

Okuiri

A Publication of the American JuJitsu Association

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A Good Class

by: EVELINA DATTA

Autumn 2006

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The gi is sticking to my body with the summer heat... I have not slept for the last forty hours preparing and then carrying out an important presentation for my work. I have dragged myself to class as if in a daze. Now, having done about thirty rolls for warm-ups, I feel like I am tripping.

Despite being so tired I really want to make this class be more than just surviving it. I want to make this a good class. I am determined to practice the techniques well and learn as much as I can from tonight's lesson. That is what I tell myself for motivation as we are asked to spread out on the mat and practice *ippon seoi-nage*.

I play my role as uke well, but when it comes time to switch my motivation drops about halfway down. Although I am trying very hard to make the best of tonight's class, I have to admit that *ippon seoi-nage* is hardly my favorite defense technique. Being a 120-pound girl, it's not like I would actually ever defend myself with a shoulder throw in real life. Now that I have to pick up my 200-pound "attacker" and throw him on the floor, I feel more tired than ever. The mental image of my bed seems very appealing. Or even better, I could have gone for drinks and then to bed. That coworker who asked me out was kind of cute, but then, I don't know, we work together after all so maybe—

Bam! I bite into my tongue as I hit the floor. There is sharp pain and then the taste of blood in my mouth. This definitely wakes me up.

My instructor comes running. "What happened here? Are you two alright?"

"Yeah, we are fine. I lost my balance as I was trying to throw him and we both fell down." I am trying to avoid swallowing the blood.

"If you had been paying attention to your technique, this wouldn't have happened," our sensei says.

Like I didn't know that already.

I excuse myself to go to the bathroom to rinse my mouth out.

When I come back, our instructor is in the middle of demonstrating a defense from another attack. This one is from an overhead strike with a club. You block it

*The taste of
blood in my
mouth definitely
wakes me up.*

with a *juji* block, then redirect the attacker's arm towards the side in a semi-circle, catch his wrist, turn around, careful to let their wrist slip a little not to injure them (although of course you wouldn't want to do that on the street), and

then you toss them forward in a circular throw.

We spread around the mat to practice. I quite like this technique. It is actually simpler than it seems at first. Maybe this could be my one thing that I can learn well from tonight's lesson. I decide to put my whole attention and enthusiasm into practicing it, foregoing any thoughts of sleep or cute guys. Block, redirect, catch, let the uke's wrist slip a little, turn around, throw. Watch your balance. Concentrate on

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KYŌHAN

To the “I can’t”s: Yes You Can and You *Need To!*

by: GEORGE KIRBY

I have been teaching Ju-Jitsu for almost 40 years now; all of it through community service agencies. 100% of my colored belts have always had judo gi. 100% of my colored belts have always been AJA members. Most of my white belts have judo gi and AJA membership.

As I get older I get more appalled at the inability of other sensei in the AJA to achieve this. I think the inability to secure 100% has three causes: ignorance, lack of sales ability, and laziness.

As a sensei, how many of you have actually read the AJA Constitution and Bylaws? If you haven't, you need to. If you do not have a copy, go online to www.american-jujitsuassociation.org and download a copy. There's all sorts of interesting information in there. You will find that 100% membership is required of all colored belts or you, the sensei, are in violation of AJA policy. You're also opening yourself up to a huge liability risk if you're

“I can’t” really means ever sued by a non-member as the AJA cannot cover you
“I don’t want to”. (but that’s another issue).

So now you’re not “ignorant” any longer. So, what do you do next?

That’s where your sales ability comes in. I have always had a simple policy regarding belt promotions: As we are an AJA dojo and subject to the rules and regulations of the AJA, *all* students who wish to receive a promotion or wear a colored belt must have a current AJA membership and a judo gi. That simple statement makes AJA membership a status symbol as all students want to be part of the “team”.

