



AJA NEWSLETTER

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The Whys and Wherefores of the Throw

Scott Anderson

“Once Hidekazu Nagaoka (tenth *dan*) asked Jigaro Kano to explain the meanings of *hazumi* and *ikoio*. The founder of judo replied that setting up an impetus (*ikoio*) involves strength but that establishing a momentum (*hazumi*) involves skill. Anyone learning judo should be able to feel the difference between these two.”

- *Judo in Action, Throwing Techniques* by Kazuzo Kudo

“The reason that *ashi-barai* never featured in jujutsu is because jujutsu was an art developed for the battlefield. *Ashi-barai* techniques require a smooth flat surface as they deal with split second timing to sweep the foot centimeters before it rests on the ground. A bumpy surface would make such a sweep almost impossible. Whereas in the Kodokan, judo was practiced on smooth *tatami* (traditional straw mats) which made a smooth reaping action possible...”

“...Some time before the first *Gokyo* was designated in 1895, when judo was yet to be distinguished from other jujutsu *ryu* (schools) there were no distinctions between different forms of *ashi-barai*, such as *de-ashi-berai* (advanced foot sweep), *sasae-tsuri-komi-ashi* (sweeping propping ankle) and *harai-tsuri-komi-ashi* (sweeping drawing ankle). At that time, judo or jujutsu was practiced in kimono (judo suits)

with short sleeves which made it difficult to get the leverage to perform a variety of sweeps in different directions and hence only *de-ashi-barai*, or *ashi-barai* was recognized. Once long sleeved *judogi* (suits) were introduced, all that changed and sweeps in all their various guises took an important role in judo...”

- *The Gokyo* by Barnaby Chesterman

“We do not deny that these systems (boxing, savate, ju-jitsu), practiced for objectives of pure sport, represent a fine means of progress in endurance, speed, dexterity, fighting capacity, and other physical and psychological qualities. Indirectly, they prepare the fighter, but once again we repeat that they do not give actual, direct preparation for serious conflict.”

- *The Art of Self-Defense* by N. Ozonobishin

“The opponent must be made a prisoner of his own stance—a prisoner of his own style and training.”

- Anatoli Kharlampiev

Judo or ju-jitsu are disciplines that are fun to do and fun to watch, but they are much harder to read about. Writers sometimes work very hard to write something that holds a reader's interest when it would be so much easier simply to show them. That is one of the

reasons that having a good instructor is so critical for good progress in any martial art whether practiced for sport, self-defense, or just for fun.

When principles, instead of techniques, are taught instructors sometimes have to resort to “sound bites” like the catcher bullets from a Powerpoint presentation to hold the attention of students. Often, these are rules of thumb are like short cuts, and like short cuts, they bear the same relationship to long cuts. The short cut works in the majority of situations while the long cut always works, so how does the student know when to use the long cut instead of the short cut? That's where the expert's instruction comes in.

If we talk about judo idealizing *hazumi* over *ikoio*, then when we say the Japanese do it this way, but refer to the more power oriented throws being performed like a European or a Korean performing judo, do we seriously mean that no Japanese judoka prefers *ikoio*, and that no self-respecting European judoka would ever take advantage on an opponent's momentum when he or she could simply dump the opponent with a pick up? No, we cannot. Every practitioner is different based on build, character, training (including idiosyncratic traits inherited from an instructor),

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Well Practiced Ukemi: The Power to Rise

Jess E. Strom

"...He floats through the air with the greatest of ease, that daring young man on the flying trapeze..."

- George Leybourne, 1867

The words of the old circus refrain from "Man on the Flying Trapeze" vividly portray graceful movement in action. Through our mind's eye, we envision a young man whose mastery of the dynamics of gravity and motion propel him through the air, seemingly at will, beyond the fear of falling. So too in jujitsu, to realize our full potential we must overcome the fear of falling. We do this through learning the power of ukemi – controlling the fall.

The Power of Defense

Ukemi is pure self-defense in that it is meant to protect the head, the limbs and body from the harm of a fall generated by an attack. Generally speaking, injury during a fall is caused by hitting one's head on the ground or extending one's limb(s) to reach for the ground to stop or slow the downward motion of the fall. Well practiced ukemi develops the reflexes so that the automatic reaction when falling is to safely tuck the head while not reaching for the ground. Thus, one falls with the limbs protected, reducing the possibility of head, limb or body injury. When one is falling, ukemi then becomes the body's first defense.

