Q: What happened to your North Oaks Park dojo in Santa Clarita. I dropped by the park last Thursday & it was completely dark? Did you stop teaching? 012016
A: I’m still teaching for the Santa Clarita parks program. The North Oaks Park facility suffered a major electrical problem in late December, forcing the closure of the complete facility [including the pool area as well]. Our jujitsu program was temporarily moved to Canyon Country Park, 17615 Soledad Canyon Rd., Canyon Country, CA, a couple of miles east. Also, our classes were reduced from 2 nights/week to 1 night per week plus we have to transport the mats to & from class each week [a real pain].
However, this is a temporary situation. At best we may be back at North Oaks Park for the spring 2017 session starting in March. Worst case scenario is that we’ll be back at NOP for the start of the summer session in June.

Q: I have a question concerning training as we age. One of the things I feel good about is that I feel the jujitsu concepts still work well as I age. Can you give me some in site of how you have adapted? 012017
A. Surprisingly this is a hard question to respond to. Getting old physically is a bummer. But getting old mentally is worse.

My greatest frustration is that my clientele is generally older than when I first started teaching & some of them have physical limitations worse than mine although, for the most part, most are 10-20+ years younger than I am. It’s frustrating not being able to teach them all the techniques I’d like them to learn because they do have physical limitations. So, one of my greatest challenges is modifying some of the basic techniques so they can perform them as tori and as uke. Sometimes it’s a matter of teaching a technique kata-no-nage [form without completing the throw] because the uke can’t take the fall.

I don’t think I’ve had to modify too many techniques for myself largely due 1], in thanks, to the series of stretching/flexibility exercises Seki had us do at the start of every class, which I still do 2-3 times/week for 50 years now, and 2] that I started jujitsu at a fairly young age [21-22] and developed a good repertoire of techniques & variations as Seki tried to get as many of his students to write down techniques as they were taught and I did [850+] over the years. It’s that depth of techniques & variations, plus an acquired understanding of how basic techniques work that allows me to adapt to the abilities of different students – young & old – and to physical limitations or challenges I’ve encountered.

Yes, I also choose my uke wisely, as I always have. I want someone who doesn’t outweigh me by too much, has a good familiarity with the techniques being taught whenever possible, is cooperative, is fairly flexible, and can fall without hesitation.

UPCOMING EVENTS:
Budoshin Ju-Jitsu Summer Camp
Santa Clarita, CA
Mid-August, 2017
Contact senseigk@budoshin.com for details
pects of the art more effectively and those explo-
rations have found their way into some of my books
and other writings. I guess I took my public school
teaching skills and applied it to jujitsu: It’s not ne-
cessarily what you teach but how you teach it –
and the more logical you can make the learning process the
more effectively and efficiently the students will
learn. Plus, an open mind to change and new ideas
helps a lot too. :) 

I’d also like to think that as I’ve “aged” I’ve
also become more efficient in technique execution,
recognizing that leverage, using the attacker’s mo-
mentum/ki, and executing techniques by being the
center of a circle, are far more effective than de-
pending on large extremity movements and using
muscle. However, I also think that has come more
from experience than age – although as we age we
do become more experienced. :) 

I don’t know if I gave you the answer[s] you
were seeking. If there’s something missing or you
think needs explanation please let me know.

Q: How would I go about getting you to auto-
graph one of your books? 012017

A: If you want me to autograph any of my books that
you purchased elsewhere you can send me the
books [up to 5]. You can enclose a money order for
US$8.50 to cover domestic Priority Mail postage
[includes insurance] or you can request that I send
you a PayPal money request for $10.00 & once the

After all, I still want to look good and a good uke can
help tremendously. :) [See the Q&A in the last issue
of Kokoro dealing with the role of the uke as a
“designated uke” for the sensei to use in teaching a
technique.]

The only series of techniques I can’t really do
well any more are sutemi/suwari waza – executing
techniques from a formal sitting position. A left knee
joint replacement eliminated that in 2007 as the re-
placement prevents me from bending my knee com-
pletely. I still joke with the orthopedist though that
when this artificial joint needs to be replaced I want
the “sports model” as I went beyond the physical
therapy limits and can flex the leg to the full limits of
the replacement joint. I can still do harai and hane
throws without too much difficulty.

I think the important part of staying active [in
any physical activity] is working around your limita-
tions whenever possible rather than just giving up &
saying “I can’t do this any longer.” Yes, we all face
limitations as we get older. It’s inevitable. But we
don’t need to needless add to the list on our own. If
we do that we “age” faster and that’s a downward
spiral no rational person wants to take.

