

AJA Newsletter

American Jujitsu Association

Outstanding Dojo for 2002

According to AJA Membership records, the following dojo have provided jujitsu training to at least 20 students during the course of 2002:

White Marsh YMCA Dojo, Baltimore, MD – Wade Susie, Sensei

Universal Jujitsu Dojo, Claremont, CA – Linda Della Pelle & Paul Martinez, Sensei

Reston Budoshin JuJitsu Dojo, Reston, VA – Bruce H. Jones, Sensei

Maru Martial Arts, Towson, MD – Donna Mathews, Sensei

ROC Jujitsu Dojo, Pasadena, CA – Collin Olympius & Jorge Corona, Sensei

Aiki Jujitsu Dojo, Metairie, LA – Prof. Gene Roos

Arlington YMCA Budoshin Dojo, Arlington, VA – Thomas Salander, Sensei

The American Jujitsu Association recognizes these dojo and their sensei for their outstanding efforts to perpetuate the Art of Jujitsu. Thank you for all of your hard work and dedication.

Special points of interest:

- Promotions 12
- Tournament Results 8
- Upcoming Events 15
- Contacting the AJA 10

The Principle of Following

By **BOB PRUITT**

Inside this issue:

The Principle of Following	1
From the Editor	2
Board of Directors	3
Charity Fright Nights	3
Sel-Defense Through Other Eyes, Other Words	4
Letters	6
Bushido: Fudo	7
Chairman's Column Loss or Success	11

Traditional jujitsuka of today face innumerable misconceptions regarding their art; this is an unfortunate result of the large amount of press the grappling martial arts received following the inception of mixed martial arts (MMA) events, as well as the improper assumptions made by brother arts that are unfamiliar with our ways. Yet, no misconceived notion may be so frustrating as the frequent complaint that jujitsuka expect to be able to snatch snappy punches and kicks from the air. It is quite true that jujitsuka train to adhere to the striking skills of an enemy, but a necessary premise of this philosophy is

that the attacker is making a powerful, ki-committed attack. Such a powerful, ki-committed attack is the sort of strike that would be thrown by a traditional striking stylist, where the intention of the first blow is to end the confrontation from the onset, or an untrained individual that is simply trying to remove your head. How then would a jujitsuka deal with a snappy, tournament-stylized striker? The answer is in the principle of following. Envision this scenario—an aggressor throws a snappy, lead-hand jab at the head of a defending jujitsuka. Our hero slips

the blow and attempts to capture the attacking hand, but the attacker is too fast and retracts the strike before the capture is affected. What, then, happens next? Has the blend-and-adhere philosophy of jujitsu failed? By no means – it simply continues. For as the blow is retracted, the defender follows it; after all, it is not as if the retracted hand of the attacker disappears into a mysterious nether-region where it is hidden from our defender's hands. Rather, the hand is floating and accessible to a following-minded defender. This is not an earth-shattering, new idea, but one well grounded in the

(See Following on page 14)

The AJA Newsletter welcomes submissions of articles and proposals. We prefer plain text (.TXT) in electronic format. You may also send articles for consideration through the U.S. Postal Service or via fax.

Back issues are available.

Copyright © 2003 American Ju-Jitsu Association. All rights reserved. Nothing herein contained may be reproduced in any form or by any means without written permission of the American Ju-Jitsu Association.

To contact us:

 thomas@budoshin.com

 voice: 703-243-0206

 fax: 703-243-0204

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

Submission deadline for the next issue is June 1, 2003

200 years ago few people had any practical dealings with copyright. A printing press was unusual, expensive, and took a lot of work to use.

From the Editor

One of the tasks as editor, especially of a small publication like this one, is ensuring that there is actually material to publish. Like most organizations, there is a small subset that is willing to take up pen or keyboard and produce something for consideration. (Smaller still is the group that does this unsolicited.) While we may not publish every original work submitted, we always appreciate the consideration and effort of the authors.

Occasionally, we receive something else. It may be a copy of an article from a magazine, a chapter from a book, or even a web page that the submitter wanted to see republished here. Sometimes it is the submitter's own work, sometimes it isn't. In either case, we usually must reject the offer. The reason: copyright infringement. Reproduction of material without written permission of the copyright holder is illegal. Quotations for education and review, such as in Scott Anderson's article on page 4, are permitted within certain limits. Any person or any group – a dojo or the AJA, for example – can be held liable for stretching or ignoring these limits.

United States copyright is older than the Bill of Rights, being embedded in the Constitution: "Congress shall have the power ... to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries." The concept is even older, starting with the increased use of printing presses and evolving along with our ability to reproduce any given

work. Today, the US and most of the world recognize copyright as a significant tool "to promote the progress of science and useful arts."

We promote that progress by stipulating that an inventor or an author will be compensated for their work, effectively "getting a piece of the action". This compensation is for the time, effort, and resources they put in to bring the product (book, invention, disk, etc.) to the market. Without the compensation most of these developers would have less incentive to do the work to begin with. Many simply would not have the resources. Even under the current system the developer is taking a risk that there will actually be a market for their product – a passion for the subject will only take most people so far. The public provides feedback. An author whose first book languishes in the clearance bin will find it difficult to publish volume 2, regardless of how enthusiastic he or she may be.

All this applies not only to the next Gothic novel or paper clip replacement wannabe but also to training materials available to us as martial artists. Just within the AJA several instructors have taken the time and expense to publish books, video and other resources. No one is getting rich off these materials, and sometimes just recovering out-of-pocket expenses is problematic. Certainly as martial artists we want to support these efforts wherever we can.

But there lies the problem. While the law has always reflected the higher societal need, 200 years ago few people had any practical dealings with copyright. A printing

press was unusual, expensive, and took a lot of work to use. Today, printers are common, inexpensive, and relatively simple to use. We have reached a technological point where perfect reproduction of anything in electronic form is simple and inexpensive.

Haven't we all received bootlegged copies of movies or software from friends or relatives? Haven't we made them? Maybe it is time to reexamine this in a broader context. As martial artists one approach is echoed in the admonishment many of us received the first time we stepped on the mat: just because we can, does not mean we should, and with greater capability comes greater responsibility to use that capability for the greater good. It is true that we are playing catch-up with the technology. Many people simply do not know that copying an article, photo or disk is illegal or *why*. Many others know but choose their own self-interest over social responsibility. Is this the attitude we want to teach to our students? Is this the attitude we want to foster when practice takes our neck only millimeters from being snapped? It is precisely this selfish might-makes-right approach that caused JuJitsu to fall into disrepute after the Miji reformation. To this day JuJitsu in Japan is still associated with thugs and hoodlums rather than the higher moral aspirations of Budo.

