

American Ju-Jitsu AssociationTM

News Letter

Fall, 2001



TM

EDITORIAL

Friend or Foe? *Requests for Invitations*

By PROF. GEORGE KIRBY

Q: When I announce seminars I occasionally get letters or e-mail requesting an “invitation” to attend a seminar we are hosting. The request for an invitation usually comes from individuals outside of the United States. Sometimes they say that they need the invitation to get their government’s permission to travel abroad or for funding of their trip. Are these requests legitimate or is there something I should be cautious about?

A: Be cautious! Sometimes the request is legitimate and sometimes it can be a come-on to get you involved in covering a person’s travel expenses (nice — if you can afford it) all the way to a true scam to get money from you.

First, when I get requests for an “invitation” so someone can attend a seminar, the first thing I ask is, what do they specifically need it for so I can word it properly. I also ask who the invitation will be presented to (i.e.: which government agency) so I can address it to that person.

Second, and most important, I inform the person — and include in the invitation — a statement to the effect that the person is responsible for all of their own transportation, housing, living, entertainment and medical expenses and that neither I, or any organization I represent, assume any financial obligations or responsibilities that the person incurs,

nor can I, or any organization I represent, subsidize any portion of their trip in any form or manner. They are solely responsible for paying *all* of their expenses and providing all of their own transportation, housing, meals, etc., etc., etc.

Third, I advise them that they will need a driver’s license and 1-2 credit cards (preferably Visa or MasterCard) if they plan to rent a car (necessary in some locations), stay at some hotels or to get cash from a bank. I also advise them that they should have international medical insurance as I cannot assume any medical expenses they might incur. I will also advise them of local costs for hotel, meals, cab fare, other modes of transportation, etc., simply as a matter of courtesy so that they do not have a “monetary shock” when they

come here and “didn’t bring enough money” or “don’t have sufficient funds.”

I try to do this as professionally as possible for a number of reasons. First, I want to be completely honest with people. I do not mind taking a couple

of people out to dinner or chauffeuring them to and from the clinic. However, I have been in a “deep pockets” and “shuttle bus service” position, and I really do not have time for it or like doing it, especially if I am running a seminar. Also, I will only very rarely ask one of my students if they can provide transportation services for a guest. Most of my students do stuff for me quite often (thank goodness) and I do not like to impose on them as a result.

If their request is legitimate, I am giving them information they *do* need *and* they will provide me the information I need to write an appropriate invitation.

Please see REQUEST, page 13

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REGIONAL

Northern Regional Tournament

Event: AJA Northern Region Fall 2001 Tournament

Date: September 22, 2001

Host: Arlington Budoshin Jujitsu Dojo

Location: Arlington YMCA, Arlington, Virginia

Gedan

1 st	Linda R. Myer	Maru Martial Arts
2 nd	Kerstin Nettekoven	Arlington
3 rd	Barbara Keary	Arlington

Chudan, Youth

1 st	Shane Connelly	White Marsh
2 nd	Marisa Levin	White Marsh
3 rd	Sebastian Guy	White Marsh

Chudan, 6th Kyu

1 st	Toblyn Nishi	Arlington
2 nd	Lawrence Tomek	Arlington
3 rd	John J. Reiff	Maru Martial Arts

Chudan, 5th Kyu

1 st	James E. Gaul	Arlington
2 nd	Philip Browning	Maru Martial Arts
3 rd	Vincent Hayes	Maru Martial Arts

Chudan, 4th Kyu

1 st	Daniel Gaul	Arlington
2 nd	Chad Kahler	White Marsh
3 rd	Joey Connelly	White Marsh

Jodan

1 st	Robert L. Connolly	Arlington
2 nd	Daniel Orkwis	Arlington
3 rd	Geoff Sasso	Maru Martial Arts

Yudanshia

1 st	Mark Burton	White Marsh
2 nd	Michael S. Hickey	Towson
3 rd	Joni L. Wood	Towson

Overall Champion

Robert L. Connolly

Judges:

Wade Susie, 6 th dan	Thomas Salander, 3 rd dan
Karen Curley, 5 th dan	Michael S. Hickey, 2 nd dan
Will Harris, 4 th dan	Charles E. Youman, 2 nd dan
Mark Burton, 3 rd dan	Joni L. Wood, 1 st dan

Referees:

Thomas Salander, 3 rd dan	Robert L. Connolly, 2 nd kyu
Charles E. Youman, 2 nd dan	Daniel Orkwis, 3 rd kyu
Kevin Brennan, 2 nd kyu	

Additional Support:

Felicia Ansty	Michael Hobson	Kerstin Nettekoven
Carlton Bonilla	Roberto Hoyle	Mary Claire Salander
Daniel Gaul	Barbara Keary	Lawrence Tomek
	Marisa Levin	

LOCAL

Ju-Jitsu Students Score Bigtime

In the largest promotional presentation ever, eight students from the Budoshin Ju-Jitsu Dojo received promotions to their next rank on Thursday, August 23, 2001. Testing the eight students took two evenings to complete as each had to meet specific performance requirements for their promotion.

According to George Kirby, head instructor for the program, normally all of the testing for lower ranking 2-4 students can be done in about an hour once every 9-10 weeks. However, this is the first time seven of the eight examinees were testing for higher grades at the same time. [See Promotions for information on individual promotions.] Each brown belt test can take half an hour or more to administer. Students must demonstrate certain Ju-Jitsu forms and self-defense techniques at each level, demonstrating a working knowledge of the art. Most students have been members of the dojo for many years. The dojo has been conducting classes through the city of Santa Clarita Park, Recreation and Community Services Department since 1996.

The Budoshin Ju-Jitsu Dojo, a non-profit organization, conducts its classes on Thursdays, 7-9pm, although it is hoping to expand its program to two nights per week starting in September. [Petco is located at the corner of Newhall Ranch Rd. and Bouquet Canyon Rd.] George Kirby, the head instructor, holds a 10th degree black belt in Ju-Jitsu, is a public school teacher by profession, is an internationally recognized martial arts author (including a new book scheduled for release in October), and also volunteers his time as a defensive tactics consultant as a member of the Los Angeles Police Dept. Civilian Martial Arts Advisory Panel. Kirby has been teaching Ju-Jitsu since 1968. Assisting Prof. Kirby is Sensei [teacher] Marc Tucker, 3rd degree Black Belt, who is also a stock broker & financial planning consultant. Both sensei are students of the late Jack Seki, who brought Ju-Jitsu from Japan to the United States prior to WWII.

Budoshin Ju-Jitsu classes are held on Mondays and Thursdays, from 7-9pm. The official session is 9-weeks long. New students will test for Green Belt at the end of the first 9-week session. Continuing students can test for higher grades every 6-9 months. Visitors are always welcome at the dojo.

