



KOKORO

58TH YEAR!

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Questions are an integral part of learning. They help me realize areas of study that require clarification. Here are more questions from BJJY members. Be aware that sometimes the questions and/or answers are edited to depersonalize them.

None of the question responses, opinions, or editorial content provide any legal or medical advice in any form or manner regardless of how qualified or experienced the author may be. Always consult a qualified attorney in your state if you need any type of legal advice or your physician for medical advice.

Also, the opinions expressed in any editorials are solely those of the editorial's author[s] and do not necessarily represent or reflect the views of the BJJY or its members individually or as a group.

Q: I am slowly obtaining all of your books and have the "Basic" and "Intermediate" now. It occurred to me to ask you... are there any that are in short supply or no longer in print that I should get now while I still can? 022825

A: I would encourage you to get what you can while you can as the supposed new publisher isn't currently responding to my emails. Some books I only have 1-3; others several. I will post on <https://budoshin.com/store/books/>.

Right now all books are at \$16.95 + \$12.50 postage. But I can ship up to 5 books in one Priority Mail package for \$12.50 & will refund the difference.

Q: Since I don't currently have a personal partner but I already know the techniques required for green belt (considering I practice twice a week at my judo school), am I allowed to test for green belt using a wrestling dummy (mannequin) in order to demonstrate the techniques through video recording? 030125

A: Although I'd like to say "yes", the honest answer is "no".

IMPORTANT NOTIFICATION

Just a heads up that the format of "Kokoro" may change a bit starting with the July, 2025 issue. This is because Microsoft will be dropping "Publisher" as a part of Office 365 in October, 2026. To put it briefly but tactfully, it will become nonfunctional. However, you will still receive it as a PDF file.

Although this is very disappointing to me as I use it to make most of the "stuff" I publish look more professional, all is not lost.

Probably all/most of the functions found in Publisher are also in MS Word, although it's a more challenging process to access them. That's why I'm starting now to expand my functional knowledge of Word. I know that if you wait until the "end", that's when you'll have to rush to figure things out. I prefer to be proactive, because it's ultimately easier.

So, if things look awry for a bit, please be patient with me. I'll eventually figure things out.

As my aunt [deceased long ago] said, "If you're not learning - - - you're dead." At age 81 I still have an strong aversion to the latter. ;)

The reason for "no" is that for any contact activity to have any success you must be able to feel what your movements are doing to a real human body; how your actions are causing your partner's body & extremities to move; how to control his

UPCOMING EVENTS

The June Zoom conference will be on Saturday, June 7, from 8-9:30AM.

If you'd like to participate please click [here](#). If you need help with a technique or two or have some topics you'd like us to discuss, please let me know.

Secrets Kept = Knowledge Lost

By George Kirby



Sometimes doing something good gets other people upset.

When I first started teaching junior high school in the late 1960's, our principal was upset with our students' low test scores [a universal complaint]. However, rather than blaming us teachers, he felt the main problem was that our

kids didn't know how to take tests. So he brought in a test specialist who gave us really simple skills to pass on to our kids—and even gave us teachers skills on how to write better tests as a result..

Guess what? Test scores jumped!

When I transferred to teaching high school, I taught the same test-taking skills to my high school kids the first 1-2 days of each school year. Other teachers got upset because my kids were getting higher test scores regardless of how smart they were or how much/little they studied. Some teachers went to the principal to complain. His response to them was, "write better tests."

Sensei Scott Anderson [7th dan traditional Japanese Jujitsu {BJJY, AJA}, Chief Sambo Instructor {AAMA, ASA}, 4th dan Judo {USJA} and a contributor to my last book, Jujitsu: Toward One Technique] and I frequently correspond with each other via email. Sometimes the discussion are fairly mundane. At other times they're quite esoteric. However, I always grow from the discussions.

