

Okuiri

A Publication of the American Jujitsu Association



American Eclecticism And The Comeback Of Jujutsu

by: BEN HARYO

Fall 2007

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Ancient Eclecticism

What is Eclecticism? According to the Microsoft Encarta Encyclopedia, 2002 edition, **Eclecticism** (Greek *eklegein*, “to pick out”), in philosophy and art, is the *formulation of systems of thought by choosing from the doctrines of other, already developed systems*. Eclectic thinkers combine what they regard as the most valid doctrines.

In the world of the Japanese martial arts, Eclecticism was the order of the day. Ancient Japanese warriors were not corrupted by the illusion of “supreme ultimate martial art”. That is, they did not consider *any* martial art to be the most superior. Rather, they sought out existing systems and tried to synthesize new systems based on the relative strengths of those older systems. Here are a few examples.

At the 16th century, *Kukishin-ryu* master **Ohkuni Onihe**i and Takagi *Yoshin-ryu* master **Takagi Hideshige** fought each other into a draw. They concluded that their systems had comparative advantages. Ohkuni’s *Kukishin-ryu* has

superior *Bojutsu* (stick techniques) while Takagi’s *Yoshin-ryu* has superior *Taijutsu* (empty hand techniques). Afterwards, they adopted each other’s techniques. To this day, the *Taijutsu* of Takagi is taught as part of *Kukishin-ryu*, while Ohkuni’s *Bojutsu* is taught as part of Takagi *Yoshin-ryu*.

In the year 1934, a *Yoshin-ryu* master by the name of **Otsuka Hironori** decided to merge the best parts of his *Yoshin-ryu* with the best parts of *Okinawan Kenpo* which he had learned from **Funakoshi** (*Shotokan* founder), **Mabuni** (*Shito-ryu* founder) and **Motobu** (*Okinawan Kenpo* master) to form the new martial arts of

Wado-ryu Karatejutsu (now *Karatedo*) and *Wado-ryu Jujutsu Kenpo*. The art Otsuka created, *Wado-ryu*, is now more known as one of the major, Government-recognized *Karate* styles in mainland Japan but, in the beginning, it was registered to the Japanese government in 1938 as the *Jujutsu* style *Shinshu Wado-ryu Karate Jujutsu*.

Ancient Japanese warriors were not corrupted by the illusion of “supreme ultimate martial art”.

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KYŌHAN

Nothing Is Carved In Stone

by: GEORGE KIRBY

Nothing is carved in stone. I learned the meaning of that phrase many years ago as I entered the teaching profession. I would write up lesson and instructions for my students that I thought were perfectly clear. Much to my chagrin I learned that what I thought was clear and what my students thought was clear were two entirely different galaxies. Rather than being obstinate and insisting my kids were just dense, or several watts shy of a working light bulb, I worked with them to redo instructions so that they would understand what they were to do *and* I would get the kind of quality work I wanted. I learned that while there is only one way to screw in a light bulb, there are many kinds of light bulbs.

In order to start teaching ju-jitsu in my junior high school, I had to come up with course requirements, expectations, goals, and all that “professional” stuff. The first Budoshin Ju-Jitsu Student Handbook was a result of that effort. Over the past 30 years it went through many major and minor revisions, with a great deal of student input, to become the 6th edition in use today. It is more user-friendly than ever before.

In the late 1980’s, a conflict I had with one of my black belts established a real need for a Black Belt Handbook. The first edition was fairly crude and the second edition (early 1990’s) was not much better. By 2004 it became obvious that it was out of date and not meeting the needs of my black belts. I issued

an invitation to Budoshin Ju-Jitsu Yudansha to participate in a complete rewriting of the Black Belt Handbook. Starting in January, 2006 I began soliciting input from Yudansha. I asked them what was missing. I asked them what needed to be rewritten or explained better. We held meetings almost every month or communicated by e-mail. I got lots of feedback and there were constant modifications. By June, 2007, we came up with an 80 page handbook that seemed to cover all the bases. Fifteen Budoshin Ju-Jitsu Yudansha, from throughout the U.S. and in Canada, worked very hard to help me to produce the 3rd edition.