One student put it this way: Why would someone copy an instructor's material? That is no different than going over to the sensei's bag next to the mat and stealing a book.

Thomas

AJA Board of Director Meeting

Participating BOD members: George Kirby, Walt Lenoir, Ron Sekulich, Marc Tucker, Wade Susie and Karen Curley.

Those not able to participate: Dennis McCurdy, Tony Maynard, Gene Roos and Bill Fromm.

Proposals were made and passed by unanimous vote of BOD members present for the new staff positions of:

1. National Awards Chairperson
2. National Media Coordinator
3. AJA State Representatives

4. AJA Allied Directors

The proposal for the additional staff position of National Tournament Coordinator was not passed.

George Kirby's proposal that the BOD allocate \$1000 per region on an annual basis to subsidize national competitions for member participating in freestyle competition passed by unanimous vote of BOD present. The money allocated is to be used exclusively to subsidize travel expenses of competitors. It may not be used to reduce entry fees or cover any

tournament expenses. Nor may it be used to subsidize or compensate guest instructors or judges. Final details will be worked out by the AJA President, Director and Regional Directors.

The proposal that AJA BOD officers, except past presidents, must be reappointed and accept reappointment every four years passed by unanimous vote of all present. The reappointment will be staggered by two years to insure continuity.

Minutes submitted by Wade Susie and Karen Curley, AJA Secretary

Charity Fright Nights

Once again this year, martial arts students and sensei from the White Marsh YMCA Dojo worked together to raise money for the Partner with Youth Campaign. The money will be used to help children whose families cannot afford to send them to camp and/or classes. The haunted hike and hayride grossed over \$7,000 from ticket sales and sponsors. The highlight of this year's Fright Nights on November 25 and 26 was the haunted hike through the woods where the White Marsh Dojo Chin-na karate and Budoshin jujitsu students were lurking to scare the many hikers who attended. Hikers enjoyed watching video clips of the scariest movies on a giant 10 foot screen while waiting their turn to enter the woods where a 200-watt sound system which was manned by ikkyu Clem Ehoff produced spooky sounds. There were flying bats, graveyards, skeletons and monsters. A buried lady, a chainsaw murderer and a flying witch were among the attractions. A mirror turned the Halloweeners' faces into monster faces.

There was a dragon who breathed real 4 foot long flames—he was powered by a house oil furnace running on kerosene. Many screams were heard as the ten-foot tall skeleton ran down from one of the Graveyards to scare the hikers. In addition, an escaped criminal was chased by police car lights and siren. He held off police by threatening Halloweeners with a live wire that produced giant electric sparks (but this was harmless). An ultra-violet lighted graveyard featured glow-in-the-dark bones, skulls and gravestones. The graveyard was topped off with a life sized walking skeleton. There were animatronics including the skeleton, a life-sized Bates stabbing participants, a talking skeleton swinging on a swing and a mechanical hanging man. Fog shrouded the 3/8-mile trail from 3 fog machines.

Along with the hike, people enjoyed a hayride, free candy and refreshments and a costume parade and contest. The little ones watched Halloween videos and did arts and crafts.

The following Chin-na karate and Budoshin jujitsu students and friends participated: George and John Boden, Mary Ellen, Marisa and Ryan Levin, John, Lorraine, Joey, Shane and Jay Connelly, Mark and Chad Kahler, Mark and Kim Burton, Anna Marie D'Adamo, Vernon Davis, Marilyn Principe, Gerald, Jack and David Mueller, Tom Edwards, Will Lissauer, Will Harris, Luis and Garrick Macas, DJ and Jake Stuart, Calvin and Cathy Brandt, Pablo and David Fernandez, Bill Needer, Mary Martin, Clem Ehoff, Andy Spera, and Matt Eskes. Animatronics, electrical and mechanical set up and take down and overall supervision (work!) were provided over four days by Sensei Wade Susie and Sensei Karen Curley and Sandan Bill Needer. An unbelievable amount of work, help and Organization came from Paula Ehoff, Executive Director of the White Marsh YMCA.

Karen Curley, Rokudan

Self-Defense through Other Eyes and Other Words

By **SCOTT ANDERSON**

Warriors, by definition, do not get to spread their creed or pass on their skills if they are not successful.

In this day and age of martial arts films, video training tapes, and professional 'No Holds Barred' fights, the term mixed martial arts (MMA) has sprung up like a new concept destined to blow away the dark ages of martial arts training. The real concept that ought to spring to mind is 'marketing.'

By definition, the martial arts stem from warriors' systems of combat. Warriors, by definition, do not get to spread their creed or pass on their skills if they are not successful. That is the attrition of Darwinism. That many martial arts may have developed into martial sports for a variety of reasons does not imply that their martial roots are still valid. Nor, does it imply that their martial roots are invalid. For example, *judo* as a sport may not address fully the demands of self-defense on the street or combat on the battlefield. Then again, it was not designed to. Whether or not every *judo* club opts to practice it, the self-defense system for *judo* resides in body of material called the *atemi waza*. The *atemi waza* remains a part of *judo* even if every club does not practice it.

MMA has sprung up as the leading edge concept as various martial sports meet in competition on playing fields that may or may not be level depending on the venue. MMA preaches that grapplers are better fighters for learning how to punch and kick, and conversely, puncher-kickers are better fighters for learning how to grapple. That is no different from most any martial art that was born on the battlefield. It is simply a reaction to the specialization of the various martial sports that leads away from combat effectiveness for such varied reasons as safety, philosophical reasons, more exciting matches to watch, etc.

All good martial arts are well-designed systems. *Jigaro Kano* may have fine tuned *ju jitsu* to derive his *judo*, but that does not imply that all of the body of techniques comprising *ju jitsu* is not worth knowing. Instead, the *ju jitsu* material may provide insights into techniques that may be useful for both instructors and students to better understand their *judo* or other martial systems.

No one system or any one individual has had the last word in defining an ultimate martial art or perfect technique. Also, extremely good reference material by definition is not published strictly in either English or Japanese. Martial artists in other countries and systems have developed important material that can benefit the student of *ju jitsu* long before there is a need to cross-pollinate the arts haphazardly.