Now you might wonder how I got this concept approved by community agency people. The class is offered to teach students skills. Students can even be tested on those skills. That’s part of the curriculum. The colored belts are not. If a student wants an official promotion and the right to wear a colored belt in class then the student must have a judo gi and a current AJA membership. The key here is to emphasize that neither judo gi nor colored belt is a required part of the class. It is up to the student to decide if they want to participate in this aspect of the program. If they choose not to, they can continue to stay in the program, they can continue to learn the art, and they can continue to be tested. They just won’t be promoted or get to wear a colored belt.

How effective an organization do you want the AJA to be?

How many students have I had choose the latter option: no promotion? In almost 40 years of teaching I can probably put that option on 2-3 fingers. AJA membership is incredibly inexpensive! If they can afford the class and a gi, they can afford AJA membership. When new students see all the older students in judo gi, with colored belts, and maintaining AJA membership, they too want to become part of the “team.”

The last cause is laziness or an “I don’t care” attitude. I can’t really help you here. In fact, if you’re a sensei, I also wonder how you got this far. You obviously weren’t lazy about earning your black belt or higher yudansha grades. You weren’t lazy about getting a dojo going (which is a ton of work). So I look at laziness in this context as an expression of the “I don’t care” attitude.

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President's Corner

The Towson YMCA Daitobukan dojo has been mentoring the Judo Club at the Military College of Pennsylvania. Through our interfacing with this group, several battlefield experienced Tactical Personnel have joined with the Judo Club to institute Ju-Jitsu oriented or Combat Judo training as a result of our instruction. As I addressed in an earlier note mentoring those in other martial arts who are interested in Ju-Jitsu is a very good way of growing this organization.

Some martial art instructors take a course here and there or buy a tape and incorporate our training into their own and advertise the teaching of Ju-Juts. In one instance a young man showed up at the Towson Y Daitobukan Dojo and wanted to train with us. Unfortunately it was much too late to correct the mind set, the attitude and the gross bad training as the result of a karate based syllabus of instruction. The instructor added Ju-Juts training to his course of instruction hoping to capitalize on it and unfortunately he knows nothing about the art much less the *kata* and *toride*. This young person refused or would not perform ukemi correctly. He could not grasp the principle of ukemi, could not understand throwing and foot sweeping and continually resorted to very badly execute karate techniques. I did not recognize his belt rank. He left after one set of instruction. More than likely he is back at the Maryland Institute of Karate & Ju-Jitsu (?) practicing very bad ju-juts. I hope by mentoring we can help correct this perversion.

Best Regards

J. Dennis M^cCurdy

President

Events

AJA Convention

The 2006 AJA National Convention and Tournament (*Shiai*) was held at the Towson YMCA on Saturday July 8, 2006. Attending the event was Professor George Kirby, COB-AJA and Southern Regional Director Prof. Tony Maynard. Sensei Mark Jordan VP of the AJA was also able to make the trip in from California. The convention included instruction in Ju-Jutsu by Prof. Maynard, firearm defense by Dave Patton, Fairfax Police Department, and Karate by Hanshi Bill Stockey, President of the Dai-Nippon Seibukan Budo/Bugei-kai U.S.A. The Judo section was taught by LTC Glenn Davis, Tactical Officer and Judo Instructor at the Valley Forge Military Academy and College (The Military College of Pennsylvania). It was a long day, but I can safely say we all had a good time. The Towson YMCA Daitobukan

Dojo has been hosting a tournament since 1974 when it was first initiated by the late William D. Fromm.