What’s different in the 3rd edition? In one word: detail. A lot of processes are described more carefully in a more user-friendly manner. There are also some additional requirements for Yudansha:

- Enhanced kata and waza requirements for Shodan and Nidan
- The addition of specific additional kata for Nidan through Godan
- More specific instructions for Instructor Certification
- Establishment of Seminar Instructor and Master Seminar Instructor Certification
- Establishment of seminar requirements for Yudansha in the areas of technical skills and dojo management
- More specific guidelines for Rokudan through Judan.

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Ancient Eclecticism

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In the year 1942 a student of **Takeda Sokaku** (*Daito-ryu* founder) by the name of **Okuyama Ryuho** decided to combine the *Aiki Jujutsu* of Daito-ryu with the techniques of *Shiatsu* (finger pressure massage) to form *Hakko-ryu Jujutsu*. Unlike other arts which focuses on killing or disabling the opponent, Hakko-ryu was perhaps

Ancient Japanese warriors did not consider any martial art to be the most superior.

amongst the first truly “nonviolent” martial art, because it contains the doctrines of “no challenging others, no injuring the opponent, no excess strength in execution”. *Aikido* founder **Uyeshiba Morihei**, another student of Takeda, also stressed the same pacifism approach when he was older (after WWII).

That is why many observers noticed that the earlier form of Aikido (“prewar Aikido”) is very different from the modern form of Aikido (“Aikikai Aikido”). The former stresses practical self-defense, and the latter stresses a more pacifist approach to self-defense.

Therefore, it is safe to conclude that Eclecticism was the order of the day when Japanese martial artists decided to modernize their ancestral arts to become more relevant to the situations of early 20th century.

Modern Eclecticism

However, the second half of the 20th century, after the WWII, showed us that innovation in Japan had slowed down to a crawl. The younger generation of Japanese were raised in a “business competition” environment. They were taught to become successful businesspersons. This contributed to the meteoric rise of Japan amongst the most successful industrial countries in the world, arising from a nuclear wasteland into a colossus of technology and wealth. This shift of focus to become “modern person” has its victims as well. One of them is Jujutsu. Most young Japanese are not interested in their own Jujutsu arts while those remaining few who practice martial arts prefer to practice the modern arts of

Hakko-ryu was perhaps the first truly “nonviolent” martial art.

Judo, Kendo and Aikido. Some still practice Jujutsu, but their numbers are eclipsed by those who practice sport martial arts. Therefore, the development of Jujutsu became nearly stagnated in its own birthplace.

On the other hand, Jujutsu flourished in USA. There were Jujutsu schools in America before WWII, the most famous was **Prof. Okazaki Seishiro**’s *Kodenkan Danzan-ryu* in Hawaii. After WWII many U.S citizens, mostly soldiers, were exposed to the methods of Jujutsu during their stay in Japan as part of the Allied Occupational Forces. These people returned to the U.S and became pioneers of Jujutsu. And guess what? Eclecticism was their strongest characteristic. Here are a few examples.

Antonio Pereira studied old (Prewar) Judo with **Mifune Kyuzo**, *Sosuishi-ryu Jujutsu* with **Prof. Shitama** and Aikido with **Uyeshiba Kisshomaru**. He combined those traditional arts with Karate and military hand-to-hand combat training. The result was *Miyama-ryu Jujutsu*, one of the finest example of eclectic Jujutsu founded by non-Japanese.

Adriano Emperado created a new, Jujutsu-based martial art called *Kajukenbo*, which is a combination of KARate, JUjutsu, KENpo and BOxing. This style was one of the first examples of “Made in America” martial art.

