

American Judo

A Journal of the United States Judo Association

Fall 2002





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Letters to the Editor

We invite our readers to talk back to us, to point out errors, and to give us feedback on the articles that appear in American Judo. We will publish a selection of your letters here. This column will be limited to discussions of the content of this publication. Send to editor@americanjudo.com.

Talk with the Board

In this column, we invite your letters and emails—discussion and suggestions—directed to the board of directors (and officers) of the USJA. When possible, we'll try to get answers or reactions from the board. Send to boardtalk@americanjudo.com.

Talk about Techniques

In this column we invite your technical questions and comments. Send to techtalk@americanjudo.com.

American Judo is a technical and informative publication of the United States Judo Association, Inc. (USJA). The United States Judo Association central office is located at:

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and can be reached by calling 719-633-7750, faxing 719-633-4041, or by corresponding with this address. The USJA has a webpage at <http://www.USJA-Judo.org> and can be reached via email at USJA@USJA-Judo.org.

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Editor's Note

Steve Cunningham, Editor-in-Chief and Technical Director

At last! That's what I can hear you all saying.

Yes, the revamped USJA magazine has finally been released. It has been an enormous task, and there are many people to thank.

You'll notice that the magazine is now called *American Judo* instead of *USJA Coach* to reflect its broader perspective. The USJA Board of Directors recognized that the organization needs a general magazine to communicate with and among its members.

We heard your suggestions and tried to respond. Nonetheless, it is your magazine, and we hope you'll continue to share your ideas with us.

Readers wanted to know what is going on in the USJA and its committees, so we're including committee reports. Readers wanted high-quality articles

rich in content, so we've reached out to our senior people to provide that. Readers wanted technical information regarding techniques and kata, so we've included these from our technical director and others. Readers want information on coaching and officiating, so we're providing up-to-date information from those areas. What about the senior instructors—the backbone of U.S. Judo? We've included "Profiles of Judo Leaders." In short, we hope you find here what you have been looking for.

It has been difficult to put together this first issue of the new magazine because of all the changes we've made. We had a lot of material that had been submitted to the *USJA Coach* that was just not appropriate to the new magazine. One result is that the editorial

committee and I have had to produce a lot more of the content than we'd like to be producing. You can read that as me saying that there's a whole lot more of me in these pages than I'd like for there to be.

Please help me solve that problem by submitting appropriate content.

The restructuring of the magazine is *not* complete. We intend to add new sections and new regular features, but did not want to hold up the introduction of the new magazine any longer. So expect a lot more to come..

The magazine is now a web-based journal. Times have changed. Nearly everyone has access to the internet. Distribution via internet cuts costs, reduces production-delivery times, and allows for the use of full color.

By giving the magazine its own webpage, we have attempted to make access easy. This also allows us to provide the latest multimedia content, including streaming video coverage.

With this effort, the USJA hopes to move to the forefront of Judo publishing.

Please note the letters columns and feel free to write to us. We're interested to hear what you have to say.

Our tentative schedule for the magazine is quarterly. We want to publish in January, April-May (after the Nationals), midsummer (after Junior Nationals), and fall (after the U.S. Open). The USJA and related organizations often hold meetings at these events, which should help to provide us with news content for the magazine.

Feel free to reproduce the magazine and distribute to your students and others in Judo. We encourage its reproduction and distribution.



Profiles in Judo



Virgil Bowles

Virgil Bowles is one of the most knowledgeable people in the Judo world. Virgil didn't take any short-cuts in getting to where he is today. Starting Judo in 1943, he is approaching his 60th year in Judo. Over those years, while keeping a low profile, he patiently, tirelessly, systematically built a depth of knowledge and ability in Judo that few can match.

Virgil holds 7th dan in both Judo and Jujitsu, and is certified as at the "A" level as both an instructor and as a judge for *all* the katas in Judo!

He lives the judo philosophy of *jita kyoei*, sharing his knowledge and tirelessly giving to others in Judo. He was named USJA Coach of the Year in 1999, is a National Referee, a USJA Benefactor Member, and is the USJA State Director for Indiana.

Bowles-sensei serves on the USJA Board of Directors, the USJA Judo

Promotion Board, the USJA Jujitsu Promotion Board, and is a Master Rank Examiner. He is an *active* member of *six* USJA national committees, and was named to the USJA Hall of Fame.

Not content with his knowledge of coaching, he undertook the demanding ACEP Coaching Program and achieved certification as a Master-level Coach.

All of this achievement is in contrast to his refined personal demeanor, and calm, unselfish attitude. He is a true gentleman scholar and warrior of the ancient tradition. Virgil Bowles is the model of achievement in the USJA and in Judo. *[Text compiled by American Judo Magazine staff.]*



Homer Wooster

At the age when many people are ending their Judo careers, Homer Wooster was just beginning his.

When he started Judo in the mid 1960's he was already in his thirties.

After a short period of time in Judo, he decided his goal was to be an instructor, so he studied everything he could possibly get his hands on. He also went to classes anywhere that he could find them. He then realized that in order to become a good teacher and coach he would have to start competing.

Judo was quite different back then. The mats were hard and so were the throws. Injuries were plentiful. There was no masters division in tournaments, so he had to constantly play against Judokas 10-15 years his junior. Homer could give an anatomy lesson by listing his various breaks, pulls, tears and fractures. The major advantage he had was that he was in great physical condition. His daily routine usually consisted of at least 500 sit-ups and 100 push-ups.

His desire to teach led him to a small room (with a very hard black mat) at the Waterbury YMCA. Out of this was born the Waterbury Judo Club. Little did he know the impact he would have on so many lives. Many Connecticut black belts started out together more than 30 years ago as kids playing Judo in Homer's club.

Homer's classes are filled with stories drawn from the richness of his experience—stories of working out with such people as Ben Campbell, George Harris, Watanabe, Wong, Tae Soo Moon, and others.

Thousands of kids and adults passed through those doors and all remember him. One day while Homer was having lunch at a local diner, Governor John Rowland came in with an entourage. Noticing Homer, the Governor approached and introduced him, saying, “Homer was my Judo instructor when I was a kid.”

The members of the Waterbury Judo Club and Connecticut Judo community as a whole are blessed to have him.
[Original text provided by members of the Waterbury Judo Club.]

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Technical Note: Seoinage is Neither a Shoulder throw nor a Hip Throw

Steve Cunningham, Technical Director

背負投

One of the most common problems that students have in performing *Seoinage* is that they believe it is “the shoulder throw.” This is a serious mistake and leads not only to poor execution, but to muscle strains and other injuries among older beginners.

The Japanese words “seoi-nage” literally translate to “back-carry-throw.” “Se” refers to the back or upper back. The second character, “Oi,” means “to carry or support the weight”. “Nage” means “throw”.

Thus, the name highlights a key element of the throw—you have to carry your opponent on your upper back. You can only do this if:

(1) You bend your knees significantly

so that your back can fit up against your opponent’s body,

(2) You turn your shoulders enough so that both shoulder blades touch your opponent’s body.

The first is why your instructors always told you “bend your knees!” The second is why your instructors always told you to keep turning until you look behind over your “other” shoulder.

When I give clinics, I often see students attempting to perform *Seoinage* as Figure 1, below.



Figure 1. Open gate.

The traditional phrase used to describe this is “the gate is open.” If the thrower attempts to throw from this position, it will require an inordinate amount of strength, and the action will put a great deal of stress on the thrower’s back and right shoulder.

The correct form for *Seoinage* is to “close the gate,” as shown in Figure 2.



Figure 2. Closed gate.

This allows the thrower to turn, rolling uke across his back. Notice, too, the lower position. The lower position combined with the “closing of the

gate,” allows the thrower to bear the weight of uke across the entire upper back, reducing the stress on the shoulder and lower back. The lower position also provides a lower fulcrum for better leverage,

Seoinage is also not a hip throw. You do *not* load your opponent onto your hip or hips. It is not possible to load your opponent onto your hip when you already have him or her loaded onto your upper back. If you try to carry your opponent on your hip, then you are not low enough, you are working way too hard, and you are attempting an older jujutsu throw called *Seoi-Goshi* (back-carry hip)—removed from the main Judo syllabus by Kano-shihan because it was crude and inefficient. Figure 3 shows the typical beginner’s high position and attempted use of the hip.



Figure 3. High position.

The more correct position is as demonstrated in Figure 4. In this photo, I am lower, and have fully turned my back to uke—I’ve closed the gate.

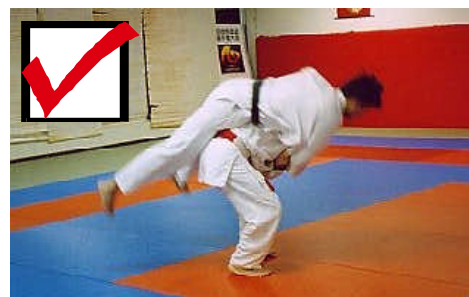


Figure 4. Lower position.

The Safest Activity of All: Judo Stamp Collecting

Ronald Allen Charles, Master Collector

With not a single recorded injury, judo stamp collecting has to be the safest judo-related activity of all, safer even than kata judging and refereeing! And now learning more about this non-vigorous aspect of our sport has become easier than ever. The USJA website is home to the world's most comprehensive compilation of judo stamps, coins, and phone cards!

There are even judo cancellation marks and preprinted envelopes and cards, plus a sampling of stamps and phone cards depicting other martial arts.

Many judoka do not know judo stamps and coins even exist. This column provides information about collecting, along with some items for your viewing merriment.

The first judo stamp was issued, appropriately, by Japan in 1953, long before judo became an Olympic sport.



First Day Covers are envelopes commemorating a special event, some with judo pictures and a judo stamp. The

cancellation stamped on the date of the event may also represent judo, making some FDCs a triple treat for collectors of judo memorabilia.