The Power to Fall

Imagine being on the receiving end (Uke) of a powerful takedown like the Inner Thigh Reap (Uchi Mata) or being slammed by a Double Leg Reap (Morote Gari) or even hitting the ground as a result of the rotational force of a hip throw like Tsuru Goshi or Uki Goshi. According to the History Channel's series "The Human Weapon" - an inner thigh reap can deliver up to 5,000 pounds of force: the Double Leg Takedown, given the Uke is raised to maximum level, drives the opponent to the ground with an impact up to 3,500 pounds: and the rotational force of a hip throw coupled with gravity propels the Uke at a speed of up to 8 miles per hour. Crippling injury could be the result. Yet the actions within ukemi combined with the padding of the mat provide the means to absorb energy so that the body is able to withstand the shock of the fall. Ukemi enables the person receiving the fall (Uke) to withstand the fall over and over again without injury. In this manner, the person committing the throw (Tori) is able to experience the full range of motion of the technique. As correctness of form and familiarity of motion accumulate, control of movement and confidence build. The Uke's body experiences the motion necessary for protection as it floats

through the air like the man on the flying trapeze.

The Power to Rise

As the practice of ukemi becomes a bit more advanced, it is practiced without maintaining a stationary position at the end of a fall and one can roll through to disperse the energy. Specifically, in jujitsu the backward roll and forward roll is practiced so that the practitioner rises from the fall assuming a defensive posture - falling then rising in one seamless motion.

In the forward roll, the body is propelled so that the fall travels a diagonal from one shoulder to the opposite hip. Other examples of "rising from the fall" in this manner can occur with side rolls, parachute rolls, and with the Parkour roll. Confidence to experience the freedom of falling is built up during repeated practice. In this way, the power to fall begets the power to rise.

The Power to Reverse Attacks

Through ukemi, one learns the dynamic elements of control so that it is possible to change one's course from being thrown to gaining control of the attacker by way of a throw. For example, if an attacker (Tori) attempts a 'body drop' (Tai Otoshi) the person being thrown (Uke) can adjust causing a self-controlled landing in front of the attacker and change the execution though a "floating drop" (Uki Waza) or "side wheel" (Yoko Guruma). Should the attacker not have good control of the Uke, the Uke can simply extend a leg behind the attacker to counter with a 'valley drop' (Tani Otoshi). In either case, the initial thrower becomes the throwee and the initial throwee becomes the thrower; hence for Tori and Uke the tables are turned. Well practiced ukemi gives the Uke the power to control movement at will beyond the fear of falling.

Ukemi from Fall to Rise

Ukemi, then, as a practical matter gives us the power to defend our bodies, the power to fall, the power to rise, and the power to reverse attacks hence the power to fly through the air with the greatest of ease.

The spirit of ukemi is best exemplified by the Japanese proverb: "Fall seven times and stand up eight." We do not practice ukemi to remain the victim. From the fall, we learn to rise. In this regard, the power to fall begets the power to rise.

From every fall, may you always rise. ☪

Be sure to check out the new look of the AJA's website!
www.AmericanJujitsuAssociation.org

Advertise Your Dojo

George Kirby

There are many ways to advertise your dojo. Some are free while others require a financial investment.

1. "Word of mouth" advertising by your students is the best & most effective – and cheapest. So use your students. I tell them they're our best advertisement.
2. Community agency advertising is also great and free. Most community agencies will advertise your program, either in a catalog or with fliers. They have a vested interest in seeing your program succeed. Be involved in the content and design of the listing. Agency personnel really do appreciate your input. However, keep in mind that they have the last word so you may really have to compromise at times.
3. Your own fliers have limited value, but in my book, "something is better than nothing." We used to make letter-size (8½" x 11") black on colored paper and have a local quick-print company make about 200-300 for us. We gave them to students to hand out. A couple of years ago we switched to color on white paper & cut the production down to about 100. Our students like the color fliers with action pictures better and people seem to look at them more. If you run your program through a community agency make sure that they approve your flier before printing large quantities!! This is a matter of professional courtesy and may keep you out of hot water.
4. Based on an idea by Sensei Linda DellaPelle of the Universal Ju-Jitsu Dojo in Claremont, CA, I recently reduced our fliers to 1/3 of a letter size flier and put them on 65# white stock. This stock is heavy enough to give the flier a more "professional" feel. It's also easier to hand out, fold up, and some businesses are more inclined to allow you to place a few on their counter or display board because it takes less space.
5. Try to get listed on "community bulletin boards" in local newspapers and magazines, radio stations, or any other public media. These services are usually free if you meet and follow the criteria established by the outlet.
6. Well-organized fast-moving demonstrations for community groups also have some limited value. Keep your total presentation no longer than 15-20 minutes, which is the average adult attention span. The main benefit of demos, however, is that they help your students, especially kids, develop their sense of self-confidence, especially when they're in "on-stage" situations.
7. Our dojo is even trying a 2x2" ad spot on a local high

school sports calendar. The high school we selected is next door to our park program. We were able to negotiate the price mainly thanks to our dojo being a 501(c)(3) educational foundation with a charitable donation status. The ad will have a 5 month run.

