



AJA NEWSLETTER

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Summer 2011

What's Your Level of Expectation?

George Kirby, Chairman

Having a student make it to black belt is a very rewarding experience for the sensei, as it is for the student.

That actual black belt has a lot of symbolic meaning though – and it's not just there to hold your gi-top together. It's an indication that you have a certain level of technical and theoretical proficiency, should be able to communicate effectively and teach the art to others, and are willing to assume a leadership role inside and outside the dojo. After all, now **YOU** are setting the example for others to follow.

So, what is this "leadership role"? This really depends upon your sensei and what he expects

of you. What do I expect from my black belts? Here's my list:

1. They'll be in class on a regular basis.
2. They will regularly teach groups of students or individuals for part of the class.
3. They may occasionally teach an entire class, sometimes without my supervision and/or in my absence.
4. They will assume clerical/administrative responsibilities within the dojo to help in run more smoothly.
5. They will assume organiza-

tional responsibilities [e.g. AJA] if I feel they can be of service to or have certain skills that would be an asset to the AJA.

6. They will continue their training in the art.

This is a short but pretty comprehensive list. For me, being a black belt is not just what you know but what you're willing to give back to the dojo and its members. It's about you providing a positive example for others to follow.

So, do I dump all these expectations on a black belt on the first day he's wearing that crisp new black belt? No, the assumption

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AJA Shiai Focuses on Weapons

David Boesel

On June 18, the AJA held its Northern Regional Self-Defense Shiai and Workshop, in association with the Dai-Nippon Seibukan Budo/Bugei-kai, USA. The workshops, held in the morning and early afternoon, provided training in the use of some traditional Japanese weapons. These were followed in the later afternoon by self-defense waza competition.

In effect, the workshops focused on techniques using sticks of different lengths, all considered

extensions of one's arms or hands. The first seminar, conducted by Hanshi Wade Susie, involved training in the use of the *yawara*, a short stick six-to-nine inches in length. The *yawara* is especially effective in close striking, nerve techniques, and wrist and hand techniques. The second session, conducted by Hanshi William Stockey and Sensei Jon Tupitza, provided instruction in the *bo*, a six-foot long staff known for its reach and impact. The senseis demonstrated a *bo* kata, step-by-

step, and then Sensei Tupitza performed the full kata. In the third session, Hanshi George Parulski taught *jo* techniques. The *jo* – a four-foot stick – is quicker and more maneuverable than the *bo* but has less reach and impact. The techniques included mid-distance striking, leverage, and control and submission. Hanshi Bruce Jones taught the final session in the use of the *keibo*, a police baton two-to-three feet in length. Designed for training purposes,

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Keibojitsu - The Art of the Police Baton

Bruce Jones

Taihojitsu is the Japanese term for the “arresting art.” It comprises the body of non-lethal techniques that Japanese police use to disarm, subdue, and/or restrain suspects. *Taihojitsu* has ancient roots in *jujitsu* and *kenjitsu* and has been adapted to modern conditions with principles and techniques drawn from *karate*, *kendo*, and *judo*, among others. Prominent among the weapons used in *taihojitsu* is the *keibo*, or short police baton. The art of using the baton is *keibojitsu*. Modern versions of this weapon include the extendable telescoping baton.

Instruction in *taihojitsu* and *keibojitsu* is appropriate for military, police, intelli-

gence, undercover officers, and responsible adult civilians. Initial *keibo* instruction is typically conducted at slow speed – in this case about one-quarter speed – using a padded baton. Of course, all attacks and defenses are simulated and controlled, and great care should be taken to avoid injury.

When confronted with a serious developing assault scenario, try to keep the attacker well outside your defensive circle (approximately beyond arm’s length). Keep your left hand/forearm up and forward, your right (baton) hand back and away. Give repeated, assertive voice commands (Stop! Stay back!

Halt!). If the attacker ignores the commands and starts to attack, use the appropriate baton technique.

For the following *keibojitsu* techniques, grip the baton somewhat forward, exposing the butt end for defensive “hooking” and “close-striking.” The grip primarily uses the small, ring, and middle fingers.