For example, many former Soviet countries can no longer find authoritative combat *sombo* texts, so they go to the work of *Horst Wolf* because his book *Judo for Self-Defense* is very close to many of the *sombo* systems that they practiced when a part of the Soviet Union.

Horst Wolf's book is not new. It was written over forty years ago as a separate syllabus from his sport *judo* books. Thus, he does not go into the mechanics of performing standard sport *judo* techniques within this work. Instead, he refers back to the sport book for how to execute techniques that are done exactly as they are performed in the sport. In the cases where the self-defense technique is different from or not included in the sport system, he fully details the self-defense technique.

The following example is a translation from the fifth chapter of the Russian edition edited by G. Tovkaya and

published by Fair Press, Moscow 2001. In this example, the author discusses the value of leg locks in self-defense:

Submission Ploys Applied to the Feet and Legs

This group of judo self-defense lever techniques to lock joints is radically different from the techniques in the earlier chapter. It is unfortunate that these techniques are best applied when either *uke*, or *tori*, or both are on the ground. Also, it takes considerable strength to straighten or bend such a large joint, and often, the pain is not severe until just before the joint is traumatized. Lastly, *uke* often has the ability to launch a serious counter attack with his free leg while *tori* applies his lever.

The foot lever generates its pain in the calf or ankle joints. This pain is based on stretching the foot in an attempt to force the heel into the sole of the foot or by exploiting the ankle's weakness to inside or outside motions. The foot in its normal relationship to the ankle and calf may be twisted to the inside or the outside. Here, the twisting or unscrewing motion is used to stretch the joint over a much shorter space. In addition, this twisting motion may influence *uke's* knee in its range of motion for submission.

The knee lever arises when *uke's* leg is violently hyperextended or bent over another body part used as a chock to separate the bent joint.

Influencing the pelvis joint to submit *uke* demands considerable strength and effort. However, it is fascinating that in attacking this joint, *tori's* arms may be supplemented by his legs and shins to increase his apparent strength in applying the techniques.

(Continued on page 5)

No one system or any one individual has had the last word in defining an ultimate martial art or perfect technique.

First Ploy (Figure 11)



Uke is lying on his back.

Tori locks uke's left calf or ankle under his right armpit. His left hand grips his right wrist. His left foot presses uke's right leg to the ground. Tori's left foot is planted

firmly between uke's right hip and knee. Tori arches his back and lifts upward with his forearm under uke's ankle. His right foot is placed very close to uke's left hip while his right forearm's radial bone is placed to dig into uke's Achilles' tendon. Both of tori's arms are used to exert this pressure.

Since *sombo* is usually associated with leg locks, it is time to move to combat *sombo* to see a counter to the rear choke hold. It should be noted that while *sombo* is usually associated with its sport form, *sombo wrestling*, the name *sombo* is an acronym derived from the Russian words for 'Self-defense without Weapons.' Many of the leg locks used in both the combat and sport versions have counterparts in Wolf's *Judo for Self-Defense* and are found in many *ju jitsu ryus*.

Sombo wrestling techniques did influence the development of the Russian combat system; however as with most martial sports, *sombo wrestling* began to move away from the combat system as the sport form evolved. Recently, there has been a move to re-integrate the self-defense techniques back into the sport training. The fifth edition of *Eugeni Chumakov's 100 Sombo Lessons* (Physical Culture and Sport Press, Moscow 2002) is an excellent case in point. The text is designed to train the *sombo* instructor to teach his students both *sombo wrestling* and self-defense.

The following example from Chapter 12 has been translated from the Russian to demonstrate a slightly different variant to escape from a rear choke. Usually, this technique is performed when the attacker has broken the

defender's balance to the rear, and the defender's motion is designed to counter the attack and regain his initiative:

Self-Defense Ploy: Defense from an Attempted One-Armed Rear Choke Hold (Shoulder and Forearm). In all the versions of attack where the somboist's neck is gripped to strangle him, he must block his attacker's arms to stop or at least weakening the pressure on throat.

1. Grip the attacker's forearm with both hands to force the arm down to the chest and thrust one arm behind gripped arm. See Figure 42c.
2. In the case where the attacker attempts to drag the somboist backward to complete his suffocation (Figure 45a), the somboist gains control of the choking arm and swings his body around that arm like a revolving door (Figure 45b). Once on the ground, he combines this technique with an elbow lever. (Figure 45c).

Figure 45

Note that this not a typical *Koshi Nage* technique where the hips are used to provide the leverage for an over the shoulder throw. Instead, the defender is using a back arch with his feet planted on the ground to develop lateral throwing torque, so that his attacker is thrown around the defender's body instead of over the top of his shoulder. His feet must be planted on the ground for him to augment his motion with the power of his legs and not just his torque and gravitational force.

Chumakov divided *sombo* training into 100 lessons each with its own lecture topic (human anatomy, sports training, sports rules, hygiene); training exercises and methodologies; and techniques from standing, the ground, and self-defense. It is an excellent refer-

ence for instructors in all martial arts or sports.

Although neither of these works referenced here have English editions, these translated excerpts should serve to illustrate that a considerable body of martial arts knowledge exists outside the English language. Wolf was published originally in his native Germany by Sportverlag, Berlin while Chumakov is published in Russian. Both authors archived a substantial body of material that is not found in existing English language works.

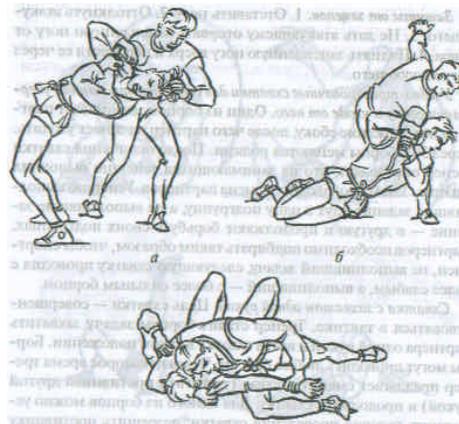
Wolf's work especially is based heavily on the *atemi waza*, so it should be of particular interest to any student of *ju jitsu* or *judo*, and as stated earlier, it is of considerable interest to students of combat *sombo*. The founders of *sombo* were heavily influenced by *judo* and *ju jitsu*, but the politics of the former Soviet Union forced them to break off relations with Japan in the late 1930s, so the Russian system also may be a 'time capsule' for how the Japanese arts were done in the past.