COMMENTARY

A Jūjutsu Stylist Looks at Aikidō

By BEN HARYO

In my country Indonesia, Aikidō is far more popular than Jūjutsu. It is also the fastest growing martial art organization, spearheaded by the Y.I.A (Indonesian Aikikai Foundation), which received its mandate directly from the Honbu Dojo. While Karate stylists, Taekwondo fighters and Jūdō athletes looked in confusion when witnessing this martial art, a non-combative art which taught mostly “unrealistic” defenses against overhead palm strikes, wrist grabs and have no kicks nor chokes, Jūjutsu stylists often got startled due to many similarities contained within their respective arts.

Aikidō could be considered as a cousin of modern Jūjutsu. It is important to notice that the Aikidō of the east and the modern forms of Jūjutsu of the West developed roughly at the same time after the end of World War II. Both forms of martial arts descended from the earlier Jūjutsu forms, the pre-Meiji (pre-1868) era Jūjutsu. This explains why both arts used similar techniques. Before World War II, Uyeshiba taught Daito Ryu Aikijūjutsu, and he even handed Daito Ryu certificates to his students (such as Mochizuki Minoru who later founded Yoseikan Aikibūdō). The Aikidō as we know today is a much later creation, borne out of Uyeshiba’s mind

after he has become a wise and peaceful old man with nothing more to prove.

The non-combativeness and non-competitiveness of Aikidō makes it an ideal martial art for the future.

To me, the value of Aikidō is not due to its techniques. About 90% of Aikidō techniques is contained within older Jūjutsu systems, as well as the modern ones. The value of Aikidō is the fact that Aikidō is a martial art of Love and Harmony. In

Aikidō, all of the techniques is a manifestation of the Universal Law, and ultimately The Universal Love. That’s why the Uke is not resisting, in fact, the Uke is “jumping” for the Tori, so their technique looked flawless and graceful*. At this respect, Steven Seagal totally embodies this concept of Uke’s non-resisting to Tori’s wishes. His movie opponents is getting thrown left and right and basically are beaten

senseless without any apparent effort because they are not resisting at all.

Also, the non-combativeness and non-competitiveness of Aikidō makes it an ideal martial art for the future. A person does not need brute strength to learn Aikidō, nor does he or she need to have the cunning and killer instinct required by the more combative arts such as Karate or even Jūjutsu. No competition ensures that people will flock under the guidance of Aikidō Senseis to learn the Way of Peace and Harmony, not to win some trophies or some kind of competition. One lone

exception is the Tomiki school of Aikidō who held a kind of Randori (sparring)

competition, but to me Tomiki is more Jūdō than Aikidō, and it is not endorsed by the Aikidō Honbu Dojo.

This, however, does not mean that Aikidō

is completely lacking as a form of self-defense. With years upon years of patient practice, an Aikidōka may master the amazing “KI” power, on which he or she could do amazing things, such as the ability of throwing down people without touching. I have seen photographs of Uyeshiba and Shioda throwing people with such manner. Perhaps this is the “secret teachings” of Daito Ryu that only the masters of the masters could attain.

My conclusion is, Aikidō and modern Jūjutsu are cousins from a similar stream. Both descended from ancient Jūjutsu. While modern Jūjutsu exponents stressed effective techniques for real-life self-defense, the Aikidō stressed the spiritual harmony and the spirit of co-operation. They are two flip sides of a same coins, and therefore, they are bound to co-exist in the sphere of martial arts. For those of you who likes to cross-train, then cross-training in Aikidō may give you plenty of ideas about harmonization with your opponent.

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Please see AIKIDŌ, page 13

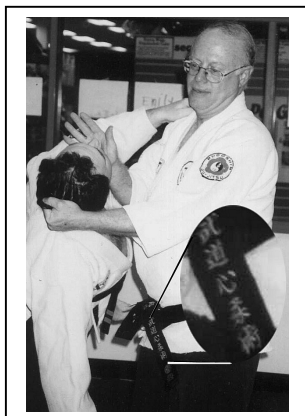
LETTERS TO THE EDITOR

Representing "Shin", Part 3

Hello Sensei Salander,

By God, I am glad that someone responded. It means I am not writing in vain and people actually read it and like it. I thank you once again for this wonderful opportunity.

"Dear Sensei Hefner, thank you very much for your kind comments. Yes, you are very right, the word "Shin" could also mean a "gentlemen", and indeed in the Eastern Asia culture, a gentlemen-scholar is a respectable character, as reflected in many ancient literatures such as the "White Snake Legend" and the "Tales of Genji".



I choose the character "Shin" or heart for Prof. Kirby's Budoshin because I happen to have a picture of him wearing his black belt, and from what I saw the word Budoshin on his black belt uses the character for

"heart". However I could also be mistaken because it's just a picture. We claim no sole expertise in the difficult Japanese language! Once again thanks for your input!"

Thank you for being a wonderful editor,

*Ben Haryo
Goshin Budō Jujutsu
Jakarta, Indonesia*

Good To Be AJA

Dear friends,

I have received today an envelope with the latest AJA newsletter. It is excellent and I was particularly happy to see info about our Katai Ryu Aikijutsu friends. Also, I was happy about the announcement of some newly promoted jujutsuka of Serbian budo Council.

The whole newsletter is very nice, I liked all the texts, and especially "The meaning of Ju Jutsu" by Reginald Lee Heefner.

I must say that I did not even know about Prof. Kirby's promotion to Judan. My deepest respect and congratulations!

My best wishes and thanks for this wonderful Newsletter. It is good to be in the AJA.

*Ivica Zdravkovic, M.D.
President of Serbian Budo Council
Gendai Goshin Ryu Jujutsu Yonda*

NATIONAL


Training Opportunities


October 19-20, 2001

Harold Brosious, Father of Ketsugo Jujitsu, will be giving a Seminar to the Aiki Jujitsu School in Metairie, Louisiana. Advanced combat Jujitsu techniques with weapons (knives, guns, and sticks) to keep it simple defenses against one or more attackers will be taught.

For additional information:

Professor Gene Roos

 e-mail: **generoos@home.com**


 voice: **504-835-3004**


November 3, 2001

Professor George Kirby, author, teacher, and Chairman of the American Jujitsu Association (AJA) will be presenting a seminar at the Arlington YMCA Jujitsu Dojo, Arlington, Virginia, 9am to 4pm. We expect Professor Kirby's new book to finally make print and the seminar will be drawn from the new material. Autographed copies of the new book will also be available if publication stays on schedule.


For additional information contact:

Thomas Salander:

 e-mail: **salander@aol.com**

 voice: **703-243-0206**


 fax: **703-243-0204**

 **<http://members.aol.com/koshinage>**

February 23, 2002**Professor George Kirby Seminar, Illinois**

For additional information contact:


Ed Daniels

 e-mail: shoto_jitsu@hotmail.com

April 13, 2002**Budoshin Ju-Jitsu Fundamentals/Control & Restraint Tactics For Law Enforcement, Toronto, Canada**

For additional information contact:

George Cushinan

 e-mail: cushinan@ca.ibm.com


Tournaments**November 17, 2001**


AJA Western Region Freestyle Kata Tournament will be held in the Villa Parke Community Center (Auditorium), 9:00am to 3:00pm. Competitors check-in is at 8:30am. Address for the event is 363 E. Villa St., Pasadena, California, 91101.