Interestingly some African nations must not have gotten word about judo's exclusion from the 1968 Mexico Olympics. Chad, Gabon, Senegal, and Togo, along with Yemen Arab Republic, issued stamps commemorating this non-event.

Gabon even issued a First Day Cover with a stamp depicting tai-otoshi on an envelope with the identical image printed above Jeux Olympiques De Mexico 1968.



The United States won a gold medal in the 1984 Los Angeles Olympics. Yes, that's what the attractive stamp from the Maldives says! This was news to me, too. The medal was won by Frank Wieneke, Gold Medallist, USA. This sumi-gaeshi stamp is an overprint of one issued before the Olympics. So after Frank's triumph, the Maldives just couldn't wait to announce his gold medal win for America. Producing overprints allows a post

office to reissue a stamp, thereby selling more without having to design a new one. The Maldives post office neglected to do its homework, however: Frank Wieneke fought for West Germany.



To see 900 other judo stamps, coins, cancellations, and phone cards, all of which are best viewed with a computer and monitor, head to <http://usja-judo.org> and click onto Judo Stamps/Coins. That is the scenic route through the USJA website main page. If you are impatient,

dash to <http://usja-judo.org/~judo.stamps> and treat your eyes to a feast of unusual judo stamps.

You will find animals, squids, birds, and reptiles wearing judogi, some with black belts. Perhaps you will recognize someone you know on other stamps. You will see amazing, sometimes impossible, techniques on stamps. To be on the safe side, don't attempt any of these unless under the supervision of an instructor!

Women In the USJA

Constance Halporn, Chair, USJA Women's Task Force

[This is drawn from a Report from the Women's Task Force: Presented to the USJA Board of Directors 4/9/02.]

When we spoke a year ago, I committed our task force to completing two objectives:

1. A comprehensive survey of female judoka, with a compilation of results and a plan of action, and
2. Creation of a fund and consciousness-raising poster entitled "Throw Like a Girl."

I am happy to report that we have accomplished what we set out to do.

Survey. The survey was completed and a comprehensive paper was written by Dr. Penelope Klein, a researcher from the University of Buffalo. Dr. Klein did all the work for free to help promote Women in Judo.

Here are some excerpts from the report:

Develop a brochure as help to inform dojo instructors, grass roots community. The goal—recruitment. Increase awareness of the sport benefits for women and girls.

Promote Women and Girls in judo through by commissioning a tee-shirt design. The goal—recruitment and community identity. The tee-shirt is to be used in local recruitment and retention efforts.

Develop a continuing education program for dojo instructors on how to meet individual needs in the dojo including creating a women-friendly judo. The goal—valuing, safety, and

retention.

Investigate customizing a sport curriculum program for judo to target middle-school-aged girls through Girl Scouts or Girls, Inc., and make it available on request to head instructors of judo clubs.

Recommend that at local tournaments they consider implementing two changes in how categories are assem-



(c) Bob Willingham (<http://www.twoj.org/photo.html>)

bled. The purpose of this is to provide more opportunities for equal competition. These recommendations are:

(a) Competition categories for ages 6-12 should be gender-free. The girls will come up to the task, and the boys, instructors and parents will learn to respect them; and

(b) Girls and women over the age of 12 should have the option of competing in limited-open categories that include weight-matched young men under age 15. (Boys ages 12-15 who have not fully matured are considered equal in strength to age-matched and adult

females. Also girls' strength peaks about 14, so teenage girls of equal weight are not disadvantaged against women of equal weight and skill-level. The goals—retention, valuing, skills development.

Revise and disseminate a code of conduct. (And find a way to enforce it!)

Recommend regular meetings with women and girl dojo members to identify issues of concern and ways to address them. The goals—recruitment, retention, valuing, safety.

Implement incentive programs for women and girls to join clubs and bring a friend or family. Certainly these initiatives will benefit both men and women, but the simple fact that women and girls as a group are under-represented at the dojo level, and in many cases under-valued.

The Poster Program. Thanks to Tom Reiff and Katrina Davis, the poster is on the [USJA website](http://www.usja.org) and is being offered for sale. As of July 10, 2002, we have sold 10 (not counting what was sold at the Symposium), and I am hopeful that more will be sold as time goes by. We are selling them for \$25.00 a piece plus shipping. I am donating the printing and shipping and handling.

We appreciate any feedback from interested parties: please email me at halporn@hotmail.com.



Jujitsu Committee Report

Ben Bergwerf, Chairman, Jujitsu Committee

New Certificates. New USJA Jujitsu Division black belt certificates that now include the Rank Board member names, and have the AMA references removed, have been printed and are in use. Mudansha certificates will need to be corrected similarly.

Replacement copies to substitute for the inappropriate AMA certificates are available at the usual replacement fees, but require verification and approval by the chair. The committee will review any requests for replacement certificate to ensure that all ranks issued have been approved by the Jujitsu Rank Board.

Jujitsu Webpage. The USJA Jujitsu division's web page is under construction by Phil Rasmussen. The sample is already accessible and will shortly be able to be linked to directly from the USJA Web site, through USJA Web Master Tom Reiff's efforts.

Clinic Policies. A new policy for fees (the 1/3, 1/3, 1/3 option) and a tentative process for running Jujitsu clinics has been formulated and was approved by the USJA BoD. Revised details for the Jujitsu clinic process as defined by Dr. Chris Dewey, will become available on the JJ web page when both are completed.

Future of the USJA Jujitsu Program. The USJA BoD has confirmed that Jujitsu is to be considered a part of the USJA Judo curriculum, and will remain as part of the supported programs. USJA Jujitsu is the only strain of martial arts that is explicitly sup-

ported and where formal rank testing, recognition and certification are in place. The only other martial art strain that at this time also has an long-term USJA committee in place, and where administrative support is provided, is Aikido. At this time, other martial art systems have documentation filing support in place, for the convenience of cross-trained USJA members in need of certification storage.

New Jujitsu Manual. The progress towards a third revision of parts of the USJA Jujitsu manual (to include rank requirement recommendations for Yodan and above). Work towards additional chapters or alternative issues is progressing slowly, since



it relies on free-time availability of too few contributors. There is a perception that the USJA does not support its Jujitsu division which has reduced the enthusiasm of the USJA's Jujitsuka and leaders.

Our efforts to affiliate with the USJJF (United States Jujitsu Federation) have been blunted by their need to duplicate rank registration fees, regardless of the USJJF providing a window of opportunity for reduced fees. Nevertheless, several high ranking Jujitsu members and USJA clubs have selected dual membership in that NGB for USJA Jujitsu. It remains to be seen if the USJJF will succeed in attracting the majority of US Jujitsuka.

JUJUTSU COMMITTEE

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Virgil Bowles, 7th dan
Ernie Cates, 8th dan
Chris Dewey, 6th dan
Gregory Fernandez, 6th dan
George Hamm, 8th dan
Dennis Helm, 5th dan
Steve Jimerfield, 6th dan
Phil Rasmussen, 6th dan
Tom Reiff, 6th dan
Billy Sharp, 6th dan
Ed Szrejter, 8th dan
Vince Tamura, 9th dan
Jim Webb, 5th dan



Aikido Committee Report

Ed Wilkes, Chairman, Aikido Committee

The USJA has formed an Aikido Committee, which will also serve as the promotion board for the art in the USJA. The committee was also charged with producing an aikido training manual to provide guidance for instructors teaching juniors and seniors under the USJA program.

The committee members believe that technical excellence in martial art training is one of our top priorities. As leaders in martial art, it is our sacred responsibility to ensure that all of our students receive the best possible guidance in both technique and philosophy in the study of the martial art.

Martial art training includes a body of knowledge, a basis for credible self-defense skills, and the objective of the perfection of human character. A comprehensive program of aikido training is the key by which we develop our martial art proficiency and exercise the many capabilities required in self-defense. Martial art training builds character and, when necessary, prepares the aikidoka to better deal with physical confrontations. While we may provide guidance regarding the overall direction and goals of training, it is the dojo sensei who ensures that every training activity or class is well planned and rigorously conducted. Sensei should always strive to increase their commitment to an accurate and comprehensive level of teaching and training, keeping in mind that technical excellence is a top priority. Moreover, despite the different teaching styles

that exist today, it is important to remember that there is only one true aikido.

The minimum rank requirements are designed as guidelines to assist the sensei in accomplishing their goals in teaching the techniques within the USJA Aikido Division. It is our duty as leaders in aikido to provide challenging and realistic martial Art training for all of our aikidokas. The USJA Central Office will do its part in providing the administrative support when needed. All aikido sensei are encouraged to study, understand, and teach the techniques presented in the Aikido Training Manual. As of the date of this writing, the committee has completed the rank structures section of the manual, with three rank structures—junior degrees 1 through 12, senior kyu classes 1 through 6 (in reverse order), and dan steps 1 through 10—with terminology in Japanese and in English. The next section to be added to Aikido Training Manual will be Aikido Tech-



niques Illustrated, with photos and explanation in detail for each technique along with counter techniques.

The USJA Aikido Division would like to accommodate all practitioners in the various styles of aikido in securing registration of their legitimate ranks. To ensure the validity of these ranks, we require that all requests for rank registration be accompanied by a photocopy of all previous rank certificates to establish an Aikido history folder on each aikidoka within the Aikido Division held by the USJA Aikido Chairman, together with the completed Aikido Rank Request Form, showing the dates for each rank.

Upon registration as a new member of the USJA Aikido Division, rank validation, as reflected on the photocopy of the last aikido rank certificate provided, will be entered onto the USJA database records located at the USJA National Headquarters. No one will be promoted, or accepted at a

AIKIDO COMMITTEE

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Shonen Garrison
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Thomas V. Reiff
Glenn Webber

higher rank level, until reviewed and tested by a qualified USJA Aikido Examiner of higher rank and/or the USJA Aikido Promotion Board. This procedure culminates in formal rank registration, and facilitates future rank promotions for the member.