These are robust *keibojitsu* techniques that can be applied in a variety of situations. Learning the basics is not difficult, but frequent practice is needed to build them into muscle memory.

TECHNIQUE # 1:

When the attacker begins a right-hand attack to high center, block inside with your left forearm and trap the attacker’s right sleeve or forearm with your left hand. Strike the attacker’s right forearm pressure point (just below the elbow) with the baton and press down and through the bend of the elbow joint to a takedown in the attacker’s right rear corner. Use equal and opposing two-way action. Turn the attacker over, pulling his right arm up and pushing it across his body. Then apply a restraining technique. We want you up and the attacker face down, quickly joint-locked, and brought under control or permitting you to leave the attack scene safely. The longer the violence goes on, the uglier it tends to become.



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AJA Shiai Focuses on Weapons

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the keibo used in the workshop were padded, flexible batons rather than sticks. Two of the techniques Sensei Jones taught are described in an accompanying article in this newsletter

Dojos participating in the Shiai included:

Maryland

- Bel Air Rec Council, BelAir
- Daitobukan Dojo, Towson
- Kaiwan Budokai, Arnold

- Maru Martial Arts Dojo, Baltimore
- Red Dragon Dojo, Baltimore
- Perryville Dojo, North Perryville
- White Marsh YMCA Dojo, Baltimore

New York

- Yama-ji Kan Dojo, Webster

Virginia

- Alexandria Budoshin Jujitsu Dojo, Alexandria

- Arlington Budoshin Ju-Jitsu Dojo, Arlington
- Cub Run Jujitsu School of Self Defense, Chantilly
- Kokusai Shoshin-Kan Renmei Honbu Dojo, Falls Church
- Reston Budoshin Jujitsu Dojo, Reston

The full results of the self defense tournament can be found on page 4. 📄



Pictured are members of the White Marsh Dojo, which had the largest number of participants at the Shiai.

Upcoming Events

Camp Budoshin (20th Anniversary) & AJA Convention

When: Early October 2011
Where: Southern California
Contact: George Kirby
senseigk@budoshin.com

Budoshin Jujitsu Seminar featuring George Kirby

When: November 5, 2011
Where: Arlington Budoshin Jujitsu Dojo
 Arlington, VA YMCA
Contact: Thomas Salander
thomas@budoshin.com

Have upcoming events? Please let us know! Send an email with the details to:
american.jujitsu.association@verizon.net

2011 Northern Regional Shiai Results



Outstanding Youth:
Joshua Marsiglia

Outstanding Senior:
Chad Kahler

<i>Division/Place</i>	<i>Name</i>	<i>Dojo</i>	<i>Belt Color</i>
Youth Beginner (7th & 8th Kyu)			
1	Duncan Gooding	White Marsh YMCA	yellow
2	Collin Gilley	White Marsh YMCA	yellow
3	Jessica Boyle	White Marsh YMCA	yellow
4	Finnigan Gooding	White Marsh YMCA	yellow
Youth Intermediate (5th & 6th Kyu)			
1	Caitlyn Darczuk	Perryville	green
2	Victor Terranovu	White Marsh YMCA	green
3	Cora Presley	White Marsh YMCA	green
4	Juliana bowiec	White Marsh YMCA	green
Youth Advanced (1st - 4th Kyu)			
1	Joshua Marsiglia	Daitobukan	purple
2	Conner Bowman	Perryville	brown
3	Jarrett Bowman	Perryville	brown
4	Kenneth Bradley II	White Marsh YMCA	purple
Adult Beginner (7th & 8th Kyu)			
1	Anton Zoet	White Marsh YMCA	yellow
2	Karen Boyle	White Marsh YMCA	white
3	Jeff Cascone	White Marsh YMCA	
Adult Intermediate (4th - 6th Kyu)			
1	Jay Baldwin	White Marsh YMCA	green
2	Michael Terranova	White Marsh YMCA	purple
3	Paul Marsiglia	Daitobukan	purple
Adult Advanced (1st - 3rd Kyu; weapon attacks allowed: rope, club, knife)			
1	Joe Walstrum	White Marsh YMCA	brown
2	Brooks Mason	White Marsh YMCA	brown
3	Mark Rapson Sr.	White Marsh YMCA	brown
Black Belts (All ages. Two attackers: 1 for first 60 seconds, 2 for final 30 seconds. Weapon attacks allowed: rope, club, knife.)			
1	David Stuart	White Marsh YMCA	black
2	David Racine	Perryville	black
3	Chad Kawer	White Marsh YMCA	black
Senior Black Belts (Two attackers: single for first 60 seconds, double for final 30 seconds. Weapon attacks allowed: rope, club, knife, gun.)			
1	David Boesel	Daitobukan	black
2	Mario Harold	Daitobukan	black