I also think that because I’ve had a good
group of steadfast upper belts who experiment, and
an environment in which students can question why
techniques are done the way they are -- & some-
times make legitimate suggestions for improve-
ments, that we’ve been able to explore different as-
pcts of the art more effectively and those explora-
tions have found their way into some of my books
and other writings. I guess I took my public school
teaching skills and applied it to jujitsu: It’s not neces-
sarily what you teach but how you teach it – and the
more logical you can make the learning process the
more effectively and efficiently the students will
learn. Plus, an open mind to change and new ideas
helps a lot too. :)
THANK YOU!

by George Kirby

Last month’s issue of Kokoro posed a unique challenge to me. For the first time in 24 years there was a dearth of questions for the issue. By midmonth I had received only 3-4 questions. Normally by mid-month I’d have enough Q&As to fill an issue & have a good start on the following month’s issue. It was sort of like Christmas gift giving is over, so now what?

In an effort to “fill out” the January issue I sent an email to BJJY members explaining “my” plight and asking for questions. I was expecting some mundane questions which would be easy to respond to.

Wow! Was I surprised. There weren’t a lot of questions and I am still awaiting questions others of you said you would send. However, the questions I did receive were really significant ones in my book. So it was the quality of the questions and the issues they raised that impressed me. A couple of them raised really sensitive issues, but did so very tactfully. Some raised really basic issues over ideas I had never thought of — for example the difference between Budoshin [BJJY] Jujitsu and “AJA jujitsu”. [I had never heard of that name before & it really threw me for a loop initially. I really hope that I came up to your expectations with my answers.

What impressed me about the questions was that they forced me to directly address some issues that some of us [me included] had tiptoed around for years. To some extent they were questions no one asked because they weren’t sure how’d I respond. What also impressed me was that these questions were asked. In asking those questions some people took the risk of “upsetting” me or “pinning me to the wall” for lack of a better phrase.

I’m glad these questions were raised as they may have opened the door to more of you feeling “safe” enough to ask questions that are seriously on your mind. There is always risk involved when questions were asked. Yet if students [you] feel secure enough in that you won’t be humiliated for asking certain questions then there is a greater tendency to ask questions of critical importance — and that’s what Kokoro is here for.

As a school teacher I tried to have as secure of an environment as possible so my “kids” could ask questions about almost anything without any repercussions. They could even challenge the value of assignments or how they were graded. They could ask questions about school issues and even how I’d respond as a parent. Admittedly some of the questions and concerns really put me on the spot. However, my “kids” knew they had a safe environment and felt secure enough to ask questions or challenge me without fear of repercussions. They also learned that they could say anything they wanted as long as it was done in a courteous & respectable manner.

I would like to think that this is what happened with respect to the questions I received from you after January 16. Some of you felt confident enough to take a risk and put me on the spot by asking the questions or expressing the thoughts you did. Hopefully your efforts may help others have the same confidence to ask important questions.

So thank you for “taking the leap.” Thank you for hopefully opening the door for others to join the fray. Thank you also for saving last month’s issue of Kokoro from being really short. I’m looking forward to more heavy duty questions that will help your understanding of the art, Budoshin Jujitsu, and even a bit about me in the process — as I also learn about you.

PayPal payment is made I’ll ship the books back to you. If you’re in a foreign country the postage will be significantly higher [$25-50] for Priority Mail International as I will only ship the parcel insured.

You can send the book[s] to George Kirby, P.O. Box 801854, Santa Clarita, CA 91380-1854. Please let me know that you sent them as I usually check my PO box only 1-2 times/month.

Q: The martial arts gi is useful for the practice of grabbing, falling, etc. However the gi is an artificial ‘uniform’ as most of us do not walk around in gi and bare feet. Do you advocate training in street clothes and shoes to provide a more realistic situation for training? 022217

A: The judo gi has value in jujitsu as a “training” uniform and because real clothes are expensive & get
torn. If students learn techniques in a judo gi they don’t worry about torn clothing in a real street situation, which should be the least of their concerns.

However, you are correct in believing that students should not rely on the judo gi as a means of effectively throwing their opponent. If an attacker is wearing a jacket, thick long-sleeved shirt, or sweatshirt/hoodie, the defender really has something to grab onto. However, if an attacker is not wearing a shirt, what do you grab — unless there’s enough body hair. [I used to have a black belt girl who had no qualms about grabbing the chest or shoulder hair through the judo gi of male competitors in tournaments.]