The USJA Aikido Committee realizes that there are instances in which an aikido sensei has been teaching independently, or have been teaching their own system for many years. Some sensei may even be hanshi or soke (highest ranked aikidoka in their own organization). In such cases, the USJA Aikido Division requires that evidence of quality be provided in the form of a written curriculum for the various ranks, and/or unedited videotape of the aikidoka's techniques in the aikido style.

There may also be a need to collect corroborating evidence by means of visual observation by higher-ranking members of the USJA Aikido Committee. In other words, the Committee needs to be convinced that the described ranking system is comparable with the USJA Aikido Division national standards, particularly with regard to total time in grade in the various ranks.

The USJA Aikido Division cannot and will not accept dan ranks awarded outside the time-in-grade schedule given on the USJA Aikido Application Form, nor will it accept rank promotions that are not deemed to conform to an acceptable standard.





Electronic Services

Tom Reiff, Chairman, Electronic Services Committee

The Electronic Services Committee (ESC) has undertaken nothing less than a complete overhaul of the USJA's internet presence. Our objective is to provide the USJA membership with the most complete, advanced set of web-based services in the martial arts.

Online Ordering. Since last October, the USJA Web Site has changed hosting services three times. I currently in hosted by OLM. This web hosting service provides not only webpage hosting, but also email, majordomo, FTP, SSL, MYSQL, HYPHP, shopping cart, and other services in one package costing less than \$500/year.

The USJA Shopping Catalog is up and running at

<http://www.usja-judo.org/Merchant2/merchant.mv>

and this has been included into the new USJA SuperMall, which contains several merchandise features in one web page. The URL for this is

<http://www.usja-judo.org/supermall.htm>

The merchandise web sites are up and running, and the central office staff has been trained on how to process orders.

Membership Database. The current database has been repaired to the extent that it is stable, and backups are done daily with weekly off-site archiving.

Mr. John Baird currently has a copy of the FoxPro V2.6 database, and is converting it to Visual FoxPro V6.0, analyzing the table and reports, and will be submitting a conversion that can be run in parallel with the current system for testing.

Online Membership and Promotion Processing. The on-line membership and promotion (kyu ranks only) is integrated into the USJA Shopping Catalog, and is set up so only the registered Coach of a USJA club can register new members or submit promotions.

Club Reporting and Searching Capability. The club reporting and search capability has been tested successfully. A new version will be implemented after the upgrade to VFP 7.0.

Currently, the ESC is processing electronic club rosters for the membership. These rosters are emailed to the club Coach or Secretary on record. This process will be automated with VFP 7.0.

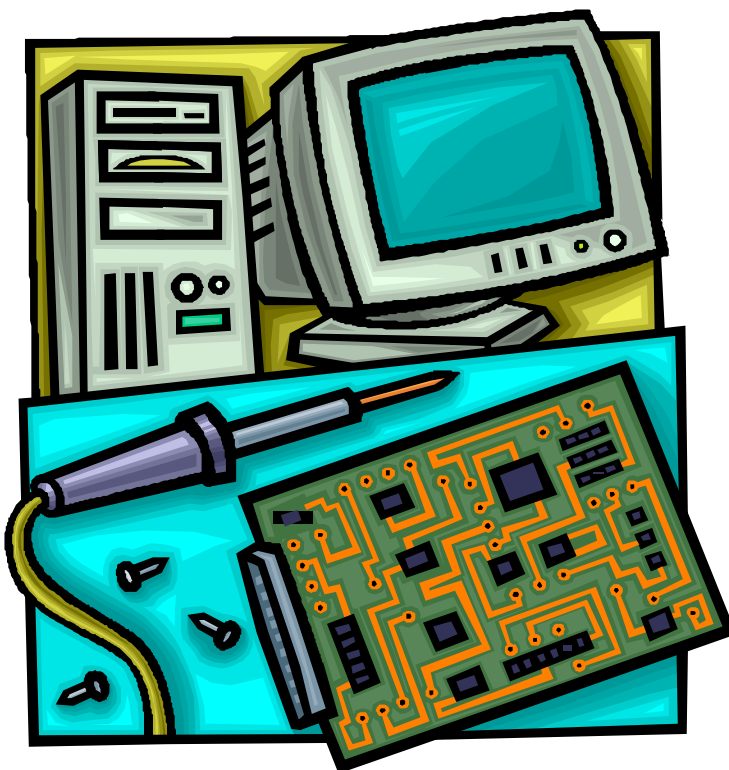
USJA Committee Support. Email accounts are available to USJA

Committees, as well as email lists for the committee members.

Closed Chat Room capability is available for committees or boards to discuss issues in a secure manner via the Internet and in the comfort of their homes.

USJA Membership Statistical Analysis. Statistical analysis capability will be built into the upgrade to VFP 7.0.

The Board of Directors wishes to commend Mr. Chris Lester of the ESC Committee for his efforts.





Coaching Education Committee

Chris Dewey, Chairman Coach Education Committee

The Committee has undertaken to revise the entire Coaching Education Program to meet the standards of the NCACE. The NCACE is the national accrediting agency for coaching programs. When this is completed, *the USJA will have the only nationally accredited coaching education program among all the national Judo organizations.*

Level One Course. The level one course has been completely rewritten, edited, and field-tested in Summer 2001. It has been administered by clinic, at camp and as a distance-learning course, and is ready for publication. The cover design has yet to be chosen by the committee.

Level Two Course. The writing is done on this course, and the editing is in progress. It not completely illustrated yet. The course was field-tested at the USJA National Symposium in June. (See the article which follows.).

Level Three Course. The outline is complete, and the initial writing has begun. We are aiming for Christmas 2002 completion. We plan to test level three with project work, proof of performance and written essays.

Level Four Course. The skeleton has been laid out, and promises of chapters from some authors have been secured. We hope to have this completed by summer 2003.

Candidates will be mentored and provide proof of performance with student/tournament/school records. The course will be tested with a thesis

or presentation at USJA National Symposium

Accreditation. We are aiming at a folio presentation to NCACE by end of 2003. This will allow us to present a clean slate of coaches to NCACE.

Processing Applications. All certificates will be approved and printed by me. Approved forms and monies are then sent to Katrina Davis at the Central Office in Colorado Springs.

To emphasize: no certificates are to be issued from the national office. When an application is approved, I will update my own database and authorize Tom Reiff to update the USJA website.

List of coaches having completed our program. All coaches who have completed one or more of our programs are listed on the USJA web site. Unfortunately, the list is not entirely accurate yet—there are names on the list that I do not have in my database. I will need their information. The online listing will be sorted by certification level and expiry dates will be added.

Errors and omissions are dealt with case by case, as they are brought to my attention.

According to my records we have 267 certified coaches and 10 currently taking courses.

Credentials and Coaching Badges. All requests for credentials go through me before they go to the national office for data entry.

All requests for credentials for use at JI functions have met with complete assistance from Corinne Shigemoto at

USJI.

A design for USJA Coach Badges was submitted to the Board of Directors and was approved. Debbie Rucker and Gene Fodor collaborated to outsource the issue of a laminated coaching badge with picture ID. Debbie Rucker will issue the badges on my authority from her residence using a laptop computer, a laminator, and a JPEG or other format of digital image of the coach. This takes pressure off of the National Office staff.

Course Equivalency. Corinne and I have begun work on creating a USJA-USJI equivalency.

The USJA problems are that our Level I can be given to non-black-belt students and we do not require CPR or Red Cross First Aid until Level II.

Coaching Ethics. The Subcommittee headed by Mike Makoid is building a coaching ethics model using several codes from a variety of Olympic Sports and other Judo and martial arts organizations. Our approach recognizes that the goals of the USJA coaches may be more inclusive than simply building competitors.

The 2002 USJA National Symposium

If you weren't at this year's National Symposium, you missed out! This year's program was outstanding, with presentations that were informative and

thought-provoking. Lots of discussion, lots of ideas shared, and lots of fun!

We had a wonderful venue at the Crowne Plaza Hotel in West Palm Beach. The prices were reasonable, there was plenty of room, and the staff was pleasant and helpful. Thanks go to Mike Szejter for making all the arrangements. We really appreciate the time he invested in getting everything lined up.

After the opening remarks by Mike Szejter, Dr. Chris Dewey gave a well-received presentation on marketing Judo. If we want American Judo to grow, we've got to learn to sell it better. Chris talked about the importance of marketing, along with a variety of techniques that he has used in his business. He talked about which publicity tools are effective and why, and how to get the most out of your advertising dollar.

Roy Hash followed up Chris's talk with a gold-mining session for marketing ideas. This session was particularly useful. Sometimes it's difficult to come up with fresh ideas for advertising your dojo, and it's good to have an opportunity to hear what other coaches are doing. Roy will be compiling the suggestions made and have them posted on the USJA website.

Saturday morning, Thom Layon started us off with a presentation on liability issues. This was most informative (and scary, too!). Our coaches need to know where they stand with regard to liability, and this is a subject that should be on our agenda every year. Thom also prepared an excellent written report for the handout which should required reading for every coach.

Next we heard from the Women's Task Force and Dr. Penny Klein, who analyzed and wrote up the results of the Women's Task Force Survey. Dr. Klein's findings were enlightening and generated a lot of discussion. If Ameri-

can Judo is going to grow, we must get (and keep!) more women on the mat, and we must find ways to utilize their knowledge and experience in our dojos.

Due to a last-minute scheduling conflict, Dr. Gary Berliner was unable to make it to West Palm Beach. However, Jim Haynes (who was instrumental in setting up last year's symposium) stepped in—with very little notice—and did an admirable job covering the latest rule changes. He used Gary's notes to go by, and gave us a thorough rundown.