For additional information contact:


Jorge Corona:

 e-mail: jorge.corona@iwon.com

 voice: **626-918-6510 (home)**

 voice: **626-392-1440 (cell)**


 15014 Dancer Street.
La Puente, CA 91744

 <http://rocjujitsu.tripod.com>

AJA Northern Region Freestyle Kata Tournament will be hosted by the Arlington YMCA Dojo, Arlington, Virginia.


For additional information contact:

Thomas Salander:

 e-mail: salander@aol.com

 voice: **703-243-0206**

 fax: **703-243-0204**

 <http://members.aol.com/koshinage>

LOCAL**Lifetime Achievement Award**

At the Kenpo Jujitsu Homecoming Convention in Portland, Maine on September 8-10th, 2001, Prof. Tim Lynch was awarded *Martial Arts Lifetime Achievement*. The award, from the Unified World Martial Arts Federation's "Hall of Fame", was presented at the Saturday night banquet by Grandmaster Joe Halbuna and Professor Frank Ricardo.

BUSHIDO**武士道****Doryō**

By AARON KROMER

度量

Take a moment to look back on your life and recognize all people that you have seen, read about, or maybe even met, that were great people. Did you notice any trends in size, shape, color, and gender? Probably not, I know I couldn't see any trends in those categories. Now think back to their attitude towards life and the way they acted to other people. When I did this I could clearly see magnanimity in them all. Of course there are always exceptions to every trend, but for the most part when I looked at the people I considered to be great, not just the martial artists, their demeanor was magnanimous. Thinking further I came to the conclusion that there are two broad groups within those who were magnanimous, the ones who were martial artists, and the ones who were not.

A gentleman
acts kindly to
others not
because he
wants to keep
up appearances
but because he
truly enjoys what
he does is being
true to others.

Having said this, I believe that there are two sides to magnanimity. First, magnanimity in relationship to the everyday person, and second, magnanimity for the martial artist. Let us now take a look at what I define magnanimity

as: 1) showing a courageous spirit, 2) loftiness of spirit enabling one to bear trouble calmly, 3) generous in forgiving an insult or injury, and 4) revealing generosity or nobility of mind. All of these definitions are the same, yet at the same time they are completely different.

What does magnanimity mean in relationship to the every day person? How can one be magnanimous every day? In my study of Budoshin Jujitsu I have been taught to be a gentleman. By today's standards this seems to be not much more than opening the door for a lady, being courteous to others, and having a refined-elegant look. These things are all superficial in nature.

To me a real gentleman is not just a surface appearance. He

It is easy for him to forgive an insult or injury and move beyond petty resentfulness or vindictiveness.

is also a total human being that is true to himself and others. What does being true to others mean? This statement means that a human who acts kindly to others not because he wants to keep up appearances but because he truly enjoys what he does is being true to others. It is in his heart and

soul that his actions originate from.

From all that I have read and learned about the martial arts I find a reoccurring principle: openness. In it's purest form I believe this to be opening your heart and soul. Not so that you are vulnerable but so that you may accept things as they come and properly adapt and flow. It seems to me that this allows you to be completely sincere and honest in your actions. Coming back to the true gentleman, I believe since his actions originate from within his soul, it is easy for him to forgive an insult or injury and move beyond petty resentfulness or vindictiveness. That I believe is that mark of a true gentleman. I have met few true gentlemen, but I am

Fear is a valuable emotion, saying "Pay Attention!!"

still young. Of the few gentlemen that I *have* met, I must say they all had a magnanimous quality that seemed to radiate from them.

The gentleman receives the greatest rewards for his actions. Think about this. Have you ever cared for someone so much that any little help you can

give them brings you a feeling of extreme pleasure and happiness. Now imagine this feeling every time you help someone. This comes from your use of your inner soul and heart. The feelings/rewards that the gentleman receives are priceless. As for the recipients they seem to often gain large amounts of happiness as well. Think about the person you helped that by opening yourself up and letting your heart do the work. Did they respond by sneering, yelling, or getting angry? In my experiences their response has been the exact opposite. Even if they do not love you, they often seem to express a deep gratitude for your efforts and appreciate all that you do for them. These are the prices that you pay. To me, these prices are well worth it.

A martial artist is much more than a gentleman. A true warrior studying Budo cannot just perform his skill, he must become the skill. This means that he devotes himself selflessly to his practice until he can act from his heart. I believe Japan's greatest swordsman, Miyamoto Musashi, but it best when he said, "When I fight another man, I look through him and think only of making the hit. I have no preconceived notions of which target is the one to aim for. I let nature take its course and permit the 'spirit of the thing itself' to express 'itself' through me and make me the victor."

One of the skills a martial artist needs to learn is how to deal with danger. To better understand danger we must look at what happens when a person is in danger. The natural human reaction is fear. Fear is a valuable emotion, saying "Pay Attention!!" When a person becomes afraid their body tends to tighten up and their mind freezes. In a life or

He has learned to control his emotions and does not let things affect his sharpened mind.

death situation this will mean certain death. A warrior cannot let this happen, to do so would be his own demise. Therefore, a true warrior is not afraid of what lies ahead. He is confident in his abilities and skills. He has learned to control his emotions and does not let things affect his sharpened mind.

Please see MAGNANIMITY, page 13

COMMENTARY

The Philosophical Underpinnings of the Practice of Kata

By REGINALD LEE HEEFNER

The purpose of kata, irrespective of martial art or martial way, resides in inculcating the precepts to be discussed below in the practitioner who then is able to forge the body, mind, and spirit through practice, or *keiko*. While these precepts readily apply across the board, illustrative points will come from the perspective of *aikido*, *ju-jitsu*, and *Kodokan judo*.

The Japanese word *keiko* 稽古 (N3304, N770) comprises two Chinese ideograms which mean “to examine in detail/study” and “old/ancient”. *Keiko* signifies far more than a mere “practice” session. The original Chinese ideogram for *kei* 稽 also means “to honor, respect, kowtow, or surpass”;

the implication of this is that one reveres and emulates the old with a view toward superseding or surpassing it. The act of *keiko* takes place in the *dojo* 道場 (N4724, N1113). The word *dojo* itself is replete with concepts borrowed from Buddhism (particularly *mikkyo*, or esoteric Buddhism) and means “a place for enlightenment”.