So, while I do have students grab judo gi in class, I also have them grab or trap various body extremities to execute effective judo throws without depending on the gi. I will also have students wear street clothes on rare occasions just for a further reality check.

If you want students to be effective on the street you have to train them in the dojo to be effective on the street.

Q: Is the objective of your system art or self-defense? Both can be achieved through a training system but there is the issue of emphasis. Promoting instruction as self-defense when the objective is health, self-improvement, awareness, discipline, etc. can be misleading. What is the ultimate aim and what are the byproducts of your system? 012217
A: Art and self-defense are intertwined. If you know how to execute a self-defense technique well [meaning efficiently] in a dojo situation then the chances of it working well on the street are improved.

However, it is the practice of these techniques with the goal of efficient & smooth movement that composes one of the “art” aspects of jujitsu. The other “art” aspect is knowing the 30-40 basic jujitsu movements and understanding human body movement to effectively defend yourself in a changing street environment. This second aspect of the art can take years or decades to learn and master. So to say that you are also learning health, self-improvement, awareness, discipline, etc. is not really misleading if you think about it. But, in all fairness, this concept can be developed by continued active participation in any positive physical activity that also promotes good character.

I have seen jujitsu tournaments where “competitors” demonstrate beautiful [and sometimes too artsy] forms & that’s all they do. Whether they could fight their way out of a wet paper bag is another story. I have seen jujitsu tournaments with the tori facing random street-type attacks from a random uke [no resistance allowed] and although “form” does suffer a bit if the tori is skilled at dealing with random attacks, the “art” is still evident.

As I tell my students, nothing is going to be as neat or work as well in street as it does in the dojo. BUT, the better you are at executing the technique on the mat will better your chances of effectively defending yourself on the street. And the few students who have had to defend themselves on the street were really surprised that the techniques worked and the amount of damage caused to the attacker. They’ve come back to class with a totally different and highly respectful attitude about the “art”.

If you look at all of the Budoshin JJ belt exams there are two sections: kata & waza. In the kata section a technique is called and the student is expected to execute it as well [cleanly & efficiently] as possible. In the waza section an attack is called out & the student can use whatever technique[s] he/she chooses to effectively defend against it. Starting at sankyu the list in each section is pretty long, so only several are called out randomly during the test, which creates the necessity to know a lot more that what will be asked for. There are also additional self-defense skills required.

So, what’s my emphasis? I teach the art of jujitsu as an effective means of self-defense as Seki did. No “artsy” moves. I try to help students learn technique execution as efficiently as possible. There may be no “flourishes” but they get the job done nicely — and with control.

My ultimate aim is to have a student who can walk away from a potential physical altercation without that altercation taking place. If that can’t be accomplished then I’d like the student to be able to walk away from the altercation after effectively defending himself with control, only doing what is necessary to protect himself from further injury.

Q: When do you introduce weapons training? Some schools delay weapons training until higher ranks and others integrate weapons throughout training. What is your approach? 012217
A: In Seki’s class [my sensei], if a technique was taught for a weapon attack, everyone practiced it,
from fist nighters to advanced black belts.

I will usually start weapons training once the student gets their 6th kyu green belt. I think the sooner you introduce weapons the more the student feels like he’s part of the class and the less intimidated he feels — it’s just a natural course of things.

There are some ryu, dojo, and sensei, who will start teaching certain defenses or techniques at certain levels, prohibiting lower ranks from practicing these “secret” techniques. I think the thinking is that learning secrets is a goal to be achieved as a reward. I’ve even seen some jujitsu ryu where students can only practice kata and do not learn street self-defense skills or how to react to street attacks — including weapon attacks until after they achieve black belt.

All of this raises the question: If learning the martial arts is supposed to teach you self-defense skills, why are there rank or time-period restrictions in place to keep you from learning those skills until the student has reached a certain level? Although this may look nice in a dojo environment, the street doesn’t work that way. A mudansha can be attacked just as easily as a yudansha!

Q: I was just promoted to sankyu. How do I add the green stripe to the end of my obi [belt]? 012317
A: The easiest, cheapest, and most effective way is to buy a package of multicolored electrical tape rolls, wrap the green tape around your belt 1-2 times & cut the tape. This is what Seki had us do. [I keep rolls of colored tape in the dojo for this purpose & my students’ convenience.] This way when you get to nikyu you can remove the green tape and apply black tape, and when you get to ikkyu you can remove the black tape and apply blue tape.