After lunch, Rob Colasanti of NAPMA took the podium. His talk encouraged us to look at our dojos from a business angle, which is something a lot of us have never really done. His key topics included building a leadership team within the dojo, effective management skills, diagnostic selling, and delegation.

Jim Bregman wound up the symposium with a frank assessment of where we stand right now. The prospects of achieving any sort of unity between the national organizations are bleak. However, rather than being discouraged, we must see this as a call to action. We've got to get moving and build the USJA into an organization to be reckoned with.

For those who were unable to attend the symposium, there's good news. Thanks to Leland Roth and his trusty camera, we have a videotape of this year's presentations. I will be getting the tape transferred onto CD-ROM. The handouts for the symposium, which also include an interview with Jim Bregman and an article he wrote for NAPMA, will also be available on CD-ROM. You can order the video for \$20.00, the handouts for \$15.00, or both for \$30.00.

The symposium also featured the first field test of the new USJA Coaching Education Level II Manual in an all

day seminar on Sunday. Thirteen coaches took the time to be present and worked together to create an excellent clinic.

George Weers initiated the Coaching Symposium back in 1999 as a vehicle for bringing coaching materials to Judo coaches in an open and seminar-based forum where discussion and sharing of ideas would be the norm. Although attendance has been uninspiring to date, the Symposium always leaves a big impact on those who do attend. In the previous years we have met in Tulsa, Oklahoma, Lafayette, Louisiana, and Houston, Texas. This year we met in West Palm Beach, Florida.

Our goal is to give coaches information that will help them to build their dojos and help Judo to grow in the United States.

For more information contact Hope Kennedy, Chair of the Coaching Symposium Committee at 713-278-9395 or hope@mkennedy.org.



(Shiai)

USJA National Symposium



Marketing Judo



Program

MARKETING JUDO

Dr. Chris Dewey

BUILDING LEADERSHIP IN THE DOJO

Rob Colasanti, National Assoc. of Professional Martial Artists

GOLD MINING FOR MARKETING IDEAS

Roy Hash

GETTING JUDO INTO THE PUBLIC SCHOOLS

Rey Tinaza

GETTING (AND KEEPING) WOMEN ON THE MAT

USJA Women's Task Force

Janet Dewey, Helen Scott "Scottie" Johnson, Hope Kennedy

LIABILITY ISSUES

Thom Layon

LATEST RULE UPDATES

Dr. Gary Berliner

LEVEL I & II COACHING CERTIFICATIONS

Dr. Chris Dewey

CPR CERTIFICATION

Leland Roth

USJA HISTORY AND PROGRAMS

Jim Bregman, USJA President

SCHEDULE

Friday, June 14

8:00 - 4:30 CPR - Leland Roth

5:00 - 5:30 Opening Remarks – Mike Szejter, USJA Vice President

5:30 - 6:30 Marketing Judo – Dr. Chris Dewey

6:45 - 8:00 Gold Mining Session - Roy Hash

Saturday, June 15

8:00 - 9:00 Getting (& Keeping) Women on the Mat - Women's Task Force

9:15 - 10:15 Liability Issues - Thom Layon

10:30 - 11:30 Rule Changes – Dr. Gary Berliner

11:30 - 1:00 Lunch

1:00 - 2:00 Getting Judo into the Public Schools - Rey Tinaza

2:15 - 3:15 NAPMA Presentation – Rob Colasanti

3:30 - 5:00 History of the USJA & Closing Remarks - Jim Bregman

Sunday, June 16

8:00 – 4:00 Coaching Certifications, Level I & II – Dr. Chris Dewey

Dojo Stories

Jim Bregman talks about Shimizu-sensei, Sato-sensei, and Jon Bluming

Jon, Bill Backhus, Donn Draeger, Ken Bush, and Bill Fuller and I were all students of Shimizu-sensei. Shimizu was an unbelievable teacher and we became proficient rather quickly under his close eye. Shimizu Sensei was four-feet-something and could wield a bo, naginata, kusarigama, and sword like nobody I have ever seen. The gentleman was a master of masters—kind and gentle spoken and a real samurai.

Shimizu-sensei was “the main man” in my book. A consummate gentleman, humble, direct, and totally 100% devastating in his waza application. We all got very good under his guidance but we could not come close to his total mastery of the arts. The thing about him that always made me laugh inside was the thought of some big thug picking on this “little” giant.

To look at him—and looks are really deceiving—one might come to the wrong conclusion that this guy is a “wimp”. Baggy clothes, small in stature, sweet smile, shuffle in his walk, gentle demeanor. The man was a 20 foot tall, 700 lb *wazashi* who could cut your hair, fingernails, and beard off with a stroke and not touch the skin. Shimizu-sensei was a “precision instrument” that played fine classical “music”. It was a privilege and an honor to have learned a few “scales” of those rich “tunes” in his dojo.

Jon and I were friends and very close. Jon was a “killer” to be sure. He loved to fight and he loved to win, and fight and win he did—frequently! One

day at Oyama’s dojo [Mas Oyama’s Karate Kyokushinkai-kan], he took on a line! One after another, they came out to fight Jon and he destroyed them completely and thoroughly. Jon was an angry fighter and extremely effective. The war fighter in him was very apparent. He wanted me to try karate but I really didn’t like it. I loved Judo and bojitsu. I loved watching Jon level these karateka, fast and furious, right into the floor or the walls, non-stop, one after another, until there were none who wanted any more of Mr. Bluming.



Jon, Inokuma, Draeger, Bush, and I all weight-trained in the basement of the old Kodokan building. Draeger became an authority on martial arts and

a solid practitioner of most. No *kuchi-waza* in this crowd. Doug Rogers also hung out with us, weight-trained with us at the Kodokan and lived at the Ichigaya house. Doug was a silver medalist in 1964 from Canada and one unbelievable athlete and fighter. Many believe that he beat Inokuma in the final.

We would “attack” each other unannounced—morning, noon, and night—except when we had guests, to develop reflexes and skills. Nuts? Yes. Fun? Yes. Funny? Yes!

For all of his toughness, meanness, hard talking and hard fighting, he was at times gentle and a guardian. He and I clicked, and he watched over me to make sure the “big guys” only beat me up to the “proper point” and not beyond. I always felt it was a little too late and not early enough! If he thought they were going too far, he would break in and beat the hell out of them! I got pretty tough pretty quick. And he mentored me in the ways of survival. So did George Kerr of England. They had similar styles and approaches to survival—took no nonsense and were outstanding judoka. They taught me how to get around the judo scene and taught me to never quit. The grey judo life was not easy. In the Kohaku Monthly Shiai, they would typically drop three to six before tying and having to step off the mat. They were excellent role models and I soon followed in their wake.

Kano’s houseboy, Sato-sensei, who was somewhat mentally retarded,

would always be at the Kodokan. We all loved him and respected him, and he loved us and watched over us. He made us practice and practice and practice. He was a kind, knowledgeable sensei who was a devoted Buddhist. Well, a Christian fundamentalist missionary in the Kodokan locker room one night explained to Jon that Sato-sensei was going to hell because he was a Buddhist and not a Christian. Hayward Nishioka, I think, was also there at the time.

In Jon's smooth diplomatic fashion (but somewhat loudly), he explained to the Christian missionary that if Sato-sensei was going to go to hell, so was the Christian missionary going to go to hell—and now! He started after the poor guy whom I think was an unathletic sankyu. Somehow, I jumped in front of this guy and saved him. Jon was totally worked up. He screamed at me to get out of the way so he could send this guy to his glory in hell. I yelled at the guy to dress quickly and get out of there and never be around Jon again. He took my advice and literally ran—half naked with his clothes streaming behind him. We took Jon out for a beer and cooled him down.

Jon was a Korean war vet, and I think of him as a war fighter—hard, cruel and an enforcer *par excellence*. Very simply put, he would beat the hell out of anybody who was “disrespectful” of others. If you played by the rules, hard and fast, that was fine. But if you were a brute and braggart—that was eliminated, and quickly. He would crush them and brutalize them until they either left or went straight.

Jon was a great friend to me as a young man, taught me right from wrong in fighting arts, was a role model in a sense, and basically a warrior spirit. He was crude in some respects, like language, and gentle in some respects, like personal friendships.



Technical Note: Adjusting the Attack Angle in Ouchi Gari

*Steve Cunningham,
Technical Director*

The same students who work to come in low on koshi waza (hip throws) would be well-advised to do the same thing on some of their ashi waza (foot/leg throws).

An easy example is found in Ouchi Gari (Major Inner Reap). In Figure 5, below, I've just initiated an Ouchi Gari attack. I have not moved in for close body contact and started the big drive forward yet, but I'm reaching in for my opponent's leg with my leg.



Figure 5. High Ouchi Gari Attack.

I've drawn in lines to emphasize a few points. Note that I am standing slightly higher than my opponent, with my standing leg nearly straight. Ultimately, I'll be driving toward my opponent, but the straight leg makes my balance weak. Notice as well that the angle between my attacking leg and my opponent's leg is fairly shallow. As

a result, I have to be on top of him, chest to chest, before I gain any real control over the leg I am attacking. This makes it relatively easy for him to avoid my attack at this early stage by pulling back his left leg. Of course, if he stays put long enough for me to fully engage and start my drive forward, I will succeed anyway. The problem is that I'll never get there.



Figure 6. Lower Ouchi Gari attack.

In Figure 6, I have lowered my body just a few inches. Now my entire body is lower, with my head now at the height of his nose or chin. The angle at which my attacking leg meets his leg is larger, giving me significantly better control over his leg at this early point of the throw. Note that even though I am still as far away as I was in Figure 5, you can already see my attacking leg coming around from behind his left leg. By the time my body closes into his, I will have complete control over his left leg. In the meantime, he will have a tougher time walking away from my attack.