The danger of MMA is that the good in a martial art or sport is thrown out in a rush to adopt the newer and possibly inappropriate mixture of techniques. This may pollute what once was a decent system of self-defense if used as designed and intended. Newer is not always better. Smart consumers buy their toasters, medicines, and automobiles under the assumption that the manufacturers have extensively tested their products for reliability and safety before foisting them on the public. Consumers have faith in the manufacturers if for no other reason because local, state, and Federal governments have passed laws about claims that may be made about prod-

ucts and how those products must be tested to ensure that the claims are valid and the products are safe.

Much of the MMA debate stems from apparent success of the hybrid styles in controlled 'No Holds Barred' fights. That the fights

(See *Eyes* on page 13)



Letters: Signature Complaint

Dear Sensei:

Martial Art History, as you know, did not begin in Japan and spread around the world creating "Authentic" Styles with the necessary "Japan Connection".

Please stop with all the articles about all the people that are not any good, or not real because they do not have the "Japan Connection". Let us not forget to thank the birthplace of Martial Arts. China Grand fathered all that exists in the Martial Arts World! [Prof. Kirby's] articles in the A.J.A. newsletter have the signature of an elitist. Many styles own the same techniques you do but do not call them Ju-Jitsu. I am sending you this to change your path of criticism that has become your signature.

Respectfully,
Kent Johnston
Thousand Oaks, California

Prof. Kirby Responds:

I know the martial arts did not originate in Japan. Many originated in China & the history of those arts, in many cases, can be traced back further to India. (See my first book dealing with the history of Ju-Jitsu). Where an art comes from may have historical value, but that's about it – although "historical value" can be a major factor in an understanding of the traditions of a particular art.

If I said somewhere that instructors without a Japanese "connection" "aren't any good or not real", please let me know

where I said that. Every martial art likes to have "roots", whether it be Japanese, Chinese, Indian, Indonesian, Russian or whatever. However, I do not believe I would ever say that sensei in any other art are not competent or good in their art. I know too many sensei in too many arts that are not only technically phenomenal, but have a very solid philosophical and historical foundation. It is a pleasure to watch a great sensei of any martial art flawlessly and effortlessly execute the forms and techniques of their art – because at that point it is an art.

I do not write all of the articles in the AJA Newsletter or edit them. That is not my role. The AJA Newsletter is supposed to be a forum for AJA members. If some of the articles sound elitist it may be because the authors feel very strongly about the art of jujitsu. The same can be said for any publication of any martial art where the authors are free to express their own thoughts & opinions. However, none of this means that jujitsu people do not hold other martial arts in high regard.

You are correct in saying that many martial arts have similar movements and I would be the last person to disagree with that. Although there are many ryu of jujitsu, once you get past subtle differences in each ryu, everyone's basically doing the same things. The same holds true for any other martial art. There are also, as you say, many similarities in movements in differ-

ent martial arts. Hapkido, (a Korean art) is extremely similar to Jujitsu. You can find many similarities between aikido and tai chi. If you slow down jujitsu movements, there are some that are similar to tai chi and other exercise arts as well. I have no doubt that this similarity extends through all the major martial arts of the world. It is the different names, the subtleties of different ryu, and the esthetics that surround each art that create the differences.

Please let me know where I have ever criticized another martial art. All arts have strengths and weaknesses, including Jujitsu, but that is not a criticism. All martial artists have strengths and weaknesses, but that is not a criticism of the martial artist. What I will say is that the effectiveness of any martial art is determined, not by the techniques of the art, but by the skill of the practitioner. Again, that is not a criticism of any art or any practitioner.

I sincerely hope I have addressed your concerns. The martial arts community *is* a community. For a community to maintain itself *and* grow there must be mutual respect while recognizing that there are differences within each of the martial arts. It is probably the philosophy and understood commitment towards continuous learning and perfection of one's martial art that binds us all together.

Most cordially,
George Kirby

Your articles in the A.J.A. newsletter have the signature of an elitist.

All arts have strengths and weaknesses, including Jujitsu, but that is not a criticism.

Budoshin Big Book Project

There are a number of black belts in different parts of the U.S. talking about putting the "Big Book" onto DVD (still pictures or video). If you are interested

in participating in this venture, please contact Ron Sekulich at rsekulich@earthlink.net

Ron is coordinating this effort which will probably take a few years or more to complete.

Bushido



Fudo ? Firmness of Soul

By **STEVEN M. TENNEY**

In the practice of Budoshin Jujitsu we have the opportunity to develop ourselves in many ways. We can, to a certain extent, build our bodies. We can develop a certain amount of speed. We can build agility and technique. But what is all of that without first the commitment to the mind and spirit? This commitment creates a stable base on which for us to stand. In order to excel at anything we must first dedicate our spirit to the task. Daily we encounter not just new challenges that we must dare to overcome, but also old challenges we must carry and bear with us. In each of these battles we must not only rely upon but also strengthen our spirit and cultivate our courage.

A brief aside: In discussions of the proper mental state for the practice of Jujitsu we may hear in one breath a reference to mindfulness and then in the next a statement regarding no-mind or mu-shin. These may seem like contradictory concepts to the uninitiated. But as Jujitsuka, we should begin to develop a first-hand understanding of how no-mind and mindfulness can work in tandem: how we must practice, mind and body, in order to develop the skill of naturally acting and reacting without stopping to think and analyze each movement. At the same time, we are ever aware, our mind ever receptive to all potentialities.

Firmness of soul provides us with a base for right, mindful action. Like a shepherd standing at the edge of a canyon, we want mentally to always place ourselves where the footing is the most firm. If we do not then what happens when the

sheep are startled? They may run in our direction, forcing us over the edge. It is better to maintain a safe and vigilant footing. This firmness is advantageous for us: first, prepared for many eventualities that may come our way and, second, if a situation does arise which could not be predicted then we are poised for the most effective response. We are prepared for life's expected and unexpected circumstances. We commit to the right task with the right mind to win, but if we fail, we fail with our spirit and soul firmly rooted in a sense of right courage.

I say "right courage" in order to make the distinction between a blind act (the more romanticized, fool-rushing-in, act of courage) and a mindful one (moral, "right"). The Prince of Mito said "it is true courage to live when it is right to live, and to die only when it is right to die." Being courageous means utilizing the fullness of our spirit and body, even when the odds may seem to outrank us. It is better to engage our situation with the mind to win than to give up before we even begin. To lose the right battle is more courageous than to win the battle that morally should never have been fought. In talking about courage, we might consider some of the ideas that make up the popular concept of courage - ideas like fearlessness, valor, bravery and fortitude. It is not enough to speak simply in terms of being courageous. It is more valuable and meaningful to be courageous for the right reason at the right time.