I recently received an email from Scott containing the following comment: *"Phil Porter used to have a spiel about a Brit named Gleeson who was the Western authority on ne waza and was writing books that Europeans raved at."* [I think that the Gleeson that Porter cited was Robert Gleeson who from 1952 to 1955 was the first westerner to serve as special research student at the Kodokan. I can't find any reference to a book on ne waza, but I am pretty sure that Porter used his name or I wouldn't know it in the first place.]

He showed them to someone from the Kodokan who basically said, "yes quite true and always so." Gleeson frustrated said "well, why didn't you write it in the books?" The response was that it was obvious.

Porter went on about people thinking that the Japanese were being coy or secretive, but they may really have thought that it was common sense. He said people shouldn't get hung up on what wasn't in the books, but that the gold would be what a master would write in the margins of his copy of the book. That's the "X-Ray"—it is the background that explains the why in terms of how we got here, and the conditions that we might change.

Those are things that fascinate me, and perhaps others. We all presumably know how to do a hip throw under whatever name we find it under, but the differences that can make it effective under trying or different circumstances is where the mastery is. Thanks for your response. It is more to chew on than I bargained for."

Jack Seki, my sensei, never explained how to do Jujitsu techniques. His usual response when asked, was usually, "Just watch me." Sometimes, if it was a redundant question, he would just shake his head [in frustration?], turn away, and continue what he was doing. If I figured out the subtlety of a technique to make it work much better Seki would say to me, "Ah Joji, you finally got it!" He didn't say that to too many students.

In the fall of 2020 I made over 100 videos, many by me but some by other giving sensei who had instructed in training camps, seminars, or zoom workshops sponsored by the BJJY, available online to BJJY members for free as a membership benefit. They were available to view, but not download or save. Most of the comments in response to my action were positive. But believe it or not, I've drawn some flak from a few non-members on my mailing list for making all of this information so readily "available".

The major complaint was that I was making information available to viewers who weren't "ready" for it, who couldn't "understand" it, or would "abuse" the information on the videos.

I'll deal with the "abuse" issue first because it's the easiest to deal with. In 58 years I've only had 3-4 people who I didn't feel should be on the mat. I had one adult sign-up who was asked to leave as he

crossed out whole sections of the participant release plus he had a roll of quarters in his jacket pocket. He never made it onto the mat. The others “chose” to leave after I gave them the option of following directions [for their & their uke’s safety] or leave. Beyond that I’ve never had a student who has “abused” their martial arts training to my knowledge. Yes, there are abusers. But most sensei are pretty good at weeding out undesirable students early on, before they develop any really useful skills.

As far as not being “ready” or not “understanding” aspects of a martial art, those two are interrelated. Usually, if you’re not “ready”, which means you’re not at the skill level, you might not “understand” new information. But that applies to anything in life. However, just because you’re not “ready” or don’t “understand” it doesn’t mean that you should be denied access to the information. After all, in time you will be ready, you will understand, and the information should be readily available.

Then there is the “obvious”: Something shouldn’t have to be explained because it’s obvious. Since it’s obvious it doesn’t need to be explained. On the other hand, if it was obvious everyone would know the information, or they could easily access the information if they didn’t “understand.”

So how does all of this apply to the martial arts? Some sensei, dojo, or ryu, have “secret” techniques that are limited to higher ranked students. Cool! For many it becomes an incentive to stick with the sensei, dojo, or ryu. Then again, what is “secret” with some sensei, dojo, or ryu, is common knowledge in others. So much for “secrets.”

Too many times I’ve seen brown & black belts from different ryu train together, exchanging techniques, variations, and even new/different techniques or moves. Often the participants learn new or different ways of expanding their knowledge of the art beyond what their sensei has taught them thus far. This blows the concept of “secret” techniques out of the water!

Along with “secrets” there are “prohibited” techniques. There is some validity to the concept of “prohibited” techniques. A sensei or dojo may be legitimately trying to preserve a particular ryu and to allow other techniques to be allowed into the program would dilute the ryu or cause conflicts. The other extreme is that certain techniques may be “prohibited” because they’re too “dangerous” to

teach, the risk of injury is too high or even the sensei doesn’t like them or can’t do them. [There are techniques I don’t like but I still teach them because I see that as one of my responsibilities as a sensei and because students may like and can do them. There are also techniques I can no longer do because of my age or physical limitations – but I can talk/walk students through them.]