Because I am lower, it is easier for me to follow up with other options. If I feel him slipping away, or if I am unable to secure a grip with my left hand, I can drop further down and make kata ashi dori (single leg grab) with my left hand while continuing with the Ouchi Gari—now becoming more of an Ouchi Gake.

The Kata of Judo

Part I of a Series

Linda Yiannakis in an interview with Steve Cunningham

The Kodokan today recognizes a number of official kata. What are the origins of each of these kata and what does each contribute to the complete syllabus of Judo?

How many kata there are depends on how you count. The first two kata that are typically taught are the so-called *Randori no Kata*.

These are *Nage no Kata* and *Katame no Kata*.

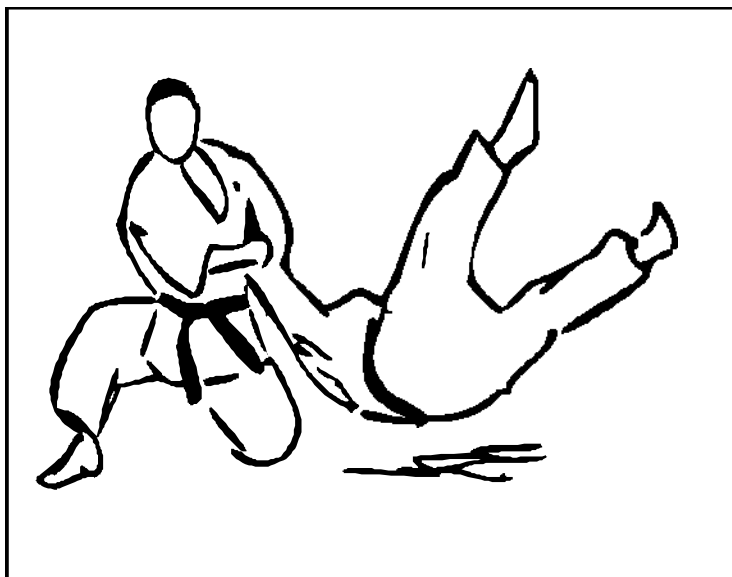
Nage no Kata is the Form of Throwing, and *Katame no Kata* is the Form of Grappling. The kata are not specifically kata to teach you how to do randori, but rather they are kata made up of techniques that are also used in randori.

The old Kodokan used to differentiate between randori waza and goshin waza. Randori waza are techniques that are appropriate for randori and goshin waza are techniques that are not appropriate for randori. Now that is not to say that the randori waza would not also be used in self-defense. It simply means that among all the techniques, those are the ones that one would be allowed to use in randori.

So for example, kote gaeshi, throwing with wrist twist, would be a good example of a goshin waza. It is not legal to apply that technique in randori. But certainly we would apply osoto

gari in self-defense.

Both kata were developed, I think, in 1888, and they were then modified and standardized with two major revisions: one in the summer of 1905 and one in the summer of 1907. This was in response and in preparation for the kata and syllabus committee that Kano put together made up of various masters



from the Kodokan and from various ryu that had agreed to help him. It was quite an illustrious group of people that went to work on the kata and syllabus.

The *Nage no Kata* is attack-based and self-defense oriented. It teaches the principles in the context of strategies of combat. *Katame no Kata* incorporates techniques which are not directly applicable, in most cases, to self-defense. It has a little bit of a different feel to it.

Both kata, though, give a lot of insight into how the various strategies of combat are applied through the randori waza. Sometimes the *Gonosen no Kata* is included among the *Randori no Kata*, but it is not on the modern Kodokan 'approved' list, and was created by Kyuzo Mifune, tenth dan.

We also have *Ju no Kata*, which is an old form as well. *Ju no Kata* is the Form of Ju, the Form of Gentleness or Suppleness. It is designed to give one a feeling for an engagement in which there is an attack, a defense, a counter to the defense, a counter to the counter, and so on, so you get this exchange back and forth, and you get to see how the supple responses to each movement unfold. Because of the nature of the kata, the attacks and defenses are all quite abbreviated and the principle of *ju* is highlighted.

Nage no Kata, *Katame no Kata* and *Ju no Kata* were all constructions by Kano. There are a lot of influences on the kata. *Ju no Kata* was not limited to Tenshin Shinyo (some give this as Tenjin Shinyo) and Kito influences, so it has a lot of techniques which we more associate with other ryu. Kano had a pretty rich background draw on.

We have *Kime no Kata* as well. *Kime* is an interesting word. It refers to

some sort of decision. One can think of it in terms of like a court decision, an adjudication where something is decided. And so there's a sense of finality and decisiveness and a hint of a sense of contract, as in the old duels. But it's a form of life-and-death struggle. It at one time was called *Shinken Shobu no Kata*, which meant the form of real fighting. And so the form incorporates various weapons and what were real world attacks in the time of Kano. The *Kime no Kata* was constructed by Kano but it is designed to embody the Tenshin Shinyo Ryu information, so it is a bit of a conglomeration of kata from Tenshin Shinyo Ryu. People who see it who know Tenshin Shinyo Ryu are often struck by the similarity in techniques.

Another kata is the *Koshiki no Kata*. *Koshiki no Kata* means the Form of Antiquity, or the Form of Ancient. *Koshiki* is essentially the central kata of the Kito Ryu school.

It's a very lofty form. It has a lot of ethereal context. Kito Ryu means 'rise-fall' and reflects the yin-yang of Chinese philosophy. It's a very meaningful form. It focuses on very high form art. The participants at this point are thought to be above push-pull, grab here, using leverage, momentum and so on, and they move to a point in which they are expressing themselves through the technique and they are applying the techniques based on concepts of rhythm and motion and feeling and that sort of thing. The *Koshiki* and *Kime no Kata* together are designed to bring forward this knowledge from the old ryu that Kano first started with, the Tenshin Shinyo and Kito Ryu. They give a sense of what the old ryu looked like. They also show us an example of how the old ryu can

be preserved in the Kodokan syllabus. So they're carried forward in the public syllabus to demonstrate how the old ryu are being preserved.

The idea is also that the basic syllabus of the Kodokan—the Go Kyo, and the *Nage*, *Katame*, and *Ju no Kata*—all give you the foundation to understand *Kime* and *Koshiki*, but these operate at a higher level. They have more advanced principles and they are designed to teach you things like strategy, ma-ai, riai, all these other kinds of higher concepts. They are designed to elevate you even more beyond these basics. So to do *Kime* or *Koshiki* without first having a good grounding in the Go Kyo and the *Randori no Kata* and so on, would just be meaningless. You're totally unprepared to take the lessons that these kata are going to provide you.



(c) Bob Willingham (<http://www.twoj.org/photo.html>)

Also in the Kodokan syllabus is the *Kodokan Goshin Jutsu*. Notice that it isn't called *Goshin Jutsu no Kata*. This is because the *Goshin Jutsu* is thought to be a plan of study of self-defense techniques (goshin waza), as opposed to being formally a kata, although it's often demonstrated that way.

The *Goshin Jutsu* is a construction of the 1950s, when 21 masters came together to construct a modernized form

of self-defense to be taught in the Kodokan. The most influential and probably the best known to us in the West of those members was Tomiki. Kenji Tomiki had been a student of Kano and had also, by arrangement of Kano, studied under Ueshiba, of the Aikido school. Tomiki was also sent around to other of the traditional ryu, by Kano, to people that Kano knew and had made arrangements with, like Aoyagi at Sosuishi Ryu (also pronounced Sosuishitsu Ryu) and others. All of that old knowledge was brought to bear in the construction of the modern *Goshin Jutsu*. There were earlier *Goshin Jutsu* which are no longer practiced. They were discarded, hidden away for various reasons, and there was a feeling that there was a need for a *Goshin Jutsu* but the Kodokan wanted a modernized version. And so

that was why they called together these instructors and asked them to construct this art. So this is designed to teach the goshin waza, whereas the *Nage* and *Katame no Kata* teach the randori waza.

An old kata that Kano constructed in the 1880s was *Seiryoku Zenyo Kokumin Taiiku no Kata*. 'Seiryoku Zenyo' is what we often refer to as the principle of maximum efficiency. It actually means to use your life energies in the most effective and most just way. 'Koku' is 'country', and 'kokumin' is 'national'. 'Taiiku' is a system of exercise. *Seiryoku Zenyo Kokumin Taiiku* is a 'system of national exercise based on the principle of maximum efficiency', and it is a kata. It is a solo kata, and it is one of the few solo kata that exist in Judo these days. It is made up of practice of atemi. This is a place to learn the basic principles of atemi, the

punching and kicking and all that.

There is also the *Joshi Goshincho* and the *Kime Shiki*, which are referred to as kata by some people. I don't think the Kodokan formally treats them as kata these days. These were the construction of Jiro Nango, who was Kano's nephew and who took over the directorship of the Kodokan after Kano died. He managed the Kodokan through the war years, World War II. Kano had been concerned about the Kodokan being taken over by the military as a place to train soldiers for combat in WWII. To that end, a lot of the old methods of goshinjutsu were hidden away and weren't publicly taught any more. And after WWII ended, with the Occupation forces, the Kodokan couldn't operate at all for a while. When it did operate, it was under some restrictions. And so the goshin waza weren't taught. Jiro Nango constructed the *Kime Shiki* and the *Joshi Goshincho* because he thought there was a need to preserve the self-defense techniques for the women, in the Women's Division. My understanding is that he was not a Judoist at all, and in fact, had his training in Daito Ryu Jujutsu. But we forget that the Kodokan was a center of martial art activity and not just what we think of today as sport Judo. There were lots of masters of lots of arts at the Kodokan. As late as the 1920s they were teaching wooden staffs (jo) at the Kodokan, so there were lots of people there in different arts. There was a sense of preserving certain concepts by making them into this kata and then teaching it in the Women's Division. In the highly male-dominated society and unfortunately, even in the Occupation forces, attitudes were very sexist, and so there wasn't much consideration given to looking to see what they were doing in the Women's Division. So that sort of thing worked out very well.