Valor and bravery are tightly wound up with most conventional ideals of courage. Nitobe Inazo's Bushido

applies a spiritual aspect of calmness, composure and presence of mind as elements of valor. When we are able to maintain our calmness and composure within ourselves then we are better able to make the most open-minded judgments in each situation. Bravery, on the other hand, can be thought of as the outward manifestation of courage. I have never looked at an outward act that someone has committed and said, "Wow, what valor" but was more likely to say "Wow, that was brave." We might look, though, at a valorous and a brave situation and say that they both were demonstrations of courage. We might look at one act of courage and say, as well, that it demonstrated the spirit of valor and a show of bravery. So entwined are all of these concepts that it is often difficult to differentiate the base elements.

Fearlessness. What discussion of this concept would be complete without a reminder of Franklin Roosevelt's famous words? "The only thing we have to fear is fear itself." Bushido demands that we replace fear with respect and caution. We must take the energy that we misdirect into fear and move it into more constructive pursuits. We have to be able to act, especially when others are afraid to act. This does not mean acting on a whim or reacting without thinking. It means recognizing a situation; cause, effect, circumstances, and developing an intelligent and cautious response. We must live completely and fully.

Through fortitude we exhibit

(See **Courage** on page 14)



To lose the right battle is more courageous than to win the battle that morally should never have been fought.

Western Region Fall Tournament November 23, 2002

Below 6th Kyu – 8 Years Old And Younger

1 st	Eric Blanco	Roc Jujitsu
2 nd	Esperanza Bernabe	Roc Jujitsu
3 rd	Chad Reza	Roc Jujitsu

Below 6th Kyu – 9 Years To 13 Years Old

1 st	David J. Contreras	Universal Jujitsu
2 nd	Chris Cartens	Kern Valley
3 rd	Tania Amezqua	Roc Jujitsu

Below 6th Kyu – 14 Years Old And Up

1 st	Clarissa Mejia	Roc Jujitsu
2 nd	Andres Bernabe	Roc Jujitsu
3 rd	Suzanne Pond	Verdugo YMCA

5th, 6th Kyu – 12 Years Old And Under

1 st	Danny Cervantes	Roc Jujitsu
2 nd	Billy Sulowski	Rojen
3 rd	Joseph Seal	Verdugo YMCA

5th, 6th Kyu – 13 Years Old And Up

1 st	Kevin Hu	Rojen
2 nd	Peter Sher	Roc Jujitsu
3 rd	Angelica Cervantes	Roc Jujitsu

4th Kyu – All Ages

1 st	Sean Gallimore	Santa Clarita
2 nd	Kory Wollons	Santa Clarita
3 rd	Charles Drucker	Harvard Westlake

1st, 2nd, 3rd Kyu – All Ages

1 st	Kimo Williams	Burbank
2 nd	Dave Eckardt	Harvard Westlake
3 rd	Brian Sincomb	Burbank

Yudanshia

1 st	Steve Cole	Verdugo YMCA
2 nd	Tony Damigo	Kern Valley
3 rd	Steven Wong	Rojen

Overall Champion

Sean Gallimore Santa Clarita

Judging and Scoring

George Kirby 10 th Dan	Steve Cole 1 st Dan
Robert Wong 7 th Dan	Collin Olympius 3 rd Dan
Jennie Wong 6 th Dan	Jorge Corona 2 nd Dan
Steven Wong 1 st Dan	Art Corona 1 st Dan
Mark Jordan 3 rd Dan	Tony Grady 1 st Dan
Ron Sekulich 3 rd Dan	William Hill 1 st Dan
Tony Damigo 2 nd Dan	
Linda Delapelle 2 nd Dan	
Paul Martinez 2 nd Dan	



Northern Region Fall Tournament November 2, 2002

Gedan: 6th kyu, 7th kyu, 8th kyu

1 st	David Fallen	Arlington
2 nd	Robert J. Kennedy	Arlington
3 rd	Brian Collens	Arlington

Chudan: 5th kyu

1 st	James Lee Boothe	Perryville
2 nd	David H. Langley	Arlington
3 rd	James Allen Boothe	Perryville

Jodan: 1st kyu, 2nd kyu, 3rd kyu, and 4th kyu

1 st	Michael J. Hobson	Arlington
2 nd	Robert L. Connolly	Arlington
3 rd	Daniel Gaul	Arlington

Yudanshia

1 st	Michael Hickey	Perryville
2 nd	Alaina Wonders	White Marsh
3 rd	Joni L. Wood	Perryville

Overall Champion

James Lee Boothe Perryville

Judges

George Kirby 10th Dan
 Thomas Salander 3rd Dan
 Charles E. Youman 3rd Dan
 Michael Hickey 2nd Dan
 Joni L. Wood 2nd Dan

Mat Referees

Robert L. Connolly 1st Kyu
 Stephen M. Tenney 3rd Kyu

Additional Support

Felicia Ansty
 Caitlin Davies
 James E. Gaul
 Michael J. Hobson
 Daniel Orkwis
 Robert L. Rogers
 Lawrence Tomek
 Marie Troutman
 Alana Wiljanen



Contacting the AJA



To answer this question...



...contact this officer...



...who is this person.

Jorge Corona

✉ jorge.corona@mail.com
 ☎ 626-918-6510 (home)
 ☎ 626-392-1440 (mobile)
 📍 15014 Dancer Street.
 La Puente, California 91744

Mark Jordan

✉ majik8@usa.net
 📍 P.O. Box 1357
 Burbank, California 91507-1357

George Kirby

✉ senseigk@budoshin.com
 ☎ 661-259-7912
 📍 P.O. Box 801854
 Santa Clarita, California 91380-1854

Walt Lenoir

✉ lenoirshihan@earthlink.net
 ☎ 805-495-0362
 📍 P.O. Box 1906
 Thousand Oaks, California
 91358-1906

Donna Mathews

✉ donnaa666@comcast.net
 ☎ 410-494-4963
 📍 500 Virginia Avenue #1202
 Towson, Maryland 21286

Tony Maynard

✉ thebear53@prodigy.net
 ☎ 336 993-1826
 📍 324 Barrington Park Lane
 Kernersville, North Carolina 27284

Dennis McCurdy

✉ jmccurdy@cvm.fda.gov
 ✉ jujutsujohn@netscape.net
 ☎ 301 831-3280
 📍 3949 Sugarloaf Drive
 Monrovia, Maryland 21770

Radovan Sekulich

✉ rsekulich@earthlink.com
 📍 250 West Spazier #206
 Burbank, California 91502

Updates

The following information has changed since the last issue:

Mark Jordan: mailing address

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

➔ Membership Chairperson

➔ Mark Jordan

Where do I send Mudansha Rank Promotions? (application)

➔ Certification Chairperson

➔ Donna Mathews

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

➔ Materials Chairperson

➔ Mark Jordan (acting)

Who do I contact about tournaments?

