Barbuda
Tonfa	Goofy	Black belt	Antigua & Barbuda
Ninjutsu	Donald Duck	Black belt	Antigua & Barbuda

Though the throw Mickey uses to deck the duck on the judo stamp is not readily identifiable, clearly it is not a Mickey-komi technique. As the stamp says, "Mickey shows Donald the gentle way." Yep. Right to the mat!





If you've enjoyed these stamps, look at over 2,000 martial arts stamps, coins, and telephone cards in the world's largest such collection at <http://usja-judo.org/~judo.stamps>. These include cartoon characters in addition to graduates of Disney's dojo. Most items in the collection pertain to judo.

Be forewarned if you should cross paths with any of these characters: Dodge the duck, but especially be wary of Mickey, the most cross-trained of them all. Don't mess with the mouse!

Dr. Ronald Allan Charles, 7<sup>th</sup> dan in judo and 6<sup>th</sup> in jujitsu, holds honorary 3<sup>rd</sup> dan rank in judo stamp collecting and 2<sup>nd</sup> dan in Other Martial Arts stamp collecting. Charles Sensei enjoys teaching in his Samurai Judo Association club in Goose Creek, South Carolina, where he maintains respectful distance from ducks and other winged critters swimming in Goose Creek, some of which may know wing chun.