*“no challenging others,
no injuring the opponent,
no excess strength
in execution”.*

Edmund Parker transformed the *Kenpo Jiu-jitsu* of **Mitose Masayoshi** and *Kenpo Karate* of **William Chow** into a new eclectic blend called *American Kenpo Karate*, perhaps one of the first true methods of American Karate.

Prof. Wally Jay modified the Danzan-ryu techniques he learned from Prof. Okazaki by introducing his own

Modern Eclecticism

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“*Small Circle Theory*”, which he formed after he studied other martial arts such as Judo, *Kung Fu*, Aikido and many more. He called his new art *Small Circle Jujutsu*, perhaps one of the first true methods of American Jujutsu.

Jujutsu was able to escape extinction and become a living art, a martial art which is still relevant to any era it enters.

Prof. Harold Brosious combined his Jujutsu training during his service in the US Navy with his experience during his service as a police officer to create *American Ketsugo Jujutsu*, one of the most unique Jujutsu systems today. The Ketsugo Jujutsu addresses many self-defense situations which are not present in original Japanese Jujutsu such

as attacked while inside a bathtub, evicting a drunken visitor at the bar (without injuring the individual!), and numerous child-abduction scenarios. Ketsugo Jujutsu is a “scenario-based” style, the techniques are designed to be able to escape from many situations, another reflection of American Eclecticism.

Thanks to these people, and many other innovators from other countries, Jujutsu was able to escape extinction and become a living art, a martial art which is still relevant to any era it enters. Some people might argue that the new styles of Jujutsu created by Americans are not “*True Jujutsu*” per se. But, if we look at the most popular Koryu (old-style) Jujutsu organizations in Japan today, we can see that a percentage of the new students are foreigners, and many of them are Americans. So, even today, Americans still training in the Japanese martial arts and preserving them for generations to come.

Extreme Eclecticism

American Eclecticism did not simply stop at creating new, “Americanized” styles or new techniques based on American realities. Americans also modified the way they teach their techniques, to better spread the arts amongst the masses. *Marketing, Promotion and Management* are

some of the areas where the Americans modified (for better or for the worse, depending on your point of view) the traditional systems. American entrepreneurship encourages competition, a strong factor to increase enrollments in martial arts schools. It also encourages serious business handling. Gone are the days where youngsters joined a Dojo and the master simply taught for the sake of preserving the arts, without regards to financial profits (and without regards to the wishes of the students, for a master in a traditional Dojo is a “dictator” whose authority is unquestioned). Many of today’s dojo are professional training centers where students pay serious amounts of money to receive high-quality martial arts training. Devices from the business world such as advertisements, written contracts and payment plans became a staple in many professional Dojo. It is safe to assume that the proliferation of business-oriented Dojo in America (and the fact that more people practice Japanese martial arts in USA than in Japan!) can be attributed to the strong business sense of American teachers.

Those very same factors were the key factors which contributed to the rebirth of Jujutsu in the latter part of the 20th century. One of the most important people in the rise of 20th century Jujutsu was **Rorion Gracie**.

He was a Brazilian who immigrated to the U.S, first to become a movie star and later to become one of the most successful martial arts businessmen in the world. Brazil has known Jujutsu since the 1920s, where a Jujutsu master named **Maeda** settled there and taught the art to the Gracie brothers. But the world outside Brazil did not even know the existence of Jujutsu in Brazil until Rorion Gracie promoted the first Ultimate Fighting Championship (UFC) in 1993. The plan was to use the UFC to promote the superiority of Brazilian Jujutsu – and superior they were. The first few UFCs saw a small, skinny Brazilian

More people practice Japanese martial arts in USA than in Japan!

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Extreme Eclecticism

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Jujutsu artist by the name of **Royce Gracie** (Rorion's kid brother) dominate all of his opponents and become the winner in UFC 1, 2 and 4. Another Gracie brother, **Rickson**, was victorious at Japan's Vale Tudo and PRIDE events, while **Renzo**, a Gracie cousin, were successful in World Combat Championship and PRIDE as well.