As far as “dangerous” techniques are concerned, the teaching of these comes down to “readiness”, with readiness defined as 1] the technical background and 2] the emotional/judgmental maturity necessary to learn and practice the techniques safely in a well-supervised setting. However, to not teach “dangerous” techniques ultimately can endanger your students’ safety on the street in a real life or death situation. After all, to the untrained person on the street, all techniques are dangerous!

So, why have I put over 100 videos out there available for my students to view, whether they’re “ready” for them or not or whether some sensei, dojo, or ryu, feel that some of the information in the videos should be kept “secret”?

It comes down to this: Knowledge kept secret is knowledge lost – especially if it’s not written down or saved for others to benefit from. The sensei who are in these videos are presenting information that may not be available elsewhere, or it may be assumed to be so obvious that presentation isn’t necessary. It may also be that a particular sensei can present a technique, concept, or movement to a student who is otherwise struggling to get that technique, concept, or movement down. In my public school teaching career of 39 years and 58 years as a sensei, I have seen too many situations where one sensei or teacher can present an idea better to a particular student. I have also seen situations where a student can give a better explanation of something than their teacher or sensei. It happens!

Scott Anderson’s rendition of Phil Porter’s experience has merit. Secrets exist because we assume the obvious and that it’s “common sense”. And if we continue to believe that certain knowledge is obvious and common sense, and therefore doesn’t have to be explained, those secrets will inevitably and unfortunately be knowledge lost – which is a contradiction in learning anything – even a martial art.

movements & motion. You can't learn that critically important skill from a dummy. All you can do is see how it moves as a result of your movements - - and it won't be how a real human being moves.

Having a real person to work with is absolutely critical to you learning the proper execution of techniques, both as a martial art and in terms of effective self-defense skills in any martial art.

I want you to succeed in jujitsu. That's why you need to train with a live human being.

Please read my editorial entitled "Feel" in the March issue of "Kokoro" for a much more comprehensive answer to your concern .

Q: I need to have a knee replacement. Any advice? 030125

A: [Note: This is **NOT** medical advice, just based up-on my personal experience.]

A: Find out what the range of motion is for the artificial joint. Have the doctor authorize physical therapy [PT] until to get to that range limit, rather than some "acceptable" range of motion which is usually less.

This may double your time in PT because your body can only recover so fast, but it's worth the time and effort. I'm at the max range & recovered full strength in both my left knee joint and right shoulder. Dr. placed no restrictions on the knee replacement [I

can do a harai-goshi, balancing on my left leg, I think largely due to good PT], but there are a lot of restrictions on the shoulder joint replacement – unfortunately that affect jujitsu.

Just jokingly I asked my dr. for the "sports model" the next time I have my knee joint replaced. He said if we both live that long he'll do it. Only limitation is that I can't bend the knee fully to sit in a formal sitting position & loved to do sutemi waza. As he said, it's the limited "range of motion" of the artificial knee joint, not me that caused the limited bending. That's how I learned about "range of motion". So check it out & if you can get a "sports model" [if such a thing exists] with a greater range of motion, go for it!

Q: I am currently reading "Jujitsu Nerve Techniques" and chapter 5 has really hit home with me. I just felt compelled to let you know that and how meaningful it is to me that you get it! You've eloquently put into words so much of what I feel but have been unable to communicate with any meaning. 030725

A: Thank you for the compliment. There is a lot in that chapter that goes way beyond the martial arts. Also, thanks for bringing it to my attention. I actually ended up reading the chapter last night just to settle

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“Why Am I Here?”