Your other options are to embroider the color strip onto your brown belt or sew a colored strip onto your brown belt, both of which are more costly & cause other problems down the road.

For this reason some sensei have modified this visual means of quickly recognizing rank to using only one color of tape [or embroidery, etc] so that it’s one stripe for sankyu, two for nikyu, and three for ikkyu, although to me it might seem more logical to have the number of stripes actually represent the real number of the kyu rank: 3 for sankyu, 2 for nikyu, and 1 for ikkyu. Regardless of how this is done, it does allow the sensei to keep only one color of tape in the dojo, unless he’s using other color combinations with other colored belts to indicate other kyu grades — which is done in some dojo so that students don’t have to buy new belts with changing ranks.

All of this [previous paragraph] does cause confusion when different dojo get together or a sensei or student from one dojo visits another. If all sensei followed the same standard it would make life simpler, but life isn’t simple. :)
A Rose by Any Other Name
Is Still a Thorny Thing
By Scott Anderson

Ju-jitsu can be used for self-defense, but not all self-defense is ju-jitsu, and this says nothing about being effective. Separating ju-jitsu from self-defense can be as thorny as separating judo from ju-jitsu at least for the untrained observer, so what value can be set for these distinctions?

I trained under very good instructors who studied one martial art for a life time (at least until the points where I met or ceased to train under them), and they expressed quite succinctly that any martial art is a life’s work to master as you pass from kyu to dan ranks. I have trained under very good instructors who studied to black belt level in several martial arts, and many did so because they had the opportunity and to gain a perspective beyond the philosophy and methodology of a single martial art.

Being in the latter category, I have studied and progressed in three styles of wrestling plus judo, yudo, Israeli LOTAR, three ju-jitsu systems, and finally SAMBO for both sport and self-defense. What perspectives have I gained?

I know that a well-meaning martial artist once told me that my training will never round out until I studied either Silat or the Filipino martial arts. Certainly those are worthy systems, but why would they specifically make me a better person if not a better martial artist? I dabbled in them to see what I was missing, but I soon went back to what I liked before. I do like some of their drills for those times when I don’t have anyone else around to play with.

While it may seem like I have a big list of arts studied (Japanese, Korean, American, Israeli, and Russian), they are all related and share a considerable body of techniques at least in competition forms. The Israeli system was farther from my comfort zone than the others due to philosophy and how movement is generated, but in time, I looped it back into what I already knew, so from a purist’s view my LO-TAR might be tainted, but I am a better all-around practitioner of martial arts as opposed to one martial art.

Cross training is useful but not always easy when the cross disciplines conflict in certain critical areas. After learning to wrestle, it was hard going back to judo and for a while it was a struggle to remember how to use the jacket to fight an opponent as opposed to feeling trapped inside my gi, but I adapted.

Was I wrestling that day? Then, I needed to stay off of my back to avoid getting pinned or losing back points, but if I was doing judo being face down to avoid being pinned left me open to being choked. Sometimes, my sport reflexes would have been brilliant if only I was on a wrestling mat instead of a judo tatami. Still, I learned to overcome that, and I hope that I became more flexible in my tactical thinking.

In ju-jitsu, I found a common core of material to base my other training on although I came to ju-jitsu after already studying some other systems.

Having a baseline art made learning the others somewhat easier. SAMBO derived from judo and ju-jitsu, but SAMBO also derived from wrestling, so that became a second benchmark for my baselines. As a college wrestler, I thought that I had invented several techniques because I had not seen anyone else use them but me. Then, one day, someone showed me a sambo-wrestling book from the 1930s that had the techniques that I thought that I had invented. That could have sent me on a SAMBO path sooner, but there weren’t any good SAMBO instructors around, so I went on a tangent to improve my skills through aikido.

In about my third month at the Virginia Ki Society, one of the other white belts brought up the question of aikido for self-defense, and I distinctly remember the instructor (though alas not his name) saying that “in a fight aikido quickly degenerates into ju-jitsu.” Now, I did not study aikido enough to validate this statement, but I suspect in class that sometimes mere ju-jitsu rises to near aikido at least in kata. I do know that I immediately went out and discovered an American Ju-jitsu Association dojo that was just starting up in the Arlington YMCA (not the same dojo that is there today), so I thank an aikido instructor for his sage insight.

