



AJA NEWSLETTER

Volume XXXIV, Issue IV

Autumn 2011

“Ah-ha” Moments in Budoshin Ju-Jitsu

George Kirby, Chairman

“Ah-ha” moments are when, after studying something for a while, you have a revelation – or truth that comes forth. They can arise when you’re trying to understand something simple, such as how to use a measuring cup, or complex, such as how to balance chemical formulas. When you have those moments, things come together and you gain insight and understanding into what you are doing. Parents strive for this in their children. Teachers strive for this in their students. Employers strive for this in their employees. Motivated individuals strive for this in their own growth.

When these “ah-ha” moments arise, there is almost immediate and exponential growth in the

person’s knowledge base. This is because they’ve recognized one concept that can be applied to many things. Some people call it a “spill-over” effect. You’ve learned a certain number of things in one subject area and, as a result of the revelation you’ve had, the concept that has evolved spills over and positively affects how you look at other subject areas.

“Ah-ha” moments occur at certain points for students of Budoshin Ju-jitsu. The first usually occurs when their knowledge base is fairly secure and they then realize what their sensei has been saying since they started in the dojo, for example, “The attack is irrelevant.” It’s sort of like the Star

Wars phrase, “Relax and the Force will be with you.”

Somewhere between fourth and third kyu, students begin to realize that simple basic moves and techniques can be used for a variety of attacks – especially if they are also learning ground self-defense. Once they realize that the attack is irrelevant and that almost any technique will work, they have one of those “ah-ha” moments. It’s like someone opened up the door to the art. This recognition increases their self-confidence in the art immensely. It also serves as a sound foundation for future growth.

The second “ah-ha” moment for

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Defense Against Armed Attackers

David Patton

The very thought of being assaulted by someone with a firearm makes one want to gasp and take a deep breath. In reality, the chance of facing any assailant, let alone one with a firearm, is quite remote. However, if you are ever face-to-face with a person intent on doing you harm (i.e. in a robbery or car-jacking) the chance of that attacker being armed with a gun is quite high. In the United States there are approximately 300 million firearms. We all know that in some cases guns

end up in the wrong hands. Therefore, as jujitsu practitioners we should prepare ourselves for defending against armed attackers.

Like any weapon, a gun greatly enhances the advantage for the person who holds it. Now, I know you’re asking, “Is there a best way to defend against a firearm”? There is no hard and fast rule to answer this question. Let us look at a scenario to better understand the psychology of dealing with encoun-

ters involving armed subjects. An attacker approaches a lone woman in a dark parking lot and demands money. He has a gun and points it directly at her and is very nervous. What would you do? As a S.A.F.E. instructor teaching women how to defend themselves for many years I say, be calm, give them money, car keys, and compliance to meet their demands. In most cases the robber will take what he came for and leave.

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The Mechanics of Hand/Arm Techniques

David Boesel

To help students understand the mechanics of jujitsu hand and arm techniques, I've developed a classification based on the motion and position of uke's hand and arm. It comes from a couple of observations:

- Your hand (in front of you) can turn in, the thumb pointing toward the opposite arm, or out, the thumb pointing away from the opposite arm; and
- your arm can be straight or bent.

These positions result in four possible combinations:

- 1) arm straight/hand turned in
- 2) arm straight/hand turned out
- 3) arm bent/hand turned in
- 4) arm bent/hand turned out.

Below is a chart showing some techniques in each of these categories.

The techniques in the first row (Arm Straight) all lock the arm in an extended position by fixing the wrist and pressing the

elbow from the outside. All are gatames, except for Kaiten nage, in which the arm is locked momentarily before throwing.