By Raymond O'Dell
[Godan, Goju Ryu Karate]



Editor's note: Sensei O'Dell sent me the unsolicited comment below. I thought it was so representative of why martial arts sensei learn other martial arts to compliment their existing knowledge, that I should present his thoughts to you as well. My response to him follows.

I was discussing today's Zoom call with one of my long time students this afternoon and he asked me a relevant question. Why am I so focused on training jujitsu? This caught me off guard so as I often do, I considered my answer and wrote what I was feeling. Below was my answer. I wanted you to be aware of my motivations and intentions as you've so graciously accepted me as a student.

Budoshin: Why am I here?

This year makes 47 years I've trained in martial arts. My journey has taken me in numerous directions. I have mudansha rank in several arts. Tae Kwon Do, Isshin Ryu and BJJ to name a few. I've achieved Godan (5th degree black belt) in Goju Ryu karate. I've competed in karate, grappling matches and MMA. At this point in my journey I feel I should be able to (in most cases) end a physical confrontation without having to resort to traumatic

impact injuries due to strikes. I am not there yet. I feel the reason I am not there yet is due to not enough training in the methods of Jujitsu (not BJJ). I've spent the majority of 47 years learning verbal judo (de escalation) and how to hit people. Other than some BJJ and assailant control as it pertains to law enforcement I've limited myself to mostly striking. In my younger years striking seemed to me to be enough. While still relevant in some situations, I find it limiting and the tools of someone who has only partially explored the world of martial arts.

My Response:

You're ok.

I think that at some point in life or learning we realize there are missing pieces to whatever we're trying to accomplish; sort of like a jigsaw puzzle. That recognition and desire to resolve it is what makes continuous learning part of a successful life.

That's why I also partook of Ketsugo Jujitsu for a year; to fill in some of the gaps I thought I saw in some of Seki's training. The key in being successful [I think] was being up front with both sensei AND respecting their common rule that whatever I learned in the other's dojo or ryu "stopped at the door" to their dojo. On the downside, my adherence to the "stops at the door" policy has cost me the loss of a couple of really top black belts who insisted on teaching and actively advocating what they learned elsewhere in my dojo which was in conflict with the Budoshin Jujitsu program.

You really can't stop a student from learning another martial art or ryu [even as I chose to also study Ketsugo]. But for a black belt in mt dojo to actively & continuously advocating their newly learned ryu and other dojo over the ryu I was teaching just wasn't "appropriate" to my way of thinking.

my thinking.

My first school principal [when I started teaching] said life and teaching is like walking on a fence. The trick is not to fall on one side [too lenient & non-committal] or the other [too strict & rigid] in your thinking, but to do your best to stay on the fence. He also had a sign behind his desk that said, "The only thing permanent is change." Although he & I had numerous "discussions", he was probably the

best principal I worked under as you always knew where he was. No games!

Q: How did Seki [your sensei] award belt ranks?
031025

A: Seki awarded belt ranks very traditionally; by his observation and values. There were no "tests" or formal "belt exams/requirements."

Every month or so, when we were all lined up to bow out of the class, Seki would go around the

room and announce who was promoted to what rank and if they would accept the promotion. A “no” answer was unacceptable.

Then, by the next class, he expected you to have dyed your belt to the appropriate color. Purchased colored belts were shunned. Of course this ended up each belt “color” to be of varied shades and tones, but his “system” worked. Students who died their belts to the “right” color were praised. So we all followed the color charts on the dye boxes to change previously colored belts to the “correct” shade of the new color belt promotion.

Today it's probably cheaper [and a lot less work] to simply buy a colored belt than to go through the belt dying and redyeing process as you moved up in rank.

Q: Do you still have your original white belt, dyed & redyed as you moved up in rank? 031025

A: Yes I do! It was dyed from white to purple to brown to black. Although it doesn't “fit” me properly any more, it still means a lot to me as it has a lot of “history” and great memories in it.

That's one thing you can't say about a purchased colored belt.