8. Maintain an email list of all past and current students and keep everyone posted on important dates, especially registration and events. Include 1-2 important news articles to keep them involved. Be sure to have a way that people can opt out of your email list as a matter of courtesy.

There are other ways to advertise your dojo as well. Keep in mind that most advertising has very limited value and the quantity of responses may seem very small compared to the amount of effort put into the advertising, but if you're getting a 2-3% response you're doing extremely well. As any other sensei will tell you, building up the size of your regular student base is a very slow process. However, anything you do to support that growth will benefit you, your dojo, and your other students in the long run.

The City of Santa Clarita Presents
BUDOSHIN JU-JITSU
SELF-DEFENSE THAT WORKS!

Learn street-effective self-defense combining judo, aikido, and karate into your personalized system as you progress through the ranks in this traditional Japanese martial art. Instructors George Kirby [10th dan] and Marc Tucker [8th dan] are nationally certified.

THURSDAY CLASS STARTS SEPT. 4
MONDAY CLASS STARTS SEPT. 8

Classes meet at North Oaks Park, Canyon Country, Mondays and/or Thursdays 7-9pm.

Fees: Monday or Thursday 9-week session is \$45, \$80 for both nights for 9 weeks; plus \$20 materials fee. Minimum age: 10.




REGISTRATION STARTS JULY 29

Register for classes through the City of Santa Clarita Parks & Recreation Dept:

- Go online at www.santa-clarita.com/seasons starting July 29
- Mail your registration starting Aug. 4
- Walk-in registration starts Aug. 11 at the Santa Clarita Sports Complex Aquatic Center.

For more information refer to the Seasons brochure or santa-clarita.com/seasons; visit budoshin.com/dojo.htm or e-mail sensei@budoshin.com

Budoshin Ju-Jitsu Dojo is an IRS Code 501c3 non-profit educational foundation

Sample of 1/3 sized flyer



SELF-DEFENSE THAT WORKS!

FOR CLASS INFO EMAIL:
classinfo@budoshin.com

Sample of 2x2 ad (size reduced to fit in this space)

The Whys and Wherefores of the Throw

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and the situation.

In a martial art as opposed to a martial sport, how the throw is performed in terms of principles and techniques is very important, and advancement to the next grade is important because it means entering the next level of learning. The total reward for time, blood, sweat, and maybe a few tears is a belt with a new color, and a new set of techniques and principles to master. Technique (and eventually the ability to pass it on) is the be all and end all of the martial art. That said, this is a sound bite in place of a detailed analysis.

Technique can thus become a harsh mistress where individuality may suffer. There tends in many martial artists' ideals to be only one true or correct form which is not fair to the human bodies that are not ideally suited for those particular techniques. In the late 19th and early 20th centuries, many Europeans found reasons that their judo suffered because they weren't born Japanese. They postulated that the relatively chairless Japanese culture developed a race ideally suited to the squatting motions for *seoi nage* in a manner that Europeans could never match.

Julius Fleck was so convinced that judo success had a deep genetic underpinning that he developed a supplemental course to judo called *judo-do* (the widening of the gentle way) that was intended to add principles and techniques better suited to the European body than the Japanese. To distinguish his techniques from those of the Kodokan, his new techniques enjoyed poetic, descriptive names like the "water fall". He also believed that the Kodokan missed out on opportunities for unbalancing opponents by *tori* hanging body weight on *uke*.

Sutemi waza becomes then a cruder version of this concept. In Fleck's concept, an opponent could be forced to unbalance himself if pressured by *tori's* body weight, or if *tori* suddenly applied his body weight to *uke* during certain phases of *uke* taking a step. The Kodokan absorbed some of these concepts and awarded Fleck a gold medal; however, many of Fleck's principles can be found in western martial sports like wrestling, and *judo-do* survives only in Austria and Australia today.

Going back to *seoi nage*, a very tall judoka must demonstrate this throw against a very short judoka. He may do it, but it is not likely to be pretty without resorting to a knee drop version (which would be illegal under today's sport match rules for judo). The reason should be obvious due to issues of lost leverage when he must bend his knees too far to get under an opponent that he mostly likely really cannot get under in the first place. His coach would no doubt discourage using this throw in a match under these circumstances, and all that is accomplished is that the sport's governing bodies have used rules as social engineering that in fact eliminated a technique from a judoka's arsenal because he is too tall to apply it successfully in his weight class.

Therein lies the rub. For a certain competitor, this throw has little return on investment, and earning a medal means advancing to the next level of competition, so time wasted on a low percentage technique subtracts from the path from a *dojo* match to a *tatami* in the Olympic Games, but development as a martial artist, or to have that means for self-defense requires mastery of this technique. He and his coach must prioritize his training.