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Now, did my simultaneous endeavors into many martial arts earn me accolades? Well, some medals but not exactly accolades, but fortunately I was doing all of it for fun, and my training provided
me with the skills to be competitive even when it was not what I practiced every week. So what was my average feedback?

When I did sambo-wrestling, I heard that my style was too “ju-jitsu”,

When I did judo, I heard that my style was too wrestling and maybe something else,

When I wrestled or did ju-jitsu, mostly no one commented on my style being too anything.

I don’t believe that anyone will confuse collegiate wrestling with ju-jitsu, but at least those disciplines did not seem to care about what flavor tinged my martial arts which allowed me to have more fun.

After several years of sambo-wrestling, the then national team coach one day said, “You know, I did not think it would be possible, but you now have a natural sambo style like it is the only sport that you practice.” That made me wonder if that meant that I was somehow misshapen as a wrestler or jujitsuka or judoka, but I took it as a sign of progress anyway.

When I joined my next judo club after many years of mixing my simultaneous training one of the instructors said that I was difficult to get a read on because “one second I moved like wrestler then like a judoka, and then, definitely like those sambo guys.” That was a decade ago, and I am more comfortable with my evolution or de-evolution, but I tend to see judo as restricted ju-jitsu (as opposed to refined ju-jitsu), and I see sambo as ju-jitsu techniques laid out with a wrestling blue print to make martial arts that much more accessible for ex-wrestlers.

That is probably only true for me, so I adapt my teaching materials to my class.

The core techniques are always the same, but everyone learns differently, so I know that ego aside if every student is a clone of my style, I have done them the ultimate disservice (unless of course, they are built just like me with my background, my mindset, etc., and then I do them the disservice if I don’t teach them to work the techniques my way). I think that in the past I was not “too” anything so much as having a style for that discipline that was based on experience from other systems (which means philosophies, movement theories, preferences, and rules of thumb). An understandable affront to purists (those of but the single martial art), but not something that can be avoided if you already have reflexes built by doing something else.

Many years later, I did visit another aikido dojo because I thought it might better serve my longevity in martial arts. I introduced myself to the sensei and explained my background and what I hoped to accomplish. His response was, “This is just an aikido school.” When I looked puzzled he elaborated, “Your background is too diverse for either of us being comfortable with you training here.”

For a moment, I thought of protesting, and then, I realized that deep in our hearts our definitions of “aikido” were probably too far apart, and that he was the second aikido instructor to give me great advice: the school (if not the system) must be right for the student. I went on to the Israeli system that oddly taught me things that were weak or lacking in my SAMBO and ju-jitsu. I passed my tests there, and I was not told that I did not look “LOTAR” enough, and my training in other systems improved greatly.

Ju-jitsu, at least as I can practice or teach it, is a series of snapshots. My younger self whether wearing a white or black belt had a very different ju-jitsu style than I do today. There are almost too many reasons for this: health, conditioning, time constraints, having a good instructor, and experience to mention the most obvious. The first snapshot may seem unrelated to the last without all of the shots filled in between them.

In dire situations, I cannot allow a name to limit my options, and a system that cannot adapt cannot serve generations as it relegates itself to a single snapshot that may be unfocused for a current event.

If I have played my cards right, there is a logical progression in these increments that led to a better style today that is evident to the outside observer, but I did and do the best that I can in all of my training. If the time comes that I do have to defend myself or others, what I call what I do will probably be the least of my concerns, but what does occur will come from within me based on the time and insight that many thoughtful instructors of one or many systems invested in me as a martial artist if not a jujitsuka.
If you'd like to see my out-of-print books available again, either digitally [online] or in print, please contact Robert Young, at Black Belt Communications. Robert’s email address is ryoung@aimmedia.com. My out-of-print books are:

- Jujitsu: Intermediate Techniques of the Gentle Art Vol 2 #441
- Jutte: Power of Ten-Hands Weapon #452
- Jujitsu Nerve Techniques #473
- NEW ADDITION!! Jujitsu Figure-4 Locks #506

Please email Robert and let him know you’d like to see my books back in print or available in digital format. Give 2-3 reasons for bringing them back into print or digital format. Also, be sure to ask Robert when they’ll be available online or back in print.

You're the only one who can do this!