Q: Do you use the same color ranking system as Seki did? 031025

A: Seki's ranking system was as follows [criteria to the best of my understanding]:

Under 15:

White—new

7th Yellow—you're trying, but not Green yet

6th Green—first belt normally for “kids”

4th Purple and up [same as below]

15 and older

White—new

4th Purple—had to wait longer for improved knowledge & quality as you were considered to be an adult

3rd Brown/green strip—had to know all “basic” techniques, self-defense skills, and use them with expected speed and quality

1st Brown/blue strip—promoted to this rank ONLY if Seki was considering you for a possible promotion to black belt

1st Black—“Now you're ready to start

learning the art.” - Jack Seki

My/Budoshin ranking system is a bit different & detailed in the Student Handbook:

7th kyu - white	3rd—brown/green
strip 6th—green	2nd— brown/black strip
5th—blue	1st—brown/blue strip
4th—purple	

1st black—“Now you're ready to start

learning the art.” - Jack Seki

Q: In order to join the America jujitsu association it says I need a dojo. Is that correct? 031325

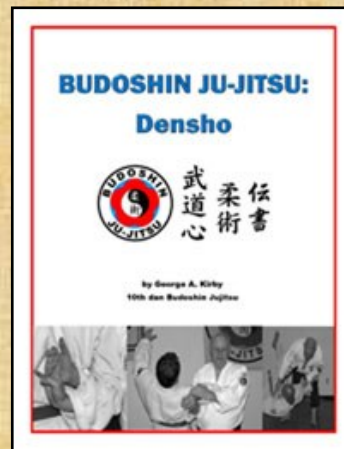
A: You are currently an AJA member through the BJJY. If you wanted to join the AJA on your own as

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The Art of Control: Your Secret Weapon

by Professor David Bellman



Have you ever tried to put a control hold on someone who does not want to be controlled? To put it mildly, it is not easy. They will tighten up the part of their body that you are trying to control. They may resist your attempt to control them by moving in the opposite direction. They may

try to hit you, kick you, spit at you or even bite you. They may try to pull away from you, or they may attack you in one of infinite ways.

When practicing control holds in class, they often work like a charm because your training partner probably is not doing any of these counter maneuvers as you are applying the hold.

When you get down to the dirty part of applying a control hold on someone in the street, or in an adverse situation, the subtle art of control becomes anything but subtle.

UNDERSTANDING RESISTANCE

To begin to understand how to control another individual who is trying to resist you when you are attempting to apply a control hold on him, you have to first understand what resistance is.

Resistance is basically the refusal to *willingly* accept or comply with the actions or attempted actions of another person. It is often accompanied by some sort of attempt to prevent an action. Resistance can be a force that operates *opposite* the direction of motion of a body and tends to prevent or slow down the body's motion or movement.

Here is an interesting thought. When someone grabs you in an outside wrist grab (his left hand grabs the outside of your right hand) as hard as he

can, you have a certain amount of strength or force being applied to your wrist, but as long as you do not move your wrist, you basically do not have any resistance. It is when you start to move your wrist against your opponent's grip, that you create resistance. It is also important to understand in which direction of movement you actually create resistance. Though movement can cause resistance, resistance is not always bad *if* it is consciously working in your favor.

In my class, we have a principle I refer to as *the basic rule of resistance*. When someone grabs you in an outside wrist grab, you actually move in the *opposite* direction that you intend to move.

For example, on the same example of the outside wrist grab on your right wrist, if your *intended* move is to turn your radius bone (on your thumb side of your hand) to the weakest part of your opponent's hand (the opening where the fingers are gripping your right hand) in a counterclockwise direction, you would initially start to turn your right hand in a clockwise direction.

By doing this, your opponent will suddenly exert *resistance* by moving in the opposite direction (which is precisely the direction that you intend to turn). Simply put, your attacker or opponent would actually *help you* in doing the escape.

That is one example of the basic rule of resistance.

IT WORKS BOTH WAYS

Resistance can be your best friend or your worst enemy, depending on how it is applied.