By the way, a good rule of thumb says that a shorter judoka will have good success applying *seoi nage* against a taller opponent. This is true to a point. Once the judoka is too short, then the judoka's ability to pull in his opponent sufficiently to match up all of the attachment points to set the correct throwing fulcrum is distorted. If the throw is then applied, the risk of success diminishes while the chance that the throw will be countered greatly increases.

Thus, if the concept is *ikoio*, we also reach theoretical limits. If in applying *o-goshi*, the opponent's weight is cut in half through the generated leverage, and if the martial artist can lift with his legs 200 pounds, then he can *theoretically* throw a 400 pound opponent. Fortunately, for the competitor, there are weight classes, and there are very few 400 pound opponents.

If a 160 pound ju-jitsuka meets a 400 pound opponent in a match or in a self-defense scenario, what are the odds that he can safely throw his opponent using *o-goshi*? Sadly, slim to none. Even if we grant that the lighter fighter's legs can lift three times his own weight (thus, 480 pounds) failure is assured in the moment of his entry to the throw if the opponent lowers his center of gravity even slightly. The closer his body comes to his opponent, the more likely it is that his opponent can use his greater size and strength to foil the throw and turn the tables against the 160 pounder.

That leads us to *hazumi*. All the ju-jitsuka must do is get his opponent moving and blend his energy with his opponent's and like magic his opponent will fly through the air—or will he? Inertia in the first case is practically impossible to implement in time to be effective. In the second case, how much momentum must be generated to be helpful? The heavier opponent can charge forward with none of his limbs unguarded. That leaves no opening for his lighter opponent to exploit, and most likely, if their bodies contact there will be an adverse transfer of force where a lighter fighter is damaged through violent contact with a massively heavier opponent.

For the smaller fighter to be successful his larger opponent must err. In this case, he must charge forward not only leaving his arms open to be gripped for the throw, but he must have his body's center of gravity proceeding way ahead of his supporting points (his feet). That means he must make the mistake of being off balance from the start. All that is required at this point is for the lighter ju-jitsuka to have suffi-

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cient training and experience to apply the technique with near perfect timing. Unfortunately, life and matches tend to be perverse, so near perfect timing is often more about luck than skill, and skill often is a victim to luck.

Martial arts that live for technique still cannot negate physics. The example above is pure physics unless luck intercedes, and even then, luck must intercede without disobeying any physical laws. Sport and self-defense training are handy because they can instill tactics that can compensate for an opponent with better technique, larger size, and to some degree can soften the impacts of physics.

In a martial art, the counter for an opponent's right hand strike may be set. In self-defense or sport, there may be a set of options that account for various scenarios and match ups. These may exist to a degree in the martial arts, but are less practiced in a form that gives the fighter sufficient experience in safely making the right choices under what may be less than ideal situations.

A rule of thumb: good judo and aikido are about *hazumi* while ju-jitsu, sambo, and wrestling are about *ikoio*. That is a sound bite that some folks might make a case for. In the latter systems, there was much research on the best way to initiate techniques successfully which is sometimes about taking the initiative which means adding force if there is no momentum to get the ball rolling. That is one reason that sambo-wrestling adopted knee picks from American catch-as-catch-can wrestling and Georgian *chidaoba* wrestling. If someone hears the word "*hajime*", he reflexively drops into a fighting stance and usually does not charge blindly forward, then *kazushi* is harder to apply on a wary and well trained opponent.

A knee pick can take the form of grabbing a well-balanced opponent's leg and lifting that leg off the ground to shift an opponent's weight over his other leg so that it can be reaped with *ouchi-gari* just as a ju-jitsuka does in countering a kick. This interrelationship of techniques is what permits the flow of techniques from one technique to another in combinations. In turn, *ouchi-gari* can be countered by the thrown fighter transitioning his fall into a flying *juji-gatame*. If he attempts to counter with a throw that is not a logical combination derived from his current situation, then the subsequent counter throw is very likely to fail.

In simplistic terms, tactics has two meanings. In the first sense, this is about how to apply a technique in a match or a fight. The technique is the actual throw that is intended to be used. Thus, most every green belt could execute an *o-goshi* on a belt test, but not every green belt can get that throw in a match against another resisting

green belt. Knowing when and how to apply the technique is very important, and most every sport and self-defense technique is taught with tactical options while learning the technical nuts and bolts.

In another sense, tactics are the actual means of implementing a strategy. Let's assume two ju-jitsu brown belts are in a tournament match. Competitor **A** weighs 145.3 pounds and is slightly above average height. He is well coordinated, well-conditioned but not particularly strong for his weight class. Competitor **B** is average height, weighs 221 pounds, and while not in particularly great shape, he is average strength for his size, but not particularly quick. Both have the appropriate skills for their level and time in training.