Keibojitsu - The Art of the Police Baton

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TECHNIQUE# 2

The attacker attempts a left high-center attack, like a boxer's left jab. Step outside the attempted strike, forward and right, blocking the attacker's forearm with a left-hand circle block. Grasp the attacker's left wrist with your left hand. Strike his left triceps from behind with the baton, then hook the bend of his left elbow with the butt-end of the baton. Push the attacker's hand toward his chest or face, pull down and to your right rear corner with the baton, pivoting clockwise on your left foot, for a quick controlled takedown and appropriate ground restraint.



What's Your Level of Expectation?

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of responsibilities is a process that begins long before the student ever achieves shodan and continues long afterward.

My greenbelts are encouraged to welcome new students into class and help them feel a bit more secure. All of my students do the "knowledge requirement" testing of students the rank below them. Upper belts act as uke for lower ranks, especially on difficult-to-learn techniques. I expect my students to participate in relevant seminars and training camps. Brown belts become mat referees for our freestyle tournaments. Brown belts also assume some clerical and supervised instructional responsibilities.

It's a step-by-step process, so that by the time students reach black belt, they understand that part of their responsibility is to give back to the dojo, the sensei, and even the parent organization by helping as much as

possible. This part of the student's growth, regardless of level of proficiency. It's one thing to create a black belt who has the technical knowledge. It's quite another to develop a well-rounded black belt who really serves as a positive example to other students in addition to the technical, theoretical, philosophical and communication skills that should be evident by this time. In this way mudansha in the dojo begin to realize that part of being a black belt is assuming responsibilities to help the art grow.

Helping the art grow is a yudansha's greatest responsibility. I learned a long time ago that you don't really learn something unless you have to teach it satisfactorily to someone else. This is why once a student achieves shodan

ranking they are now ready to start learning the art. The yudansha, as he/she moves up in rank, should have an increasing responsibility inside and outside of the dojo. This is part of his growth as a sensei and his relationship with his peers. If the

yudansha does well, he will be respected by the students and his peers. His sensei will also appreciate the growth, the recognition of growing responsibility and continued dedication to the art.

For some yudansha, responsibilities outside the dojo will mean even greater respect and a greater sense of accomplishment. As a sensei you should not be hiding yudansha in your dojo, keeping them from participating or assuming responsibilities in the AJA. You have a responsibility to help them

grow. More importantly they need to realize that the AJA is not some huge hidden monolith, but an open organization made up of people just like them [and you] with common interests and goals.

Students, at all levels, will do their best to come up to your expectations as long as your expectations are fair and reasonable. If you set your expectations low, students will see through your low level of expectation, and it will probably cost you students in the long run. If they see that your expectations are high, but that you're willing to help them reach your expectations, then you will end up with more students with a greater respect of themselves, the other students in the dojo, and you as their sensei.

So, what's your level of expectation as a sensei? ●

"Helping the art grow is a yudansha's greatest responsibility."