If you intend on placing an opponent into a control hold, one method of successfully accomplishing this is as you grab hold of him, exert energy in the *opposite direction* you intend on moving.

Applying the basic rule of resistance, when your opponent resists your attempt to grab him, he will do so by instinctively moving in the direction you intend on using to apply the control hold. It is important that you have the mindset at the time to be ready to apply the control hold without delay.

ANATOMICAL MISALIGNMENT

The human body is anatomically designed to be aligned in all of its movements. For example, your spine aligns your body to hold it up straight and give you proper posture, among other things. When your

spine becomes misaligned, the spine is not able to properly do its job of keeping the rest of the body aligned, and an anatomic misalignment occurs.

Anatomical misalignment has a way of placing the body in an awkward position or configuration, making it temporarily ineffective and allowing you the opportunity to apply a control hold, or other technique, with little or no resistance.

From an opposite perspective, when someone misaligns your body, your body position will break down as well and render you in an awkward position.

One way to prevent this from happening to you is to realize when it is happening to you, and immediately begin to *realign* your body.

One common problem that I see happen frequently to people is when they are doing groundwork in judo or jujitsu. An opponent will attempt to pin them to the ground or set them up for a choke or barring technique, or some other submission hold.

The secret is to be *fully aware* of where all parts of your body are at the time. Oftentimes, a person is so busy fighting off one part of the attack on the upper portion of his body that he fails to realize what is going on with the lower extremities of his body. The body is forced into an awkward or ineffective position, and his attempts to escape or overcome the situation fail.

In my class I teach my students another principle of anatomical physics I call *the isolation principle*.

Essentially, the isolation principle teaches us to not resist with a part of our body that is being isolated or controlled, but to instead move some other part of our body that is not being isolated or controlled.

In an example of a ground fighting situation, as your opponent is trying to control your upper body, try moving one or both of your legs in an attempt to realign your body and position it in a stronger, more advantageous position.

DISTRACTION AND MISDIRECTION

The body is not the only element we can control. We can also work on the mind as well. You can take your opponent's mind off of what you are intending to do by directing it somewhere else, where it can be momentarily distracted.

Pain is a way of distracting an opponent. When you do something that causes instant pain, such as a nerve attack, the mind tends to go there.

Another interesting tactic you can employ is what

I call *splitting the mind signal*. The brain has the ability to quickly send signals to various parts of the body. However, if you attack or even tap on the right side of your opponent's body, such as along his neck, while his brain is sending a signal to that region of his body, then you attack on the opposite side of his body, it causes a momentary delay, giving you time to apply your control hold.

YOUR SECRET WEAPONS

Understanding everything mentioned in this article, and applying it real time, takes time to learn and practice to put into motion. It can be a secret weapon that you can use to your advantage.

Swiping your hand across a person's visual cortex (the point between their eyes) forces their muscles to go into *defensive mode*, even if they are offensively attacking you. This is important if someone grabs you in a double lapel grab, for instance, and attempts to pull you into them, or is aggressively punching at you and you want to be able to get in on them to apply a control hold. There are countless ways of using the visual cortex to your advantage as one of your more useful secret weapons or equalizers.

Ed. note: I was just rereading your editorial, specifically your "splitting the mind" concept, which blends rather nicely with my "confusing the mind" concept, which I've used a few times on students and even an adult or two, who were on our school campus & high on drugs, which makes them especially dangerous & resistant. Although I started out with your "splitting the mind" process, once a control hold was established, I would have to switch back and forth between applying pressure to the control hold and alternating with a pressure/nerve point press with my other hand usually to a point on the other side of the neck to maintain control due to their higher pain threshold. For lack of a better explanation [and the human limitation of just 2 hands :)] alternating pressure between the "proper hold" and the pressure point kept their minds "busy" so I could get them to go where I wanted. Just as an additional FYI, even upper ranked students really don't like to practice this, because it's incredibly annoying and they realize how their bodies can be controlled because their mind can't respond to either "aggravation" fast enough. - - - And they're not on drugs.