A's *sensei* is supervising another match, but another member of his *dojo* who is about to test for his black belt says that due to their size differences, **A** must keep **B** at a longer range until **B** is sufficiently fatigued and becomes sloppy and open for a throw. **A** opts to use the tactic of kicking to keep his larger opponent away from him.

The match begins, and **B** attempts to press forward to use his size to his advantage and receives a front kick to his stomach. For **A**, so far, so good. **A** does a good job of faking entries to a throw so that the judges are satisfied that he is fighting his match, but he does not place himself where **B** can use his size and grapple him down to the mat. **B** gets frustrated and attempts to press in again and is rewarded with another front kick to his stomach. While this still scores a point for **A**, the clock is moving steadily onward, **B** is not sloppy yet, and **A** is finding that it takes a greater effort to keep raising his leg to kick.

Finally, both fighters show a little desperation. **B** comes forward into **A's** exact same kick, but three things happen:

- A's** kicking leg is tired and slower than his first two kicks;
- B** has seen the kick twice before and recognizes it coming for a third time;
- A** makes slightly harder contact causing **B** to double his body over the kick which **B** converts into a leg grab and pulls **A** off his feet for "*ippon*".

Let us say that something is a great tactic until it becomes a bad tactic, and the quickest way to make that happen is to over use the same tactics or techniques in one match, such as **A** did in the previous example. Also, technique should be practiced to attain the best form possible in practice because studies have shown that when applied in a match or self-defense, the stress of the situation with adrenaline being dumped into the system causes gross motor skills to be impacted—strength may improve with adrenaline, but motions are shortened for speed and due to muscle tightness,

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and the fighter tends toward tunnel vision. Practiced form will survive stress better than unpracticed form, and that is why supervised mat time is one of the best training tools available.

Anatoly Kharlampiev studied sambo-wrestling back when it was called free-style wrestling (ju-do). He wrote a book called the Tactics of Sambo-wrestling that so impressed the Japanese that they awarded him an honorary *hachidan* in judo (as they also awarded the same to his judo instructor, Vasily Oshchepkov). He linked many tactics to throws, and one tactic that he might have recommended in A's situation is the tactic of provocation.

Many of the native Pan-Soviet wrestling styles take great pride in counter techniques, and specifically, counter throws. They believe that these are superior to *hazumi* because not only is the opponent supplying his own momentum, but he is doing it precisely when the fighter wants him to attack. They consider this the ultimate in economy of motion and energy.

Essentially, the sambist judges his opponent's abilities and determines what techniques that he is likely to use. Then, he appears to set up the ideal conditions for his opponent to attack. What is not ideal about the conditions is that the sambist is actually expecting the attack and is prepared to deal with the planned attack. Once the opponent begins to direct his energy in the pre-planned trajectory, the opponent is trapped, and the sambist is already in position to counter. This makes the sambist appear to react instantly or even before his opponent moves.

The sambist usually counters from a position of excellent stability while the attacker is almost immediately losing his balance as he begins to move. Worse, the attacker is fully committed since he believed that he had caught the sambist napping. The counter throw really does not require a formal entry to the throw because the opponent sets up the entry as he enters for his intended throw. Thus, to the Russian thinking, less time and energy is required to produce a counter throw.

By the way, this is precisely why the student who can execute a throw for his test, but can't seem to use it in a match, can often use that throw with devastating results in self-defense. His attacker moves with great force without realizing the potential for his victim to apply counter techniques from sets of techniques that he previously learned in class. Since these have been well practiced, they can be applied almost instantly by reflex while the attacker may have thought no further than his first punch.

Another rule of thumb: Japanese martial arts throw the opponent over his center of gravity while wrestling styles twist the opponent around his center of gravity. It sounds good, but really, is it? Judo and ju-jitsu have *o-goshi*, but catch-as-

catch-can and Greco-Roman wrestling have the "hip toss". To the casual observer they can look the same, and for practical purposes they are. Wrestlers have been known to let an opponent advance one leg, and if they can draw the opponent's upper body ahead of that leg, they step back and twist the opponent around the advanced foot to roll him down on the mat.

That is a twisting motion, but if the opponent presses forward hard, and the wrestler applies the technique quickly, his opponent will flip over just as if he had been thrown. We could even offer that this might be a superior fighting technique because the wrestler did not have to turn his back to his opponent to apply the throw, so the effectiveness of techniques must be weighed in terms of socially engineered conditions for each discipline.