➔ Regional Tournament Coordinator

➔ Jorge Corona, Western Region
 Tony Maynard, Southern Region
 Dennis McCurdy, Northern Region

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

➔ Regional Director

➔ Radovan Sekulich, Western Region
 Tony Maynard, Southern Region
 Dennis McCurdy, Northern Region

—or—

What if I have a problem with a Board member or Staff member?

—or—

What if I have a question that is not listed here?

What if I have a problem with my Regional Director?

➔ AJA President

➔ Walt Lenoir

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

➔ AJA Board of Directors Chairman

➔ George Kirby

Loss or Success

By **GEORGE KIRBY**

I have been teaching Ju-jitsu for 35 years. During those 35 years I have produced 49 black belts all the way up to 6th dan. Of those 49 black belts I believe 10-15 are teaching Budoshin Ju-Jitsu. Some of those 10-15 have produced black belts of varying degrees of proficiency and competence.

I should feel pretty good about this. That is quite an accomplishment and I should feel secure that all of these black belts will continue to train more students to become black belts. A 1:4.5 ratio is pretty good from someone's viewpoint. That means about one out of every 4½ blackbelts I have promoted is still teaching.

However, that is not the case. I am disappointed that *all* of them are not teaching. After all, that is one reason I helped them advance as far as they did. What has happened to the 35-39 black belts who are not teaching the art? Many of these were top students extremely skilled at the art and fully capable of teaching. What happened to them? Why aren't they teaching? Why aren't they sensei, furthering the art?

What has happened to them? Some have moved on with their lives and left jujitsu behind – the most painful part to me. Some have other priorities which are valid and I understand them. A couple have passed onto the great tatami in the sky at a very young age – a real loss to me emotionally. Others prefer to

teach another ryu or other art – a disappointment to me although they *are* teaching.

Why aren't they teaching? Maybe it's not their "thing" or they have tried it and did not like all the responsibilities that teaching involved. Maybe they've never had the opportunity or resources to start their own program. Maybe teaching the art was never really part of their agenda. Or maybe they felt they could not do it on their own.

Why aren't they sensei, furthering the art? This is the most difficult part for me to try to understand. After all, I promoted them to Shodan or higher yudansha grades because they could teach the art and could convey the technical knowledge necessary. This is the most difficult part for me to understand. What happened to their dedication? What happened to their commitment?

I wish I could find a single answer to all of these questions that would give me some sense of satisfaction. Perhaps the answer is found by comparing a sensei to a parent – something I am still learning to be with my 16 year-old daughter. As a parent perhaps all you can do is nurture your children, providing them with all the support and guidance you can provide, hoping that they will turn out to be successful adults, happy with what they have become.

If I look at it from that viewpoint I think I have been relatively successful. Maybe it is just wishful thinking to think that all 49 yudansha would actually become sensei on their own and spread Budoshin Jujitsu. That would be really nice. It would make me feel terrific. Maybe a 22.5% success rate with black belts actually becoming sensei on their own is pretty good. I don't know. I wish someone could tell me.

Why is all of this important? I would like to improve my success ratio. I have two brown belts that will be testing for Shodan shortly. I would like to hope, as I always do, that each of them will become a respected and well-known sensei. I would like to work towards a 100% success ratio. Maybe those of you who are teaching the art of Jujitsu can tell me why you actually became a sensei or what inspired you to become a sensei. Was it a dream of yours? Did your sensei say or do something that turned you on to teaching the art? Was there anything specific that happened to you that served as the major impetus for becoming an instructor of the art?

Your replies would make an interesting article and be very informative to me and every other sensei.

Let me know your thoughts.

George Kirby
Judan, Budoshin Jujitsu

I promoted them to Shodan or higher yudansha grades because they could teach the art and could convey the technical knowledge necessary. Why aren't they sensei, furthering the art?

Promotions

Shichikyu

? ?

Charles Council	8/15/02	Arlington
Robert J. Kennedy IV	8/15/02	Arlington
Yanni G. Angelakos	10/24/02	Arlington
Adam Doyle	10/24/02	Arlington
Mathew Lashof-Regas	10/24/02	Arlington
Alana Wiljanen	10/26/02	Arlington
Marie G. Wiljanen	10/26/02	Arlington

Rokkyu

? ?

Tyler Brown	6/26/2002	Chambersburg
Reynold Cuevas	8/15/2002	Arlington
Jeffrey Nelson	8/15/2002	Arlington

Gokyu

? ?

Katherine E. Soderman	8/15/02	Arlington
Mathew W. Blinn	10/24/02	Arlington
Caitlin Davies	10/24/02	Arlington
Marie Troutman	10/24/02	Arlington
Nikola Misic	11/26/02	Serbia
Craig Cathcart	1/15/03	Har-Bro Dojo #18
Brandon Cathcart	1/15/03	Har-Bro Dojo #18
Danielle Carney	3/5/03	Har-Bro Dojo #2
Niky Englund	3/5/03	Har-Bro Dojo #2
Keilani Garcia	3/5/03	Har-Bro Dojo #2
Daniel Gerson	3/5/03	Har-Bro Dojo #2
Dave Hess	3/5/03	Har-Bro Dojo #2
Amber MacLean	3/5/03	Har-Bro Dojo #2
Jennifer Seery	3/5/03	Har-Bro Dojo #2
Steven Seery	3/5/03	Har-Bro Dojo #2
David Seery	3/5/03	Har-Bro Dojo #2
Katie Shuh	3/5/03	Har-Bro Dojo #2
Henry Staaterman	3/5/03	Har-Bro Dojo #2
Gerardo Vera	3/5/03	Har-Bro Dojo #2

Yonkyu

? ?