Thank you for sharing that concept. Extremely worthwhile.

a jujitsu sensei you would have to register your dojo with the AJA before you could secure individual memberships for yourself and your students. The AJA does not accept individual members unless they are also a member of a registered AJA dojo.

Q: I need the instructor certification. How do I get it? 031325

A: To get an instructor certification from the BJJY you would first need to hold a shodan rank in Budoshin Jujitsu. I think the AJA has a similar requirement for any other ryu of jujitsu as well.

Q: Can I send them my certs I just got along with my instructor cert? I will be sending you my certs and my judo rank to show you I have taught in the past. 031325

A: Your shodan is in judo, not any ryu of jujitsu. If you're going to apply to the AJA you MUST be a jujitsu dojo AND hold a rank in an acceptable ryu of jujitsu. The AJA has its own requirements for accepting jujitsu ryu & dojo.

Q: I'm going to work out of basement. I'm the only one in my state who will be teaching Budoshin jujitsu. I have some people who will be my partners. 031325

A: There is nothing to prevent you from practicing Budoshin Jujitsu with others. In fact, if there's a group of you, you all have a better chance of successful growth in the art.

Q: I can't get brown and up without the AJA. Please tell me what to do. 031325

A: Please don't confuse the BJJY with the AJA. They are two different entities. The BJJY [a school] is a member dojo of the AJA [an amateur athletic association of many dojo and ryu].

You can get your brown belts and black belts through the BJJY. You don't need the AJA for brown or black belts in Budoshin Jujitsu. You can get them by following the criteria in the Budoshin Jujitsu Student and Black Belt Handbooks [which I think you have - - - if not, let me know]. When I eventually "retire" you'd be able to hopefully continue on with one of my black belt successors or, if you're already a black belt and you no longer have a sensei, you could apply directly to the AJA for further black belt promotions.

USE HIGHTAIL TO SEND ME VIDEOS & OTHER LARGE FILES!

You can send large files, such as belt rank test/evaluation videos, or videos of a technique you're having problems with, [up to 5gb/file] to me via my Hightail "dropbox" at <https://spaces.hightail.com/uplink/Budoshin> for FREE as part of your BJJY membership benefits.

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 video files.

To Send Me Better Belt Evaluation Videos:

1. Please make sure your uke is familiar with the techniques you're going to do.
2. Make sure your video camera, cellphone, tablet, or laptop camera is at about waist height.
3. Make sure the camera can cover the entire mat area in which the techniques will be executed.
4. Make sure your cellphone or other device is in a horizontal position BEFORE you start recording. Otherwise your video will be sideways and there's no way to fix that.
5. Do a short test video to be sure your cellphone or other device a) recording correctly—including sound, b) is in the correct position and c) can playback properly on a computer screen.
6. Be sure to position yourself and your uke so that most of the technique execution is visible [can be seen by the device camera]. On occasion you may also repeat the technique execution from a different angle to make sure the entire sequence is visible.
7. Send a copy of your video to me using Hightail link [above], keeping the original for yourself.

TRAINING PARTNER HELP?

I can send an email out to people in or near your state if you're looking for training partners.

Just let me know & I'll do this for you! Hopefully your link-up will be successful.

Q: I would be farther in judo except for injuries I did keep up with my judo when I was out. I have tons of judo tapes and now I'm taking classes for my nidan in judo. I have the home study course from 92. I have everything you sent me, I see with a little work I could test for brown. But I need the AJA. 031325

A: Your current rank in judo should help you progress through the ranks better than average although you'll still need to pick up some additional skills.

If you have some physical limitations due to past injuries, please let me know so we can find some possible workarounds.

All the AJA can do for you at this point is issue you concurrent AJA certificates of rank as long as the sensei of an AJA member dojo, such as the BJJY, requests those certificates from the AJA and you have an individual AJA membership through an AJA member dojo.