At one point, the Soviet training system thought of everyone as wrestlers. If it was Greco-Roman day, they wore a wrestling singlet. If it was sambo-wrestling day, they would wear the correct uniform for that day, and if it was judo day, well it is only natural it would be the judo uniform that day. They wanted to build technically flexible wrestlers who could adapt and persevere. Then, came Olympic judo. If the Soviets wanted to do better in judo after a great start in the 1964 Olympics, then they needed to devote more time to judo. Thus, Soviet athletes were told that at a certain point in their training that they had to declare their style, so that the authorities could better allocate their training assets. They became wrestlers (freestyle or Greco-Roman), sambists, or "judoists".

Judo in recent years changed the definitions for legal throws, and many throws that were traditional in judo, and in ju-jitsu before judo, are now illegal although some are retained for use in very specific situations. The intent was to use the rules to lead competitors back along a path toward using throws that the governing bodies believe better conform to the ideals for judo. They also believed that competitors would be forced to invent new throws and would invigorate judo. To a degree, the innovations have come but more on a level of further specializing techniques for sport value with lesser value in self-defense or combat applications.

Some would posit the throws and locks of aikido as the ultimate extensions of *hazumi*, and therefore, the epitome of modern self-defense, but that would be extending a martial arts concept to a self-defense concept without due reflection. Kharlampiev noted that many martial arts and artists outside of the Soviet Union seemed to be recommending his book on tactics, so he cautioned that while his book might be good, the further that an activity was from the sambo-wrestling/judo that it was written for, the less useful the book might be. It might help a high school wrestling team, but it might be of far less value to a boxing team (especially in the techniques that

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are used as examples).

If the aikido practitioner must confront an attacker wielding a box cutter in the aisles of a passenger aircraft, then his aikido must quickly revert to jujutsu or aiki-jutsu to have useful techniques within the confined combative space. Any momentum would most likely be exploited for a strike or joint lock, and all throwing techniques would drop from any equation for what might be reasonable and safe to apply in these extreme circumstances.

At the end of the day, there is more than one way to skin a cat, but mankind can always develop ways to limit those options. If the final criterion becomes viability for self-defense, then sambo or ju-jitsu has the least restrictions on the fighter. As the rules become stricter whether it is for safety, entertainment value, or to epitomize a specific aspect of a martial art, the value for self-defense can lessen. What you use most in practice is what you are most likely to use, perhaps without even thinking, in self-defense, and everyone must live with the consequences. ●

Brief Biographies of the AJA Board of Directors

David Boesel

George Kirby, 10th Dan, is the co-founder and Chairman of the Board of the American Ju-Jitsu Association (AJA), as well as International Region Director. (The AJA has four geographical regions, three of which are in the United States and one is international.) He is founder and head of the Budoshin Ju-Jitsu Dojo in North Oaks Park, CA and the Budoshin Ju-Jitsu Yudanshakai (a virtual ju-jitsu program). Kirby is also the author of widely read books on ju-jitsu techniques at the basic, intermediate, and advanced levels, as well as books on specific types of techniques, such as figure-4 locks and nerve techniques, and instructional videos. Outside of the martial arts, he has had a career as a junior high and high school social studies teacher. For more information on Kirby, please visit his website at www.budoshin.com

John Dennis McCurdy, 10th Dan, is President of the AJA and founder and lead sensei of Daitobukan Dojo in Towson, MD. He is also ranked in sword arts by the Dai-Nippon Iaido Renmei and All Japan Kendo Federation, and is cross-certified with the Kokusai Budoin. McCurdy is licensed to teach ju-jitsu in Japan by the Japanese government through the Nippon Kobudo Kumiai and is the Chairman of the Certification Board for the Dai-Nippon Seibukan Budo/Bugei-kai (USA), Kyoto, Japan. Professionally, he has a PhD in chemistry and has had a long career in the U.S. Food and Drug Administration.

David Boesel, 5th Dan, is the AJA's Vice-President and Acting Secretary and lead sensei at the Kaiwan Budokai, Anne Arundel Community College in Arnold, MD. He holds a Shodan in Tomiki Aikido and also has experience in Shorin Ryu karate and Tai Chi. Outside the martial arts, Boesel has a PhD in political science and a career in policy research and evaluation. He has worked in the U.S. Government and is founder and president of the Social Science Research Group.

Marc Tucker, 6th Dan, is the Treasurer of the AJA. He manages the AJA's finances, including investments and all official financial transactions. Tucker is also a commercial pilot and a retired NAUI SCUBA Instructor Trainer. He is currently a financial advisor and principal for a broker dealer and registered investment advisor in California.