In the second row (Arm Bent), four of the techniques involve wrist (or forearm – Kote) manipulation. Kote mawashi and Kote hineri both involve turning the hand in and bending the arm. They differ in the position of the arm. Kote gaeshi turns the hand out and bends the arm to set up a takedown. Shiho nage, sometimes called Tenkai kote gaeshi in aikido, also involves wrist manipulation, turning the hand out and bending the arm. The other two techniques in the second row are garames, or entanglements. Ude garame (with arm bent, hand turned in) can take a number of forms, including the technique used by police to secure an offender's arm behind him for handcuffing. Ude garame (with arm bent, hand turned out) is a widely used counter to a downstrike that can also take a number of forms.

You can add to the techniques in these categories by experimenting with these four arm/hand combinations. Of course this classification doesn't include all the elements that comprise each technique. It's just a good way of explaining the basic mechanics of arm and hand techniques.

	Hand Turned In	Hand Turned Out
Arm Straight	<ul style="list-style-type: none"> • Waki gatame (Armpit lock) • Hiji gatame (Elbow lock, takedown) • Ude gatame (Armlock, on tori's shoulder) 	<ul style="list-style-type: none"> • Ude gatame (Outside armlock) • Kaiten nage (Rotary throw)
Arm Bent	<ul style="list-style-type: none"> • Kote mawashi (Nikyo) • Kote hineri (Sankyo) • Ude garame (Arm entanglement, behind uke) 	<ul style="list-style-type: none"> • Kote gaeshi (Forearm reversal) • Shiho nage (Four-directions throw) • Ude garame (Arm entanglement, counter-ing shomen-uchi, downward head strike)

Elbow takedown
(arm straight, hand turned in)



Ude gatame
(arm straight, hand turned out)



Kote mawashi
(arm bent, hand turned in)



Kote gaeshi
(arm bent, hand turned out)



Training in Ju-Jitsu and Aikido

Alene Carteret

When I sought out my first martial arts class many years ago, it was not with the intention of lifelong training, but just to learn enough self-defense to avoid playing the role of victim again. In 1986, I had the misfortune of being assaulted in a mugging while taking a shortcut between apartment buildings to get home. I was accosted by a man who demanded money, and when it became clear that I had no money to give, he beat me up.

The attack left me bruised of body and ego, with the ego bruise being the driving force to research the different martial arts. Anger may not be the greatest reason to begin a martial arts regimen, but I'm glad I did, as I found something I have enjoyed for many years now, and I've long since left the anger behind.

I wanted a martial art that met my purpose, and I wanted a good sensei. I started by sampling classes in Karate, Tai Chi, and Judo. I began training in Judo and added Jujitsu within a few months at my coach's urging. In 1998, my daughter wanted to try a martial art but was too young for our Jujitsu class. We visited several local dojos, and she decided on a Tomiki Aikido class. At her insistence, we joined the class together. In 2001, our Tomiki instructor moved, leaving us

with no formal children's instruction. We visited other local Aikido classes and chose a traditional class in Aikikai Aikido.

My initial purpose for training in the martial arts was simply to feel more confident in my ability to defend myself. Jujitsu training gave me that confidence and a level of athleticism that had been lacking previously. It gave me strength, agility, and a general awareness that transfers into life off the mat as well. I began Tomiki Aikido as a joint effort with my daughter when she was six years old. In this class, I realized the fun of training with loved ones. Later in the Aikikai, I found balance and patience, both on and off the mat.

I do not consider either Jujitsu or Aikido better than the other. I am passionate about them both. Their principles and teachings exemplify who and what I am today. I found similar techniques and many of the same principles in both Aikido and Jujitsu. Both arts teach the value of using an opponent's force against them, thus using your energy most efficiently. The two arts complement each other in my opinion, as they should, since they are of the same lineage. I hope to continue training in these arts and sharing them with others for years to come. ☺

Defense Against Armed Attackers

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However, what if the subject says; "Give me your money and get in the trunk of the car!" This changes things dramatically. In cases like this, he wants to move you to a situation in which he has more control, and you could be the victim of a crime such as rape or even murder. This is sobering but true. If you know you may be seriously hurt or die, why not take action to defend yourself? You'll have a better chance where you are than in the place to which he is trying to move you. In reality bad guys are notoriously bad shots. If you flee, you have a 50/50 chance of getting away without being harmed.