Thank you

Only you can get my books back in print

It's because I had a teacher right there to instruct me at the time - or both. Nonetheless, I apparently did not learn it good enough because I'm struggling at doing it this time. I do know a big part of it seems to be just doing it. I guess it's kind of like diving off a high platform. A person can dive perfectly well until they go up from a few feet to like 50 feet or so. The dive is the same, but now they need the confidence to do it. 012317

A: You nailed it! This is one of a few jujitsu throws where self-confidence that it will work is absolutely necessary. Physic & gravity will execute the technique. All you have to do is provide the momentum and be the center of the rotation.

Easier said than done though. This used to be one of the most difficult techniques for me to teach and get students to succeed at until three of my junior high kids came to me with a different instructional approach. In learning the technique a third member stands to the right rear of the uke and holds on to the right rear side of the tori’s belt as the tori jumps up, thus providing the tori with support as the tori makes the “leap” up onto the uke’s upper front side. Once the tori is up there & starts to turn the third person lets go of the tori’s belt. Usually by the third or fourth try the tori has gotten over the “fear” of the technique and can do it reasonably well. You can see a sort of pictorial sequence for the uke on the www.budoshin.com/selecttechniques.htm page. You can also see the technique on page 78 of Jujitsu: Basic Techniques of the Gentle Art Expanded Edition, Black Belt Home Study video #3, technique #8, or as technique #259 in the “Big Book” [for just my notes on how to do the technique].

The technique will work best with a bigger or taller opponent. One of the keys is to jump straight up so you end up at chest height before you turn rather than jumping into him which can cause him to fall backwards.

You are right. It is a difficult throw because we think of it as a difficult throw – until we’re successful at it.

Q: It seems most systems of martial arts only have two attacks when it comes to a club or knife. They are stepping through and stabbing with the knife like a lunge punch or coming straight down overhead. The club seems to only have the latter. Both don’t seem to be attacks one might run into on the street - although I'm sure the defense to them can work for modified
versions of the attack. Anyway, I'm always getting asked that by my students when we do those kind of techniques. 012317

A: There are a lot more different knife attacks than straight thrusts & downward arcs [common dojo attack for clubs too]. Those two only touch the surface [bad pun]. There are knife swipes left & right, attacks with blade forward or back against your forearm, knife threats combined with body grabs, etc. For clubs you can add thrusts, pushes, chokes & body traps, etc. And all of these are more common on the street than the first two attacks you mentioned. Probably your best resource is to look through the BJJY Summer Camp videos at www.budoshin.com/dvdncd.htm or www.budoshin.com/selecttechniques.htm or some of my books for self-defense techniques against weapons. I might also try to put some YouTube videos out there in the future on some of these more common attacks.

Q: A couple of us are considering sponsoring a joint venture in the form of a jujitsu "club", that we hope will bring together beginning students with little, or no, prior martial arts experience. The primary pursuit of all enthusiast-members will be to obtain a Budoshin Ju-Jitsu Green Belt.

We are referring to this sponsored program as a "club", rather than a "dojo" primarily because (1) we have no resident Dan, and (2) the word "club" denotes to us, a community of members who will assist each other in pursuit of a central interest/hobby.

My curiosity is, how many dan-less organizations/clubs exist, whether scholastic or otherwise, to your knowledge? Have you witnessed in your time, many dan-less organizations evolve into fully AJA recognized dojos? 012317

A: To answer both of your questions, the basic answer is "none".

However, there may have been occasions where friends have gotten together informally to practice Budoshin JJ. It’s also possible to say, that with good leadership, comraderie, and common purpose, a group of friends could eventually form the core for an AJA dojo.

There is probably nothing that precludes you from doing this on your own, at least to my knowledge.

However, if you start formalizing things, you probably then start getting into legal issues, especially if someone gets hurt. So, before you venture into this and start calling this a "club" [or whatever other term you choose to use], I strongly recom-
The Budoshin Jujitsu Yudanshakai has a procedure whereby yudansha from different styles/ryu of traditional Japanese jujitsu, hapkido, & related arts can cross-certify into Budoshin Ju-Jitsu black belt ranks up through 5th dan.

For more information download a copy of the Overview of the Cross-Certification Process by clicking here, and a copy of the Budoshin Ju-Jitsu Cross-Referencing Form, so you can cross-reference your ryu to Budoshin Ju-Jitsu, by clicking here. Once you complete the form [to the best of your ability], please email it to Sensei Marc Tucker [7th dan & Cross-Certification Chairperson] by clicking here.