James E. Gaul	8/15/02	Arlington
Robert L. Rogers	8/15/02	Arlington
Jacques Weilback	10/22/02	Chambersburg
Steve Marsh	10/24/02	Har-Bro Dojo #18
Brad Marsh	10/24/02	Har-Bro Dojo #18
Michael McCaslin	10/24/02	Har-Bro Dojo #18
Aleksandar Stojkovic	11/26/02	Serbia
Ronald Naquin	1/23/03	Har-Bro Dojo #18
John Choe	3/5/03	Har-Bro Dojo #2
Dylan Wall	3/5/03	Har-Bro Dojo #2
Young-Jae Choe	3/5/03	Har-Bro Dojo #2
Cameron McCahill	3/5/03	Har-Bro Dojo #2
Heather Galanda	3/5/03	Har-Bro Dojo #2
Ann Morlan	3/5/03	Har-Bro Dojo #2
Doug Fair	3/5/03	Har-Bro Dojo #2
Michelle Carr	3/5/03	Har-Bro Dojo #2
Sam Allen	3/5/03	Har-Bro Dojo #2
Laurent Van Trigt	3/5/03	Har-Bro Dojo #2

Yonkyu Advanced

Brian Bucell	3/5/03	Har-Bro Dojo #2
Robert Sandor	3/5/03	Har-Bro Dojo #2

Sankyu

? ?

Jarrod Sullivan	6/8/02	Metarie
Eduard Krishtul	8/1/02	Metarie
Michael J. Hobson	11/2/02	Arlington
Gvozden Gvozdic	11/26/02	Serbia
Sean Gallimore	12/6/02	Santa Clarita
Eric MacLean	3/5/03	Har-Bro Dojo #2
Bryan MacLean	3/5/03	Har-Bro Dojo #2
Dan Price	1/5/03	Har-Bro Dojo #1
Walter Wilson	1/5/03	Har-Bro Dojo #1

Promotions

Nikyu ? ?

Cary Becker	4/27/02	Metarie
Chris Alise	5/4/02	Metarie
Grant Estrade	6/20/02	Metarie
Wes Farmer	12/6/02	Santa Clarita
Sasha Stojimirovic	12/4/02	Serbia
Bob Price	1/12/03	Har-Bro Dojo #1
Paul Justi	3/5/03	Har-Bro Dojo #2

Ikkyu ? ?

Stanley Millan	4/2/02	Metarie
----------------	--------	---------

Shodan ? ?

Gary Holt	12/16/01	Kernersville
Jeremy Dwyer	1/11/02	Metarie
K. J. Korson	1/11/02	Metarie
Chin Dang	1/11/02	Metarie
Kevin Brennan	10/24/02	Arlington
Stanley Millan	12/18/02	Har-Bro Dojo #18
Keith Peres	12/18/02	Har-Bro Dojo #18

Nidan ? ?

Matt Salazar	1/1/03	Har-Bro Dojo #1
Ed Morlan	3/5/03	Har-Bro Dojo #2

Sandan ? ?

Lane Holmes	10/1/02	Metarie
-------------	---------	---------

Yodan ? ?

Steve Luce	9/14/02	Metarie
------------	---------	---------

Eyes

(Continued from page 5)

were held under controlled conditions with rules does not mean that the fights were held under scientifically controlled scenarios. Seldom were fighters selected representing the best or most representative fighters for each discipline, accounted for differences in size or health, or other key factors. A better athlete may simply beat a lesser athlete regardless of skills or arts studied. It seems to make sense that an Olympic level *judoka* should be able to beat a lousy boxer—especially if the boxer is out of shape and smaller. This is even more likely if the rules for the fight prohibit punching.

Most existing systems of self-defense are essentially good if used as intended and trained for properly. To improve those systems, the system itself should be the baseline.

The green belt student and below is at the mercy of circumstances in this regard. The student may enjoy his or her training but have

very little assurance that the training being received is *Kodokan judo*, *Budoshin ju jitsu*, etc. without the school and its instructors being certified by an officially recognizable organization.

That an instructor is a tenth *dan* in *karate* means that he or she may be quite capable in teaching a student to perform an *O Soto Gari*, but unless that instructor is also certified as a *judo* instructor, he or she should not be teaching or certifying ranks in *judo*, *sombo*, or even *Mongolian wrestling*. To teach an art, sport, or system, the instructor must be able to understand the curriculum being taught. That requires that an instructor be trained and certified for his or her students to be assured of what they are being taught. An *O Goshi* is not necessarily a wrestler's *hip toss*. *Gi* and wrestling singlet aside, there are differences—some subtle and others larger. The *judoka* intends to throw his opponent around his center of gravity whereas the wrestler intends to twist his opponent around his cen-

ter of gravity, and the scoring of both sports reflects this. This does not mean that a wrestler cannot throw his opponent over his center of gravity, and that a *judoka* cannot twist his opponent around his center of gravity.

A good instructor should know his system. The instructor may be unorthodox to his system, and this may or may not impact his students for competition. It can be a problem if a student moves to a new area, and the new school does not want to recognize the student's present rank. If the previous school was certified officially this should not be a problem, but if the instructor does not have certification, then the new instructor can only judge his new student in terms of his (or her) apparent skills versus that school's charter and syllabus.

Ideally, systems would change only under the direct supervision and agreement of its most experienced practitioners. For martial sports, these individuals may simply evaluate

(See **Eyes** on page 14)

Following

(Continued from page 1)
classical philosophy of our art. To exemplify, one need only ask, "What does the philosophy of jujitsu compel me to do?" Since we are an art that helps our enemy, it seems we would want to help him retract his hand. Indeed, we do. For as the enemy fist falls back, we glide in, using the momentum generated to atemi to a sensitive spot and then using the confusion generated to secure our grip; at this stage, every wrist lock a jujitsu student knows becomes accessible, as do the throwing skills of judo...in fact, it is exactly as if the defender had seized the enemy's offending limb in the first place.

Courage

(Continued from page 7)
courage by bearing life's hardships without complaint and maintaining our composure under adverse circumstances. Master Ueshiba said to be grateful even for hardship, setbacks and bad people and to not feel animosity toward others when they treat you unkindly. Instead, feel gratitude toward them for giving you the opportunity to train yourself to handle adversity.

In modern life, many of us do battle daily and we demonstrate courage by confronting and overcoming our fears. The life-or-death

Eyes

(Continued from page 13)
whether or not the sport is better served by having bouts of shorter or longer durations or how to tell the competitors apart within the match. For self-defense, this effort has life or death consequences, and all options should be explored with the best options adopted based on reasoned criteria.