An understanding of *keiko* and

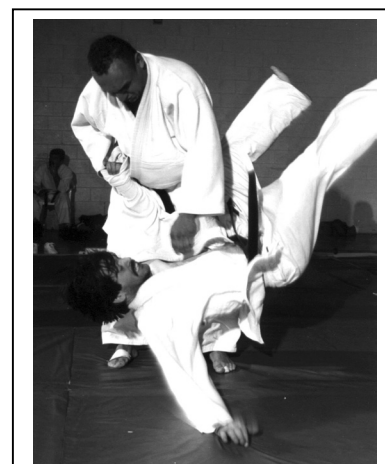
The purpose of all *kata* is the development of an intuitive sense of a number of concepts, such *ma*, *ma-ai*, *kime*, *sen*, *zanshin*, *riai*, *mushin*, *fudoshin*, and *munenmuso*.

dojo leads to the discussion of *kata*. The purpose of all *kata*, including those practiced in Chinese *wushu*, derives from the development of an intuitive sense of a number of concepts, such *ma*, *ma-ai*, *kime*, *sen*, *zanshin*, *riai*, *mushin*, *fudoshin*, and *munenmuso*. By examination of the concepts behind this plethora of terms, with illustrations from actual *kata* as well as popular culture, the beginning of an understanding of the philosophical basis of *kata* can be developed.

Judging Distance

The first and foremost consideration in any combative encounter, whether for sport, self-defense, or true combat in the literal sense, lies in the interval of space, time and even physiological distance separating opponents. This concept is called *ma*. A vivid example of this was Cassius Clay (later to become Mohammed Ali) in the Rome Olympics of 1960. Films of his boxing matches there clearly show his consummate skill in standing or placing himself at the optimum distance to achieve overwhelming superiority over his opponents. Returning to martial arts/martial ways, proper *kata* training forges the ability to properly judge *ma-ai* or combat engagement distance.

For example, *judoka* first learning the *Nage-no-kata* (the formal demonstration of throwing) struggle with the techniques involving strikes primarily because their sense of *ma-ai* has been diluted by the overemphasis in most modern judo on strictly sport application. In stark



Frank Kiser of Classical Budo Dojo throws Dr. Chris Grimm with Uki Goshi in Nage-no-kata.

Photo courtesy Nate Bacon

contrast, even a cursory review of old films of Mifune reveals a technical virtuosity deeply rooted in the martial concepts being discussed here. These films show an uncanny, almost eerie ability of Mifune to judge space and move to close the combat distance with exquisite timing that quite literally disturbs his opponent's balance.

The importance of *ma-ai* resonates even more when weaponry is involved, particularly a sword or a knife. If one closely examines the

sword attacks and defenses used in Kokokan Judo's *Kime-no-kata* (forms of decision), it becomes obvious that the closing distance is roughly within 20 feet (6 meters). Modern empirical evidence indicates that 20 feet is roughly the distance required to deal effectively with these edged weapons without getting oneself killed. Similarly, the

Kata preserve techniques proven to be life-saving over centuries



Dr. Chris Dewey (Starksville, Miss. Martial Arts Academy) demonstrates Kime-no-Kata with his wife, Janet.
Photo courtesy Nate Bacon

techniques of *Kime-no-kata* show a preponderance of deflection movements, followed by atemi (strikes), then followed by two hands on one movements, then followed by some type of submission technique such as a *kansetsu waza* (joint locking technique) or a *shime waza* (strangulation technique). Not surprisingly, or perhaps surprising to those who criticize the modern value of *kata* that preserve techniques proven to be life-saving over centuries in actual combat situations, modern police tactics emphasize this type of approach for effective defense against edged weapons.

Nothing could illustrate this point better than viewing old films of Morihei Ueshiba when he was about 50 dealing with armed *bokken* (sword) and bayonet attacks. His ability to accurately judge *ma* and *ma-ai* by turning (*tenkan*) with

exquisite timing borders on the supernatural, which is why the true masters were said to have *shingi* (divine techniques). In Kodokan judo, what is arguably one of the most difficult techniques, *harai tsurikomi ashi* (sweeping lifting-pulling foot sweep) requires the quintessential feel of *ma* and an instinctive sense of *ma-ai* to execute. Lacking perfection of *ma* and *ma-ai* throws the



Author practicing timing for *harai tsuri komi ashi* with Dr. Chris Grimm as uke.
Photo courtesy Nate Bacon

timing off and the technique fails. Interestingly enough, the more difficult the technique, in this sense of requiring perfect mastery to effect properly, the more opportunities there are to apply the technique. This naturally begs the question of why one rarely sees these techniques being applied in serious

competitions. One does see these techniques, but only at the most elite levels by master *judoka*. Most others do not invest the time in perfecting the technique until it reaches its aesthetic ideal at which point one actually transcends the technique as such.

Before moving on to *kime* (ultimate focused decision/concentration), it is appropriate to mention in this discussion of *ma* and *ma-ai* some significant movie examples. In Akira Kurosawa's *The Seven Samurai*, the master swordsman is depicted as someone who is seeking to perfect his technique just for the sake of the technique. This is the idea of mastering a technique to transcendence, which is what the late Bruce Lee was talking about and what he could so ably demonstrate. Here, too, there is good film footage of Bruce Lee throughout his film career showing a total mastery of the concepts of *ma* and *ma-ai*. While he deplored the

"classical mess", one can but note that he had first to master the "classical mess" through rigorous training (*shugyo*) in order to get beyond it. Additionally, the concepts of *ma*, *ma-ai* and *shingi* through *shugyo* can be seen in



Author completing *harai tsuri komi ashi* with Dr. Chris Grimm as uke.
Photo courtesy Nate Bacon

the Jedi Knights of Steven Spielberg's Star Wars movies who train in the Way (*Do/Tao*) of the Force (*Ki/Qi*). In the first movie, titled Star Wars, the Jedi Master Obi Wan-Kenobi emphasizes the concepts of *ma* and *ma-ai* as he attempts to teach the novice Luke Skywalker the use of the light saber (similar to a *katana*) to prepare for battle with Darth Vader who is dressed in a black storm trooper's outfit (similar to a *kendogi*).

Kime means the ability to focus all of one's physical, mental, and psychological powers so as to bring force on one point, the ultimate decision that galvanizes one's entire being. Of course, the breaking techniques of *karate* come first to mind. However, even more than that, this decision is intimately associated as well with *zanshin*. In battle, one had to make a near instantaneous decision about continuing to expend energy on one assailant, finish him off or move on, while

simultaneously maintaining a heightened sense of alertness and awareness owing to the possibility of unseen, multiple assailants. *Zanshin* is the technical term that refers to this heightened alert state while maintaining a calm composure and adapting to the circumstances at hand (the principle of *ju*



Dr. Chris Dewey delivers hiji-ata (elbow strike) as a submission in Kime-no-Kata. Uke is his wife, Janet Dewey.

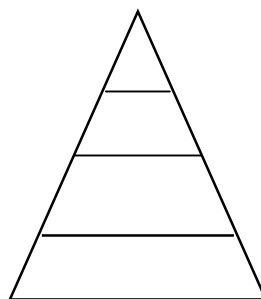
Photo courtesy Nate Bacon

in *ju-jitsu*).