To go through the entire cross-certification process you’ll have to secure your BJJY membership and ask for a Black Belt Handbook. Click here to secure your BJJY membership.

I hope you will check this program out carefully, find it worthwhile, and start the cross-certification process. Hopefully it may benefit you, your students and the BJJY.

If you have any questions or concerns please contact Sensei Marc by clicking here.

Q: Thanks for the prompt response, I want to make an appointment for Martial Art Class for my family. I want you to get back to me with the total estimate for x month private training for x people for x months xhr daily x times a week, they will be coming with a private transportation driver for the service.I will be expecting your reply with the total cost. 012517

A: This looks like a common phishing/scam expedition. I’ve seen this identical approach at least 2 times in the last 12 months. You email address also does not have a valid domain/website [404 error].

Further emails will not be responded to.

Q: There’s a self defense tool called TigerLady™. The defense tool is used to claw an assailant if attacked. Are these self defense tools more effective than empty hand techniques? 012717

A: Any self-defense tool will usually give you an advantage IF it is already in your hand AND you know how to use it effectively. IF a potential attacker senses you have an effective deterrent, they may seek someone else as a victim as you’ve created a sense of doubt in their mind[s]. However, your situational awareness [6th sense, zanshin] and body language may also telegraph the same doubt to a potential assailant. After all, your goal is to avoid the conflict in the first place.

Whether self-defense tools are more effective than empty hand techniques is questionable. A usable self-defense tool can enhance the effectiveness of any empty-hand technique if used properly.

However, most of us don’t carry self defense tools in our hands. And, perhaps if there is a need to do so, you shouldn’t be walking [alone] in that area. You should also be aware that in some remote instances the assailant might be able to have assault charges pressed against you on the grounds that your response was premeditated & thus you acted with malice. Some martial artists have gone to trial/jail because it was established that their action was premeditated; that they had planned what to do if confronted.

On the other hand, if you ARE alone, AND you know how to use the self-defense tool AND are willing to use it, it MAY offer you a sense of security and MAY work. What you DON’T want to do is
Do you know that you can send large files [up to 2gb/file] to me via my Hightail “dropbox” at https://www.hightail.com/u/Budoshin for FREE as part of your membership benefits?

That’s right! Just click on the link above & follow the directions. Also, you do not have to register or sign up with Hightail to send me these large files.

Q: There has been an increase in subway riders being pushed on to the tracks of approaching trains. Other than maintaining situational awareness (Zanshin) what can a person do to defend themselves against being pushed off of a train platform. 012717
A: Having situational awareness in any questionable environment is your #1 self-defense technique. As far as what you can physically do I’d recommend staying at least 3-4 normal steps away from the edge of the platform whenever possible. Also, don’t stand with your hips [x-axis] parallel to the edge of the platform. It’s too easy to get pushed forward [even accidentally] and more difficult [those 3-4 steps] to recover your balance. Seki always preached, hammered into us, ranted & raved, etc., about always standing in a tachi waza [ready position] with one foot in front of the other. Standing this way would not only put your hips [x-axis] at almost a 90 degree right angle to the platform edge, but because your body is sideways it is more difficult to push you forward from the back and, if you are pushed you can usually recover in 1-2 steps. Seki so engrained this into me in my time with him that tachi waza became a natural position for me. Even when I’m in church I feel very uncomfortable if I have to stand with both feet even [which fortunately I rarely have to do].

You may also find that if you have to get through a crowd it’s easier if your body is turned sideways like if you’re facing the platform edge. You’ll encounter less resistance & will be able to maneuver more easily, sort of like a ship going through the water.

Q: I have recently decided to undertake a home study course in Budoshin Jujitsu. Mainly because my work schedule just doesn’t permit me to be able to take classes in a traditional dojo. So I became a member of Sensei George Kirby's Budsohin Jujitsu Yudanshakai. Along with this membership they have encouraged us to join the AJA. I’m trying to do that but can’t find what form I need to fill out to apply for individual membership. Can you show me what to do and I will also have the payment for the individual membership as well. Thanks. 012817
A: Your AJA membership inquiry was forwarded to me from the AJA.

As a BJJY member you can secure your AJA membership by going to www.budoshin.com/membershipreg.htm and scrolling down to the bottom of the page to register for AJA membership using PayPal. Once I receive your order I will then sign you up and send you a copy of the registration/payment receipt so that you know payment was made.

It may take several weeks before you receive your AJA membership card.