The successes of the Gracie gave birth to Mixed Martial Arts (MMA) (also known as Extreme Fighting) events, perhaps the most significant evolution in the martial arts today. It was basically a mixture between martial arts techniques, Professional Wrestling sex-appeal, Gladiatorial Combat roughness and Hollywood excitement. Good-looking, muscular athletes like **Ken Shamrock**, Rickson, **Bas Rutten**, **Tito Ortiz**, **Victor Belfort** and Renzo Gracie became almost as famous as movie stars. The quality of fighters competing at the events is getting better because they are the ultimate eclecticists. They combine techniques from any martial arts as long as they work in the MMA ring. MMA also has a certain touch of drama in it. In the early MMA events, we witnessed a skinny, small Royce defeat big, strong, muscular (some say steroid-enhanced) athletes. That was like the movie "Rocky" (where the underdog wins) but done in real life. The successes of MMA brought back interest in the martial arts. It has now become part of Sports Entertainment, but without the "storylines" of Professional Wrestling where the winners and losers of the matches are predetermined.

Conclusion

After reading this article so far, it is now time for the conclusion. Is Eclecticism good or bad? For the most part, it gave birth to the systems we practice today. It also helps to keep the Jujutsu arts relevant to any era it enters. The spirit of Jujutsu as an art of self-preservation is being kept forever. However, there are also some negative side effects. The core concept of Japanese Martial Arts – that is, that training must improve the *personality* of the person to make him a better human beings – is

discarded as being "nonsense". Now the focus of training has changed into "how to destroy your opponent in the most convenient way possible".

Ancient Japanese Jujutsu practitioners knew that there is no superior style, only superior people. But many modern Brazilian Jiu-jitsu practitioners believe that their system is the most powerful, most ultimate system on planet Earth while non-Brazilian Jujutsu systems are inferior useless trash not worth learning.

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Non-commercial instructors with limited financial means became eclipsed by commercial Dojos. Teaching quality became inferior to the physical qualities of the Dojo, like the size of the Dojo, equipment, trophies won in competitions and other marketing devices. The UFC/MMA competitions became a "yardstick" to "assess" the "worthiness" of a Dojo. So, a traditional Dojo which does not prepare for MMA competitions is considered "bogus", "worthless trash", while "cool guys go to MMA-oriented gyms".

In sum, modern eclecticism is good when applied properly. But it can also be a device to nurture the ego. It is contrary to the original goal of the martial arts which is to defeat the ego so that we will become humbler, more tolerant and kinder human beings.

I personally favor eclecticism because traditions without innovation will come to stagnation — and eventually extinction. But I will not approve of eclecticism if it is destroying the noble traditions such as the concept of personality-improvements through martial arts training and the defeating of our own ego. So, is Eclecticism good or bad? Your choice. Good luck in any road you choose! 🍀

Ben Haryo is a lecturer of Psychology, Sociology and Urban Anthropology at the Faculty of Engineering, Universitas Indonusa Esa Unggul, Jakarta, Indonesia. Ben Haryo teaches Jujutsu and Karate for Goshinbudo Jujutsu Indonesia and the Zen-Indonesia Jujutsu Kyokai/JUSINDO.

Event Report

Northern Regional Shiai Clinic

July 14, 2007

Towson, Maryland

The first seminar was by Wade Susie, working with the Kubotan®, a type of *yawara*. First were several *nikkyo* type techniques against a lapel grab, a front choke, and a wrist grab. Susie followed this with striking techniques as defenses against chokes, punches and grabs. Susie's seminar ended with using the stick to help secure a shoulder lock.

Dave Patton was the next instructor with defense against a gun threat. Patton emphasized that, while this is a deadly situation, the defender still has options and that every step of distance increases the chances of survival. Patton also emphasized that the defender must be fully committed and flexible in technique as it will be a fluid, dynamic situation.