Tony L. Damigo, 4th Dan, is the AJA's Western Regional Director and sensei at the KV (Kern Valley) Dojo in Lake Isabella, CA. As regional director, he plans and directs AJA activities, such as tournaments, for dojos in the region. He also serves on the National Standards and Certification Board, which sets standards for promotions in rank and reviews and approves, or disapproves, dojos seeking membership in AJA. Outside of the martial arts, he is a loving father and doting grandpa. He also enjoys a good game of chess, and is avid fan of Japanese culture and animation.

Tony Maynard, 10th Dan, is AJA's Southern Regional Director. A former Marine, he is owner and operator of the American School of Self-Defense in Kernersville, NC. He holds yudansha rank in two ryu of karate; was the first American to compete in the World Ju-Jitsu Championships in 1984; and is certified as a hand-to-hand combat instructor with the U.S. Navy. His honors – too numerous to describe in their entirety – include former Head Coach of the U.S. Jujitsu Team, the 2009 Professor Wally Jay Award, and Jujitsu America's Black Belt Hall of Fame.

Terry Feelemyer, 9th Dan, is the AJA Northern Regional Director and sensei at the Daitobukan Dojo in Towson, MD. He is ranked by Dai-Nippon Seibukan Budo/Bugei-kai (USA), Kyoto, Japan as 9th Dan (Hanshi) in ju-jitsu and 6th Dan in judo. Feelemyer is in charge of Seibukan judo and jujitsu for the United States and is a

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Obituary: Dennis Gus Palumbo

Editor's Note: The passing of Captain Palumbo was brought to our attention by Professor Gene Roos. Our condolences go out to his family and friends. The following obituary originally appeared on the All Veterans Funeral & Cremation website at www.allstatescremation.info/obit.aspx?obitID=4315:

Dennis Gus Palumbo passed away on Friday, September 12, 2014 at the age of 71 in Castle Rock, Colorado. He was born on February 26, 1943 in Wickliffe, Ohio to Ziliane and Dora (Marianella) Palumbo. He grew up in Lynwood, California, the eldest of 3 children, played the accordion, attended Pius X High School and graduated in 1960. In 1961, after a year of Junior College he enlisted in the United States Air Force. He was involved in the Intelligence operations field of the USAF his entire career beginning as a Russian linguist, analyst and then as an operations officer of an entire squadron of Intelligence officers and aircraft operations. During his military career he was assigned to various squadrons to include the 6940th Tech Training Group, 6985th Security Squadron, and 6988th Security Squadron. He received his Bachelors of Science degree from the University of Colorado in May 1971 and was promoted to 2nd Lieutenant in September of that year after attending officer training school. He was promoted to the rank of Captain in September 1975. From 1976-1979 he was the Chief Instructor at Lowry Air Force Base Intelligence School. During his military career he was awarded the Distinguished Flying Cross as well as the Bronze Star Medal, Meritorious Service Medal and others.

After 21 years of service Dennis retired from the USAF in December 1982 and went on to teach his "avocation" martial arts. He began his formal training in 1958 in Yanagi Ryu, Aiki Jujutsu in Lynwood, California. During his first military assignment overseas to Japan he began his study of Hakkoryu Jujutsu and attained the rank of Shihan in November 1963 and was only the 5th American to be awarded this title. In June of 1980 he was awarded the titles and ranks of Renshi and Menkyo Kaiden. In the summer of 1986, he was awarded the title of San Dai Kichu, the highest possible ranking in Hakkoryu Jujutsu. He also held the ranks of Yondan (4th



Degree Black Belt) in Shotokan Karate, Yondan in Taiho-Jutsu (Arrest Control Tactics), Nidan (2nd Degree Black Belt) in Goju-Ryu Karate, Shodan (1st degree Black Belt) in Shudokan Karate. He was the founder and director of the Hakkoryu Martial Arts Federation. Upon retirement from the USAF he taught out of his own school and traveled to many places around the world to teach seminars fostering the martial arts tradition. His martial arts experience included teaching and training the Ohio State Patrol, Denver Police Department, Aurora Police Department, members of the OSI, Air Force Security Police, FBI, Colorado Bureau of Investigation (CBI), and the United States Treasury Department. In 1988 he was awarded the rank of Honorary Lieutenant by the Chief of the Denver Police Department. He authored three books on Hakkoryu Jujutsu and wrote numerous articles for martial arts magazines and many others.

Dennis loved to bowl, shoot pool, play darts and ride his Harley Davidson Motorcycles. Close to his heart always remained his family, his students and fellow instructors near and far and his Silent Warrior comrades.

Dennis is preceded in death by his parents Zilie and Dora. He is survived by his children, Stephanie (Matt) Trotter of Highlands Ranch, CO, Vincent (Mary) Palumbo of Aurora, CO, 3 grandchildren, Zachary, Grace, and Greyson. And he is also survived by two sisters, Deborah Marchica (Yorba Linda, CA) and Denise Palumbo (Aurora, CO) along with an Uncle, Prasildo (Peggy) Palumbo, two Aunts, Lydia Rogel and Lee Wells, numerous cousins, nieces and nephews.