Imagine *ju jitsu* having only to deal with knives and clubs. After a period of time, there is a curriculum that makes sense and can be taught to most any one. This occurs even with the wielders of knives and clubs having some evolution in their tactics based on their knowledge of the existing *ju jitsu*. It exists

As a final note and a sort of bonus, consider the attacker's kuzushi. As he retracted his limb and we glide in to strike, his balance will likely be to his rear (or a rear corner). Consider then the repercussions of executing *te nage* (a natural for this situation); as his body continues backward (a result of his own initial withdrawing of his hand), the *te nage* forces him to roll in the opposite direction. This makes for one of two very unfortunate conclusions: a), a super-high roll out (inaccessible to most attackers) or b), a shattered wrist.

In the final analysis, it turns out that jujitsu, through this principle of following, provides

for adherence to a retracted blow after all. In perfect harmony with our original philosophy, we help our attacker retract his strike, use his pull to enhance our counterstrike, and then continue to make use of his self-altered kuzushi to bring him under our control. Never accept the notion that there are foolproof attacks. If someone attempts to injure you, they must weaken themselves in some way (not to mention in the spiritual way); careful analysis will reveal this weakness, and a careful jujitsuka will exploit it.

← Bob Pruitt, *Nidan Budoshin Jujitsu; Sandan Wado-ryu Karate*

threat is not necessarily imminent though it may just seem that way. It can also be considered courage to do what you know is morally right, when it is right to do it, even when it may go against convention. Sometimes our application of courage is not so outward. Courage or fortitude is shown in bearing the hardships of life without complaining - maintaining our dignity, patience and composure under both good and bad circumstances. Sometimes it takes courage to just show up. The most courage may be required in not acting at all.

Courage shows itself in myriad ways. It is up to each of us to determine for ourselves what response to a given situation will be courageous and correct at the *right* time *each* time. We are each able to develop the right state of mind and firmness of soul through the right exercise of courage. Realizing that, we can spread forth to those around us not only the benefits of our courage but also provide to them a potential example in their own pursuits of Fudo.

← Steven Tenney *Studies Jujitsu in Arlington, Virginia*

possibly for generations. Suddenly, the spear comes along. A new weapon dictates new tactics, and meanwhile, the warriors using the spear are evolving their tactics as well. Then, the musket and bayonet comes along. All tactics that work against the spear may work against the bayonet, but all spear tactics may not work against the musket without modification. Then, the handgun appears, and many of the old knife disarming techniques would seem to work against the opponent who wields the handgun. However, not all of the techniques will work, and again, others will work only after they are adapted to the new weapon and its capabilities. Here,

the 'gray beards' of the system are essential, but should longevity be the only qualification to determine this expertise?

Until such time as governments have testing agencies for martial arts or the martial arts organizations gain wide enough recognition, each student must be both wary and open minded about new 'ultimate' systems or techniques. Right now, martial arts of any origin do not even come with fine print. Let the practitioner beware.

← Scott Anderson, *Godan, has studied and taught Jujitsu, Judo, and Sambo.*

Upcoming Events

April 26, 2003

Western Region Tournament

Where: Harvard-Westlake High School
3700 Coldwater Canyon Ave.
North Hollywood, California

When: Saturday, 10:00am

Contact: Jorge Corona

 e-mail: jorge.corona@iwon.com

 voice: 626-392-1440

 3700 Coldwater Canyon Ave
North Hollywood, California 91604

April 26, 2003

Northern Region Tournament

Where: Arlington YMCA
3422 N. 13th Street
Arlington, Virginia

When: Saturday, 3:00pm

Cost: \$15 register by April 16
\$25 after April 16
\$30 at the door

Contact: Thomas Salander

 e-mail: salander@aol.com

 voice: 703-525-5420

 3422 N. 13th Street
Arlington, Virginia 22203

July, 2003

Budoshin Ju-Jitsu Summer Camp

<http://www.budoshin.com/seminars.html>

Where: Santa Clarita, California

When: Dates To Be Announced
Friday, 9:30am—4:00pm
Saturday, 9:30am—4:00pm
Sunday, 10:15am—~5:00pm

Sponsor: Budoshin JJ Dojo, Santa Clarita

Cost: \$150 (testing \$25)

Contact: George Kirby

 e-mail: senseigk@budoshin.com

 voice: 661-259-7912

 fax: 630-604-9186

 P.O. Box 801854
Santa Clarita, California 91380-1854

July 26, 2003

Gene Roos & Harold Brosious Seminar

Where: Arlington YMCA
3422 N. 13th Street
Arlington, Virginia

Contact: Thomas Salander

 e-mail: salander@aol.com

 voice: 703-525-5420

 3422 N. 13th Street
Arlington, Virginia 22203

November 8, 2003

George Kirby Seminar

Where: Arlington YMCA
3422 N. 13th Street
Arlington, Virginia

When: Saturday, 9:00am to 1:00pm

Contact: Thomas Salander

 e-mail: salander@aol.com

 voice: 703-525-5420

 3422 N. 13th Street
Arlington, Virginia 22203

*“Don’t be afraid of
making mistakes;
be afraid of not
learning what
valuable lesson they
have to offer you.”*

Kensho Furuya

*“It is best to know
your own ability
well, to put forth
effort in your
endeavors, and to
be discreet in
speech.”*

**Yamamoto
Tsunetomo**

The American Ju-jitsu Association (AJA) was founded in 1976 and is an internationally recognized governing body for the martial art of Ju-jitsu in the United States. The AJA is registered with the U.S. government as a 501 [c][3] amateur athletic association and is governed by a national board of directors (BOD) according to its Constitution and Bylaws. The AJA is comprised of many different styles of the "Gentle Art" (at least five represented on the BOD), each with its own uniqueness, and each providing a positive influence on the martial arts community as a whole.

For more information about membership in the AJA, contact our membership chairman, Mark Jordan at P.O. Box 4261, Burbank, CA 91503-4261 (e-mail: majtk8@usa.net) or go to our web site.

WE'RE ON THE WEB:
WWW.AMERICANJUJITSUASSOCIATION.ORG

AJA Newsletter
c/o Thomas Salander
519 North Livingston Street
Arlington, Virginia 22203-0222
Phone: 703-243-0206
Fax: 703-243-0204
Email: thomas@budoshin.com

American Jujitsu Association



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