The third seminar was by William Stockey with a Karate view into self-defense. Stockey emphasized movement over technique showing how proper movement would often become the technique. With proper movement the

defender could always make up distance but the response must be focused and determined as tori can never makeup time. Stockey also explained that there are no blocks in karate, that if a block were done it was always with the back hand — the lead hand was for striking.

Finally, Dennis McCurdy worked the students through a submit drill after taking the attacker to the ground with *Ō Soto Gari*. Working step by step, students rolled their uke over onto their face, then transitioned to an arm-bar, *Wake Gatame*, and from that to a scissor choke and to trapping the opponent's arm with the tori's leg. Each transition became the logical response to uke's attempt to defeat the hold.

All the seminars were hands on with Susie and Patton providing practice weapons for their individual seminars. After a full morning of training participants enthusiastically thanked the instructors for sharing their time and insights. 🍻

Letters

To The Editor:

I really like the points made in the article, *Points to consider in your search for a legitimate Martial Arts Instructor* [by Gene Roos; on the AJA Web Site, Commentary section: <http://www.AmericanJujitsuAssociation.Org/Articles/Checking%20Instructor.pdf>] especially point #1.

I would offer the following as additions:

- Be careful of the certificates handed out by a school. If they contain an organization, other than that school, verify that the school, and instructor, are, in fact, certified by the organization. Example: Joe Smiths Karate – Certified School of the ABC International Organization.

- Be cautious of the "World Champion" claim.
- Be suspicious of training claims, such as "trained U.S. Marines", "trainer of the FBI", etc. As one who has actually trained at the U.S. Marine Corps, as a guest instructor, a former Marine and retired Federal Law Enforcement Officer (not the FBI), I know many of the claims are flimsy, at best.

I received a copy of the article from Scott Anderson, my Sombo instructor for many years, and a member of the USJA.

Thanks much,

Bill D'Urso

Shihan

International Federation of JuJutsuans

Upcoming Events

AJA Western Region Freestyle Kata Competition

November 3, 2007, 9:30am – 3:00pm

Valencia High School
27801 N. Dickason Drive
Valencia, California 91355

Register at the AJA website:
<http://www.AmericanJujitsuAssociation.Org>

e-mail: Tony Damigo
Sensei.TD@BudoshinDojo.Com

phone: 760 223-6765



George Kirby Seminar

March 22, 2008

Salem, Illinois

e-mail: Ed Daniels
EeDanielsKarate@hotmail.Com

website: www.Budoshin.Com

George Kirby Seminar

November 3, 2007, 9:00am – 1:00pm

Arlington YMCA
3422 North 13th Street
Arlington, Virginia

e-mail: Thomas Salander
Thomas@Budoshin.Com

phone: 703-525-5420

George Kirby Seminar

April, 2008

Rapid City, South Dakota

e-mail: Doug Langworthy
VDWorth@Gmail.Com

website: www.Budoshin.Com

AJA Northern Region Freestyle Kata Competition

November 3, 2007, 2:00pm

Arlington YMCA
3422 North 13th Street
Arlington, Virginia

e-mail: Thomas Salander
Thomas@Budoshin.Com

phone: 703-525-5420

Vol. XXIX, Issue 2
Okuiiri 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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AJA Newsletter
c/o Thomas Salander
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Arlington, Virginia 22205

Submission deadline for the next issue is December 15, 2007.

Stone Carvings

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Is this the last word for Budoshin Ju-Jitsu Yudansha? Is the new Budoshin Ju-Jitsu Yudanshakai Black Belt Handbook to be carved in stone, to be unchanged forever in the future? It sure

You owe it to your students and yourself to keep your instructional materials up-to-date and as user-friendly as possible.

would be nice, but nothing is carved in stone. I have no doubt that there will be future modifications as the need arises.

If you are a sensei or student of another ryu you might be asking, “Why bring up an exclusively Budoshin Ju-Jitsu matter in the AJA newsletter?

Other ryu do not necessarily need Budoshin Ju-Jitsu specific information.”