An analogy can be drawn to a related discipline, that of fencing. Charles Yerkow, an early Kodokan judo pioneer who authored the book *Judo Katas* in 1955, authored an article entitled *Fencing and Judo* in which he clearly indicates how proper breathing, proper distancing, proper concentration, and proper attitude and alertness learned via judo *kata* carried over in applicability to Western style fencing and even sportsmanship. Even more important, however, was one's mental attitude and alertness to combat initiative (*sen*) in fencing, Kodokan judo, and in other martial endeavors deriving from Asia. There is also good evidence that these same principles existed, albeit with different names, in the ancient Greek *Pankration* as well. *Kata* is the only viable means to develop this ability, and many see the development of sensitivity to stages of *sen* as the quintessential purpose of *kata* and all training. In fact, even the rank structure of the *kyu-dan* system created by Professor Kano points in this direction, as shall be illustrated shortly. There is a feeling among a number of experts in Japanese martial arts that there had been a precipitous decline in the technical health of judo following World War II because these precepts were increasingly abandoned in the favor of judo in the narrowest competition sport sense. In fact, there seems to be a sense that even the nature of *randori* (free practice) and *shiai* (competition) had been corrupted. In fact, the late Donn E. Draeger wrote that Professor Kano viewed the proper ratio of *randori* to *kata* to *shiai* to be 80:17:3. Few

can argue that current practice much resembles this original vision.

This tangent aside, there are a number of different levels of *sen* or combat initiative. This is true of all martial endeavors, but probably best preserved in *koryu bujutsu* (classical/traditional martial arts), such as seen in sword traditions and in Aikido as expressed by Morihei Ueshiba and many of his disciples. The following pyramid graphically illustrates the states of combat initiative, starting with the lowest level and ascending to the highest.



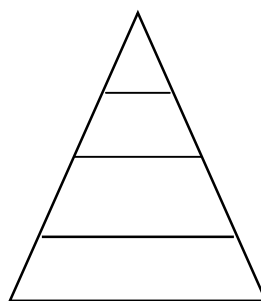
Sen sen no sen: Using initiative to defeat or suppress an opponent before he has a chance to contemplate an attack

Sen no sen: Using initiative to prevent an opponent from doing so

Go no sen: Essentially countering an opponent after initiative is taken by an opponent often by some ruse to set up the opponent for a counter

Sen: Combat initiative

One can similarly superimpose on this pyramid another pyramid to represent the rank at which appreciation and development of these stages exist, provided one has been forged in the forces of *shugyo* (rigorous training) via proper *kata* practice.



Higher *dan* levels (*iki-kokoro*)

Rokudan (*kokoro*)

Godan (*sen sen no sen*)

Yodan (*sen no sen*)

Nidan (*go no sen*)

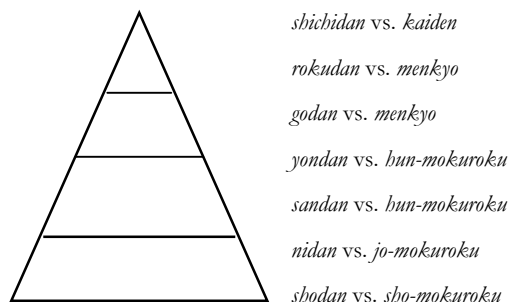
Shodan (*sen*)

(As can be seen, this is why *sho* means beginning (not first) and *dan* means step.)

It can be observed that there is a slight discrepancy between these two pyramids. *Sen sen no sen* intuition, or *kan* (the ability to intuitively foresee the movements of adversary) begins with *godan*. This level of achievement is generally considered the peak of purely technical skill, though continued growth of power and intensity, in theory, continues to occur as one advances toward the higher black belt levels. Of note,

normally the term *sensei* is properly applied to only *yondan* and above.

A third pyramid can be developed to compare these schema with the *kyu-dan* system (that is, “graded” or black belt holders and “ungraded” or individuals without black belt) and the more traditional ranking systems pre-dating Professor Kano’s system. True learning of the art does not happen until *shodan*; until this level it is learning by rote mechanical skills.



As one ascends in classical martial arts, one is indoctrinated increasingly into what are considered *okugi* (secret principles) of the art until one culminates in being personally transmitted the *kuden* (oral teachings) considered so secret that they are never written down. These teachings are conveyed by a process known in Japanese as *isshein denshin*, an almost telepathic direct communication from the spirit (*ki*) of the teacher to the student.

Here one can be forgiven the feeling of breathing rather rarified air, but there is a concrete example of this from the thoughts and actions of Dr. Jigoro Kano. As a scholar and school professor, he was interested in preserving traditional knowledge so that in the future it would not be lost. Kodokan judo’s *itsutsu no kata* is essentially the *kuden* of the *Tenjin Shinyo-ryu Ju-jitsu*. Meik Skoss sums this up in his book Ko-Ru Bujutsu: Classical Warrior Traditions of Japan, in which he writes, “If one sees the movement sequences with no prior knowledge of what they represent, they may seem ineffective and silly, without any definite purpose. It is only after one has trained for a long period of time, and acquired sufficient skill in the techniques, that it becomes possible to understand and internalize what movements “mean” in a practical sense. They are, in a very real sense, the essence of *Tenjin Shinyo-ryu*’s approach to unarmed combat.”

This leaves the concepts of *kokoro* and *iko-kokoro*, which leads to a discussion of the transmission of secret techniques. *Kokoro* literally means “heart” but implies the quintessence of

an entity, or, absolute reality. Thus, *kokoro* is a state of “dispassionate passion” or action without looking for beneficial results. *Iko-kokoro* is a study of states of spiritual consciousness begun when awarded the title of *kyoshi* (teacher) usually associated with *rokudan*. The title of *tasshi*, while not often used, is associated with the rank of *godan*, and *renshi* is associated with the title of *yondan*. The *shi* syllable is derived from the Japanese word *shinshi*, which refers to a “gentleman, scholar, warrior”; it is also the *shi* in *bushi* or warrior/*samurai* (one who serves). *Ta* means accomplished because the *tasshi* begins the quest for self-perfection via technique. *Ren* in *renshi* means “trainer”; this is the level at which one can properly be called *sensei*. *Hanshi*, the term for a master swordsman who can serve as a model (the literal meaning of *han* is Chinese), is the title awarded *shichidan* and *hachidan*, while *shihan* is reserved for only *kudan*. *O-sensei* is properly used only for the founder of an art – it would be sheer hubris to use this term in reference to anyone else.

When one can successfully and effectively blend the elements of *ma*, *ma-ai*, *kime*, *sen*, and *zenshin* to benefit oneself, then one is said to possess *riai*. One cannot, however, possess *riai* without *ki* (internal spiritual energy), *aiki* (unified energy), and the ability to *kiai* (harmonize internal energy usually by *kime* resulting in a shout to call upon one’s entire energy to be entirely “in the moment” [*tada-ima*]). In one’s quest for harmonious development and eventual perfection of self (*iko-kokoro*), or what Jigoro Kano called *jike kansei*, one must learn to “fill oneself with the cosmic energy force of the ultimate reality of the cosmos (*ki o mitasu*).”