Such an event is not possible unless supported by those interested in showing their knowledge and talent. It is also not possible to do this without help from many “on-the sidelines-people.” Many thanks to: Dave Patton, Alainna Wonders, Mike McCurdy, Dave Racine, Joni Peebles, Henry Herzberg, Dave Boesel, Rick Martin, Bill Needer, Mark Jordan, Mike Hickey, Mark Burton, Will Harris, Mary Ellen Levin, Richard Beard, and Stacie Beard. My personal thanks to Sara Hickey, RN for attending to the walking wounded. My personal thanks to everyone for making this thing work. 🙏

John D. McCurdy
President
American Ju-Jitsu Association

AJA Convention Awards

The following Ju-Jitsuka were awarded trophies:

Ken Bradley	Brittany Racine	Joshua Hayes	Windsor Kessler
Chloe Beard	Jessica Racine	Tim Bender	Tim Martin
Catherine Burk	Marisa Levin	Colin Bender	Kyle Hoge
Andrew Levin	Shane Connelly	Kelly O'Brayn	Trevor Jenkins
Steven Leary	Steven Bowman	Erick Whitelaw	Mark Bonica
Alexis Kraus	Scott Finley	David Racine	Kenneth Wyatt
Nicholas Brawn	Kate Wu	Mark Kraus	

Events

Shrewsbury Seminar

The Rising Sun School of Jujitsu held a day-long seminar on May 20 at the Southern York County YMCA. Professor George Kirby taught for the first four hours and covered techniques including tai otoshi, te nage, elbow locks, and pain submits. He also answered questions from participants about defenses against low kicks, front scissors chokes, hair grabs, and full Nelsons.

After a lunch break, Sensei Tom Smith of Total Martial Arts and Fitness shared techniques from kenpo karate to generate power. He stressed relaxing, dropping, turning, and advancing to add power to strikes. That seminar was followed by a

session of capoeira, a Brazilian-based martial art performed to music. After the aerobics of capoeira, participants settled down with a tai chi session by Sifu Dustin Quance, who demonstrated basic moves such as proper stepping. Tai chi has martial applications, Sifu Quance explained, but typically students train for several years before focusing on them.

Finally, Sensei Scott Anderson taught a class on sambo, a Russian martial art influenced by jujitsu. Sensei Anderson demonstrated leg locks, throws, and a counter to o soto gari that involves darting sideways to throw an attacker who is sweeping on one leg. 

AJA Convention Seminars

The 2006 American Jujitsu Association convention, held on July 8 in Towson, Maryland, offered four seminars in the morning.

The first seminar was by Col. Glenn Davis, a judo instructor and coach. Davis showed a sacrifice throw, tani otoshi, that involves stretching out your leg and falling behind your attacker to throw him backward. Another sacrifice throw was the more familiar tomoe nage. Instead of placing the throwing foot on uke's stomach, however, Davis ducked under uke's punching arm and threw by kicking uke over with a foot between his legs that lifted uke by the inside of his thigh – "straight up the middle," as Davis said. The seminar also covered tai otoshi and a method to penetrate the judo turtle (when a judo player pulls into a tight ball).

After Davis, Sensei William Stockey, hanshi of the Kokusai Shoshin-Kan Budo Renmei, taught karate. Stockey emphasized that karate was static, and that the "blocks" were actually just a training tool. Karate is not supposed to be a linear back-and-forth. "Attack and defense are one," Stockey said. He emphasized movement to avoid clashes and warned against moving straight back when under attack. Techniques included sliding in to strike with a knuckle fist into the brachial plexus, cutting the attacker down in a circle with a strike to the neck, and performing the windmill-type throw of kaiten nage.

Sensei Tony Maynard of North Carolina (known as "The Bear" because, according to his Web site, he once in the 1970s threw a black bear around its neck) taught jujitsu. He advised that, when talking with someone who might turn

violent, keep your hands up so you can respond quickly if he attacks. Maynard demonstrated a neck crank, which involves winding the attacker's head in a clockwise circle until you grab the chin, then lifting up while you drop your body and press on his opposite shoulder with your other arm. Maynard also showed a nose-turn and a windpipe crush (pressing thumbs on the trachea) against a front bear-hug, and a variation of the hadaka jime choke that involves a scissoring motion with both arms against the sides of the attacker's neck.