Although I agree with you from this perspective, it is not why I presented all this information. The method to the madness is that nothing is permanent and that change is inevitable. If you have not looked at your belt rank requirements for the past 10+ years you really need to do so. You need to get input from your Mudansha and Yudansha for insight into what is working and what is not. As a public school teacher I got some of my best teaching ideas from my kids. If your students feel secure with you as their sensei they will be honest with you — sometimes brutally honest. However, they are this way because they seriously want to help you become a better sensei so that you can better help them progress. You have to be responsive to them and not see weaknesses

as a reflection of your character. If you both have a common goal then success is inevitable. Yes, it may be self-interest, but it works both ways.

I know a lot of professional schoolteachers who refuse to accept “instructional input” from their students. Both teachers and students are constantly butting their heads against opposite sides of the same stone wall. Learning becomes unproductive for all. That is not what education is about. I think that is a sad way to run a classroom. As a sensei you cannot afford to be in a different galaxy from your students — not if you want the force/ki/flow to be with you.

As a sensei you should be looking at your instructional materials every 3–4 years to find ways to improve your instruction and help your students’ progress better. You can try new ideas — whether they be your own or based on student input — to see if they work. If they work, great!

If they don’t then at least you tried something different. You owe it to your students and yourself to keep your instructional materials up-to-date and as user-friendly as possible. Remember, nothing is carved in stone. The truth is out there. 🐉

You have to be responsive to your students and not see weaknesses as a reflection of your character.

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



Profile

Steve Pendergrass
Western Region
Outstanding Student
Kern Valley Defensive Arts
Wofford Heights, California
Sensei: Tony Damigo

How it all started...

Steven Pendergrass first began studying martial arts in 2002. Ever since he was a child, he had always wanted to practice martial arts, but his family was not able to afford it. In 2002, Steve first started training at another dojo but sustained an injury shortly thereafter. He decided to try out the Kern Valley Defensive Arts dojo under Sensei Tony Damigo, who greatly impressed him with his skill as a teacher. In addition, the friendly and open atmosphere of a dojo where safety is of primary concern really appealed to Steven because of his prior experience. He immediately enrolled. Now Steve's wife Toni and he own the Budoshin School of Defensive Arts in Lake Isabella under Domigo Sensei, Steve's "instructor, mentor and dear friend."

Biggest motivation to continue practice...

The atmosphere at his dojo. Lasting friendships have developed between students as most of them are learning and growing together. Steven also appreciates the larger Budoshin network that exists throughout the country. He maintains that we are all "a family, even if we haven't met yet, [and] we share a common bond: the arts."

Most memorable training moment...

Watching one of his daughters take her last test. Steven proudly insists that despite her young age she "showed skill and competence that only a seasoned student would be expected to have." Steven is lucky that his family shares his passion for the martial arts. They actively participate in the dojo life: His wife Toni runs the dojo and his daughters Dani, 13, and Cali, 11, train there. Steven and Toni also have an 8-month old son, Gavin, who is still just a bit too young to train.

Off the Mat...

Steven is a Fire Captain-Paramedic for the Kern County Fire Department. He is a hazardous materials specialist, a rescue technician and a retired K9 search specialist from CATF2 (the Los Angeles County Fire Department). He recently completed the California Fire Training's Master Instructor Program and has begun co-writing an instructor's training manual for martial artists. Steven is a deeply religious man and very active in the local community as a deacon in the local church and a chaplain for the fire department. Steve also describes himself as really funny off the mat. He shares that he often "cracks himself up."

Favorite martial arts movie or book...

Enter the Dragon. Steve admits that he knows it is now considered "corny", but back when it first came out, this movie is what "started the fire in [him] and probably several thousand others". As he recently re-watched it, he found himself full of nostalgia. 🐉

To spend your whole life pursuing your dream, to spend your whole life studying your art — there is no greater joy. Refine and perfect yourself through your art.
 —Kensho Furuya

Book Review

The Book of Martial Power by Steven Pearlman

Review by: ROBERT L. ROGERS

Over the years, I've read probably more than two shelves worth of martial arts books. *The Book of Martial Power* (2006) by Steven Pearlman is among the best. I am not the only one impressed. George Kirby wrote in February that the book "blew my mind" and that Pearlman was "almost on the same page" as Kirby was in writing his latest book.