Again, *ki* development is closely associated with the Chinese *Dao* philosophy (*Do* in Japanese) which is linked with the two principles of *Yin-Yang* (*In-Yo* in Japanese). The eternal interaction of the two is represented by the sign of *Dao* and sometimes surrounded by eight trigrams from the Daoist text The Book of Changes (also known as the *I Ching* or *Yijing*). The numeral 8 also is significant in Buddhist precepts used in martial arts/ways and is primarily meant to signify “the infinite”. For example, *happo no kuzushi* is taught as the 8 directions of off-balancing. However, its true import is that there are an infinite number of directions of off-balance and it is also the term associated with *dharma* or cosmic laws of the universe. For example, one can see in Kazuzo Kudo’s book Judo in Action that he has fourteen directions of off-balancing. Further, he divides the foot into front outside, mid-front, and front inside for both feet to achieve even subtler distinctions of off-balancing. In fact, the three *okugi*

(secret techniques) that both Kano and Ueshiba studied in *Tenjin Shinyo-ryu Ju-jitsu* were: 1) *junan na shintai* – flexibility in responding to circumstances without undue strength; 2) *shintai no chushin o tadasu* – maintaining correct posture in a balanced position so as to concentrate one's *ki* in the *seika tanden* (the point, approximately two finger widths below the navel, regarded by most Asian and Indian philosophies as the source of all psycho-physical forces in man); and 3) *aite o kuzusu* – unbalancing one's opponent either physically or mentally, for example by *kiai* or by *atemi* (strike) to *kyusho* (pressure point).

In order to fully control *ki*, however, one must be able to achieve a state of mind described as *mushin* (literally, empty mind) in which one's mind is emptied of outside thoughts, totally focused on the task at hand without distractions. So, for example, in a conflict situation requiring self-defense, one is not thinking about winning or losing, living or dying, or trying to analyze the situation but simply reacting to the situation. In Asian literature, it is often described in terms of a still body of water reflecting back the moonlight. This state leads to the ability to focus one's mind steadily on the task at hand without being perturbed by outside influences; this is called *judoshin* or immovable mind. As an aside, it is interesting to note that these same principles apply to Chinese/Japanese calligraphy, considered also to be a martial art as it develops these skills and abilities, and that a true *bushi* was to be adequately skilled in this to be able to write their own death poems. Crucial to all these states is correct breathing learned through *mokuso* (meditation) and the proper practice of *kata*. This leads finally to *munen muso*, sometimes rendered as *munen mushin* (literally, no thought empty mind), a mind that reflects everything like a mirror, open to everything, and not fixed upon worldly attachment. In Chinese Daoist texts like *Dao De Jing* (a.k.a. *Tao Te Ching*), this is called *wu wei* (no action). This leads to *satori* or enlightenment either through accumulation of knowledge and its intuitive understanding (another purpose of *kata*) or from a sudden experience that reveals the ultimate reality of beings and things and how they are interested in the universe. The experience of *satori* is one of the major aims of *zen* training, which heavily influenced all Asian martial arts/ways.

A final analogy from modern film would be to consider the Star Wars series and consider the Jedi Master Yoda's words in terms of martial arts training and concepts. After all, he was modeled after Ueshiba, whose techniques Professor Kano described as his ideal *budo*. Kano was open-minded

enough to preserve Gichin Funakoshi's (the founder of karate) *kata* called *Kime no-kata* as part of Kodokan Judo. Ironically, Funakoshi's creation was not preserved by *karateka* themselves, as they too were trapped in the pursuit of sport instead of art.

The art transcends all technique.

Reginald Lee Heefner teaches Chinese and Japanese at the National Cryptologic School and is a member of the American Translators Association. He holds a rank of Rokudan in both Judo and Ju-jitsu. He teaches Ju-jitsu at the Classical Budo Dojo in Waynesboro, PA and a branch at Arundel Community College, Maryland.

IN THE NEWS

Kick Me

Martial arts made easy.

In the on-line magazine Slate, November 16, 1999, Eliza Truitt did a comparison of six martial arts. Inspired by a Tae-Bo exercise tape, she wanted to know more about "the real thing". Trying various classes in the Seattle area, she compared each of six different styles of martial arts using six criteria. Ms. Truitt does not say how long she practiced in each one of these styles, but it is unlikely she studied any of them long enough to obtain an in depth understanding. This she admits:

"To experts, this will look like a hopelessly biased and superficial inquiry. It is. But to beginners, it is one step towards figuring out which martial art might be right for you. Do you want a chance to kick the stuffing out of someone? Take tae kwon do. Do you want to improve your sense of balance? Take karate. Do you want to know what to do if someone tries to choke you? Take jujitsu. Just remember that if you're jumped by a mugger, the only thing Tae-Bo will be good for is making your attacker collapse into uncontrollable fits of laughter."

The following is a summary of the ratings Ms. Truitt gave for each of the styles she tried.

	Intimidation Factor	Strength Workout	Aerobic Workout	Coordination and Balance	Degree of Contact	Self- Defense Value
Kung Fu	4	3	2	4	1	2
Tae Kwon Do	1	3	5	4	4	4
Karate	1	2	3	4	2	2
Aikido	1	3	2	5	4	5
Tai Chi	1	2	0	4	0	0
Brazilian Jujitsu	5	5	5	2	5	5

Overall Summary:

Kung Fu	Kicking, punching, and an aura of mystery.
Tae Kwon Do	More a sport than an art; will make short work of flabby legs.
Karate	Kicks and punches galore, with a dash of moral and spiritual teaching about self-discipline and obedience.
Aikido	You don't get to land any punches and it's noncompetitive, but you'll learn how to knock people over.
Tai Chi	A yawner, slightly embarrassing to perform, but I'm sure if done correctly it brings high-quality inner peace.
Brazilian Jujitsu	Lots of grappling, throwing, and choking. Pragmatic, not pretty. High badass quotient.

PROMOTIONS: MUDANSHIA

Shichikyū	七級	
Anderson, Ryan	8/21/01	Arlington
Field, Mike	9/4/01	Arlington
George, Aman	8/23/01	Arlington
Janik, Chris	9/4/01	Arlington
Soderman, Kate	8/21/01	Arlington
Rokkyū	六級	
Rogers, Robert L.	8/23/01	Arlington
Gokyū	五級	
Gaul, James E.	8/21/01	Arlington
Owens, Jeremy	8/23/01	Santa Clarita
Perl, Glenda	8/23/01	Santa Clarita
Yonkyū	四級	
Farmer, Wes	8/23/01	Santa Clarita
Gaul, Daniel	8/21/01	Arlington
Tenney, Stephen M.	8/21/01	Arlington
Sankyū	三級	
Blaney, Paul	8/23/01	Santa Clarita
Farmer, Robert	8/23/01	Santa Clarita
Kolodziejczyk, Marc	8/23/01	Santa Clarita
Kolodziejczyk, Matthew	8/23/01	Santa Clarita
Nikyū	二級	
Blaney, Daniel	8/23/01	Santa Clarita
Connolly, Robert L.	8/21/01	Arlington

PROMOTIONS: REFEREE CERTIFICATE

Brennan, Kevin	9/13/01	Arlington
Connolly, Robert L.	8/23/01	Arlington
Orkwis, Daniel	9/11/01	Arlington

NATIONAL

AJA Website Update

If you have not been out to the AJA website recently it is worth a visit. Our website now holds a year's worth of tournament results and promotions, all AJA forms, and quick links to e-mail any AJA BOD member or AJA staff. In addition, the web site has up-to-date information on training opportunities and tournaments.