The Kodokan was turned over to

Risei Kano about the time of the Korean War. I believe that Risei Kano was an adopted son of Kano, and he also wasn't a Judoist. So the leadership in the Kodokan changed greatly from the time when Kano was running it to the later directors, and this had some effect on the construction of kata, and so on.

There is also a modern *Renkoho*, which are arrest methods that they teach to law enforcement officers. They are basically a dozen come-alongs that are taught for controlling somebody who's being aggressive in some way and hauling them off, and maybe to handcuff them. There were older versions of *Renkoho no Kata* as well, but they are no longer practiced at the Kodokan.

Also, there is *Itsutsu no Kata*. Itsutsu is an old way of saying 'five'. We think of ichi, ni, san, shi; but there's also hitotsu, and so on, which are an old Japanese set of numbers. *Itsutsu no Kata* is the Form of Five. It's five techniques. It was constructed by Kano as his sort of ultimate kata. It is often referred to as the 'unfinished' kata because the techniques are apparently unnamed. Kano went to a lot of trouble to try to distill all of martial art into the minimum number of principles that would be necessary to explain it. He thought there were five governing principles upon which all martial art was based. It isn't convenient to give them a brief name, like the name of a throw. But they are there, and they are the underpinnings of the ryu, so they are quite important. *Itsutsu* is the highest kata, with only five techniques. Kano thought that the art should culminate. He believed that Judo moves from the specific to the general. I've heard some people argue that Judo moves from the general to the specific. People argue that the early techniques like ogoshi, seoinage, and osoto gari are the ones that have the most use,

that they're the most general, and that the advanced techniques are only useful in very bizarre, very unique situations, and therefore aren't as valuable—they're very specific. When in fact Kano, I believe, intended for his art to operate in the opposite direction, that you would move from the specific to the general, and that one would eventually learn to abstract entirely from individual techniques and operate wholly on principle. And that that's when you're the most powerful. If when somebody grabs ahold of me, if I think, oh well, if I pull here and push there and turn my body and sweep this way and do that, by the time I've figured all this out and analyzed this on a technique basis, I've been thrown down. It's over. But if I understand some overriding principle that tells me that when something like that happens this is what you do and I just do it, based on principle, then I'm much faster, much more effective and there's much more sense to what I do. Kano was trying to distill to a higher form art so that you could be elevated above technique. That is where you want to be; you want to be operating at that level, responding to the flows, the motion, the rhythm of what's happening, the pressures on your body, and not really thinking about individual techniques. That's when you become effective; that's when you become able to defend yourself on the street. And that's what this program is designed to do. It's designed to take you to that high-form art.

Next issue:

There are other kata which are not currently recognized by the Kodokan, such as *Go no Kata*, *Ippon Yo Goshin Jutsu no Kata*, *Gonosen no Kata*, and others. What are the origins and nature of these so-called 'lost kata' and why do you think they are no longer widely known?

From the IJF Referee Commission

Staff

In recent meetings of the IJF Referee Commission, there are clearly recurring themes—standards regarding judogi, hair grooming issues, use of taping and bandaging, gripping, defensive play, dangerous and prohibited acts sizing, material, thickness. Here are the highlights of the Commissions recommendations.

Size and length of the judogi, tying back long hair use of taping, brace, bandages, etc.

The belt must extend 20 to 30 cm (8-12 inches) the knot, and must be ex-

ily, this should reduce the number of interruptions in matches.

Collar thickness and width must be also controlled physically, by collar size of 1 cm (3/8 inch) thickness and 5 cm (2 inches) width. Similarly, the other parts of the judogi must also be controlled to permit kumi-kata. Specifically, the material must not be so thick or so hard as to prevent the opponent from taking a grip.

The IJF Referee Commission is also asking referees to more carefully enforce rule provisions concerning judogi jacket length (Article 3 (d)), “The jacket shall be long enough to cover the

tended downwards at the sides of the body.”

A player with long hair must tie it back in such a way that it is neither a negative to the other competitor nor an advantage to themselves. The first time the referee calls “matte” to tie it properly should be “free”—no penalties should be assessed. The next time a penalty of shido should be assessed.

Any type of rubber braces or elastic bandages or other material that give an advantage to a competitor is be prohibited. The judogi control personnel must check the competitors during judogi control and with the referee making the final check prior to hajime. Note that violations fall under Article 27 (d) xxviii, Hansoku-Make--against the spirit of Judo.

Gripping (Kumikata) and Posture (Shisei)

The old rule, “Taking a high grip on the opponent's collar is regarded as ‘normal’ even if the hand is gripping on the opposite side of the opponent's jacket, providing the hand passes behind the opponent's head,” has been eliminated from the IJF Refereeing Rules. It is not consistent with the definition of “normal kumi-kata” given under our new Refereeing Rules.

The IJF Referee Commission is pressing for stronger enforcement of a variety of kumikata rules to reduce defensive play. It recommends, effective January 1, 2001, that:



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amined during judogi control. Because shorter belts become untied more eas-

thighs and shall at a minimum reach to the fists when the arms are fully ex-

“Normal kumi-kata is taking hold with the left hand the opponents right side of the opponent's sleeve, collar, breast area, right top of the shoulder or back and with the right hand the left side of the opponent's sleeve, collar, breast area, left top of the shoulder or back above the belt”.

Holding the bottom (end) of the sleeve by folding the sleeve end over (whether on top of the arm or below the arm) should be awarded a penalty of shido. A “pistol grip at the bottom of the sleeve” and “folding over the bottom of the sleeve”, in all tachi-waza situations is a direct penalty of shido. The so-called “cat's paw grip” is acceptable if it is not at the end of the sleeve.

Article 27 (a) i should be used, and the word “hold” should be changed to “kumi-kata.” It should now read “To intentionally avoid taking a kumi-kata in order to prevent action in the contest, the penalty is shido.”

A one-sided grip is not “normal or standard” and the competitor has 3 to 5 seconds to attack or the competitor will be penalized with shido. If a contestant continues to take an abnormal kumi-kata, the time will be reduced from “3 to 5 seconds”, to “3 seconds”, and to a direct penalty of “shido”.

Hooking one leg between the opponent's leg with no intent to throw. This tactic has the apparent purpose of baiting the opponent into a specific (counter-) attack. Since this is not consistent with our definitions of standard kumi-kata, the competitor must attack within 3 to 5 seconds or the competitor will be penalized with shido.

Excessively defense posture must be penalized. Note Article 27 (a) ii: “To adopt in a standing position, after kumi-kata, an excessively defensive posture, and the competitor must attack within 3 to 5 seconds or the competitor will be penalized with shido.”

Prohibited Acts

A series of new restrictions have been created to reduce injuries. One of these is the prohibition against taking an opponent with Kata Guruma and then falling directly backward. This rule has been clarified to include Kata Guruma on the knees and falling directly back. Such attacks must result in hansoku make.

Similarly, the IJF Referee Commission reconfirms that “diving” is dangerous and the rule of hansoku-make should be strictly applied. It does not matter if the competitor dives forward so far as to miss his head, or dives to the side of the head. Hansoku-make must be strictly enforced. There have been cases of severe injuries and even death as a result of such techniques.

Turnovers in ne-waza--attempting or turning a competitor over for osae-komi-waza, etc.--must be done with control and without putting excessive pressure on the shoulder area. If excessive pressure is applied, the referee must immediately call “matte”, and keikoku should be awarded. Kicking the opponent with no intent to throw seems to be growing. There is an increasing incidence of kicking the opponent with no intent to throw or set up to throw, but rather to make it look like the competitor is active. At a minimum, if there is no intent to throw, the competitor must be penalized with “false attack”. Kicking the contestant in order to injure the opponent warrants a more severe penalty. Specifically, the Commission recommends that kicking the opponent with no intent to throw or to set up the opponent warrants a penalty of chui. If, for example, one opponent is trying an ashi-waza technique or to set-up the opponent, and the other opponent just kicks the other opponent on the shin(s), this will be a penalty of chui.

Some competitors are applying their knee to their opponent's back with force in efforts to effect a turnover. If force or excessive pressure is put on the back area by an opponent, then the act should be penalized as hansoku-make according to Article 27 (d) xxviii.

Technical Note: What is Kosen Judo?

*Steve Cunningham,
Technical Director*

With the rise in popularity of Brazilian Jujutsu (BJJ), there has been a resurgence of interest in matwork and the style of Judo called Kosen judo. Many people have asked me to explain the historical roots of Kosen judo and the meaning of the term “kosen.”

“Kosen” is an abbreviation for *koto senmongakko*, which is, in turn, a compound of two words— “koto gakko” meaning “senior high-school” and “senmon gakko” meaning “professional or technical university.”

Specifically, the term “kosen” refers to a network of prestigious prep schools and universities. It is analogous to the American phrase “the ivy league.”

In the early 1900s, when rules for Judo competition were taking form, the rules that came to be used for interscholastic contests in this “ivy league” tended to encourage and reward ne-waza more than rules used elsewhere. As a consequence, kosen newaza tactics became highly developed and refined.

So Kosen judo is not something distinct and separate from Kodokan Judo; rather it is one of the many varieties of judo within the Kodokan tradition. As such Kosen judo could not *defeat* Kodokan Judo, because Kosen judo *is* Kodokan Judo.