Finally, Sensei Dave Patton, a police officer in Virginia, discussed how to defend against an attacker with a handgun. A proper mental attitude ("strive to survive") is key. Most gun attacks occur at a relatively close range (within seven yards), Patton explained, and most gunmen miss if they shoot. If the gun is close it can be grabbed, but if not, it is better to turn and run, because every step away increases your chances of survival if the attacker shoots. Patton then showed two defenses if the gunman was close. The first, going to the inside of the attacker's arm, begins with bringing the defender's hands up in a V, elbows in, and grabbing the gun. With gun pointing away from you, he or she then throws with tai otoshi. Once the attacker is down, one can knee his elbow joint to release the gun. The defender should yell and keep the gun's barrel pointed away from his or her body. For the second response, which involves going to the outside of the attacker's gun arm, Patton showed a technique that starts with the same V entry, but then wraps the arm in a side armbar and then rotates the attacker down to the ground. After that, the defender can break the arm if necessary by rolling over the attacker's back. 

In Memoriam

It is with a heavy heart that I announce the passing of Professor Kenneth Penland late Sunday afternoon, October 8, 2006, after a long bout with throat cancer. He was 59.

Ken was a tremendous martial artist, serving the martial arts community for many decades. I had the pleasure of knowing Ken since the 1970's. I came to know him as a sincere and giving person. Early in my martial arts career as a sensei and founder of the American Ju-Jitsu Association I found that I could go to him for honest advice. Our friendship flourished on that basis. Ken was tremendously influential in resolving some of the early policy issues facing the AJA. He offered his vast experience freely and provided perspectives that others had not thought of.

That relationship continued in later years where either of us could pick up the phone and discuss any issue that was on our minds. His sincerity and dedication added immense value to whatever advice he provided. Ken was also one of the "old-timers" and a consistent draw at almost every Camp Budoshin held for the past 15-16 years. It wasn't camp without Ken.

We all missed him this year, knowing that he was in declining health, and that his time was near. We will miss his gravelly voice, his smile, and that glint in his eyes. I will also remember a phrase that he often said to me after we discussed an issue: "You've got to do what you think is right."

Ken is the third close martial arts friend and advisor I've lost this year; actually in the last three months. I shall truly miss him as I miss the other two. However, I also know that he's on the great tatami up in the sky with all the other martial arts greats.

Domo arigato gozaimas'ta

George Kirby
Chairman, Board of Directors
American Ju-Jitsu Association

Upcoming Events

JuJitsu Seminar

January or February, 2007
 Lake Isabella, California
 e-mail: SenseiGK@Budoshin.Com
 website: www.Budoshin.Com

Jujitsu America Sport Jujitsu Competition

January 20, 2007
 San Bruno, California
 e-mail: SenseiGK@Budoshin.Com
 website: www.jujitsuamerica.
 org/sportjujitsu.php

Jujitsu America Sport Jujitsu Tournament

February 3, 2007
 Anaheim, California
 website: www.disneyland
 martialartsfestival.com

JuJitsu Seminar

late March, 2007
 Shrewsbury, Pennsylvania
 e-mail: SenseiGK@Budoshin.Com
 website: www.Budoshin.Com

AJA Western Region Freestyle Kata Competition

April, 2007
 Southern California (location TBD)
 e-mail: Yosho@Otaku-Kai.com

Jujitsu America Annual Convention

July 20-22, 2007
 Foster City, California
 website: www.jujitsuamerica.
 org/sportjujitsu.php

BJJY Summer Camp

August 24-26, 2007
 North Oaks Park
 Santa Clarita, California
 e-mail: SenseiGK@Budoshin.Com
 website: www.Budoshin.Com

Camp Budoshin

September 22 or 29, 2007
 Burbank, California
 e-mail: SenseiGK@Budoshin.Com
 website: www.Budoshin.Com

Seminar & AJA Tournament

Saturday November 3, 2007
 Arlington, Virginia
 e-mail: Thomas@Budoshin.Com

AJA Western Region Freestyle Kata Competition

November 17, 2007
 Southern California (location TBD)
 e-mail: Yosho@Otaku-Kai.com

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 Okuiri welcomes submissions of
 articles and proposals. We prefer plain
 text (.txt) in electronic format. You
 may also send articles for consideration
 through the US Postal Service or via
 fax.