Go To The Website ▶

<http://www.americanjujitsuassociation.org>

The AJA is dedicated to the advancement and propagation of Ju-Jitsu. Moreover, it is dedicated to providing a backbone for *verifiable* instructors of the art and their training programs. The AJA website is here to help promote our organization and the benefits that it has to offer the independent or dissatisfied instructor. By helping such individuals, we help our organization to grow in strength and numbers.

Solution to Last Issue's Puzzle

C	P	A		O	P	T	I	C		S	C	R	U	B
H	U	T		P	O	A	C	H		C	H	O	K	E
A	S	H		A	D	I	E	U		A	I	D	E	D
S	H	E	L	L	S					D	O	N	E	
M	U	N	E			J	U	A	N		F	I	F	O
S	P	A	N		C	A	R	N	E			B	O	W
				O	R	O	N	A			O	R	I	O
	A	V	I	A	T	E		O	L	D	E	S	T	
H	E	A	R	T			U	P	P	E	R			
A	R	M			B	O	D	E	N		U	S	D	A
L	O	P	E		E	D	E	N			N	E	A	R
				L	O	N	E		H	A	S	A	M	I
M	A	M	B	A		S	O	N	A	R		W	A	S
S	P	O	O	K		S	A	B	R	E		A	G	E
G	R	O	W	S		A	T	A	M	A		Y	E	S

REQUEST from page 1

If it is just a request for an invitation to see what I will “do” or if it is an actual scam attempt, my response usually ends the request for an invitation because the person realizes I am not available for a free ride.

This may all seem a bit “cold”, but it is necessary to protect yourself. I have no problem helping out someone I know or someone who is highly respected in the martial arts community if I have the time.

There is a difference between a legitimate request and a “fishing expedition.” By being honest and following these procedures you can avoid getting “hooked.” A person submitting a legitimate inquiry *will* get back to you, because their request *is* legitimate and they accept and respect your limitations.

Professor George Kirby, 10th Dan, is the Chairman of the AJA Board of Directors.

AIKIDŌ from page 3

I also invite Aikidō stylists to try Jūjutsu, to improve their abilities to defend themselves against more realistic attacks. This way, the “cousins from a similar streams” could become a “big and happy family”. Until next time! (Ben)

*(Off course, modern Jūjutsu will look just as graceful as Aikidō if the Uke cooperates fully. But in several Jūjutsu schools, Uke sometimes are encouraged to resist Tori’s attempt to throw or lock him. This is to add realism to Tori’s techniques and to teach the concept of “Kaeshi Waza” or counter moves, based on the movements of Uke’s resistance. This will also develop sensitivity to Uke’s intention).

Ben Haryo is a Wado Ryu and Goshin Būdō Jūjutsu instructor in Jakarta, Indonesia. He holds 2nd Dan in Wado Ryu and 2nd Dan in Isibihara-Ha Yonryu Goshin Būdō Jūjutsu.

MAGNANIMITY from page 6

This does not mean he is overconfident and expresses his “superiority” by boasting, picking fights, or acting “tough.” To do any of these things would be inconsiderate to other people. Boasting only encourages anger and rage in those who are being, or think they are being taunted. Picking a

fight when you know you can win and seriously injury another human being shows complete lack of respect and regard for life. The Budo practitioner does all that he can to prevent a physical altercation. This may mean that he has to turn the other cheek to prevent violence. If one is not generous in forgiving an insult or injury to their ego then he has not learned to control his emotions and is reckless, endangering himself and those around him. A true warrior is quiet and has no outward expression of his true power until he wishes to use it, and use it only as a last resort. It is this refinement and humility that is the mark of a true practitioner of Budo.

Now what does this have to do with magnanimity? When one is calm and collected because he knows his true power, limitations, and abilities, one does not delude himself into thinking he is invincible. Therefore, he does not feel the corruption that often comes with power. He does not need to prove to others that his is invincible by fighting or jumping to challenge someone at the slightest hint of insult. If an insult does arise, he is able to let go and not give in to vindictiveness. The practitioner knows not to get himself into a situation that he cannot get out of, to do so would be self-destructive, and if he is in a situation that arises above his ability, he is not afraid to retreat. So when an altercation does arrive, the practitioner is able to stay calm because of his faith in his abilities and skills. He is able to do this because he has the ability to adapt and flow with the situation as it arises, never being caught off guard or with his preverbal “pants down.” It is his lofty spirit that enables him to stay calm and be courageous in the face of danger. It is this spirit that makes him magnanimous.

There is real value in being able to forgive and let go and to be able to stand up for what you believe in even in the face of danger, granted the danger is not overwhelming. Magnanimity plays a large part in personal refinement and growth. Not just for the martial artists but for the everyday person as well.

Aaron Kromer holds a NIKYU in Jujitsu and is a freshman at Carnage Mellon in Pittsburgh, Pennsylvania.

TECHNIQUE

Combat Roll

By PROF. GENE ROOS

Recently, after being distracted, my foot slipped off the cement sidewalk and I felt extreme pressure on my ankle. In order not to have a broken or sprained ankle, I did a combat roll on part of the cement and grass with no injury.

I have been taught many rolls including Judo ones, but this works with no chance of injury. Note the judo roll, because of substantial centrifugal forces the faller's ankles might sustain damage or pain. Judo Rolls help uke (faller) roll out of: armbar projections, cork screw, and sacrifice throws, and certain wrist locks (sankajo, yonkyu, etc.).

Modified Judo rolls (no slapping) and just contacting the bottom of your feet and shoulders, result in high pressure contacts. This could cause injury to the above and small of the back.

Front falling with no roll results in hard smashing to hands, forearms and toes.

The Combat Roll is designed for a fall on hard surfaces whether you slip or someone pushes you. In the latter case, the faller can roll and/or counter attack.

Prof. Gene Roos Board of Directors, 9th dan Jujitsu, 4th dan Judo Metairie, La.



Attacker pushes the defender to the ground.

Defender squats (in a ball) and places his right arm in front of his face.



Defender Rolls over his arm...



...comes up to his feet...



...and turns counter clockwise to face the attacker.



Prof. Gene Roos, Board of Directors of the AJA, 9th Dan in Jujitsu, 4th Dan in Judo and teaches in Metairie, Louisiana.

AJA NEWSLETTER

The AJA Newsletter welcomes submissions of articles and proposals. We prefer plain text (.TXT) in electronic format, either through e-mail or on floppy disk. You can also send articles for consideration through the U.S. Postal Service or via fax.

Back issues are available.