In Defense of Kano and Kano's Judo

Steven R. Cunningham, USJA Technical Director

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An article, entitled “Jigoro Kano—the founder of Kodokan Judo,” appeared in the Fall/Winter 1999 issue of the *USJA Coach*, and is listed without author. The article attempts to attack Judo’s technical superiority and its founder, and is filled with errors and misrepresentations of all kinds, which build to totally erroneous conclusions. The article seems bent on slander and negative speculation regarding sinister motives. In what follows, I hope to help set the record straight.

The article mentions Kano’s study of *Tenjin Shin’Yo Ryu* Jujutsu, but attempts to make it sound as if most of his study was limited to books. The unnamed author argues that he studied books that discuss the fundamentals of *nage* (throwing) through the principle of *ki-to*. This is a gross misrepresentation, and a confusion of the facts.

Kano’s first teachers were Ryuji Karagiri and Heinosuke Yagi. Kano also studied *Seigo Ryu* under a teacher whose name is not given. It is well known that Kano studied with Hachinosuke Fukuda and Masatomo Iso of the *Tenjin Shin’Yo Ryu*, but it is not so well-known that Fukuda was also a master of *Okuyama-Nen Ryu* and *Kiraku Ryu*, and was renowned for his ability within the Jujutsu community. Fukuda was so highly regarded, in fact, that he was chosen to teach at *Komu-Sho*, giving private instruction to the Emperor’s family. This is all to say that Fukuda was not

your average Jujutsu master. To be admitted to instruction under Fukuda, Kano had to be something other than your average Jujutsu student.

Because of his position in the martial arts community, Fukuda was able to provide Kano with very persuasive introductions to masters of other *ryu*. Kano went on to study a variety of arts. Among these was the system of *Ran of Kito Ryu* under Tsunetoshi Iikubo. Not surprisingly, it was through his study of *Kito Ryu* that Kano learned about the principles of *ki-to*, not from books. In fact, Kano’s study of various *ryu* with leading masters continued throughout most of his life. One of my teachers told of going around to “collect” Kano-sensei after all-night sessions with leading masters as late as the post-1900 period. I have also received correspondence from one of the modern leaders of *Sosuishi Ryu*, a preeminent battlefield art, who recounted to me a conversation with Aoyagi-sensei’s daughter. Aoyagi was the soke (patriarchal leader or grandmaster) of *Sosuishi Ryu* at the time of Kano. Aoyagi-sensei’s daughter vividly recalled Kano coming to practice with her father at his dojo.

The article goes on to say that Kano, armed with this cursory knowledge, was “led to retire to the solitude of Eishoji Temple” and develop his new art. This amounts to rather artful spin-doctoring.

In February of 1882, Kano



opened his first dojo at Eisho-Ji (Eisho Temple), a small Buddhist temple in the Shimotani section of Tokyo where he and his nine students practiced in one corner of the main hall. Kano did not retire to anything, nor did he retreat from life to create his art. Rather, the same year as he founded the Kodokan, he accepted three other major responsibilities—he founded two other schools and accepted a professorship at another. He used his income from these other positions to keep the Kodokan financially afloat.

The article claims that Kano took the name of the Kodokan from a respected Shinto temple to add credibility to his art. The attribution of such

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underhanded motives to Kano is so much unsupported speculation. In fact, there are several kodokans in greater Japan, and have been for ages. This means nothing. None of these is written like Kano's Kodokan, but sound similar when spoken. "Ko" means teach or lecture and "kan" means school, so it should be no surprise that many schools have names that contain these two words, and so sound similar.

The article points out that Kano did not invent the name "Judo," but "borrowed" it. More spin-doctoring. It was in fact Kano who first made this point crystal clear, so as not to take credit for something he did not create. Kano said that such schools as *Kito Ryu* and *Jikishin Ryu* had used the term before. It is for this reason that he told us that the correct name, the full name for Judo, is "Kodokan Judo," carefully named this way to avoid confusion with other Judos that existed.

The article goes on to characterize Judo as being constructed from a "very limited number of jujitsu [sic] techniques ... modifying them to allow anyone to engage in the sport without injury." This just isn't true.

First of all, most Jujutsu *ryu* do not contain as many techniques as a lot of people think. For example, *Tenjin Shin'Yo Ryu* contains only 124 techniques, substantially fewer than Kodokan Judo contains. Many *ryuha* contain considerably fewer. Some *ryu*, like *Daito Ryu*, claim large numbers of techniques—but this is misleading. In *Daito Ryu*, a *kotegaeshi* performed against a body punch is considered a different technique than a *kotegaeshi* performed against a face punch, which is considered a different technique than *kotegaeshi* performed against a grab or knifehand attack.

Given this naming convention, it is easy to understand how *Daito Ryu* can claim more than a thousand techniques.

Secondly, Kano was very vocal about wanting the Kodokan to be a repository of Jujutsu knowledge, an archive for preserving *all* of the techniques and methods. Judo was not to be a subset of Jujutsu technique, but rather the sum of all the worthwhile techniques held in the various arts. Until World War II, weapons training was widely practiced and studied at the Kodokan. *Kime no Kata*, *Ippon Yo Goshin Jutsu no Kata*, *Koshiki no Kata*, and numerous *Renkoho no Kata* can hardly be called "sport."

Note, too, that Judo was the martial art of choice for the Japanese military and police organizations. Kano was very specific about stating that Judo was much more than a sport. The article attempts to make it sound as if such kata were only included in Judo to give the Kodokan some credibility within the Jujutsu community. In making this statement without any supporting evidence, the author makes his or her biases very clear. Also, contrary to the claims of the unnamed author,

shiai was never a focus of Kano's Judo, and the preservation of the ancient Jujutsu knowledge was.

The author also attempts to further diminish Kano's innovations by saying that his rank system did not come out of thin air. Kano's rank system was not the first use of a rank system ever for any activity. It was never claimed to be. Rather, Kano's innovation was the implementation of a new kind of rank system for martial arts. It was revolutionary to alter the license system that had governed the martial arts before Kano. Obviously, Kano, in his position within the Japa-

nese Ministry was well aware of rank systems used in other activities and made use of that knowledge. So?

The author goes on to argue that Kano targeted specific groups of people as his primary student population. In fact, Kano was rather open to including people from all groups, and even taught women when it was largely unpopular to do so. Kano did not even want to have students wear the *hakama* (divided skirt) in everyday practice because it was a symbol of the upper classes. Kano did work to bring Judo to the public school system because he thought it could provide good physical education while at the same time offering a means for developing moral character, fortitude, and other positive attributes. In doing so, he was well ahead of movements in the U.S. to put physical training into the school system by 60 years or so.

The article tries to make it sound as if Kano's art is weak, calling it "a watered-down version of jujitsu with most of the dangerous techniques removed for safety reasons." This is absurd. At one point, Kano remarked that "it looks as if we are going to have to fight everyone in Japan before this is over." In doing so, Kano's Kodokan defeated nearly all comers from all over Japan. Weak?

The author then goes on to make the amazing statement that Kano's Judo achieved its early notoriety because of Aiki-Jujutsu. The author argues that "it seems that Kano was not that good a jujutsuka himself" and that Kano employed "*Daito Ryu's* Saigo Shido" (Saigo Shiro) to fight for the Kodokan. The author goes on to say that Saigo was "not a student of Judo but of *Daito-Ryu* Aiki-Jujitsu, who was adopted by Tanomo Saigo, the grandmaster of *Daito-Ryu*, and who taught him the secrets of that

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great art.”

There are so many errors in this paragraph that it is difficult to know where to begin in correcting it. I'll address a few of them.

Was Kano any good at Jujutsu? In May of 1879, Fukuda selected Kano to be part of a small group of elite martial artists to give an exhibition before visiting former U.S. President Ulysses S. Grant. Given his position, Fukuda could have chosen anyone in Japan to accompany him. He chose Kano.

We also have accounts of Kano in action. It is widely known that the Kodokan defeated Jujutsu in a famous tournament in 1886. The part of this story that is not so widely known is what happened in 1880. In 1880, Kano was a student at the university. The *Totsuka-ha Yoshin Ryu* Jujutsu school came to the campus to give an exhibition. Note that blood oaths by all students of the *ryu* prohibit unlicensed students from giving public exhibitions. So this was not a handful of beginners. After the exhibition, they invited anyone from the audience to come up and fight. Kano— young, enthusiastic, and clueless to the protocols—jumped up and took them up on the offer. Kano did not realize that the offer of accepting challenges was largely a formality. Kano went on to defeat everyone there. He was 20. This loss of face festered among the *Yoshin Ryu* people and culminated in the tournament of 1886, when *Totsuka-ha* was completely and utterly defeated by the Kodokan.

Was “*Daito Ryu*’s Saigo Shiro” brought in as a “ringer”? First of all, there was no *Daito Ryu* before 1900, so the rest of this argument falls like a house of cards. Tonomo Saigo was not a grandmaster of *Daito Ryu* because *Daito Ryu* did not exist before

Takeda-sensei. Tonomo Saigo was considered a master of *Oshikiuchi*— household management. So if he taught his secrets to Saigo Shiro, they wouldn't have been of much help in a fight!

Moreover, Saigo came to Kano a little before his fourteenth birthday. If he was a master of anything at age 13, then he was surely a prodigy! He came to Kano because of Kano's reputation as a Jujutsuka. He enrolled with Kano as a student, and studied Judo until his departure in the late 1880s for personal reasons. At the 1886 tournament, Saigo fought only one of the fifteen matches, so could hardly have carried the Kodokan. The Kodokan lost no matches that day, so Saigo's one victory was just one of many.

In summary, the article published in the *USJA Coach* in the Fall/Winter 1999 issue has no basis in fact. It is a corruption and a distortion of the truth. Judo students and instructors should take great pride in their art, its history, and its founder. The truth supports that pride.