As a policeman I can tell you that officers using firearms in the commission of their duties are effective only about 65 percent of the time. This is after countless hours of training and the best arms and resources that modern law enforcement and budgets can provide. The weather, environment, fatigue, psychological and emotional stressors, and other conditions are all factors in the outcome. In most cases, the officers who hit their intended targets with a firearm fail to subdue them. So, take a bad guy who probably has no formal training and little knowledge of guns or physical combat. This may tip the scale slightly in your favor. That is not to say that the situation is not volatile. To the contrary, because he is the aggressor,

he may be fully committed to doing you harm no matter what you do.

Distance can be your friend in this kind of situation. Anyone who has used a pistol knows that it is not that easy to hit a man-size target from five yards away (most shootings occur within seven yards), especially under stress. Oh, and let us add movement, weather, obstacles, injury, age, medical condition, or poor physical mechanics. If you are too far away to engage an attacker, your only option may be to turn and run like heck! For every step you take away from an attacker with a gun, you increase your chances of survival exponentially!

Being a "good" physical martial artist does not guarantee that you will survive a violent confrontation. However, it does increase your chances, if you train often. Jigoro Kano was known to say, "Never miss practice." So don't. Equally important, remember this police and military maxim: "Once you've made the decision to go for it, do so with attitude and warrior spirit (my former 125lb. female partner once fought a man twice her size to make an arrest). Do not hesitate. Full commitment and decisiveness have saved more lives in violent situations than skill. ☺

“Ah-ha” Moments in Budoshin Ju-Jitsu

(Continued from page 1)

students of Budoshin Ju-Jitsu occurs somewhere between first and second-degree black belt. At this point in their yudansha training they will start putting different techniques together to see how they function. Some combinations work well together and others are total disasters, regardless of effort or modification. My students will either figure out the puzzle on their own or they'll come to me, expecting some sage advice. If they figure it out on their own, they may still come to me for confirmation – to make sure their “ah-ha” moment is a valid one.

For those black belts who need my advice, it goes something like this: “Look at the physics of what you are doing. Every technique has a center or pivot point. If you are combining techniques you can still only have a single center or pivot point for the combination to work effectively.” Then comes the “big” question: “How many centers or pivot points does your combination of techniques have?”

Once they figure that concept out and figure out what they're doing (right or wrong) it's another “ah-ha” moment for them. If they know their techniques (they should) and they know how their and their uke's body moves for each particular technique (they should), then they should be able to put complimentary techniques together quickly and effectively on their own. Again the result will be exponential growth in the art.

Are these the only “ah-ha” moments in Budoshin Ju-Jitsu? Certainly not. As students move into higher black belt grades, they tend to examine the art further to find common concepts that result in even more growth. All of my black belts (including me) do this. They may study a particular element of art for several months or two or three years before coming up with a pretty universal concept (another “ah-ha” moment) that results in exponential growth in their understanding of the art and perhaps in other aspects of their lives as well. In writing [Advanced Jujitsu](#) and [Figure-4 Locks](#), my “ah-ha” moments didn't arise until I set up the structure for each book. Then the concepts and ideas seemed to fall into place by themselves.

So, how do you, as a sensei, (or a classroom teacher, or parent, or possibly even an employer) get your charges to experience these moments? You have to

be a guide, not just a presenter of information and rules. You have to allow students to trip and fall within a controlled environment. That's why, as one first grade teacher told me, “Children are built close to the ground – so they don't have too far to fall.” Your students need to discover things on their own. Why? Because they will remember their “own” discoveries a lot more effectively than simply accepting your “truths” as their teacher. They will respect themselves a lot more as a result of their discoveries and you a lot more for being their guide.