Back issues are available.

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 Arlington, Virginia 22205

Submission deadline for the next issue
 is January 27, 2007.

Class

...continued from page 1

your technique. Block, redirect, catch... My motions are becoming more fluid and automatic. Block, redirect, catch... I feel more and more at ease with this technique. Block, redirect, catch...

Crack! "Ouch! That hurts!"

I was overly dedicated to making the technique work. I totally forgot that in class, as opposed to on the street, I should let the uke's wrist slip.

"Oh, I'm so sorry! Are you ok?!"

"Ouch. Yeah, I think so. I don't think you quite got it sprained..."

I feel horrible.

My instructor runs over again. He checks my partner's wrist, making sure it's nothing serious. Then he turns around to face me frowning.

"If you had been paying attention to your uke, this wouldn't have happened." *Like I didn't know that already.* "You are a green belt, and he's a yellow belt. You are the higher rank; you need to be more careful."

I give out a heavy sigh. I should not have even come to class when I was so tired in the first place. I mean, who am I kidding – am I actually even able to learn anything like this? Worse, I also came very close to injuring both myself and the people I work with.

I still do not want to give up. After all, I have come to class to learn. If I could just watch my technique and my uke at the same time... I try to concentrate on this thought as our sensei calls us all together for another defense demonstration.

This one is from a knife attack with a thrust to the stomach. After stepping out of the way, catching, redirecting and turning around, you aim for the attacker to end up with the knife stuck in their own stomach.

"I wonder if rubber knives can hurt," whispers the white belt next to me.

"It can be kind of unpleasant to get a jab in your stomach," I say, "but don't worry. If you want to practice together, I'll make sure to go gently."

And I really do. I am being so careful this time, so graceful. I am putting all my effort into carrying out the defense while still being mindful of my uke. It's a bit tricky paying attention to all these hand movements and steps, and the direction of the knife, and the direction of the ki, and the stomach of my uke... but I think I am actually doing a pretty good job. As I said, as long as I am careful and graceful—

"Hey, watch out!"

Carried away in my little dance, I have bumped us into the group next to us. I try to apologize and bring us back to our practice.

Passing by, my instructor remarks, "If you had been paying attention to the people practicing around you..."

"This wouldn't have happened," I finish the sentence with him. See, I knew this already.

He stops and looks at me. He does not say anything more.

Finally he calls out to the whole class, "Let's line up."

We put the mats away, and I go downstairs to the women's locker room to change.

Two younger girls who joined the dojo a couple of months ago are changing as well and chattering excitedly. "And wasn't it so cool to practice that throw?" "Yeah, but I actually liked the second one more, you know, the one with the jiji block, or whatever they call it. It just makes you feel so... in control." "Totally. And learning the knife stab defense was awesome too."

Some people just have too much energy.

"And the most awesome thing I learned tonight was to pay attention," I snap.

Then suddenly I realize it's true.

Techniques are not the only thing we learn in class.

I know that some time will pass between the initial moment of realization and making what I have learned tonight a constant part of my practice. For many classes to come, my mind will still wander off. I will have to insist on bringing it back to the here and now — in all of its aspects. I will have to make myself time and again be alert to my technique, my uke, my surroundings. Yet now I know from living through it how important awareness is. This is knowledge that I came to through my own experience. It is internal, as opposed to just hearing it from my instructor over and over again. Instead of saying, "Like I don't know this already", I now finally *do* know it. This is why what I've learned tonight has a good chance of staying in my mind. I guess it was a good class after all. 🐼

Evelina is a native of Bulgaria, a writer, and a student of JuJitsu at the Arlington YMCA in Arlington, Virginia.

Yes You Can!