A Memorial Service was held on Saturday, September 20, 2014 at 10:00am at the Eisenhower Chapel located at the former Lowry Air Force Base in Denver, CO. He was laid to rest at Riverside National Cemetery in Riverside, CA on September 26, 2014 with full military honors from the Air Force.

In lieu of flowers the family requests donations be made to the Paralyzed Veterans of America (PVA.org). 🕯

Yudansha Promotions

Name	Rank	Date	Dojo
Joshua Campbell	Shodan	07/18/11	Premier Jujitsu
Wes Brown	Shodan	07/18/11	Premier Jujitsu
Kelly Robins	Shodan	04/13/12	Vancouver Institute of Self Defense
Pete Andrews	Shodan	12/12/13	American School of Self Defense
Jason Giles	Shodan	04/05/14	Belle Chasse Martial Arts
Jason Hirata	Shodan	04/11/14	Vancouver Institute of Self Defense
William Griffin	Shodan	04/11/14	Vancouver Institute of Self Defense
Ned Libby	Shodan	04/20/14	Reston YMCA Jujitsu
David McComas	Shodan	04/25/14	Kaiwan Budokai
Charles Armstrong	Shodan	05/30/14	Vancouver Institute of Self Defense
Matthew Gelaude	Nidan	02/09/13	DV Dojo
Benjamin W Rothrock	Nidan	08/08/13	American School of Self Defense
Scott Findley	Sandan	06/15/14	Daitobukan
Enrique Torres	Yodan	05/28/14	Integrity Defensive Arts
Thomas Salander	Godan	08/17/08	Budoshin Ju-jitsu Yudanshakai
Paul Klara	Rokudan	01/01/14	Daitobukan
Debbie Burk	Rokudan	03/01/14	Rising Sun Martial Arts
Bill Swope	Hachidan	07/01/14	Rising Sun Martial Arts
Donna Mathews	Kudan	02/01/14	Maru Martial Arts

Mudansha Promotions

Name	Rank	Date	Dojo
Jason Giles	Sankyu	03/01/06	Belle Chasse Martial Arts
Ben Hirata	Sankyu	08/10/13	Vancouver Institute of self Defense
Alan Banks	Sankyu	08/24/14	Nova Budoshin Ju-jitsu
Jason Giles	Nikyu	10/06/09	Belle Chasse Martial Arts
Damon Cronin	Nikyu	08/10/13	Vancouver Institute of self Defense
Jayesh Lalwani	Nikyu	03/15/14	Reston YMCA Jujitsu
Jonathan Mumme	Nikyu	04/05/14	Belle Chasse Martial Arts
Mustafa Wahid	Nikyu	05/15/14	Maru Martial Arts
Jess Strom	Nikyu	05/16/14	Reston YMCA Jujitsu
Jason Giles	Ikkyu	11/05/11	Belle Chasse Martial Arts
Damon Cronin	Ikkyu	01/10/14	Vancouver Institute of self Defense

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. ●

Brief Biographies of the AJA Board of Directors

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member of their Board of Directors. He also teaches a ju-jitsu course in the Goucher College Physical Education Department and is an instructor and coach for the Goucher College Jujitsu Club. As an AJA Regional Director, Feelemyer is also a member of AJA's Standards and Certification Board. Outside the world of martial arts, he is a professional engineer and an executive project manager with a large Baltimore-based engineering and contracting company.

Gene Roos, 10th Dan, founded and teaches at the Aiki Jujitsu Dojo in Metairie, LA. He is also a 4th Dan in judo; winner of the 1958 Southwest Judo Championship; and winner of the 1959 State Judo Championship. In addition, Roos is the creator of a series of videos and books on Aikijujitsu (3), and Deadly Attacks (3). He also writes articles for fightingarts.com (an online Magazine) and the Ketsugo Newsletter. ●

Upcoming Event

What: George Kirby Seminar
Receive ju-jitsu training with a focus on technical instruction in the morning, followed by a self defense clinic in the afternoon. A light lunch will be provided.

When: Saturday, November 1, 2014
9:00am to 5:00pm

Where: Woodmont Program Center
2422 North Fillmore Street
Arlington, VA 22207

Fee: \$45.00

To register, please contact Sarah Szymczuk, the Wellness Director for the Arlington YMCA. She can be reached at 703-525-5420 or sarah.szymczuk@ymcadc.org.

AMERICAN JU-JITSU ASSOCIATION

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Santa Clarita, CA 91380

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www.AmericanJujitsuAssociation.org