Jujitsu: An Art And A Science

Ben Bergwerf, Chairman USJA Jujitsu Committee

WHAT IS JUJITSU?

Jujitsu, the “gentle/yielding art” has at times been misunderstood to be purely a method of self-defense. True, it is an effective means of self-defense, but it is much more than that.

The “ju” part of jujitsu has a much deeper meaning in Japanese than just “gentle, yielding, soft”, etc. It is a word that contains a whole philosophical concept. That concept can be described as the ability to utilize an opponent’s aggression and convert his actions to your advantage by yielding in the direction of the attack. It can also mean to redirect an opponent’s force to bring about his defeat, either physically or mentally.

Certain modifiers to the word jujitsu can define the position of a specific style of the practitioner on the scale of “soft” to “hard” jujitsu—e.g., “combat jujitsu” will employ more power techniques and pro-active moves to defeat an attacker, whereas the softer jujitsu—akin to Aikido styles—will try to control or dismiss an attacker.

Jujitsu forms the philosophy of the mind and life of the participant as surely as a child has his mind formed by his parents and his environment. All jujitsu styles use basic principles to reach their goals. These principles are based on logic, physics, mechanics and knowledge of the human

body.

The following are the broad categories of principles utilized in jujitsu. By no means is it a complete description of all the options available. Most categories have sub-categories, down to the individual techniques.



1. Use the opponent’s actions against him; redirect and utilize his power. When he pushes, move away and redirect. When he pulls, follow and redirect. Make him go farther than he intended to go. Change his direction to unbalance him.
2. Mental preparedness, the life force (ki), the inner strength. Meditate after practice and before a fight. If not possible, allow your training to direct your actions. Subconscious action is better than conscious action. Go with the flow and believe in your innate capabilities.
3. Balance. Maintain and use your own balanced position to bring the attacker off balance. Then execute the appropriate action.
4. Throws (nage waza). After disturbing his balance, dispose of him. Disturb his balance and keep yours. Any action by an opponent provides you with an opportunity to utilize and redirect that power. When he throws a punch or kick, move to utilize his imbalance and redirect him.
5. Holding techniques (osaekomi

waza). When grappling on the floor (with a single opponent), control the body movement until the proper authorities arrive or other course of action is necessary. Never stay on the ground when another attacker is in the wings. If so, traumatize the one the ground, get up and deal with the other attacker(s)!

6. Locks, leverage, torque and fold techniques (kansetsu waza). After avoiding an attack, control further aggression by locking, folding or rotating an arm or wrist, or another body part. These are examples of true mechanics combined with the knowledge of the human body’s muscular, bone and nerve structure.
7. Strangulation/asphyxiation principles (shime waza). If your life is threatened, a strangulation (constriction of an opponent’s carotid arteries) defense would be justified. Asphyxiation (restriction of an opponent’s air intake) does not kill immediately, but can do serious damage or even kill if not released and no CPR (kappo) techniques are administered.
8. Pain reaction points. (Pressure on sensitive areas, nerves.) The body has many points where applied pressure will cause a spontaneous reaction (e.g., release) by the attacker. A thumb in the eye will divert his attention. An elbow strike to the side of his head will

- disorient him.
9. Kick/punch techniques (atemi waza). Vital parts. A kick to the knee or a punch to the throat, etc., will dissuade the attacker to allow you to depart or perform a pre-emptive action.
 10. Resuscitation Techniques (kappo). CPR. Apply CPR to resuscitate an opponent whom you have strangled, or revive a friend who was strangled.
 11. Repetition of techniques for subconscious action (mushin). Practice the learned moves over and over until you do not have to think about them anymore. This is probably the most critical component of the art of self-defense. No matter how skilled you are in a technique, unless you can do this technique without having to think about it, you allow your opponent too much time to react and abort your actions.
 12. Combination sequences (renraku waza). Decision path for all options. Flow smoothly from one technique portion into another portion of a technique. Think on your feet and use the opponent's force, action or direction to redirect your own actions accordingly.
 13. Constant improvement from quantity of techniques to quality of techniques. It is better to learn few actions well than to learn more actions poorly. Do not concentrate on the seven ways to defend against an identical attack. Rather, select the one that suits you best and master it. Learn the options, then select techniques.
 14. And finally, but not least: compassion. Do not tweak the arm of the person who just pushed you. Do not exceed in defense the severity of the intended attack. Recognize the difference between a

life-threatening attack and a simple scuffle.

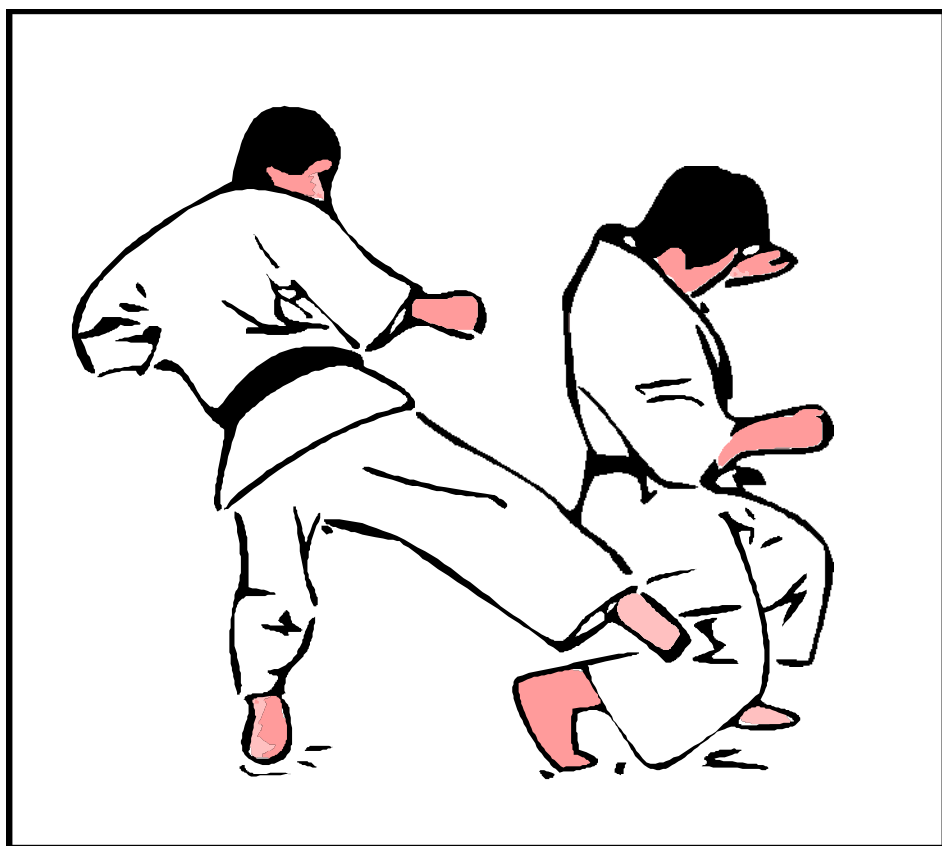
TRAINING OBJECTIVES

A serious student will need to make a commitment to the art that is akin to the commitment people make to complete an advanced degree, except that this commitment is a lifelong one. One cannot learn jujitsu in just a few months. The very best one can hope

dental defensive devices, e.g. the use of a chair or a knife).

b. To become familiar with the other martial arts, to understand their strategies, weaknesses and strengths, and be able to use these against those that practice those arts. How? Study at their dojo, learn how they work, adapt and absorb, and use their specific styles against them if need be.

c. A commitment to follow the path of jujitsu for a lifetime. There is no such thing as a short course to black



for then is to master a few mechanical "tricks." To truly understand jujitsu takes a lifetime of commitment.

In learning jujitsu, a student's basic objectives would be:

a. To diligently work towards mastery of all jujitsu techniques to defend oneself without weapons against all attacks, using skills learned and using only one's body (and sometimes inci-

belt proficiency. One has to put in one's time!

To reach these objectives, techniques based on the principles need to be mastered. Mastery can only be achieved through training, both physically and mentally. There are no short cuts. A student should never miss practice.

Quality demands repeated prac-

tice of the specific techniques. Repetitive action trains the mind to interact with the muscles. Speed is mostly a function of familiarity with the action, and thus automatically follows the repetition process.

Not all techniques are applicable to all individuals. What works on or for a specific individual may not work on or for another. It is important to recognize the limitations of a technique when different body structures (yours, theirs), strengths, speed and ability are involved. That is why in all contact sports people develop their own favorite technique—a technique that works for them better than it works for their opponent.

One should seek, train and master the techniques appropriate and compatible with the specific opponent and situation. Generally, if you are slight, do not over-train in power moves. If you are large, do not concentrate on speed actions that are limited by your own inertia.

In almost all things physical, a distinct pattern needs to be followed to get the best results.

The method of defense has three distinct stages, but not all are always used:

1. Defense: e.g., avoid the attack or extricate from the attack.
2. Control: e.g., stop the attacker from repeating an attack.
3. Compliance: e.g., apply pain to the attacker to make him follow your directions.

The cycle of learning jujitsu can be divided in three sequential components, as follows:

I. *The step stage*. Slow movement only, little or no power. Imprint the motions on the mind. (Learning speed)

II. *The fluid stage*. Faster action, with moderate power. (Practice speed)

III. *The dynamic stage*. Im-

proved technique, speed and power. (Contest speed)

IV. *The final stage*. Real world conditions with qualified opponents.

Clearly, this process requires a partner who will fit in with your program. In the first stage, the basic learning requires that your partner be as close to your own physique as possible to help you slowly step through the process.

In the second and third stages, you will work faster with this partner, and also exchange with larger or smaller partners.

The fourth stage—real life attacks by outsiders—cannot be simulated. It is the real work and the final test of your training. We hope we will never have to get to that part of the art of jujitsu, but it happens, and you should be ready!

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