Yudansha Promotions

Rank	Name	Dojo	Date	Rank	Name	Dojo	Date
Judan	Miguel Ibarra		2/25/11	Nidan	Michael Langewisch	Budoshin Jujitsu	12/17/10
					Byron Davis	Budoshin Jujitsu	12/17/10
Kudan	Timothy Lynch		2/25/11				
	Rene' Ibarra	Yamabushi Jujitsu	2/27/09	Shodan	James Sutherland	Kaiwan Budokai	12/14/10
					Jeremy Yamauchi	Budoshin Jujitsu	2/28/11
Godan	Rafael Melendez	Yamabushi Jujitsu	2/28/11		Michael Balog	Rising Sun Jujitsu	2/6/10
	Omar Melendez	Yamabushi Jujitsu	2/28/11		Liam Joyce	Yamabushi Jujitsu	2/28/11
	Kevin Lintott	GoshinKan-Ryu Jujitsu	9/16/06		Nicole Labate	Yamabushi Jujitsu	2/28/11
					Mikhail Joutorsky	Yamabushi Jujitsu	2/28/11
Sandan	Thomas Carroll	Daitobukan Dojo	12/10/10		Kevin Curtin	Reston YMCA Jujitsu	12/15/10
	John Landry		2/25/11		Michael Geib	Maru Martial Arts	3/20/11
	Tony Leo Damigo	Budoshin Jujitsu	8/19/07		Young S. Kim	Kaiwan Budokai	4/1/11
	Luis Tsuji	Reston YMCA Jujitsu	4/30/11		Michael W. Berk	Maru Martial Arts	1/1/11
	Brad Millick	Reston YMCA Jujitsu	4/30/11				

About the American Ju-Jitsu Association

The American Ju-Jitsu Association was founded in 1972, by George Kirby and William Fromm at the request of their sensei, Jack Seki, for the purpose of bringing different ryu of the art together in an atmosphere of mutual cooperation and respect. Since that time it has grown from two dojo to approximately twenty-four, plus international affiliates. The AJA has established itself as a reputable organization within the martial arts community and works closely with other major Ju-Jitsu organizations in the United States and internationally in areas of mutual concern.

The AJA is a non-profit amateur athletic association registered with both the state of California and the United States government [IRS code 501(c)(3)]. It is a non-profit corporation with a charitable foundation status. Although originally recognized by the IRS as a "social club" because there was no other way to recognize the AJA as an amateur athletic association, formal recognition of the AJA as a true amateur athletic association, according to the criteria of the United States government, was secured in 1976 under the Sports Act of that year. To our knowledge, the AJA is the only martial arts organization in the U.S. that is classified by the IRS as an amateur athletic association.

Mudansha Promotions

Rank	Name	Dojo	Date
Ikkyu	Amelia Nemitz	Reston YMCA	4/30/2011
	Benjamin Rothrock	American School of Self Defense	4/15/2011
	Cheri (Zoe) Walker	Harvard-Westlake	2/1/2011
	Daniel Gress	Kaiwan Budokai	10/7/2010
	David Tucker	Reston YMCA	4/30/2011
	Jodi Canapp	White Marsh	4/6/2011
	Joe Walstrum	White Marsh	4/6/2011
	Michael Harden	Reston YMCA	4/5/2011
Nikyu	Andy Sparks	Harvard-Westlake	12/12/2010
	Antonio Ramon	Harvard-Westlake	12/15/2010
	Mark Rapson	White Marsh	4/6/2011
	Valerie Wade	Reston YMCA	5/30/2011
Sankyu	Brooks Mason	White Marsh	4/15/2011
	Eric Campos	Maru Martial Arts	5/28/2011
	Gabrielle Caponigro	Maru Martial Arts	5/28/2011
	Kelley Robins	Vancouver Institute of Self Defence	3/4/2011
	Kirk Price	Vancouver Institute of Self Defence	4/1/2011
	Lindsey Price	Vancouver Institute of Self Defence	4/1/2011
	Marco Larocca	Kaiwan Budokai	4/25/2011
	Paul Coleman	Reston YMCA	5/30/2011
	Troy Walker	Reston YMCA	4/5/2011

AMERICAN JU-JITSU ASSOCIATION

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