The goal of the martial arts is maintaining control over ourselves no matter how adverse the combative situation.

Pearlman divides his book into four sections, each dealing with a different category of martial-arts principles. He says, though, that the entire book could fall under three of the four sections and that ultimately all principles matter equally.

- Principles of theory refers to constants that govern and define the idea of martial arts — what they hope to achieve and why. According to Pearlman, the "pure objective" of the martial arts is a victory that is both instantaneous and effortless. But this is not primarily about the opponent but about ourselves. The goal is "maintaining control over ourselves no matter how adverse

the combative situation." This is helped by efficiency (where every technique should hold the potential to end a confrontation instantaneously and effortlessly), positive ratios between energy and effect, simplicity, natural and reflexive actions, and training for how we want to fight.

- Physiokinetic principles involve the mechanical working of the body. In credible martial arts, Pearlman argues, "technique emerges from and is limited by how the body works." These principles of biomechanics include proper breathing (deeply, not just from the top of the lungs), good posture, a structurally sound triangle guard, control of the centerline, relaxation, triangulation points, and use of peripheral vision.
- Principles of technique involve interactions with an opponent such as movement, timing, and footwork. Discussed here are a combined offense and defense, economical motion, proper angling, leading control, timing, and rhythm.
- Principles of philosophy addresses mushin ("no-mind"), kime (focus), yin and yang, and zanshin ("total attention to the moment"). Pearlman describes the martial arts as a sort of "physio-philosophy"

that grounds philosophical principles in physical application.

This is a great book for more advanced students, but it may not be as useful to beginners. If students are learning to roll, lecturing them about mushin and triangulation points may prove more frustrating than helpful. And the reader, as with almost all martial-arts books, faces the challenge of how to get the principles off the page and into one's techniques. (After reading this book, however, I quickly found myself focusing on triangle guard and the centerline, so some of its principles can be applied easily.)

In essence, this book provides a unified theory of the martial arts: What is the goal, how do we reach it, and how do we recognize when we have wandered off the path? Incorporating sound martial-arts principles into techniques is a lifetime of work, but Pearlman's book is a helpful guide for the journey. 📖

Robert L. Rogers, a D.C. journalist, is a student in the Arlington Budoshin Jujitsu Dojo.

If students are learning to roll, lecturing them about mushin and triangulation points may prove more frustrating than helpful.

Northern Region Tournament

July 14, 2007

YOUTH GEDAN

1st Andrew Levin
 2nd Autumn Thomas
 3rd Catherine Burk
 4th Erik Whitelaw

ADULT GEDAN

1st Michael Green
 2nd Matt Levin
 3rd Stephen Condouns

YOUTH CHUDAN

1st Tyler Schirf
 2nd Ian Stuckert
 3rd Tim Bender
 4th Wyatt Jordan

ADULT CHUDAN

1st Thoman Dineen
 2nd Steven Bowman
 3rd Scott Finley

YOUTH JODAN

1st Shane Connelly
 2nd Collin Bender
 3rd Brittany Racine
 4th Jessica Racine

ADULT JODAN

1st Adam Stuckert
 2nd Mark Mangano
 3rd Peter Bagnell

YUDANSHIA

1st Joni Peebles
 2nd Mario Harold
 3rd Ryan Levin

JUDGES

Donna Mathews	David Boese
Mark Smith	Karen Curley
Will Harris	Dave Potter
Mark Burton	Scott Anderson

TIMERS

Derek Chan	George Boden
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MAT REFEREES

Paul Klara	Wade Susie
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American Jujitsu Association



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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.

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