...continued from page 2

Well, you should care. First of all, you probably have pride in your students' accomplishments and your dojo. AJA membership is part of that package. By requiring AJA membership for promotions, you are making promotions a privilege and something special, not just something that happens because students have a few bucks lying around. If students

If you just want that piece of paper on the wall replaced every year any organization can.

know they must be paid AJA members to wear a colored belt then the belt becomes a greater accomplishment because their promotion is now officially recognized by

the AJA, a national governing body for ju-jitsu in the U.S.

Second, AJA membership helps protect you in the case of liability lawsuits. Even if you carry your own personal liability policy or the agency you teach at has liability insurance, a student can still sue you as an AJA instructor. But if the student is not an AJA member the AJA cannot cover you or the agency where your program is at because 1) the student was not a paid AJA member and 2) you are in violation of AJA policy.

Third, how effective an organization do you want the AJA to be? If you just want that piece of paper on the wall replaced every year, the AJA can do that. Any organization can. If you want an organization that does stuff, "stuff" costs money. The AJA newsletter costs money. Some AJA activities (including tournaments) can sometimes receive AJA subsidies. But you've got to push the AJA name — it has to be prominently mentioned in any publicity or outgoing information. If your students and your community agency see that you are an AJA dojo, that promotions are secured for AJA members and recognized by the AJA, and that your dojo conducts activities

that are AJA activities and approved by the AJA, then the AJA is active and your students are active in AJA activities.

So, if you look at all three causes and their solutions, it comes down to one thing: attitude — specifically your attitude as the sensei of your dojo. "If push comes to shove" you know you can do whatever you want in your dojo. It really comes down to do you want to do it. Your plaintive cry of "I can't" really means "I don't want to".

If you've been an "I can't" sensei running a program in a community agency, I do not and I cannot expect a 180° turnaround this instant. The first thing you need to do is decide you want 100% membership for the reasons stated above. Second, you need

to see whomever's in charge about getting to 100%. Ask for and secure a "transitional phrase" of 3-6 months where AJA membership is "strongly

encouraged" with a specific date whereafter 100% membership and a judo gi will be required for promotions (not continued instruction). You then must let the students know what is happening. Students and parents get upset when changes are dumped on them suddenly.

I really am getting less sympathetic about dojo that are not maintaining 100% AJA membership. There really isn't any excuse for it. I have heard lots of lame excuses over the years and at this point they translate to "I don't care". It's mostly a matter of your attitude towards your art and the AJA.

It's also a matter of protecting your assets. 📌

It comes down to one thing: attitude — specifically your attitude as the sensei of your dojo.

*George Kirby
Chairman, Board of Directors
American Ju-Jitsu Association*

Book Review



Becoming a Complete Martial Artist: Error Detection in Self-Defense and the Martial Arts

by: ROBERT L. ROGERS

The authors expected this 2005 book to be “controversial.” *Becoming a Complete Martial Artist: Error Detection in Self-Defense and the Martial Arts* was meant to expose gaps in techniques. The authors, Tristan Sutrisno and Marc MacYoung, believe that many “paper masters” are teaching without having absorbed the fundamental principles of their styles.

No one, regardless of rank, ever leaves these fundamentals.

This book, mostly geared toward so-called “hard” martial arts that concentrate on strong blocks and strikes, was meant to correct the gaps in

that instruction by teaching how to detect errors in techniques.

For those who think that a jump reverse hook kick is a great street self-defense technique, this book might be controversial. But for practitioners of more traditional, as opposed to sports-oriented, versions of karate and tae kwon-do, the authors may sound suspiciously like Sensei. And, perhaps more surprising, many of the book’s statements will sound familiar to those of us who train in the gentle art of jujitsu.

Back to Fundamentals

The authors begin by drawing a distinction between “basics” — teaching tools to introduce a student to a style — and “fundamentals” — a foundational concept from which a system arises.