Q: How long will it take for me to get my black belt in Budoshin Jujitsu? 031425

A: Short answer: If you're an average person with no martial arts experience, it can take 3-7 years to earn your shodan.

Longer [more complete] answer: All of the following determine the speed at which you can secure your shodan:

- Physical condition and coordination
- Speed of learning [learning ability]
- Availability of training partner[s]
- Practice time per week
- Following directions
- Practicing safety factors and good judgement to avoid injuries to yourself or training partner[s]
- Technique competence
- Development of personalized self defense system and mushin

There are also qualitative factors such as:

- Attitude [respect, integrity & humility—to yourself and others]
- Patience
- Ability to understand & apply theory
- Teaching skill
- Maturity & good judgement skills
- Your sensei's impression of you

All of these, put together, will determine how long it may take you to earn your shodan.

If a student is serious and practices 2-4 hours/week, including dojo sessions, it usually takes 3-4 years to go from white to black belt with no previous experience.

Is this a commitment? Yes it is. But that's what your sensei, [or any teacher of anything] is really looking for.

If you are an existing black belt in a related martial art or different ryu of jujitsu, you can go through an extensive and rigid cross-certification process. Go to <https://budoshin.com/training-testing/cross-certification/> for details.

Q: If I purchased one of your books from somewhere else can I send it to you for your signature? 031425

A: Yes. No problem.

Please send it by US Priority Mail so that it's insured and trackable. Also, include \$12.50 for s&h so I can return it to you the same way. If you'd like a particular message as a part of my "signature", please include that as well. I'll include it as best as I can.



Two Simple Fixes for the Hand Throw [Te Nage] & Wristlock Takedown [Tekubi Shimi Waza]

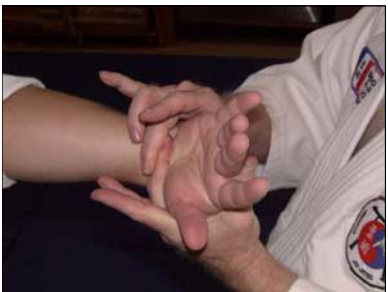
One common mistake made by newer students is to place both thumbs next to each other when setting up the hand throw [te nage] - shown here - or for the wristlock takedown [tekubi shioku waza]. The problem with this placement is that the tori is pushing down at two points, rather than one. As a result he has two "pivot points" rather than one.



This common error can easily be corrected by placing the right thumb on top of the left thumb. You can now easily apply twice as much pressure to a single point [preferably on a nerve point] and make the technique much more effective with a lot less effort. There are many alternatives to using the right thumb: right hand, right forearm, etc.] However, whatever other part of your body that you're also using to press against the tori's hand, it should be pressing on your left thumb tip for maximum effect.



A second common mistake in setting up either the hand throw [te nage] or wristlock takedown [tekubi shimi waza] - shown here - is placing all your fingers of both hands on the inside of the uke's wrist. While you may feel that you have a stronger grip [which you probably do] all those fingers are in the way of you bending uke's wrist.



If you think of your fingers as being the fulcrum on the inside of an angle, you'll quickly realize that having more fingers at the fulcrum makes it more difficult to bend his wrist. Your ideal goal should be to get just one finger to serve as the base/fulcrum [hard to do]. This will make the technique much easier to execute and your index fingers will be pointed in the direction of your "ki flow", an added benefit.



Thumb Press Technique [Ube Shioku Waza] [1/05]

In this counter for a hand shake, students will commonly press against the tip of the thumb & then try to lift the thumb away, thus releasing the attacker's grip. Unfortunately this approach doesn't work.



Instead, press the tip of attacker's nail in at a 45 degree angle, pushing his thumb down towards the base of his thumb thus pressing against the median nerve under the nail. Do not try to lift the thumb. [Notice the positions of my second & third fingers at the base of his hand. They're there for support.] The pain will force attacker to release his grip & you can slide your hand out. If you maintain pressure on the thumb tip you can either execute a simple takedown, go into a variation of hand throw, or a variety of other techniques.