So, if you want to be a good teacher, parent, employer, or self-guided individual, you have allow your charges

to trip, fall, and get themselves back up – with your outstretched hand whenever necessary. Does this take more time and effort than making them answer the questions, study, and take the test (a.k.a. just follow the rote stuff)? Does it mean that you still need to expect competence in the “rote stuff”? Yes and Yes! But the exponential growth by your student (or child, or employee, or self) is worth it in the long run because the benefits and rewards to everyone will be much greater. If you expect more out of your students and are willing to support them though the process, they will ultimately be more successful and have a greater sense of accomplishment.

It ultimately comes down to what you want as a sensei/teacher. Look at your martial art. Are there “ah-ha” moments for your students at certain points in their growth? What leads up to those moments and what can you do to foster those moments without making it obvious?

Do you want a bunch of non-thinkers who just follow the rules, or do you want students who will constantly challenge you – and occasionally come up with questions or conclusions you haven't thought of or dealt with yet? After all, you, as their sensei, still need to have those “ah-ha” moments, even if they come from your students. ●

“...you have to allow your charges to trip, fall, and get themselves back up...”

Yudansha Promotions

<i>Rank</i>	<i>Name</i>	<i>Dojo</i>	<i>Date</i>
Hachidan	Donna Matthews	Daitobukan Dojo	8/1/2011
Yodan	David Stuart	White Marsh Dojo	6/18/2011
Sandan	Michael Jordan	Maru Martial Arts	3/1/2011
Nidan	Phillip Browning	Maru Martial Arts	8/1/2011
	Bruce Geyman	Reston VA YMCA Jujitsu	9/1/2011
	Michael Harden	Reston VA YMCA Jujitsu	10/1/2011
	Will Lissauer	White Marsh YMCA	6/18/2011
	Tony Wong	Reston VA YMCA Jujitsu	10/1/2011
Shodan	Matthew Cheatham	American School of Self Defense	3/25/2011
	John Gress	Kaiwan Budokai	5/12/2011
	Amelia Nemitz	Reston VA YMCA Jujitsu	10/1/2011

Mudansha Promotions

<i>Rank</i>	<i>Name</i>	<i>Dojo</i>	<i>Date</i>
Ikkyu	Johnathan Beal	Reston VA YMCA Jujitsu	7/20/2011
	Matthew T. Gelaude	KV Dojo	1/1/2011
	Stark Howell	Budoshin Jujitsu Dojo	7/31/2011
	Antonio Ramon	Harvard-Westlake	4/19/2011
	Andy Sparks	Harvard-Westlake	8/30/2011
Nikyu	Michael Hughes	Bel Air Rec	
Sankyu	Charles Armstrong	Vancouver Institute of Self Defence	8/5/2011
	Angelo Castro	Budoshin Jujitsu Dojo	7/31/2011
	Dustin Ferrer	Bel Air Rec	6/3/2010
	David Kaufman	Budoshin Jujitsu Dojo	7/11/2011
	Brandon Reese	Vancouver Institute of Self Defence	8/26/2011
	Joshua Smith	Bel Air Rec	6/3/2010
	Yasir Taha	Reston VA YMCA Jujitsu	7/20/2011
	Peter Turney	Bel Air Rec	3/25/2010

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. 🌐

Newsletter Submissions

We need your help! If you have an article or an upcoming event, we would like to hear from you. It can be an article about technique, philosophy, real life encounters, or anything about the students or dojo. Even if it's just a comment about an article in the newsletter or an AJA event you've attended, we'd like to see it. If you have an upcoming event you would like to advertise, let us know. If you haven't guessed by now, we're interested in just about anything you have going on. If it's about you, the students or the teachers in your dojo, then it's about the AJA!

Please send your submissions to:
AmericanJujitsu.Association@Verizon.net

A note about formatting: Don't worry about it! The editors will take the time to format and size it to make it easy to read. Just get us the information and we'll make it work! 🌐

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