“If you do not learn the fundamentals through your basics, your system will not work,” the authors warn, yet some students allegedly rush to learn the advanced techniques before truly understanding the fundamentals.

These fundamentals include defensive positioning (moving off the line of the attack), proper posture, and range. For blocking, they include understanding that the purpose of blocking is to avoid getting hit, not necessarily to perform the block in the “right” way. For punching, they mean understanding body mechanics, elbow use, foot placement, hip rotation, and structure. For kicking, they require the proper use of weight transfer, balance, timing, and range.

Of particular relevance to jujitsu is the chapter on takedowns and throws. A “takedown”, the authors say, is disrupting a person’s structure or balance and then preventing him from reestablishing a base. In contrast, a throw “involves force beyond gravity that overwhelms the person’s base and structure and hurls him.” Common mistakes with these techniques include failing to understand leverage and using superfluous force to destroy structure, when subtle disruptions would be easier and safer.

But How, Exactly?

This was a good book, but it could have been a great one. It was a good summary of the importance of fundamentals such as placement, positioning, and posture. When a student begins to master these, a

basic reverse punch can be a more effective self-defense tool than a flashy spinning kick. In some sense, no one, regardless of rank, ever leaves these fundamentals.

But how do students build that foundation? And how do they recognize if they lack it? Here, the book falls short of greatness because it doesn’t give the student a clear way to translate an intellectual understanding of fundamental doctrines into the recognition of problems in performing specific techniques.

The book’s SWOT analysis (strength, weakness, opportunity, and threat) seemed to offer that promise, but it is limited to one area (high vs. low kicks), suffers from

unclear explanation, and isn’t developed into a universal model.

If such a broad heuristic of error detection were available, it would be a great boon to the martial artist.

Until then, it might not be too controversial to conclude that we must just keep practicing. 🐉

Robert L. Rogers is a student in the Arlington Budoshin Dojo. He works as a journalist for a Washington, D.C. legal newspaper.

For those who think that a jump reverse hook kick is a great street self-defense technique, this book might be controversial.

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Northern Region Tournament November 4, 2006

GEDAN: 8TH & 7TH KYU

- 1st Rob Payne, Rising Sun School
- 2nd Ken Powers, Rising Sun School
- 3rd Matt Levin, Rising Sun School

YUDANSHIA

- 1st Daniel Orkwis, Arlington
- 2nd Robert L. Rogers, Arlington
- 3rd Robert L. Connolly, Arlington

CHUDAN: 5TH & 6TH KYU

- 1st Adam Kennedy, Arlington
- 2nd Andrea Myers, Rising Sun School
- 3rd Kuba Bartowski, Rising Sun School

OVERALL TOURNAMENT CHAMPION

- 🏆 Daniel Orkwis

JODAN: 1ST – 4TH KYU

- 1st Adam Struckert, Rising Sun School
- 2nd Tom Whitlock, Rising Sun School
- 3rd Rebecca Burk, Rising Sun School

NON-COMPETING UKI

- Kelly O'Briant Felicia C. Ansty

TIMER

- 🕒 Kelly O'Briant 🕒

JUDGES

- George Kirby Charles Youman
- Dennis McCurdy Debbie Burk
- Robert L. Connolly

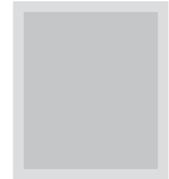
ADDITIONAL SUPPORT

- Robert L. Rogers Andrea Myers
- David H. Langley Adam Struckert
- Felicia C. Ansty Kelly O'Briant
- Evelina Gueorguieva

MAT REFEREES

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- Daniel Orkwis Thomas Salander

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Find us on the web:
www.AmericanJujitsuAssociation.org

The American Jujitsu Association (AJA) was founded in 1976 and is an internationally recognized governing body for the martial art of Jujitsu 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 four 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 the membership chairman, Mark Jordan at P.O. Box 4261, Burbank, California 91503-4261 (e-mail majik8@usa.net) or go to our website.