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To contact us:

e-mail: **salander@aol.com**

voice: **703-243-0206**

fax: **703-243-0204**

AJA Newsletter
c/o Thomas Salander
519 North Livingston Street
Arlington, Virginia 22203-0222

Editorial Schedule

Winter 2002	Submission deadline: January 2, 2002 Focus: Drills and Exercises
Spring 2002	Submission deadline: April 10, 2002 Focus: The Sparring Controversy
Summer 2002	Submission deadline: July 10, 2002 Focus: Teaching Children
Fall 2002	Submission deadline: October 9, 2002 Focus: Testing

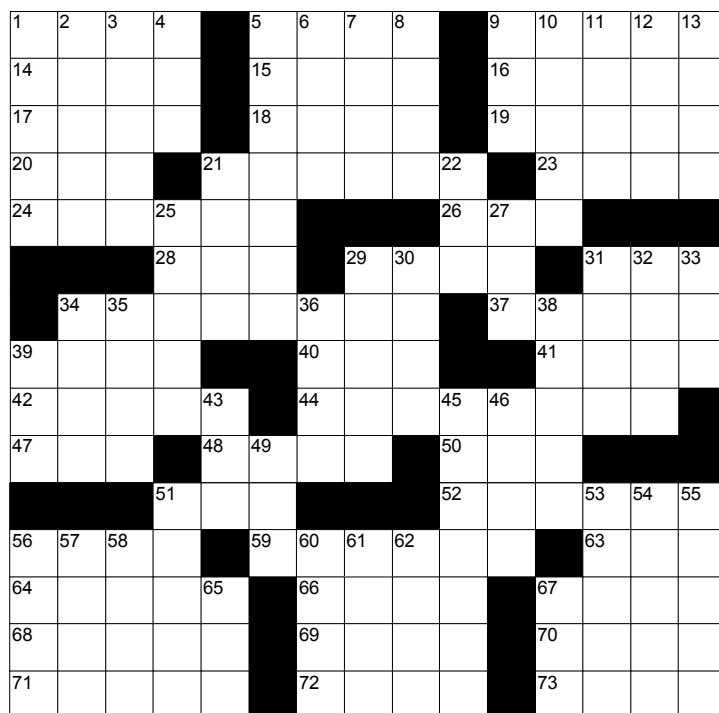
ACROSS

- 1 Parent teacher groups
- 5 Slamming sound
- 9 Muslim's God
- 14 Rolled chocolate candy brand
- 15 Tori (___ of technique)
- 16 Superior
- 17 Neglect
- 18 Scat!
- 19 Uchi (English)
- 20 Man's best friend
- 21 divine techniques
- 23 Pill
- 24 Teacher (Japanese)
- 26 Snake
- 28 Tablet
- 29 Mutton
- 31 Reverence
- 34 Taiwanese (old form)
- 37 Dope
- 39 Read attentively
- 40 Movie star Taylor
- 41 Gumbo
- 42 Somber
- 44 Spider
- 47 That (possessive)
- 48 Tides
- 50 dark, soft, negative forces
- 51 Rio de Janeiro
- 52 Flower
- 56 side (Japanese)
- 59 Yellow fruit
- 63 Fall behind
- 64 False name
- 66 Israel's son
- 67 Baseball plate

- 68 Cleans a hole
- 69 Waterless
- 70 Bode
- 71 Kiai often makes a load ___
- 72 Sleeve (Japanese)
- 73 AJA President

DOWN

- 1 Elbows
- 2 comma-shaped (___ nagé) (Japanese)
- 3 Adjust
- 4 Drunkard
- 5 way of the warrior (Japanese)
- 6 foot (Japanese)
- 7 Lighted sign
- 8 Hard drink
- 9 Boxer Muhammad
- 10 Gedan 1st Place
- 11 Comedian Jay
- 12 Gets older
- 13 Not there
- 21 Clothing stitch
- 22 Large computer co.
- 25 Lark
- 27 belt (Japanese)
- 29 Thieves' hideouts
- 30 Informal sitting (Japanese)
- 31 spirit meeting (Japanese)
- 32 Part of a sentence
- 33 Estimated time of arrival
- 34 ashi (English)
- 35 Globes



- | | |
|----------------------|------------------------|
| 36 Block | 56 Fiber |
| 38 Certification | 57 Fake butter |
| Chairperson | 58 also keeps the wind |
| 39 Pounds per square | from getting |
| inch | knocked out of you |
| 43 bow (Japanese) | (Japanese) |
| 45 Poison | 60 Alack's partner |
| 46 Knee (Japanese) | 61 Roman emperor |
| 49 Jodan 1st Place | 62 Eager |
| (nickname) | 65 Compass point |
| 51 Wanders | 67 rei (English) |
| 53 South American | |
| animal | |
| 54 Artist's need | |
| 55 Representative | |

Contacting the AJA

Where do I send Rank Promotion? Yudansha (application and fees)

To your Region Director:

Western Region Director
Radovan Sekulich

Southern Region Director
Tony Maynard

Northern Region Director
Dennis McCurdy

Where do I send Membership? Dojo and Individual Student (form and fees)

Membership Chairperson
Mark Jordan

Who do I contact about tournaments?

Contact your Regional Tournament Coordinator:

Western Region TC
Jorge Corona

Southern Region Director
Tony Maynard

Northern Region Director
Dennis McCurdy

What if you have a problem with my Regional Director?

Contact the AJA President:
Walt Lenoir

What if you have a problem with a Board Member or Staff member?

Contact your Region Director:

Western Region Director
Radovan Sekulich

Southern Region Director
Tony Maynard

Northern Region Director
Dennis McCurdy

Where do I send Rank Promotions? Mudansha (application and fees)

Send to Certification Chairperson:
Donna Mathews

Where do I get materials? (patches, constitution, etc.)

Materials Chairperson
Mark Jordan (acting)

What if you have a proposal for the Board of Directors?

Contact the AJA BOD Chairman:
George Kirby



Jorge Corona

✉ jorge.corona@iwon.com

☎ 626-918-6510 (home)

☎ 626-392-1440 (cell)

📍 15014 Dancer Street.

La Puente, CA 91744

George Kirby

✉ senseigk@budoshin.com

☎ 661-259-7912

📍 P.O. Box 801854

Santa Clarita, CA 91380-1854

Donna Mathews

✉ donnaa@erols.com

☎ 410-494-4963

📍 500 Virginia Av. #1202

Towson, MD 21286

Dennis McCurdy

✉ jmccurdy@cvm.fda.gov

✉ jujutsujohn@netscape.net

☎ 301 831-3280

📍 3949 Sugarloaf Dr.

Monrovia, MD 21770

Mark Jordan

✉ majik8@usa.net

📍 P.O. Box 4261

Burbank, CA 91503-4261

Walt Lenoir

✉ lenoirshihan@earthlink.net

☎ 805-495-0362

📍 P.O. Box 1906

Thousand Oaks, CA

91358-1906

Tony Maynard

✉ thebear53@prodigy.net

☎ 336 993-1826

📍 324 Barrington Park Ln.

Kernersville, NC 27284

Radovan Sekulich

✉ ragnarrokk@aol.com

📍 250 W. Spazier #206
Burbank, California 91502